

T H E T R A C K E R

Unofficial newsletter of the
unofficial "Organ Historical Society"

Editor: Kenneth F. Simmons

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EDITORIAL

Since the first issue of THE TRACKER has gone into the mail, our response has been enthusiastic and rewarding. We had enough other interested parties who requested copies that our reserve of this issue is practically exhausted.

We would like to have wider distribution before we make any changes in our format. We feel that there is a goodly number who have not been reached as yet and who would like to receive copies. When we have an accurate picture of what we may expect in the way of interest we can map the future on a solid foundation.

Therefore; we plan for the time being to issue THE TRACKER on a quarterly basis and have a get-together this summer to see where we stand.

We have had a number of interesting articles and comments submitted, but space will not permit the inclusion of all these in this issue. However, we shall include them in future issues. We are happy to open this issue with the following article by Mr. Frank R. Webber of Mount Vernon, New York.

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PIPE MAKERS' MARKS

Old organs often contain the signatures of pipe makers, and sometimes the date. These are usually found engraved neatly on the bottom pipes of one or more ranks. By rubbing the pipe carefully with a soft cloth, marks that are hardly visible may be discovered. They are valuable, for they often help to establish the date and the make of an organ, or at least of its pipes, where a later console has been added.

Here are a few that have been found by the writer:

On a 1-6 formerly in Fourth Moravian Church, New York: Henry C. Stuart, C.S. Brandrup, B. Riley and Edwin J. Donnayer & Co. Under each is engraved "Kilgen". The date appears to be about 1855.

On a 1-5 Richard M. Ferris, formerly in Christ Lutheran Church, New York, now owned by William, Franklin and Harry Odell: John E. Ayers, June 23, 1857; G. N. Osler, June 22, 1857; James W. Hoey, 1857; and Arnold Polster, 1857. The names Third scale Principal and Third 3 also occur. Mr. Polster worked later for H.L. Roosevelt.

On a 3-manual of unknown make, formerly in Epiphany Catholic Church, New York, the name of H. C. Stuart was found on the very small swell box which contained only the trebles, and on one of the chests.

On a bottom pipe of H. L. Roosevelt's Opus 341, formerly in the Low Dutch Reformed Church, Harlem, the name of J. G. Webb, stamped with a steel die, dated 1886.

On an Odell 1-11 owned by G. N. Tucker, Esq., of Pittsburgh, the name of John Fackler. The organ appears to be Opus 8, 9, 10 or 11, all built in 1862. Mr. Fackler's work is a marvel of neatness and precision. His name is often found on pipes

PIPE MAKERS' MARKS

(Contd.) of old Odells.

On the pipes of a 3-35 in Concordia Teachers' College, River Forest, Ill., the names of F. C. Kupfer, I. Gutfleisch, G. Fink and A. Schopp. These men were pipemakers for Farrand & Votey, and some of them had worked for Mr. Frank Roosevelt. The organ is a Farrand & Votey, Opus 828, built in 1896, and is said to contain pipes from a previous Roosevelt, but this last is uncertain.

On a 2-20 formerly in First Congregational Church, Evanston, Ill., but now enlarged and in Garrett Biblical Chapel, Evanston, the names of Walter L. Royall and L. Gutfleisch. The organ is a H. L. Roosevelt, Opus 299, built in 1886.

Within the chests of Odell organs one may often find the signature of Charles A. Radzinsky, and the date, Mr. Radzinsky (1858-1927) was described in musical journals as "One of the world's most eminent chest-makers". He was one of the best organ historians of fifty years ago, and his series of articles in the NEW MUSIC REVIEW, published about that time, were based upon his collection of source material and his research in libraries and historical museums. F.R.W.

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OF VALUE TO HISTORIANS: Exact nomenclature

Early builders used such terms as Stop diapason instead of the Stopped Diapason that we are used to today. Other variants include Clarionet or Clarionette, Flageolette, Great and Pedal, Couple Great and Pedal, Clarina or Clariana, Cornett, Sesquirilla and Ticrcina. Stops are often called Stopps. These spellings should be noted with care, as well as their dates. The appearance and disappearance of such stops as the Night Horn, the Keraulophon and the Clarionette Flute or Clarionet flute, should be noted, together with their dates. The appearance of German names, prior to the Boston Music Hall organ, may well be noted. There is need of an accurate table of draw knobs, with the exact size of the knob, its shank, the size of the disc, the form of lettering (script, shaded script, Roman, Old English, block, etc.), the length of measurements are valuable to the historian. All this, and many other details, are of much assistance in determining the date and make of an old organ. Name plates of a given builder vary in size and in style of lettering, and often give information in regard to the date. Marks of early candle brackets on the case, or the music board, should be noted, or screw holes of missing name plates.

