

VOLUME 65, NUMBER 2, APRIL 2021

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



THE OHS PRESENTS KALEIDOSCOPE OF COLORS

A FESTIVAL OF PIPES
AUGUST 2021

AUGUST 2021
SUNDAYS

1

8

15

22

29

KALEIDOSCOPE OF COLORS

will feature fifteen instruments from 14 different states, played by organists who know the instrument well and can demonstrate its tonal variety. Each recital includes a brief history of the recital organ, a review of its stoplist, and an introduction to the repertoire. Viewers will be treated to five hours of glorious music in venues that could not all be visited during one in-person convention.

WORLD PREMIERE

of a newly commissioned work, Variations on "Nettleton," composed by Kurt Knecht.

FREE TO EVERYONE

MICHAEL BARONE

MASTER OF CEREMONIES

As host and senior executive producer of *Pipedreams*, produced and distributed by American Public Media, Michael Barone is recognized nationally for his outstanding contributions to the world of organ music. *Pipedreams* began in 1982 and remains the only nationally distributed weekly radio program exploring the art of the pipe organ. Michael's talent and commitment have been recognized with numerous awards, including the American Guild of Organists President's Award in 1996, the Distinguished Service Award of the Organ Historical Society in 1997 and the 2001 ASCAP-Deems Taylor Award. In November 2002 he was selected for induction to the Minnesota Music Hall of Fame. He also hosts broadcasts of the Saint Paul Chamber Orchestra and *The New Releases* on Minnesota Public Radio.



PERFORMERS



Marie Rubis Bauer



Paulo Bordignon



Oliver Brett



Nathaniel Gumbs



Jan Kraybill



Elizabeth LeJeunesse



Lorenz Maycher



Tim Olsen



Wesley Parrott



Eric Plutz



Andrew Schaeffer



Josh Stafford



Paul Tegels



James Yeager



Miriam Zach

FEATURED INSTRUMENTS



SKINNER ORGAN CO. NO. 656 (1928)
AEOLIAN-SKINNER ORGAN CO.
 NO. 656A/B (1954, 1956)
N.P. MANDER LTD (1991)
 Princeton University Chapel, New Jersey



THOMAS APPLETON (1830)
 Metropolitan Museum of Art
 New York City



HOLTKAMP ORGAN CO.
 OP. 1653 (1951)
 Battell Chapel, Yale University
 New Haven, Connecticut



QUIMBY PIPE ORGANS, INC.
 OP. 60 (2004)
 First Baptist Church
 Jackson, Missouri



M.P. MÖLLER, OP. 5236 (1928)
 Chautauqua Institute
 Chautauqua, New York



HOOK & HASTINGS NO. 1927 (1902)
 Holy Family R.C. Church
 Manayunk, Pennsylvania



WHALLEY & GENUNG (1889)
 First Prebyterian Church
 Port Townsend, Washington



W.W. KIMBALL CO. (1926)
 Scottish Rite Masonic Center
 Guthrie, Oklahoma



GEORGE KILGEN & SON (1885)
 Our Lady of Sorrows Catholic Church
 Las Vegas, Nevada



JOHN BROMBAUGH & ASSOC. (1982)
 Iowa State University
 Ames, Iowa



MANDER ORGANS (2002)
 Peach Tree Road UMC
 Atlanta, Georgia



AEOLIAN-SKINNER ORGAN CO.
 NO. 1308 (1957)
 St. Mark's Episcopal Church
 Shreveport, Louisiana



HILL & DAVISON (1838)
 St. John's Episcopal Church
 Tallahassee, Florida



PASI ORGAN BUILDERS, INC. (2003)
 St. Cecilia R.C. Church
 Omaha, Nebraska



DAVID TANNENBERG (1800)
 Museum of Southern Decorative Arts
 Salem, North Carolina

JOIN US IN **AUGUST** 2021!



THE ORGAN HISTORICAL SOCIETY Video Productions

VIDEO.ORGANHISTORICALSOCIETY.ORG

1 OHSLA TODAY

Welcome to the first two episodes of OHSLA TODAY, an insider's look at the vast collection of the Organ Historical Society. Hosted by our Chief Librarian and Archivist, Bynum Petty, each month will feature rare gems and items of great interest to the members of the OHS and other organ enthusiasts. Share with your friends and be sure to tune in each month!



2 LIVE FROM STONELEIGH

is a video recital series featuring the grand Aeolian-Skinner Opus 878 housed at the headquarters of the OHS. Organists from around the Philadelphia area come to Stoneleigh to record some of their favorite repertoire for residence organs and beyond. You will want to visit the OHS website in the first and second half of each month to enjoy these charming recitals.



3 KALEIDOSCOPE OF COLORS

will feature ten instruments from across the country, played by organists who know the instrument well and can demonstrate its tonal variety. Each 30-minute recital includes a brief history of the recital organ, a review of its stoplist, and an introduction to the repertoire. Viewers will be treated to five hours of glorious music in venues that could not all be visited during one in-person convention.



4 E.P. BIGGS SCHOLARS CONCERT

Join us on **Thursday June 10, 2021 at 9pm EDT** as we premiere the BIGGS SCHOLARS in recital. The OHS has sponsored these young performers to prepare an exciting recital on organs dear to them. Adam, James, and Sarah have carefully crafted a virtual program that is sure to delight. Plan to visit the OHS website to watch them perform and showcase these mighty instruments.



ADAM COBB
St. James' Episcopal Church | Los Angeles, California
Murray M. Harris Organ Co. (1911)



JAMES KEALEY
St. Joseph's R.C. Cathedral | Buffalo, New York
E. & G.G. Hook & Hastings (Opus 828, 1876)



SARAH SCHIENER
Holy Trinity Lutheran Church | Hickory, North Carolina
Juguet-Sinclair Organbuilders (Opus 12, 2001)

THE TRACKER

VOLUME 65, NUMBER 2, APRIL 2021

CONTENTS

From the CEO EDWARD MCCALL	5
Randy Wagner Talks with Ed McCall	11
George W. Earle, Organbuilder <i>Biography and Work List</i> STEPHEN L. PINEL	14
In THE TRACKER <i>50 Years Ago</i> SCOT L. HUNTINGTON	27
Obituaries	29
Archives Corner BYNUM PETTY	31
Reviews GEORGE BOZEMAN AND BYNUM PETTY	36
News	41



ON THE COVER

The 1906 George W. Earle organ in St. George's Episcopal Church, Hempstead, Long Island.

PHOTO WILLIAM T. VAN PELT

EDWARD MCCALL | From the CEO

ONE OF THE MORE ubiquitous phrases in business, politics, and the media is “moving forward.” For example, “Moving forward, my candidacy will support snow removal from every street in our town.” It draws a line in the sand and signals a fresh starting place from whence will come great plans, great ideas, and a look forward to better days ahead. Such statements, while well intentioned, can prevent retrospection, learning from past mistakes, or even building on what is inherently good about an organization. What implications exist for the Organ Historical Society as we “move forward” in this new decade of the 21st century?



Although our organization's name implies the study of the past, looking ahead is not a contradictory concept. In fact, on our letterhead, we proudly print the following motto: Honor the past, Enrich the present, Curate the future. These words provide a working mantra for the management team, the board of directors, the committee chairs, and members, as well as our countless volunteers across the country. Every issue is discussed, and every decision is made, in the best interests of moving forward with purpose, as defined by this guiding principle.

Moving *on* is a process, moving *forward* is a choice. There is a slight difference between the two. Moving *on* is *letting* things happen, moving forward is *making* things happen.

Unfortunately, I cannot find an attribution for this quote in a Google search, but it accurately sums up our commitment to growing the OHS into a vibrant, thriving non-profit organization, a place where people of every age, every gender, and every culture can celebrate the pipe organ across America and beyond.

Making things happen, even during a pandemic, is evidenced by the initiatives, great and small, occurring online, in print, and through social media. How many of you have participated in the “where is it Wednesday” feature curated by Ryan Mueller on Facebook? It is wonderful to read the comments and feel the excitement generated by this fun activity. When was the last time you checked the OHS Pipe Organ Database? The number of entries, photos, and stoplists and the scope and variety of data seem to be growing exponentially. Have you searched through the OHS catalog's extensive holdings of organ-related materials? New recordings, newly published books, organ scores, and other objects of interest are being added monthly. If you are looking for something not listed, a quick phone call to Marcia Sommers is often all you need to locate that precious item.

Of interest to all might be the formation of three committees. The first, Membership, is chaired by board member Michael Diorio. Already at the first few meetings a sense of energy and enthusiasm pervades. As of this writing, the OHS has grown by 14 new members just in the first month of 2021. The second committee, Governance, is chaired by another new board member, Nicholas Daniels. This group is tasked with maintaining the proper order of nominations, elections, and board-member recruitment.

Finally, a Development Committee is being formulated to assist the OHS in securing legacy donations and major gifts to the endowment and other long-term funding instruments. As Randy Wagner points out in our interview in this issue, securing a strong financial footing for the OHS is a key component of our overall future success—"moving forward!"

Each month, the OHS virtual library continues to grow. Thanks to Bynum Petty for sharing the treasures of the Library and Archives with our members in each episode of *OHS LA Today*. Did you watch the two-part episode entitled *Bynum in the Bunker*? I have heard quiet talk about an Oscar for best-short documentary! As well, the Aeolian-Skinner organ features prominently in our video series, *Live from Stoneleigh*. All these videos can be accessed through our special website video.organhistoricalsociety.org.

Even though the OHS has done away with the mimeograph machine and no longer sends or receives faxes or records recitals on reel-to-reel tape, we continue to move forward using 21st-century technologies.

In the January issue of *THE TRACKER* and in subsequent issues of *OH!* you have learned of a special project: the complete restoration of an 1841 Jacob Hilbus cabinet organ. Funding for this restoration project is complete thanks to a superbly generous donor. A project of this scope may occur once in a generation. For this reason, the OHS acted. We have contracted with Debergerac Productions to produce a professional documentary titled *A Breath of Fresh Air*.

Jacob Hilbus (1787–1858) was born in Westphalia, Germany, and came to this country as a child. In 1812, he established himself in Washington, D.C., as a piano and organ tuner. During the administration of James Monroe, Hilbus became the piano tuner of choice for the White House. Hilbus built his first organ in 1815 for Christ Episcopal Church, Alexandria, Va.; that organ is now at the Smithsonian. Only two other Hilbus organs are known to exist, one at St. John's Church, Fort Washington, Md., and the other now in the possession of the OHS.

Imagine watching the transformation of a neglected instrument into a historically accurate, playable organ. Listen and learn from experts who deftly guide craftsmen as they carefully disassemble, repair, and lovingly restore every component of this treasure. Hear the sounds of the fully restored organ in its new home.

This research-based, archival, and public relations endeavor will celebrate the restoration process, catalogue the laborious tasks of accurate restoration, and become a permanent record of securing a future for this exquisite instrument. *A Breath of Fresh Air* will feature video footage of its transfer, interviews with historians and project engineers, and audio of the final product. We can think of no better way than this public relations and educational tool for the pipe organ community to teach others about the instrument and celebrate our collective history. Why not watch a two-minute preview by going to the website and clicking on the link to *A Breath of Fresh Air*?

You will find a remittance envelope in this issue. Please consider donating to help us complete the film, making it available for future generations. A gift of \$5, \$10, \$25, or any amount puts your name in the credits of the film as a contributing producer. We anticipate that the world premiere of this documentary will take place in the summer of 2022.

Thursday, June 10, is a date you will want to circle on your calendar. The OHS will be premiering a concert recital at 9 P.M. EDT, featuring three instruments from California, New York, and North Carolina, spanning three centuries of American organbuilding. How fortunate we are to have three E. Power Biggs Scholars engaged in this 75-minute demonstration recital. Details regarding how and where to watch this first-ever online Biggs Scholars recital will be published in our monthly newsletter and on the website before the event.

Have you heard about *Kaleidoscope of Colors*, a *Festival of Pipes*? Across five Sundays in August, this will be the must-attend event of the summer. *Kaleidoscope of Colors* features 15 instruments from 14 states, played by organists who know each instrument well and can demonstrate its tonal variety. The organs in recital span three centuries, range in size from one to five manuals, and reside in a wide variety of venues. Each recital will include a brief history of the organ, a review of its stoplist, and an introduction to the repertoire. Viewers will be treated to hours of glorious music from venues that could not all be visited during one in-person convention. Additionally, the OHS has commissioned a new work from composer Kurt Knecht titled *Variations on "Nettleton."* A festival program is being prepared for publication. Members can purchase either a downloadable PDF or the printed book. An abridged version will also be made available free of charge on the website.

I am proud of the management team at the OHS. Marcia Sommers, who, I think, knows every member of the Society, and runs the catalog with passion and enthusiasm; Annette Lynn, who maintains our financial reports with accuracy and timeliness; and Bynum Petty, whose encyclopedic memory keeps us educated and entertained and whose work in the Archives is extraordinary. Last month, we welcomed Richard Spotts onto the team. Richard's book on the life and works of Charles Tournemire arrives from the publisher later this year. He fills a dual role with the OHS as Assistant to the Librarian and Store Manager. You would not be reading my words if it were not for Rollin Smith and Len Levasseur, both of whom need no introduction to our members.

We are "moving forward," firmly rooted in our collective past, decisively engaged in the present, and confident in the path we are walking together.

Thank you for your membership and support during this 65th year of the Organ Historical Society.

Sincerely,

Ed



ORGAN HISTORICAL SOCIETY

330 North Spring Mill Road ~ Villanova, PA 19085-1737 • 484.488.PIPE (7473)

E-MAIL: mail@organhistoricalsociety.org • WEB: www.organhistoricalsociety.org

OHS MISSION STATEMENT

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

THE BOARD OF DIRECTORS

Board Term Expires

Michael Quimby qpo1@earthlink.net CHAIR 2021
Nicholas Daniels Nickdaniels78@hotmail.com DIRECTOR 2022
Michael Diorio mdiorio@theredeemer.org DIRECTOR 2024
Lynn Dobson ldobson@dobsonorgan.com DIRECTOR 2023
Gregory Crowell gregorycrowell1750@gmail.com DIRECTOR 2021
Anne Laver alaver@syr.edu DIRECTOR 2021
Carole Terry caroleterry157@gmail.com DIRECTOR 2023
Patrick J. Summers pjsumm@aol.com TREASURER
W. Edward McCall emccall@organhistoricalsociety.org CEO EX OFFICIO

OHS HEADQUARTERS

Marcia Sommers marcia.sommers@organhistoricalsociety.org EXEC. ASSISTANT
Annette Lynn alynn@organhistoricalsociety.org ACCOUNTANT/BOOKKEEPER
Richard Spotts ASSISTANT TO THE LIBRARIAN & STORE MANAGER
rspotts@organhistoricalsociety.org

THE TRACKER

Rollin Smith tracker@organhistoricalsociety.org EDITOR
Charles N. Eberline EDITORIAL CONSULTANT
Len Levasseur neopress@organhistoricalsociety.org PRE-PRESS
Marcia Sommers advertising@organhistoricalsociety.org ADVERTISING

COMMITTEE CHAIRS

MEMBERSHIP COMMITTEE

Michael Diorio mdiorio@theredeemer.org

ENDOWMENT FUND ADVISORY COMMITTEE

Andrew Nehrbas anehrbas@janney.com

FINANCE COMMITTEE

Anne Laver alaver@syr.edu

LIBRARY AND ARCHIVES ADVISORY COMMITTEE

Jeff Fowler Jeff19301@comcast.net

PUBLICATIONS ADVISORY COMMITTEE

Christopher S. Anderson csander@smu.edu

DISTINGUISHED SERVICE AWARDS COMMITTEE

Dan Clayton danclayton@claytonacoustics.com

PIPE ORGAN DATABASE COMMITTEE

Paul Marchesano paul@marchesano.org

E. POWER BIGGS SCHOLARS COMMITTEE

Roberta Morkin bobbiemorkin@comcast.net

HISTORIC ORGAN AWARDS COMMITTEE

Steuart Goodwin steuartgoodwin1@gmail.com

UPCOMING CONVENTIONS

KALEIDOSCOPE OF COLORS • AUGUST, 2021

COLUMBUS, OHIO • JULY 17–22, 2022

JOSEPH MCCABE – CHAIR

jmccabe@organhistoricalsociety.org

TORONTO, ONTARIO, CANADA • JULY 2–6, 2023

ORGAN HISTORICAL SOCIETY LIBRARY AND ARCHIVES

Bynum Petty ~ ARCHIVIST

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
†Maarten Albert 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.

OHS STUDENT CHAPTERS

CURTIS INSTITUTE OF MUSIC
Philadelphia, Pennsylvania
Alan Morrison, DIRECTOR
alanmorrison@comcast.net

ARIZONA STATE UNIVERSITY
Tempe, Arizona
Kimberly Marshall, DIRECTOR
kimberly.marshall@asu.edu

SYRACUSE UNIVERSITY
Syracuse, New York
Anne Laver, DIRECTOR
alaver@syr.edu

We welcome three new student chapters of OHS, and all of the students enrolled in fields of organ study with outstanding members of OHS at these leading institutions. Membership is very easy and inexpensive; meetings are optional, and every new member receives access to THE TRACKER magazine on our website, and the other benefits of membership in OHS. If you have questions about starting a student chapter, please contact Marcia Sommers at the OHS office in Villanova.

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, 484.488.7473. 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. 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 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, 484.488.PIPE (7473)

NEW MEMBERS

AS OF MARCH 2021

Tate Addis
Bruce Ahlich
Dennis Block
Donald Connell
Michael Dailey
Christopher Davenport

Enno Fritsch
Gregory M. Garber
Kent Jager
Sumner Jenkins
Dr. Pamela Kane
Nancy E. Keller

Prof. Thomas Marshall
Hassell B. Moore Jr.
Timothy Murphy
Gregory Noyes
Dr. Timothy J. Olsen
James Pellizzi

Sylvia J. Plyler
Laurie Ryan
Ian Scheil
Jonathan Sibley
Casey Snyder
Dr. Mark Steinbach

Carl Vanos
Dr. Hentus van Rooyen
Joseph Vitacco
David Weind
Solomon Wickline

S.L. Huntington & Co.
TRACKER ORGAN BUILDERS

*New Instruments
Preservation & Restoration*

401.348.8298

PO BOX 56
STONINGTON, CT 06378

WWW.SLHORGANS.COM



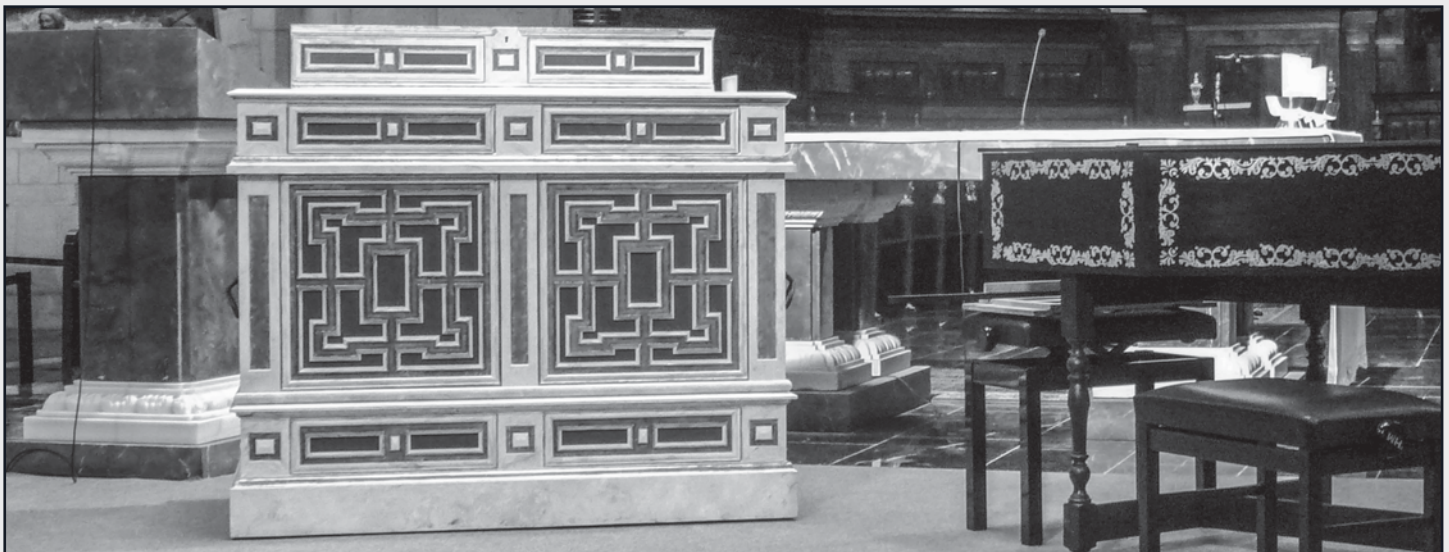
WM. A JOHNSON OPUS 16
RESTORED 2013

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




J. Sergio del Campo Olaso
Basque Organ Building

Arrabal 6, 48210 Otxandio
Basque Country, Spain
Tel.: +34 659 301 356
www.basqueorganbuilding.com

