



# THE TRACKER



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## CONFERENCE REPORT: THE BEST EVER!

The Fourth Annual Conference of the Organ Historical Society met in Lowell, Massachusetts, on June 29, 1959. For a period of four (or more) days about forty members and friends of the O.H.S. viewed, played, heard and marveled at some of the finest examples of early American organ building extant. Under the careful guidance of chairman Robert J. Reich, the highly detailed program (which had taken ten months of preparation) was carried out efficiently to the great pleasure of all concerned.

Headquarters were located in the Highland Congregational Church, Lowell, and, as in former conferences, the Monday morning program was given over to a period for registration and get together with interesting and valuable displays of organ memorabilia. The business meeting (reported on elsewhere in this issue) occupied something less than the time allotted, and the luncheon, served by the ladies of the host church, was exceedingly good.

Several major improvements in the conference set-up were noted, one of the finest of which was that upon registering each conferee was supplied with a complete conference program providing specific times and locations for the numerous events arranged; and containing detailed stoplists of every organ to be visited by the O.H.S. during the conference, period. This feature, which permitted the swift preview and discussion of each organ while en route, prevented the time-consuming practice of writing out stop-lists with incomplete information during the visit, and was appreciated by all concerned.

Throughout the morning the organ in the host church was a point of interest. Built by Cole and Woodberry in 1892 from a design by William Goodwin, this instrument has pipes by G. W. Griffith and a most unusual case by Denison. It was rebuilt in 1958 by the Andover Organ Company of Methuen, Mass., and now contains 19 ranks in its two manuals and pedals.

The tour of historical organs throughout the northeastern sector of Massachusetts and neighboring towns in New Hampshire was conducted on Monday by bus and on subsequent days by private cars. It followed very closely the outline given in the April issue of THE TRACKER; thus we shall omit details here and merely mention the unusual and outstanding events.

At St. Paul's Methodist Church, Lowell, the 39 rank, 2M and pedal George S. Hutchings organ was demonstrated by the incumbent organist, a

Mr. Large, who displayed some original inventions of his own and an interesting flare for registration. At St. John's Episcopal Church, Lowell, the Society was honored to have Dr. Melville Smith join the group for the purpose of performing several compositions on each of the organs to be visited that day, thus demonstrating skillful use of the organs by an accomplished organist who was fully acquainted with the instrument at his disposal. Here again with this new feature the O.H.S. made a step forward by providing means of hearing the organs visited to best advantage.

Sponsored jointly by the Merrimack Valley Chapter, A.G.O., and the O.H.S., the Monday evening organ concert by E. Power Biggs at First Parish Unitarian Church, Billerica, attracted a large audience in spite of very warm and humid weather. Mr. Biggs played a superb program in his distinguished and brilliant manner including works by Bach, Vaughan Williams, Pasquinin, Valente, Sweelinck, and, in honor of the Handel Festival commemorating the 200th anniversary of Mr. Handel's death, the second of his Organ Concertos. There was also a charming concerto for organ and harpsichord by Antonio Soler in which Mr. Biggs was joined by Daniel Pinkham.

Tuesday's tour was accomplished by private cars, taking the group into New Hampshire twice during the course of the day. One of the outstanding organs visited was the 1834 Joseph Alley instrument in First Religious Society (Unitarian) of Newburyport, Mass. It was rebuilt in 1889 by George S. Hutchings and in 1956 by the Andover Organ Company, and was described in detail by Robert J. Reich in the October 1957 issue of THE TRACKER.

In Seabrook, N.H., there are three Federated Churches, two of which contain valuable historic tracker organs, But, as each church bears substantially the same bulletin signs the inevitable happened. The whole group arrived at a church which had been completely "renovated" inside, even to the installation of an electronic instrument! President Barbara Owen's only comment was, "It MUST be the wrong church", which, of course, it was.

Tuesday evening the Northeastern Region, A.G.O., and the O.H.S. jointly sponsored another delightful organ concert at Evangelical Lutheran Church of the Redeemer, Lawrence, Mass. This time the new tracker organ built by Andover Organ Company; completed only a few weeks before the conference, was played by Melville Smith.

(See end of this article for specifications.) Dr. Smith was assisted by the following instrumentalists in a beautiful and very well played program: Eric Herz, flute, Judith Davidoff Rosen, viola da gamba and 'cello. The program was drawn principally from the works of 17th century composers including Coelho, Roberday, Muffat, Couperin, Gibbons and d'Aquin.

