

# THE TRACKER

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## THE ELUSIVE CORRIES

By E. M. McCracken

Few endeavors bring the sense of both satisfaction and failure as that of researching the histories of early American organ builders. Records are so incomplete and inaccurate - indeed, even non-existent. Because so many years have passed, and so many organs have been replaced, examples of the builder's art are only where one finds them. This is true despite existing opus lists, and there are none known to exist in connection with this story.

There are long gaps within the Corries' history of which nothing has come to light, and much information about them is speculative. Yet what is known seems to indicate they belong in the Organ-builders' Hall of Fame.

Henry John, or James Henry Corrie (he was known by both names) was born in London, England, April 24, 1786. Of his parents and his early manhood we know nothing. It may, however, be safely assumed he had become a faithful and trusted employee of Thomas Elliot of London, for in 1822 he was sent to this country to install one of that firm's organs in Old South Church, Boston. +

Popular tradition has it that in 1859 Old South Church sold this organ to the Methodist Church on Nantucket Island. However, Barbara Owen in her research has proved the organ at Nantucket is an Appleton, and the Elliot disappeared long ago. Old South Church has no record of its sale to anyone. It is among many organ disappearances which confound the historian today.

The specification of this organ was:

GREAT	SWELL
8 Open Diapason	8 Open Diapason
8 Stopped Diapason	8 Stopped Diapason
4' Principal	4' Principal
2 2/3' Twelfth	8 Trumpet
2' Fifteenth	8 Hautboy
? Sesquialtera	CHOIR
? Mixture	8 Stopped Diapason
8 Trumpet	8 Dulciana
4' Clarion	4' Principal
PEDAL	4' Flute
16' Open Diapason	8' Cremona
Manual Compass -	Pedal Coupler
G G G to F3	Swell-Choir Coupler
Pedal Compass -	Swell Tremulant
18ve to G?	

After this organ was installed he went to work

with Appleton who had terminated employment with another firm and set up in business for himself. The first mention of Corrie in the Boston city directory was in 1823 when he was shown living at Castle Street. Mr. Appleton's shop was at 7 and 8 Hawley Place.

Sometime during this period, according to the family records: "At the earnest solicitation of the Vestry of Christ Church, New York City, Mr. Corrie was persuaded to build them an organ. He abandoned any idea of returning to England, and when the New York organ was finished it established his reputation as an organ builder." It is known that this organ was an Appleton, and if what the family record says is true, then his reputation as a voicer must have preceded him. Christ Church probably asked that Corrie be retained as voicer for their instrument.

All else that is known of Corrie's New England-New York days seems to bear out his reputation, and all that is known to be in print on his early activities stems from a paragraph in Moore's 1854 Encyclopedia of Music (page 688): "Mr. Appleton took a building in another situation and continued the business on his own account. The first three organs he built were voiced and tuned by Ebenezer Goodrich. One of these was afterwards re-voiced and tuned by Corrie, and Englishman who came over with the Old South Church organ. Corrie was employed by Mr. Appleton in voicing and tuning for several years, and was probably one of the most talented men he ever had with him." The last year Corrie was listed in the Boston Directory was 1825.

Lists of Appleton organs in the possession of the Organ Historical Society show half a dozen known to have been voiced by Corrie. The last remaining of these was only recently destroyed in favor of an electronic instrument.

The Philadelphia directory lists Henry Corrie as early as 1828. He may have come to that city a year or two earlier, but the directories are missing. We do not know what was his first installation in Philadelphia, nor even what brought him there. But he must have found a fertile field, for during most of the 20s and early 30s he and one or another of the Halls were the only concerns devoted exclusively to the building of pipe organs.

His first location in Philadelphia was at 2 Blackberry Alley, and certainly one of his earliest contacts in that city must have been with the

Unitarian Church at 10th and Locust Streets. In one of their cash books under the date of November 11, 1828, is noted: "Henry Corrie, repairing, altering and putting in order the organ." They did not state what he was paid for this service, but a later entry shows he was paid \$22500 for similar work. During April, 1831, he was paid \$1500 for tuning the organ. Also, during April the trustees met relative to seeing about the purchase of a new organ.

There is not another mention of the subject anywhere in their records until September 7, 1831, when Joseph Sill, Secretary, noted in the minutes: "That the thanks of this meeting be tendered to Mr. William H. Darley for his judicious selections, his unremitted and valuable attention and material execution of the musical pieces on the occasion of the opening of the organ on Sunday last."

No mention is made in the records of who built this organ, or of how much was paid for it, yet the three succeeding organs in the church were mentioned by name and price and "a list of subscribers to the new organ" was shown in the records prior to the installation of the 1855 Standbridge. The last organ installed in this church before it moved to 22nd and Chestnut Streets was the E. & G. G. Hook of 1869. According to the family records Corrie built an organ for the Unitarian Church, and since their other organs have been identified, the author has presumed this 1831 instrument to be his.