CANTANTIBUS ORGANIS

Sound & Design at the Service of Art

New and creative solutions for continuo organs

MAJOR CONTRIBUTORS
TO THE ORGAN HISTORICAL SOCIETY

American Institute of Organ Builders	William Judd
Terry and Vicki Anderson	Thomas Kenan
J. Michael Barone	Justin S. Kielty
Jack Bethards	Daniel Kingman
Stephen B. Black	Peter Krasinski
The Joseph G. Bradley Charitable Foundation	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	Mark R. Nemmers
Robert C. Davey	Chris C. Nichols
Mary Lou Davis	Dennis Northway
Claudia and Bruce Dersch	Sean O'Donnell
Allen G. Dreyfuss	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	Martin Stempien
John H. Gusmer	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	Wicks Organ Company
Daniel J. Jaeckel	Richard E. Willson
Charles Johnson	Wyncote Foundation

The Legacy Society



Herbert D. Abbott †	Frank Graboski †
Anonymous (2)	Belmon H. Hall
Rachel W. Archibald †	William L. Huber †
Steven Ball	Dana J. Hull
Freeman Bell	Michael P. Jalving
Paul A. Bender	Mark Jameson
Mrs. E. Power Biggs †	David L. Junchen †
Paul Birckner	Preston J. Kauffman †
Bruce D. Brewer	Justin S. Kielty
Brian Buehler †	Ardyth Lohuis
Randell Franklyn Busby	Forrest C. Mack †
John Rice Churchill †	Earl L. Miller †
John E. Courter, FAGO †	Rosalind Mohnsen
David P. Dahl	Dennis E. Northway
Richard Ditewig	Barbara Owen
A. Graham Down †	Stephen L. Pinel
Charles Eberline	Clark H. Rice †
Sheldon F. Eldridge Jr.	E. Craig Richmond
James A. Fenimore, MD †	Michael A. Rowe †
Linda P. Fulton	James A. Tharp
Thomas Garbrick	Randall E. Wagner
John J. Geller	Richard E. Willson

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
CHARLES N. EBERLINE, NILS HALKER,
AND BYNUM PETTY

PUBLICATION DEADLINES

EDITORIAL

THE EDITORIAL DEADLINE IS
THE FIRST OF THE
SECOND PRECEDING MONTH

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

ADVERTISING

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

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

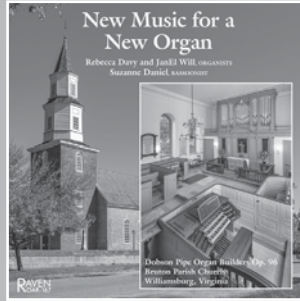
NEW! 2019 Dobson, Bruton Parish Church, Wmsbg, VA
New Music for a New Organ

New Music New Organ On the 3m organ built in 2019 by Dobson Organ Builders for Bruton Parish Church in Williamsburg, Virginia, parish organists Rebecca Davy^D and JanEl Will^W play recently composed music, including *two pieces composed for the 2019 dedication of this organ. This famous church, built 1715, hosts thousands of visitors to Colonial Williamsburg and several musical events weekly. **Raven OAR-167 \$15.98**

Craig Phillips: Archangel Suite^W
 Michael - Gabriel - Raphael - Uriel

Aaron David Miller: Suite Netherlandish for bassoon & organ^D,
 Suzanne Daniel, bassoon *Kremer - In Babilone - Vreuchten*

Carson Cooman: Concerto per organo^D
 Praeludium - Canzone - Intermezzo - Exerctium - Toccata
Gwyneth Walker: Sanctuary^W



Dan Loddair: Holy Seasons^D (Four Tone Poems for Organ)
 The Call of Advent - Christmas Lullaby & Pastorale -
 An Aria for Lent - Easter Joy

NEW! New "Old" Organ, 14-notes/octave!

Musique-Musik-Muziek Aude Heurtematte plays (elegantly) a 3m organ built in 2010 by Orgues Dominique Thomas of Belgium, in the style of French organs built ca. 1630, expanded to 14 notes per octave and a 37-note pedal keyboard (split sharps on both) to widen the repertoire playable on its meantone temperament. Composers: DuCaurroy, Attaignant, Titelouze, Louis Couperin, Hieronymus Praetorius, Hassler, Sweelinck, Scheidt, and Tunder. The organ is located in the church at Champcueil, 35 miles south of Paris. **Raven OAR-165 2-CDs \$15.98**



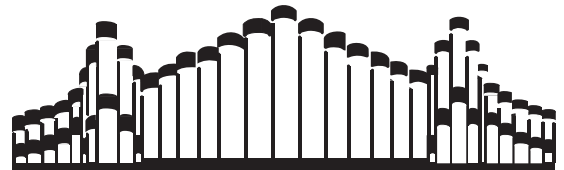
RAVEN

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

RIEDEL
 hear the difference.

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

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



KERNER & MERCHANT
 PIPE ORGAN BUILDERS

WWW.KERNERANDMERCHANT.COM
 DESIGN • BUILD • RESTORE • TUNE

104 JOHNSON STREET • EAST SYRACUSE, NY 13057-2840 WEB@KERNERANDMERCHANT.COM (315) 463-8023

Schantz Organ Company
 A celebrated standard in pipe organ since 1873
 P. O. Box 156
 Orrville, Ohio 44667
www.schantzorgan.com
info@schantzorgan.com
 800.416.7426
 find us on

John-Paul Buzard
 Pipe Organ Builders
 217-352-1955
www.BuzardOrgans.com

REBUILDING
 RELOCATIONS
 RESTORATIONS
 MAINTENANCE

Quimby Pipe Organs, Inc.

All Saints
 Episcopal
 Church

Southern Shores,
 North Carolina

Two manuals/18 ranks
 Rebuild and enlargement
 of 1948 Moller artists
 (formerly nine ranks)
 Completed 2017



208 Marshall Street PO Box 434 Warrensburg, MO 64083 660.747.3066 qpo1@earthlink.net www.quimbypipeorgans.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

Randy Wagner

An OHS Founder

Talks with Ed McCall



Enjoying my practice organ in its latest home in 2020. Photo from 2019 taken by Terry Kovach.

ED: I'd like to begin with a non-organ-related question: What was your world like as a young man in the mid-1950s? What mattered to you and your generation at the time?

RANDY: Actually, the organ mattered a great deal to me from the very beginning. Even as a kid going to church on Sunday, it was that thing up there in the choir loft that fascinated me. I can remember, even before I went to grade school, being interested in it and talking with the organist who assured me that someday I could do that, too. But I had to take piano lessons first.

Describe your musical upbringing. Did music play an important role in your family when you were growing up?

Yes. I began piano lessons in the fourth grade. At that point, music in the schools was terribly important, and I took up the flute as I got into junior high. I also began to do a fair amount of accompanying. At Sunday school, I was the accompanist. It was an obvious way to learn how to sight-read. I accompanied all through high school and enjoyed it.

Did you have music in your home?

Not really. The first piano we had was one that somebody had thrown out. To keep it in tune, I had a Crescent wrench to pull a couple of notes before I started to practice.

Did you study music in college?

During my senior year in high school, I studied oboe with an Oberlin student and I studied organ with Leo Holden

at the conservatory. During my senior year at college, I finally had some time, and I took organ lessons. I tell everybody I play badly enough to substitute on Sunday morning. I am a better organbuilder than I am an organist.

In 1956, you were attending the AGO convention in New York City. As I understand it, you were also the youngest member of that group of ten or twelve.

It started in 1953 or before. Here is this kid who is nuts about the organ. I had been exposed to *The Diapason* at that point. In junior high, I bugged the local librarian enough that she said, "Okay, I'm tired of getting books on interlibrary loan. You and I are going to take a trip to Oberlin." She then got me a card to the college library. I went into the stacks and began to take home everything, including Don Bédos; all things that probably never should have left the library, but they didn't know that at the time. Even though I didn't read a foreign language, I certainly could study pictures and diagrams. I was fascinated with reed organs. I would take them apart. In the early 1950s, I was a freshman in high school and got an account with Organ Supply Corporation in Erie, Pa. I still have the letter where they were checking on my credit at the local bank. At the end of my sophomore year, I bought my first pipe organ, a four-rank Wicks. My dad thought I was nuts and he thought it was going to kill him because we took it out in the heat of summer.

It was installed in the garage. In the meantime, I had written to every organbuilder in the country, and had a stack of brochures that I studied. In 1952, Homer Blanchard moved to Oberlin to represent M.P. Möller. In March 1953, he brought



Incoming freshman installing Danford Byrens Jr.'s practice organ at Ohio Wesleyan University

his kids over to Wellington to watch the trains because the New York Central went through Wellington on the Cleveland to Cincinnati line. He stopped by thinking I was a prospective client. Well, after he got over the shock, I think he was overjoyed because here was a kid who was gung-ho and interested, and he needed a key holder because he was doing repair work as well as representing M.P. Möller. So, from 1953, until I graduated in 1956, I worked for him.

Eventually, I sold the little Wicks. Between my junior and senior year in high school, I put together an Aeolian-Skinner: Aeolian console and Skinner chests. My parents allowed me to cut holes in floors. The organ was up and playing by my senior year. So that was organ number two, bringing you up to 1956.

The best graduation presents I had from the family were a trip to the New York AGO convention, a set of luggage, and registration at the Waldorf Astoria. Homer and I then went to New York. With Homer's connections at Möller, I was able to be involved in a little story about the first Flentrop in America. The one-manual came to New York to be exhibited. But what Flentrop did not understand was that we are on 60-cycles, not 50-cycles current, so his blower didn't work. Riley Daniels, who was president of Möller, got the local service people to run up to Union Seminary, grab a blower off one of the Artiste practice organs, and bring it down to the Waldorf so that it could be demonstrated.

How did you get involved with a bunch of 22-year-olds?

There were a lot of older people there. There were Homer and Ken Simmons and Barbara Owen, of course. Those people

had all been corresponding with one another. They were exchanging stoplists and histories. And so, this is how they began to put together an idea that, since we're all going to be in New York, why don't we sit down and talk about it? We did.

So, the creation of the OHS occurred really after the AGO convention had ended?

We decided we were going to go look at a few organs around New York, totally unplanned. Of course, the story everybody knows is that we knocked on the door at a church somewhere. I don't remember which one it was off the top of my head. The housekeeper said, "Who should I say is calling?" And Homer, off the top of his head, said, "The Organ Historical Society."

And there it was.

It stuck. And Albert Robinson, who was with us, got very much involved. And he was of course the first editor of THE TRACKER.

In the first years of the OHS, what was your role, and had you graduated from college or were you at Organ Supply Industries by that point?

In 1956, I had just graduated from high school. I had already been involved in the founding of the Lorain County AGO Chapter. And then, four years of college.

You referred to the organs in the West and the organs in the East. I wonder how geography has had an impact beyond, say, the Northeast.

Initially we were trying to save early organs. In the '50s, there was enough money and there was enough growth, and the middle class was doing extremely well. Everything was being upgraded and the organs were being destroyed and replaced. Homer's biggest thrust was documentation. We did learn how to save some of them and the Organ Clearing House grew out of that. A lot of those organs moved to the West Coast, where they are doing yeoman's duty to this day. And so, it was initially documentation. And again, this was Homer Blanchard's thinking, that being a PhD in German, the library and research were his main concerns. That is where I picked up the interest.

As we developed, we began to realize that history did not stop in 1900. So, we began, to document organs by state. Of course, we started in the Northeast and moved west. That is how the database group began: all these things mushroomed out of the initial concept and picked up on people's abilities. Some were better at saving organs, some were better at documentation, and some moved organs along the way, but each to his own talents.

As we age, the dividing line between historic and new keeps moving. The 20-year-olds of today will consider something that was built in 1950 to be historic. Talk about your work at OSI.

When I graduated from college in 1960, I worked full time for Homer until 1966. I sort of burned out at that point as Homer had moved to Delaware, Ohio, and went back to teaching at Ohio Wesleyan University. I was not only working eight hours a day, but also doing the paperwork at night. I resigned. I realized after going to Europe, spending six weeks in England, I started to explore other employment possibilities. I finally realized that I belonged in the organ business, and believe it or not, Chick Holtkamp had a spot and hired me. I worked for him from 1966 to 1969. His welcoming instruction to me when I arrived was “Around here we do things my way, and I do not expect that you will try to influence me.” I did, we became good friends and it worked out well.

It was about that time that I realized I didn’t want to build monuments. Organ Supply Corporation in Erie, a major supplier for Holtkamp, was looking for someone in sales and someone with an organbuilding background. I interviewed with them and at the time they were a bit skittish because Holtkamp was a significant customer. “We don’t want to steal you away. However, W.H. Reisner in Hagerstown, is also looking for someone. So why don’t you go interview with them?” which I did.

Reisner made me a better offer and I moved from an organbuilder to a supply house and supplier of electrical components. I was there from 1969 to 1976, and a wonderful place it turned out to be. It was just down the street from M.P. Möller. I got to know a lot of people at Möller—world better because many of the management that were running it, Pete Daniels, Ted (Chip) Möller, etc., were approximately my age. So that worked out well. Bill Reisner had an opportunity to sell the company, which was privately owned, and take early retirement. It became obvious that it was time to move on. Chick Holtkamp called Fred Gluck, who had just bought Organ Supply Corporation and Durst & Co. in Erie, and said, “You need to hire Randy. You need an organbuilder.”

I interviewed with Fred and I could not pass it by. Erie, Pa., was the last place in the world I thought I would want to live. It turned out to be the best place. I was able to be a part of putting two companies together and move to a new workshop. The company became an ESOP, totally employee owned. It was a good place to be because I was involved and could be a contributor to organbuilding in America. So, in 1976, I moved to Erie and for 36 years I was a part of management—vice president, secretary of the corporation, retiring in 2012. Before retirement I was fortunate to find a clone of myself, Bryan Timm, who took over my position.

Returning to the OHS. Nonprofit organizations typically experience growing pains. Some years of turmoil, some years of restructuring, great conventions, etc. What are your thoughts about the OHS today?

I am as overjoyed where we are today as when we started out. Homer and I used to laugh about building a prefab Butler Building somewhere and, putting in a few shelves for a library and maybe a piece of music or two, and having an archive and a place to have a business office. We now have accomplished all of that with a great many people giving freely of their time and talents.

We are a little bit late into funding an endowment and you know how I feel about that. Fortunately, we are in a position today as opposed to a lot of other nonprofits in that we have something to show for it. We have proven that we can raise funds for matching grants. I think we are in a better place to move forward. And as I look at the bigger nonprofit world of community foundations, which I am involved with, we are all trying to figure out how to raise money, how to get people involved, and how to get our brand recognized.

What advice do you have for anyone working to ensure that the OHS can celebrate its Centennial in 2056?

First, we must be financially stable. And part of that is to have sufficient invested funds because there is no guarantee that we are going to have an income stream from membership. We are dealing with a fascinating instrument that will always be around, as the church will always be around, but it is being redefined. You have to understand the redefinition of the church and of the organ and to feed interest in the organ. Young people coming up are fascinated by the pipe organ, but there’s an incredible challenge out there. Will they be able to perform maybe not as a vocation, but as an avocation? For every nonprofit that deals in the esoteric, there’s a niche market. We are in front of people. We are out there, and it’s “how do we grow our brand?”



Enjoying the newly designed and built practice organ in 1984

George W. Earle, Organbuilder

Biography and Work List

STEPHEN L. PINEL

New York, N.Y., 1856–59; East Cambridge, Mass., 1859–63;
New York, N.Y., 1863–69; Riverhead, L.I., N.Y., 1869–76;
Cold Spring, L.I., N.Y., 1876–80; Philadelphia, Pa., 1880–84;
and
Hempstead, L.I., N.Y., 1884–1918¹

FAMILY BACKGROUND AND EARLY LIFE

GEORGE WASHINGTON EARLE (*b.* New York, N.Y., Jan. 1, 1835; *d.* Hempstead, L.I., N.Y., May 19,² 1918, aged 83),³ organbuilder, installer, pipe-maker, and voicer, was born the son of John L. (1801–54)⁴ and Mary Ann (*n.* Campbell) Earle (1800–39).⁵ The fifth of at least six children, he was christened

1. Earle is mentioned briefly in Peter T. Cameron, “A Chronology of the Organ Builders Working in New York City...,” *The Bicentennial Tracker* (1976), 90–91; and in John Ogasapian, *Organ Building in New York City: 1700–1900* (Braintree, Mass.: The Organ Literature Foundation, 1977), 184, but the only secondary literature on Earle to date is Judith A. Schneider, “The New York Organs of George W. Earle,” *The Tracker* 33, no. 2 (1989): 24–29.

2. There is confusion about the date of Earle’s death in the secondary literature; several obituaries published it as May 21, but official records of the Town of Hempstead state that he died on Sunday afternoon, May 19, 1918.

3. “Famous Organ Builder George W. Earle Dies,” *The Hempstead (N.Y.) Sentinel* 60, no. 51 (May 23, 1918): 1; hereafter *HS*.

4. They were married by the Rev. Thomas Lyell, Rector of Christ Church, P.E., New York City, on May 14, 1821, as reported in “Married,” (*N.Y. Evening Post* No. 5,895 (May 15, 1821): 2; John’s death is recorded in “Died,” *New-York Herald* No. 6,376 (Feb. 7, 1854): 5; courtesy of GenealogyBank.com.

5. Mary Ann’s death is recorded in “Died,” *New York Herald* 5, no. 114 (May 24, 1839): 3; courtesy of GenealogyBank.com.

at Christ Church, P.E., in New York City on Apr. 26, 1835.⁶ According to his recollections, Earle was indentured at age 16 to Thomas Hall (1794–1874) of Hall & Labagh in 1852, and served a four-year apprenticeship earning \$2 a month.⁷ He developed an affinity for pipes, and pipe-making and voicing (especially reeds) became his specialty. Geo. W. Earle (as he usually signed his name) is documented in the 1855 New York State Census as an “Organ Builder,” living with two older siblings (both parents were already deceased),⁸ as well as in Trow’s 1859 New York directory as “Earle George W. organs h 707 G’wich.”⁹ About 1857, he entered the organ business on his own, but no evidence has yet surfaced to identify any of his work during the late 1850s.

By 1859, Earle had relocated to East Cambridge, Mass., where he is listed in the local directory as “Earle George W. b organ builder, h 89 Thorndike.”¹⁰ Some sources suggest that he took a job with E. & G.G. Hook, but because of the long commute to Roxbury Crossing, where the Hook shop was

6. MS, Christening Records, Christ Church, P.E., New York, N.Y.; courtesy of Ancestry.com.

7. [George W. Earle] “Recollections of an Old-Time Organ Builder,” (*Freeport and Bellmore, L.I.*) *South Side Messenger* 3, no. 18 (Nov. 25, 1910): 5.

8. 1855 New York State Census; New York State; New York County; New York City; Eighth Ward; 1st Election District; Dwelling House, 28; Family, 57.

9. *Trow’s New York City Directory, Compiled by H. Wilson. For the Year Ending May 1, 1859* (New York: John F. Trow, Publisher, 1859), 240.

10. *The Cambridge Directory, for 1859; Containing a Directory of the Citizens, a Business Directory, and Lists of the City Officers, Principal Tax Payers, Religious and Other Societies, &c.* (Cambridge [Mass.]: Published by J.D. Baldwin, at the Chronicle Office, 1859), 75.

located, George Stevens's shop ("organ manufacturer, Fifth cor Otis h 51 Thorndike") seems a more plausible probability.¹¹ He is also listed in the 1860 Federal Census as a "pipe-maker" in East Cambridge,¹² and again in the 1860¹³ and 1861¹⁴ Cambridge directories. By 1863, he had returned to New York and set-up shop at 184 W. Houston St.¹⁵ The following year, he is listed at 13 Bedford St.,¹⁶ three doors away from his former employer, Hall & Labagh, at 3, 5 and 7 Bedford St.¹⁷ Earle is also listed in the New York City tax rolls in Jan., 1865 (\$3.33, "Manufacturer") and in June, 1866 (\$11.70, "Organ Pipes").¹⁸

A BUSINESS IN NEW YORK

Earle was not long in establishing himself. In December 1863, an advertisement in *The New-York Times* noted that he had a small organ for sale, but the words "nearly new" suggest that it was secondhand:

ORGAN FOR SALE—At a bargain, nearly new, containing Stop Diapason, Dolce and Flute, in a black walnut case, with gilt front pipes. Price \$200. Apply to George W. Earle, organ builder, No. 13 Bedford-st., New-York. N.B.—Organs carefully repaired and tuned. Also, organ pipes made, and reed stops voiced for the trade.¹⁹

A month later, another advertisement appeared:

WANTED—A Smart American Boy about 16 years of age, to learn a good trade. Apply to G.W. Earle, Organ Builder, No. 13 Bedford-st., New-York.²⁰

11. Ibid, 154.

12. 1860 Federal Census; Massachusetts; Middlesex County; City of Cambridge; 3rd Ward; Dwelling House, 227; Family, 391.