Wednesday's tour afforded a visit to the Andover Historical Society, several stops in Lawrence, Mass., and finally an enlightening tour of Methuen showing organs with beautiful carved wood cases and tin front pipes, many of them examples of the work of James E. Treat. A particular point of interest is the fact that in two instances (St. George's Primitive Methodist Church, and Memorial Music Hall) the buildings were erected specifically to house the organs.

The climax of the conference occurred on Wednesday afternoon when the group arrived at Methuen Memorial Music Hall and examined the magnificent Boston Music Hall organ. Built by E. F. Walcker & Co., in 1857-1863 with a case by Herter Brothers of New York from a design by Hammatt Billings, this organ was rebuilt by the Aeolian-Skinner Organ Company under G. Donald Harrison's direction. The original console is still to be seen (under glass), and the new console is of the movable type, although classic in design. William King Covell of Newport, R.I., gave a detailed lecture about the instrument, speaking about each stop. Then the organ case was opened and Bob Reich took small groups to tour the interior. All who have heard and played this organ declare it to be one of the finest in the world, and this reporter most heartily concurs.

A new feature of the conference was the showing of color slides of organ cases and other items of interest. Most of those submitted for viewing displayed notable talent along photographic lines on the part of Tom Eader, King Covell and Albert Robinson, the principal contributors.

Wednesday evening's feature was another organ concert sponsored jointly by the Northeastern Region, A.G.O., and the O.H.S. This time George Butler played a fine program of works by Durufle, Sowerby, Dupre, Liszt and Demessieux to the apparent delight of all present, and was called back for two encores.

Thursday's activities had been left in abeyance until conference time, but it developed that several members of O.H.S. requested an opportunity to see and hear the new organ in the Germanic Museum of Harvard University at Cambridge, Mass. Thus, through the good graces of E. Power Biggs, an appointment was made for this purpose on Thursday afternoon to serve as the official close of the 1959 conference. During the morning informal visits to some of the great Boston churches were made, and those members who were still available enjoyed an extempore program by Mr. Biggs at Germanic Museum.

It seems to us that this idea of joint operation with one or more chapters of the A.G.O. is splendid because it afforded ample audiences for the major recitals, and it certainly aided us in obtaining the cooperation of individuals, churches and institutions. Further, it was good public relations and

helped to spread the word about O.H.S. to people who might not otherwise learn of us.

A standing vote of thanks was tendered to Robert Reich at the Monday luncheon for his fine arrangements, but a far more fitting tribute seems appropriate after the wonderful success of this, the fourth O.H.S. conference and the finest so far. We hope that future conferences will follow the "Reich Plan" and that should amply express our appreciation.

\* \* \*

ADDENDA:

Specifications for the new tracker organ at Evangelical Lutheran Church of the Redeemer, Lawrence, Mass., built by Andover Organ Co, Methuen, Mass., 1959:

OBERWERK

8' Hohlflote (stopped wood)	56 pipes
4' Praestant	56 pipes
II Terzian (tenor C)	74 pipes
II - IV Scharf	168 pipes

COUPLERS: B - 0

B - P

O - P

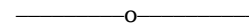
BRUSTWERK

8' Spitzgedackt (stopped metal)	39 pipes
4' Rohrflote (chimneys)	56 pipes
2' Principal	56 pipes

PEDAL

16' Gedacktbass	32 pipes
8' Gedackt	12 pipes
4' Gedackt	12 pipes

The manual key action is tracker; pedal key action is electropneumatic; stop action is electro-pneumatic; bass of Brustwerk Spitzgedackt is borrowed from pedal.



## ANNUAL BUSINESS MEETING

Promptly at 10:30 AM on Monday, June. 29, 1959, President Barbara Owen called the annual meeting of the O.H.S. to order. Minutes of the previous meeting were dispensed with, and the treasurer's report, showing a healthy balance, was accepted. The nominating committee presented the following slate of officers and councilmen: Honorary President - Dr. Albert Schweitzer, President - Barbara J. Owen, Vice President - Donald R. M. Paterson, Secretary - Edgar . A. Boadway, Jr., Treasurer - Thomas S. Eadel', Auditors - Ray Berry and Robert J. Reich, Councilmen - Homer D. Blanchard, Joyce Ellen Mangler, Eugene M. McCracken, F. R. Webber, and the Rev. William E. Soule. There being no further nominations the Secretary was authorized to cast one ballot for the election of this slate.

The committee on the Constitution submitted an outline which, after minor corrections and additions, was formally adopted as the official Constitution and Bylaws of the Organ Historical Society. Copies will be supplied to each member in due course, probably with the January 1960 issue of THE TRACKER.

