

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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No. 3

WE'RE ON THE MARCH!

Confirmed reports prove that our efforts are beginning to take effect, and that our interests have not amounted to mere idle talk. One of the organs listed in our "for sale" column has been sold! And in the case of a second one, the church now owning it has reconsidered and will preserve what they have rather than buy a replacement! This is good news indeed, and should serve as the spark to rouse more and more of us to the cause, and bring many more to the 1957 Conference.

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1957 CONFERENCE INFORMATION

DATE: Monday, June 24

PLACE: New York City

The plans for a get-together have been completed, and a cordial invitation to all who are interested in fine old organs, their discovery and preservation, is hereby extended to join us in a one-day conference on Monday, June 24th, in New York City.

The facilities of Trinity Church, Broadway and Wall Street, will be at our disposal through the kind cooperation of Robert Arnold, the assistant organist. Our gatherings will take place in Trinity's large office building at 74 Trinity Place which is directly behind the Church across the street. We shall use the Guild Room on the second floor. The nearest Subway stop is "Rector Street" on the RMT. "Wall Street" on the IRT Eastside line, or "Rector Street" on the IRT Westside are both nearby. For those who drive there is parking space at the Battery Garage, at the entrance to the Brooklyn-Battery tunnel.

The 10 o'clock session will be a general get-together and time for exhibits. (If you have any photographs, scrapbooks, nameplates, or other souvenirs, please advise Barbara Owen, Box 64, Portland, Conn., and plan to bring same for us to view.) Precisely at 10:30 the business meeting will be called to order, reports read, and the matter of a formal organization discussed. Future plans will also be laid at this time, particularly as to the future of THE TRACKER.

Due to the fact that a special lunch will be provided at \$1.25 per person, it is vital that all who plan to come fill out and mail in the registration blank provided with this issue. Please have your registration in the mail BY JUNE 15 at the latest. We cannot plan lunch for those who register after that date.

The organ tour details are as yet incomplete, but suffice to say that an interesting trip is in store for all who attend. Bring note-books, cameras, and wear good walking shoes, and light but serviceable clothing.

We hope to arrange for a final meeting at dinner, about 6:00 pm. But these plans will depend largely on the time consumed by the organ tour. Details will be announced at the morning session.

COME ONE - COME ALL, and let's have a wonderful time together June 24th.

THE CHICKERING HALL ORGAN

(Mr. F. R. Webber sent an article for the last issue of THE TRACKER which appears below. Being short on space I held it over for this issue, and decided to also publish the original Hilborne L. Roosevelt description of the organ and the program of the private exhibition held January 21, 1876. - K.S.)

Canon Gilbert P. Symons died a few weeks ago in Cincinnati. He was an authority on organs and bells. Together with his brother, the late Prof. J. Prower Symons, he rescued the fine Chickering Hall 3-36 from the junk man. This superb organ, built by Mr. H. L. Roosevelt in 1876, was New York's most noted concert organ in its day. It contained considerably more electric action than the Centennial Organ of the same year, although both are ante-dated by Mr. Roosevelt's 2-16 Electric Exposition Organ of 1869, built by Mr. Roosevelt when he was not yet 20 years old, and awarded a gold medal. The Chickering Hall organ was moved about 1902 to Thiel College, Greenville, Penna., where it was stored for years. Later it was installed in Christ Church, Glendale, a suburb of Cincinnati. It has been considerably altered in recent years. Its powerful Pedal Trombone, which still looks like new, is incorporated in the 4-manual in St. Mary's Episcopal Church, Willoughby and Classon Aves., Brooklyn. Canon Symons' interest in the organ began in his boyhood days, when he pumped the old organ in Tavistock Parish Church in Devon, where his older brother was organist at the time. He died at the age of 77.