13. *The Cambridge Directory, for 1860; Containing a Directory of the Citizens, a Business Directory, a List of the City Offices, Religious and Other Societies, and a List of Tax-Payers, &c., &c.* (Cambridge: Thurston, Miles & Pritchett, Chronicle Office, 1860), 83.

14. *The Cambridge Directory, for 1861; Containing a Directory of the Citizens, a Business Directory, a List of the City Offices, Religious and Other Societies, and a List of Tax-Payers, &c., &c.* (Cambridge: Thurston & Miles, Chronicle Office, 1861), 49.

15. *The Cambridge Directory, for 1861; Containing a Directory of the Citizens, a Business Directory, a List of the City Offices, Religious and Other Societies, and a List of Tax-Payers, &c., &c.* (Cambridge: Thurston & Miles, Chronicle Office, 1861), 49.

16. *Trow's New York City Directory, Compiled by H. Wilson. Vol. 78. For the Year Ending May 1, 1865* (New York: John F. Trow, Publisher, 50 Greene Street, 1864), 260.

17. *The American Musical Directory, 1861* (New York: Thomas Hutchinson, 1861), 157; repr.: New York: Da Capo Press, 1980.

18. MS, Tax Rolls for the City of New York, 1865 and 1866; courtesy of Ancestry.com.

19. "Organ for Sale [Ad]," *The New-York Times* 13, no. 3,821 (Dec. 22, 1863): 3; hereafter *NYT*.

20. "Wanted [Ad]," *NYT* 13, no. 3,851 (Jan. 27, 1864): 3.

In June 1865, Earle offered a larger organ for sale, but again it was likely secondhand:

ORGAN FOR SALE—At a bargain. Suitable for a small church, containing open diapason, stop diapason, principal and dolce; has been thoroughly repaired, new pipes, &c., in an oak case with gilt front pipes. Apply to George W. Earle, Organ Builder, No. 13 Bedford-st., New-York. N.B.—Organs carefully repaired and tuned; also, organ pipes made and reed stops voiced for the trade.²¹

In November 1869, Clare W. Beames (1827–87), a renowned New York organist and music critic, wrote in the *Weekly Review* that Earle had built "25 organs" by then adding,

Our young organ builders have few opportunities of distinguishing themselves in building larger organs. They must abide their time, perhaps many years: meanwhile they can make pipes, and often help the older builders, in larger establishments—building from time to time such small organs as they get orders for.²²

Beames forecast the manner in which Earle would make a living for the rest of his life. The organbuilder's career was an almost even integration of installations, new organs, rebuilding and renovations, and supplying pipes to the trade. The Roosevelts, and later Farrand & Votey, often engaged him to make and voice pipes for their larger and more prestigious instruments.

Earle's first significant contract was a two-manual organ for the Spring Street Presbyterian Church in New York City. Beames described it as "2 manuals, 2 octaves of pedals, and 16 sounding registers, all running through, together with the couplers, etc., making 20 registers. It has an extended action of ten feet to the gallery front."²³ The instrument was "exhibited" on March 13, 1868, by the great English-American organist, Geo. W. Morgan (1822–92), who was acknowledged to be the best player in the city.²⁴ Within 16 months, Earle had finished two smaller organs, one for the Free Will Baptist Church on W. Seventeenth St. in New York,²⁵ and another for the Baptist Church in Glenwood, N.J.²⁶ The 22 or so other organs cited by Beames have yet to be identified.

21. "Organ for Sale [Ad]," *NYT* 15, no. 4,225 (Apr. 10, 1865): 7.

22. [Clare W. Beames], "The Organ," *The New York Weekly Review* 20, no. 36 (Nov. 4, 1869): 5.

23. Ibid.

24. "Grand Organ Exhibition and Concert [Ad]," *New-York Tribune* 27, no. 4,800 (Mar. 12, 1868): 6; and "Grand Organ Exhibition [Ad]," *NYT* 17, no. 5,137 (Mar. 12, 1868): 7.

25. Beames, p. 5.

26. "Dedication," *The (N.Y.) Examiner and Chronicle* 46, no. 43 (Oct. 28, 1869): 6.

RIVERHEAD, L.I.

With vigorous competition from such well-established firms as Henry Erben, Hall & Labagh, Levi U. Stuart, and the Odells, it must have become apparent to Earle that if he aspired to build new organs, he would fare better outside the city. Sometime in 1869, he relocated to Riverhead in Suffolk County, at the eastern end of Long Island. Notice of his arrival was published in the *Sentinel*:

Mr. Earle has got his organ factory into operation. This is the only pipe organ factory that we know of on the Island, and we hail with pleasure the addition of these means of increasing our business and population.²⁷

This location was temporary, for the November 18, 1871 issue of the *South Side Signal* reported: "George W. Earle, our celebrated organ builder, is putting up a new building above the Railroad, to be used as a factory."²⁸ A week later, the *Corrector* added: "The *News* says Mr. Earle has commenced building his Organ Manufactory on Farragut Ave., North of the Railroad."²⁹ On December 2: "Geo. W. Earle has the interior of his new Organ Factory nearly completed,"³⁰ and finally, on January 4, 1872: "Mr. Earle has moved into his New Organ factory, opposite the Railroad Depot, where he is now ready to take contracts for First Class organs of any size or price."³¹ The factory took about two months to build.

Erecting the building must have exhausted Earle's financial resources, so he sought an investor. This notice was published in the *South Side Signal*: "Organ Manufactory. Earle & Bradley, (late Geo. W. Earle, of N.Y. City.) Riverhead, Long Island..."³² and the local column in the same issue added:

Few of our readers are aware that the business of manufacturing organs is extensively carried on in Suffolk County. Earl[e] & Bradley, at Riverhead, [are] producing some of the finest toned instruments now before the public. Their business announcement will be found in another column, and those about purchasing instruments of this kind should give it attention.³³

"Earle" was occasionally misspelled.

27. "Mr. Earle has got..." *The (Hempstead, N.Y.) Queens County Sentinel* 12, no. 29 (Dec. 16, 1869): 2 hereafter QCS.

28. "Riverhead," *(Babylon, N.Y.) South Side Signal* 10, no. 124 (Nov. 18, 1871): 2; hereafter SSS.

29. "Local and Long Island News," *The (Sag Harbor) Corrector* 50, no. 26 (Nov. 25, 1871): 2; hereafter C.

30. "Riverhead," SSS 10, no. 126 (Dec. 2, 1871): 2.

31. "Riverhead," *The Sag Harbor Express* 13, no. 26 (Jan. 4, 1872): 2; hereafter SHE.

32. "Organ Manufactory [Ad]," SSS 12, no. 145 (Apr. 13, 1872): 2.

33. "Local Notes," SSS 12, no. 145 (Apr. 13, 1872): 3.

Ahaz Bradley (1820–1910) was born near Bridgeport, Conn., the son of a schoolteacher. After studying at the Easton Academy, he became a teacher, following in his father's footsteps. He taught in several places in southern Connecticut and eventually became the principal of schools for the City of New Haven. After serving two terms in the Connecticut Legislature, he left teaching altogether and opened a book and stationery shop in Middletown. A few years later he sold the business at a profit and in April 1872 moved to Riverhead to become Earle's partner in the organ business.³⁴ In 1874, he organized the Suffolk County Mutual Benefit Society, abandoned the organ business, and later served as a director of the Suffolk County Savings Bank. Bradley was described as "high-minded and cultured,"³⁵ but he had no music in his background and was not known to be inclined mechanically. One wonders what attributes he offered the partnership. Perhaps his role was limited to money. In any case, it was brief. On Jan. 3, 1874, the *Corrector* related: "Earle & Bradley, organ manufacturers have dissolved. Mr. Earle will continue the business,"³⁶ and beginning with the Jan. 18, 1874 issue, Bradley's name was dropped from the advertising.³⁷

Why Bradley left the partnership is not known, but there were financial issues. Earle continued on his own until 1876, when the firm was reported as bankrupt. An Aug. 26 notice in the *Corrector* recorded the sale "to satisfy a claim of Ahaz Bradley for about \$1,900, subject to a first mortgage to Hampton F. Howell, amounting to \$1,650 with interest and insurance."³⁸ A follow-up on Dec. 23, 1876, asserted: "Earle's Organ Factory at Riverhead, has been sold under the hammer to Hampton F. Howell, mortgagee for \$1500."³⁹ Despite his efforts, Earle was unemployed.

Between 1869 and 1876 in Riverhead, Earle came closest to operating a full-time organ business that turned out a regular series of new and rebuilt instruments. Among them were the M.E. Church, Huntington, L.I., 1871, 2m;⁴⁰ St. Luke's, P.E., Hudson St., New York City, 1871, 2m;⁴¹ St.

34. "Organ Manufactory. Earle & Bradley [Ad]," SSS 12, no. 145 (Apr. 13, 1872): 2.

35. "Hon. Ahaz Bradley," *Portrait and Biographical Record of Suffolk County, (Long Island) New York* (New York and Chicago: Chapman Publishing Co., 1896), 449–51.

36. "Riverhead," C 52, no. 32 (Jan. 3, 1874): 2.

37. "Organ Manufactory, George W. Earle [Ad]," SSS 19, no. 236 (Jan. 18, 1874): 4.

38. "Long Island News," C 55, no. 13 (Aug. 26, 1876): 2.

39. "Long Island News," C 55, no. 30 (Dec. 23, 1876): 2.

40. "The ladies of the M.E. Society..." *The (Huntington, N.Y.) Long-Islander* 15, no. 12 (Oct. 28, 1870): 2; hereafter LI.

41. "Riverhead Items," SHE 12, no. 40 (Apr. 13, 1871): 2; and H. Crosswell Tuttle, *History of St. Luke's Church in the City of New York, 1820–1920* (New York: Appeal Printing Company, 1926): 153–54.

John's, P.E., Huntington, L.I., 1871, 2m;⁴² Second Presbyterian, Huntington, L.I., 1872, 2m;⁴³ St. John's, P.E., Cold Spring Harbor, 1873, 2m;⁴⁴ St. John's Free Church, P.E., Jersey City, N.J., 1873, 3m;⁴⁵ St. Mark's, P.E., Brooklyn, 1873, 2m;⁴⁶ St. Stephen's, P.E., Brooklyn, 1873, 1m?⁴⁷ First Presbyterian, Bridgehampton, L.I., 1874, 2m;⁴⁸ and the Congregational Church, Wilton, Conn., 1875, 1m.⁴⁹ The only work of Earle's from this period that survives today is a much-renovated two-manual organ in the First (Old Whaler's) Presbyterian Church, Sag Harbor, N.Y., that Henry Erben originally built in 1845 as a one-manual instrument;⁵⁰ Earle & Bradley enlarged it to two manuals in 1872.⁵¹ In 1978, it was rebuilt by Mann & Trupiano of Brooklyn, N.Y.,⁵² and is discussed at length in the article by Schneider.⁵³

Earle's largest and most important contract of this period was a three-manual organ built in 1872 for Shelton Hall in New Haven, Conn. This instrument deserves consideration in detail.

SHELTON HALL, NEW HAVEN

The "boy organist," Willis Clark Shelton (1855–79), was the son of a well-to-do New Haven lawyer, Charles T. Shelton. Following the death of his mother and at a young age, Willis took an unusual interest in the organ. By the time he was fifteen, he could play the preludes and fugues of J.S. Bach with a facility that astonished his teachers, W. Eugene Thayer (1838–89) and Samuel P. Warren (1841–1915). Between 1871 and 1873, Charles took Willis on an extended European tour, where he "created great surprise and enthusiasm among the old world critics."⁵⁴ While they were in Europe, Charles

42. Chas. Wm. Turner, *Annals of St. John's Church, Huntington, Suffolk County, N.Y. Also, Historical and Descriptive Notes* (Huntington, L.I., New York: The Stiles Printing House, 1895), 41.

43. "Riverhead Record," *SSS* 14, no. 174 (Nov. 9, 1872): 2.

44. "Riverhead," *SHE* 13, no. 50 (June 20, 1872): 2.

45. "Riverhead Record," *SSS* 15, no. 194 (Mar. 29, 1873): 2.

46. "New Organ for St. Mark's," *The Brooklyn (N.Y.) Daily Union* 11, no. 54 (Nov. 14, 1873): 3.

47. *Journal of the Seventh Convention of the Protestant Episcopal Church, in the Diocese of Long Island, Held in the Church of the Holy Trinity, Brooklyn, May 19th & 20th, 1874* (Brooklyn: Published by the Convention, 1874), 127–28.

48. "The Concert at Bridge-Hampton," *SHE* 16, no. 17 (Nov. 5, 1874): 2.

49. "Religious Intelligence. Connecticut," *The Congregationalist* 27, no. 45 (Nov. 11, 1875): 356.

50. "Sacred Concert," *C* 23, no. 1721 (Mar. 29, 1845): 3; and "For the Corrector. Mr. editor...", *C* 23, no. 1722 (Apr. 5, 1845): 2.

51. "Organ Concert," *SHE* 14, no. 2 (July 25, 1872): 2; and "The Organ Concert," *SHE* 14, no. 3 (Aug. 1, 1872): 2.

52. "First Presbyterian Church [dedication program], Oct. 29, 1978.

53. Schneider, "New York Organs of George W. Earle," 24–29.

54. "Willis Clarke Shelton," *Daily Saratogian* 10, no. 139 (Feb. 26, 1879): 3; hereafter *DS*; this is the most detailed obituary of Willis C. Shelton discovered to date.

had built for Willis a large concert hall in New Haven, costing some \$30,000.⁵⁵ Known as Shelton Hall, the structure on York St. housed the largest private, American-built "residence" organ to that date. The instrument was described by an anonymous author in the *Daily Saratogian*, a newspaper published in Saratoga Springs, N.Y.:

It was enclosed in [a] richly carved black walnut [case]. It had 36 stops and three manuals, with a compass of 61 notes, and a pedal compass of 30 notes. Its harmonicon stop, by which the action of the keys was brought to bear upon graduated steel plates, produced a bell-like effect. Connected with the organ was an electric apparatus, probably the first of its kind that recorded upon paper the music that was played. The edifice was dedicated as Shelton Hall by young Shelton's teachers, Messrs. Warren and Thayer, on the 14th of May, 1873. Thereafter it was opened every Wednesday evening for an organ recital free to all, by young Shelton.⁵⁶

The organ was also the largest Earle ever built. It was begun in the Riverhead factory early in 1872, and the press carried regular reports of its progress. By early May 1872, *The Long-Islander* noted that the organ was finished, and on May 5, it was shipped to New Haven.⁵⁷ Since the Sheltons were still in Europe, it was a full year before the organ was dedicated. In July 1873, *Loomis' Musical and Masonic Journal* noted the opening:

The organ is very large, and all agree that it is unequalled in the production of novel effects. It is surpassed in size by only one or two organs in the city, has 36 stops and three manuals containing 61 notes, or three more than any other this side of Boston. It has thirty pedals, and in this respect is as large as the largest organ in the world. Its Harmonicon stop, by which the action of the notes is brought to bear upon graduated steel plates, producing a bell-like effect, is attached to no other organ in New England.⁵⁸ The bellows are operated by a water engine in the basement of the building. The organ is 14 feet broad, 12½ feet deep, and 20 feet high. R.G. Russell, the well known architect,

55. "Mr. C.T. Shelton, of New Haven...", *The Folio* 9, no. 1 (July 1873): 10.

56. "Willis Clarke Shelton," *DS* 10, no. 139 (Feb. 26, 1879): 3.

57. "According to the Express," *LI* 15, no. 40 (May 10, 1872): 2.

58. In fact, E. & G.G. Hook, No. 553, 1870, a three-manual organ designed by William Horatio Clarke and installed in the Unitarian Church, Woburn, Mass., in Dec., 1870, had a "Carillons" register, as reported in *The (Woburn) Middlesex County Journal* 20, no. 14 (Dec. 24, 1870): 2. Ironically, the organ had been exhibited in the Hook factory on Nov. 21, 1870, and among the performers on that occasion was "Master Shelton," so Willis had encountered a similar "register" at least two years before the Shelton Hall organ was designed. A decade later, J.H. & C.S. Odell, Op. 190, 1882, installed a "glockenspiel" stop in the Troy Music Hall organ of similar design.



is now at work on plans for a handsome black walnut case with which the organ will be encased.⁵⁹

The workings of the “electric recording” apparatus, perhaps the earliest effort to “record” organ music, are described in several accounts but have yet to be fully explained.⁶⁰

Shortly after the Sheltons’ return from Europe, Willis began to show signs of weakness. As his health deteriorated, Charles brought him to Saratoga during the summer of 1873 to “take the waters,” hoping for some improvement. After his arrival, Willis found his way to St. Peter’s Catholic Church, and played a public soirée on its two-manual, 1859 Jardine organ.⁶¹ His playing created a local sensation,⁶² but the graphic, secular publicity was apparently too much for the Roman clergy, and they denied him further access to the organ. The same thing occurred at both the Methodist (Giles Beach & Co., 1872, 3m) and Presbyterian (A. Andrews & Son, 1857, 2m) churches, and in frustration, an unnamed correspondent addressed the publisher of the *Saratogian*:

Mr. Editor:—Is there no musical culture in Saratoga? Is it possible that the most celebrated young organist in the world (an amateur, too) can come here and be denied the use of an organ? Can it be that the Catholic and Protestant churches have shut their doors in the face of one of the greatest geniuses the world has ever known? Shades of Mozart and Mendelssohn forbid.⁶³

Incensed, Willis’s father had the organ taken down in Shelton Hall, and in June 1874, had it re-erected in the ballroom of Saratoga’s Grand Union Hotel on Broadway.⁶⁴ All of this was reported in detail in the racing city’s tabloids of the

59. “Opening of Willis Shelton Hall,” *Loomis’ Musical and Masonic Journal. Devoted to the Interests of the Musical Profession, and Masonic Fraternity* 6, no. 12 (July 1873): 224–25.

60. “A new use of electricity...,” *Albany (N.Y.) Evening Journal* (June 7, 1873): 2; and “A Wonderful Contrivance,” *Auburn (N.Y.) Daily Bulletin* (Feb. 11, 1874): 3.

61. “At St. Peter’s Catholic...,” *DS* 4, no. 235 (June 21, 1873): 3.

62. “Willis Shelton, the organist,” *DS* 4, no. 248 (July 10, 1873): 2.

63. “Correspondence,” *DS* 4, no. 254 (July 17, 1873): 3.

64. “Personal Mention. Mr. Charles T. Shelton...,” *DS* 5, no. 232 (June 11, 1874): 3.

day.⁶⁵ The organ was first heard on June 27, but an anonymous correspondent in the *Sentinel* had some words of advice for Willis’s programming:

The Shelton Organ.—Considerable interest is manifested in the organ being put up in the Grand Union ball room by C.T. Shelton, Esq., for his son, Willie, the young organist. The maker, Mr. Earle, of New York, and his assistants, have been at work for two weeks and though it is not yet in complete order to gratify a few friends, the young musician gave an extemporaneous performance on Saturday afternoon, showing the variety of stops in the instrument as well as a nimble exhibition of the feet on the pedals alone. We confess that our knowledge of music or the organ, is not yet sufficiently thorough for us to see the beauty of the playing, from the fact that there was not a familiar strain from the commencement to the close. However, as everyone else said it was good, we were bound to suppose it was. If what seemed to us [as] discord, is music in its most classic sense, then it must have been wonderful playing, yet our musical ability does not lie in the same direction. The instrument is doubtless an excellent one, and young Shelton can execute rapidly with both feet and hands, but to interest the majority of his hearers though he ought to come down from his elevated position and give us occasionally a familiar piece. Old Hundred or Yankee Doodle with pedal variations for example, would have been much more interesting.⁶⁶

About a week later, a notice stated:

We had the pleasure of listening yesterday morning to some of the fine playing of the talented young organist, Willis C. Shelton, of New Haven, Conn., on the splendid organ made for him after a design of his own, when only sixteen years of age, by Geo. W. Earle of Riverhead, N.Y. Though it was not a public entertainment, quite a number of guests were present, who showed their delight and appreciation by enthusiastic applause. The organ will remain in the Grand Union Ballroom for the season.⁶⁷

Once the organ was up, Willis presented regular recitals throughout the summer, not ending until the first week of September.