Among other churches for which he or his son William built organs were: **Philadelphia** - (Episcopal) Epiphany, St. Peter's, (Roman Catholic) Holy Trinity, St. John the Evangelist, St. Joseph's, St. Peter's, and the Universalist Church at 8th and Locust Streets; **Pittsburgh** - Episcopal church, Roman Catholic Cathedral; **Cincinnati** - Episcopal church; **Louisville** - Episcopal church; **Nashville** - Episcopal church; **Baltimore** - St. Vincent de Paul Roman Catholic; **Emmitsburg, Md.** - Mount St. Mary's Seminary. The record states, "and many others".

The Corrie organ in St. Vincent de Paul's Church, Baltimore, has long since disappeared, but a story concerning one of that church's organists who played on it has been handed down to this day. In as much as some of his descendants are still living in that city I will refrain from naming him. It seems that for years this organist, followed by several of his choir, got up quietly and left the church at time for the sermon. They sojourned only long enough in a bar down the street to be back at their posts just before the sermon ended. The organist had been socially prominent in the city, and when he died the church was filled with his mourners. To the amazement of all who were gathered there the priest started out by saying, "If you think I am here to eulogize Mr. ----- you are mistaken." He went on to recall all that had been going on in the past years on Sunday mornings and ended by stating, "Mr. ----- was no more a Christian than the organ on which he played."

Nothing is known by the author about the existence or not of any of these organs mentioned in the family history. But he did write Trinity Episcopal Cathedral, Pittsburgh, concerning two

of their instruments. This city's Round Church, the predecessor of Trinity Cathedral, had the first organ west of the Allegheny Mountains. This organ had been built by George Downer of Brookline, Mass., and was replaced in 1835 when a new church was erected by one built in Philadelphia and transported over the new Allegheny Portage en route to that city. This organ was replaced in 1852. Both organs were built in Henry Corrie's time, but the writer has received no reply to his inquiries about them. The George Downer organ is now on exhibition at Carnegie Institute, but the only known example of Corrie's work extant is the organ in St. Joseph's Church, Philadelphia.

From the records of St. Peter's Episcopal Church, Philadelphia, the following notes on Corrie have been gleaned: Minutes of St. Peter's Vestry, April 24, 1828 - "Reports as estimate to repair the organ submitted by Henry Cowie (?) Corrie (?)." January 20, 1829 - "Mr. Corrie took the old organ from St. Peter's Church for the purpose of using the material for the new one which he is to build, and the small organ borrowed from the trustees of Trinity Chapel was used for the first time on Sunday, January 25, 1829." "On Sunday, October 4, three stops of the new organ at St. Peter's were used, viz., principal, open diapason, fifteenth." "The new organ in St. Peter's Church, build by Henry Corrie, was opened for Divine Services on Sunday, November 29, 1829, being Advent Sunday. The Psalm and Hymn sung on the occasion were first three verses, Psalm One, and 'Before Jehovah's Awfull Throne.' (Another hymn listed is not legible.) Bishop White preached." "The front pipe, or open diapason stop in the organ at St. Peter's Church, was renewed by Henry Corrie and played for the first time on Sunday, January 13, 1833; were taken down and gilt and replaced January 20. The gilding of the other part of the organ front, including the balls on the curtains were done January 25th. The clarionet stop was played the first time on Sunday, January 27, 1833."

From all the foregoing one can arrive at several conclusions: (1) that Henry Corrie built this organ a little at a time, (2) that two sermons were preached on the Sunday the organ was opened, (3) that either Henry Corrie had used the diapason pipes from the old Fyring organ and they were replaced in 1833, or that his own 1829 diapason had become defective within four years of its installation, and (4) that the clarionet stop was an addition in 1833 to the existing organ.

In 1843 the records of this church show that the vestry met to consider the prospects of purchasing a new organ. Nothing was done about it until 1855 when J. C. B. Standbridge made the statement, "That in his judgment the organ was beyond repair," and the vestry considered estimates for the cost of a new organ. This statement of Standbridge's has an almost modern ring to it, especially when applied by many of our contemporary salesmen. But, it is assumed Mr. Standbridge's replacement in 1856 of the Corrie organ was at least the equal of the latter's. The vestry noted after its installation that none of the display pipes were speakers, which leads me to believe at least some of the existing front pipes in this case are Corrie's work.

From 1831 thru 1837 Henry Corrie was in partnership with a man named Huber (or Hubie, Hubie). Nothing is known of John Huber. He was not listed prior to 1831 in the Philadelphia directories nor was he listed after 1837. In 1838-39 Henry's oldest son, George J., born in England October 8, 1816, enter the business with his father. George was for years listed as a music teacher. He taught at Villanova College before it moved to the Main Line. Concurrently he was organist at Gesu Church at 18th and Styles Streets (not a Corrie organ). The last mention of his name was in connection with the purchase of a Hook organ in 1880 for the North-minster Presbyterian Church at 35th and Baring Streets, which was only a couple of blocks from the Corrie home after the Civil War.

During the 1830's and 40's several churches known to have had Corrie organs were built in Philadelphia. But, in almost all cases, there have been serious fires later during which the records were destroyed.