One of the interesting constitutional points, developed by discussion during the meeting, is provision for two-year terms of office for officers and auditors and five-year terms of office for

*(please turn to page 6)*

# OLD TRACKER ORGANS OF THE WEST COAST

(Part I of a series)

By Eugene M. Nye

It is entirely possible that many Easterners consider the Western part of the United States and Canada as inhabited mostly by the remaining Indian tribes, interspersed with a few cities of little or no importance. The purpose of this treatise is to present as-much factual information as is currently available concerning pipe organs in this area which still, or until recently, contain tracker-action. The author has kept a rather close check on these instruments for the past twenty-five years and does not claim that the data presented herein is infallible, although it has been consistently rechecked in order to provide the reader with as accurate an account as is possible.

Let us begin with the Province of British Columbia in Western Canada. During the settlement of the province the first mention which the writer has been able to find of a church organ occurs in 1856, on Vancouver Island in the city of Victoria. There is much of interest for the organ enthusiast on this island, which is relatively good size and is situated somewhat due west of Vancouver. Victoria, located on the southernmost tip of the island, is now the capital city of the Province with its beautiful Parliament buildings.

Directly at right angles to the government buildings is the huge Empress Hotel, operated by the Canadian National Hotel system. Only a few short blocks from this picturesque entrance to the harbor stand the oldest and newest of pipe organs in Victoria; less than a block and a half from each other.

For the earliest mention of the organs in Christ Church Cathedral, Victoria, I am indebted to a booklet prepared recently by the present organist, Graham Steed, F.R.C.O., the incumbent since 1949. This booklet, costing one dollar, gives in detail some of the musical history of the early church. Another excellent source of information about this famous landmark is contained in an official booklet (priced at 25c) entitled, "Canada's Most Western Cathedral."

The forerunner of Christ Church, Victoria, (which did not become a Cathedral until December 7, 1865) was the Victoria District Church. It was first used for Divine Service on August 31, 1856. Two and a half years elapsed before a barrel organ, built by Bates & Co., of London, was used for the first time. It contained three barrels of ten tunes each, and later a keyboard was fitted so that it could be played either by a musician or turned by someone less experienced in music. This instrument apparently did duty until 1862 when a new organ was purchased by public subscription. This second organ was also built by English organ builders, Bevington & Sons of Soho, London, and shipped around Cape Horn for use in the first Christ Church Cathedral in 1862. In October 1869, the building burned down, but the organ

was saved by two priests, and it was purchased by the proprietor of Seeley's Saloon, who erected it in a room adjoining the bar. Later it was re-erected in an Institute Hall on View Street, and eventually found its way to the second Christ Church Cathedral where it was used for a time until the Walker organ (to be described later) was ready. About 1891 this Bevington organ was obtained by St. Ann's Academy and in 1913 it came back to its original denomination when it was bought by St. Mark's Anglican Church. St. Ann's at this time purchased a tubular-action Casavant 2M organ.

At St. Mark's the old Cathedral organ gave another forty years exemplary service and, when it was replaced in 1953 by an electric organ, it was purchased by a local organ enthusiast, Mr. Dallymore, and has now been erected in his residence in Dundas Street, Esquimalt, a suburb of Victoria.

The specification of this much-traveled instrument of one manual and pedals is as follows:

Open Diapason		Stopped Diapason	
(to bottom F)	8'	(12n bass) CC-B	8'
Claribel		Principal	4'
(to Tenor C)	8'	Flute	4'
Dulciana		Bourdon (13 notes)	16'
(to Tenor C)	8'		

The manual compass is CC-F, 54 notes, and the pedal compass CCC-D, 27 notes. The pedals are automatically coupled to the manual. Designed to speak on low pressure (approximately 2½ inches), the quality of the pipework is still remarkably good after a century, of very varied usage. The action is tracker.

The second Cathedral, built on the site now occupied by the R.C.M.P., was erected in 1872, and in that year Messrs. J. W. Walker & Sons, Ltd., of London, supplied an organ of 17 ranks, all the pipes of which are incorporated in the present instrument. The specification of this organ has been supplied by the original builders and reads thus:

May 1872, No. 972

GREAT ORGAN - Compass CC-G--in alto . . . 56n- . "

Double Diapason TC wood	44 pipes	16'
Open Diapason metal	56 pipes	8'
Horn Diapason metal	56 pipes	8'
Dulciana metal	56 pipes	8'
Stopped Diapason wood	56 pipes	8'
Principal metal	56 pipes	8' [4?]
Flute (metal to TC-wood)	56 pipes	4'
Twelfth metal	56 pipes	2 2/3'
Fifteenth metal	56 pipes	2'
Sesquialtra III metal	168 pipes	
Trumpet metal	56 pipes	8'
SWELL ORGAN - Tenor C to G in alto 44 n		
Open Diapason metal	44 pipes	8'
Stopped Diapason wood	44 pipes	8'
Principal metal	44 pipes	4'