Apparently, the organ remained in the ballroom until July 1875, when the *Sentinel* reported, “By a recent arrangement, the organ of Willis Shelton is to be placed in the Congregational church and used there in the service.”⁶⁸ By July 10,

65. “Organ at the Grand Union,” *Saratoga Daily Sentinel* 2, no. 2 (June 16, 1874): 3; hereafter *SDS*.

66. “The Shelton Organ,” *SDS* 2, no. 13 (June 29, 1874): 3.

67. “Willis Shelton,” *DS* 5, no. 251 (July 3, 1874): 2.

68. “Locals in Brief,” *SDS* 3, no. 18 (July 3, 1875): 3.

the organ was being moved,⁶⁹ and a display advertisement announced that “Grand Organ Concerts!” would commence in the Congregational Church on July 19.⁷⁰ Willis played daily recitals until the season ended in September, and most of the programs were published in the newspapers. Meanwhile, his health continued to decline. During 1876, he played fewer concerts, and late in 1878, he was reported to be dying of consumption in a sanitarium in Aiken, S.C. Shortly after his father brought him back to New York, he died at the Grand Union Hotel in New York City on February 23, 1879.⁷¹ He was buried in the Grove Street Cemetery in New Haven on February 24, a youthful 24 years of age.⁷² His demise was a sad and tragic ending for a young virtuoso who showed such promise. Today, there is no marker on his plot. No photograph or portrait of him is known to exist. Despite Charles’s attempt to sell the Earle organ to the trustees of the Congregational Church, it was removed from the building in April 1879,⁷³ just before the congregation disbanded. It was ultimately sold to an unidentified congregation in New York City, and then all trace of it is lost. The complete story of this very gifted young organist and his remarkable organ has yet to be told.

COLD SPRING HARBOR, L.I., AND PHILADELPHIA

Earle’s 1876 financial problems must have been embarrassing, so he took the opportunity to relocate to Cold Spring Harbor on the north shore of the island near Oyster Bay, 45 miles west of Riverhead. An issue of *The Long-Islander* provided some details:

We are pleased to learn that Geo. W. Earle, the well known organ builder, of Riverhead, has leased the old factory building on the west side of Cold Spring Harbor, belonging to Mr. [Townsend] Jones, and is to commence the manufacture of his instruments at that place. We wish him every success in his new enterprise, and are glad to have him for a neighbor.⁷⁴

In addition to organbuilding machinery, the shop was equipped with a 32-horsepower saw, and milling lumber became a temporary part of Earle’s livelihood.⁷⁵

69. “Locals in Brief,” *SDS* 3, no. 29 (July 10, 1875): 3.

70. “Grand Organ Concerts! [Ad],” *SDS* 3, no. 29 (July 16, 1875): 3.

71. “Willis Clarke Shelton,” *DS* 10, no. 139 (Feb. 26, 1879): 3; and “Death of a Musical Prodigy,” *American Art Journal* 30, no. 19 (Mar. 8, 1879): 29.

72. MS, Interment Records; Grove Street Cemetery, New Haven, Conn.; 26 Locust Ave., Tier 7.

73. “Home News,” *DS* 10, no. 174 (Apr. 8, 1879): 3.

74. “We are pleased to learn...,” *LI* 21, no. 4 (Sept. 15, 1876): 2.

75. “One of the loveliest little spots...,” *LI* 21, no. 40 (May 11, 1877): 2; and Frances Oakley, “More Long Island History,” *LI* 83, no. 37 (May 2, 1919): 10.



At least two new instruments can be assigned to Earle’s years in Cold Spring, including two-manual organs built for the First Presbyterian Church, Southold, L.I., 1877,⁷⁶ and the First Presbyterian Church (the “Old Steeple Church”), Aquebogue, L.I., 1880.⁷⁷ Work was apparently sparse, so in 1880, Earle accepted a job at the Philadelphia branch of the Roosevelt Organ Works. A notice in *The South Side Signal* pinpointed the exact date: “The family of B.F. Corwin, builder, and that of his son-in-law, Geo W. Earle, organ builder, have this week moved to Philadelphia.”⁷⁸ Earle remained in Philadelphia three and a half years, and his residence is documented there in *Gopsill’s Philadelphia City Directory* in 1881,⁷⁹ 1882,⁸⁰ and 1884.⁸¹ By March 1884, Earle was considering a return to Long Island: “Geo. W. Earle the organ builder formerly of this village, now of Philadelphia, thinks of removing to Hempstead at an early date. We trust he will be successful in establishing a good business there as there are few better organ builders in the country than Mr. Earle.”⁸² By the end of 1884, Earle and his family were in Hempstead.

HEMPSTEAD, L.I.

Beginning in 1888, there is considerable documentation of Earle making and voicing organ pipes for the trade. Newspaper articles specifically mention Earle in connection with several important Roosevelt projects, including No. 380, 1888, for Trinity Methodist Episcopal Church, Denver, Col.;⁸³ No. 400, 1889, in the Chicago Auditorium;⁸⁴ No. 415, 1889, for the Cathedral of St. Ignatius, R.C., Quito, Ecuador, South America;⁸⁵ and No. 474, 1890, for the First Presbyterian Church, Jamaica, Queens, N.Y.⁸⁶ That last organ was reported

76. “Village Notes,” *LI* 21, no. 51 (July 27, 1877): 2.

77. “Riverhead Village,” *SSS* No. 556 (Mar. 6, 1880): 2.

78. “Southampton Village,” *SSS* No. 591 (Nov. 6, 1880): 3.

79. *Gopsill’s Philadelphia City Directory for 1881* (Philadelphia: Published by James Gopsill, No. 220 South Fourth Street, 1881), 492.

80. *Gopsill’s* (1882), 469.

81. *Gopsill’s* (1884), 479.

82. “Cold Spring,” *LI* 47, no. 31 (Mar. 14, 1884): 2.

83. “A Big organ,” *QCS* 30, no. 37 (Feb. 9, 1888): 3.

84. “Hempstead,” *SSS* 20, no. 1,016 (Dec. 29, 1888): 2.

85. “Our local organ builder...,” *QCS* 32, no. 29 (Dec. 20, 1888): 3.

86. “Local News,” *QCS* 34, no. 17 (Sept. 25, 1890): 3.

in detail in the *Queens County Sentinel*.⁸⁷ Other notices document him making and voicing pipes for the Farrand & Votey organs installed in the Carnegie Music Hall, Pittsburgh,⁸⁸ the Metropolitan Opera House in New York,⁸⁹ and the palatial residence of Oliver Belmont in Newport, Rhode Island.⁹⁰

In Hempstead, Earle also built new organs for Christ's (First) Presbyterian Church, Hempstead, 1887;⁹¹ the Presbyterian Church, Mattituck, 1893;⁹² the Presbyterian Church, Southold, 1894;⁹³ the Congregational Church, Jamesport, 1895;⁹⁴ the Congregational Church, Orient, 1899;⁹⁵ St. Elizabeth's Chapel, R.C., North Babylon, 1903;⁹⁶ and St. Matthew's Church, P.E., Brooklyn Manor.⁹⁷ Earle's most important contract in this period was a two-manual instrument built for St. George's Church, P.E., Hempstead, 1907.⁹⁸ This organ was replaced by Henry Pilcher's Sons, Op. 1469, 1929, a three-manual organ, and the Earle was moved secondhand to the First Congregational Church, Island Pond, Vt., where it remains today as his most important surviving instrument.

Beside organbuilding, Earle was involved in a myriad of other activities. He was an officer in the local Masonic lodge.⁹⁹ He was a loyal churchman: he served as a vestryman for St. George's Church in Hempstead between 1890 and 1909, was for 20 years the superintendent of the Sunday school, and often represented St. George's at the annual convention of the Episcopal Diocese of Long Island.

Earle died at home in Hempstead on May 19, 1918,¹⁰⁰ and was buried in Greenfield Cemetery. He was survived by his widow, Emma Bell Earle (1848–1924); two sons, George W., Jr. (1880–1939), and Raymond (1885–1975); and three daughters,

GEORGE W. EARLE IS DEAD.

Was Apprenticed to Builder When a Boy at Wage of \$2 a Month.

George W. Earle, 83 years old, a widely known builder of church organs, died at his home, in Washington street, Hempstead, N. Y., May 21, of heart disease.

Mr. Earle when a boy was apprenticed for four years to his employer at wages of \$2 monthly. Soon after he was "bound" to his employer the law was repealed. His contract for apprenticeship stated that he was to learn "the art and mysteries of pipe organ manufacture."

For more than twenty years Mr. Earle was superintendent of St. George's Episcopal Sunday school at Hempstead. He was also vestryman and later warden of the old church. He left a widow, two sons and three daughters.

Geo. W. Earle's obituary in The Diapason 9, no. 8 (July 1918): 18, reporting an incorrect date of May 21, 1918.

Mrs. E.J.M. Hamlet of Hempstead, Mrs. Leopold Stanton of Philadelphia, and Mrs. Emma Stanton of Newark, N.J. Earle's most important employee was Oliver B. Culley (1855–1933). After working for Earle during the 1870s,¹⁰¹ Culley went on to establish Bates & Culley in partnership with Samuel L. Bates (1857–1913) in 1895. The firm became prominent in Philadelphia organ circles during the next generation.

A century after Earle's death, it is difficult to assess the quality of his work because so little of it survives. He was highly regarded by the Roosevelts and Farrand & Votey. For much of his life, Earle was the only organbuilder on Long Island, but that changed in 1906 when Reuben Midmer & Son relocated to Merrick. By then, Earle's better work was decades behind him. Perhaps the most important aspect of documenting Earle's life and work is that it fleshes out a small piece of the larger story of 19th-century organbuilding in New York State. If he is remembered for anything today, it is for the organ in the Congregational Church in Island Pond, Vt., which continues to lead congregational singing as he intended, more than a century after it was built.

101. "Oliver B. Culley," QCS 38, no. 3 (June 20, 1895): 3; and "Village Talks," HS 49, no. 15 (Sept. 7, 1905): 1.

87. "The new Roosevelt organ....," QCS 34, no. 31 (Jan. 1, 1891): 3.
 88. "George W. Earle....," QCS 34, no. 48 (Apr. 28, 1892): 3.
 89. [George W. Earle], "Recollections of An Old-Time Organ Builder," (*Freeport and Bellmore, L.I.*) *South Side Messenger* 3, no. 18 (Nov. 25, 1910): 5; a facsimile of this document is included below.
 90. "O.H.P. Belmont," QCS 37, no. 40 (Mar. 14, 1895): 3.
 91. "The New Organ," QCS 30, no. 24 (Nov. 17, 1887): 3.
 92. "Local News," QCS 35, no. 47 (Apr. 20, 1893): 3.
 93. "The Inauguration," *The (Southold, N.Y.) Long Island Traveler* (May 25, 1894): 2.
 94. "Jamesport," *The (Southold) Long Island Traveler* (June 28, 1895): 3.
 95. "Mr. George W. Earle....," *The Newtown (N.Y.) Register* (Sept. 14, 1899): 2; hereafter NR.
 96. "Village Talks," HS47, no. 11 (Aug. 13, 1903): 1.
 97. "The organ recital....," *The (Brooklyn, N.Y.) Standard Union* 46, no. 248 (Mar. 9, 1910): 8.
 98. "Local News," HS 49, no. 33 (Jan. 11, 1906): 1; and John Sylvanus Haight, *Adventures for God; A History of St. George's Episcopal Church, Hempstead, Long Island* (New York: John S. Haight, 1932), 110.
 99. "The election of officers....," QCS 32, no. 31 (Jan. 3, 1889): 3; and "Officers of New York Lodge....," HS 51, no. 33 (Jan. 16, 1908): 1.
 100. "George W. Earle is Dead," *The Diapason* 9, no. 8 (July 1918): 18; and "Famous Organ Builder George W. Earle Dies," HS 60, no. 51 (May 23, 1918): 1.

WORK LIST

I = Installation | N = New organ | P = Pipes only | R = Renovation

Location	Church or Institution	Manuals	Date	Price
----------	-----------------------	---------	------	-------

COLORADO

Denver (P)	Trinity Church, Methodist Episcopal	4	1888 ¹	
<p><i>Built by Frank Roosevelt, No. 380, 1888; Earle made the reed pipes; dedicated by organists Clarence Eddy and Thomas Radcliffe, Dec. 20, 1888; new Gottfried console and Kinetic blower installed, 1915; a second new console, 1964; most of the original Earle reeds replaced over the years; Historic Organ Citation no. 214 granted by the Organ Historical Society, June 26, 1998; visited at the forty-third annual convention of the Organ Historical Society where it was played by Peter Sykes, 1998; extant, altered.</i></p>				

CONNECTICUT

New Haven (N)	Shelton Hall, York St.	3	1872	\$5,000 ²
<p><i>Built for the "boy organist," Willis Shelton, on commission from his father, Charles T. Shelton, a New Haven lawyer; opened in the Riverhead factory, Apr. 24, 1872; shipped to New Haven, May 5, 1872; opened in Shelton Hall by the noted organists Samuel P. Warren and W. Eugene Thayer, May 14, 1873; relocated to the Ballroom of the Grand Union Hotel, Saratoga Springs, N.Y., June, 1874; relocated to the Congregational Church, Saratoga Springs, N.Y., July, 1875; Willis C. Shelton died of consumption, Feb. 23, 1879; the organ was sold by Charles T. Shelton to an unknown church in New York City, April, 1879.</i></p>				
Wilton (N)	Congregational Church	2	1875	\$1,500 ³
<p><i>Presumably replaced by Wicks Organ Co., Op. 3929, 1959, a 3m organ.</i></p>				

ILLINOIS

Chicago (P)	Chicago Auditorium, Michigan Ave.	4	1890	\$44,000 ⁴
<p><i>Built by Frank Roosevelt, No. 400, 1890; electric action; Earle made the reed pipes; dedicated with the building in concert by organist Clarence Eddy and an orchestra with the premiere of Théodore Dubois's <i>Fantasie Triomphale</i>, commissioned for the event, December 9, 1889, although the organ was not quite finished; sold secondhand to William H. Barnes, relocated to Indiana University, Bloomington, Ind., and renovated by the Aeolian-Skinner Organ Co., 1942; damaged by fire, 1962; ultimately dispersed.</i></p>				

MASSACHUSETTS

Boston (P)	First Church of Christ, Scientist	3	1894	\$7,000 ⁵
<p><i>Built by Farrand & Votey, No. 748; Earle made some of the pipes; replaced by Hook & Hastings, No. 2107, 1906, a 4m organ.</i></p>				

1. "A Big Organ," QCS 30, no. 37 (Feb. 9, 1888): 3; "The Hempstead organ builder..." NR (Feb. 16, 1888): 2; and David H. Fox, *Hilborne and Frank Roosevelt* (Richmond, Va.: OHS Press, 2012), 144.

2. "Messrs. Earle & Bradley," SHE 12, no. 43 (May 2, 1872): 2; "Opening of Willis Shelton Hall," *Loomis' Musical and Masonic Journal. Devoted to the Interests of the Musical Profession, and Masonic Fraternity* 6, no. 12 (July 1873): 224–25; "Personal Mention," DS 5, no. 232 (June 11, 1874): 3; "Organ at the Grand Union [Hotel]," *The Saratoga Sentinel* 2, no. 2 (June 16, 1874): 3; "The Shelton Organ," SDS 2, no. 13 (June 29, 1874): 3; "Willis Shelton," DS 5, no. 251 July 3, 1874): 2; "Locals in Brief," SDS 3, no. 18 (July 3, 1875): 3.

3. "Religious Intelligence. Connecticut," *The Congregationalist* 27, no. 45 (Nov. 11, 1875): 356; and 1726–1876: *An Account of the Observance of the One Hundred and Fiftieth Anniversary of the Organization of the Congregational Church, Wilton, Conn., June 22, 1876, Including a Historical Address, by Samuel G. Willard...* (New York: R.J. Johnston, 1876): 90.

4. "Hempstead," SSS 20, no. 1,016 (Dec. 29, 1888): 2; "The Jamaica Standard says..." NR (Jan. 3, 1889): 2; and William Osborne, *Clarence Eddy (1851–1937): Dean of American Organists* (Richmond, Va.: Organ Historical Society, 2000), 38.

5. "Recollections of an Old-Time Organ Builder," (*Freeport and Bellmore, L.I.*) *South Side Messenger* 3, no. 18 (Nov. 25, 1910): 5.

NEW JERSEY

Glenwood (N)		1?	1869 ⁶	
<i>Community sometimes known as North Vernon; organ dedicated with the building in October.</i>				
Hackensack (N)	Unknown church (perhaps Presbyterian?)	2	1873?	\$2,000 ⁷
<i>Mentioned in a period news clipping; no information.</i>				
Jersey City (N)	St. John's Free Church, P.E., Summit Ave.	3	1873	\$5,000 ⁸
<i>Shipped, March 28; 61-note manual compasses; "exhibited" in the church, Apr. 27; presumably replaced by Austin Organ Co., Op. 556, 1915, a 3m organ; parish no longer listed.</i>				
Newark (N)	Unknown church	2	1870?	\$2,000 ⁹
<i>Mentioned in a period newsclipping; no information.</i>				
Perth Amboy (I)	First Presbyterian Church	2	1894? ¹⁰	
<i>Perhaps the installation of a W.W. Kimball organ.</i>				
Somerville (N)	First Baptist Church ¹¹			
<i>Presumably replaced by the Hall Organ Co., New Haven, Conn., sometime before 1929.</i>				

NEW YORK

Aquebogue, L.I. (N)	"Old Steeple" Community Church, UCC	1?	1880 ¹²	
<i>Organ bought incomplete from Geo. W. Earle for \$200; said to have been completed and installed by Terry Hudson; presumably replaced by M.P. Möller, Op. 7306, 1947, a 2m organ.</i>				
Bridgehampton, L.I. (N)	First Presbyterian Church, Main St.	2	1874 ¹³	
<i>Presumably replaced by Austin Organ Co., Op. 1850, 1935, a 2m organ.</i>				
Brooklyn (N)	Church of Christ, Scientist, 404 Lafayette Ave.	2	1897 ¹⁴	
<i>Unplayable by 1970; by then, the congregation was known as the Lafayette Ave. Church of God; seen by Peter T. Cameron that year but lacking the Great pipework because the speakers of an electronic organ sat on the Great windchest; now presumably gone.</i>				
Brooklyn (N)	Methodist Episcopal Church, Warren St.	2?	1872 ¹⁵	
<i>Listed in Nickerson's Illustrated Church and Musical Directory, 1895; no information.</i>				
Brooklyn (N)	Siloam Presbyterian Church, Prince St. at Myrtle Ave. ¹⁶			
<i>Listed in Nickerson's Illustrated Church and Musical Directory, 1895; no information.</i>				

6. "Dedication," *The (N.Y.) Examiner and Chronicle* 46, no. 43 (Oct. 28, 1869): 6.

7. "Earle & Bradley...", SSS 14, no. 175 (Nov. 9, 1872): 3.

8. "Riverhead Items," SSS 14, no. 175 (Nov. 9, 1872): 3; "Riverhead Record," SSS 15, no. 194 (Mar., 29, 1873): 2; "Riverhead Record," SSS 15, no. 195 (Apr. 5, 1873): 2; "Entertainments to Come," *Jersey (City) Journal* 6, no. 306 (Apr. 25, 1873): 1.

9. "Long Island Items," *SHE* 11, no. 33 (Feb. 24, 1870): 2.

10. "Recollections of an Old-Time Organ Builder," (*Freeport and Bellmore, L.I.*) *South Side Messenger* 3, no. 18 (Nov. 25, 1910): 5.

11. MS, List of Organs by Maker, Louis F. Mohr & Co., ca. 1920.

12. "The large pipe organ...", SSS No. 556 (Mar. 6, 1880): 2.

13. "Island Notes—From All Points," SSS 22, no. 277 (Oct. 31, 1874): 2; and "The Concert at Bridge-Hampton," *SHE* 16, no. 17 (Nov. 5, 1874): 2.

14. "Local items," *QCS* 40, no. 18 (Sept. 30, 1897): 1; and MS, Letter from Peter T. Cameron to Judith A. Schneider, Apr. 7, 1989. In OHSLA.

15. "Congregational Singing," *The Brooklyn (N.Y.) Daily Eagle* 33, no. 186 (Aug. 6, 1872): 2.

16. MS, List of Organs by Maker, Louis F. Mohr & Co., ca. 1920.

Brooklyn (N)	St. Mark's Church, P.E., Adelphi St. <i>Opened in concert by organist John M. Loretz, Nov. 15, 1873.</i>	2	1873 ¹⁷
Brooklyn (N)	St. Stephen's Church, P.E., Jefferson Ave. <i>Presumably replaced by Hillgreen, Lane & Co., Op. 657, 1922, a 2m organ.</i>	1?	1873 ¹⁸
Brooklyn Manor (N) (Woodhaven)	St. Matthew's <i>No information.</i>		1910 ¹⁹
Calverton, L.I. (N)	Baiting Hollow Congregational Church <i>Cited by Judith A. Schneider as an Earle organ; no further information.</i>		
Cold Spring, L.I. (N)	St. John's Church, P.E. <i>Replaced an earlier organ by an unknown builder, perhaps Richard M. Ferris, taken in trade, renovated, and moved in 1872 to Grace Chapel, P.E., Riverhead, N.Y.; 1872 Earle organ renovated by Geo. W. Earle, 1893; presumably replaced by Casavant Frères, Ltée., Op. 999, 1923, a 2m organ.</i>	2	1872 ²⁰
Flushing (R)	St. George's Church, P.E. <i>Replaced two earlier organs, one installed ca. 1833 by an unknown maker, and one by Geo. Jardine, 1839; organ originally built by Henry Erben, 1862; renovated and moved by Earle from the rear gallery to a right-hand front chancel chamber, 1894; presumably replaced by the Skinner Organ Co., No. 355, 1922, a 3m organ.</i>	2	1894 ²¹
Garden City (R)	Incarnation, P.E., Cathedral of the Hilborne Roosevelt, No. 66, 1885; renovated "under Mr. Earle's manipulation, its original tone will be strengthened"; renovated by Casavant Frères, Ltée, Op. 1069, 1925.	4	1897 ²²
Hempstead, L.I. (N)	Christ's First Presbyterian Church <i>Installed on a raised platform behind the pulpit; described with a stoplist in The (Hempstead) Queens County Sentinel (Nov. 17, 1887): 3.</i>	2	1887 ²³
Hempstead, L.I. (R)	Christ's First Presbyterian Church <i>Presumably the same organ as above; described with a stoplist in The (Hempstead) Queens County Sentinel (June 2, 1892): 3; presumably replaced by the Wicks Organ Co., Op. 4092, 1960, a 3m organ.</i>	2	1892 ²⁴
Hempstead, L.I. (N)	First Baptist Church <i>Presumably replaced by the Midmer-Losh Organ Co., 1944, a 2m organ.</i>		1 ²⁵

17. "New Organ for St. Mark's," *The Brooklyn (N.Y.) Daily Union* 11, no. 54 (Nov. 14, 1873): 3.

18. *Journal of the Seventh Convention of the Protestant Episcopal Church, in the Diocese of Long Island, Held in the Church of the Holy Trinity, Brooklyn, May 19th & 20th, 1874* (Brooklyn: Published by the Convention, 1874), 127–28.

19. "Musical Notes," *The (Brooklyn, N.Y.) Standard Union* 46, no. 248 (Mar. 9, 1910): 8.

20. "Messrs. Earle & Bradley..." *SHE* 13, no. 50 (June 20, 1872): 2; *Journal of the Sixth Convention of the Protestant Episcopal Church in the Diocese of Long Island, Held in the Church of the Holy Trinity, Brooklyn, May 20th and 21st, 1873* (Brooklyn: Published by the Convention, 1873): 138; "Local News," *QCS* 36, no. 6 (July 6, 1893): 3; "Cold Spring," *LI* 68, no. 23 (Jan. 29, 1904): 4; and "Little White Church 100 Years Ago," *LI* Section 2 (June 7, 1935): 6.

21. "Local News," *QCS* 37, no. 2 (June 14, 1894): 3; "The Flushing Journal..." *QVS* 37, no. 29 (Dec. 20, 1894): 3; "The Restoration and Enlargement of St. George's Church, Flushing, N.Y.," *The Churchman* (Dec. 15, 1894): 813; and J. Carpenter Smith, *History of Saint George's Parish, Flushing, Long Island* (Flushing: St. George's Sword and Shield, 1897), 142–44.

22. "For two months past..." *QCS* 39, no. 43 (Mar. 28, 1897): 2.

23. "The New Organ" (includes the stoplist), *QCS* 30, no. 24 (Nov. 17, 1887): 3.

24. "The New Organ. Constructed by our Villager, Mr. Geo. W. Earle, for the Presbyterians" (includes the stoplist) *QCS* (June 2, 1892): 3.

25. MS, Kinetic Engineering Co., Blower Records. OHSLA, Villanova, Pa.

Hempstead, L.I. (R)	St. George's Church, P.E.	2	1896 ²⁶	
	<i>St. George's originally owned a 1m 1835 organ by Henry Erben; the renovation of an 1870 2m organ by Alexander Mills; replaced with a new organ by Geo. W. Earle, 1906.</i>			
Hempstead, L.I. (N)	St. George's Church, P.E.	2	1906 ²⁷	
	<i>Installed in the chancel; replaced by Henry Pilcher's Sons, Op. 1,469, May, 1929, a 3m organ; the Earle was moved to the First Congregational Church, Island Pond, Vt.; extant.</i>			
Huntington, L.I. (N)	Methodist Episcopal Church	2	1871 ²⁸	
	<i>Presumably replaced by the Wicks Organ Co., Op. 4037, 1960, a 2m organ.</i>			
Huntington, L.I. (N)	Second Presbyterian Church	2	1872	\$2,800 ²⁹
	<i>Presumably replaced by Reuben Midmer & Son, sometime before 1917.</i>			
Huntington, L.I. (N)	St. John's Church, P.E.	2	1871	\$1,800 ³⁰
	<i>Replaced by Casavant Frères, Ltée., Op. 1066, 1924, a 3m organ.</i>			
Jamaica (R)	First Presbyterian Church	2	1890 ³¹	
	<i>Listed for a 1m organ by Geo. Jardine, 1870; Frank Roosevelt, No. 474, 1890; Earle made the reed pipes and perhaps did the installation; replaced by M.P. Möller, Op. 6216, 1931, a 3m organ.</i>			
Jamesport, L.I. (N)	Congregational Church	1	1895 ³²	
	<i>No information</i>			
Mattituck, L.I. (N)	Presbyterian Church	2?	1893 ³³	
	<i>Opened in concert by organist "Signor Biella" of First Presbyterian Church, Jamaica, Queens, on Apr. 20; presumably replaced by Henry Pilcher's Sons, Op. 1,420, March, 1928, a 2m organ.</i>			
New York (N)	Free Will Baptist Church, Seventeenth St.	1?	1869 ³⁴	
	<i>No information</i>			
New York (P)	Incarnation, P.E., Church of the	3	1895 ³⁵	
	<i>Earlier organs by Henry Erben, 1851 and 1868; revoicing the reeds in Hilborne Roosevelt, No. 115, 1883, a 3m organ; presumably replaced by M.P. Möller, Op. 5484, 1930, a 4m organ.</i>			
New York (P)	Metropolitan Opera House	1	1893 ³⁶	
	<i>Built by Farrand & Votey, No. 711, 1893; electric action; Earle made a "powerful" 8' Trumpet register for the organ.</i>			

26. "Local Items. Mr. George W. Earle," QCS 39, no. 19 (Oct. 5, 1896): 3.

27. "Local News," HS 49, no. 33 (Jan. 11, 1906): 1; John Sylvanus Haight, *Adventures for God; A History of St. George's Episcopal Church, Hempstead, Long Island* (New York: [Vail-Ballou Press, Inc.], 1932), 110; and Bynum Petty [compiler], *Henry Pilcher's Sons: Opus List and Historical Sketch* (n.p.: Lulu Publishing Services, 2014), 308.

28. "General Notes," LI 15, no. 12 (Oct. 28, 1870): 2.

29. "Riverhead," SHE 14, no. 8 (Sept. 5, 1872): 2; "Riverhead Record," SSS 14, no. 175 (Nov. 9, 1872): 2; "Riverhead Items," SSS 14, no. 175 (Nov. 9, 1872): 3; "Grand Organ Concert [Ad]," LI 17, no. 19 (Nov. 29, 1872): 2; and "Local News," C 51, no. 29 (Dec. 14, 1872): 2.

30. "Organ," LI 19, no. 9 (Oct. 6, 1871): 2; "Riverhead," SHE 13, no. 16 (Oct. 26, 1871): 2; "St. John's Huntington," *The Church Journal* 19, no. 980 (Nov. 8, 1871): 353; *Journal of the Fifth Convention of the Diocese of Long Island, Held in the Church of the Holy Trinity, Brooklyn, May 21st & 22d, 1872* (Brooklyn: Published by the Convention, 1872): 177-78; and Chas. Wm. Turner, *Annals of St. John's Church, Huntington, Suffolk County, N.Y. Also, Historical and Descriptive Notes* (Huntington, L.I.: The Stiles Printing House, 1895), 41.

31. "Local News," QCS 34, no. 17 (Sept. 25, 1890): 3; and "Local News," QCS 34, no. 31 (Jan. 1, 1891): 3.

32. "Local News," QCS 37, no. 46 (Apr. 25, 1895): 3; and "Jamesport," *The (Southold) Long Island Traveler* 24, no. 43 (June 28, 1895): 3.

33. "Local News," HS 35, no. 47 (Apr. 20, 1893): 3; and "Local News," QCS 35, no. 48 (Apr. 27, 1893): 3.

34. [Clare W. Beames], "The Organ," *The New York Weekly Review* 20, no. 36 (Nov. 4, 1869): 5.

35. "Local News," QCS 38, no. 13 (Aug. 29, 1895): 3.

36. "Local News," QCS 36, no. 38 (Feb. 15, 1894): 3; and "Mr. George W. Earle...," SSS 25, no. 1,285 (Feb. 24, 1894): 2.

New York (N)	Spring St. Presbyterian Church	2	1868 ³⁷	
	<i>Earlier organ by Henry Erben, 1830; opened with at a "Grand Organ Exhibition" by organist George W. Morgan, Mar. 12, 1868; perhaps the same building as the current Church of Our Lady of Vilnius, R.C.; parish closed.</i>			
New York (N)	St. Luke's Church, P.E., Hudson St.	2	1871 ³⁸	
	<i>Earlier organs by Thomas Redstone, 1825, and Henry Erben, 1830; opened in the church on June 8, 1871; burned with the building, 1886; replaced in a new building uptown by L.C. Harrison, 1886.</i>			
North Babylon, L.I. (N)	St. Elizabeth's Chapel, R.C.	2?	1903 ³⁹	
	<i>No information.</i>			
Orient, L.I. (N)	Congregational Church	2	1899 ⁴⁰	
	<i>No information</i>			
Ossining (R)	Trinity Church, P.E.	2	1897 ⁴¹	
	<i>Renovation of an 1891 organ by Francis J.N. Tallman, Nyack, N.Y., a 2m organ; presumably replaced with a new, mechanical-action organ by Paul Ott, 1987.</i>			
Riverhead, L.I. (N)	Congregational Church	1	1870	\$1,200 ⁴²
	<i>Funds raised by the ladies; presumably replaced by Hook & Hastings, Op. 2198, 1906, a 2m organ.</i>			
Riverhead, L.I. (R)	Grace Chapel, P.E.	1?	1873 ⁴³	
	<i>Renovation of the former organ of St. John's Church, P.E., Huntington, L.I.; original maker unknown but perhaps Richard M. Ferris.</i>			
Riverhead, L.I. (N?)	Peconic Division, Sons of Temperance	1?	1873 ⁴⁴	
	<i>Speculative; perhaps never built.</i>			
Sag Harbor, L.I. (R)	First ("Old Whalers") Presbyterian Church	2	1872	\$1,200 ⁴⁵
	<i>Originally built by Henry Erben, 1845, a 1m organ; rebuilt and enlarged to 2m by Earle & Bradley, 1872; opened in recital by organist F.H. Lilliendahl of the Church of the Holy Apostles, New York City, May 30; restored by Mann & Trupiano, Organbuilders, Brooklyn, N.Y., 1978; opened in recital by organist John Ogasapian, Oct. 29, 1978; Historic Organ Citation no. 33 by the Organ Historical Society, Sept. 20, 1981; extant.</i>			
Southampton, L.I. (N)	Presbyterian Church	2	1877	\$1,700 ⁴⁶
	<i>Pesumably replaced by Hillgreen, Lane & Co., Op. 160, 1906, a 2m organ.</i>			
Southold, L.I. (N)	Presbyterian Church	2	1894 ⁴⁷	
	<i>Opened in recital by Brooklyn organist J. Hyatt Brewer on May 23 in a program featuring the Dudley Buck Grand Sonata in E^b; presumably replaced by Henry Pilcher's Sons, Op. 1969, 1942, a 2m organ.</i>			

37. "Grand Organ Exhibition [Ad]," *New-York Tribune* 27, no. 4,801 (Mar. 13, 1868): 6; and [Clare W. Beames], "The Organ," *The New York Weekly Review* 20, no. 36 (Nov. 4, 1869): 5.

38. H. Crosswell Tuttle, *History of St. Luke's Church in the City of New York, 1820-1920* (New York: Appeal Printing Company, 1926), 153-54; "Riverhead items," *SHE* 12, no. 40 (Apr. 13, 1871): 2.

39. "Geo. W. Earle," *HS* 47, no. 11 (Aug. 13, 1903): 1.

40. "Mr. George W. Earle of Fulton street..." *NR* (Sept. 14, 1899): 2.

41. "The organ builder..." *QCS* 39, no. 35 (Jan. 28, 1897): 3.

42. "Riverhead," *SSS* 3, no. 31 (Feb. 5, 1870): 2; and "Long Island Items," *SHE* 11, no. 33 (Feb. 24, 1870): 2.

43. "Dedication," *C* 51, no. 51 (May 17, 1873): 2.

44. "Peconic Division," *SSS* 17, no. 214 (Aug. 16, 1873): 2.

45. "Organ Concert," *SHE* 14, no. 2 (July 25, 1872): 2; and "The Organ Concert," *SHE* 14, no. 3 (Aug. 1, 1872): 2.

46. "Village Notes," *LI* 21, no. 51 (July 27, 1877): 2; "George W. Earle," *SSS* No. 437 (Nov. 24, 1877): 3; "Southampton," *SHE* 19, no. 21 (Dec. 6, 1877): 2.

47. "Mr. George W. Earle," *QCS* 36, no. 38 (Feb. 15, 1894): 3; "Mr. George W. Earle," *SSS* 25, no. 1,285 (Feb. 24, 1894): 2; "Local News," *QCS* 36, no. 51 (May 17, 1894): 3; and "The Inauguration," *The (Southold, N.Y.) Long Island Traveler* (May 25, 1894): 2; and MS, Kinetic Engineering Co., Blower Records, OHSLA, Villanova, Pa.



Console and nameplate of the 1906 George W. Earle organ in St. George's Episcopal Church, Hempstead, Long Island. Photo William T. Van Pelt

- | | | | |
|--------------------------------|---|---|--------------------|
| St. Johnsland, L.I. (R) | St. Johnsland Home | 2 | 1895 ⁴⁸ |
| | <i>Renovation of an 1870 organ built by Hall, Labagh & Co., a 2m organ.</i> | | |
| Tarrytown (R) | Christ Church, P.E. | 2 | 1897 ⁴⁹ |
| | <i>Earlier organ by Geo. Jardine & Son; renovation of J.H. & C.S. Odell, Op. 73, 1868, a 2m organ; rebuilt again by J.H. & C.S. Odell, Op. 596, 1948.</i> | | |

PENNSYLVANIA

- | | | | |
|-----------------------|--|---|--------------------|
| Pittsburgh (P) | Carnegie Library, Music Hall | 4 | 1894 ⁵⁰ |
| | <i>Farrand & Votey (for Aeolian), No. 751, 1894; Earle made many of the pipes.</i> | | |

RHODE ISLAND

- | | | | |
|--------------------|--|---|--------------------|
| Newport (P) | Oliver H.P. Belmont residence | 2 | 1894 ⁵¹ |
| | <i>Farrand & Votey, No. 747, 1894; Earle made the pipes.</i> | | |

SOUTH AMERICA, ECUADOR

- | | | | |
|------------------|---|---|--------------------|
| Quito (P) | Cathedral of St. Ignatius, R.C. | 2 | 1889 ⁵² |
| | <i>Frank Roosevelt, No. 415, 1889; Earle made the reed pipes; thought to be extant.</i> | | |

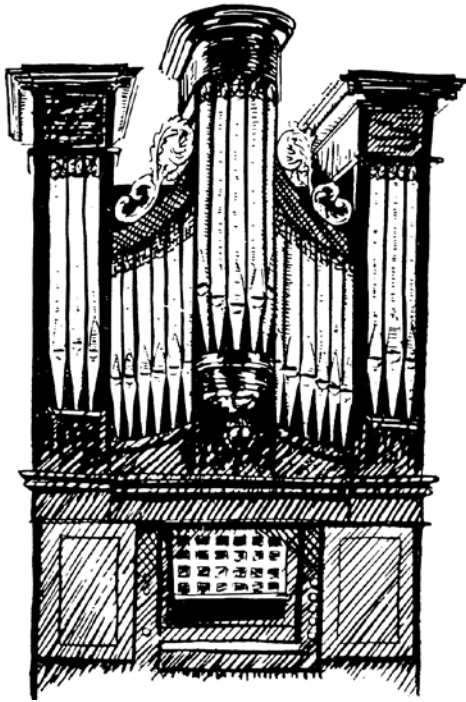
48. "Geo. W. Earle," QCS 38, no. 8 (July 25, 1895): 3.

49. "The organ builder and contractor..." QCS 39, no. 55 (Jan. 28, 1897): 3.

50. "Local News," QCS 34, no. 48 (Apr. 28, 1892): 3.

51. "Local News," QCS 37, no. 40 (Mar. 14, 1895): 3.

52. "Local News," QCS 32, no. 29 (Dec. 20, 1888): 3.