An historical item in the records of Holy Trinity Roman Catholic Church, 6th and Spruce Streets, shows that on: "Saturday afternoon, June 23, 1860, five pm, a fire broke out. A pipe organ built in 1831 and costing \$3700.00 was attempted to be taken from the building. But was ruined beyond repair." This organ is thought to have been a Corrie, and had replaced a previous organ built in 1820.

In the early 1840's Henry Corrie occupied quarters at 110 Filbert Street, along with D. B. Grove. The latter had operated a piano store and factory in various other parts of Philadelphia and 1841 was the first year he was listed as an organ builder, though according to his advertisement he had no connection with Corrie. About this same time John C. B. Standbridge was listed as a professor of music across the street at 109 Filbert. Mr. Standbridge was also organist at Christ Church. In 1840 he built his first pipe organ, though he did not go into the business full-time until 1854. It is the writer's conviction Standbridge may have learned his trade from either Corrie or Grove, may possibly have worked for them part time. There is, of course, no proof of this in the family records. As a matter of fact, neither of the present generations of these two families had ever heard of the other.

In 1839 the fourth church to grace the site of St. Joseph's parish on Willings Alley was consecrated. St. Joseph's is the oldest Catholic parish in English-speaking North America. Shortly after the time this fourth church was built (about 1829) Henry Corrie erected a one-manual organ in its rear gallery. During 1886, according to John Anchor, who tunes this organ, his father, who has been head tuner for Hilborne Roosevelt's Philadelphia branch, added a Swell division and a new console. Except for the addition of an electric blower the organ is today pretty much the same as it was in 1886. The front of the case is supposedly as Corrie built it.

The specifications of this instrument are: Stops - 19, Ranks - 24, Compass of manuals - CC to A2, Compass of Pedal - CCC to D. Hitchdown piano and forte for Great Division. Roosevelt-

type push button, on-off between-the-manuals-couplers - Great octave, Great to Pedal, Swell to Pedal, Swell to Great.

#### GREAT

8 Open Diapason  
8 Stopped Diapason  
8 Gamba  
4 Octave  
4 Nachthorn  
2 $\frac{2}{3}$  Octave Quint  
2 Super Octave  
IV Mixture  
8 Trumpet

#### SWELL

16 Bourdon  
8 Open Diapason  
8 Stopped Diapason  
8 Dulciana  
4 Principal  
4 Rohrflute  
III Cornet  
8 Trumpet  
Tremolo

#### PEDAL - 16 Bourdon

16 Open Diapason

For a more detailed analysis of the pipework and general comments on the organ see addenda to this article. Suffice to say at this time most of the Great pipework would seem to be other than Roosevelt's. Tonally this organ is a revelation to all who hear it for the first time. The Great ensemble is glorious, and there is a certain antiquity to the tone such as has been attributed to much of Jardine's work, yet, probably due to the four-rank mixture, there is enough drive in the tone to keep the instrument from sounding too lady-like. Certainly if this organ was representative of Corrie's work he may well take his place along with the Erbens and the Hooks.

There is a story told of this organ by one tuner who states that back about 1910 rats had gotten into the case and chewed the leathers on the bellows and reservoir. A repairman was called, the leathers were all replaced, and the man was paid for his work. Sunday next the organist sat down to play the prelude before the service. The organ emitted only a few sickly grunts and squeals. High Mass that day was said, rather than sung. An examination of the case disclosed the rats had been back at work eating the new leathers.

Age has taken its toll of the instrument. It leaks badly. A chord held for any length of time will send the wind indicator into a crash dive, and most of the metal pipework in the Great division could stand tuning collars. But for all this it is still one of the finest sounding organs in Philadelphia.

One year ago its future was in jeopardy. The church thought of getting rid of it. As a matter of fact, during one of my first visits to the rectory I had been asked to make a bid on it. It appeared in the columns of THE TRACKER erroneously under the name of Frank Roosevelt last spring. But, I am happy to report, in the light of comparing costs with a new organ interest in it has been generated. The church has been given the names of two reputable organ firms and its staff seems pleased over the prospects of retaining the present organ, rebuilt, over the greater cost of a new one.

It would be a long and tedious task to track down the churches which had the "many other" organs as noted in the Corrie family history. But, one church, I am sure, never had one. When the First Presbyterian church of Philadelphia decided to go organ in 1846 they advertised for bids. Henry Corrie bid \$4700.00 for an instrument of

"31 stops and 1860 pipes. E. & G. G. Hook bid \$4300.00 for an instrument of 31 stops and 1502 pipes. The other bidders were Appleton of Boston, Thomas Hall and Henry Erben of New York, and J. C. B. Standbridge of Philadelphia. The contract went to Hook.

William Archibald, the second oldest son of Henry Corrie, first appeared in the directory in 1855. According to his grandson, W. A. Corne of Yeadon, Pa., he learned the trade by pumping the organ for his father while on tuning jobs. Henry Corrie Malin of Philadelphia tells of how, later, his mother, a daughter of William Corrie, helped the latter by pumping the organ while he tuned. She would pump the bellows till the reservoir was full, then run around to the console and strike the keys her father called for. When the wind ran out she would again repair to the pump handle.