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HOW CAN WE REACH MIDDLE

HADDAM? - by Barbara J. Owen

All of us know that a lot of knowledge is gained by us in the course of what are known as "pilgrimages" to visit and find old organs. In many cases, a certain amount of knowledge is spread, also, to people with whom we come in contact on these trips. More than one fine old organ has been saved from the axe by having been found in time by some "organ nut". Good and encouraging as this is, we must remember that the per-centage of people reached and "educated" is still relatively small by this method, and time has run out for many good organs before any of us happened to chance upon them. Time ran out in the year 1950 for a two manual, 20 rank 1835 Appleton in Middle Haddam, Conn. Granted, our number was not as great in 1950 as it is now, but there were even then many interested parties, and the pilgrimage was an institution with them then, as now. To reach Middle Haddam, physically, you have to take a scrap of a side road known as Highway 151, but apparently nobody ever did -- until it was too late, and a speaker had been placed behind the mahogany case of the organ there,

HOW CAN WE REACH MIDDLE HADDAM? (Cont'd)

in place of the priceless pipework, which was sold for junk.

I picked the town of Middle Haddam arbitrarily -- simply because it was fresh in my mind. Everybody reading this knows of similar cases which could be named in its place, cases where fine organs of real value have either been destroyed to make room for electronics; or, in some cases, just destroyed. Look at any road map. Can all of us ever hope to travel all the Highway 151's in this country and stop at all the Middle Haddams? And when and if we do, in how many cases will our arrival come too late? Plainly, we need a quicker way of getting to Middle Haddam.

Goethe states: "There is nothing so frightening as ignorance in action", and, as applied to our situation, his words are indeed full of truth. What else but ignorance sealed the death sentence for the Appleton in Middle Haddam. For the Holbrook & Ware in Plantsville, Conn., for the 1852 Hook in Newport, Rhode Island, and the 1865 Johnson in North Adams, Mass., and a whole host of others now among "those-not-remaining", as F. R. Webber would put it.

How, then, are we to combat this ignorance, and in time: By publishing articles and letters in professional magazines, as many of us have done? That is only a small part of the answer. I seriously doubt whether any copy of THE AMERICAN ORGANIST has ever been seen in the Middle Haddam post office, and probably even THE DIAPASON is only seen there intermittently; for not every part-time or volunteer organist belongs to the Guild by any means. What I am trying to drive at is this: A large number of the organists to which some of these old organs are entrusted are themselves totally beyond any professional influence whatsoever. And in such circumstances, we cannot expect the minister or the music committee to be any more educated than the organist. Granted, this is sometimes true, especially in the case of the minister, who might have learned something in a former church, in college, or even - as in one case - in Germany during the war. As you can see, however, to hope that "somebody" knows something about organs in a small, remote church is hoping against great odds indeed.

What, then, can be done to reach Middle Haddam; or, more directly, how can we reach the minds and sensibilities of the people of Middle Haddam, and all the Middle Haddams all over the country, which may not yet have sold their birthright for a mess of pottage, but may "be at this moment seriously considering it? Perhaps a little "brainstorming" on the part of each one of us will bring us closer to the answer. You know the rules of brainstorming: Anything goes, no idea too wild, and no criticism allowed. The moment the Big Idea hits you, write it down and send it off to me. I'll see that all submitted are included in the next issue of THE TRACKER, and you can all take it from there. Perhaps we'll be able to reach the next Middle Haddam in time.

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John J. G. MARKLOVE

- by R. J. Reich

The work of John G. Marklove is as fine as it is little known. Having graduated from Oxford, he came from England to this country in 1851 or '52 and worked for Erben or Hall and Labagh. In 1853 he joined A. Andrews & Son in Utica. When A. Andrews retired, Marklove formed his own firm in 1857 or 58. His work was of almost uniformly fine quality until his death in 1892. His influence is thought to be the reason why Morey, his successor, continued to build tracker organs until about 1930 and why some Morey organs are far superior tonally to most instruments of their period. There is said to have been in Utica until recently a 3-manual Marklove with a Ruckpositiv.

JOHN G. MARKLOVE (Cont'd.)

A descendant of Marklove's, said to have preserved his records and to have studied his work, lives in Utica, and it is hoped that more complete information will be forthcoming in the near future.

Here follow some interesting Marklove stoplists:

St. James Episcopal Church, Cleveland, New York
John G. Marklove, Utica, 1870

Manual:

Open Diapason 8' 56
Gamba 8' 44
Stop'd Dia. Treb. 8' 44
Stop'd Dia. Bass 8' 12
Principal 4' 56
Flute 4' 44
Twelfth 2 2/3' 56
Fifteenth 2' 56
Trumpet 8' 44

Pedal:

Sub Bass 16' 20
Pedal Coupler

This organ was installed here originally, but has been moved out from a deep tower recess in which it originally stood at the front right. The case is three-sectional, quite beautiful, but somewhat obscured by arches behind which it sits.

The stop knobs are flat, untilted, in old English lettering, with red capitals, square shanks.

The individual voices are all fine and the diapason chorus is excellent, with a silvery brilliance. The Trumpet is elegant and gives a magnificent character to the ensemble.

The organ has received little attention for some years. There are numerous mechanical difficulties and perhaps 15 of the Trumpet pipes do not speak. The condition is otherwise quite good and a complete overhaul is planned.

The Gamba is unusually fine, a great deal of character, without being harsh or overassertive.

Baptist Church, Madison,
New York
John G. Marklove, Utica

Manual:

Open Diapason 8' 58
Keraulophon 8' 46
Melodia 8' 46
Stop'd Dia. Bass 8' 12
Principal 4' 58
Flute 4' 46
Twelfth 2 2/3' 58
Fifteenth 2' 58

Pedal:

Sub Bass 16' 13
Pedal Coupler
Alarm

This organ was moved from a Utica church to replace a larger organ. The console and case are of dark wood, the case being three-sectional with some ornamentation above the pipes. The stop knobs are untilted, and the shanks are square, arranged in a single horizontal row over the keyboard, 12 in all.

The individual voices are all good and the blend is excellent. The Diapasons are not much louder than the flutes but together make a fine fiery chorus. The Keraulophon is a pleasant string comparable to the Melodia in loudness. The Salicional is

JOHN G. MARKLOVE (Cont'd)

very soft and similar to a Dulciana. The Flute is especially nice, having some chiff, and blends well with any of the other stops. There is some indication that the Salicional may have been added at a later time to replace a Trumpet. In the present installation the organ is quite large enough without the Trumpet, and the Salicional is a valuable soft stop.

Christ Church (Dutch Reformed), Utica, New York
John G. Marklove, Utica

Great:

Double Dulciana 16' 46
Open Diapason 8' 58
Dulciana 8' 58
Flauto d'amor 8' 58
Principal 4' 58
Boehm Flute 4' 58
Twelfth 2 2/3' 58
Fifteenth 2' 58
- - - (extra slider) - - -

Solo:

Clarabella 8' 58
Stopped Diapason 8' 58
Bell Gamba 8' 58
Octave Dulciana 4' 58
Flute 4' 58
Unda Maris 4' 46
Clarionet 8' 58

Accessories:

Tremolo
Two Great Combination pedals
Two Swell Combination pedals
One pedal no longer functional

Swell: (enclosed)

Open Diapason 8' 58
Viola di Gamba 8' 58
Stop'd Diapason 8' 58
Violin Principal 4' 58
(Flute) 4' 58
Twelfth 2 2/3' 58
Piccolo 2' 58
Hautboy 8' 44
Bassoon 8' 12
Clarion (destroyed) 58

Pedal:

Sub Bass 16' 27
Bourdon 16' 27
Violin Diapason 16' 27
Violoncello 8' 27
Eoline 16' 27

Couplers:

Swell to Great (on-off buttons)
Swell to Pedal (on-off buttons)
Great to Pedal (on-off buttons)
Solo to Great (stop knob)
Swell to Solo (stop knob)
Solo to Pedal (stop knob)

The church in which this organ is installed was built in 1883 and hence the organ is presumably later than that. The case bears this out since it has no wood in it, only one large flat of Great Diapason pipes and two enormous towers of the lowest Pedal Violin Diapason pipes. The stop knobs are round, non-tilted; the shanks are square, and the stops are grouped in Marklove's unique stop-jams, projecting on each side. Lettering is in one color, fancy German type.

The S-P and G-P couplers are operated by a pneumatic action controlled by the buttons, all of which are located between the Swell and Great manuals. All other couplers are as usual.

The Great chorus is good and well balanced, but a mixture is really needed. The Double Dulciana is excellent -- a fine foundation stop, but not muddy. The Flauto d'amor is softer than the usual Melodia. The Swell has an excellent chorus of less force than the Great. The Hautboy is quite large. The Bassoon is of free reeds with wood feet and resonators -- real Bassoon character, but hardly a match for the Hautboy. The Solo has no real ensemble, but several nice voices and an elegant Clarionet. The Unda Maris has only one rank but has a beat.

All of the pedal stops but the Violin Diapason are on a slider chest at the rear of the organ. The Aoline is of free reeds with wood feet and resonators, very fine character, but only medium loudness. The Violin Diapason has two separate chests at the front on each side and the lowest are tubed off to the case. These are ventil

JOHN G. MARKLOVE (Cont'd.)

chests and the action to them runs off from the main pedal trackers, at right angles by means of short vertical rollers with arms at right angles.

The reservoir is tremendous and is located in its own room under the center platform at the front of the church, the organ being on the left.

The extra slider at the rear of the Great chest seems to have been provided with the intent of adding a Trumpet, but there shalots removed, and the remainder dumped into a rear corner. The Eoline has been disconnected, but little work appears necessary to put it into good tune. Otherwise, the pipe work is in good condition. Since all pipes are slot tuned, there is no evidence of top crumpling by poor tuners. There is some worn out leather in the action linkage, but there is only one note that does not work, this due to a break inside the Great chest, and the pallet box cover is screw-ed on.

Tonally, there is much of excellence in this organ. It's individual voices are almost all very fine and the blend is excellent. There are numerous fine combinations of various kinds, but the entire ensemble is weak. It needs the missing Clarion and perhaps a Trumpet on the Great (or a good Mixture).

N.B. Additional lists furnished by Mr. Reich, will appear in subsequent issues.

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K.S.

HESSELIUS

A few short notes by Kenneth Simmons:

In order to conserve space, I have decided to cut out the article I had planned and just make a few comments on Hesselius. Perhaps at a later date the complete 'info' may be given.

There is, to my knowledge, no contemporary indication that Hesselius ever built an organ. There are three organs associated with him, and there is definite record to prove that he had a great musical interest and did build, or at least advertise as a maker of spinets. He bequeathed an organ to his son John, who was the organist of St. Paul's, Philadelphia, but no indication exists that it was built by Hesselius.

Legend has it that Hesselius built an organ for Gloria Dei (Old Swedes), Philadelphia, around 1740, but there is no record of this at Old Swedes, or anywhere else that I have been able to find.

The Bethlehem organ of 1746 is accredited by many to Hesselius, but as far as can be ascertained this is based on the correspondence between Hesselius and the Bethlehem church. (Mr. Hesselius changed churches a number of times.) It seems more likely that herr Klemm built the 1746 organ, since he had constructed an organ that was finished in August 1741 for Trinity Church, New York.

Mr. Rau, who has been considered in his day an authority on Moravian music at Bethlehem and was, for many years, at the Central Moravian Church, Bethlehem, referred to Klemm as the builder of the 1746 organ.

Donald M. Mccorkle, Executive Director of The Moravian Music Foundation, Inc., of Winston-Salem, has doubts of the Hesselius claim, as I do.

The pay-off to the whole situation is the organ at the Whitefield Hall Museum, Nazareth, Pa. This has been written up as the Klemm-Hesselius 1746 organ in a number of different articles in THE AMERICAN ORGANIST, THE COMPRESSED AIR MAGAZINE, and other publications. This organ is not the one discussed. above, but actually a Tannenberg organ of c.1790. Of this, there is no doubt. Mr. Mccorkle has discussed the Nazareth organ in a recent article in Music Library Association NOTES. Unfortunately

HESSELIUS

I have not seen this article as yet, but hope to soon. In the future I hope that I shall have the opportunity to go into this whole situation in detail and document all the sources from which I have derived the above information.

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NEW ENGLAND PILGRIMAGE

By Barbara J. Owen

A pilgrimage was made over the Thanksgiving holidays by Ed Boadway, Bob Reich, and Barbara Owen, joined briefly by Gordon Hoyt. Though no new organs of particular interest were discovered, several known ones were visited or revisited. Among these were the interesting Jardine parlor organ in St. Peter's, Oxford, Conn., which crams 13 ranks (and two pedal extensions) into an unbelievably small space; and the 1825 English organ in Milton, Conn.) Episcopal Church, which is unfortunately not in as good condition now as the last time we saw it.

We also saw Johnson opi #432 (Lime Rock), #592 (Adams), #134 (Lanesboro), #281 (Lenox), #76 (Shelburne Falls) and #447 (Williamstown). #432 is presently for sale as the church has been given a nice tubby residence organ. Of interest to all is the fact that #281 is back in service, the congregation apparently having tired of the "noises". #134 is still hand pumped, but as the church was unheated the exercise was most welcome. Also seen was #183 (Stockbridge) recently electrified by Kershaw.

Hooks visited included #141 (Westville), #522 (Hoosick), #93 (Hinsdale, N.B.), and "the unnumbered opus of 1844 in the Shelburne Falls Masonic Temple, which is very fine but has unfortunately had its Mixture and reed removed in favor of some rather inferior strings.

Roosevelt #127 (Stockbridge), which was recently renovated (but not electrified) by Andover, was also seen.

Of interest was the finding of an 1873 organ labeled STEER & TURNER in the Methodist Church of Falls Village, Conn. A trip to Waterbury in search of what were reported to be a Hook and a Johnson of the '50s proved fruitless, as we could not find anyone to let us into the church supposed to have the Johnson, and the Hook was disposed of a few years ago; displaced by a 'you-know-what'. This was a second-hand organ and its original home and opus number are not known.

Routes #7 and #2 were covered over in two days after which the group broke up (due to Sunday commitments) and Ed and Bob continued up into Vermont.

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NOTES, QUOTES and COMMENTS by K. S .

I understand that the book on Johnson Organ: by John V. V. Elsworth is in the printing stage and should be out any time. I, for one, am looking forward to seeing it. Congrats, John!

From, Jean Pasquet I would like to quote, "In getting information about these old instruments ..every bit of data should be secured, not just the stop names. Information should include wind pressure, accurate measurements of all C pipes of each rank, which includes thickness and kind of metal, or wood; internal dimensions of the pipe, width of mouth, cut up, thickness and type of languid, type of upper lip, type of lower lip, width of flue, diameter of the hole, type of tuner, and a few other details. If you want I will work up a standard for it which could be mimeographed, and copies sent on request to those who have located such instruments..."

Personally I would think that such a form would be good for all. If Mr. Pasquet will work up the form and send it to me, I will have it mimeographed, and furnish copies to all who can use them.

There has been considerable interest in making the "Organ Historical Society" an official and properly incorporated organization. I am in the process of making inquiries of the possibilities and will let you know the resulting details this summer.

I wish that I could include all the interesting notes, comments, and stop lists that I have received, but unfortunately we have to keep the number of pages limited for the time being.

Ed Boadway sent in the following information on Ira Bassett: "I was interested to see mention of Ira Bassett in your "Notes, Quotes and Comments" column. Ira was quite a fellow--first-rate musician and mechanic. He was born in Barre, Vermont, and built three organs there around 1860, about which I have brief notes. He moved to Chicago years later, and died in 1898, I believe. His installation in Barre Congregational was sold in 1896 when they bought H&H Opus 667 from the New England Conservatory. This instrument was recently butchered by some **** in Mass. who yanked out the choir manual. I was rather annoyed: for it was the last 3m tracker in Vermont.

Another Vermont builder was William Nutting (1815-1869), who came from a learned Randolph Center family. He was a student at Western Reserve until he had an accident and returned home to build organs. I hope soon to restore his 1-4 of 1842 in the Royalton Episcopal Church. His huge 2m installation in the Randolph Center Episcopal is in ruins--thanks to vandals. I have notes on several other Nutting installations, including the 1853 Immanuel Episcopal organ in Bellows Falls, where he worked from 1853 'till his death. Nutting played the organ in that church--which got a Johnson in 1882 and that was later ruined by Estey. Nutting's workmanship is a strange combination of home-made cabinet work and pipes resembling Jardine. His reeds were made of solid zinc, and a steam roller couldn't crush them."

Barbara Owen writes: "The Queen Anne" Organ of Hope, New Jersey, is no such thing. It is a Henry Erben organ built in 1839 and nothing else. A few nearly identical organs built by Erben in the '30s have been found in upper New York and New England. There is evidence that some of these may also have been gifts of Trinity Church. This church apparently gave away several organs to small churches in the '30s and '40s, of which some were built by Erben, others by Hall and Jardine. Any other information on Trinity's gift organs will be of interest. There is now evidence that the real "Queen Anne" organ given to Trinity Church is in a museum in Plattsburg, New York, but we await positive authentication on this."

Barbara also asks: "Does anybody know of the existence of an authentic Goodrich or Appleton besides the Goodrich & Appleton in Phillipston and the Goodrich in the Historical Society in Templeton? There are plenty of CASES around from these builders, but where are their ORGANS?"

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ORGANS ON THE MARKET - by Barbara J. Owen

1. Protestant Episcopal Church, Red Hook, N.Y. Price \$500.00 - good condition generally, some repairs needed on action.
2. Johnson Opus 361, 2-19, 1872. Church of the Redeemer, Syracuse, N.Y. Organ is in pretty good shape. Price not known.