In THE TRACKER *50 Years Ago*

SCOT L. HUNTINGTON

Back issues of THE TRACKER are searchable at
<http://TheTracker.OrganHistoricalSociety.org>

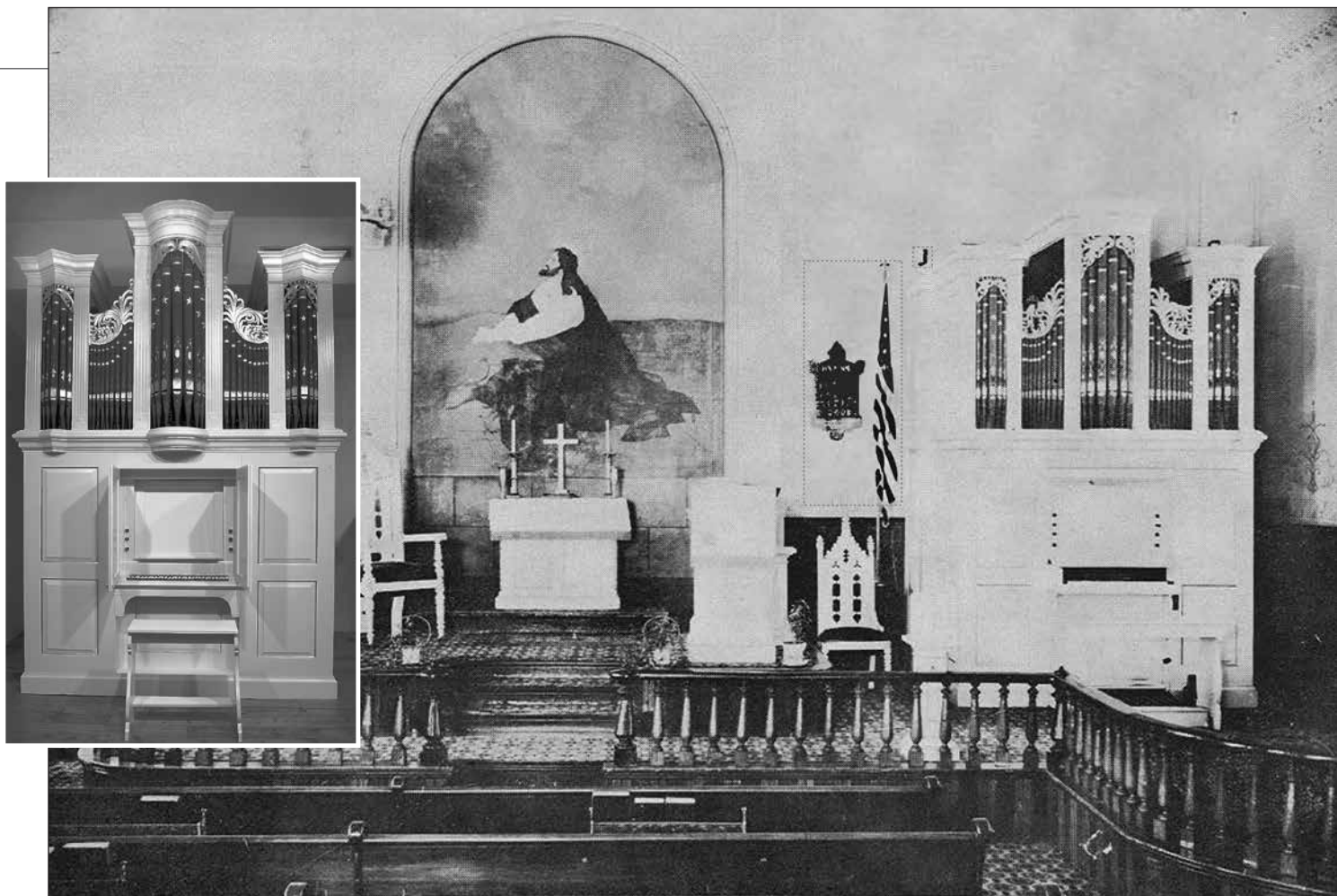
VOLUME 15, NO. 3, SPRING 1971

TO DATE, the OHS convention circuit has visited the historic city of Baltimore three times: 1958, 1991, and the year under review here, 1971. The cover article was the travelogue announcing the three-day convention to be held the upcoming June, chaired by Thomas Eader. Several departures from typical conventions were to highlight this excursion: a re-creation of a Sunday service at Leipzig's Thomaskirche during Bach's tenure, featuring a performance of Cantata 30 with a small Baroque orchestra; a second service featuring all 20th-century music; visits to Baltimore instruments representing the work of local 19th-century builders August Pomplitz and Henry Niemann; and a visit to the 1812 Carroll mansion where Eader was then curator. Charles Carroll, a signer of the Declaration of Independence, was the richest man in America when he died in 1832. His splendid Empire-style mansion had a music room furnished with a ca. 1840 Baltimore piano and a ca. 1853 Richard Ferris chamber organ, now in the collection of the Metropolitan Museum of Art in New York. In 1970, Eader tried unsuccessfully to buy an organ for the mansion reputed to be a Hilbus, then owned by George Potts of New Castle, N.H. The two-stop organ was recently gifted to the OHS by the Strawberry Banke Museum of Portsmouth, N.H., and is being restored for display at the headquarters in Villanova. The concluding banquet was to be at Hausner's, a Baltimore institution for more than 75 years and renowned for its collection of fine art as well as its German specialties and extensive fish and seafood selections.

In 1969, Eader was fortunate to have acquired a rare nine-stop organ by Christian Dieffenbach, originally built

in 1808 for Zion Lutheran Church in Orwigsburg, Pa. The organ was to be featured at the convention, and Eader wrote an extensive report of its restoration. After Eader's untimely death in 1989, at the early age of 56, the organ was sold to the Shrine to Music Museum in Vermillion, S.D. The Berks (Pa.) County Historical Society owned a six-stop chamber organ built by John Jacob Dieffenbach in 1776 for his use. It was later sold to the Eplers Church in Reading, Pa., and used there until it was replaced in 1877 by a two-manual organ built by Thomas Dieffenbach. The 1776 organ was returned to the Dieffenbach family, who donated it to the historical society in 1920. Using the experience gained from the restoration of the organ in his possession, Eader refurbished the 1776 organ to playing condition and wrote a companion article documenting his work. The organ was restored by Brunner & Heller in 1984.

The fourth installment of Peter Cameron's analysis of the Hall, Labagh & Co. business records covered 1869–70. The journal entries concern a variety of small repairs and correspondence with clients, including a letter chain from Boston's Church of the Messiah, from which the firm took an old organ in trade. This organ proved so "miserable" that it was obliged to spend a good deal of money repairing it for resale to Saint Mary's in neighboring Dorchester, which was subsequently so dissatisfied with the instrument that it declined to buy another organ from Hall. The bulk of the correspondence concerned the sizable new two-manual organ provided to the Presbyterian Church in Concord, N.H., with its old 1845 one-manual Appleton organ taken in trade for \$800.



Above: The 1808 Christian Dieffenbach organ at Zion Lutheran and Reformed Church of Orwigsburg, Pa. Photo taken about 1920.

Inset: The organ in 2007 after restoration in the Shrine to Music Museum.

The firm offered the organ to a church in Beverly, N.J., but there is no conclusive proof this organ was sold, because descriptions and destinations of secondhand instruments similar to this are vague.

Donald R.M. Paterson concluded his in-depth survey of the organs William King provided for the Finger Lakes resort town of Watkins Glen (Seneca Lake). King, formerly an employee of Henry Erben, established a factory in nearby Elmira (later home to the Hope-Jones Organ Company). This factory was well positioned on the Lackawanna railroad line to provide many fine instruments throughout New York's southern tier from its beginnings in 1862 until the firm's bankruptcy in 1889. Sadly, there are almost no remaining examples of King's work, and the four organs he built for Watkins Glen have vanished without even photographs to document their presence.

This was an election year, and the nominating committee unanimously put forward the current officers, Thomas Cunningham (president) and Tom Finch (vice president) for reelection, unopposed (a later bylaws revision prohibited unopposed candidates).

Tidbits of information noted that member Gerre Hancock was to be congratulated on his appointment as direc-

tor of music at St. Thomas' Church, New York City; the old Philadelphia factory of F.A. Bartholomay & Sons was to be torn down; and W. Zimmer & Sons had built a new and modern factory in Charlotte, N.C. Among the reviews was a deservedly caustic critique of William H. Barnes's *Two Centuries of American Organ Building*.

Barnes rose to prominence with the publication of his landmark *The Contemporary American Organ*, which was followed by seven subsequent editions. *Two Centuries* was co-authored by Edward Gammons, a noted New England socialite and organ consultant. To be fair, the monumental surveys of 19th-century organbuilding from powerhouse historians Orpha Ochse and Barbara Owen were yet to come, and this was the first historical overview of American organbuilding that put the previous centuries' builders in any sort of timeline context. For OHS members eager to lay their hands on any bit of American organbuilding history, it was an infamous failure. The book was heavily faulted for shoddy printing, proofreading, and imagery, crooked typesetting, unsubstantiated claims, personal opinion, and incorrect or nonexistent citation of sources, not to mention incorrect captions, dates, and facts. The reviewer concluded, "The casual reader should beware."



JAMES S. DARLING died peacefully in his Williamsburg, Virginia home on January 26, 2021, at the age of 92. He suffered from advanced Parkinson's disease.

James "Jock" Sands Darling Jr. was born May 29, 1929, in Hampton, Va. He graduated from Phillips Academy in Andover, Mass., in 1946, earned undergraduate degrees in music theory and piano at Yale University, and in 1954 completed a master's degree in organ at the University of Michigan, Ann Arbor. From 1954 to 1961, he was organist and choir director at Plymouth Church of Shaker Heights, Cleveland,

Colonial-period music and edited four publications of keyboard music for the Colonial Williamsburg Foundation. In 2003, he published *Let the Anthems Swell*, a history of music at Bruton Parish Church.

CHARLES GEORGE HENDRICKSON, 85, died in St. Peter, Minn., December 17, 2020. Born June 10, 1935, in Willmar, Minn., he graduated from Willmar High School in 1953, Gustavus Adolphus College in 1957, and the University of Arkansas-Fayetteville in 1963 with a master's degree in physics. He began graduate studies at the University of Minnesota, but then taught physics at the University of Wisconsin-Superior, where his interest in astronomy led him to restore the telescope tracking in the observatory. He also built his own six-inch reflecting telescope, grinding and silvering the mirrors himself. After graduate school at the University of Arkansas, he taught at Union University, Jackson, Tenn., and Northeastern State University, Tahlequah, Okla.

In 1964, he built a pipe organ for the First Lutheran Church, Winthrop, Minn., and continued in the business. His sons, Eric and Andreas, eventually succeeded him in the Hendrickson Organ Co.

RAYMOND JAMES BRUNNER, passed away on November 17, 2020, after a brief battle with cancer. He was 71. Born in Lancaster, Pa., Brunner earned a bachelor of science in civil engineering from Lehigh University in 1971. After eight years working for the Pennsylvania Department of Transportation as a civil engineer in the research and development department, he earned his professional engineer license. He served an apprenticeship with James R. McFarland before forming his own company, Brunner & Heller Organbuilders, in 1981. That later became R.J. Brunner & Company and continues to operate as Brunner & Associates LLC. In 2010–11, Ray Brunner restored the 1770 Tannenber organ in Zion Lutheran Church, Moselem Springs, Pa., believed to be the oldest extant American-built organ. In 1991, the Pennsylvania German Society published Brunner's *"That Ingenious Business": Pennsylvania German Organ Builders*, the first comprehensive history of the organbuilders and instruments of the Pennsylvania Dutch culture.

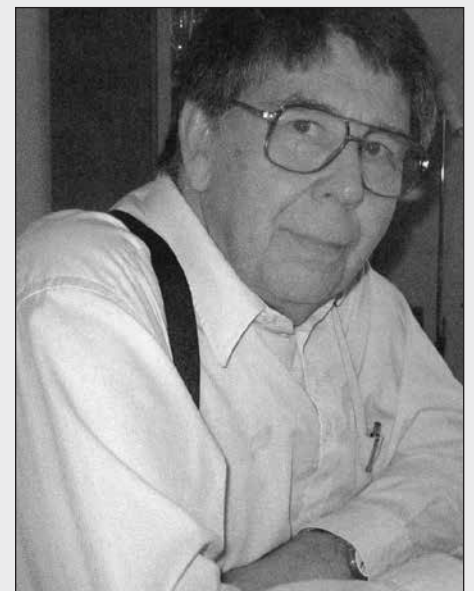
Ray Brunner was a member of the American Institute of Organ Builders, the Reed Organ Society, the Susquehanna Theatre Organ Society, the Studebaker Drivers Club of America, and the Organ Historical Society.

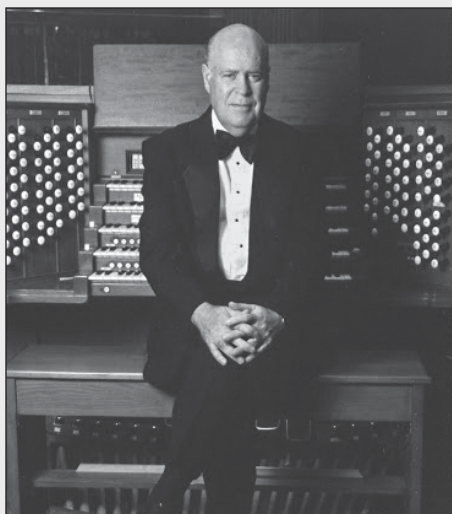


and from 1961 to 2006, he was organist and choirmaster at Bruton Parish Church in Williamsburg, Va.

At Bruton Parish Church, Darling directed a music program for all ages, including training adult, boys, and girls choirs. He conducted candlelight concerts each year that featured himself, associates, local musicians, and visiting artists. He also presented concerts in the Governor's Palace and other historic buildings, often playing and conducting in colonial costume.

Darling taught organ and harpsichord at the College of William and Mary and was music consultant for the Colonial Williamsburg Foundation. He published numerous recordings of





JOHN WEAVER, one of the OHS's staunchest supporters, died February 1 at the age of 84. A native of Mauch Chunk, Pa., John Weaver (b. 1937) was the son of a Presbyterian minister. His early training was at the Peabody Conservatory in Baltimore, where he won the Distinguished Service in the Field of Music award. He was a graduate of the Curtis Institute of Music and earned an SMM degree from Union Theological Seminary. From 1958 to 1970, he was organist of Holy Trinity Lutheran Church in New York, where he began the popular series of Bach

cantata services. In 1970, Weaver succeeded Alexander McCurdy as head of the organ department at Curtis, taught there until 2003, and was awarded an honorary doctor of music degree upon his retirement. He also held an honorary doctorate from Westminster Choir College. Weaver was the head of the organ department at the Juilliard School (1987–2004) and organist/director of music at Madison Avenue Presbyterian Church (1970–2005). In 2005, the New York City AGO Chapter named him the International Performer of the Year.



ORGAN HISTORICAL SOCIETY AT STONELEIGH AEOLIAN-SKINNER NO. 878

THE ORGAN AT STONELEIGH

THIS IS THE STORY of the Aeolian-Skinner organ at STONELEIGH, the former home of the Haas family and now the headquarters of the Organ Historical Society. The organ contract was signed in 1931 with the Aeolian Company, the world's premiere builder of residence organs. But with the new company formed in 1932 by the merger of Aeolian with the Skinner Organ Company, this became the first residence organ installed by the new Aeolian-Skinner Organ Company. Rollin Smith's new book traces in detail the organ from its first home in West Orange, New Jersey, to its present home in Villanova, Pennsylvania. From the wealth of documentation on the Aeolian and Skinner firms available in the OHS Library and Archives, the story of this fascinating instrument is told through contracts, shop notes, architectural drawings, and photographs—a truly fascinating history of a unique historic American organ.

WWW.OHSCATALOG.ORG

ORGAN HISTORICAL SOCIETY
AT STONELEIGH
AEOLIAN-SKINNER NO. 878



ROLLIN SMITH

OHS Library and Archives Spring Book Sale

CONDITION: **F** = Fair | **G** = Good | **LN** = Like New | **P** = Poor | **VG** = Very Good

COMPOSERS AND ORGANISTS

- Alexander Schreiner: The California Years**, Kenneth Udy. 188 pp. Paperback. LN. \$25.
- The Bach Family**, Karl Geiringer. 514 pp. Some discoloration on dust jacket and light shelf wear. VG. \$20.
- The Bach Organ Book**, Homer Blanchard. 240 pp. LN. \$20.
- The Chorale Preludes of J.S. Bach**, Stainton De B. Taylor. 126 pp. Some discoloration and light shelf wear. G. \$15.
- Contributions to the Spiritual World of Olivier Messiaen**, Almut Rössler. 188 pp. Paperback. Very rare. VG. \$45.
- The Creative World of Mozart**, ed. Paul Henry Lang. 149 pp. VG. \$10.
- E. Power Biggs, Concert Organist**, Barbara Owen. 241 pp. Torn dust jacket and light shelf wear. VG. \$20.
- English Cathedral Music in New York: Edward Hodges of Trinity Church**, John Ogasapian. 244 pp. LN. \$25.
- François Couperin and the French Classical Tradition**, Wilfrid Mellers. 412 pp. Torn dust jacket, light shelf wear, and some discoloration. G. \$25.
- George Thalben-Ball**, Jonathan Rennert. 175 pp. Light shelf wear. Small water marks on dust jacket. VG. \$25.
- Henry Purcell, 1659–1695: An Analytical Catalogue of His Music**, Franklin B. Zimmerman. 575 pp. Dust jacket slightly worn. Light shelf wear. Light discoloration. VG. \$30.
- J.S. Bach as Organist**, ed. George Stauffer and Ernest May. 308 pp. Torn dust jacket. G. \$20.
- J.S. Bach: The Complete Cantatas**, German texts. English trans. Richard Stokes. 378 pp. Paperback. LN. \$35.
- Joan Lippincott: The Gift of Music**, ed. Larry G. Biser. 202 pp. LN. \$25.
- Johann Sebastian Bach**, Paul Hindemith. 44 pp. Slight damage to upper spine, and light shelf wear. G. \$10.
- Johann Sebastian Bach: Life, Times, Influence**, ed. Barbara Schwendowius and Wolfgang Dömling. 178 pp. Torn dust jacket. VG. \$20.
- Knowing When to Stop**, Ned Rorem. 607 pp. Light shelf wear. VG. \$20.
- The Life and Music of Béla Bartók**, Halsey Stevens. 366 pp. Torn dust jacket, light shelf wear, and some discoloration. VG. \$25.
- The Life and Times of Charles-Marie Widor, 1844–1937**, Andrew Thomson. 116 pp. Paperback. Light shelf wear, otherwise VG. \$45.
- Marcel Dupré, Recollections**, ed. and trans. Ralph Kneeream. 162 pp. Paperback. Light shelf wear and some discoloration. G. \$25.
- Melodic Index to the Works of Johann Sebastian Bach**, compiled by May deForest Payne. 101 pp. Light shelf wear. VG. \$25.
- Music and People**, Ned Rorem. 250 pp. Torn dust jacket. \$15.
- Music in the Life of Albert Schweitzer**, ed. Charles R. Joy. 300 pp. Light shelf wear. Discoloration. G. \$10.
- My Recollections of Church Musicians**, William H. Barnes. 68 pp. Paperback. VG. \$10.
- The New York Diary of Ned Rorem**, Ned Rorem. 218 pp. Worn and discolored dust jacket. Light shelf wear. G. \$15.
- Olivier Messiaen: Music and Color, Conversations with Claude Samuel**, trans. Thomas Glasow. 296 pp. Light shelf wear. VG. \$30.
- Organ Playing and Design: A Plea for Exuberance**, Donald Willing. 55 pp. Paperback. VG. \$10.
- The Organ Works of Karg-Elert**, Godfrey Sceats. 50 pp. Paperback. Torn cover and discoloration. G. \$10.
- Orientation for Interpreting Mozart's Piano Sonatas**, Thomas Richner. 96 pp. VG. \$15.
- Out of My Life and Thought**, Albert Schweitzer. 274 pp. Torn dust jacket. Light shelf wear. G. \$15.
- The Purcell Companion**, ed. Michael Burden. 504 pp. Paperback. Light shelf wear. VG. \$25.

R.V.W.: A Biography of Ralph Vaughan Williams, Ursula Vaughan Williams. 448 pp. Worn dust jacket. Light shelf wear. G. \$30.

The Reception of Bach's Organ Works from Mendelssohn to Brahms, Russell Stinson. 232 pp. Paperback. VG. \$25.

The Registration of J.S. Bach's Organ Works, Thomas Harmon. 372 pp. Paperback. Some shelf wear and discoloration. G. \$15.

Robin Milford, Ian Copley. 112 pp. Worn dust jacket and light shelf wear. VG. \$10.

Stravinsky: A New Appraisal of His Work, ed. Paul Henry Lang. 121 pp. Paperback. G. \$10.

Swell to Great: A Backward Look from My Organ Loft, Roberta Bitgood. 210 pp. Paperback. VG. \$15.

Thematisch-systematisches Verzeichnis der Werke Johann Sebastian Bachs, Wolfgang Schmieder. 749 pp. Light shelf wear. VG. \$40.

The Works of Ralph Vaughan Williams, Michael Kennedy. 776 pp. Light shelf wear. VG. \$30.

DICTIONARIES AND ENCYCLOPEDIAS

Biographical Dictionary of American Music, Charles Eugene Claghorn. 491 pp. Book has split into two sections, but spine is intact; otherwise G. \$10.

A Directory of Composers for the Organ, John Henderson. 2nd edition. 789 pp. Light shelf wear. VG. \$45.

Dictionary of Pipe Organ Stops, Stevens Irwin. 264 pp. Torn dust jacket. Light shelf wear. G. \$20.

Dictionary of Pipe Organ Stops, Stevens Irwin. 2nd edition. 422 pp. VG. \$35.

Method of Organ Playing, Harold Gleason. 6th ed. 308 pp. Shelf wear. Scuffed dust jacket. G. \$25.

Method of Organ Playing, Harold Gleason. 7th ed., ed. Catharine Crozier Gleason. 337 pp. LN. \$40.

The New Harvard Dictionary of Music, ed. Don Michael Randel. 942 pp. Light shelf wear. \$45.

Put Another Nickel In: A History of Coin-Operated Pianos and Orchestrions, Q. David Bowers. 248 pp. VG. \$35.

MUSIC, METHODS, AND HYMNALS

Bonnet Historical Organ Recitals, vol. 1. 129 pp. Shelf wear. G. \$35.

The Church Anthem Book, ed. Walford Davies and Henry Ley. 562 pp. VG. \$25.

Fifty Free Organ Accompaniments to Well-Known Hymn Tunes, T. Tertius Noble. 1949 ed. 46 pp. G. \$15.

Free Organ Accompaniments to One Hundred Well-Known Hymn Tunes, T. Tertius Noble. 1946 ed. 92 pp. F. \$15.

The Hymnal 1940 Companion, 2nd ed. revised. 740 pp. Light shelf wear. VG. \$30.

Hymns Ancient and Modern, historical ed. (1909). 911 pp. Scuff marks, but in good condition for its age. \$35.

Ioculator Dei, Festschrift für Andreas Schröder zum 60. Geburtstag, ed. Michael Kaufmann. 184 pp. LN. \$30.

Making Music on the Organ, Peter Hurford. 157 pp. LN. \$25.

Modern Organ Accompaniment, A. Madeley Richardson. 203 pp. G. \$25.

The Modern Anthology, ed. David McK. Williams. 209 pp. Scuffed edges. G. \$30.

Musicus Doctus, Festschrift für Hans Musch zum 65. Geburtstag, ed. Johannsen et al. 224 pp. LN. \$30.

Organ Musings, ed. Rob Roy Perry. 86 pp. Torn dust jacket. VG. \$15.

Organ Registration in Theory and Practice, E. Harold Geer. 409. Light shelf wear. VG. \$25.

Pipe Organ Registration, Jack C. Goode. 208 pp. VG. \$15.

Playing a Church Organ, Marmaduke P. Conway. 144 pp. Light wear. VG. \$20.

Samuel Wesley Complete Organ Works, 2nd. ed. in 12 spiral-bound volumes, ed. Geoffrey Atkinson. VG. \$30.

Survey of Organ Literature and Editions, Marilou Kratzenstein. 246 pp. VG. \$15.

Thirty Pieces for Use in Christian Science Churches, ed. Walter E. Young. 155 pp. Shelf wear. Some pencil marks. G. \$15.

Virgil Fox: The Innermost Secrets, the Method Behind the Madness, T. Ernest Nichols. 93 pp. Spiral-bound paperback. VG. \$20.

MUSIC HISTORY

The Great Conductors, Harold C. Schonberg. 384 pp. Torn dust jacket. Light shelf wear. VG. \$25.

The History of Keyboard Music to 1700, Willi Apel. 878 pp. Torn dust jacket. Shelf wear. VG. \$30.

A History of Western Music, Donald J. Grout (1960 ed.). 742 pp. Torn dust jacket. Light shelf wear. Age discoloration. VG. \$30.

The Interpretation of Early Music, Robert Donington. 608 pp. Worn and discolored dust jacket. Shelf wear. VG. \$30.

Music in the Baroque Era from Monteverdi to Bach, Manfred Bukofzer. 489 pp. Age discoloration. Slightly loose spine. F. \$20.

Organ Literature: A Comprehensive Survey, ed. Corliss R. Arnold. 2-vol. set. Light shelf wear. VG. \$45/set.

Ornamentation in Baroque and Post-Baroque Music, Frederick Neumann. 630 pp. Light shelf wear. VG. \$50.

A Performer's Guide to Baroque Music, Robert Donington. 320 pp. Torn dust jacket. Light shelf wear. VG. \$25.

ORGAN BUILDING

The Art of Organ-Building, George Ashdown Audsley. 2 vols. Dover edition. Slightly worn and discolored dust jackets. Light shelf wear. VG. \$40/set.

Das Buch von der Orgel, Hans Klotz. 159 pp. Paperback. Discolored cover. G. \$15.

The Calculation of Organ Pipe Scales, Christhard Mahrholz. tr. Andrew H. Williams. 88 pp. Paperback. VG. \$15.

The Contemporary American Organ, William H. Barnes. 1948 ed. 354 pp. Light shelf wear. Some age discoloration. VG. \$20.

The Contemporary American Organ, William H. Barnes. 1959 ed. 389 pp. Light shelf wear. Some age discoloration. VG. \$20.

E.M. Skinner/Aeolian-Skinner Opus List, Allen Kinzey and Sand Lawn. 183 pp. Paperback. Well-worn with many handwritten notations. F. \$10.

E.M. Skinner/Aeolian-Skinner Opus List, Allen Kinzey and Sand Lawn. Revised ed. 252 pp. Lightly-worn. G. \$15.

A Guide to North American Organbuilders, David H. Fox. 314 pp. Spiral-bound. VG. Very rare. \$50.

The Hook Opus List, 1829–1916 in Facsimile, ed. William T. Van Pelt. 333 pp. 5 copies like new. \$20. One copy with torn binding and scuff marks. \$10.

The Life & Work of Ernest M. Skinner, Dorothy J. Holden. 300 pp. + plates. VG. Rare. \$40.

Modern Organ Building, W. & T. Lewis. 164 pp. Facsimile of 1st ed. Paperback. Light shelf wear. VG. \$15.

Modern Organ Building, W. & T. Lewis. 3rd ed. (1939). 247 pp.. Light shelf wear. Torn dust jacket. VG. \$25.

Modern Organ Stops, Noel Bonavia-Hunt. 112 pp. Worn cover, and shelf wear. G. \$30.

Organ Building for Amateurs, Mark Wicks. 2nd ed. (1887). Very rare. G. \$35.

Organ Building, Journal of the Institute of British Organ Building, vol. 9 (2009). Paperback. LN. \$20.

Organ Building, Journal of the Institute of British Organ Building, vol. 10 (2010). Paperback. LN. \$20.

Organ Restoration Reconsidered, ed. John Watson. 178 pp. Paperback. LN. \$20.

The Organ Stoplist, Hans Gerd Klais. 136 pp. Paperback. Worn cover. G. \$35.

Organ Stops and Their Artistic Registration, George Ashdown Audsley. 294 pp. Light shelf wear. Age discoloration. G. \$20.

Organ Stops and Their Artistic Registration, George Ashdown Audsley. 294 pp. Light shelf wear. VG. \$20.

Organs and Tuning: A Practical Handbook for Organists, Thomas Elliston. 3rd ed. (1898). Light shelf wear. VG. \$20.

Organs of Our Time, ed. Homer Blanchard. 231 pp. Paperback. All pages loose. P. \$10.

The Revival of the Organ Case, Joseph Blanton. 127 pp. Worn dust jacket. VG. \$20.

ORGAN HISTORY

THE AMERICAS AND TERRITORIES

The Aeolian Pipe Organ And Its Music, Rollin Smith. 533 pp. Light shelf wear. LN. \$45.

The Aeolian Pipe Organ And Its Music, Rollin Smith. 533 pp. Light shelf wear. Loose spine. \$20.

All the Stops, Craig R. Whitney. 321 pp. Paperback. Light shelf wear. VG. \$15.

The American Classic Organ: A History in Letters, Charles Callahan. 531 pp. Light shelf wear. LN. \$45.

The Atlantic City Convention Hall Organ, Stephen D. Smith. 104 pp. LN. \$45.

Austin Organs, Orpha Ochse. 626 pp. Light shelf wear. LN. \$40. (Two copies).

The Bamboo Organ, Hans Gerd Klais. 283 pp. No dust jacket. LN. \$60.

The Bamboo Organ, Hans Gerd Klais. 283 pp. No dust jacket. VG. \$55.

- The Bamboo Organ**, Hans Gerd Klais. 283 pp. Torn and discolored dust jacket. VG. \$55. (Two copies with dust jacket).
- Berühmte Orgel in der USA**, Hans Uwe Hielscher. 364 pp. LN. \$40.
- The Cincinnati Organ** [Hook & Hastings op. 869]. Facsimile edition 82 pp. Paperback. LN. \$10.
- Gerhard Brunzema: His Work and His Influence**, ed. Thomas Donahue. 331 pp. LN. \$45.
- Hilborne Roosevelt Organs**. Facsimile edition. 117 pp. Paperback. Some foxing. Light shelf wear. VG. \$25.
- Histoire de Casavant Frères Facteurs d'Orgues**, Jeanne D'Aigle. 817 pp. plus opus list. Paperback. Light shelf wear. VG. \$25. (Two copies).
- The History of the Organ in the United States**, Orpha Ochse. 494 pp. Worn cover. G. \$20.
- The History of the Organ in the United States**, Orpha Ochse. 494 pp. Worn dust jacket. Light foxing. VG. \$25.
- A History of Organbuilding in Syracuse, New York and Vicinity**, Michael Friesen. 61 pp. Paperback. LN. \$20.
- The Johnson Organs**, John Van Varick Elsworth, 160 pp. Paperback. Wear on cover. G. \$15.
- The Life and Work of Johann Traugott Wandke**, Gerald D. Frank. 100 pp. LN. \$25. (Two copies).
- My Adventures with American Organs and Their Builders: From Tracker to Tracker (1908–1968)**, William H. Barnes. 65 pp. Paperback. Light wear on cover. \$10.
- Organbuilding Along the Erie and Chenango Canals**, Stephen Pinel. 301 pp. LN. \$30. (Two copies).
- Organs for America: The Life and Work of David Tannenber**, William Armstrong. 154 pp. Torn dust jacket. Light shelf wear. G. \$25. (Two copies).
- Organs in America**, vol. 2, Uwe Pape 226 pp. Sealed in plastic. New condition. \$30.
- Organs in Mexico**, John Fesperman. 109 pp. plus plates. Light wear on dust jacket. VG. \$35. (Two copies).
- Organs of Toronto**, Alan Jackson and James Bailey. 156 pp. Paperback. LN. \$25.
- Pipe Organs of Arlington, Massachusetts**, Alan M. Laufman. 56 pp. Sealed in original plastic. LN. \$15.
- Pleasing for Our Use: David Tannenber and the Organs of the Moravians**, ed. Carol A. Traupman-Carr. 168 pp. LN. \$30.
- The Reynolda House Aeolian Organ**, Rollin Smith. 68 pp. Paperback. Some handwritten notes LN. \$10.
- That Ingenious Business**, Raymond Brunner. 248 pp. Torn dust jacket. Light shelf wear. VG. \$40.
- The Tracker Organ Revival in America**, Uwe Pape. 467 pp. Light wear on dust jacket. Light shelf wear. VG. \$50.
- Two Centuries of American Organ Building**, William H. Barnes and Edward B. Gammons. 142 pp. Extensive wear on cover. Binding in good condition. F. \$15.
- Two Centuries of American Organ Building**, William H. Barnes and Edward B. Gammons. 142 pp. Paperback. Light wear on cover. VG. \$20.

ORGAN HISTORY—BRITISH

- Church and Chamber Barrel-Organs**, Boston and Langwill. 120 pp. Worn dust jacket. Shelf wear. Slight discoloration. G. \$20.
- Forster and Andrews: Their Barrel, Chamber and Small Church Organs**, Lawrence Elvin. 140 pp. Paperback. Slightly shelf wear. VG. \$20.
- Historic Organs of New South Wales**, Graeme D. Rushworth. 480 pp. Light shelf wear. LN. \$35.
- The Organ**, David Baker. 96 pp. Paperback. VG. \$10.
- The Organ of Fifty Years Hence**, Francis Burgess. 32 pp. Paperback. G. \$10.
- The Pedal Organ, Its History, Design & Control**, Thomas Casson. 30 pp. Board covers. Age discoloration. VG. \$15.
- The Three Choirs Festival**, Watkins Shaw. 148 pp. Light shelf wear. VG. \$25.

ORGAN HISTORY—EUROPE

- Arp Schnitger, Organ Builder**, Peggy Kelley Reinburg. 168 pp. Light shelf wear. Two copies—one G. \$10. One VG. \$30.
- Beiträge zur Geschichte und Ästhetik der Orgel**, ed. Hans Gerd Klais. 416 pp. Worn dust jacket, but otherwise LN. \$50.
- European Cities of Historical Organs**, ed. Reinhard Jaud. 159 pp. Paperback. LN. \$35.
- Fibel der Orgeldisposition**, Walter Supper. 48 pp. Paperback. Some discoloration. VG. \$10.
- In the Organ Lofts of Paris**, Frederic B. Stiven. ed. Rollin Smith. 184 pp. Like New. \$30.
- In the Organ Lofts of Paris**, Frederic B. Stiven. 1923 ed. 75 pp. Light shelf wear. Light discoloration. \$35.

Laudatio Organi, Ernst Schäfer. 211 pp. Torn dust cover. VG. \$25.

La Musique d'Orgue, Yvonne Rokseth. 418 pp. LN. \$40.

Nederland . . . Orgelland, A. Bouman. 165 pp. Some discoloration. VG. \$25.

Nederlandse Orgelpracht, ed. J.F. Obermayr. 190 pp. plus plates. Lightly worn dust jacket. VG. \$20.

The Organ and Its Music, Flor Peeters and Maarten Vente. 341 pp. Small tears and discoloration on dust jacket. In original protective sleeve. Two LP recordings VG and in original sleeve. Very Rare. \$65.

Organ Cases of Western Europe, Michael I. Wilson. 371 pp. Discoloration on dust jacket. Light shelf wear. VG. \$45.

The Organ in France, Wallace Goodrich. 168 pp. Light shelf wear. Light discoloration. VG. \$30.

The Organ of St. Étienne Abby in Caen, Robert Davy. 57 pp. plus plates. Shelf wear on dust jacket. Very rare. VG. \$65.

Organists and Organ Playing in Nineteenth-Century France and Belgium, Orpha Ochse. 270 pp. LN. \$30.

Die Orgel der Kathedrale Notre-Dame in Paris, vol. 1, Günter Lade. 264 pp. plus plates. Light shelf wear. LN. \$50.

Het Orgel en Zijn Meesters, M. Prick van Wely. 317 pp. Light shelf wear. Some discoloration. G. \$15.

Orgeln in Berlin, Uwe Pape. 234 pp. Paperback. LN. \$40.

Die Orgeln in Hamburg, Günter Seggermann. 232 pp. Paperback. Light shelf wear. VG. \$30.

De Orgelpijp Uit, A.C.M. Luteijn. 96 pp. Paperback. Some discoloration. VG. \$10.

Orgelromantik, Hans Joachim Moser. 110 pp. Dust jacket worn and discolored. VG. \$20.

L'Orgue Souvenir et Avenir, Jean Guillou. 263 pp. Paperback. Light shelf wear. Light discoloration. VG. \$20.

Oude Orgels in Vlaanderen, Gaby Moortgat. 126 pp. Paperback. Some discoloration. G. \$10.

Spanish Cathedral Music in the Golden Age, Robert Stevenson. 523 pp. Light shelf wear. VG. \$40.

Die Würzburger Domorgeln, ed. Hans Gerd Klais. 127 pp. In original protective sleeve. Light discoloration on spine of dust jacket. LN. \$50.

ORGAN HISTORY—GENERAL

The IAO Millennium Book, ed. Paul Hale. 183 pp. Paperback. VG. \$15.

The Influence of the Organ in History, Dudley Buck. 300 pp. Board cover. Light shelf wear. G. \$10.

Litterae Organi: Essays in Honor of Barbara Owen, ed. John Ogasapian et al. 388 pp. LN. \$30.

Organ, Arthur Wills. 256 pp. Paperback. Light shelf wear. VG. \$15.

The Organ, William Leslie Sumner. 603 pp. Worn and discolored dust jacket. Light shelf wear. Some page discoloration. G. \$30.

The Organ as Musical Medium, John Fesperman. 83 pp. Light page discoloration. VG. \$15.

An Organist's Reader, Robert Noehren. 258 pp. Paperback. Light shelf wear. VG. \$20.

REED ORGANS

Gellerman's International Reed Organ Atlas 1985, ed. Robert Gellerman. 169 pp. Paper back. Shelf wear. G. \$10.

Gellerman's International Reed Organ Atlas, 2nd ed., ed. Robert Gellerman. 316 pp. LN. \$50.

THEATRE ORGANS

Encyclopedia of the American Theatre Organ, vol. 1, David L. Junchen. 432 pp. Worn dust jacket, otherwise LN. \$100.

TERMS AND CONDITIONS

100% of sales benefit the OHS Library and Archives. All books are sold in "as is" condition. No returns and no refunds. *Free media-rate shipping within the lower 48 states.* Call the OHS office to place an order with a credit card. 848.488.7473.

CD

Louis Vierne, 24 Pièces de fantaisie, Daniel Bruun, organist, 2 CDs, DB Music DB 2020.

I can recall only two composers who wrote two sets of pieces in every major and minor key: J.S. Bach with Books I and II of the Well-Tempered Clavier, and Louis Vierne. His first venture into the world of comprehensive key sense was his *Vingt-quatre Pièces en style libre* for organ or harmonium, written in 1913 and 1914. The second was the *24 Pièces de fantaisie* for organ, dating from 1926 and 1927.

If you are looking for a recording of the *24 Pièces de fantaisie* beautifully interpreted and played on organs authentically suited to the music, I suspect that Ben van Oosten's recording on the 1890 Cavaillé-Coll at Saint-Ouen de Rouen or Daniel Chorzempa's recording on the 1889 Cavaillé-Coll at Saint-Sernin de Toulouse would fill the bill. But Daniel Bruun's reading on a new Danish organ that pays homage to the symphonic style could also please you.

Bruun has forged a stellar career, performing all over Europe and, oddly, in Colombia. He is comfortable with the whole gamut of organ music but has a special affinity for 19th- and 20th-century works, and he has technical chops galore for cruising through the gnarliest of scores. In looking for

information about the organ featured in these CDs, I chanced on a video of Bruun playing Alfred Hollins's Concert Overture No. 2 in C Minor, a piece I was not familiar with. He plays it with joyful verve on the same organ as the Vierne reviewed here. While I was in video mode, I listened to him play with amazing aplomb Karg-Elert's Passacaglia and Fugue on BACH on a giant Marcussen organ in the Cathedral in Copenhagen. It is a gruesomely difficult piece that he negotiates with the greatest of ease.

The organ on this CD was built by Danish builder Carsten Lund in 2015 for the Helleruplund Church in the Diocese of Elsinore. If you play the video of the Hollins Overture, you will see that the console is detached and reversed. It has mechanical key action and electric stop controls. All the usual unison couplers are mechanical action too, but there are also almost every possible sub- and super-couplers and these are electrical. The stoplist shows definite signs of providing suitable timbres for Vierne's music, with a nice collection of harmonic flutes and other features of the symphonic genre. In general, the resulting timbres on the CD are convincing. The main lack is a sense of mystery and, well, fantasy, because the acoustics seem to be just as clean and clear as the architectural style of the church and organ is for the eyes. The room is alive, and there is a nice afterglow, but it strikes me as Danish rather than French.

This, of course, is the magic of organbuilding and playing. When the music is as compelling as Vierne's, we can craft organs that, under the fingers and feet of a gifted musician, bring far more than a whiff of France to thrill us in America, or Japan, or, yes, Denmark. I think you will enjoy experiencing Daniel Bruun and Carsten Lund bringing you some French/Danish pastry.

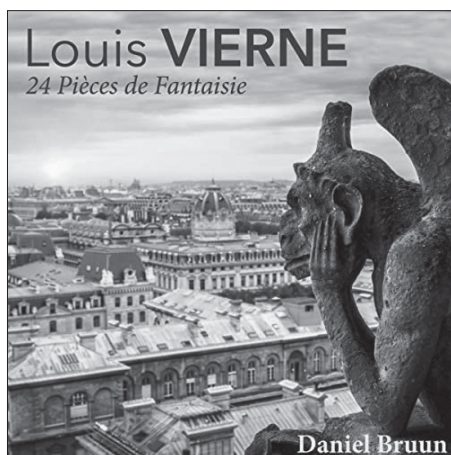
GEORGE BOZEMAN

BOOKS

Heaven Is My Fatherland: The Life and Work of Michael Praetorius. Siegfried Vogelsänger. Tr. and ed. Nathaniel J. Biebert. Eugene, Ore.: Resource Publications, 2020. 259 pages. ISBN 9781532684333. \$44, hard cover; \$29, paperback. Michael Praetorius is hardly a household name even among professional musicians, except for practitioners of early Baroque music, to whom his *Terpsichore* is well known. Apart from his setting of the Advent hymn "Nun komm, der Heiden Heiland," and his harmonization of the Christmas carol "Es ist ein Ros entsprungen," Praetorius remains mostly unknown to amateur musicians and the general public.

In contrast to his southern contemporary, Claudio Monteverdi, there is a paucity of published research material on his life and work, but there are unchallenged landmark studies of Praetorius, of which the sine qua non is the doctoral dissertation of Willibald Gurlitt, completed in 1915. Gurlitt's work is so important that it begs for a definitive English translation, but his dense, academically turgid prose reduces the possibility for further elucidation. Equally taxing is translating Praetorius's notoriously difficult syntax in *Syntagma Musicum*, his magnum opus, ca. 1619. It was originally conceived as a four-part work, but Praetorius completed only the first three volumes. In volume I, he discusses the role of music in the church; volume II deals with musical instruments; and volume III focuses on performance practice, theory, and terminology. There are excellent English translations of II and III. Further, about a dozen English-text articles have been published in scholarly journals, and many more in German.

The most recent contributions to the study of Praetorius are Siegfried Vogelsänger's *Michael Praetorius:*





Hofkapellmeister und Komponist zwischen Renaissance und Barock, eine Einführung in sein Leben und Werk, 2008; and Nathaniel J. Biebert's translation of Vogelsänger's book, 2020. In his introductory remarks, Vogelsänger states:

From 1915 to 2005, a number of musicological works with different approaches to research and with different results were published about his [Praetorius's] life and work, from which a summary is drawn below [that is, the book itself]. This should serve as a compendium in a generally understandable form for both the music lover and the music student to acquaint them with the life and work of Michael Praetorius and to encourage further studies. [My translation.]

This begs the question, why bother publishing an 87-page summary of Praetorius's life and work, all based on the original work of others? Vogelsänger's compositional style is not user-friendly, and his use of endnotes is a maddening distraction. Excluding his introduction, pages with little or no text, and bibliography, there are only 37 pages of narrative, which generate 213 endnotes in mouse-print, packed tightly on the page with no separation between one note and another. To further discourage the reader from benefiting from these citations, he reduces some bibliographic sources to acronyms, for example, GA for *Gesamtausgabe der musikalischen Werke von*

Michael Praetorius. In Biebert's translated and intrusively edited monograph, this Byzantine obfuscation of sources is multiplied to occupy six pages of text, leaving the befuddled reader to think that *The Sorcerer's Apprentice* with his mop and bucket might have entered the room, and Biebert increases Vogelsänger's 213 endnotes to 685 footnotes.

A good translator, like a good ensemble instrumentalist or chorister, should make her or his contribution to the task at hand anonymously, but Biebert makes his presence known even before the reader reaches the first chapter. "I made minor alterations and additions here and there when I thought I could improve on Vogelsänger's clarity or that the additions were too valuable to be foregone." Thus, the translated title reads *Heaven Is My Fatherland: The Life and Work of Michael Praetorius*, while the original title reads *Michael Praetorius: Hofkapellmeister und Komponist zwischen Renaissance und Barock*.¹ In the author's introduction, Biebert's translation reads "This book is meant to be a compendium in layperson's terms for music lovers and music scholars alike." In the original text, there is no book (*Buch*) and no layperson (*Laie*): "Dieses soll in allgemein verständlicher Form sowohl dem Musikliebhaber als auch dem Musikstudierenden als Kompendium dienen, sich über Leben und Werk von Michael Praetorius zu informieren und zu weiteren Studien anregen zu lassen."² Biebert seems to justify his mishandling of Vogelsänger's text in these remarkably egocentric comments in his translator's preface:

One must keep in mind the problem that every talented Christian

1. *Michael Praetorius: Court Music Director and Composer between the Renaissance and Baroque* [my translation].

2. In a generally understandable form, this should serve as a compendium for both music lovers and music students to find out more about the life and work of Michael Praetorius and to encourage further studies [my translation].

wrestles with at some point after becoming aware of his or her talent. Permit me to phrase this problem in the form of an internal conversation: God wants me not to keep my talents to myself or to use my talents only for my own benefit and satisfaction, but to use them to benefit my fellow Christians and, ultimately, as many people as possible within the scope of my daily callings. At what point, though, am I no longer selflessly making my talent known and available to others, but instead simply trumpeting myself and feeding my own ego? At what point does it become less about others and more about me? And if I sense both influences at work in me at the same time (Rom. 7:21), does that mean that I should just abandon my work entirely and put my talent on the shelf?

While this sermon might bear wings on a Sunday morning to the faithful, it doesn't fly here. The response to Biebert's rhetorical question "Does that mean that I should just abandon my work entirely and put my talent on the shelf?" is a resounding yes.

Praetorius's lifetime spanned the decades around 1600, years that were among the most exciting in music history: the end of the Renaissance and the beginning of the Baroque. Praetorius was not only a composer who moved easily into the new style, but also an eye- and ear-witness to radical stylistic changes, all recorded in his three-volume encyclopedia, *Syntagma Musicum*. Both Vogelsänger and Biebert fail to bring this excitement to the reader in "a compendium for both music lovers and music students."

If the reader is incited to further studies, I recommend these standard reference works, all widely available in libraries: Manfred F. Bukofzer, *Music in the Baroque Era from Monteverdi to Bach*; *The New Grove Dictionary of Music and*

Musicians; The New Oxford History of Music, vol. 4, *The Age of Humanism, 1540–1630*; and Richard Taruskin, *The Oxford History of Western Music*, vols. 1 and 2.

For those seeking deeper study, I recommend the following excellent translations of *Syntagma Musicum*: Michael Praetorius, *Syntagma Musicum II*, tr. and ed. by David Z. Crookes (Oxford: Clarendon Press, 2005); and Michael Praetorius, *Syntagma Musicum III*, tr. and ed. by Jeffery T. Kite-Powell (Oxford, Oxford Univ. Press, 2004).

Finally, both Biebert and Resource Publications should be shamed for the poor quality of illustrations, most of which are worthless. Whether one is a music lover or a music student, this is one book to pass by.

The New Oxford Organ Method.

Anne Marsden Thomas and Frederick Stocken. 279 pages, paperback. Oxford: Oxford University Press, 2020. \$43. The Organ Historical Society Library and Archives—the undisputed repository of all things organ—boasts no fewer than 153 organ methods in its collection, and more than half of these are English-language publications, some of which are translations of European texts. Early organ methods, especially those in North America, are in the form of an educational treatise, concerned with teaching the church organist specific skills of service playing. From Boston in 1844, Artemas Nixon Johnson published his *Instructions in Thorough-base: Being a New and Easy Method for Learning to Play Church Music upon the Piano Forte or Organ*, the earliest known American pedagogical text on the subject. Yet until about 1870, the teaching of basic organ technique in the States was left to European methods. Thus, throughout the 19th century, American organists relied on organ methods from abroad, principally England and Germany.

In 1870, three American methods were published: John Zundel's *The Modern School for the Organ*, George Whiting's *First Studies for the Organ*, and Eugene Thayer's *The Art of Organ Playing Complete in 5 Parts*. At the same time, foreign methods were in common use in America: W.T. Best's *The Art of Organ Playing*, John Stainer's *The Organ*, and an English translation of August Gottfried Ritter's *A.G. Ritter's Art of Organ Playing*. Throughout the late 19th century and into the early 20th century, the number of organ methods, primarily by American and British authors, continued to grow: Dudley Buck, James Rogers, Charles Edwin Clemens, William Carl, William Horatio Clarke, Clifford Demarest, Clarence Eddy, Clarence Dickinson, and John Stainer.

The year 1937 marked the last publication of an American edition of Stainer's *Method*, and that same year the first American method book published by a university press was introduced. Over almost 60 years, the Eastman School of Music published eight editions of Harold Gleason's *Method of Organ Playing*.

Shortly before the publication of Gleason's 6th edition, another university publication was introduced to American organists, this time from England: C.V. Trevor's *The Oxford Organ Method*, published by Oxford University Press. Trevor introduced to the student all aspects of learning the organ, based on performance–practice methods of the time. But great changes in organ construction and musicological discoveries in the intervening 50 years have made Trevor's work dated.

The New Oxford Organ Method is not a revision of Trevor's work, but a fresh approach to teaching by two of England's most respected organists, Anne Marsden Thomas and Frederick Stocken. Thomas is director of music at St. Giles Cripplegate, London, and has written or edited more than 20

books for the organist. Stocken, a well-published composer, is organist of the Metropolitan R.C. Cathedral Church of St. George, Southwark (London).

Rather than organizing their text into various sections—technique, style, registration, and practice discipline—they present an integrated continuum of exercises leading to an appropriate piece of organ music at the end of each chapter. For the beginner with basic keyboard skills, the *Method* provides comprehensive training in all the basic aspects of organ playing, while it gives the experienced organist all the tools needed to achieve a confident interpretation in a variety of repertoire and historical styles.

The *Method* is organized into three parts. Part 1 introduces ten pieces that use non-legato touch—works by Purcell, Wesley, Pachelbel, J.S. Bach, and Stocken. Exercises in articulation, tonal families of the organ and registration, changing manuals, toe-toe pedal technique, ornamentation, and terraced dynamics are abundant. In part 2, comprising seven pieces, the student is introduced to legato touch along with associated style and technique. Exercises on use of the swell pedal, finger substitution, phrasing, toe-heel pedal technique, double pedaling, and use of combination actions are covered, again with each set of exercises culminating in a piece suitable for applying lessons learned in the exercises. In this part, the student encounters organ works by William Walton, Franck, Rheinberger, and Reger. Beginning with a two-voice work by Purcell and ending with the delicious chromaticism of Reger, the *Method* introduces the student to some of the best works written by master composers of organ music.

Given the high quality of instruction in *The New Oxford Organ Method*, organists are encouraged to welcome this new contribution to the art of organ playing.

BYNUM PETTY

**After 50 years, we're
just getting started!**



Foley ~ Baker Inc.

Proud Member of APOBA

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

Holy Name of Jesus R.C. Church
Chicopee, Massachusetts

E. & G. G. Hook & Hastings casework, Boston, MA, Opus 671, 1872



MESSRS. CZELUSNIAK ET DUGAL, INC.
ORGANBUILDERS
RESTORATIONS & MAINTENANCE

czelusniakdugal.com

M. P. Rathke, Inc.

Pipe Organ Builders

3826-F Round Bottom Rd.

Cincinnati, Ohio 45244 U.S.A.

Tel. 317-903-8816 Fax 513-873-3133

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 | www.jlweiler.com

MULLER
PIPE ORGAN COMPANY

Builders & Conservators of Fine Instruments

P.O. Box 353 | CROTON, OHIO 43013

800.543.0167 | www.MULLERPIPEORGAN.COM



PATRICK J. MURPHY
& ASSOCIATES, INC.

ORGANBUILDERS

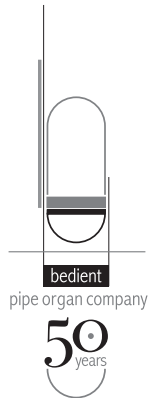
300 Old Reading Pike, Suite 1D, Stowe, PA 19464

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

Email: pjm@pjmorgans.com

Website: www.pjmorgans.com

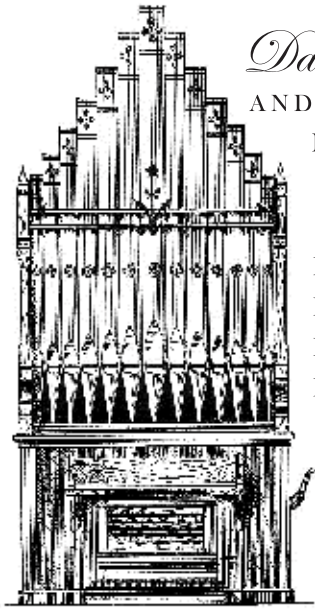
Quality Pipe Organ Building
and Service *since 1969*



1887 Pfeffer & Son organ
recently restored and installed
in St. Patrick Catholic Church,
Lincoln, NE



bedientorgan.com | 402.420.7662 | Lincoln, Nebraska



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

Andover

www.andoverorgan.com

Preserving the Past
Enhancing the Present
Inspiring the Future



Like Us on Facebook



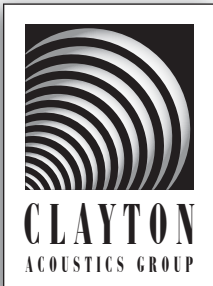
St. Mary-St. Catherine of Siena Parish
Charlestown, Massachusetts
Woodberry & Harris, Opus 100, 1892
Restored 2016

Peters, Meiland & Company

Organbuilders

1729 • 31 North Pulaski Street

Milwaukee, Wisconsin 53202



Bringing both music and
speech to life in a worship
space is an exciting challenge,
and our passion!

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

ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP



**WICKS
ORGAN LLC**

www.wicksorgan.com

618-654-2191



Margaret-Mary Owens
 Recipient of the 2020 OHS Research Grant

2020 OHS RESEARCH GRANT

ON BEHALF OF the Publications Advisory Committee of the OHS, I congratulate Margaret-Mary Owens as the recipient of the 2020 OHS Research Grant. We have read with interest your materials concerning ongoing research into the life and work of William Herschel. I am delighted to inform you that our committee has recommended that you be awarded this year's grant in the full amount of \$2,000.

Your proposal is immaculately organized, thorough, and well written, and the project promises to call attention to an unjustly neglected figure. We wish you the very best in your work.

Christopher Anderson,
 Chair, Publications Advisory Committee

BEING GIVEN AWAY TO A GOOD HOME

ONE OF ONLY TWO SURVIVING instruments built by Gilbert & Butler, successors to George Stevens & Co., is available and will be junked if a new home is not found immediately. The II/7 organ (1895) was fully restored under the OHS Guidelines for Conservation by Richard Hamar in 2010 and is in completely original condition. The hand-pumping system has been restored along with a new blower and slide tuners. The colorful instrument belies its simple stoplist and has the rich sound characteristic of the era. For details, see Organ Database number 50323. Dimensions: 185" tall (center facade), 150" wide, 112" deep including pedalboard. If interested, please contact Scot Huntington for details: slhorgans@aol.com or 401-348-8298.

Scattered leaves ... from our Scrapbook

There is Hope ...

What brought you to the organ?

"It conveys a sense of The Divine"

Justin Dana, Student
 American Organ Institute
 University of Oklahoma

SCHOENSTEIN & CO.

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

Vizi
 BE SEEN

**WE'RE THE
 MARKETPLACE
 LEADER IN
 PRINT &
 PROMOTIONAL
 PRODUCTS!**



882 Louis Drive | Warminster, PA 18974-2819
 p: 215.441.4444 | w: ViziRocks.com



Work List of the Farrand & Votey and Votey Organ Companies

Rollin Smith and James Lewis

Work List of the Farrand & Votey and Votey Organ Companies

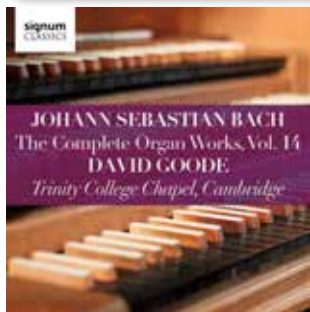
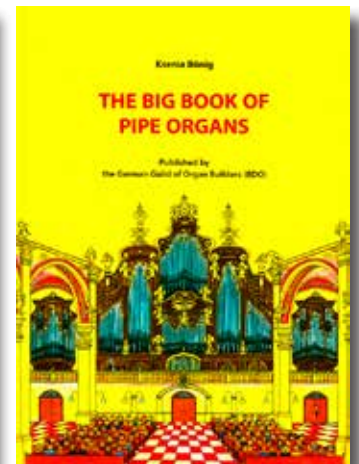
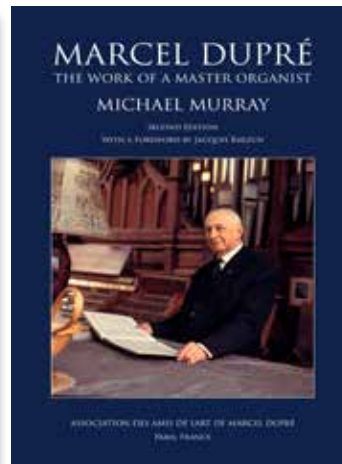
The OHS Press announces its latest Monograph in American Organbuilding, *The Work List of the Farrand & Votey and Votey Organ Companies*. An annotated list of 225 organs built by both companies between October 1889 and December 1899 has been compiled by Rollin Smith and James Lewis from such diverse sources as documents in the OHS Library and Archives and contemporary accounts in online digitized newspapers. The two companies built organs for the 1893 World's Columbian Exposition, Andrew Carnegie's residence, the New England Conservatory, New York's Metropolitan Opera House, Steinway Hall, Chicago, the First Church of Christ, Scientist, Boston, both Carnegie Music Halls in Pittsburgh, and all the early patrons of the Aeolian Company.

Appendixes include a comprehensive list of organs built by Granville Wood & Son, a facsimile of the contract for the organ in the Metropolitan Opera House, a section of important instruments with photographs and stoplists, and alphabetical and geographical indexes. Available for \$29.95 from the OHS online.

WWW.OHSCATALOG.ORG



THE OHS CATALOG



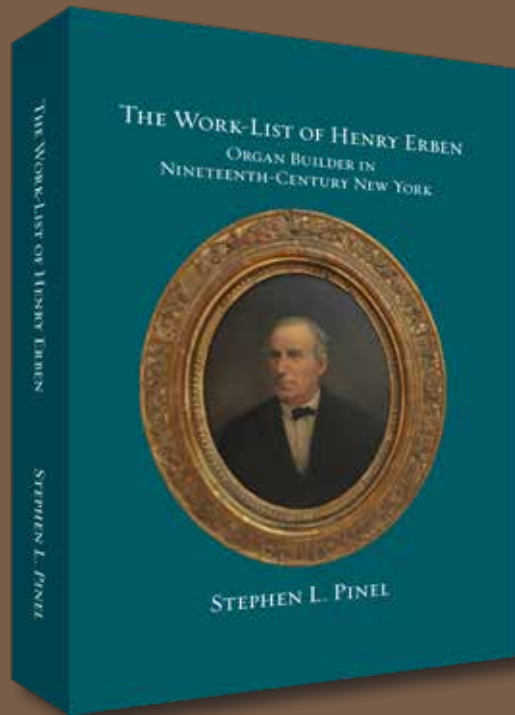
The OHS catalog is adding items weekly based on customer requests and information in our trade journals. We are also constantly on the lookout for older, out-of-print items. If you see something of interest, please call or email and let us know — we'll do our best to get it for you!

VISIT THE OHS CATALOG FOR MUSIC, CDS, BOOKS, CALENDARS AND GIFTS. NEW ITEMS ADDED EVERY MONTH!

www.ohscatalog.org

484.488.PIPE(7473)

THE WORK-LIST OF HENRY ERBEN



JUST ARRIVED AND NOW SHIPPING!

THE OHS PRESS is pleased to announce the publication of *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York* by long-time OHS archivist, Stephen L. Pinel. The culmination of 35 years of research, this hard-bound, limited edition tracks his work with copious annotations, documentation, and stoplists, accompanied with spectacular photography by Len Levasseur and William T. Van Pelt. The volume also includes facsimiles of many of Erben's published lists and catalogues, most never seen by modern historians. With more than a million words of text, this hefty 600-plus page book is a must for every collector of American organ history. The cover features Henry Erben's magnificent portrait in full color, courtesy of Charles S. Gosse and the Erben family.

Signed and numbered copies can be purchased by sending a check for \$150 to the Organ Historical Society, or by calling Marcia Sommers in the OHS office at 484.488.PIPE (7473).

THE AEOLIAN PIPE ORGAN AND ITS MUSIC

ROLLIN SMITH

NEWLY REVISED AND EXPANDED EDITION

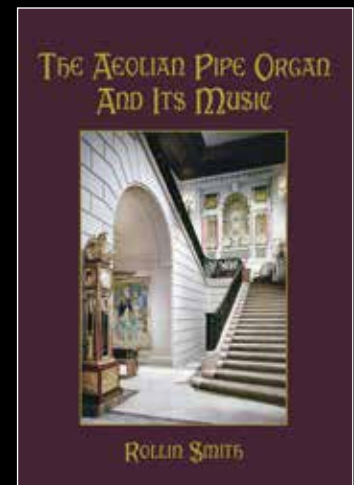
IT HAS NOW BEEN OVER 20 YEARS since *The Aeolian Pipe Organ and Its Music* was published by the Organ Historical Society. This landmark volume has been out of print for so long that copies now sell for more than \$500. A second edition, revised and greatly expanded, is now in publication

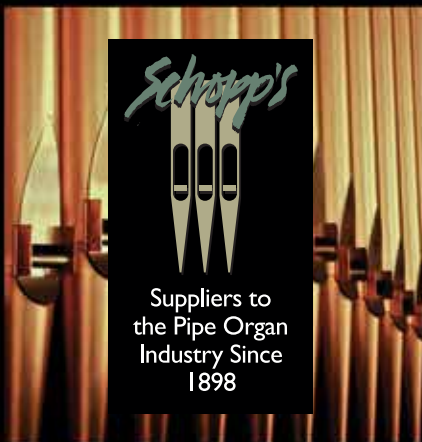
and, in addition to emendations and many new photographs, the annotated opus list of over 900 organs (with contract dates, prices, additions, and alterations) has been updated to reflect subsequent activity.

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.





Suppliers to
the Pipe Organ
Industry Since
1898

A.R.SCHOPP'S SONS, INC.

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