W. A. Corrie worked under his father until the latter's death in 1858. The notice in the PUBLIC LEDGER for August 21, 1858, reads: "On Thursday, August 19, Henry Corrie, 74th year of his age. (Not plain as to age.) The relatives and male friends of the family are invited to attend the funeral from the residence of his son-in-law, John Wright, No. 15 South 16th Street, on Monday afternoon at 8 o'clock." He was buried in Laurel Hill Cemetery August 23, 1858.

After his father's death the son, W. A., and the son-in-law, John Wright, took over the business and operated it from 920 Market Street until 1861. The latter was listed in the residence section of the Philadelphia directories from 1862 to 1868 as an organ builder. He was not, during this time, listed in the business directories. This would seem to indicate he was not in business for himself after W. A. Corrie went to war. John Roberts, another Philadelphia builder, first appeared in the directory in 1864. One of this man's organs, found by Robert Reich in Seabrook, N. H., has John Wright's signature on one of its pipes. This would indicate that John Wright had worked for Roberts sometime between 1864 and 1868. This, too, would date the organ to within those years, assuming the pipes are original.

On August 19, 1861, W. A. Corrie was mustered into the Union Army. During the war his wife operated a trimming store at Market and Mole Streets to supplant the income for herself and six children. W. A. became a colonel in the 8th Pennsylvania Cavalry, and also a hero. From Samuel Bate's "History of Pennsylvania Volunteers", Volume III, page 113, is noted: "Antietam and Fredericksburg, 89th Regiment, 8 Pennsylvania Cavalry. Captain Corrie in like manner, coming from the rear, attacked and captured the picket guard at Bartlett's Ford." In later life, the grandson recalls that when they lived at Darby, Pa., a sign with Corrie's name was on the fence, and one evening an old Negro stopped by to enquire if that was where 'Captain Bill' lived who had had six horses shot from under him and had been badly speared during the war.

Colonel Corrie was discharged on August 3, 1865. From 1870 to 1895 he is listed in the directories as an organ builder, but his grandson states his health prevented him from doing much work.

It is not known specifically what organs he actually built, but according to the family records he had improved and enlarged the 1837 Erben at Christ Church, Philadelphia, and did some work at St. Peter's, 5th and Girard Streets. The present W. A. Corrie says that as a choir boy in Christ Church during the 90's he knew which stops his grandfather had installed. He has long since forgotten them, and the Erben was replaced during the 1930's.

When asked if he remembered his grandfather ever mentioning any details of the organ business, Mr. Corrie replied that in the years he knew him his grandfather seldom talked organ. But given a chance, he would talk Civil War all day!

Colonel Corrie died December 8, 1896. The obituary in the PUBLIC LEDGER for December 9th has this to say of him: "Colonel William A. Corrie, a veteran of the Civil War, died early yesterday morning at his residence on Pine Street, Darby, of paralysis. He had been ailing for the past 8 years, his trouble, it is said, being due indirectly to injuries received during the war. Colonel Corrie was born in Philadelphia, his father, James Henry Corrie, having been one of the first organ builders who settled in this city. Desiring to follow the footsteps of his father, William learned the trade under him, and for several years worked as his assistant, during which time he supervised the erection of many fine organs. At the outbreak of the Civil War he raised an entire company, and took with his command the Warren Hose Company, an organization of which he was then president. He served with distinction from August, 1861, through August, 1865, and was promoted successively from Captain to Major to Colonel and toward the end acted as General in command of a brigade. He was with his regiment at the famous charge at Chancellorsville on the 3rd of May, 1862, when so many gallant officers fell, and was likewise prominent in the last charge that was made at Appomattox Court House. He was considered one of the bravest men in the 8th Pennsylvania Cavalry in which he served several years. After the war Colonel Corrie again resumed business as an organ builder, but after a few years retired. His health had been poor for a long period. He was a member of Post Number 2, G.A.R., for more than 20 years, and was widely known among other military organizations. A widow, two sons, and three daughters and three grandchildren survive."

For all practical purposes the story ends at a grave in Woodlands Cemetery, near the Pennsylvania Railroad tracks. Yet there is still much left unknown about the two Corries and their organs. It is fairly well ascertained Henry Corrie was an excellent voicer. But it is not known if the mechanical components of his organs were the equal of the instruments tonal quality. The Unitarian organ of 1831 was replaced in 1840, and St. Peter's wanted to replace its organ after only 12 years' service, though nothing was done about it for another 12 years. The organ in St. Joseph's church contains no known Corrie action, but if it had lasted until Roosevelt replaced it in 1886, this was an above-average age for most of the organs of that day.

With few exceptions the organs built in this country during Henry Corrie's time were small, insignificant one and two manual instruments. During the late 40's, and particularly during the 50's and 60's great impetus was shown by the American organ industry in the erection of large two, three and four manual organs. Tonal design, too, underwent changes, and it is quite likely most of Corrie's instruments were swept aside, as it were, to make way for the new. Because the St. Joseph's Corrie was one of the author's "first discoveries" it gives him a certain comfortable feeling to believe most of the Corrie organs were discarded long before their natural life would have come to an end.

The research on Corrie is far from finished. Readers who know of the existence of other Corrie organs, or who have photographs of his work, are urged to send this information and copies of photos to Miss Barbara Owen or the author so that records of the Organ Historical Society may be more complete.

(NOTE: Mr. McCracken may be addressed at 110 Evergreen Avenue, Pitman, N. J.)

(An exhaustive addenda to the foregoing article will be published in the next issue of THE TRACKER. The following footnote applies to the reference herein regarding the Corrie organ in St. Joseph's Roman Catholic Church, Philadelphia:)

An analysis of pipework in the Great division of the Corrie organ in St. Joseph Church should begin, I expect, with a note about the nameplate on the console which reads: "Henry Corey, Re-built by Hilborne Roosevelt, 1886." It seems hardly fair to let another incorrect spelling of Corrie's name get by unmentioned.

A flashlight examination of the pipework revealed no signatures or dates anywhere in the Great division, but some interesting items were noted about the construction of some of the pipes. The Open Diapason pipes have mouths, the like of which I have never seen. Instead of the usual flat-surfaced-square edged lower lips, these pipes are bent in at the top of the lip and nicked on their inner edge. It is entirely a one-piece lower lip, and the shape of the bend which forms the top of the lip gives the pipes a pushed-in appearance. Tonally, this rank is quite bright, not a bad diapason at all, but not exceptional, either.

The Stopped Diapason is of wood below middle C, and metal chimney flute above. Etched on the metal pipes is the word "stopped". Aside from the pitch and note there is nothing else written on them. They are bright and cheerful sounding, and the wood pipes, though possessing medium nicking, have a most delightful chime. This rank is the most exceptional, tonally, in the entire organ. The Gamba, called Viol di Gamba on Roosevelt's stop knob, is no great shakes tonally, but its construction is most unusual. The bridges, instead of being rollers placed in front of the mouth and attached to the ears, are pieces of flat stock, one of which is soldered on to the flat surface below the lower lip of each pipe. The edge is then rolled outward adjacent to the mouth

of the pipe, thus forming a crude bridge. Some of them were noted to have become unsoldered. The four-foot Octave is called Principal on the pipe, and this rank is of standard construction.

The mixture, of block tin, is said to have been Roosevelt's. But one cannot differentiate between them and any of the other pipes of similar construction. Age-wise there seems to be no set pattern for wear and deterioration. This process has taken its toll throughout the entire division. The Trumpet is in the worst condition. Most of it doesn't play, probably due to dirt, and it has been disconnected from the action. It is of the free-reed, open shallot type, and would be quite persuasive were it tuned and working.

There is an interesting side-light on this expedition. Tom Miller, who helped me, came dressed for the occasion. I had hurried up from Old Swede's Church after the services to find him already busy inside the case. Because I had on my Sunday suit, my original plan had been to let Tom do the dirty work, while I sat at the console and pushed stops and keys as requested. The plan worked fine until Tom called down, "Hey! These Gamba pipes are the queerest things I've ever seen." This I had to see, so all one-hundred eighty-seven pounds of me including the blue serge suit went scrambling into the case and up the narrow ladder. I'm still shaking one-hundred years of dust and soot from that suit.

The front of the case of this instrument is said to be original. Its design is in a rectangle, being higher than it is wide, about 25 feet tall. Within the rectangle are three central flat arches of pipes. On each corner is a turret of double-decked pipes. All of the display pipes but those in the middle arch are wooden, half-round dummies, whose lower lips form a flat, slightly raised at the bottom. The speakers are a part of the Open Diapason from the Great division, and have the one-piece, pushed-in variety of lower lip. They do not blend with the dummies. In as much as this had been a one-manual instrument, my impression is the present speaking-display pipes are not original to the case, but were enclosed with the rest of the division. Probably this arch, too, had wooden dummies in it at the time it was built.

## Music for the Small Tracker Organ

by Barbara J. Owen

In the past few years I have had many requests from O.H.S. members and organists of some of the churches I have visited for a list of good music which may be effectively performed on old American organs. This music should be playable on such organs possessing no pedalboard, or a limited (13, 17 or 20 note) pedalboard, and not more than two manuals. The following is a list compiled mainly from my own library, and includes suggestions offered by interested friends. Any further suggestions of such music for either church or recital purposes will be welcomed.

**Collections on Two Staves** (one or two manuals without pedal)

Bach - Works for Small Organ (Keller, ed.) - C. F. Peters.

Bach - Thirty Selected Chorale Preludes (Wolfram, ed.) - C. F. Peters  
 Bender - Thirty Short Chorale Preludes (3 vols.) Concordia  
 Fleischer & Goldschmidt - The Parish Organist (8 vols.) - Concordia  
 Keller, ed. - 80 Chorale Preludes by German Masters of the 17th and 18th Centuries - C. F. Peters  
 Liszt - Christmas Tree (12 Christmas Pieces, 2 vols.) - C. F. Peters  
 Nielsen - 29 Smaa Praeludier, Op. 51 - Skandinavisk Musikforlag  
 Prince-Joseph, ed. - Organ Music of the 16th to 18th Centuries - R. D. Row  
 Pachelbel - Seven Chorale Partitas - Concordia  
 Peeters - 35 Miniatures - McLaughlin & Reilly  
 Telemann - Twelve Easy Chorale Preludes (Keller, ed.) - C. F. Peters  
**Collections on Two and Three Staves** (many usable on limited pedal)  
 Biggs, ed. - Treasury of Early Organ Music - Mercury  
 Brahms - Eleven Chorale Preludes (Alphenaar, ed.) - Marks  
 Buszin, ed. - Chorale Preludes - Masters of the 17th and 18th Centuries - Concordia  
 Straube, ed. - Choralvorspiele Alte Meister - C. F. Peters  
 Willan - Six Chorale Preludes (Set I and Set II) - Concordia  
 Wedding Music, Part II - Concordia

**Individual Numbers** (two stave unless otherwise noted)  
 Couperin & Dandrieu - Two Pictorial Pieces (Biggs, ed.) - H. W. Gray  
 D'Aquin - Noel Variations (Watters, ed.) - H. W. Gray  
 Haydn - Suite for a Musical Clock (Biggs, ed.) - H. W. Gray  
 Jacobi - Three Quiet Preludes (13-note pedal) - H. W. Gray  
 Mozart - Adagio, K. 617A (For Glass Harmonica) (Biggs, ed.) - H. W. Gray  
 Mozart - Prelude to the Ave Verum (Biggs, ed.) - (17-note pedal) - H. W. Gray  
 Sweelnick - Variations on "Mein junges Leben hat ein End" - C. F. Peters

Most of the music listed above is suitable for service use, and all of it can be effectively performed on most of the better early American organs.

## CHURCH OF THE UNITY, SPRINGFIELD, MASS.

by F. R. Webber

The E. & G. G. Hook organ, built in 1869 for Church of the Unity at Springfield, Massachusetts, was unique because of its unusual case. It was a 2-28 and of the usual high quality of the Hooks of that period. Its black walnut case and displayed pipes were bracketed to the wall above the preaching platform. There were two large towers containing five pipes each, and between these were fifty or more pipes arranged about as

asymmetrically as one could imagine. Blue metal bands ran at all manner of angles across the towers and the flats, and each band contained a Scripture verse.

The church building is Churchwarden Gothic, and it is not especially good, even though designed by Henry H. Richardson, one of the most noted architects of the 1865-85 period. Richardson was but 28 years old when he de-signed Church of the Unity, and it was his first attempt at church design. His Beaux Arts training in Paris left him ill prepared for this work. The exterior of this building is poor, but its interior has a certain dignity that one associates with Richardson in his more mature days. The organ case reveals Richardson's strong individualism. It is almost eccentric. It certainly is not Stanford White's work, for White was a mere lad of 16 when the organ was built, and he did not join the Richardson office as apprentice draughtsman until 1872. White probably designed the organ case in Judson Memorial Church, Washington Square, New York City, but to attribute the Church of the Unity case to this diabolically clever master of applied decoration is nonsense.

The organ was a good one, in keeping with the quality of that particular period. Its lofty facade of black walnut and its displayed pipes of Cornish block tin, left uncolored except for narrow bands of red and gold at the tops, and flash of gold leaf at the mouths, projected from a Gothic arch of rather indifferent contour. Within the recess behind the arch one would have found the following on February 16, 1869, the day the organ was opened:

GREAT - 13 stops	SWELL - 12 stops
16' Open Diapason	16' Lieblich Gedact
8' Open Diapason	8' Open Diapason
8' Dulciana	8' Keraulophon
8' Salicional	8' Stopped Diapason
8' Stopped Diapason	4' Flauto Traverso
treble	4' Octave
8' Stopped Diapason	4' Violina
bass	2' Piccolo
8' Melodia	11 Mixture (116 pipes)
4' Octave	8' Clarionet TC
4' Flute d'Amour	8' Oboe TC
3' Twelfth	8' Bassoon bass
2' Fifteenth	Tremulant
IV Mixture (232 pipes)	COUPLERS
8' Trumpet	Swell to Great
PEDAL - 3 stops	Swell to Pedal
16' Double Open Diapason	Great to Pedal
16' Bourdon	
8 Violoncello	

### COMPOSITION PEDALS

Great forte, mezzo, piano.  
 Swell forte, piano.  
 Great to Pedal reversible.