Piccolo (Suabe) wood	44 pipes 2'
Oboe metal	44 pipes 8'
PEDAL ORGAN - Compass CCC-F Tenor	
Bourdon (large scale)	30 pipes 16'
COUPLERS:	
Swell to Great	
Great to Pedal	

The organ. has 2½ octaves of German Pedals CC-F 30n, and 4 composition pedals to Great as follows: (1) acts on Dulciana and Stopped Diapason; (2) acts on Dulciana with Horn Diapason and Flute; (3) Open, Horn Diapason, Dulciana, Stopped Diapason, Principal, Flute and Fifteenth; (4) full Great organ, except Trumpet which draws by hand, but all take it in.

The bellows of ample size and of double action are of finest materials and workmanship, which is the best description for the entire organ. The interior metal pipes from 4' C are made of fine spotted metal. The case is of simple neat stained wood with front speaking pipes ornamentally arranged and decorated, standing about 16' high 10' wide and 10'6" deep. The organ was shipped in "stout packing cases with glued joints and bound together with iron hooping, the delicate parts in tin-lined cases", and the fittings included an organist's bench of hardwood and a pair of "strong brass candle sconces."

It is interesting to note that the total bill ran to 369 pounds, or roughly fifteen hundred dollars. How much of real value was obtained! This organ was in constant use for nearly sixty years. How much wax dripped from the pair of strong brass sconces we shall never know; electric light replaced the candles and a hydraulic engine was later fitted for blowing the organ.

When the present Cathedral was consecrated in September 1929, a very great deal of correspondence took place with English, Canadian and American organ builders. Some fine schemes of organs suitable for the new building: were proposed, but it is abundantly clear that finances were low, and all that could be afforded was to give a local organ builder the job of moving the Walker organ into the new Cathedral, at the same time slightly enlarging it. This was done, though not with any marked degree of speed. After interminable delays and threats of legal action by the Vestry, the organ eventually took shape as a three-manual instrument. of thirty speaking stops. This instrument possessed what was once described as the "ugliest organ case in Christendom." It was electrified with a secondhand console. In 1956 an anonymous donor made a gift of \$20,000 towards a new organ and, in April 1958, a comprehensive rebuilding and enlargement to a 4-manual organ was carried out by the English firm of Hill, Norman & Beard at a cost of \$41,500.00. The finishing was done principally by Mark Fairhead of the firm.

Within two blocks of Victoria's Cathedral stands the Church of Our Lord, Reformed Episcopal. Inside this small, frame, almost un-noticed Church stands what is probably the oldest tracker instrument still functioning on the Western side of our continent. A very informative nameplate on this organ reads, "Built by Thomas Appleton in 1858 in Boston. Rebuilt and Swell added by

S. S. Hamill, East Cambridge, Massachusetts. Altered and Improved by John Bergstrom, San Francisco. Rebuilt by Chandos G. Dix, 1934." Mr. Dix was the local organ builder referred to in the Cathedral organ records, and had worked in England with Henry Willis II as a voicer.

This organ was given to the church by Sir James Douglass, first Governor of the Province. The drawknobs are set in vertical columns on each side of the keydesk. The present organist and director is J. Ingram Smith who may be addressed at 1271 Kings Road, Victoria, B.C. The present specifications are:

GREAT - 58n compass		SWELL - 58n compass	
Open Diapason	8'	Bourdon Bass	16'
Dulciana		Bourdon Treble	16'
(Tenor C)	8'	Open Diapason	
Stopped Diapason		(Tenor C)	8'
Bass	8'	Stopped Diapason	
Stopped Diapason		Bass	8'
Treble	8'	Stopped Diapason	
Flute	4'	Treble	8'
Principal	4'	Viol d'Gamba	8'
Twelfth		Principal	4'
(disconnected)	2½'	Mixture 15-19-22	III
Fifteenth	2'	Bassoon (Bass)	8'
Mixture 15-19-22	III	Hautboy (Treble)	8'
Trumpet	8'	Tremulant	
PEDAL - 27n compass		COUPLERS	
Open Diapason	16'	Pedals to Swell	
		Swell to Great	
		Pedal Coupler (to Great)	

There is a flat pedalboard and, of course, tracker action. When the writer first inspected this fine organ in 1948 the Great Trumpet was, functioning with a very fine tone. However, of late years it has been shut off. Mr. