# The Tracker

**Newsletter of the Organ Historical Society**

EDITOR: KENNETH F. SIMMONS PUBLISHER: ALBERT F. ROBINSON

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# Fourth Annual O.H.S. Conference Set For June 29, 30 and July 1

## *Area Near Boston Affords Great Interest*

The 1959 Conference of the Organ Historical Society will be held on Monday, Tuesday and Wednesday, June 29, 30 and July 1, with headquarters in Lowell, Masschusetts. Much of the surrounding area, including a corner of New Hampshire, will be covered by visits to many historically important and highly interesting organs during the three-day schedule of events. Two chapters of the American Guild of Organists are cooperating, and many distinguished musicians will perform to show the best advantages of the instruments available.

Robert J. Reich, chairman of the committee on arrangements, urges every member and friend of the O.H.S. to enroll promptly by filling out and mailing the enclosed blank. It is important, he states, that all who desire to attend should have their enrollment forms mailed before June 15. He asks that no money be sent with the forms, and advises that Treasurer Thomas Eader will be prepared to collect fees at the registration desk.

The Highland Congregational Church, Westford Street (which is U.S. Route 3A) at Glacial Avenue, in Lowell, Mass., will be our host church. Here Monday's registration, business meeting and first luncheon will be held, and the afternoon tour (by bus) will concern itself with churches in and near Lowell. That evening a recital by E. Power Biggs is scheduled, jointly sponsored by the Merrimack Valley Chapter, A.G.O., and our Society.

Tuesday's tour is being arranged by private cars, and it is hoped that many members will offer to assist in this project so that all who wish will be provided with transportation for the interesting tour that will occupy the entire day. East Derry, Smithtown and Seabrook, New Hampshire, afford rare examples of tracker organs, and Massachusetts towns also listed for this tour include Haverhill, Amesbury, Newburyport, Byfield, Georgetown, and Lawrence. Melville Smith and an instrumental ensemble are scheduled for a recital jointly sponsored by the Northern New Eng-


gans during the three-day schedule of events. Two chapters of the American Guild of Organists are cooperating, and many distinguished musicians will perform to show the best advantages of the instruments available.

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Wednesday's tour, again proposed for private car transportation, is centered in Methuen, Mass., with a few stops in Lawrence. The high point, of course, will be the visit to Methuen Memorial Music Hall with its famed Boston Music Hall organ. Several events at the Music Hall have been planned, including a picnic supper and recital by a prominent organist.

Fees for the conference have been established as follows: (1) registration for the entire three-day conference $5.00 per person, (includes Monday lunch, Monday bus tour, Wednesday picnic); (2) registration for Monday only $3.00 per person, (includes lunch and bus tour); (3) registration for Tuesday only $1.00 per person; (4) registration for Wednesday only $1.50 per person (includes picnic supper).

The complete agenda is as follows:

**Monday, June 29**

9:00 a.m. Registration begins - Highland Congregation Church, Lowell. During this time there is opportunity for talk and getting acquainted, for examining exhibits, and to play the extraordinary tracker organ in the church. The church seats nearly 1000, has a reverberation period of over 3 seconds, and the organ will be long remembered.

10:30 a.m. Business meeting.

12:30 p.m. Lunch at the church.

1:45 p.m. Walk to First Grace Universalist Church. Large 2M George Stevens tracker in gallery.

2:15 p.m. Organ tour by bus: St. John's Episcopal Church, Lowell, has 25 rank 2M George Ryder, 1872, with Great Diapason chorus of tin by Walcker; St. Peter's Roman Catholic Church, Lowell, case by Appleton; St. Paul's Methodist Church, Lowell, 2M 36 stop tracker includes 18 stops on Swell, 32 ft. in pedal; Baptist Church, Groton, 1844 George Stevens, 2M 24 ranks, G. compass; Unitarian Church, Westford, 2M J. H. Willcox, 1872; Billerica Unitarian Church, 2M 14

Dinner hour is free for individual arrangements - several good local restaurants available.

8:30 p.m. Organ recital by E. Power Biggs at Billerica Unitarian Church.

**Tuesday, June 30**

9:30 a.m. Tour by private car: East Derry, N. H., Congregational Church, 2M Wm. B. D. Simmons 1854; Haverhill, Mass., Calvary Baptist Church, 1M Hook 1860; Amesbury, Mass., St. James Roman Catholic Church, Wm. B. D. Simmons 1874; Seabrook, N.H., Congregational Church, 1M Morse 1838; Smithtown, N.H., Methodist Church, 1M John Roberts 1852; Newburyport, Mass., Presbyterian Church, 2M Hook 1864, Unitarian Church, 2M Joseph Alley 1834 (rebuilt by Andover), Episcopal Church, 1M Stevens c. 1860; Byfield, Mass., Methodist Church, 1M; Georgetown, Mass., Sargeant residence, 1M Wm. Crowell, c. 1830, Congregational Church, 2M Joel Butler 1871.

8:30 p.m. Redemer Lutheran Church, Lawrence, Mass., new American tracker organ now being installed. Organ concert by Melville Smith and instrumentalists.

**Wednesday, July 1**

9:30 a.m. Tour by private car: Methuen, St. George's Primitive Methodist Church, St. Andrew's Episcopal Church, First Congregational Church, Forest Street Union (contains four old organs, two now electrified by Methuen Organ Co.); Lawrence, United Presbyterian Church, 2M Hook 1869, Central Methodist, 2M Jesse Woodberry 1890; Andover Historical Society, 1M George Astor; Lawrence, United Congregational Church, 2M E. W. Lane 1902.

3:30 p.m. Opportunity to play and inspect famed Boston Music Hall organ at Methuen Memorial Music Hall; also tracker in nearby St. Monica's Roman Catholic Church.

4:30 p.m. Showing of color slides of organ cases at Music Hall.

6:00 p.m. Picnic on river's edge behind Music Hall.

8:00 p.m. Organ recital in Music Hall.

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**More about the Conference.**

Bob Reich has done an excellent job in setting up the plans for our 1959 Conference. We hope that many will take advantage of this opportunity and attend at least part of the interesting program. Please make reservations early in order to assist the chairman in carrying out plans.

It is assumed that those who desire information concerning hotels, motels, or tourist homes will indicate desired accommodations on the enrollment form. Coming at the beginning of the vacation period it is best to have reservations in early.

Barbara Owen has charge of the exhibits. All who have scrapbooks, pictures, nameplates, magazines, and other memorabilia are requested to contact her at 178 Pine Street, Fall River, Mass. We want all exhibits to be displayed to best advantage, and only by planning ahead can this be done. The Organ Literature Foundation is planning to have a special exhibit of books of historical interest.

Something new! It has been suggested that a number of persons might have duplicate pictures, specs, dedication programs, etc., which they would like to "swap". Therefore we are planning a "swap table" where material to be exchanged can be displayed.

Also new will be the showing of slides of interesting organ cases. Members are invited to contact Miss Owen if they plan to bring any entries in this field.

Treasurer Tom Eader prefers that those attending the Conference DO NOT send money in advance. He will be on hand early prepared to collect conference fees, annual dues, accept contributions, etc., and will remain throughout the conference period.

Some members of O.H.S. are planning to take advantage of the July 4th holiday and spend additional time in New England touring beyond the conference area. Possibly small groups will be organized for this during the early part of the week. Miss Owen will probably be the best person to consult.

I personally hope to meet many of you this year and have a grand time with you in New England. See you there June 29! — K. Simmons.

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# HENRY PILCHER'S SONS' OPUS 744

**by Homer D. Blanchard**

The Methodist Church at St. Marys, Ohio, houses Opus 744 of the late firm of Henry Pilcher's Sons, Louisville, Kentucky. The church was built in the early years of this century in the familiar Akron plan, that is, with an auditorium facing into a corner, like a piece of pie, sloping floor, curved pews, two main aisles but no center aisle. The pulpit platform curves across the northwest corner of the room (the point of the piece of pie) and is backed by a sort of apse, formed by a tower-like structure on that corner of the building. This good-sized niche may have originally provided a setting for some large clergy chairs, or may even have housed the choir. At any rate it was given over to the organ in 1912.

The little Pilcher, which cost $2,300.00 new, was built in the space just described, with the center section of its case and pipe front facing down the central axis of the pie-shaped auditorium. The two flanks of the case return to the sides of the opening at angles to the center section. The center case panel opened to permit access to the organ pump handle.

The attached console is built into the right flank of the case instead of into the center panel, viewed from the auditorium, and this of course means that the axis of the organ mechanism is not that of the auditorium itself. The choir sits on the opposite side of the pulpit platform with its back to the west wall. The organist thus fortunately does not sit behind the choir, as so often happens with a tracker action organ, but is certainly not in a good position to judge the balance of organ and voices.

By 1912 Pilcher had done considerable work with various forms of tubular-pneumatic action. For Opus 744, however, he used tracker for the

manual chests and tubular-pneumatic action for the pedals. Of the forty-five pipes on the case forty-three are speakers, operated by still a different type of tubular action connected with the main chests. The specifications follow:
V-10. R-10. S-11. P-591.

**Pedal:** V-1. R-1. S-2.

16' BOURDON 42w Grouped on 3 chests thus: ♯1-5; ♯6-30; ♯31-42.
8' Bourdon Tubular-pneumatic, blow action to primary valve stem.

**Great:** V-4. R-4. S-4. Unenclosed.

8' OPEN DIAPASON 61m 44 scale, common metal and polished, 23 on case.
8' MELODIA 61w 12 stopped.
8' DULCIANA 61m 56 scale, 12 zinc, 49 spotted metal, 10 on case.
4' OCTAVE 61m 58 scale, common metal planed and polished, 10 on case.

**Swell:**

8' VIOLIN DIAPASON 61m 48 scale, 12 zinc, 49 spotted metal, 6 outside box.
8' STOPPED DIAPASON 61w
8' AEOLINE 61m 62 scale, 12 zinc, 49 spotted metal.
4' FLUTE HARMONIC 61m No. 1 scale, common metal planed and polished.
5' OBOE GAMBA 61m 62 scale, 12 zinc, 49 spotted metal.
Tremolo

**Couplers:** 4 Pedal: Great, Swell (by on-or-offs between manuals)
Great: Swell 8, 4

Fixed Combination Pedals:

Swell Forte - all Swell stops.
Swell Piano - St. Diapason, Aeoline.
Great Piano - Melodia, Dulciana.
Great Forte - all Great stops.

Balanced Swell Pedal, (Blower's) Signal knob. Wind pressure 3 inches.

A glance at the stoplist (which appears above as of May, 1959) will show something of the number of pipes offset from the manual chests, especially in the Great. This system reduced crowding inside the organ, but put some important pipes where they could have their mouths well filled with paint over the years. The front pipe actions were merely valve boxes. The valve stems were pushed upward by exposed pouches tubed directly to the corresponding pipe holes on the main chest, thus using the original slider as a stop action. The low six notes of the Swell Diapason were mounted outside the swell box and were served by the same sort of action. The amount of unsupported lead tubing running around inside the organ was fearful to behold.

The lone Pedal Bourdon was on three tubular-pneumatic chests scattered around the perimeter of the organ space. A clever valve box at the Pedal keys made possible an 8' borrow from this rank. Using a "blow" action, an exposed pouch raised the stem of a primary valve within the chest, which in turn exhausted a hinged pipe pneumatic beneath the pipe. Original pneumatic leather inside the chests was in excellent condition.

The scales are quite generous on this Great, which delivers a fine big sound, quite warm, rich and solid, and not the least hooty or hard. The Swell Diapason and strings are scaled a bit on the small side, but the Oboe Gamba nicely avoids being acid and unpleasant. The Flute Harmonic unfortunately does not develop many harmonics of its own and is quite uninteresting, except for the very large "harmonic holes" bored through both front and back of the pipes, and at a position to result in triple length pipes in the upper octaves.

Scale numbers were mostly inscribed on the pipes, but there were no pipe maker's marks or other identification of craftsmen.

The writer cleaned the organ, repaired damaged pipes, strengthened the many cone-tuned pipes and installed slide tuners. The pitch was raised just slightly to A-440. All of the once-tubular action was rebuilt so as to eliminate all tubing. A magnet now simply pushes the valve stem instead of a pouch. Contact mechanisms were placed on the manual chests to actuate the magnets of the offsets and the sliders continue to provide their stop actions. The old Pedal valve box was removed and a contact system was installed with suitable switches to play the Bourdon at 16' and 8'.

Someone had long ago objected to seeing swell shades and Great organ pipes in the depths of the instrument, so some joker had daubed Swell box, Melodias, Dulcianas, and anything else in the line of vision with black paint. This was removed from the metal pipework, at least, and it now seems rather pleasing to detect a glint of silver now and then between front pipes.

The old pump handle was removed to permit easier access to organ parts. There are no visible springs or weights on the old bellows, but a pencilled note on the bellows top indicates 187 pounds of weight, apparently built in.

The only really unsatisfactory thing about the organ is the tiny beater-type tremulant. It produces a kind of machine-gun effect that is quite startling.

The Pilcher planning and workmanship were quite good throughout. Some wood parts - rack boards, top boards, and Pedal chests - lacked a durable finish that would have protected them and made cleaning easier. Pipe materials and craftsmanship in pipemaking were good, and pipes were in reasonably good condition. The voicing is of the period, but its only real weakness is in the fact that flutes are a little duller than the same types made by Pilcher a decade or two earlier. The Diapason tone was first-rate.

Pilcher must have built several hundred tracker-action organs. Those examined by the writer have been most satisfying and well deserve our earnest attention.

# THE BALTIMORE ORGAN BUILDERS' STORY

**Concluding Comments (Part 4)**

**by Thomas S. Eader**

An understanding of the characteristic features of the Baltimore built organs reveals the various backgrounds of their builders, a background probably more extensive than that of any similar group of builders elsewhere in the country. H. F. Berger and August Pomplitz reflect the German, Norris Hales the English, Henry Niemann the French and Henry Erben the American. Henry Niemann was, of course, the most traveled and experienced in European shops.

The Baltimore built organs then by various makers do not resemble each other as do the organs of the Boston or New York builders due to this varying background. They are distinguishable from northern built organs since their case and console features [illegible]

have been established with certainty, these being Henry Niemann's and August Pomplitz's. The city newspapers may yet reveal some of these facts, but this type of searching requires vast amounts of time. Little is known of the families of the builders.

Almost nothing is known of the workers employed in the factories. There are several suspects as have been mentioned in previous articles, Walter Schad, Jabez Horner and Leon Beaulieu being a few. If the builders sought to work in a secluded atmosphere they certainly were successful, for though histories of the city contain rather complete accounts of numerous small lumber yards, ice houses and livery stables, the organ building accounts are conspicuously absent.

It is regrettable that so few organs built in the city remain or are known to still exist. Most often found are Pomplitz and Niemann organs. There are several Roosevelt and Stein organs left, though some have been rebuilt. Enough organs from these shops do exist to permit a fairly accurate estimate of the style and progression of these builders during their span of production. As far as is known, nothing remains of the following builders: Barnhart, Hales, Judge, James Hall, Tully or Schumacher. Only one organ of the Maryland Church Organ Company is known, none from the Baltimore Church and Concert Organ Company. This scarceness can be accounted for by the fact that Baltimore builders were really not large concerns, having far less output than their northern counterparts.

Little is known of the buildings that these businesses occupied. The Pomplitz factory after 1854 was a four-story building about 50' x 70' with a gabled roof. Only a very indefinite view of the roof and rear wall is known, this from a birdseye view of the city done in 1869. The Roosevelt-Stein building was known to have contained, in the rear on the second floor, an erecting room three stories tall for the purpose of setting up larger organs. No building used by any builder remains today, neither can any old pictures showing them be found. This is especially strange since the great Baltimore fire of 1904, which destroyed the greater part of the center of the city, spared every organ building location.

The only likeness of any builder is the accompanying photograph of Henry Niemann, taken from the **Baltimore Federation of Labor Report for 1900.** So far no papers, letters or the like, have been uncovered in the builders' handwriting or bearing signatures. Only two death dates

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|---|---|---|---|---|
| 1837-1841 | John Barnhart | | | |
| 1837-1843 | Norris G. Hales | | | |
| 1842- ? | Henry Judge | | | |
| 1845-c.1888 | James Hall | ) — | James Hall and Company | |
| 1881-1941 | J. Edward Schad | ) | | |
| 1852-1853 | H. F. Berger | | | |
| c.1849-1863 | Henry Erben | | | |
| c.1852-1877 | August Pomplitz | ) | | |
| 1852-c.1861 | Henry Rodewald | ) | | |
| 1868-1869 | Herman Pomplitz | — | Pomplitz and Rodewald | 1852-1861 |
| c.1875-1887 | Louisa Pomplitz | ) | August Pamplitz | 1861-1875 |
| 1876-1887 | J. W. Otto | ) | Poplitz Church Organ Co. | 1875-1887 |
| 1864-1875 | Bernard Tully | | | |
| 1875-1882 | Leon P. Beaulieu | | | |
| 1872-1899 | Henry Niemann | | | |
| (?) -1908 | Frank Niemann | | | |
| 1883-1899 | George A. Schumacher | | | |
| 1883-1893 | Hilborne and Frank Roosevelt | | Baltimore Church Organ Co. | |
| 1893-c.1912 | Adam Stein | | | |
| 1894-1900 | Charles Tillman | ) — | Maryland Church Organ Co. | |
| 1900-1902 | C. Louis Miller | ) | | |

# THE ST. LOUIS EXPOSITION ORGAN

**by F. R. Webber**

Among the most famous organs of America was that of the Louisiana Purchase Exposition (held at St. Louis, Missouri, 1904). This magnificent organ of five manuals and 138 voices is quite unknown to the present generation, probably because of its brief life of but a few months. It stood in Festival Hall, and its glistening white facade was 70' wide, 30' deep and 50' high. Eighty of the world's most eminent organists presented daily recitals upon it during the summer of 1904.

The Exposition marked the high point of all world's fairs, but it was the only time that an organ formed the architectural focal point of a vast compositions of buildings. Two square miles of space on what was then the western rim of St. Louis were required to accommodate the architectural grandeur which has never been equalled.

Visualize, if such a thing is possible, a series of great lagoons and sparkling cascades of water surrounding by scores of snow-white buildings in the florid, Parisian Boulevard-esque style of those days. Some of these buildings were more than a quarter of a mile long. At the end of the main axis stood Festival Hall, a circular building done in the grand style, surmounted by a dome of utmost exuberance. It stood on a crescent-shaped hill, and before it a series of waterfalls descended into the lagoons. Stairways of monumental scale swept in graceful curves to Festival Hall, and these approaches were adorned with lavish balustrades and a profusion of groups of statuary. Our country's most famous architects had collaborated in making it the most stupendous architectural composition in the world, and to outdo the Columbian Exposition of the previous decade. It was stage carpentry done in the grand style; but of the 19,000,000 visitors of that memorable summer, few paused to consider the fact that all this magnificence was stage carpentry, even to the sparkling cascades before Festival Hall. All was wooden framework, lath and white stucco, even the great gobs of faultless architectural detail.

On a platform within the lofty, circular hall stood Dr. G. A. Audsley's masterpiece. Dr. Audsley, as every reader knows, was a Scottish architect who had lived for a time in London before coming to America. He was a perfectionist in regard to excellent materials and exquisite craftsmanship, and his knowledge of the organ, its tonal appointments and its construction, was so extensive that he could have rewritten the entire ENCYCLOPAEDIA BRITANNICA and devoted every page of it to the organ. The large organ in Festival Hall was the realization of a lifelong dream. It was built according to his design by the Los Angeles Organ Company.

Dr. Audsley had an able staff of associates. One of these was Murray M. Harris, an admirer of Hilborne Roosevelt, and a member of the firm of Fletcher & Harris, who had built the 3-57 for Stanford University, the first Methodist Church,

the B'nai B'rith and other notable organs in Los Angeles and elsewhere. Another assistant was William B. Fleming, who had started as a Boston carpenter, but who had been trained in organ building by Charles S. and William B. Haskell. Thomas Ross, a skilled pipemaker, and F. Bolton, a voicer, are worthy of mention; and by all means John W. Whiteley, who had helped William Thynne design and voice his remarkable imitative string tones, and Edward L. Crome, an experienced organ man, deserve being included.

It is difficult for people of the present generation to know the background of those days. Few of the 13,000,000 people who paid 50 cents to enter the Exposition grounds, and 6,000,000 more who had complimentary tickets, had ever seen anything other than a church organ of two manuals and 12 to 16 stops. A very few concert organs exisited in America, and some of these were of tonal designs that differed but little from that of a church organ, except that they contained more pipes. The world's most famous concert organ of that period, built by a celebrated English firm, followed the beaten path of commonplace tonal appointments and inflexibility. The endless stream of visitors who entered Festival Hall knew little and cared less about Dr. Audsley's revolutionary ideas. To them the enormous organ was just another sight to be included in their rounds, just as they included Hale's Fire Fighters, The Creation, and the Igaroot Village. They gaped at the 160 horseless carriages on exhibit, they smiled in derision at Mr. De Forest's wireless telegraph, they tramped as many of the 45 miles of 25-foot-wide balustraded pavements as their strength permitted, and then, sweltering in the Missouri heat, they sought rest in Festival Hall to hear Alexandre Guilmant, or Clarence Eddy, or S. Archer Gibson, or Clarence Dickenson put the organ through its paces.

Dr. Audsley's views were set forth in a series of articles published in 1887-1888 in THE ENGLISH MECHANIC AND WORLD OF SCIENCE. He thought in terms of tonal families, rather than in terms of individual voices. He described Diapason families of various pitches and tonal texture, Gemshorn families, string families, flute families, chorus reeds, imitative reeds, and orchestral color galore. No rank was allowed to stand alone. A 32' Diapason, or a string, called for a 16', a 10 2/3', an 8', a 5 1/3', a 4', a 3 1/5', a 2 2/3', a 2' and one or more Mixtures. Dr. Audsley's scheme called for neither foundational organs nor organs that are all topwork. His idea of an organ was that of a carefully balanced instrument with a wealth of tonal resources from 64' pitch to the most acute Mixture, and always with an abundance of bottom, middle and top. Then, among other things, he demanded utmost flexibility and multiple expression.

The Festival Hall organ had all of these things. The Swell organ alone was capable of 17,179,869,-183 distinct tonal combinations, and unlimited expressive combinations. The Great organ contained 26 stops, 12 of which were under expression. It included stops of the 32' harmonic series, and separate families of stops of the 16' and 8' harmonic series. Couplers, pistons, and a double-touch system provided additional resources. The Swell organ had 34 stops, enclosed in two swell boxes. In its first division were stops of woodwind character (flutes, piccolo, clarionet, oboe, corno di bassetto, fagotto and contra fagotto) as well as stops of the horn and viol family and several open flutes. The second division of the Swell organ contained 11 imitative string voices at 8 pitches. With its compound expressive resources, it was estimated that if a different combination were drawn every minute, night and day, it would require 32,600 years to exhaust all possible combinations. The Choir organ contained 19 stops of refined accompanimental character, and, like the Great and Swell divisions, it was tonally structural with quiet voices at 4 pitches, plus a 6-rank Dulciana mixture. The Solo organ contained 17 stops including Diapason, flute and string tone, and a battery of 7 Trumpets at 16', 8' and 4' pitch. In addition there was a 4-5-6-rank Mixture. This division was entirely under expression. The Echo organ contained 12 stops of delicate voicing and was entirely expressive. The remarkable Pedal organ included 26 complete ranks of pipes, 4 borrowed ranks, and a 6-rank Mixture.

The organ contained, in addition to its 138 speaking stops, 36 couplers and 46 pistons. There were seven swell shoes. The main organ had five bellows, each 6' x 12' in size, and each with three feeders. The Echo organ had a 4'3" x 12' bellows, with three feeders. The main organ had two 10 h.p. motors and the Echo organ a 1½ h.p. motor. The wind-chests contained 20,000 feet of wood, the bellows and regulators 8,000 feet and the wind trunks 2,000 feet. The framing was of 3" x 12" select California sugar pine, of which 7,000 feet were required, and the wood pipes contained 35,000 feet of the same material. The organ filled 12 of the largest size furniture cars.

To hear the organ, one boarded the Olive Street trolley in downtown St. Louis and rode four miles to Kingshighway. Just beyond Forest Park stood the Exposition, with its 1576 buildings, 15 of which were more than a quarter of a mile long each. The largest were arranged along either side of a spacious lagoon. At the far end, and crowning the entire group, stood the circular Festival Hall with its great white dome. The series of waterfalls before it sparkled in the summer sunlight, then tumbled into the artificial lake which was rectangular and almost a mile long. Ascending one of the two curving stairways which skirted the cascades, one reached the arched doorway of the music hall. Entering it, one saw a great, circular auditorium, at one end of which was the organ. It contained three rectangular flats, each comprising 20 or so displayed pipes. The lower part of the case rose to a height of about 12 feet. Above this were four paneled pilasters, each of which was about five feet wide. Next came an ornate cornice, in the center of which rose a tall, triangular cresting terminating in a lyre, supported by two figures: the muse of sacred music and the muse of concert music. As one sits and admires the beautiful casework, unaware that the organ is not one of normal size, a door the size of a postage stamp opens under the left hand flat, and a man the size of the first joint of one's finger, appears. Here is a lesson in scale-- not musi-

cal scale, nor pipe scale, but architectural scale. Architectural scale is adjusted to the module of a human figure. If a man appears to be of normal height when standing before a building, then the building is of normal scale. If he looks like one's finger, then the scale is monumental. Keeping this in mind, one realizes that the Festival Hall organ is not one of average size. Its largest displayed pipe is not 6 but nearly 18 inches in diameter, and 36 feet in length.

As a schoolboy the writer haunted Festival Hall during the summer of 1904, charmed by the sweet music so soft that only the keenest ears could detect it, and awed by a flood of melody that sounded like a chorus of giants singing.

The Festival Hall organ did not go to the Kansas City convention hall when the Exposition closed, as was originally intended. It lay in storage for a time, and then was shipped to Philadelphia where Mr. John Wanamaker rebuilt it and, together with Mr. Rodman Wanamaker, enlarged it to six manuals, 451 stops, and 30,067 pipes. It is hoped that this famous organ may be allowed to stand (in its present location in the Grand Court of the Wanamaker Department Store in Philadelphia) as a monument to Dr. G. A. Audsley and the tonal qualities he advocated. In a day when most organs contained unrelated stops, nearly all of 8' pitch, this organ taught its valuable lesson of voices at six or seven pitches, plus Mixtures. It taught the lesson of tonal texture and variety of color, at a time when a Dulciana, a Salicional and a Viol all sounded alike. It impressed upon the men of those times the value of expression and multiple expression, to say nothing of the use of the finest of materials and highly skilled craftsmanship. May its mighty pipes never be reduced to the dimensions of lemonade straws.

The original specifications were as follows:

**Great:** (Unexpressive division)
32' Sub Principal
16' Double Open Diapason
16' Contra Gamba
10⅔' Sub Quint
8' Grand Principal
8' Open Diapason Major
8' Open Diapason Minor
8' Open Diapason
8' Grand Flute
8' Doppelflote
8' Gamba (pure tin)
4' Octave Major
4' Gambette

**Choir:** (Swell box 1)
16' Double Dulciana
8' Open Diapason
8' Geigen Principal
8' Salicional (pure tin)
8' Keraulophone
8' Dulciana

(Expressive division - Sw. box 1)
8' Grobgedeckt
8' Harmonic Flute
5⅓' Quint
4' Octave Minor
4' Harmonic Flute
31/5' Tierce
2⅔' Octave Quint
2' Super Octave
IV Grand Cornet 17, 19, ♯20, 22
VII Grand Mixture
16' Double Trumpet
8' Harmonic Trumpet
4' Harmonic Clarion

**Swell:** (First Division - Sw. box 2)
16' Lieblich Gedeckt
8' Horn Diapason
8' Violin Diapason
8' Grossflote
8' Clarabella
8' Doppel Rohrgedeckt
8' Melodia
8' Flute Harmonique
8' Vox Angelica
8' Voix Celestis
8' Quintadena
8' Stopped Diapason
8' Concert Flute
4' Flauto d'amour
4' Salicet (pure tin)
2' Piccolo
VI Dulciana Cornet
16' Contra Saxophone
8' Saxophone
8' Corno Anglese
4' Musette
Carillon (tubular bells)

**Solo:** (Swell box 4)
16' Double Open Diapason
8' Flute a Pavillon
8' Stentorphone
8' Gross Gambe (pure tin)
8' Grossflote
8' Doppel Offenflote
8' Orchestral Flute
4' Harmonic flute
4' Octave
Grand Cornet (4-5-6 rks)
16' Bass Trombone
16' Bass Tuba
8' Ophicleide
8' Orchestral Trumpet
8' Orchestral Clarinet (2 rks)
8' Trombone
4' Haronic Clarion
Drums

**Echo:** (Sw. box 5)
16' Still Gedeckt
8' Echo Diapason
8' Nachthorn
8' Spitzflote
8' Viola d'amour
8' Harmonica
8' Unda Maris
4' Flauto d'amore
4' Gemshorn
V Echo Cornet
8' Echo Trumpet
8' Vox Humana (2 rks)

8' Dolce
5⅓' Gedekt Quint
4' Octave
4' Flute Harmonique
2' Piccolo Harmonique
VI Full Mixture (covered)
16' Contra Fagotto
16' Contra Oboe
8' Fagotto
8' Orchestral Oboe
8' Clarinet
8' Corno di Bassetto
8' Horn
4' Octave Oboe
8' Vox Humana (2 rks)

**Swell:** (Second Division - Sw. box 3)
16' Contra Basso
8' Violoncello (pure tin)
8' Viola (pure tin)
8' Violino (pure tin)
8' Violino Celeste (pure tin)
8' Tiercena (pure tin)
5⅓' Quint Viol (pure tin)
4' Octave Viol (pure tin)
4' Violette (pure tin)
Viol Cornet muted
2⅔', 2', 13/5', 1'
V Corroborating Mixture

**Pedal:**
64' Gravissima (resultant)
32' Double Open Diapason 1
32' Double Open Diapason 2
32' Contra Bourdon
16' Open Diapason
16' Open Diapason
16' Violone
16' Gamba
16' Dulciana (choir)
16' Lieblich Gedeckt (Swell)
16' Contra Flauto
16' Bourdon
16' Quintaten
10⅔' Quint
8' Octave
8' Dolce
8' Violoncello
8' Bass Flute
8' Weitgedeckt
4' Super Octave
4' Offenflote
VI Compensating Mixture
32' Contra Bombarde
16' Bombarde
16' Contra Posaune
16' Contra Fagotto (Swell)

16' Euphonium (free reed)
8' Tromba
8' Fagotto
4' Ciarion

- - - -

Compass of manuals: 61 notes
Compass of pedals: 32 notes
Organ 70' wide, 30' deep, 50' high
36 couplers
46 pistons

| | | |
|---|---|---|
| Great Organ | - | 2,135 pipes |
| Swell Organ | - | 2,867 pipes |
| Choir Organ | - | 1,501 pipes |
| Solo Organ | - | 1,367 pipes |
| Echo Organ | - | 1,037 pipes |
| Pedal Organ | - | 1,152 pipes |
| Total | | 10,059 pipes |

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# NOTES, QUOTES *and* COMMENTS

An article of interest was submitted by Mrs. Morris W. Jessup, 522 North Ash Street, Little Rock, Arkansas, about the restoration of an 1882 Pilcher and Sons organ now in Trinity Episcopal Church, Searcy, Arkansas. It was originally installed in Christ Episcopal Church, Little Rock, and is thought to be the first pipe organ in that state.

The Reverend August Suelflow, Concordia Historical Institute, 801 De Mun Avenue, St. Louis 5, Missouri, is working on the several generations of the Pfeffers. Any information or stop lists of their organs would be welcomed by him.

Recent tracker recitals include: January 5, Trinity Episcopal Church, Detroit, Michigan, by E. Power Biggs (1892 Jardine); January 17, Old Swedes Church, Philadelphia, Pa., by Frederick B. Sponsler (1906 Hook & Hastings); February 1, Sacred Heart Church, Notre Dame, Indiana, by Michael Anthony Loris (1875 Derrick & Felgemaker).

Edgar Boadway's article, "Something About Old Organs", appears in the March issue of YANKEE, illustrated.

Another contribution to the O.H.S. files is a gift from Mrs. Dohring of a catalog printed by Gustave Dohring (former Roosevelt man) in 1906.

Church fires have taken a bad toll of tracker organs in Massachusetts recently. Gone are the 1877 Hook & Hastings in Gardner's Methodist Church, and the 1886 Hook & Hastings in St. Matthew & Redeemer Episcopal Church of South Boston. Barbara Owen acquired the latter's nameplate two days after the conflagration.

The Congregational Church in South Dennis, Massachusetts, is the proud possessor of a 1762 Snetzler. At the present time plans are under discussion to have this organ restored.

Are you coming to the 1959 O.H.S. Conference? We've been racking our brains for a name, and the best we can conjure is "Merrimack Conference", since its locale is the Merrimack Valley in northeastern Massachusetts. But call it what you will, it's going to be the best and greatest yet! Don't miss it.

Vice-president Donald R. M. Paterson, who gave us the fine article on the preservation of organ tone in the October 1958 issue of THE TRACKER, is now discharged from military service -- but right back in again! He's now serving as music instructor at Culver Military Academy, Culver, Indiana, and likes it.

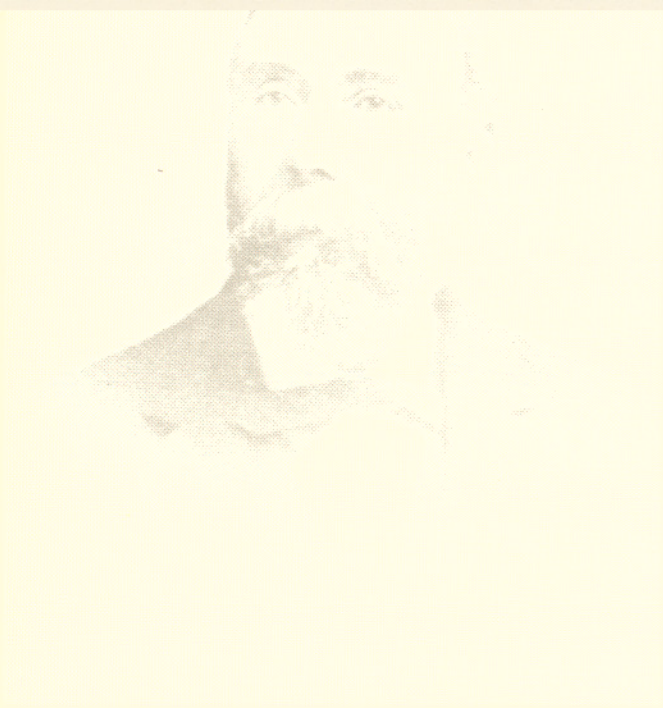
Fans interested in the Tannenberg organs will be happy to hear that the 1804 Tannenberg for Christ Lutheran Church is being restored in the new building of the York County Historical Society. Tom Eader and Ken Simmons visited the museum and found an excellent job being done by Fred Furst of York, Pa. The organ is now playable and the case work will soon be completed. This organ, which is 155 years old, should be able to continue another 155 years. All the original pipes, chests, and most of the case, are there. Tonally it appears equal to any Tannenberg now playable. Truly this is a fine example of restoration, and it is hoped that other historical societies will follow the York County lead and preserve other "noteworthy" organs. Watch for a detailed article about this instrument and its restoration in the near future.

In volume four of THE TRACKER we hope to begin a series of short biographical sketches on the early organ builders of America along with pictures of the men when possible. Those who possess biographical material and/or pictures suitable for use are asked to write the editor, Mr. Kenneth F. Simmons, 20 Devonwood Road, Wayne, Pa. We would like to include one such biography in each issue henceforth.

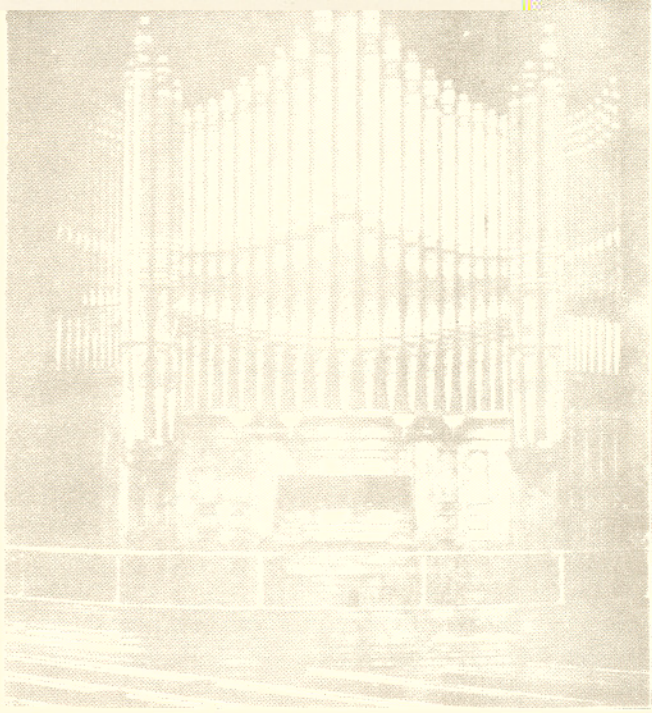
Have you mailed your enrollment for the 1959 O.H.S. Conference? You are doing both yourself and our committee a service by acting promptly.

Eugene M. Nye of Seattle, Washington, has provided us with a splendid article entitled "Old Tracker Organs of the West Coast of the U.S.A. and Canada" which includes the specifications of more than fifty instruments of considerable interest. Watch for the first installment in our next (July) issue.

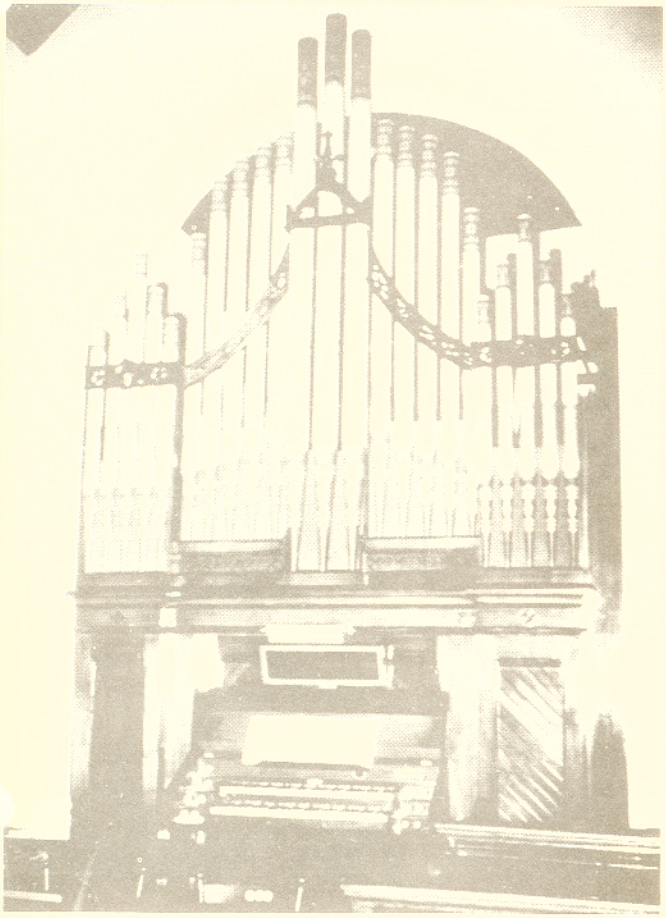
Members are reminded that all material, comments and suggestions regarding THE TRACKER, should be sent to Editor Kenneth F. Simmons, 20 Devonwood Road, Wayne, Pa., all questions regarding O.H.S. and information about organs for sale should be addressed to Barbara J. Owen, 178 Pine Street, Fall River, Mass., all dues, contributions, and other matters of finance should be referred to Thomas S. Eader, 200 A Street, S.W., Glen Burnie 7, Maryland, and all notices of change of address should be sent to Albert F. Robinson, St. Cornelius Chapel, Governors Island, New York 4, N. Y.



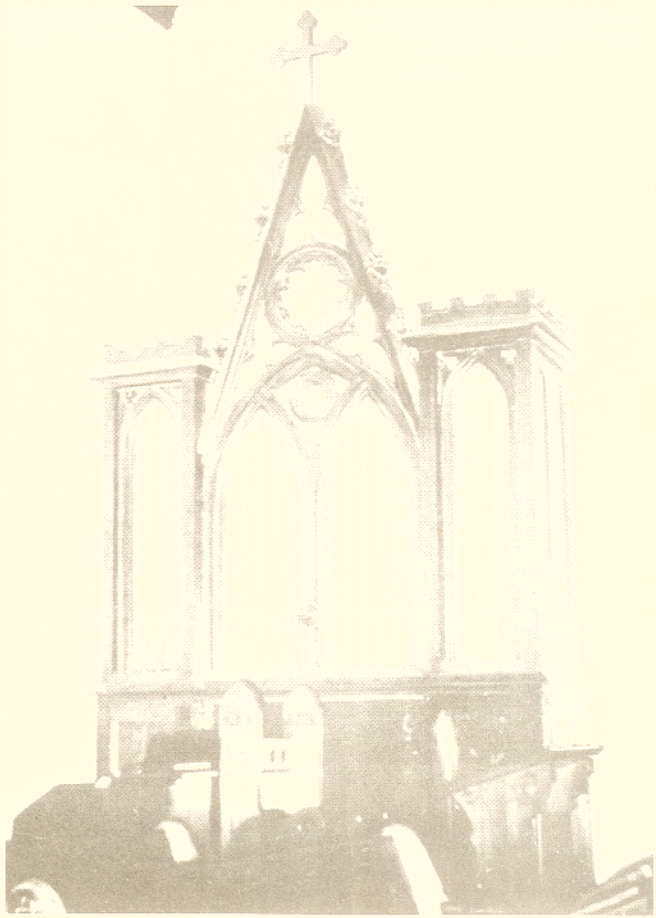
Henry Niemann



Adam Stein, builder of Church Organs, 668 W. German St.



Pomplitz Church Organ Co.
c. 1885
Emmanuel Reformed Episcopal
Baltimore, Md.



August Pomplitz
c. 1870
Episcopal Church
Upper Marboro, Md.