Hydraulic Organ Blower - Pratt, Whitney & Co, Hartford

The manual compass was 58 notes, and all ranks were complete except the two Swell reeds, which had a common bass. In addition to the blue metal bands which passed across the towers

(Please turn to Page 8)

# NOTES, QUOTES and COMMENTS

The summer and fall of 1958 brought several organ restorations and renovations. Among these the following hold considerable interest for members of the Organ Historical Society: the Hook organ in the Congregational Church of North Brookfield, Mass., and the 1888 Odell in the Congregational Church of Sunderland, Mass., both done by Allen Hastings of Athol, Mass.; the 1875 Holbrook in the Congregational Church of Killingworth, Conn., done by Richard Geddes of Colebrook; the 1853 Hook in the Congregational Church of Dublin, N. H., done by Paul Alexander and Robert Hale of Short Falls, N. H.; and the small Felgemaker organ in Shelburne Museum, Burlington, Vt., done by Don Kerr. These last two received extensive newspaper coverage.

During October the Lancaster, Pa., Chapter of the AGO held an historical organ tour under the direction of Dean Jones. Organs visited included the Pomplitz & Rodewald in the Kreutz Creek Church, the Johnson in Millersville, and the small Tannenberg now in the Lititz Historical Society.

The OHS council held a meeting during the midwinter AGO conclave in New York in late December. Among other business acted on was a suggestion (because of some repercussions in the past) that OHS members and officers exercise great care in their use of the OHS name while expressing personal opinions in letters to magazines or churches. Members are asked to comply with this ruling in the future for the welfare of the Society.

Members will be happy to learn that plans for the 1959 annual conference of the OHS are well underway. Chairman Robert Reich promises that all details will be worked out in time for publication in the next (April) issue of THE TRACKER. The vicinity of Boston should provide us with a wealth of interesting organs, and we hope the end of June will find a large number of our members together there.

Recitals given on old organs not previously reported include one in March, 1958, by Robert Reich in the Smithtown Church, Seabrook, N. H., (1853 John Roberts); by Daniel Marshall in June at St. Casimir's Church, New Haven, Conn., (1874 E. & G. G. Hook); by David S. Bee in April at First Congregational Church, Menomonie, Wisc., (1894 J. W. Steere); and several by Cleveland Fisher (the latest in November) on his famous hardware store organ in Manassas, Va.

Look for an article on old organs by Ed Boadway in the January issue of YANKEE. Other recent articles include one on the OHS by Ardelle Hough in December's HISTORY NEWS, and one on an 1824 Pratt organ in December's ORGAN & CHORAL GUIDE. During the summer F. R. Weber had an article published in a Methodist magazine.

Barbara Owen gave an illustrated talk on old organs for Bridgewater State Teachers College Organ Club, Bridgewater, Mass., on January 7th. A few of our OHS members attended.

By the time this issue of THE TRACKER reaches you it will be generally known that the famous (and historical) series of Sunday organ broadcasts played by E. Power Biggs has come to an end. This seems particularly unfortunate in that the new organ in the Busch-Reisinger Museum, in use for only a few months for broadcasting purposes, has resulted in a renewal of interest in the programs. The reason for the cancellation is a CBS "economy cut" which has pared 16 hours of non-sponsored public service programs from the weekly schedule of the network. However, there is still the possibility that if enough letters of protest are received CBS will consider a resumption of this program. If you are one who has enjoyed this radio feature and wish to express your feelings on the matter, write to:

Program Manager, CBS Radio  
485 Madison Avenue  
New York, N. Y.

The editor regrets that he is so far behind on correspondence. But he hopes sometime to get all letters answered and requests your patient understanding.

We have had several suggestions regarding the inclusion of pictures in THE TRACKER. Plans are under discussion and we may be able to include some in the next issue. We hope to announce details concerning a re-run of the first volume of THE TRACKER and how to obtain it very soon. Our circulation is on the upswing and the future looks bright indeed.

Our thanks to those who have sent material for the files of OHS. We received information concerning the Farrand & Votey organ now in the First Baptist Church, Camden, N. J., from Robert A. Lehman. From Robert S. Baker of New York came a copy of the dedication program of Roosevelt Organ No. 528 for Temple Keneseth Israel, Philadelphia, in 1892.

Speaking of Roosevelt, I received a catalogue issued in 1883 when the New York factory was at 145-149 West 18th Street and Walter F. Crosby was general manager. The Philadelphia factory was at 315-319 South 22nd Street with Wm. N. Elbert as manager, and the Baltimore factory was at 668 German Street with W. S. Coburn as manager.

The nameplate from the J. C. B. Standbridge rebuilt by Frank Roosevelt (No. 394, 1888) from Philadelphia's Central Presbyterian Church came to me from an organ builder's scrap pile along with a Reuben Nicholls of Philadelphia nameplate. Several early English imported pipes were included in the lot.

The original organ at Rodeph Shalom, Philadelphia, was a four manual Standbridge which was later rebuilt and completely replaced in 1921 by the present Austin. I hope to discover the stop list of the Standbridge soon.

From the treasurer, Thomas S. Eader: "I wish to thank all the members of OHS for being so

patient in the matter of membership cards and contributions, the record-keeping being a task requiring frequent, long and accurate attention. The task of establishing the list now being complete, more prompt attention will be given to requests for information."