Description of the Concert Organ in Chickering Hall, Corner of Fifth Avenue and 18th Street, New York; constructed by Hilborne L. Roosevelt, 40 West Eighteenth Street New York:

<u>Scheme</u> - Three manuals - Compass, 58 notes - Pedals, 29 notes		
Great: 10 stops	Swell: 8 stops	Solo: 5 stops
Open Diapason.....16'	Bourdon.....16'	Keraulophon8'
Open Diapason..... 8'	Violin Diapason..... 8'	Concert Flute..... 8'
Gamba..... 8'	Dolce..... 8'	Ward Flute..... 4'
Doppel Flute..... 8'	Stopped Diapason..... 8'	Piccolo 2'
Harmonic Flute 4'	Violana 4'	Clarionette..... 8'
Principal..... 4'	Cornet - III rks 174 pipes	
Twelfth..... 3'	Oboe..... 8'	Pedal: 5 stops
Fifteenth 2'	Cornopean..... 8'	Double Open Diapason..16'
Mixture - IV rks 232 pipes	Tremulant.....	Contrebass.....16'
Trumpet..... 8'		Bourdon.....16'
	Echo Organ: (Electric	Violoncello..... 8'
	Vox Humana	Trombone.....16'
	Stopped Diapason	
	Salicional	
	Tremulant	
Couplers & Mechanical Accessories:		
Swell to Great	Great to Pedal	Great Organ Forte
Swell to Great Octaves	Swell to Pedal	Great Organ Piano
Swell to Solo	Solo to Pedal	Swell Organ Forte
Balanced Swell Pedal	Bellows Alarm (Electric)	Swell Organ Piano

In the construction of this organ the builder has endeavored to produce a great variety of tones, and at the same time a perfect blending of the full organ effects. The side opposite the Organist is connected to the keys by electric wires running under the stage. The Echo Organ, which is placed above the ceiling of the Hall, is also connected by electricity, and is played from the Swell Manual. The Vox Humana is an exact copy of the celebrated one in the Freiburg Organ, drawings and measurements having been taken from the original by the builder. The Pneumatic Lever is attached to the Great Organ and its couplers, rendering the touch very light. A Reservoir Regulator is applied, causing a steady supply of wind. (Continued on page 3)

THE CHICKERING HALL ORGAN (con'd.)

The builder has adhered to his own particular school of Organ building, in which he has been so successful in former efforts, combining as it does the most finished voicing, with many entirely novel and original musical and mechanical effects; the object being to obtain an artistically perfect instrument. -- H. L. Roosevelt.

'Private Exhibition of the Large New Organ built by Hilborne L. Roosevelt'

The following gentlemen have kindly volunteered their services: George William Warren, Organist of St. Thomas' Church, S. B. Whitely, Organist, Church of the Holy Trinity, Brooklyn, Dr. S. Austen Pearce, Organist of St. Andrew's Church, New York, Samuel P. Warren, Organist, Church of the Holy Trinity, New York, George W. Morgan, Organist of Church of the Tabernacle, Dudley Buck, Late of Music Hall, Boston, Adolph Sohst, Basso. Chickering Hall, Cor. Fifth Avenue and 18th Street, New York, Friday Evening, January 21st 1876:

P R O G R A M M E

Part First

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|--|-------------------|
| 1. Introductory - Exhibiting the Organ | George Wm. Warren |
| 2. Fugue in E Flat: J. S. Bach | George W. Morgan |
| 3. Vocal - Recitative and Aria from "Elizabeth"; Liszt | Adolph Sohst |
| 4. | S. Austen Pearce |
| 5. Concert Piece in C Minor, No. 1: Thiele | Samuel P. Warren |
| 6. Overture to "Medea": Gounod | S. B. Whiteley |

Part Second

- | | |
|--|-------------------|
| 1. (a) Hymn to the Evening Star ("Tannhauser"): Wagner | Dudley Buck |
| (b) Fugue on "Hail Columbia": Buck | " " |
| 2. (a) Impromptu, displaying solo stops and Echo Organ | George Wm. Warren |
| (b) Offertoire in G Major, op 34 No. 4 (abridged): Lefebure-Wely | " " " |
| 3. Meditation: Gounod | S. B. Whiteley |
| 4. Fantasia de Concert "O Sanctissima": Lux | Samuel P. Warren |
| 5. Vocal - Cantique de Noel: Ad. Adams | Adolph Sohst |
| 6. Impromptu: Morgan | George W. Morgan |
| 7. Overture to "Oberon": V. Weber | S. Austen Pearce |

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NOTES, QUOTES and COMMENTS by K.S.

Alan Shepard of Derry, N.H. writes and inquires what is considered old. At the present time our work is primarily focused on the 18th and 19th centuries. Individuals have usually centered their interest on a specific builder, or period of time. My personal research has been on the Johnson organs. I particularly enjoy the organs of the ante-bellum days before 1865. Others have centered their work on 18th century, such as Hooks, Roosevelts, etc.

Thomas S. Eader, 200 A Street S.W. Glen Burnie 7 Maryland, has been, for a number of years, collecting information and pictures of the development of organ cases. I am sure he would appreciate hearing of examples of characteristic and interesting case-work. Write him at the address given.

(Continued on page 4)

NOTES, QUOTES and COMMENTS (Con'd.)

From Prof. Joseph A. Maurer of Lehigh University, "...the organ at Graceham, Maryland, has been sold to the Moravian Church in Lititz, Pa. It will be moved there and installed in the balcony of the Lititz Church. It will not be modernized." This is reference to the four-rank organ made by David Tannenberg in 1793. It is my personal regret that the Lititz Church has not put their efforts to attempt, at least, the restoration of their own larger Tannenberg of 1787.

From Albert Robinson, "I was talking with Ray Drown the other day, and he tells me that the old Roosevelt at General Theological Seminary is about gone mechanically, and that they plan to replace it with a Holtkamp within the next year or so."

Barbara J. Owen writes that the builders list is approaching the 500 mark, and is quite lengthy--too much so for publication in THE TRACKER. So, Barbara has undertaken to mimeograph it and offer it for sale to all who are interested at cost ... "The list will include the names (full wherever known) arranged alphabetically, plus the city in which each worked and the actual or approximate dates during which each worked. In addition other facts, such as birth and death dates, place of origin, and who they were trained by will be included, where known." To get your copy, send 25¢ to Barbara J. Owen, Box 64, Portland, Conn. My quarter is in the mail now.

Barbara is also planning to compile a list of stops used by 19th century builders. She would, of course, be interested in hearing from anyone who has data on this subject and would like to compare notes with her.

Hope to see you all in New York on June 24th! K.S.

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EDITORIAL

I want to take a little space in this issue to do some rehashing. We have completely exhausted our supply of the first two issues of THE TRACKER, which means that until reprints can be supplied there are a number of points which many of you have not read. In the search for material on old organs there are a number of pit-falls one must guard against if the work is to be of any value either to oneself or anyone else.

1. Let us take time to check for authenticity. No one knows all there is to know about any builder or his works. In the past, careless errors have been made which, since, have been repeated as fact. In all cases try to get your material from the primary source or as near as possible. Check and re-check anything that can not be proved by the organ or source itself. Some articles that have been sent in for publication have been withheld because I knew them to be in error. Other slight inaccuracies have crept in regarding data for which I did not have a personal **check**

2. Let us take time for accuracy. Let us be certain that we use the stopnames as did the builder. Anything that we describe should be accurate. Check it yourself if at all possible.

3. Let us take time to be complete. There is considerably more to an organ than the stop list. Find out as much as possible regarding what is behind the stopknob. Check scales, wind pressure, outstanding characteristics, and anything else that can be used to identify a builder's craft. It is not only important to discover what was done, but also why, how, and the results.

(Continued on page 5)

EDITORIAL (con'd.)

4. A final word of caution. Do not spread yourself too thin. It is far better to choose a specific builder, period, area, or organ, than to try to cover all of everything. When you have taken point, then dig until there is nothing more to be un-earthed on the subject. Those who try to cover too much, seldom uncover anything.

5. Remember in describing your findings that too frequent use of a superlative robs your data of its value.

These and other aspects of our mutual interest will be discussed in greater detail at the New York conference noticed on page 1. It is my sincere hope that those who can attend will do so in order that the Organ Historical Society will truly become just what the name implies. -- Kenneth F. Simmons

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STOP-LIST and OPENING PROGRAM
Second Presbyterian Church, Albany, New York
Built by E. & G. G. Hook, Boston, 1854

Three manuals from CC to G in Alt, and two octaves of Pedals from CCC to C

Great: 13 stops

Tenorean Open Diapason
First Open Diapason
Second Open Diapason
*Melodia
Stopped Diapason, Bass
Stopped Diapason, Treble
Principal
Twelfth
Fifteenth
Sesquialtra 3 ranks
Mixture 2 ranks
Trumpet, Bass
Trumpet, Treble

Swell: 10 stops

Bourdon
Open Diapason
Viol di Gamba
Stopped Diapason
Principal
Dulciana Cornet 3 ranks
Night Horn
Trumpet
Hautboy
Clarion
Tremulant

Choir: 9 stops

Open Diapason
Dulciana
Stopped Diapason, Bass
Stopped Diapason, Treble
Principal
Fifteenth
Wald Flute
Viol d'Amour
Clarinet

Couplers:

Sw to Gt manual unison
Sw to Gt manual super-oct.
Sw to Ch manual unison
Great manual to pedals
Choir manual to pedals
Pedals in Octaves

Pedal: 2 stops

Grand Open Diapason ..16'
Grand Bourdon.....16'

*This much admired stop of the Messrs. Hooks' invention was first introduced by them in their organ at Dr. Gannett's church, Boston.

'Programme on the occasion of the opening of the new organ, Thursday, May 11,'

1. Extempore Introduction J. H. Willcox
(closing with "Quoniam tu solus" from Haydn's First Mass)
 2. Extempore Fantasia G. Wm. Warren
(In which will be introduced solos on Viol d'Arnour, Hautboy, Melodia, Great Trumpet, Wald Flute, Clarinet and Swell Trumpet, concluding with "Hungarian March", arranged by Carl Bergman.)
 3. Andante: Rink. R. J. Carmody
(Showing the Diapasons, Flute, Clarinet and Full Organ)
 4. Overture to "Zampa" : Herold Messrs. Willcox & Warren
- Address by Rev. Dr. Sprague

(Continued on page 6)

STOP-LIST and OPENING PROGRAM (Con'd.)

Part II will consist of the following selections, performed by Mr. J. H. Willcox:

1. "Old Hundred" and "Dundee"
2. Overture to "William Tell" Rossini
In this piece will be introduced the following stops: Viol d 'Amour, Flute
and Hautboy, Trumpet)
3. Prayer from "Der Freyschutz" with an extempore introduction on the Soft Stops
4. Overture to "Fra Diavolo" Auber
5. Eckert's Swiss Song, showing the Melodia and Clarinet, with echoes.
6. "Lift Up Your Heads" from Messiah Handel
7. Overture to "Zannetta" Auber
8. Imitation of a Thunder Storm - a descriptive piece Willcox
9. Overture to "Massaniello" Auber
10. Extempore - introducing Scotch airs and other selections
11. "Wedding March" from "Midsummer Nights Dream" Mendelssohn
12. Hallelujah Chorus - from "Messiah" Handel
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HENRY ERBEN'S BALTIMORE BRANCH by Barbara J. Owen

It is a little known fact that Henry Erben, like Roosevelt, had a branch factory in Baltimore to take care of the heavy Southern trade. This branch was operated from 1847 to 1863 at 7 South Eutaw Street, in a building which is still standing.

Though it is well known that Adam Stein (who later went into his own business and built organs of a high degree of workmanship) was the manager of the Roosevelt branch, the identity of the manager of the Erben branch is somewhat of a mystery, though there are several possibilities. Probably a man named A. Elder was the manager, at least in the early period, for on two organs from this branch, dated 1847 and 1851, the words "For Mr. Elder", "Mr. Elder's Organ", "Elder's No. 2" and "A. Elder" were found on various CC pipes, under the voicers' signatures. On the Bourdon of one of these organs the words "Mr. Corbett #8" were found, and it is possible that Corbett was also working in Baltimore. In 1864, the year after the closing of the branch by Erben, Bernard Tully was building organs at the same address, and it seems logical to suppose that Tully was a former Erben workman, and perhaps even manager of the branch for a time.

It is doubtful that this branch was ever a full-fledged factory. Rather, it is more likely that only the mechanical parts and cases were made in Baltimore, and the pipes ordered from New York. The names of such New York pipemakers as G.N. Osler, D.A. Carnes, J. Jackson, and John E. Ayers on the pipes of the tvro organs built in 1847 and '51 would seem to confirm this, as it is hardly likely that these men would move to Baltimore (especially at a time when organ-builders were becoming numerous in Baltimore), and also because their names have been found on organs from N.Y. factories built during this same period.

In 1858 Erben ran a half-page advertisement in the Baltimore City Directory, stating that he would have "organs manufactured by some of his expert workmen; ...also a supply of organs finished suitable for small churches, chapels, and lecture rooms, at prices from \$300 to \$1,000." It also mentioned that larger organs could be designed and that a service department was maintained.

(Continued on page 7)

HENRY ERBEN'S BALTIMORE BRANCH (Con'd)

In addition, Christ Church and First Presbyterian of Baltimore were cited as examples of their work (both now gone), and circulars naming 400 of their installations could be obtained at the factory (what we wouldn't give for one of those circulars now) and accompanying the advertisement was a picture of a small gothic-style organ with a recessed console.

Anyone wishing to see the two previously-mentioned organs which were built by this branch will find them both in the Old Presbyterian Meeting-House of Alexandria, Va. The older of the two, a 1-7: has always stood in the Meeting-House, and it was the writer's privilege to have given a short recital on this silvery-voiced little instrument about a year ago. The other organ, a 1-5, has experienced many peregrinations, beginning at Alexandria's historic Christ Church, going from thence to the Presbyterian Church of Leesburg, spending 10 years in the Lewis & Hitchcock shop in Washington, and finally being purchased a year ago by the Meeting-House, to be used in their proposed new chapel when it is built. At present it stands at the opposite end of the gallery from its less-traveled elder brother.

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TO THE TRACKER:

Savage, Minn.

I acquired my old tracker organ some 20 years ago by advertising in THE DIAPASON. I received some 50 replies, all of which were interesting, but most of the organs described were too large for the space I had provided for it. I finally selected what seemed to be the right size a one manual tracker for the unheard of price of \$50.00. But through some misunderstanding about the size of it, I discovered on arrival that it was one foot too high for the room in which it was to be placed, making it necessary to cut off one foot of the bottom frame. This created no end of trouble as the whole mechanism had to be altered accordingly. I jokingly told people it would take me two years of spare time to complete it, and it did almost to the day. While I could have secured help, I was determined to do it myself, though I had never seen the inside of a pipe organ before, and when I viewed the seven big crates in which it was packed I was somewhat bewildered. But after all the work was completed and the instrument finally tuned I really felt richly rewarded for it has an exquisite tone. It operates on a 3" wind pressure. The old hand pump came with the instrument, and the feeders were still attached to the organ; but a blower and motor also came with it which I am now using.

Where the instrument was during its first 80 years is obscure. I bought it from a seller of used organs in New York, and he was somewhat vague about its history, but assumed it had been used in a small church in New York or vicinity. Apparently it had been in storage for quite some time and some rather crude alterations had been made at one time or another.

When I repaired the wind chests I discovered the inscription: "New York, Christmas 1856 Stephen Crabb" written inside the chests; this I thought meant he was one of the crafts-men who had worked on them, as I knew it was customary for them to autograph the instruments on which they worked. I had been led to believe it was a Pilcher organ, and it was through the good offices of the "Organ Historical Society" that I learned there was once a Henry Crabb and Sons organ company, and that Stephen Crabb was one of the sons.

In 1939 we moved out to our country home and shortly thereafter brought the organ out also; but due to the war years and otherwise busy life it was not until about 2 years ago I decided I must complete it for its 100th anniversary. I arranged one end of a room in the annex to our house as its permanent place. It again meant a great deal of alterations to complete it. While I had it installed in our studio in town, there was not ceiling room enough for the Bourdons, and in some way or other the chests for these pipes had been between the console and the base of the organ. In its new location this could not be done; so the chest had to be transferred in back of the organ which meant a great deal of work to change the action for the pedal stops. I also put the organ under expression. (Continued on page 8)

TO THE TRACKER (Con 'td.)

It had no case when it arrived and I was unable to procure one in keeping with its age, so I decided to use part of an old reed organ case for the keyboard, and for the front I made a Gothic arch of walnut bed rails, in which I placed display as well as speaking pipes. A bit of carving came from an old chest, the music rack from an old square piano. The grills I designed and had cut to order. They are backed by red cloth.

After much labor the ancient instrument was finally completed and tuned, and we decided it should be dedicated or re-dedicated on its 100th birthday. Accordingly, in December 1956 we had open house for some 100 guests gathered to hear the beautiful tone that had been stilled for so long. Several professional organists participated in furnishing music for both afternoon and evening performances. Thus another old organ has been rescued from the junkheap, bringing joy to all who hear or play it.

The stop list is as follows:

Open Diapason.... 56 pipes	8'	Pedal:
Stopped Diapason (Treble & Bass) .	8'	Bourdon18 pipes
Dulcina.....	8'	Violincello..18 pipes
Principal.....	4'	
Flute.....	4'	Tremolo
*Gamba.....	8'	Pedal Coupler
Fifteenth.....	2'	Expression pedal
Mixture.....	2 rank	

(* Did not belong to original, stop damaged, had to be removed) E. Tweten

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ORGANS ON THE MARKET - by Barbara J. Owen

1. George Stevens, 1844, 2-18, Baptist Church, Groton, Mass.
2. E & G. G. Hook(?), cl845, 2-15, St. Mary's Episcopal Church, Northfield, Vermont.
3. Clarence Morey, cl880, 3-21, St. Michael's Ukrainian Church, Rome, New York.
(rebuilt Jardine with room on chests for 28 stops)
4. J. H. & C. S. Odell, 1-7, Clark Organ co., Nyack, N. Y.
5. George Andrews, cl860, 1-8, Baptist Church, South New Berlin, New York
6. S. S. Hamill, 1882, 2-14, Grace E. U. B. Church, Hanover, Pa.
7. E. & G. G. Hook(?), cl850 2m (large), Masonic Temple, Woodstock, Vermont.
8. E. & G. G. Hook, 1857, 1-8, Bethlehem Lutheran, East Hampton, Conn.
9. Whitney, 5 rank, cl835. Inquire of Robt. Reich, c/o Andover Organ Co. Methuen, Mass.

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CODA

This and all other issues of Volume I are being put out without charge, the expenses having been carried by the Editor and Publisher. Donations to help cover costs (no matter how small) may be sent to Kenneth Simmons.

Information concerning sale or disposal of old organs should be sent to:

Miss Barbara J. Owen, Box 64, Portland, Conn. (except in case of No. 9 above)
Articles submitted for publication should be sent to Kenneth Simmons, 20 Devonwood Rd. Wayne, Pa. Notices of change of address and names to be added to the mailing and conference list should be sent to Albert Robinson, St. Cornelius Chapel, Governors Island, New York 4, N. Y. This issue of THE TRACKER was mimeographed at this last address. Two choirboys, Robert Grundberg (13) and John Whelihan (12) operated the mimeo machine.

SOLI DEO GLORIA

(reprinted Dover, Delaware
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