

VOLUME 65, NUMBER 3, JULY 2021

THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



THE OHS PRESENTS KALEIDOSCOPE OF COLORS

A FESTIVAL OF PIPES
AUGUST 2021

SUNDAY, AUGUST 1 at 5 PM EDT



Paolo Bordignon

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



Nathaniel Gumbs

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



Jan Kraybill

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

SUNDAY, AUGUST 8 at 5 PM EDT



Paul Tegels

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



Mina Choi

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



Miriam Zach

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

KALEIDOSCOPE OF COLORS

will feature 15 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.

YOUR GUIDE TO WATCHING THE RECITALS

1. Visit the OHS website at www.organhistoricalsociety.org
2. Click on the button that says "Watch Kaleidoscope of Colors"
3. Wait until 5PM EDT each Sunday and the video will begin

SUNDAY, AUGUST 15 at 5 PM EDT



Joshua Stafford

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



Oliver Brett

MANDER ORGANS (2002)
Peachtree Road UMC
Atlanta, Georgia



Lorenz Maycher

AEOLIAN-SKINNER ORGAN CO. NO. 1308 (1959)
St. Mark's Episcopal Church
Shreveport, Louisiana

SUNDAY, AUGUST 22 at 5 PM EDT



Andrew Schaeffer

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



Elizabeth LaJeunesse

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



Marie Rubis Bauer

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

SUNDAY, AUGUST 29 at 5 PM EDT



Timothy Olsen

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



James Yaeger

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



Eric Plutz

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



MICHAEL BARONE MASTER OF CEREMONIES

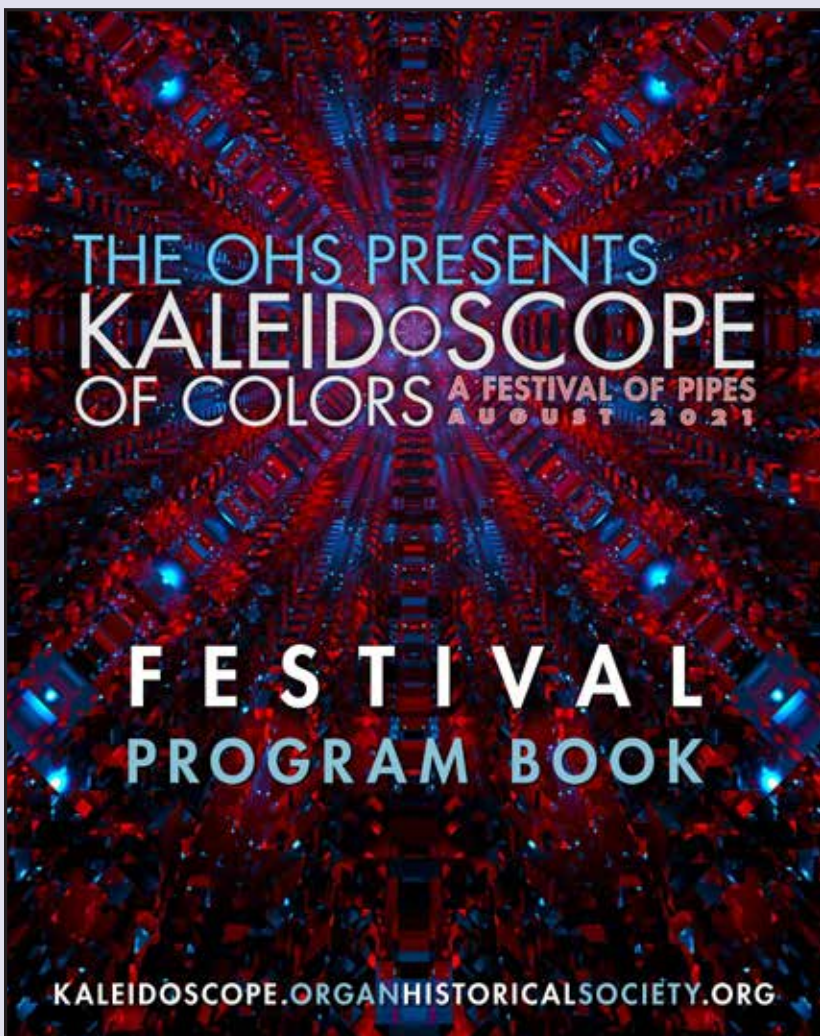
As host and senior executive producer of *Pipedreams*, produced and distributed by American Public Media, Michael Barone is recognized nationally for his outstanding contributions to the world of organ music. *Pipedreams* began in 1982 and remains the only nationally distributed weekly radio program 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.



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BE A PART OF OUR VIRTUAL FESTIVAL

Without the cost of travel, hotel, meals, convention registration, and extras, this year's festival is a treat. Consider a healthy donation to the OHS to cover the production costs and to show your support for our mission. Sending in twenty dollars per episode, or any amount, will be gratefully accepted.

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- ▶ Call us at 1-833-POSITIF (767-4843) or 484-488-PIPE (7473).
- ▶ Visit www.organhistoricalsociety.org and click the donate button.
- ▶ Mail a check to the OHS, 330 North Spring Mill Road, Villanova, PA 19085.



KALEIDOSCOPE.ORGANHISTORICALSOCIETY.ORG

THE TRACKER

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ON THE COVER

The 1850 Henry Erben organ at Trinity United Methodist Church, McLean, Virginia.

PHOTO LEN LEVASSEUR

EDWARD MCCALL | From the CEO

MY FATHER, an electrical engineer, had a deep love for steam engine locomotives, which he shared with me when I was a boy. On summer Saturday mornings, he would take me to see the CNR#6060 as it passed through our town on the way to Niagara Falls. From our roadside clearing, the engine was fully engaged—whistle blowing, pistons cranking, and steam billowing. The Toronto Railroad Historical Society ran daytime trips to the Falls, providing us with wonderful father-son bonding time. Dad was also keenly interested in the Apollo space program. We watched every lift-off from Cape Kennedy, glued to the TV as Mission Control counted down the seconds. Both experiences served to teach me what my father deemed important in life: to have a mission and to stay true to it.



The mission of the Organ Historical Society is clear: we celebrate, preserve, and study the pipe organ in America in all its historic styles, through research, education, advocacy, and music. In previous columns I have written about several new initiatives created by the management team and committees. We have discussed improvements to existing programs, including the Biggs Scholars program, the Pipe Organ Database, and the Distinguished Service Award. How many of you have watched the new online video series about the Library and Archives and the recitals on the Aeolian-Skinner at Stoneleigh? We welcomed Richard Spotts as the new Store Manager and Part-time Assistant to the Librarian. The Hilbus restoration project and accompanying documentary, *A Breath of Fresh Air*, proudly stands as the epitome of mission-centered activity for the OHS. And while we can often say, “Mission accomplished,” the reality is that our work is never complete.

Undoubtedly, the crème-de-la-crème of this work over the past year will be next month’s presentation of *Kaleidoscope of Colors, a Festival of Pipes*. Over five Sundays in August, viewers will be treated to the sounds from fifteen pipe organs of various size, age, and provenance. The Festival Program Book contains well-researched scholarly essays about each instrument, comprehensive stoplists, and pictures of each instrument as well as the program and photos and biographies of performers. Clearly, this book is a must-have for any enthusiast’s library and is available for sale through our online catalog or by calling the main office. You will also find some inclusions that will encourage a festival atmosphere wherever you choose to view the program! Our thanks to everyone who contributed in some fashion to the book, and to those performers who created such inspiring video recitals.

As you can imagine, the cost to produce this online, global event is considerable. The OHS is grateful for the sponsors, all of whom have demonstrated a lasting commitment to the Society. Consider the cost of attending an in-person convention, with

From the CEO | CONTINUED

travel, hotel accommodation, meals, registration fees, and nightly social events. Now consider making a special donation using the envelope provided to help defray the hefty costs of production. A \$20-per-episode contribution will help us significantly cover our expenses.

On the inside cover and first two pages of this issue of THE TRACKER contains specific information on the dates, times, and online services you need to watch and hear *Kaleidoscope of Colors, a Festival of Pipes*. I know you will enjoy each night!

Next month is also special in the life and mission of the OHS as we prepare to elect the newest member of the Board of Directors. Thanks to the good work of the volunteers on the nominating committee, we are pleased to introduce three candidates for one position beginning on October 1. Thank you to Jan Fulford of Palm Beach, Fla., Ahreum Han Congdon of Fort Worth, Tex., and C.W. (Cherie) Wescott of Tulsa, Okla. I encourage all OHS members to participate in the election by reading the candidates' position statements and by voting. For 2021, all voting will be conducted electronically using a secure election software. It is important that all members provide the OHS headquarters with an up-to-date email address. You will receive an email from the OHS about voting in which you will be asked to click a button that takes you directly to the ballot. Select the candidate of your choice, and your vote has been cast. It is that simple.

Also, in October stay tuned for a general member meeting of the Organ Historical Society, hosted live as a Zoom webinar. The management team and the Board of Directors will be reporting to you the successes of the past 12 to 18 months in the life of the Society. We hope to have a special guest at this evening meeting. Save Tuesday, October 12, at

9 P.M. Eastern time, for what will be an informative, lively, and educational session on all things OHS.

Beyond the ballot box and viewing our online content, how can members of OHS contribute to our collective mission? In my opinion, the most direct way is through advocacy. Does your local place of worship have an organist who is not a member? Find out who the local organists are, perhaps the professors at a college of music, and encourage them to join as an example to their students. Send links to *OHSLA Today* or *Kaleidoscope of Colors* to your network of friends extolling the virtues of supporting the OHS. Give a gift membership to a young organist/student in your neighborhood. Share your copy of THE TRACKER with like-minded individuals. Estate planning provides each of us with an opportunity to become a legacy contributor to the OHS. One or all of these are steps towards being mission driven. It helps us all.

I recall the sense of eager anticipation when I stood next to my dad while we were waiting for the steam locomotive to fly past us so many years ago. You knew it was coming before you saw it because of its distinctive sound. As of this writing, I am filled with a renewed sense of eager anticipation about an extraordinary announcement set for this coming October. What we intend to share with you then truly captures the essence of our mission as envisioned by our founders more than six decades or ago. Until then, have a happy and safe summer. Enjoy some time outdoors safely with family. Watch *Kaleidoscope of Colors*, send in a supporting donation, and plan for exciting times in the fall.

Sincerely,

Ed

From the Chair | MICHAEL QUIMBY

THIS PAST YEAR as Chair of the OHS Board of Directors has been very productive thanks to active participation by the Board, headquarters staff, THE TRACKER publication staff, and the various committees. The collegiality among everyone has been impressive. Edward McCall, CEO, has been extraordinary in creating exciting ideas to promote the organization and its growth.

I appeal to the membership to participate in the upcoming Board elections, which will be held this August. This election will be conducted only via email so if you have not provided OHS headquarters with an email address, please do so at your earliest convenience.

Our virtual OHS Convention, *Kaleidoscope of Colors, a Festival of Pipes*, will be held on the five Sundays of August. Master of Ceremonies Michael Barone will certainly enhance

the awesome performances by 15 organists. This unique festival, for which members will not have to travel or pay for hotel and food, will promote many different instruments that could never be heard in a single convention. I encourage you to make a substantial donation to assist in underwriting this awesome undertaking. You can contribute by using the envelope in this issue of THE TRACKER, by paying through the OHS online donation system or by calling headquarters. To further enhance your experience, I strongly suggest that you purchase the *Festival Program Book*. Please call Marcia Sommers to reserve your copy.

Your participation in the OHS general membership meeting to be held on October 12 is very important. You will not want to miss this meeting since there will be a surprise announcement that you will find very exciting!



ORGAN HISTORICAL SOCIETY

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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.

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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 or 1.833.767.4843.

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.

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BACK ISSUES of The Tracker and convention handbooks are available from the OHS office, 484.488.PIPE (7473)

2021 OHS BOARD NOMINATIONS

VOTING INSTRUCTIONS

Voting for one (1) seat on the OHS Board of Directors takes place from August 1, 2021 until August 31, 2021. Your ballot will be sent directly to your email address we have on file. If you have changed email addresses lately, please be certain to contact the main office at 1-833-POSITIF or 484-488-PIPE

INSTRUCTIONS

1. Open the email from noreply@opavote.com to vote
2. Click the button to open the ballot
3. Vote

The three candidates were asked to supply responses to the following three questions:

1. Describe the value of membership in the OHS, what it means to you.
2. What skills, connections, resources, and expertise do you have to offer and are willing to use on the behalf of the OHS?
3. In your opinion what specific challenges lie ahead for the OHS and how would you suggest they are met?

AHREUM HAN CONGDON



Since I was a college student, I have appreciated that the OHS provides many resources for organists, including compact discs and books. The OHS's preservation of old organs and their history, Biggs Scholarship programs, and valuable resources for organists, non-organists, and organ enthusiasts are very impressive. For me, joining the OHS was about becoming settled as a professional organist.

I look forward to engaging with and learning more about this organization, continuing the traditions that the OHS has established, and helping adapt to the challenges the OHS faces in the 21st century.

Ahreum Han Congdon studied at Westminster Choir College, Curtis Institute of Music, Yale Institute of Sacred

Music, and earned a DMA from the University of Iowa. Her teachers have included Ken Cowan, Alan Morrison, Thomas Murray, and Brett Wolgast. She is director of music and organist at First Presbyterian Church of Fort Worth. She was on the organ faculty at Iowa State University and the college organist at Cornell College. Congdon has performed at national and regional conventions of the AGO. Performance highlights include the Kimmel Center, Riverside Church, Cathedral of St. John the Divine, Ocean Grove Auditorium, Merrill Auditorium, the International Organ Festival in Arbon, Switzerland, Michaelskirche (Leipzig, Germany), Oxford Town Hall and Nottingham Albert Concert Hall (UK), and Esplanade Hall in Singapore.

JAN FULFORD



I fell in love with the pipe organ during my senior year of college and that feeling has only intensified over time. Collectively, the Organ Historical Society and its members hold an incredible amount of knowledge and talent and I'm thrilled to be part of such a wonderful organization.

I have been involved in organizational leadership for the past ten years and enjoyed every minute. Having served in administrative roles for the Palm Beach County Music Teachers Association, Florida State Music Teachers Association, and Palm Beach County Chapter of the American Guild of Organists, I have many connections and resources from which to draw.

For any organization to thrive, it must have a growing, involved, and active membership, and there must be communication within and outside the organization. People want to know they are valued. The leadership of the OHS is doing an amazing job, but the challenge is to increase the momentum and achieve an even higher number of members and more involvement.

Jan Fulford is the sub-dean of the Palm Beach County AGO Chapter and the immediate past dean. She is immediate past president of Palm Beach County Music Teachers Association and has served on the executive board of Florida State Music Teachers Association. Since the age of ten, she has been a church musician. She is organist for Young Sing-

ers of the Palm Beaches and has a full and active music studio. She holds a BA in piano performance from Palm Beach Atlantic University and an MEd from Florida Atlantic University.

C.W. (CHERIE) WESCOTT



The mission statement of the OHS sums up what I strive to accomplish: to preserve the past, to evangelize for the here and now, and to work together for the future. The threefold perspective of degrees in organ performance, a long career in church music, and working in the organbuilding industry allows me a broad view of the bigger picture for the survival of the pipe organ and its music. I will gladly devote the time needed to carry out whatever tasks I am assigned by the Board, seeking to encourage a team approach to the problems we are trying to solve.

Communications have been severely curtailed this past year, but beyond music being a universal language, all members can reach out by establishing relationships with all owners of pipe organs, finding those sweet gems hidden in their towns that need support, and contributing in some way to keeping them maintained and more visible to all.

C.W. (Cherie) Wescott holds degrees in organ performance from Arizona State University. Principal teachers include Mildred Andrews Boggess, John Balka, David N. Johnson, and Robert Clark. Church appointments have included Catalina UMC, Tucson, Ariz., and Lutheran Church of the Risen Savior, Green Valley, Ariz., and she is employed by the Red River Pipe Organ Co. of Norman, Okla. Special projects pertinent to the OHS include spearheading fundraising for the historic organ in the Scottish Rite (Masonic) Cathedral in Tucson, with a yearly concert series and the award of a grant from the Tucson Downtown Arts Partnership; performing on the summer concert series at Round Lake Auditorium in New York; serving on the OHS Distinguished Service Award Committee and the Minutes Approval Committee; and contributing regularly to the Pipe Organ Database. An OHS member since 2005, Wescott is an enthusiastic attendee and volunteer at the Society's annual conventions.

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info@organhistoricalsociety.org

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

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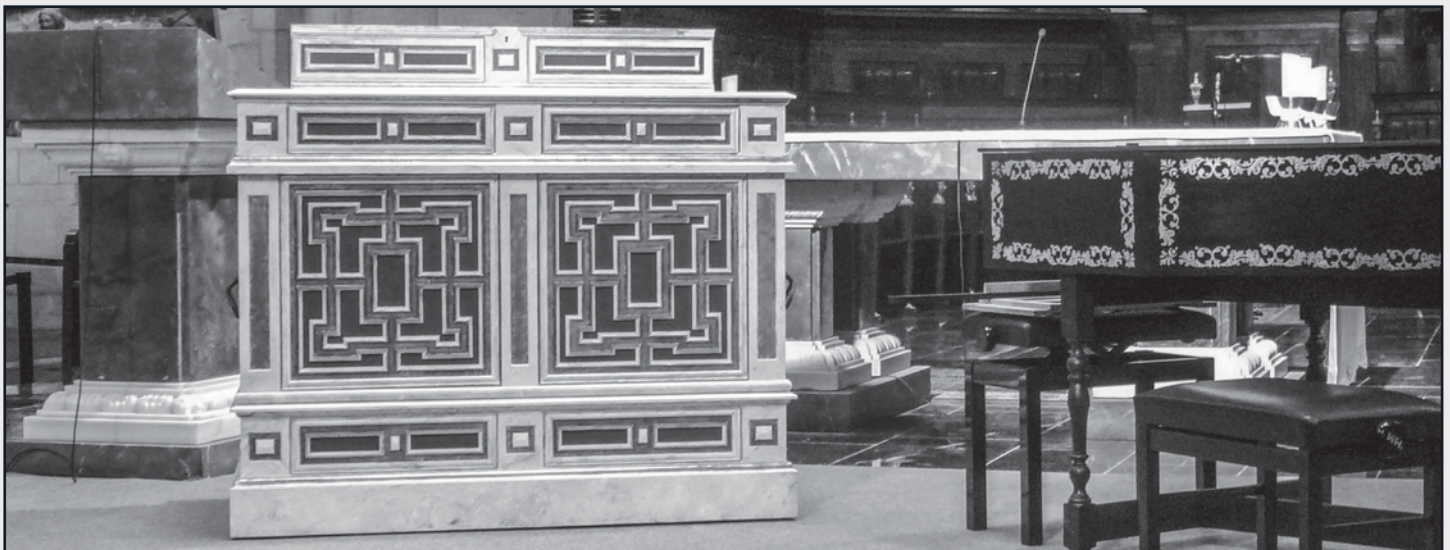
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THE FELLOWSHIP. In support of its mission to celebrate, preserve, and study the pipe organ in America, the Organ Historical Society invites applications for its 2021 OHS Research Fellowship. An annual Fellowship of up to \$2,000 is authorized by the Society's Board of Directors and administered by the Publications Advisory Committee. The award supports research projects related to the pipe organ in America in all its aspects—organbuilders, construction, history, styles, reception, composers, repertoires, performers, performing practices, and more. The grant may be used to cover travel, housing, and other research-related expenses.

ELIGIBILITY. There are no restrictions on eligibility. The Society encourages all interested persons to apply.

APPLICATION REQUIREMENTS. There is no application form. Applications must be in English and should include the following:

- ▶ A cover letter;
- ▶ A curriculum vitae;
- ▶ A proposal not to exceed 2,000 words containing a description of the proposed project, including a statement of objectives, a plan for conducting the research, a description of phases of the research already completed or in progress, and an estimate of the time required to complete the project;
- ▶ A budget showing anticipated expenses associated with the project, including those to be funded by the Fellowship;

- ▶ A list of other granting agencies to which the applicant has applied or expects to apply to fund the research, and amounts awarded or requested;
- ▶ Two letters of recommendation sent directly (under separate cover) to the OHS Publications Advisory Subcommittee, addressing the merits of the proposed project, the suitability of the applicant to carry it out, and the likelihood of its successful completion.

Preference is given to projects that make use of the rich resources of the OHS Library and Archives (OHSLA) housed at STONELEIGH in Villanova, Pa. Applicants who intend to use OHSLA holdings should submit a list of these materials in the proposal. Depending on suitability, recipients of the Fellowship will be encouraged to submit their work for publication in *The Tracker* or by the OHS Press, and/or to present aspects of the research in a public forum such as the Society's annual convention.

SUBMISSIONS AND DEADLINES. Applicants should submit their materials electronically by November 1, 2021, and the Fellowship recipient will be announced on or by December 15, 2021. An OHS Research Fellow should expend the award within 18 months of its receipt.

Send application materials or inquiries to:

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Chair, OHS Publications Advisory Committee
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214.768.3160

Letter | TO THE EDITOR

Thank you for printing Stephen Pinel's article on George W. Earle. Please note that the Roosevelt organ (No. 501, database ID 54327), now in Jackson, Mich. (originally in the Jefferson Avenue Presbyterian Church, Detroit), can be added to Earle's work list. When I repaired the 8' Cornopean "G.W. EARLE. 1891." was stamped on the shallot of low C.

JOHN M. CAWKINS
Allegheny, Pa.

Q. Will you please ask the party who is so lonely and plays the pipe organ and is 21 to write to me? I am absolutely crazy, you might say, about pipe organs. If I could play one I would think I was in heaven. Whenever I hear an organ I want to stop and listen. I used to play the clarinet and the piano. I am 20 and my name is Naoma.

Los Angeles Evening Express, July 5, 1928.

A Sermon Preached by Thomas De Witt Talmage at the Dedication of the New Jardine Organ in the Brooklyn Tabernacle September 20, 1891¹

ARRIVING IN BROOKLYN 22 years after Henry Ward Beecher, the Rev. Thomas DeWitt Talmage (1832–1902) immediately became Beecher’s only rival. Talmage was installed as pastor of the Central Presbyterian Church on March 23, 1869, and within a few months had become so popular that it was necessary to build a 4,000-seat church on an adjoining lot. The Brooklyn Tabernacle was dedicated on Sept. 25, 1870, by which time Talmage had bought the E. & G.G. Hook organ used at the Boston Peace Jubilee and hired George Washbourne

Morgan, the greatest organist in America, to play it. Two years later, on Sunday morning, December 22, 1872, fire broke out just before the morning service and destroyed the building. Within a year, a second Tabernacle was built with 6,000 seats and a three-manual, 44-rank Jardine & Son organ—the third manual being a four-rank Orchestral division. Fifteen years and three organists later, the Tabernacle was destroyed during a terrific thunderstorm the night of Oct. 13, 1889, during which it was believed the building was struck by lightning.

On Apr. 26, 1891, the third Tabernacle, “the largest Protestant church in the world,” was dedicated with a 76-rank organ built by George Jardine & Son at the cost of \$30,000.

At the Sunday morning dedication service of the organ, September 20, 1891, Dr. Talmage preached one of his inimitable sermons, which was taken down in shorthand and published in countless newspapers the next morning. He later edited and published it as “Sacred Song” in his 1892 collection *Trumpet Blasts; or, Mountain-Top Views of Life*.

*His brother’s name was Jubal; he was the father of all
such as handle the harp and organ.*

Genesis iv, 21

LEMACH HAD TWO BOYS, the one a herdsman and the other a musician. Jubal, the younger son, was the first organ builder. He started the first sound that rolled from the wondrous instrument which has had so much to do with the worship of the ages. But what improvement has been made under the hands of organbuilders such as Bernhard,² Sebastian Bach, and George Hogarth³ and Joseph Booth,⁴ and Thomas Robjohn,⁵ clear down to George

and Edward Jardine⁶ of our own day! I do not wonder that when the first organ that we read of as given in 757 by an emperor of the East to the king of France⁷ sounded forth its full grandeur, a woman fell into a delirium from which her reason was never restored.⁸ The majesty of a great organ skillfully played is almost too much for human endurance, but how much the instrument has done in the re-enforcement of divine service it will take all time and all eternity to celebrate.

Last April when we dedicated this church to the service of Almighty God, our organ was not more than half done. It has now come so near completion that this morning I preach a sermon dedicatory of this mighty throne of sacred sound. It

1. Published simultaneously on September 21, 1891, as “Duty of Sacred Song,” *Brooklyn Citizen*, p. 6; and “The Tabernacle Organ Dedicated,” *Brooklyn Daily Eagle*, p. 1. It was subsequently published as “Sacred Song,” a chapter in Talmage’s *Trumpet Blasts; or, Mountain-Top Views of Life* (New York: Edgewood Publishing Co., 1892), 409–19.

2. This may have been “Father” Bernard Smith (ca. 1630–1708), the German-born master organbuilder in England in the late 17th century.

3. Talmage is mistaken that George Hogarth (1783–1870) was an organbuilder. He was a Scottish lawyer, music critic, and musicologist who wrote several books on opera.

4. Joseph Booth (1769–1834) founded the Yorkshire firm Booth of Wakefield, which, in 1827, was the first to incorporate pneumatic action into an organ.

5. Thomas Robjohn (1809–1874), with his brother William, worked for Gray & Davison in London before immigrating to America. Thomas’s three-manual organ in New York’s South Dutch Church was said to be the first organ in America to have an independent Pedal organ of seven stops, and the first to have pneumatic action. Charles A. Radzinsky, “Organ Builders of New York, 1800–1909,” *New Music Review* 9, no. 99 (Feb. 1910): 165.

6. George Jardine (1801–1882) immigrated to New York from England in 1837. In 1855, his son Edward G. Jardine (1830–1896) joined the firm, which then became George Jardine & Son.

7. “Pepin, the father of Charlemagne, king of the Franks, an ardent worshipper of God, first introduced singing and the ceremonies of the Romish Church into France. He soon perceived the urgent need of an organ, both as an aid to devotion, and as a proper accompaniment and support to the choir. Accordingly, as the instrument was unknown at that time both in France and Germany, this pious king applied to the Byzantine Emperor Constantine, . . . soliciting him to forward one to France. The emperor complied with the request, and in the year 757, or thereabouts, sent him as a present, . . . a great organ with leaden pipes.” Edward J. Hopkins and Edward F. Rimbault, *The Organ* (London: Robert Cocks & Co., 1877), 18.

8. Another organ built by an Arabian was sent to Charlemagne by the caliph Haroun Alraschid [*sic*]. This was perhaps the one described by Walafrid Strabo as existing in the ninth century in a church at Aix-la-Chapelle, the soft tone of which caused the death of a female. (*Ibid.*)

greet the eye as well as the ear. Behold this mountain of an-thems! This forest of hosannas! Its history is peculiar.

HISTORY OF THIS ORGAN.

The late Mr. George Jardine⁹ recently made a tour of organs of Europe. He gathered up in his portfolio an account of all the excellences of the renowned instruments of music on the other side of the Atlantic and all the new improvements, and brought back that portfolio to America declaring the Brooklyn Tabernacle should have the full advantage of all he had obtained, and although he did not live to carry out his idea, his son, Mr. Edward Jardine, has introduced into this great organ all those improvements and grandeurs, and while you hear this organ you hear all that is notable in the organs of Lucerne and Fribourg and Haarlem and Saint Paul and Westminster Abbey and other great organs that have enraptured the world.

In it are banked up more harmonies than I can describe, and all for God and the lighting of the soul toward Him. Its four banks of keys, its one hundred and ten stops and appliances, its four thousand five hundred and ten pipes, its Chime of thirty-seven bells, its Cathedral Diapason and Pedal Double Diapason, its Song Trumpet and Night Horn and Vox Humana, all, all, we dedicate to God and the Soul. It will, I believe, under the divine blessing, lead uncounted thousands into the kingdom. Its wedding marches, its thanksgiving anthems, its requiems will sound after all the voices that follow it today shall have sung their last song. To God the Father, God the Son, and God the Holy Ghost we dedicate it!

There has been much discussion as to where music was born. I think that at the beginning, when the morning stars sang together, and all the suns of God shouted for joy, that the earth heard the echo. The cloud on which the angels stood to celebrate the creation was the birthplace of song. Inanimate nature is full of God's stringed and wind instruments. Silence itself—perfect silence—is only a musical rest in God's great anthem of worship. Wind among the leaves, insects humming in the summer air, the rush of billow upon beach, the ocean far out sounding its everlasting psalm, the bobolink on the

9. George Jardine had died nine years earlier, in 1882.

Above: Thomas DeWitt Talmage (1832–1902), pastor

edge of the forest, the quail whistling up from the grass, are music.

On Blackwell's Island,¹⁰ I heard, coming from a window of the lunatic asylum, a very sweet song. It was sung by one who had lost her reason, and I have come to believe that even the deranged and disordered elements of nature would make music to our ear if we only had acuteness enough to listen. I suppose that even the sounds in nature that are discordant and repulsive make harmony in God's ear. You know that you may come so near to an orchestra that the sounds are painful instead of pleasurable, and I think we stand so near devastating storm and frightful whirlwind that we cannot hear that which makes to God's ear and the ear of the spirits above us a music as complete as it is tremendous.

GOD'S INFINITE MUSIC.

The day of judgment, which will be a day of uproar and tumult, I suppose will bring no dissonance to the ears of those who can calmly listen; although it be as when some great performer is executing a boisterous piece of music, he sometimes breaks down the instrument on which he plays; so it may be on that last day that the grand march of God, played by the fingers of thunder and earthquake and conflagration, may break down the world upon which the music is executed. Not only is inanimate nature full of music, but God has wonderfully organized the human voice, so that in the plainest throat and lungs there are 14 direct muscles, which can make over 16,000 different sounds, and there are 30 indirect muscles which can make, it has been estimated, more than 173 millions of sounds! Now, I say, when God has so constructed the human voice, and when He has filled the whole earth with harmony, and when He recognized it in the ancient temple, I have a right to come to the conclusion that God loved music.

I propose this morning, in setting apart this organ for sacred use, to speak about sacred music, first showing you its importance, and then stating some of the obstacles to its advancement.

10. Now Roosevelt Island. In 1839, the New York City Lunatic Asylum was opened. It would have been familiar to Talmage's congregation because just four years earlier Nellie Bly's exposé *Ten Days in a Madhouse* had been published, which documented the horrible conditions among the overcrowded and abused patients.



THE BROOKLYN TABERNACLE
 GREENE AND CLERMONT AVENUES
 BROOKLYN, N.Y.

GEORGE JARDINE & SON

Tabernacle dedicated April 25, 1891

Compass: Manuals, 61 notes, C–c⁴

Pedal, 30 notes, C–f¹

4,448 pipes

GREAT

- 16 Double Open Diapason
- 8 Open Diapason
- 8 Second Open Diapason
- 8 German Gamba
- 8 Gemshorn
- 8 Open Flute
- 8 Dopppe Flute
- 6 Quint
- 4 Principal
- 4 Gambetta
- 4 Flute Harmonic
- 3 Nasard
- 2 Acuta
 - 1st Sexquialtra [*sic*], 3 rks (183 pipes)
 - 2nd Mixture, 5 rks (305 pipes)
- 16 Double Trumpet
- 8 Trumpet
- 4 Octave Trumpet

PEDAL

- 32 Double Open Diapason
- 16 Open Diapason
- 16 Contra Gamba
- 16 Bourdon
- 8 Violoncello
- 8 Bass Flute
- 4 Night Horn
- 16 Trombone
- 8 Tromba
- 8 Bassoon

GREAT PISTONS

Fortissimo, Forte, Mezzo, Piano
 String Solo
 Flute Solo

COMBINATION PEDALS

Swell: piano, mezzo, forte
 Solo: piano, mezzo, Forte
 Choir: piano, mezzo, Forte
 Pedal: Piano, Mezzo, Forte

SWELL (enclosed)

- 16 Bourdon
- 8 Open Diapason
- 8 Second Open Diapason
- 8 Stopped Diapason
- 8 Viol d'Amour
- 8 Aeolina
- 8 Quintadena
- 8 Vox Celestes
- 4 Principal
- 4 Violin
- 4 Flauto Traverso
- 2 Piccolo
 - Cornet, 3 rks (183 pipes)
- 16 English Horn
- 8 Cornopean
- 8 Oboe and Bassoon
- 8 Vox Humana
- 4 Clarion
- Tremulant

COUPLERS

Swell to Great
 Swell to Great at Octaves
 Solo to Great
 Choir to Great
 Swell to Choir
 Great to Pedal
 Swell to Pedal
 Solo to Pedal
 Choir to Pedal
 Pedal at Octaves.

BELLS

Chimes (37 Bells)
 Cymbals

DRUMS

Long Roll
 Bass Drum
 Drum Check

CHOIR (enclosed)

- 16 Lieblich Gedacht [*sic*]
- 8 Violin Diapason
- 8 Keraulophon
- 8 Dulciana
- 8 Gedacht [*sic*]
- 8 Melodia
- 4 Wald Flute
- 4 Salicet
- 2 Flageolet
 - Dolce Cornet, 3 rks (17-19-22, 183 pipes)
- 8 Clarionet
- 8 Vox Angelica (free reed)
- Tremulant

SOLO

- 16 Double Melodia
- 8 Cathedral Diapason
- 8 Bell Gamba
- 8 Flûte à Pavillion
- 4 Concert Flute
- 2 Fife Harmonic
- 16 Bombard
- 8 Song Trumpet

ACCESSORIES

Pedal Check
 Bellows
 Patent Wind Indicator
 Motor

Sforzando, bringing out Full Organ
 Diminuendo, reversing Full Organ
 Great to Pedal Reversible coupler

Balanced Expression Pedals
 Swell
 Choir

SOURCE

“George Jardine & Son,” *The Music Trades* (Jan. 31, 1891): 17.

Opposite: The Jardine Organ, the platform decorated during the Harvest Festival. Notice the absence of the flared trumpets.

IMPORTANCE OF SACRED MUSIC.

I draw the first argument for the importance of sacred music from the fact that God commanded it. Through Paul He tells us to admonish one another in psalms and hymns and spiritual songs, and through David He cries out, "Sing ye to God, all ye kingdoms of the earth." And there are hundreds of other passages I might name, proving that it is as much a man's duty to sing as it is his duty to pray. Indeed, I think there are more commands in the Bible to sing than there are to pray.

God not alone asks for the human voice, but for instruments of music. He asks for the cymbal and the harp, and the trumpet, as well as the organ. And I suppose that, in the last days of the church, the harp, the lute, the trumpet, and all the instruments of music, whether they have been in the service of righteousness or sin, will be brought by their masters and laid down at the feet of Christ, and then sounded in the church's triumph on the way from suffering into glory. "Praise ye the Lord!" Praise Him with your voices. Praise Him with stringed instruments and with organs.

I draw another argument for the importance of this exercise from the impressiveness of it. You know something of what secular music has achieved. You know it has made its impression on governments, upon laws, upon literature, upon whole generations. One inspiring national air is worth thirty thousand men as a standing army. There comes a time in the battle when one bugle is worth a thousand muskets. I have to tell you that no nation, no church can afford to severely economize in music.

THE MOTHER'S SONG.

Many of you are illustrations of what sacred song can do. Through it you were brought into the kingdom of Jesus Christ. You stood out against the argument and the warning of the pulpit, but when in the sweet words of Isaac Watts or Charles Wesley or John Newton or [Augustus] Toplady the love of Jesus was sung to your soul, then you surrendered as an armed castle that could not be taken by a host lifts its window to listen to the harp's trill. There was a Scotch soldier dying in New Orleans and a Scotch minister came in to give him the consolations of the Gospel. The man turned over on his pillow and said, "Don't talk to me about religion." Then

Above: Henry Eyre Browne (1846–1925), organist and a founder of the American Guild of Organists

the Scotch minister began to sing a familiar hymn of Scotland that was composed by David Dickenson, beginning with the words

Oh, mother, dear Jerusalem,
When shall I come to thee?

He sang it to the tune of DUNDEE, and everybody in Scotland knows that; and as he began to sing the dying soldier turned over on his pillow and said to the minister, "Where did you learn that?" "Why," replied the minister, "my mother taught me that." "So did mine," said the dying Scotch soldier; and the very foundation of his heart was upturned, and then and there he yielded himself to Christ. Oh, it has an irresistible power. Luther's sermons have been forgotten, but his JUDGMENT HYMN¹¹ sings on through the ages, and will keep on singing until the blast of the archangel's trumpet shall bring about that very day which the hymn celebrates. I would to God that those who hear me today would take these songs of salvation as messages from heaven, for just as certainly as the birds brought food to Elijah by the brook Cherith,¹² so these winged harmonies God sent are flying to your soul with the Bread of Life. Open your mouths and take it, oh, hungry Elijahs!

In addition to the inspiring music of our own day we have a glorious inheritance of church psalmody which has come down fragrant with the devotions of other generations—tunes no more worn out than they were when our great-grandfathers climbed up on them from the church pew to glory. Dear old souls, how they used to sing! When they were cheerful, our grandfathers and grandmothers used to sing COLCHESTER. When they were very meditative, then the board meeting house rang with SOUTH STREET and ST. EDMONDS. Were they struck through with great tenderness, they sang WOODSTOCK. Were they wrapped in visions of the glory of the Church, they sang ZION. Were they overborne with the love and glory of Christ, they sang ARIEL. And in those days there were certain tunes married to certain hymns, and they have lived in

11. The hymn "Es ist gewisslich an der Zeit" (When all with awe shall stand around) was written by a Lutheran minister, Bartholomäus Ringwaldt (1532–ca. 1599). Known as LUTHER'S HYMN, it is frequently incorrectly ascribed to Martin Luther, hence "Luther's Judgment Hymn."

12. "And the word of the LORD came to him: 'Depart from here and turn eastward and hide yourself by the brook Cherith, which is east of the Jordan. You shall drink from the brook, and I have commanded the ravens to feed you there.'" 1 Kings 17:2–4.



peace a great while, these two old people, and we have no right to divorce them. “What God hath joined together let no man put asunder.” But how hard-hearted we must be if all this sacred music of the past and all the sacred music of the present does not start us heavenward.

IT CHARMS THE MELANCHOLY.

I have also noticed the power of sacred song to soothe perturbation. You may have come to God’s house with a great many worriments and anxieties, yet, perhaps, in the singing of the first hymn, you lost all those worriments and anxieties. You have read in the Bible of Saul and how he was sad and angry, and how the boy David came in and played the evil spirit out of him. A Spanish king was melancholy. The windows were all closed. He sat in the darkness. Nothing could bring him forth until Faranelli¹³ came and discoursed music for three or four days to him. On the fourth day he looked up and wept and rejoiced, and the windows were thrown open, and that which all the splendors of the court could not do, the power of song accomplished. If you have anxieties and worriments, try this heavenly charm upon them. Do not sit down on the bank of the hymn, but plunge in, that the devil of care may be brought out of you.

Music also arouses to action. A singing church is always a triumphant church! If a congregation is silent during the exercise, or partially silent, it is the silence of death. If, when the hymn is given out, you hear the faint hum of here and there a father and mother in Israel, while the vast majority are silent, that minister of Christ who is presiding needs to have a very strong constitution if he does not get the chills. He needs not only the grace of God, but nerves like whalebone. It is amazing how some people, who have voice enough to discharge all their duties in the world, when they come into the house of God have no voice to discharge this duty. I really believe, if the church of Christ could rise up and sing as it ought to sing, that where we have a hundred souls brought into the kingdom of Christ, there would be a thousand.

But I must now speak of some of the obstacles in the way of the advancement of this sacred music; and the first is that it has been impressed into the service of superstition. I am far from believing that music ought always to be positively religious. Refined art has opened places where music has been secularized, and lawfully so. The drawing room, the musical club, the orchestra, the concert, by the gratification of pure taste, and the production of harmless amusement and the improvement of talent, have become great forces in the advancement of our civilization. Music has as much right

13. Farinelli was the stage name of Carlo Maria Michelangelo Nicola Broschi (1705–1782), the celebrated Italian castrato who was one of the greatest singers in the history of opera. The Queen of Spain believed that Farinelli’s voice might be able to cure the severe depression of her husband, King Philip V.

to laugh in Surrey Gardens¹⁴ as it has to pray in Saint Paul’s [Cathedral].

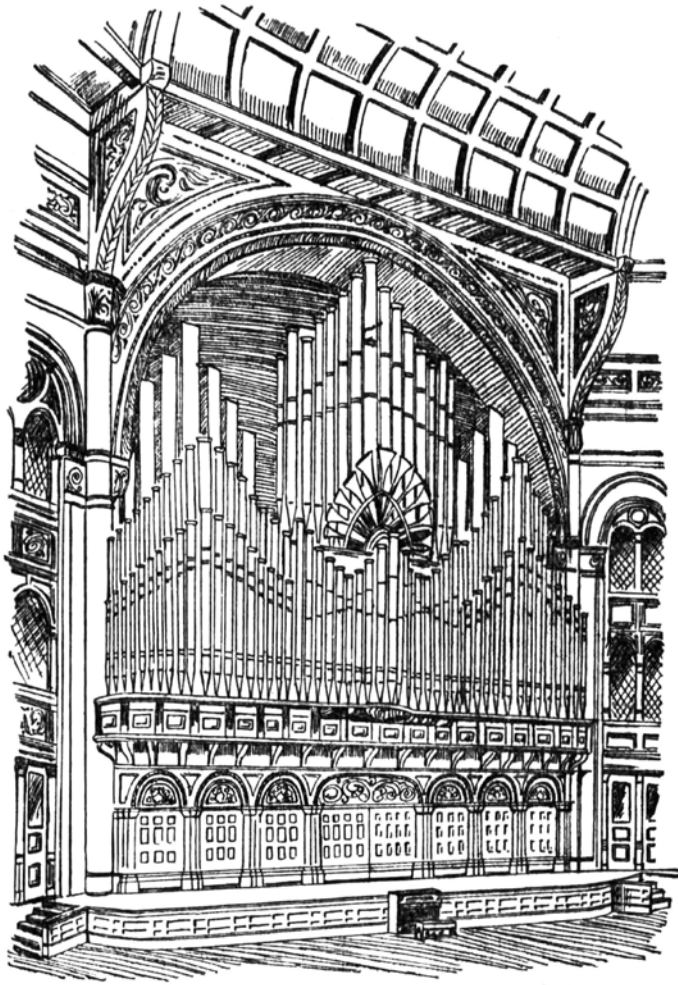
In the kingdom of nature we have the glad fiving of the wind, as well as the long-meter psalm of the thunder; but while all this is so, every observer has noticed that this art, which God intended for the improvement of the ear, and the voice, and the head, and the heart, has often been impressed into the service of false religions. False religions have depended more upon the hymning of their congregations than upon the pulpit proclamation of their dogmas. Tartini, the musical composer, dreamed one night that Satan snatched from his hand an instrument and played upon it something very sweet¹⁵—a dream that has often been fulfilled in our day—the voice and the instruments that ought to have been devoted to Christ, captured from the church and applied to purposes of superstition.

OBSTACLES TO CONGREGATIONAL SINGING.

An obstacle to church singing has been an inordinate fear of criticism. The vast majority of people, singing in church, never want anybody else to hear them sing. Everybody is waiting for somebody else to do his duty. If we all sang, then the inaccuracies that are evident when only a few sing would not be heard at all; they would be drowned out. God only asks you to do as well as you can, and then, if you get the wrong pitch or keep wrong time, he will forgive any deficiency of the ear and imperfection of the voice. Angels will not laugh, if you should lose your place in the musical scale, or come in at the close a bar behind. There are three schools of singing, I am told: the German school, the Italian school, and the French school of singing. Now, I would like to add a fourth school, and that is the school of Christ. The voice of a contrite, broken heart, although it may not be able to stand human criticism, makes better music to God’s ear than the most artistic performance when the heart is wanting. I know

14. Royal Surrey Gardens were pleasure gardens in London and the site of a popular 12,000-seat music hall, the largest venue in London. It is strange that Talmage used Surrey Gardens as a reference point, since the music hall burned in 1861 and the gardens closed in 1862.

15. “One night, in the year 1713 I dreamed I had made a pact with the Devil for my soul. Everything went as I wished: my new servant anticipated my every desire. Among other things, I gave him my violin to see if he could play. How great was my astonishment on hearing a sonata so wonderful and so beautiful, played with such great art and intelligence, as I had never even conceived in my boldest flights of fantasy. I felt enraptured, transported, enchanted: my breath failed me, and I awoke. I immediately grasped my violin in order to retain, in part at least, the impression of my dream. In vain! The music which I at this time composed is indeed the best that I ever wrote, and I still call it the ‘Devil’s Trill,’ but the difference between it and that which so moved me is so great that I would have destroyed my instrument and have said farewell to music forever if it had been possible for me to live without the enjoyment it affords me.” Joseph Jérôme Le Français de Lalande, *Voyage d’un François en Italie, fait dans les années 1765 & 1766* (Paris: Chez Desaint, 1769).



A 1894 drawing of the organ published after the fire, perhaps copying another image

it is easier to preach on this than it is to practice; but I sing for two reasons: first, because I like it, and next, because I want to encourage those who do not know how. I have but very little faculty in that direction, yet I am resolved to sing. God has commanded it, and I dare not be silent. He calls on the beasts, on the cattle, on the dragons to praise Him, and we ought not to be behind the cattle and the dragons.

Another obstacle that has been in the way of advancement of this holy art has been the fact that there has been so much angry discussion on the subject of music. There are those who would have this exercise conducted by musical instruments. In the same church, there are those who do not like musical instruments, and so it is organ or no organ, and there is a fight. In another church, it is a question whether the music shall be conducted by a precentor or by a drilled choir. Some want a drilled choir and some want a precentor, and there is a fight. Then there are those who would like in the church to have the organ played in a dull, lifeless, droning way, while there are others who would have it wreathed into fantastics, branching out in jets and spangles of sound, rolling

and tossing in marvelous convolutions, as when, in pyrotechnic display, after you think a piece is exhausted, it breaks out in wheels, rockets, blue lights, and serpentine demonstrations.

Some would have the organ played in almost inaudible sweetness, and others would have it full of staccato passages that make the audience jump, with great eyes, and hair on end, as though by a vision of the Witch of Endor. And he who tries to please all will fail in everything. Nevertheless, you are to admit the fact that this contest which is going on in hundreds of the churches of the United States today is a mighty hindrance to the advancement of this art. In this way scores and scores of churches are entirely crippled as to all influence, and the music is a damage rather than a praise.

Another obstacle in the advancement of this art has been the erroneous notion that this part of the service could be conducted by delegation. Churches have said: "Oh, what an easy time we shall have: the minister will do the preaching, the choir will do the singing, and we will have nothing to do." And you know as well as I that in a great many churches, the choir are expected to do all the singing, and the great mass of people are expected to be silent, and if you utter your voice you are interfering. There they stand, the four with opera glasses dangling at their sides, singing "Rock of Ages cleft for me," with the same spirit with which the night before they took their parts in the *Grand Duchess* or *Don Giovanni*.

DELEGATION DUTY.

Have we a right to delegate to others the discharge of this duty which God demands of us? Suppose that four wood-thrushes should propose to do all the singing some bright day when the woods are ringing with bird voices. It is decided that four wood-thrushes shall do all the singing of the forest. Let all other voices keep silent. How beautifully the four warble!

It is really fine music. But how long will you keep the forest still? Why, Christ would come into that forest and look up as he looked through the olives, and he would wave his hand and say: "Let everything that hath breath praise the Lord," and, keeping time with the stroke of innumerable wings, there would be five thousand bird voices leaping into the harmony. Suppose this delegation of musical performers were tried in heaven; suppose that four choice spirits should try to do the singing of the upper temple. Hush now, Thrones and Dominions and Principalities. David! Be still, though you were "the sweet singer of Israel." Paul! Keep quiet, though you have come to that crown of rejoicing. Richard Baxter!¹⁶ Keep still, though this is the *Saint's Everlasting Rest*.¹⁷ Four spirits now do all the singing. But how long would heaven

16. Richard Baxter (1615–1691) was a Puritan minister who influenced 17th-century English Protestantism.

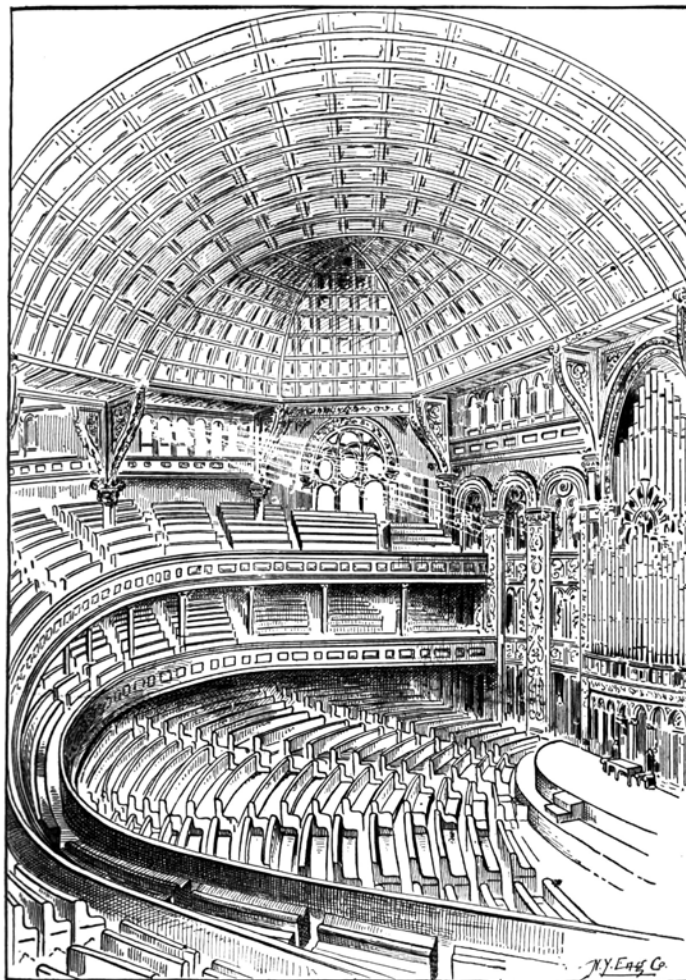
17. Richard Baxter's famous meditations on the theme of heaven, published in 1650.

be quiet? How long? “Hallelujah!” would cry some glorified Methodist from under the altar. “Praise the Lord!” would sing the martyrs from among the Thrones. “Thanks be unto God who giveth us the victory!” a great multitude of the redeemed spirits would cry. Myriads of voices coming into the harmony and the one hundred and forty-four thousand breaking forth into one acclamation. Stop that loud singing! Stop! No, you might as well try to drown the thunder of the sky or beat back the roar of the sea, for every soul in heaven has resolved to do its own singing. Alas! That we should have tried on earth that which they cannot do in heaven, and, instead of joining all our voices in the praise of the Most High God, delegating perhaps to unconsecrated men and women this most solemn and most delightful service.

Now, in this church, we have resolved upon the plan of conducting the music by organ and cornet.¹⁸ We do it for two reasons: one is that by throwing the whole responsibility upon the mass of the people, making the great multitude the choir, we might rouse more heartiness. The congregation, coming on the Sabbath day, feels that they cannot delegate this part of the great service to anyone else, and so they themselves assume it. We have had a glorious congregational singing here. People have come many miles to hear it. They are not sure about the preaching but they can always depend on the singing. We have heard the sound coming up like “the voice of many waters,” but it will be done at a better rate after a while when we shall realize the height, and the depth, and the immensity of this privilege.

I forgot to state the other reason why we adopted this plan. That is, we do not want any choir quarrels. You know very well that in scores of churches, there has been perpetual contention in that direction. The only church fight that ever occurred under my ministry was over a melodeon in my first settlement.

Have you never been in church on the Sabbath day and heard the choir sing, and you said, “That is splendid music?” The next Sabbath you were in that church and there was no choir at all. Why? The leader was mad or his assistants were mad, or they were all mad together. Some of the choirs are made up of our best Christian people. Some of the warmest friends I have ever had have stood up in them, Sabbath after Sabbath, conscientiously and successfully leading the praises of God. But the majority of the choirs throughout the land are not made up of Christian people, and three-fourths of the church fights originate in the organ loft. I take that back and say nine-tenths. Many of our churches are dying of choirs.



Artist's rendering of the interior of the Tabernacle auditorium. Notice the Jardine signature flared trumpets in the center of the case.

We want to rouse all our families to the duty of sacred song. We want each family of our congregation to be a singing-school. Childish petulance, obduracy, and intractability would be soothed if we had more singing in the household, and then our little ones would be prepared for the great congregation on the Sabbath day, their voices uniting with our voices in the praises of the Lord. After a shower, there are scores of streams that come down the mountain side with voices rippling and silvery, pouring into one river and then rolling in united strength to the sea. So, I would have all the families in our church send forth the voice of prayer and praise, pouring it into the great tide of public worship that rolls on and on, to empty into the great, wide heart of God. Never can we have our church sing as it ought, until families sing as they ought.

A COMING REVOLUTION.

There will be a great revolution on this subject in all our churches. God will come down by his Spirit and rouse up all the old hymns and tunes that have not been more than half

18. Peter Ali (b. 1838) was one of the world's great cornet soloists. He went to the Tabernacle in 1870 with George Washbourne Morgan (1823–1892) and remained until the church closed in 1894. Henry Eyre Browne (1846–1925) was organist of the Tabernacle from 1883 to 1894.



The Jardine Organ.

awake since the time of our grandfathers. The silent pews in the church will break forth into music, and when the conductor takes his place on the Sabbath day, there will be a great host of voices rushing into harmony. If we have no taste for this on earth, what will we do in heaven, where they all sing and sing forever? I want to rouse you to unanimity in Christian song that has never yet been exhibited. Come, now! Clear your throats and get ready for this duty, or you will never hear the end of this.

I never shall forget hearing a Frenchman sing the “Marseillaise” on the Champs Elysées in Paris, just before the battle of Sedan in 1870. I never saw such enthusiasm before or since. As he sang that national air, how the Frenchmen shouted! Have you ever, in an English assemblage, heard the band play “God save the Queen?” If you have, you know something about the enthusiasm of a national air.

Now, I tell you that these songs we sing, Sabbath by Sabbath, are the national airs of Jesus Christ and of the Kingdom of Heaven, and if you do not learn to sing them here, how do you ever expect to sing the song of Moses and the Lamb? I should not be surprised at all if some of the best anthems of heaven are made up of some of the best songs of earth. May God increase our reverence for Christian psalmody, and keep us from disgracing it by our indifference and frivolity.

When Cromwell’s army went into battle, he stood at the head of them one day, and gave out the long-meter doxology to the tune of OLD HUNDRED, and that great host, com-

pany by company, regiment by regiment, brigade by brigade, joined in the doxology:

Praise God from whom all blessings flow,
Praise him, all creatures here below;
Praise him above, ye heavenly host,
Praise Father, Son, and Holy Ghost.

And while they sang they marched, and while they marched they fought, and while they fought they got the victory. O men and women of Jesus Christ, let us go into all our conflicts singing the praises of God, and then, instead of falling back, as we often do, from defeat to defeat, we will be marching on from victory to victory.



In January 1894, Dr. Talmage submitted his resignation as of the 25th anniversary of his pastorate. Two nights’ celebration of his silver anniversary were held on May 10 and 11, and two days later, on May 13, fire broke out in the organ just after the morning service. Like the other two fires, the cause was indeterminate. Immediately after the destruction of the Brooklyn Tabernacle, Talmage and his family left for a pre-planned world tour, the assistant pastor accepted a call to a church in another city, and the organist resigned. The Tabernacle was never rebuilt, and the congregation dispersed.

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**

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 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



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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**

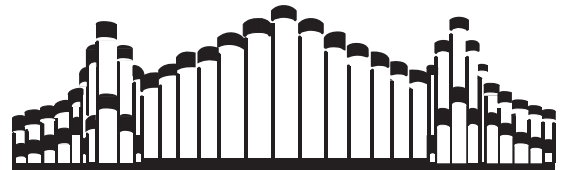


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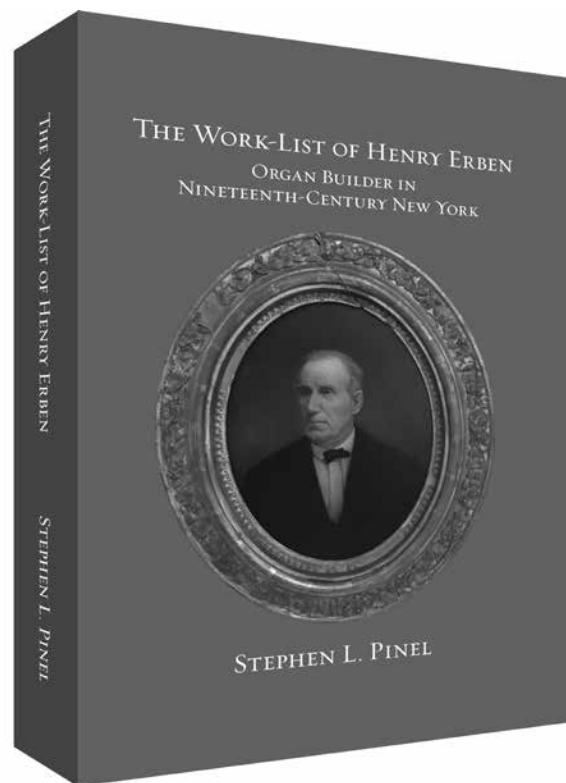
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Review Feature

The Work-List of Henry Erben

SEBASTIAN M. GLÜCK



The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York, Stephen L. Pinel. OHS Monographs in American Organ History No. 16. Villanova: OHS Press, 2021. xlviii, 624 pp. ISBN 9780913499801.



HOW DOES A NATION SPEND nearly two centuries enamored of a prolific organbuilder whose work we have almost completely eradicated? Why does Henry Erben (he pronounced it “AIR-bin”) fascinate us while we ignore other New York builders of the era like John Geib, Thomas Hall, Richard Ferris, William Davis, Levi Stuart, George Jardine, or Thomas Robjohn? Why do we behave as though there was little significant organbuilding in New York City between Henry Erben and the brief reign of Hilborne and Frank Roosevelt?

Organ historians are attracted to Henry Erben because of his productivity, his resilience, his tenacity, and his unrelenting and often misdirected energy. He speculated in real estate,

Above: The distinguished Néo-Grec painted insignia from the 1837 Erben organ in St. John’s Church, Highgate Falls, Vermont.

PHOTO Len Levasseur

endured financial struggle, dabbled in politics, challenged governmental corruption, lost his temper, courted legal entanglements, endured the deaths of his children, and rebounded after four destructive workshop fires. He flourished at a time when letters, diaries, lists, and newspaper articles were written and kept, and despite the dearth of surviving instruments, Erben benefited from a reasonably well-documented life and career. For this reason, we have nearly convinced ourselves that we know him, not just as a craftsman, but as a person.

What we know with certainty is that Erben’s pipe organs, if not adventurous by design, were comparatively excellent. In addition to his competitive and obsessive drive, other less obvious factors contributed to the quality of Erben instruments. Straight-grained, first-growth timber, animal hides from livestock free from chemical pollution and modified feed, a large and eager labor pool undistracted by modern media and communication, and an expanding nation that was building churches for each newly-established community conspired in an opportunistic flurry of fine organbuilding.

Reverence for Erben is inversely proportional to the quantity of his surviving work. Out of what may have been as many as 1,400 instruments, fewer than 50 remain in various states of preservation, not all of which are in the buildings for which they were built. Unaltered examples are rarer still, numbering about 20, and all of these are single-manual instruments. There exists no uncorrupted three-manual Erben organ that fully accounts for the sound of his largest conceptions, and no full-compass reed stop in original condition that we might use to imagine, via mental extrapolation, the *tout*

ensemble of a grand Erben organ as it sounded at the time of its dedication. What if we could examine, play, and listen to a fully authentic Erben organ of 30 or 40 ranks, or feel the thunderous grandeur of a rare Erben Pedal division that extended to GG below modern compass in a rolling acoustic?

THE DOSSIER

For many decades, respected historian, author, and lecturer Stephen L. Pinel quietly has pursued, uncovered, organized, corrected, augmented, and interpreted the extant body of knowledge about Henry Erben. Past archivist of the Organ Historical Society, Pinel has mastered the art of research, and the field has long anticipated that he would turn his fertile pen to a comprehensive work about this early American-born organbuilder. The author's expertise benefits the realm of Erbenalia because many of the falsehoods, myths, misattributions, and nonsequiturs embedded in the works of Pinel's predecessors have now been corrected, reconciled, or expunged.

Pinel's "work-list" is not a breezy, entertaining biography, but that was not the author's documentary mission, and the volume is by no means a mere list. It is a monumental compendium, and stands as the most complete and detailed monograph written about the work of any 19th century American organbuilder. Primary source documents used to clarify the attributes and circumstances of individual entries include newspaper articles, surviving correspondence, and contracts in church archives. Erben's published client lists strongly contribute to the account of his production, but the historian cannot be assured that the builder took credit for every instrument. In light of Erben's standards, temperament, and interactions with others, the possibility exists that some instruments may have been omitted from his own lists because they had been the subject of a quarrel, had been replaced, or belonged to the chamber-organ class that he did not want to crowd the record of his major installations.

The front matter includes a chronology of pivotal events in Erben's life and career, interspersed with facts that contribute to a historical picture in which to set his life and achievements. An attendant discussion of Pinel's resources and methodology paves the way for the work list itself, which calls to mind *The Compact Oxford English Dictionary's* tradition of including a magnifying glass in a small drawer above the slipcase. Even with its microscopic font, the volume approaches 700 pages. The weight and quality of the paper, the crispness of the printing, and the sturdiness of the traditional binding are reminders that there is great joy in the act of handling a printed volume as opposed to viewing electrons smacking the back of a pane of glass.

Erben did not assign serial numbers to his instruments. We know the completion dates for the majority of his organs, but not where they fall within a clarified order of pro-



James Renwick's grand pipeless 1846 enclosure for Grace Episcopal Church in New York City housed the III/30 enlargement and transfer of Erben's 1838 organ from the previous building. In 1878, Hilborne L. Roosevelt's electric-action chancel organ, was wired to also play the Erben and the two-stop Echo division above the crossing vault, a feature salvaged from Roosevelt's 1876 organ for the Centennial Exposition in Philadelphia.

PHOTO Grace Church Archives, courtesy of Stephen L. Pinel

duction. Whereas one can search for missing instruments by the likes of Johnson, Hook, and Roosevelt, who assigned and recorded serial numbers, there are no numbered blanks to fill for Erben. Single-manual parlor and chapel organs may have been crafted in batches and not recorded except in a vanished receivables ledger, and it was not uncommon to move organs from building to building, with loss of origins and itineraries in the process. These are among the factors that influenced Pinel's choice to format the work as a compendium rather than as a chronicle. The author has organized the bulk of the book alphabetically in informational terraces: geographically by state, then by city, and then by institutional name. As Erben did in his published lists, Pinel places New York City first and New York State second. Subsequent chapters cover states in batches of two or three, rather than devoting individual chapters to each state.

The entry for each instrument is as comprehensive as available historical information allows. Facts about the venue, its history, and organs in place before the Erben in question set the stage. Available data about the acquisition of the



This unique Retour d'Égypte case, built in 1840 for l'Église du St. Esprit, Episcopal, is now in the First Moravian Church, both in New York City. One can be certain that the case was not painted white when built, and more likely was a combination of natural timber, gilding, and polychrome.

PHOTO Stephen L. Pinel

Erben organ are included, gleaned from minutes, archives, and church-issued histories. When reliable stoplists (and, occasionally, specifications) have been recovered, they are included with as much detail about the organ as possible. If the organ is no longer extant but its fate is known, that material is also included. A detailed list of citations concludes each entry. Pinel makes a point of presenting information as found, without assumptions, and he has left a scholarly trail for future researchers.

THE VISUAL ELEMENT

The photographic appendix is the most complete published collection of images of Erben organs. Holdings from church archives are supplemented by field photographs taken by established organ photographers like William T. Van Pelt and Len Levasseur, as well as by the author himself. Organ cases, keydesks, interior pipe arrays, nameplates, and playing mechanisms are featured. Other images capture a recital, a dismantling, an award presentation, and a death notice of somebody who died while playing an Erben organ. Some pages are cluttered mosaics of as many as eight images that face forceful competition from large italic acquittals, but there are also magnificent archival photographs, heretofore unseen, each of which is granted an entire page. This gallery enables the

reader to understand both pattern and anomaly in the visual language of the Erben workshop.

One is led to speculate that Erben employed more than one case designer in the atelier, which issued accomplished essays in Georgian and Néo-Grec cabinetmaking. Erben's highly mannered interpretations of the Gothic style were not consistently elegant, a condition that marked much of American Gothic Revival furniture making and architecture. Some important Erben organ cases were designed by respected architects of the day, such as Richard Upjohn, most famous to Americans for Trinity Episcopal Church at the foot of Wall Street. The most fascinating exercise in this style was by James Renwick for his 1846 Grace Church in New York City. The enormous case, which spanned the width of the gallery with spires that brushed the ceiling vault, contained no pipes and appeared as a scale model of a cathedral.

ERBEN'S MUSICAL SIGNATURE

As we examine Erben's work alongside that of his colleagues, are we willing to accept that he produced magnificently wrought, elegantly voiced organs that were neither daring nor innovative for their era? His tonal outlook did not embody the inventive courage of such contemporaries as George Jardine, Simmons & Willcox, Johnson & Son, or Hook, but they set the conservative fundamentals for organ design in the United States for the succeeding generation or two. Whereas Jardine and later Roosevelt sought inspiration, education, and innovation overseas, Erben was more concerned with local politics than foreign enlightenment.

Erben ruled his factory as a perfectionist, but not as a progressive. He modernized only when he had little choice, such as the eventual adoption of C compass instead of the Georgian GG compass. He clung stubbornly to mechanical action until his late partnership with William Wilson that began in 1874, during which the firm built a small handful of organs with Barker's pneumatic lever. Nonetheless, while tubular-pneumatic and electrically triggered actions were being built in other New York City workshops, Erben stayed the course, refining what he knew and maintaining high standards.

Pinel's documentation of known stoplists confirms that it is a challenge to perceive a trajectory within Erben's tonal evolution. His known designs were composed from a library of 40 stops that were variations in pitch and nomenclature applied to 14 basic pipe forms. They were known for the cohesion of their chorus work and the beauty of the mezzo-forte fluework. Other firms later recruited his pipe makers and voicers, an indication that their craftsmanship and discerning ears were in demand.

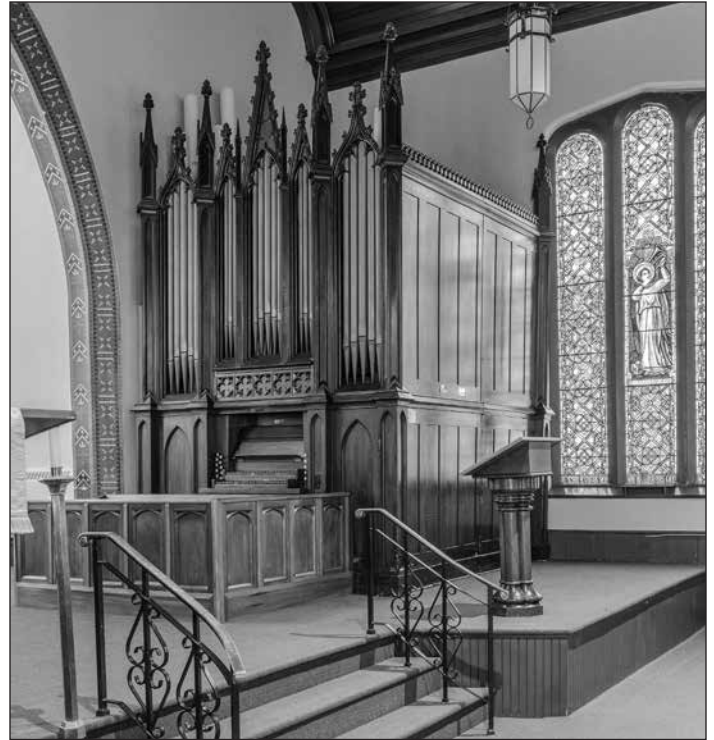
Whether viewed as stubborn and stagnant or consistent and reliable, Erben introduced few developments in his tonal continuum, and any divergence from the formula was simply a matter of scale, not evolution. Single instances or rar-

ities such as a Pedal 12' Quint, a Pedal 8' Trumpet, or an independently drawn 1 $\frac{3}{4}$ ' Seventeenth were found in the largest, now-vanished commissions, and such anomalies may have been due to outside influence. There are few salient "Erbenisms" beyond the 4' open wood flute that punctuated some of his larger Pedal divisions, which one does not perceive as an American antebellum gesture. Despite Jardine's importation and introduction of the Voix Céleste as early as 1855, Erben's unswerving stance kept undulants out of his organs. The dignified richness of 16' manual reeds was never part of his vocabulary despite his ability to provide them.

We revere Erben with pale nostalgia for something we never fully experienced, and Pinel's monograph indirectly teaches us that it is best to recognize meritorious art before its destruction. The painful truth is that pipe organs are works of art in use, and their validity can be dismissed by the opinion of a person whose association with the instrument is fleeting; that person's assessment can be lethal to the artifact. Erben organs were built to play hymns and liturgical accompaniments, and although transcriptions were popular for keyboard musicians of the era, today's fervent demand for orchestral imitations was not a factor. Erben was not concerned with historical organ literature, but with providing a fine church organ to anybody who could afford to commission one. How many Erben organs were deemed too limited by a demanding organist, or destroyed and replaced by inferior Kilgens as a matter of denominational decree? This work list is a stark reminder that a hastily jotted stoplist does not amount to documentation, and we must never assume that the details of history have been put to paper.

ERBEN ORGANS AS USEFUL WARES

Modern Americans do not distinguish semantically between manufacture (making by hand) and industry (applying knowledge to productive labor), both of which create utilitarian and aesthetic goods. No organbuilder working at Erben's scale could have worked alone, and factory production was a source of pride in 19th-century American organbuilding. It might be said that the men of Henry Erben & Co.'s Organ Manufactory were creating pipe organs for practical use, required furnishings for churches and fraternal lodges, with the secondary parlor organ market providing instruments for cultured purchasers of means. Because Pinel's dossier has clarified the output of the firm, one might wonder whether every Erben organ reached the highest artistic standards. We readily engage in such speculation about factory organbuilding of the 20th century, but are reluctant to do so with the idols of the previous one. In every area of what can be defined as mass production, the final stages entail some level of observation, judgment, and skilled handwork. The historical record has revealed troubling accounts of Erben's character and temper, but no technical or tonal damnation of his company's work.



One of Erben's more gracefully perpendicular Gothic Revival facades from 1841, standing in Grace Church, Lyon, New York. The depth of the case was doubled in 1896 when a second manual was added.

PHOTO Len Levasseur

This deepens the disappointment that so much of his work has been destroyed, most often in the name of modernity or at the whim of a musician.

AN IMPORTANT ADDITION TO THE LIBRARY SHELF

The person who invests in *The Work-List of Henry Erben* will find John Ogasapian's 1980 *Henry Erben: Portrait of a Nineteenth-Century American Organ Builder* a worthwhile companion. With only 350 copies in print, Pinel's work, like some other publications by the Organ Historical Society, is already rare and in demand. It honors the highest standard for thorough and conscientious research in an era of anti-intellectualism, and the serious scholar will return to its pages often.

Sebastian M. Glück is president and artistic & tonal director of Glück Pipe Organs in New York City. He earned his AB in architecture and MS in historic preservation from the Graduate School of Architecture, Planning, and Preservation at Columbia University and the Colleague's Certificate of the American Institute of Organbuilders, on whose Education Committee he serves. He is past editor of the Journal of American Organbuilding, and has served the OHS as Counselor for Research and Publications, chair of the Historic Organ Citation Committee, and member of the Guidelines for Conservation Committee.

OHS Monographs in American Organ History



INITIATED IN 2008, the OHS Press monograph series seeks to document the many aspects of the organ in the United States. Studies focus on single organbuilders, or the work

of several builders in a particular site or area. In addition to other books published by the Press, the monographs have provided work lists for Andrews, Erben, Farrand & Votey, Harris, Holbrook, Phelps, Roosevelt, Schoenstein, and Votey. All OHS Press monographs and books can be obtained at www.ohscatalog.org



No. 1
*Organbuilding Along the Erie and Chenango Canals:
Alvinza and George N. Andrews of Utica, New York*

Stephen L. Pinel. 2010
301 pp. ISBN 97809133499306.

During an era of unprecedented expansion in the arts, culture, invention, manufacture, finance, and transportation, Alvinza Andrews (1799–1862) was the most significant builder of new organs in upstate New York. The company, continued by his son, George, produced about 300 organs over a 67-year period. Their firm was the foundation of an entire school of organbuilding in Oneida County—a group of manufacturers that ultimately produced some 1,200 new and rebuilt instruments.

This 300-page work is profusely illustrated with more than 50 period photographs. Seven appendixes include documentation of Andrews's organs, stoplists, and the first complete catalog of organs built by the company.



No. 2
Schoenstein & Co. Organs

Orpha Ochse. 2008
iii, 147 pp. ISBN 9780913499276.

This definitive study takes up where Louis Schoenstein's *Memoirs of a San Francisco Organ Builder* leaves off: with the sale of the firm to Jack Bethards in 1977. It documents the following 30 years of the company known for overseeing the renovation of the Mormon Tabernacle organ and building the 130-rank organ for the Latter-Day Saints Conference Center in Salt Lake City. A testament to the imagination and foresight of the company's president, Jack Bethards, the book describes in detail his many designs for special situations, his tonal concept of symphonic organs, double expression, the French Choir Organ, and the "multum in parvo." An easy read for organ enthusiasts as well as organbuilders, *Schoenstein & Co. Organs* includes 41 high-quality illustrations and the stoplists of 23 organs.

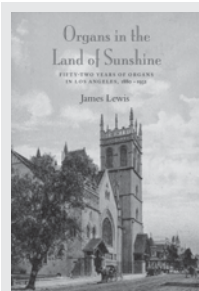


No. 3
*Music on the Green: The Organists, Choirmasters, and
Organs of Trinity Church, New Haven, Connecticut*

Barbara Owen. 2010
xiii, 97 pp. ISBN 9780913499283.

To celebrate the 250th anniversary of Trinity on the Green, New Haven, Barbara Owen has documented every facet of music of the parish, with biographies of musicians from De Lucena Benjamin, the first organist to play the parish's first organ in 1785, to R. Walden Moore, and descriptions of the church's six organs from that built in 1785 by Henry Holland to the present historic 1934 Aeolian-Skinner.

Music on the Green traces the long, rich history of one musically significant New England Episcopal church that mirrors much of the organ and church music in the United States. The book features many illustrations, including a beautiful color photograph of the Aeolian-Skinner organ case.



No. 4
*Organs in the Land of Sunshine: Fifty-Two Years of
Organs in Los Angeles, 1880–1932*

James Lewis. 2010
124 pp. ISBN 9780913499320.

This book chronicles the history of the King of Instruments in Los Angeles from the city's first organ, built by San Francisco organbuilder Joseph Mayer for St. Vibiana's R.C. Cathedral, to the E.M. Skinner instrument in the First Congregational Church. The book features brief histories and stoplists of organs in all the important churches by builders such as Bergstrom, E. & G.G. Hook, Jardine, Farrand & Votey, Hutchings, Kilgen, Austin, Estey, Möller, Casavant, Wangerin, Kimball, Skinner, and Los Angeles's first organbuilder, Murray M. Harris. Also included are residences, with Aeolian, Welte, Harris, Morton, and Estey organs; schools, lodges, department stores, apartment houses, outdoor theaters, cemeteries, and, of course, major motion picture theaters with their Wurlitzers, Mortons, and Kimballs. A section on organs never built includes the three-page stoplist of the proposed Welte for the Los Angeles Memorial Coliseum. More than 35 superb period photographs illustrate this enjoyable historic travelogue through one of America's most fascinating cities.

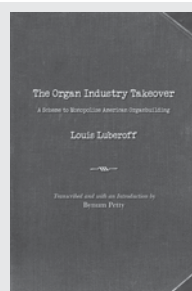


No. 5
Mr. Searles and the Organ

James Lewis. 2010
xi, 83 pp. ISBN 9780913499375.

American millionaire Edward F. Searles will forever be remembered for his obsession with pipe organs. His most famous project was the construction of the magnificent Methuen Memorial Music Hall that houses the historic 1863 Walcker organ, originally installed in the Boston Music Hall. Searles had six other organs built for his homes and one for his own organ factory. At the age of 46, Searles, an interior deco-

inator, married the fabulously wealthy widow of railroad magnate Mark Hopkins, 22 years his senior. Her death three years later left Searles with a \$30 million fortune. This is the story of his lifetime involvement with the organ, illustrated with magnificent photographs of his many instruments.



No. 6
*The Organ Industry Takeover: A Scheme to
Monopolize American Organbuilding*

Louis Luberoff. Transcribed and with an introduction
by Bynum Petty. 2010
xv, 110 pp. ISBN 9780913499368.

Louis Luberoff (1895–1962) was M.P. Möller's East Coast sales representative and an extraordinary salesman—between March 1916, when he joined the firm, and July 1929, he sold 1,156 organs. In 1924, he began developing a systematic plan to control American organbuilding through a large holding company. The report he drew up was probably intended for financier Donald F. Tripp, whose interest in organbuilding culminated in his purchase of the Welte Company. The holding company never materialized, probably because of the stock market crash of October 1929. Luberoff's loose-leaf notebook, now in the collection of the Organ Historical Society Library and Archives, contains his evaluation and recommendation of 44 companies and a complete financial report of each. The financial statements are remarkable investigative documents that contain bits of information not found elsewhere; and Luberoff's candid, informed assessment of the American pipe organ industry provides organ historians with a unique resource that will facilitate further research.



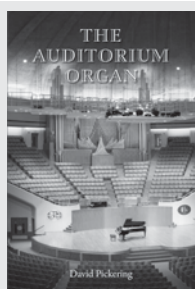
No. 7
*The Great Organ at Methuen From its
Celebrated Arrival in Nineteenth-Century
Boston to the Present*

Barbara Owen. 2011
xiii, 397 pp. ISBN 9780913499405.

In 1863, American organbuilding reached a milestone when, in the midst of the Civil War, a large concert organ—the first of its kind in the country—was opened in Boston's relatively-new Music Hall. Visually and musically it was regarded as a sensation because it put a stamp of approval on paid-admission secular organ recitals, and it quickly opened the door to a spate of American-built concert hall organs. The composition

of large-scale secular organ works soon followed, written by American composers recently returned from study in European conservatories.

This is the story of that catalytic instrument, its checkered history, and, perhaps most intriguingly, the varied and colorful cast of characters who conceived and financed it, built and rebuilt it, played it, made recordings on it, wrote about it, maintained it, rescued it from time to time, and continue to ensure that its voice is heard. The Great Organ is now housed in a purpose-built concert hall in the town of Methuen, Mass., north of Boston. How it got there and remained there is only part of its story.

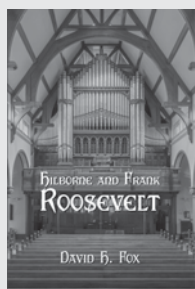


No. 8

The Auditorium Organ

David Pickering. 2012.
xxii, 125 pp. ISBN 9780913499412.

The Auditorium Organ tells the story of Aeolian-Skinner No. 1309 in the Community of Christ Auditorium, formerly the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Missouri. It recounts the 42-year history of ambition and desire that led to the Aeolian-Skinner's inaugural recital in 1959 and to its distinguished service in a variety of roles in the ensuing 54 years. One of the most frequently heard organs in the United States, the Auditorium organ was featured in coast-to-coast radio broadcasts for 24 years.



No. 9

Hilborne and Frank Roosevelt

David H. Fox. 2012.
xvii, 367 pp. ISBN 9780913499429.

This is the first book on the prestigious American organbuilder and his brother and successor. Fox traces the family's genealogy, the history of the Roosevelt Organ Works, Hilborne Roosevelt's association with the telephone and with Thomas Edison, and the firm's magnum opus at the Cathedral of the Incarnation in Garden City, New York. Hilborne Roosevelt was one of the few 19th-century American organbuilders to tour organ factories in Europe—not just once, but three times—and his impressions are recorded in his diaries, quoted

in this book. Roosevelt had an early interest in the application of electricity to organ action and featured it in the instrument he built for the Philadelphia Centennial Exposition. Operating factories in New York, Philadelphia, and Baltimore, Hilborne built 357 organs within 18 years. When, on his death, his brother Frank succeeded him, the firm built an additional 181.

The book includes an annotated numerical opus list of all 538 organs, conveniently searchable alphabetically or geographically; stoplists of 114 Roosevelt organs; and 55 accompanying photographs with a gallery of 26 additional photographs.

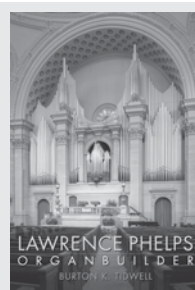


No. 10

*The Los Angeles Art Organ Company:
Its Short and Troubled Life.*

James Lewis. 2012.
xvi, 102 pp. ISBN 970913499436.

This fascinating book traces the evolution of the Los Angeles firm through the demise of the Murray M. Harris Company, its successor the Los Angeles Art Organ Company, and then its short-lived successor, the Electrolian Company. Letters to and from Eben Smith, the major stockholder in the company, reveal the financial debacle of building the largest organ in the world, the 1904 Louisiana Purchase Exposition organ—the nucleus of the famous Wanamaker organ—and the ongoing problems of obtaining contracts and keeping the firm out of bankruptcy. Rare photographs of the factory and of the organs built by the firm are accompanied by lists of the contracts pursued by the company and the organs it built.



No. 11

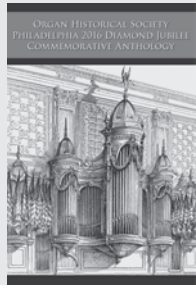
Lawrence Phelps, Organbuilder.

Burton K. Tidwell. 2015.
xv, 177 pp. ISBN 9780924599575.

Lawrence Phelps set the North American Organ Reform movement on edge with articulate notoriety following the mid-1952 completion of the new Aeolian-Skinner organ for the Extension of Boston's First Church of Christ, Scientist. Phelps clearly embraced the task of pushing organ reform

beyond the trails so daringly blazed by Walter Holtkamp and G. Donald Harrison.

Burton Tidwell's study chronicles the prolific work of Lawrence Phelps from his pioneering work as tonal director of Casavant—embracing full encasement and mechanical action—to organs built by his own firm. Profusely illustrated, this book offers a compelling text incorporating Phelps's own prolific writings to illuminate this significant contribution to our musical heritage.



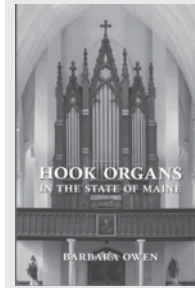
No. 12

*Organ Historical Society
Philadelphia 2016 Diamond Jubilee
Commemorative Anthology*

Edited by Rollin Smith. 2016.
xi, 276 pp. ISBN 9781533494269.

The first scholarly compendium elucidating the organ in Philadelphia, this anthology celebrated the Organ Historical Society's 60th anniversary on the occasion of its Philadelphia convention. Essays spanning more than 130 years by many of America's best-known organ scholars include the following:

- Agnes Armstrong, "Guilmant in Philadelphia"
 Michael Hurley Cross, "Catholic Choirs and Choir Music in Philadelphia"
 Robert Rutherford Drummond, "Church Music and the Manner of Its Performance"
 Edward W. Flint, "William Boone Fleming: An Unknown American Organ Builder"
 David Fuller, "Emerson Richards: Commander-in-Chief of the American Revolution in Organbuilding"
 Sebastian M. Glück, "Contrasts in Grandeur: Philadelphia's Great Synagogue Organs of the Reconstruction and the Gilded Age"
 James Lewis, "Two Philadelphia Aeolian Organs"
 Rollo F. Maitland, "Playing Atlantic City Proves a Rare Experience"
 Paul R. Marchesano, "Philadelphia Organbuilders, 1880–1930: Romancing the Romantic Period"
 Irvin J. Morgan, "Are Organ Concerts a Success in a Department Store?"
 Henry Kemble Oliver, "The Organ"
 Barbara Owen, "John C.B. Standbridge: A Giant in the Shadows"
 Bynum Petty, "Tindley Temple and Its Möller Organ: An Improbable History"
 Stephen L. Pinel, "Henry Knauß and Mid-Nineteenth-Century Organ Reform in America"
 Alexander Russell, "The Thrill of Playing the World's Largest Organ"
 Rollin Smith, "Early Philadelphia Organ Recordings."



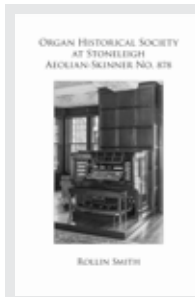
No. 13

Hook Organs in the State of Maine.

Barbara Owen. 2017.
xiv, 133 pp. ISBN 9780913499801.

During the 19th century, Boston and its vicinity became a major organbuilding center. E. & G.G. Hook, later known as Hook & Hastings, had the distinction of eventually becoming not only the longest lasting but also the most prolific among a worthy group of Boston organbuilders during every period of its existence. Organs were being built in Portland by small craftsmen in the earliest years of the 19th century, but most subsequent Maine organs came from various Boston builders, plus a few from New York. What is historically interesting is that Maine's eighty-four E. & G.G. Hook and Hook & Hastings organs represent examples from virtually the whole length of a single firm's existence, from No. 37 in Augusta (1839) to No. 2577 in Bangor (1929). As such, they tell us in an interesting and informative way of the stages in the tonal, visual, and mechanical changes and developments in the firm's work over a period of 90 years.

The firm produced 2,614 organs in little more than a century of operation, but the 84 instruments built for Maine churches represent all stages of the firm's work in every aspect and can be seen as a microcosm of the wider chronological picture of the development of the pipe organ in America during an important period.



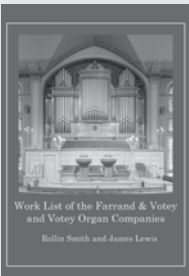
No. 14

*Organ Historical Society at Stoneleigh,
Aeolian-Skinner No. 878.*

Rollin Smith. 2019.
xvi, 133 pp. ISBN 9781076668622.

This is the story of the Aeolian-Skinner 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 premier builder of residence organs, but after the merger of Aeolian with the Skinner Organ Company in 1932, this became the first residence organ installed by the new Aeolian-Skinner Organ Company. Rollin

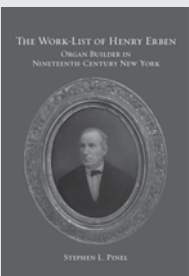
Smith's book traces in detail the organ from its original installation in West Orange, N.J., to its present home in Villanova, Pa. From the wealth of documentation on the Aeolian and Skinner firms available in the OHS Library and Archives, the story of this unique instrument is told through contracts, shop notes, architectural drawings, and photographs—a fascinating history of a historic American organ.



No. 15
Work List of the Farrand & Votey and Votey Organ Companies.
 Rollin Smith and James Lewis. 2020.
 xiv, 69 pp. ISBN 9780913499825.

This 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 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.

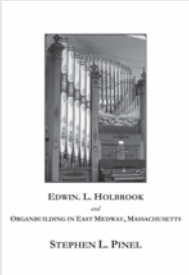
Appendixes include a comprehensive list of organs built by the firms' predecessor, Granville Wood & Son, alphabetic and geographic indexes, and a section of important instruments with photographs and stoplists.



No. 16
The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York.
 Stephen L. Pinel. 2021.
 xlviii, 624 pp. ISBN 9780913499801.

At the time of his death, it was reported that Henry Erben (1800–84) had constructed more organs than any other organbuilder in the world. This comprehensive study examines his work lists in historical context, annotates each of his 1,300 organs with excerpts from church records, municipal and parochial histories, and newspapers, and provides stoplists and other documentation when available.

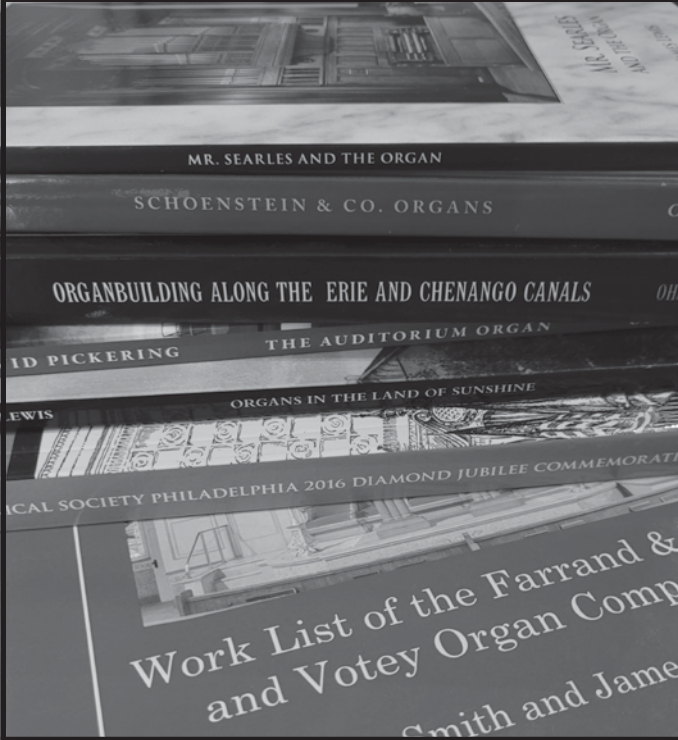
The culmination of 35 years of research, the volume is hard bound, is arranged in geographic order, features 300 photographs, includes facsimile or transcription of dozens of Erben documents, and is thoroughly indexed.



No. 17
Edwin L. Holbrook and Organbuilding in East Medway, Massachusetts.
 Stephen L. Pinel. 2021.
 In press.

Working in the tiny village of East Medway, Massachusetts, about 17 miles south of Boston, Edwin L. Holbrook (1826–1904) built some 125 tracker organs between 1854 and 1900, most for congregations within 50 miles of his home. Described as “good, reasonable, and affordable instruments,” Holbrook organs were intended for ordinary congregations, mostly in rural locations.

This study includes biographical and family materials, photographs, and an annotated list of organs, all published for the first time.



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VOLUME 15, NO. 4, SUMMER 1971

THE OHS was now a teenager of 15, and at 28 pages, THE TRACKER was fully formed and packed with information. This was the last issue in which the feature article began on the cover; the journal's first serious makeover in a decade debuted in the next issue. The publication staff had just grown to five with the appointment of past president, avid researcher, favored recitalist, and generally beloved OHS member Donald R.M. Paterson as associate editor, his wife Linda as publisher, and for the first time an advertising manager, and a circulation manager for schools and libraries—we could use one of those now. There were committees on extant organs (the forerunner of today's database) and historic organs (now historic citations), as well as an audio-visual committee (in charge of the infamous film strip and recordings; we might think of such a person now dealing with digital and social media). Personnel included an archivist, separate recording and corresponding secretaries, an eleven-member National Council, and a person in charge of writing grants—all unpaid volunteers. People had a passion for the organization and its mission.

The feature article was the usual review of the convention just passed, but the headline stated that Baltimore had changed in the 13 years since the OHS had last been there. The convention was designed to shake the organization out of “the way we've always done it” rut, which needs to happen every few years. The first day of the convention was planned to be a joint session with the Mid-Atlantic AGO Regional Convention. That event was suddenly canceled for reasons unexplained just a week before it was to begin, leaving the local committee scrambling to put activities together on a few days' notice. It ran the same morning schedule but without the planned formal presentations: a walking tour with lengthy stops at Peabody Conservatory and the Walters Art Gallery was canceled, allowing leisurely time to wander. The after-

noon featured a two-organ duo and a walking tour of organ cases, and the day concluded with a re-creation of a church service at St. Thomas, Leipzig, during Bach's tenure (St. Luke's Lutheran Church with its 1963 Walcker).

There were two major differences from the past in that year's planning: the absence of large, formal recitals, and a concentration on one-manual organs (only three of the convention events showcased two-manual instruments). Conventions were still a very doable three days. In lieu of recitals, the other two evenings featured an audio-visual tour of the organs of Mexico, and a tour of the Carroll Mansion with a presentation of its collection of antique instruments. In 1970, the mansion was one of the country's premier Empire-era house museums. Today, it is an event space, and the collection of historic instruments is gone. Although the organizers promised a convention like no other, the reality was not to everyone's taste. Reflecting the taste of the convention chair Thomas Eader, who had a fondness for small chamber-sized instruments, the buses passed three-manual Pomplitz and Niemann organs (now gone) on the way to see small instruments, including several modern Baroque instruments not favored by OHS attendees (generally, they still aren't). The convention handbook was the smallest in years, full of ads and little else. The final banquet was a German dinner with all the trimmings at Hausner's, one of the country's legendary old-school restaurants like Luchow's in Manhattan, all sadly gone.

John Van Varick Elsworth died on July 16, 1971, and received a lengthy tribute. Elsworth was one of the first avid researchers into American organbuilding history and one of the Society's earliest and strongest supporters. He worked as the chief engineer at the Westinghouse Air Brake Company. His core research on the organs of William Johnson formed the nucleus of the first book on Johnson's instruments, published in 1984 by the Boston Organ Club. Many of the important organs he knew and documented are now gone, and only his testament remains.

While going through the letter book of Henry Pilcher made available to him by his last living descendants, Robert Coleberd discovered the identity of a large and imposing case in the St. Louis church of St. John the Apostle and Evangelist built by Pilcher in 1861. The instrument had 34 stops and an early 32' Bourdon, perhaps the first in the country to be placed in a two-manual organ. The case survives, but the Pilcher was supplanted by a J.G. Pfeffer, in turn replaced by a diminutive Kilgen unit organ still extant behind the grand facade.

The monumental book by Flor Peeters and Maarten Vente, *The Organ and Its Music in the Netherlands*, was reviewed. This was one of the most imposing color coffee-table books ever published, and was printed in three different language versions. Notice was made of a new quarterly magazine, *Art of the Organ*, being launched by Joseph Blanton, focusing on the classically-inspired organ. It was a bright star for the two years it lasted. A letter to the editor described the recent loss of the monumental 1922 Austin in the Eastman The-

atre (my first organ teacher accompanied silent movies there while a graduate student at Eastman in the 1920s). With 150 ranks, it was a massive symphonic organ by any standard, one of George Eastman's artistic gifts to the Rochester community. Although the entire instrument had been promised to a local church, officials involved with the theater's renovation moved the interior demolition ahead one month without notifying anyone, including the church promised the organ, and interested local parties had two days to remove what they could. In all, it is believed 16 ranks out of 150 were salvaged, and the rest of the organ was hauled to the landfill by the demolition crew. Such intentional wanton destruction defies explanation. Just imagine what a treasured resource this instrument would be if it were still extant today.

Donald R.M. Paterson (a student of Nadia Boulanger), wrote two articles for this issue. One was a review of the Symposium on the Romantic Organ held at Yale University in March. The powerhouse presenters included Luther Noss, dean of the School of Music, former university organist, and student of Marcel Dupré; Charles Krigbaum, current university organist; Clarence Watters, a student of Dupré, recently retired from Trinity College, Hartford; G. Huntington Byles, a student of Dupré; William Self, a student of Joseph Bonnet in 1928; and Virginia Carrington Thomas, a student of Widor in 1922. Performance practice was the general theme, related by those who witnessed it first-hand. Would that digital recorders had existed in 1971. The article was footnoted with the notice that Dupré had died on May 31 while this issue was in production, which was a sobering stroke to this landmark event. This author remembers that the entire front page of the July *Diapason* was devoted to the announcement, which, for the organ world, was earth shattering.

Paterson's second article documented the 1882 William King II/10 in the Presbyterian Church in the rural New York town of Addison, N.Y., complete with all scalings, and was a continuation of his four-part survey of King's instruments in nearby Watkins Glen concluded in the previous issue. This elegant little organ was electrified in 1949 with no other changes and exhibits King's signature preference for the double-story case front. Still extant, it is the largest of King's newly built organs to survive. King's organs were characterized by solid construction and warm voicing without the excesses of the *fin de siècle* front-line firms. With so little organ documentation published in the United States today, the amount of such documentation appearing in *THE TRACKER* in the 1960s and 1970s has not been equaled.

Council's activity included a report that the expenses for sending the sheriff to rescue the records from recording secretary Sponsler amounted to approximately \$110. Criticism was heard regarding the homemade quality of the infamous slide-tape presentation, and Randy Wagner informed Council that an improved version would be forthcoming. The Hilbus Chapter bylaws were presented and approved. This chapter is still active and is the Society's longest-existing chapter. Bob

Newton of the Andover Organ Company announced plans for the 1972 convention in Woodstock, Vt. Of all the conventions I wish I could have attended as a teenager, Woodstock and the 1968 convention in Saratoga would be the ones. A committee was formed, chaired by Barbara Owen, to investigate the establishment of a headquarters that would include a museum and library. It was hoped to acquire a building in Boston soon to become available, but that never panned out. It would be another 45 years before this long-held dream became a reality with the impressive headquarters now at Stoneleigh in Villanova.

The fourth installment of the Hall, Labagh & Co. business records continued for the year 1870. Rather than just business accounts, the records for that year were full of correspondence regarding the installation of new organs, taking in trade and reinstalling others, sundry repairs, adding a string here or a Vox Humana there, and sales letters. One comment that stands out concerns repairs to the organ the firm had installed in 1844 in Trinity Episcopal Church in Geneva, N.Y. On June 17, 1870, the firm wrote to the church regarding the low-ball bid from the Marklove company of Utica, only 100 miles east of Geneva. "We don't see how Mr. Marklove can afford to do what is required lower than we can. The difference in distance can make but a trifling addition to the expenses. Mr. M. was in our employ some years ago, and his conduct then was such that we lost all confidence in him and would therefore be exceeding sorry to have one of our organs pass thro' his hands." It quoted \$200-\$300 for two men to travel round-trip from Troy, N.Y., plus expenses. Paterson quoted no further letter to or from the church, but the accounts show a payment of Sept. 24, 1870, in the amount of \$223.19 for moving, cleaning, repairing, and tuning the organ.



The music room of the Carroll Mansion, Baltimore, Md., containing the Richard Ferris organ of c. 1845. PHOTO Thomas W. Cunningham

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Helen Hills Hills Chapel, Smith College, Northampton
Æolian-Skinner Organ, Opus 1295(A), 1956/1961
Photograph by Gary W. Smith

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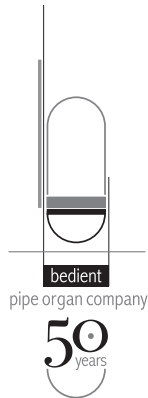
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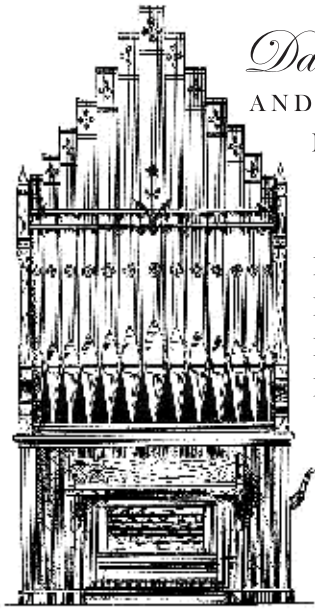
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What is *rare*? This small adjective has several meanings, depending on its historical, literary, and cultural contexts. *Rare* describes uncommon objects: those seldom occurring or found. *Rare* describes distinctive objects and acts: those marked by unusual quality or merit. Elsewhere, cooking meat on the grill deserves its own course of study. *Rare* also describes objects of great age, although age alone does not determine rarity.

Thus, the book in hand is old (323 years), but this alone does not make Andreas Werckmeister's work a rare masterpiece. That it changed the way pipe organs were built centuries ago and that its influence on contemporary organbuilding is as strong as it was in the era of Buxtehude and Bach makes Werckmeister's *Orgel-Probe* a rare object because of its unusual quality.

It is not surprising that one of northern Europe's greatest organ theorists should be native to the same land—the states of Saxony, Saxony-Anhalt, and Thuringia—that fostered the careers of organist-composers Walther and J.S. Bach; organbuilders Compenius, Casparini, Silbermann, and Hildebrandt; and theorists Praetorius, Werckmeister, Agricola, Töpfer, and Adlung.

But the state of tranquility in these prosperous regions was not immune from armed conflict. In 1648, only three years after the birth of Werckmeister, one of the most destructive conflicts of Europe, known as the Thirty Years' War, came to an end. From 1618 to 1648, armies as large as 250,000 fought throughout Germany and neighboring countries, creating widespread suffering and death. An estimated 1.2 million soldiers died during the war, mostly from dis-

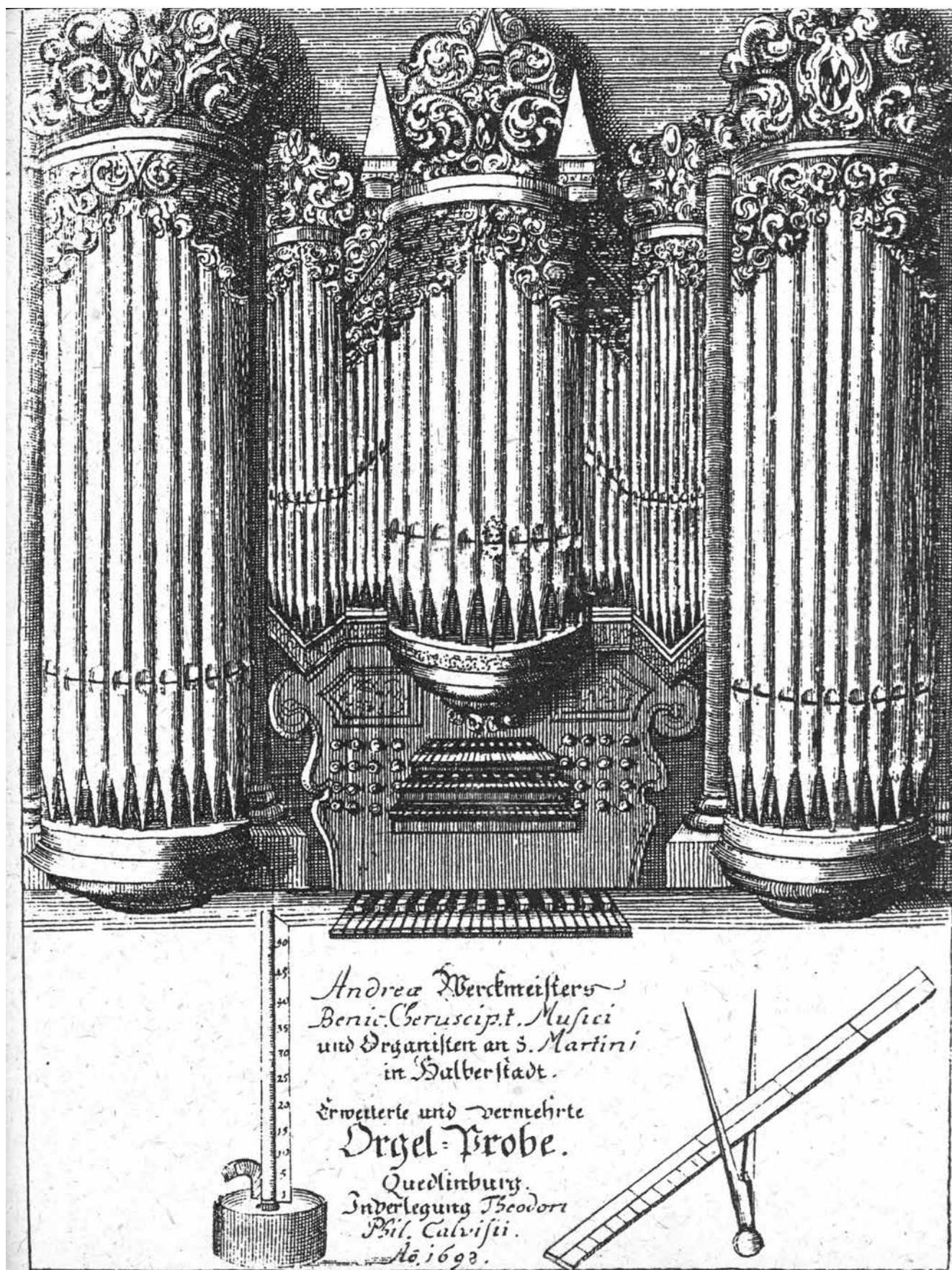
ease. Civilian deaths, most caused by starvation, the bubonic plague, and typhus, were equally severe. During the 30 years of war, Europe's population diminished by 75 percent, leaving Germany in a state of economic disaster, poverty, and social unrest.

Into this devastated environment, Andreas Werckmeister was born on November 30, 1645, in Benneckenstein, Saxony-Anhalt, Germany. At the age of 13, he entered the school in Benningen, Bavaria, where he studied music with his uncle Christian. In his 17th year, Werckmeister studied at the Gymnasium in Nordhausen, after which he was appointed organist in Hasselfelde, where he remained for ten years. In 1696, at the age of 51, he accepted two posts concurrently that would make him famous: organist of the Martinikirche, Halberstadt, and inspector of all organs in Halberstadt. Apart from early education sorties to the neighboring states of Bavaria and Thuringia, Andreas Werckmeister flourished in his native Saxony-Anhalt until his death in 1706.

Given the limits of his family education, it seems proper to describe Werckmeister as an autodidact, since his published music and especially his texts on composition, tuning, and organ design prove him to be a master of his craft, mostly by his own doing. From the age of 46 until his death 15 years later, Werckmeister wrote 12 treatises covering the relationship between mathematics and musical notation; mathematics and musical tuning; musical composition; and organ design and construction. Of these, two are of great interest to organists and organbuilders: *Musikalische Temperatur* (1691) and *Orgel-Probe* (1698).

After the war, Germany set about rebuilding itself with characteristic energy. Hundreds of churches and organs were rebuilt, but much of the organ work was hasty and careless. Werckmeister's book was intended to help organists, clergy, and organbuilders understand the qualities of a good organ. Throughout his little "testing" book (only 88 pages), he warns organists and clergy to be suspicious of imposters claiming to be organbuilders. *Orgel-Probe* provides explicit instructions on organ tuning, maintenance, and construction. From this and his other eleven treatises, Werckmeister was a widely known and respected authority in both organbuilding and theology. Buxtehude praised Werckmeister's innovations in tuning; J.S. Bach admired and followed Werckmeister's advice in *Orgel-Probe*; and Arp Schnitger, 17th-century Germany's renowned organbuilder, memorialized Werckmeister's authority in a poem published in the preface of the book.

EPIGRAPH This and all other English translations are taken from Gerhard Krapf, *Werckmeister's Erweiterte und verbesserte Orgel-Probe in English* (Raleigh: Sunbury Press, 1976).



*A huge and complex organ one single man can tame
 And thousands upon thousands in fervent prayer inflame:
 But how could it be so, if defects should abound?
 What could an organ do? Outlandish it would sound.
 Just take pure harmony away from this fine art,
 And see, a ghastly howl is all it will impart.
 Now, here Werckmeister can give us much information,
 A master and a man of gifts and education
 And of experience! He shows how in detail
 New organs one must test and try them without fail.
 A worthy task, to be by wise men high commended,
 One which shall cause his fame to be richly augmented.
 For as posterity this treasure will accept,
 His name always among the famous shall be kept.
 Of course, some blockhead will find fault, it's not surprising.
 Cynics so asinine cannot help criticizing.
 But know that only fools this treatise can resent,
 While you, dear Werckmeister, to heaven shall ascend.*

This has been contributed in
 praise of Werckmeister by
 Arp Schnitger, Organbuilder
 in Hamburg

The Organ Historical Society's copy of *Orgel-Probe* was published in 1698, an improvement and enlargement of the first edition (1681), as described on the title page:

Organ-Proofing or Detailed Description of how and by which methods to accept, test and examine organ builders' instruments for delivery to churches; further, what must be considered in contracting for the construction of new organs or the renovation of old instruments; not only for the benefit of officials contemplating the construction of new organs or the renovation of old instruments. Revised, strengthened by factual arguments and released for printing by the author.

Although Werckmeister's efforts to reform organ building were noble, they were not initially well-received.

As I am aware of having made many enemies with the first edition of my *Organ Proofing*, I can easily conclude that by the present edition, in which I am speaking even more pointedly, a greater number of people might be offended, and I foresee an even fiercer onslaught of invective and calumny. But I must herewith assert that I am not at all referring to honest and conscientious organ builders in this little treatise. At any rate, one may expect the best of most builders, just as I have found the majority of organ builders with whom I am acquainted to be honest and trustworthy.

But he who feels addressed should reform. I have released this book not as an indictment of or detriment to, honest and dependable organ builders. Meanwhile, I do not begrudge any true artist and artisan his justly earned wages. But one must alertly beware of bunglers and botchers, for an organ construction is no small matter. It should also be noted that this book is neither a treatise nor textbook on organ building. Let everyone work as he pleases.

Despite early vigorous opposition, history has been kind to Werckmeister's 88 pages of complaints and instruction. Subjects addressed in 32 short chapters—some are less than half a page—include inspecting the bellows, flue and reed construction, windchests, key and stop actions, uneven wind, and use of the wind gauge. His parting shots are saved for the last chapters. Werckmeister's comments on the clergy and organists are witty and to the point: "It even happens quite regularly that consultants and church elders, having recommended such an incapable organbuilder, seek to cover up shoddy work. They may even have received a kickback from the organbuilder." Werckmeister's words on organists in the final chapter fan the flames even higher:

It is certainly not to be condoned that many organists, out of vanity or fear or laziness, refuse to move so much as one adjustment screw at the keyboard after a weather change . . . or remove a speck of dust that may have gotten into this or the other reed pipe. Therefore, it would be a good thing if an organist, in the absence of a builder, could repair minor defects, a qualification which many reasonable people consider mandatory for an organist.

Therefore, it should be considered imperative to have a good organist play a good organ. One ought to be a little more discerning in selecting him and should not fall for every show-off. For there are many who are convinced they know everything, and by their gossip many a fine musician has been dragged into the gutter. They love talking about things of which they have not got the slightest notion, just like bagpipers or vagrant lutenists, who speak of horse fifths, lamb thirds and cattle octaves never knowing what they are supposed to be. Some do indeed know that consecutive octaves and fifths are forbidden, but avoiding them is quite another matter.

This rare classic should be required reading for every organ student and builder, for its contents are as vital today as when they were written. Two English translations have been made; that by Gerhard Krapf, published by the Sunbury Press in 1976, is available from the OHS at <https://tinyurl.com/werckmeister>.

CD

Glass-Bach Dresden, Mark Steinbach, organ. Orange Mountain Music, ORMO150. I first heard Mark Steinbach play when he was a student at Eastman and was impressed with his musicianship and technical ability. I enjoyed his recital for the 2011 OHS Convention in Washington, D.C., where I first heard him play music of Philip Glass. His recording of music by Anton Heiller on the splendid von Beckerath organ in Pittsburgh was very impressive. So it was with anticipation that I cued up his latest recording.

The program opens with Bach's Prelude and Fugue in D Major, BWV 532, an early work in which Bach surely indulged himself to show off his pedal technique. The organ in the Hofkirche of Dresden is the last and largest from Gottfried Silbermann's workshop. Of the three major examples of his work in Dresden, only this one survives. The others were destroyed in a bombing raid in the last days of World War II, and it would have perished too but for a last-minute removal of its pipes, windchests, and key action to safe storage outside the city.

This Hofkirche organ is not on the list of "Bach" organs for the simple reason that Bach died before it was built. But he did play the Silbermann organs in Dresden's St. Sophia's Church and Our Lady's Church. When you consider that the Hofkirche organ was planned and started by Silbermann with the help of Zacharias Hildebrandt, a builder Bach knew and admired, and completed by Silbermann's nephew Johann Daniel, it seems obvious that it is definitely qualified to be a "Bach" organ.

Steinbach plays the Prelude and Fugue at a good clip with crisp articulation. A more legato approach would be numbing in the incredible reverberation of this building. I remember that on the one occasion I experienced the Hofkirche organ in person I was somewhat surprised at how muddled



the sound became in this acoustic. I had listened to a number of the smaller two-manual Silbermanns scattered about the Saxony countryside, but they were mostly in moderate-sized rooms with live acoustics and not much reverberation, so the silvery sound of the organs is crystal clear. It's silvery at the Hofkirche too, but the brightness becomes almost like glaring bright lights reflected by highly polished metal.

Steinbach's other Bach selection is *Nun komm, der heiden Heiland*, BWV 659. With its leisurely pace it is much clearer, and quite beautiful. The highly ornamented melody shines with the rich color of the Hauptwerk Cornett. Middle G on the Cornett is either just enough out of tune to make a lovely tremulant, or the tremulant is actually drawn but doesn't affect all notes equally.

The two works by Philip Glass are *Mad Rush* and *Dance No. 4*. The first has considerable charm and allows us to hear a variety of the organ's softer colors. Especially nice is the Chalumeaux on the Oberwerk. No doubt a typo, Steinbach credits Gottfried Silbermann borrowing

the idea of this stop from his *uncle* Andreas Silbermann. Andreas actually was Gottfried's older brother. After an apprenticeship with Andreas, Gottfried was informed that there was room for only one Silbermann in France, impelling him to return to Saxony, where his reputation soared above that of his nevertheless very talented elder sibling.

The second Glass work has not found a warm spot in my ears yet. Steinbach suggests that one not listen "for something to happen" but simply let the sound wash over you. I have endeavored to do so already four times and I simply can't stop wanting it to be over long before it is. I'm the first to admit that it's probably my inability to fall under this music's spell. There is no doubt that Steinbach is having a grand (and probably exhausting) time playing it, and I am sure that there are Glass fans out there who will have an equally grand time listening to it.

All told, this is a fine CD, providing us with a rare hearing of Silbermann's grandest organ. You will find it a fascinating listen.

BOOK

The Organs of J.S. Bach: A Handbook, Christoph Wolff and Markus Zepf, trans. Lynn Edwards Butler (Champaign: University of Illinois Press, 2012). xxx, 208 pp. ISBN 9780252078453. Some organists have next to no interest in how their instrument works. They simply learn the notes on the score and often need to ask someone else to provide the choice of stops appropriate for their piece. J.S. Bach was not one of these. Already at the age of ten, when he came under the care of his brother Johann Christoph after the death of his parents, he was exposed to the activities of organbuilder George Christoph Stertzing, who had his workshop in Ohrdruf. Bach must have been fascinated by the myriad details that go into designing and building an organ, and maintaining it in good order and tune, because his work as a consultant and judge of organs continued until the last year of his life.

The documents relating to Bach's involvement with the design, building, and judging of organs provide the richest source of what sort of sounds and stop combinations he expected in performance of his music. Therefore, a close study of his written comments on the

subject, and the stoplists and descriptions of the organs he knew, and hearing them, where possible because of such organs surviving and retaining their original sounds, and are invaluable to an organist who desires to achieve a performance faithful to the composer's intentions.

If one is fortunate and has the free time, all the information relevant to this objective could be sifted through in books, publications, libraries, and archives. Fortunately, much if not most of this information has already been assembled into a single book for us. Werner David's *Johann Sebastian Bach's Orgeln*, Berlin, 1951, was one. David's work surely benefited by appearing a decade before the Iron Curtain closed off East Germany from the West.

Homer D. Blanchard produced another book in 1985, this one in English. It is a remarkable achievement when you remember that the Iron Curtain was separating Western Europe from every place Bach ever trod.

But there have been new discoveries, and old ones have undergone new interpretations and evaluations since David's and Blanchard's books. Thus the time was ripe for a new one. This was accomplished by authors Wolff and Zipf in 2006. Research by Lynn Edwards Butler for her English translation resulted in updates for a revised printing of the Wolff and Zipf book in 2008. The English translation was published in 2012.

The word *handbook* in the title is a clue that the book is compact enough to slip into your briefcase or even a coat pocket when you go organ crawling in Bach country. The only drawback of that is, for my failing eyesight, a bit of difficulty reading it. It was particularly daunting when I undertook to find Bach organs in which the pedal compass extended up to e^1 , a third above middle C. I had to use a magnifying glass to distinguish between cs and es .

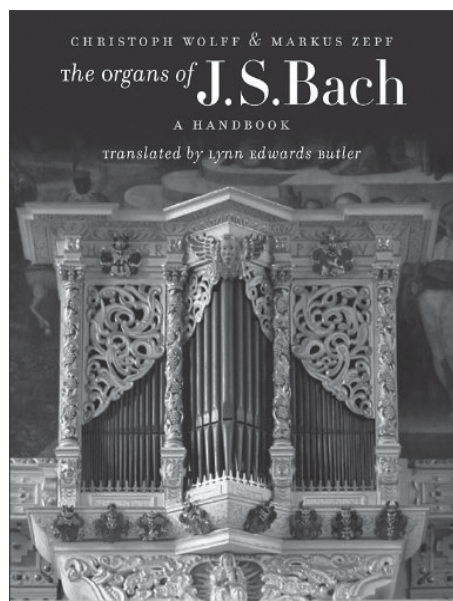
But it is precisely such a quest that proves the worth of this book. I was

attempting to learn Bach's *An Wasserflüssen Babylon*, BWV 653b, the one with the fiendish double pedal part. It calls for the E above middle C, certainly beyond the upper limit of almost all the pedalboards Bach knew, and refuting the claim I've often made that the only Bach organ works you can't play on a 27-note pedalboard are the Toccata in F, BWV 540, and the Prelude and Fugue in A, BWV 536. So, I wondered, what organs that Bach knew could play *An Wasserflüssen*? I found the answer to my question in the handbook's Section C, "Overview: An Inventory of the Organs and Their Parts, Including Their State of Preservation." It includes the manual and pedal compasses of each organ where they are known. Most have a top pedal note of c^1 or d^1 . Here are the ones that go higher, in alphabetic order:

- Buttstädt, St. Michael's: Herold/Finke (1701), CD-f¹.
- Eisenach, St. George's: G.C. Stertzing (1707), C-e¹.
- Erfurt, St. Augustine's: G.C. Stertzing and J.C. Schröter (1716), C-e¹.
- Köthen, Palace Church: D. Zumberbier (1733), C-e¹.
- Weimar, Palace Church: stoplist (1737), CD-e¹.
- Weissenfels, Palace Church: C. Förner (1673), CD-f¹.

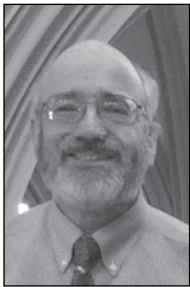
Thus, there were six organs whose pedal compass was sufficient for *An Wasserflüssen*, and two that could play the Toccata in F. They are all organs Bach could have known in his younger days. By the time he reached Leipzig, apparently all the organs he encountered had 25- or 27-note pedal compasses. Perhaps that was the reason that he wrote a new version of *An Wasserflüssen*, BWV 653a, which fits neatly on a 25-note pedalboard.

I am sure that you can find answers to many other questions in this fine book. It definitely deserves a place in any serious organist's and Bach enthusiast's library.





HISTORIC METHUEN MUSIC HALL CELEBRATES 75TH ANNIVERSARY, ELECTS NEW BOARD PRESIDENT



MATTHEW M. BELLOCCHIO has been elected president of the Board of Trustees of the Methuen Memorial Music Hall in Methuen, Mass. An accomplished organbuilder with over 50 years of experience, Bellocchio has also served as president of the American Institute of Organbuilders (2012–15) and has authored many articles on pipe organ history and technology that have been published in national and international industry journals. He succeeds Chad P. Dow, who served as interim president after the January 2020 passing of Edward J. Sampson, who was president of the Music Hall for nearly 40 years.

This year marks the 75th anniversary of the 1946 acquisition and incorporation of the Music Hall as a private, non-profit community cultural center. Designed by the English architect Henry Vaughan and completed in 1909, the Hall was erected to house the famed “Great Organ,” the first concert organ in the United States. Originally built between 1857 and 1863 by the E.F. Walcker firm of Ludwigsburg, Germany, for the Boston Music Hall, the “Great Organ” was purchased in 1897 by Methuen millionaire Edward F. Searles (1841–1920), who rebuilt and installed it in the purpose-built hall. In 1947, under the direction of G. Donald Harrison, the Aeolian-Skinner Organ Company of Boston completed an extensive renovation of the instrument. Today, the organ includes four manuals, 85 stops, 116 ranks, and 6,000 pipes. The Music Hall has presented an annual summer concert series, attracting renowned organists from around the world, with 2021 marking the 75th consecutive year. In 2020, the Hall began livestreaming concerts, expanding its reach, and sharing magnificent performances with music lovers everywhere.

WILLIAM NUTTING’S ONLY SURVIVING TWO-MANUAL ORGAN DESTROYED BY FIRE

MICHAEL LORIS has sent the news that William Nutting’s only surviving two-manual organ was destroyed on Monday night, just after 10 p.m., April 26, 2021, when fire ripped through the United Federated Church in Williamstown, Vt., heavily damaging the building. Fire crews from multiple cities and towns in the area remained on the scene well into Tuesday morning. No injuries were reported in connection with the blaze, and the cause is still being determined. A crane was used to knock down the charred steeple, but fire crews were able to save the bell, said to have been cast by Paul Revere, and the clock. The organ was built in 1868 by Wm. A. Nut-



PHOTO LEN LEVASSEUR

ting for the Unitarian Church in Keene, N.H. When the parish built a larger church in 1894, the Nutting case and mechanism were discarded, and the organ was buried in a chamber by Harlan P. Seaver, an employee of George Hutchings. When the church bought a J.W. Steere in 1909, the Nutting was sold to the Methodist Church in Bellows Falls, Vt. In the spring of 1938, the organ was sold for \$150 and moved to the United Federated Church in Williamstown, where it was restored by Andover Organ Company in 2004–5. The stoplist can be found on the OHS Database: Organ ID: 2173.

Scattered leaves ... from our Sketchbook



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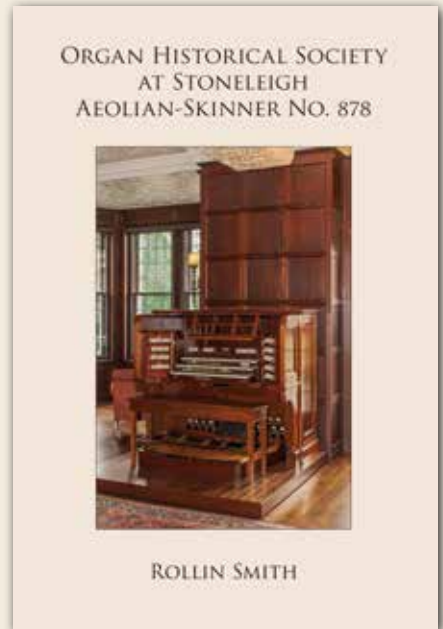


ORGAN HISTORICAL SOCIETY AT STONELEIGH AEOLIAN-SKINNER No. 878

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 unique instrument is told through contracts, shop notes, architectural drawings, and photographs—a truly fascinating history of a historic American organ.

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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

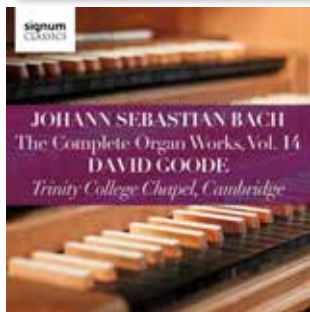
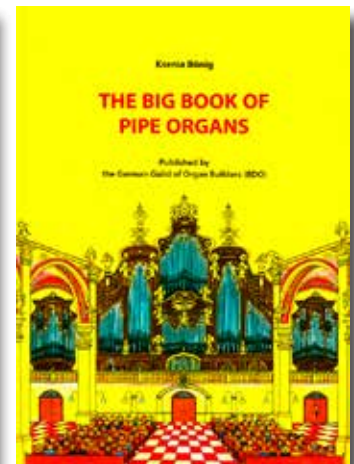
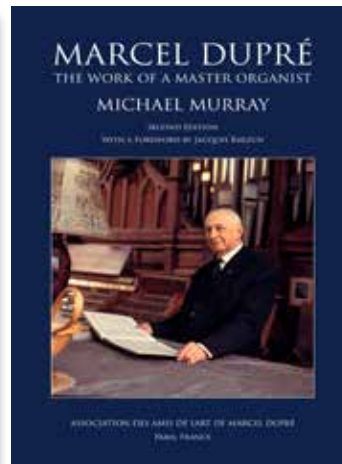
The OHS Press announces its latest Monograph in American Organbuilding, *The Work List of the Farrand & Votey and Votey Organ Companies*. An annotated list of 225 organs built by both companies between October 1889 and December 1899 has been compiled by Rollin Smith and James Lewis from such diverse 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.

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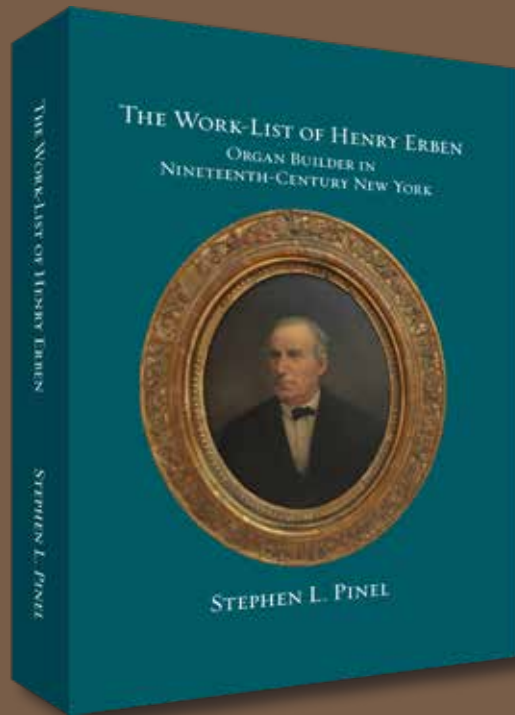
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THE WORK-LIST OF HENRY ERBEN



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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

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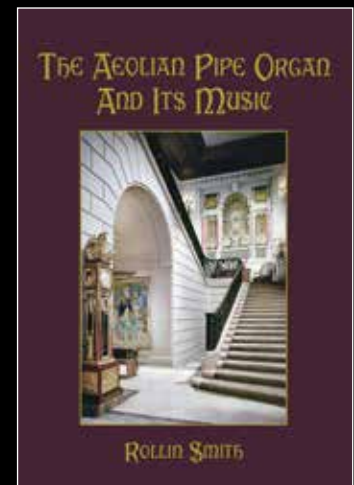
IT HAS NOW BEEN OVER 20 YEARS since *The Aeolian Pipe Organ and Its Music* was published by the Organ Historical Society. This landmark volume has been out of print for so long that copies now sell for more than \$500. A second edition, revised and greatly expanded, is now in publication

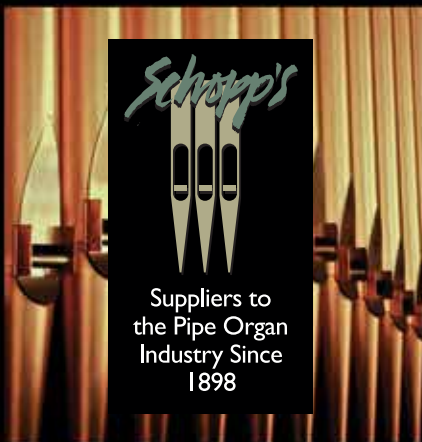
and, in addition to emendations and many new photographs, the annotated opus list of over 900 organs (with contract dates, prices, additions, and alterations) has been updated to reflect subsequent activity.

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.





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