F. R. Webber reports that the fine Johnson in Third Presbyterian Church, Chicago, burned recently with the church.

North Church in Boston held a series of five "Evensong with Candlelight" services on Sundays during November featuring the Johnston-Goodrich-Hutchings organ recently restored by Herman Schlicker. Harp soloist in the November 23rd program was Joyce Ellen Mangler, author of our feature article in the last issue of THE TRACKER.

Our collective thanks to all members and friends who sent Christmas greetings to THE TRACKER. Also to those who wrote expressing approval and appreciation for our printed format. (Incidentally, do you like the new masthead done in Roosevelt-type script?) And finally, a special word of thanks to the National Religious Press of Grand Rapids, Michigan, for interest and cooperation in this publication.

## Church of the Unity

(From page 6)

and flats at random angles, there was a four-line musical staff at the top of the towers, bearing in square-note Gregorian characters one of the Psalm tones. The Scripture verses on the diagonal metal bands were: "Serve the Lord with gladness; Break forth into singing; Make a joyful noise unto the Lord; Make His praise glorious." There were several flats, standing behind one another as though on a windchest, and arranged stairstep fashion. Here Mr. Richardson betrayed his ignorance of organ building, or at least his dislike for tradition, for some of the exposed pipework ran from bass to treble, while others ran from treble to bass, and with no regard for symmetry.

Church of the Unity was Henry H. Richardson's very first project, and in this organ case we find certain eccentricities that were to mark his later work, and which he could handle with skill, while his host of imitators of later days came to grief and merely made fools of themselves. It is difficult to realize that the man who produced so poor an exterior as Church of the Unity of 1869 was able to achieve such a masterpiece as Trinity Church, Copley Square, Boston, in 1873-77. Stanford White, at the age of 21, designed Trinity's central tower (an adaptation of Salamanca), and Shepley, Rutan and Coolidge completed the west facade of Trinity after Richardson's death in 1886. But the monumental chancel and nave, the transepts and the adjoining building are Richardson's, in the powerful Romanesque which was to find its final flowering in the Marshall Field wholesale building and the Glessner residence, two of America's great architectural landmarks.

The Church of the Unity organ case is significant, for despite its peculiarities, it reveals a grasp of architectural composition unusual in a young man of 23, who was destined soon to become one of our country's greatest architects.

## Some Interesting Specifications

submitted by K. F. Simons

**Northampton, Mass.** - The organ built by Johnson and Son of Westfield, Mass., in Smith College Hall (Opus 738) in 1890 was described by Alexander Guilment as "the finest organ I have played in America." Its dimensions were: 28' high, 24' wide, 12' deep. The compass of the 61-key manuals was CC to c<sup>4</sup> and of the 30-key pedal-board CCC to F. There was pneumatic action to the Great manual and its couplers, and to the lowest octave of the Swell manual. The stop-list was:

### GREAT

16' Contra Viola  
8' Open Diapason  
8' Gamba  
8' Spitz Floete  
8' Doppel Floete  
4' Octave  
4' Lieblich Floete  
2½' Twelfth  
2' Super Octave  
III Mixture (183 pipes)  
8' Trumpet

### CHOIR

16' Contra Aeoline  
16' Still Gedackt Bass  
8' Geigen Principal  
8' Dolce  
8' Claribel Flute  
4' Fugara  
4' Flute d'Amour  
2' Flageolet  
8' Clarinet & Fagotto  
Tremolo (push knob)

### PEDAL MOVEMENTS

Forte, Great & Pedal  
Mezzo forte, Great & Pedal  
Mezzo piano, Great & Pedal  
Piano, Great & Pedal  
Forte, Swell  
Mezzo, Swell  
Piano, Swell  
Piano, Pedale  
Great to Pedal reversible  
Swell, Octave Coupler  
Great Organ Separation  
Balanced Swell Pedal

### SWELL

16' Bourdon Bass  
16' Bourdon Treble  
8' Principal  
8' Viola  
8' Aeoline  
8' Stopped Diapason  
4' Violina  
4' Philomel Flute  
2½' Nasard  
2' Flautino  
III Dolce Cornet (183 pipes)  
16' Contra Fagotto  
8' Cornopeon  
8' Oboe  
8' Bassoon  
Tremolo (push knob)

### PEDAL

32' Untersatz  
16' Grand Principal  
16' Contra Bass  
16' Bourdon (from Untersatz)  
8' Violoncello (from Contra Bass)  
Pedale Check

### COUPLERS

Swell to Great  
Swell to Choir  
Choir to Great  
Choir to Pedale  
Great to Pedale  
Swell to Pedale

## Membership List

In response to several inquiries the National Council of OHS voted to supply members of the Society with a list of names of those persons who are now officially affiliated with the Society. A membership list (mimeographed) is therefore enclosed in each copy of this issue of THE TRACKER. The fiscal year was also established as beginning October 1st of each year.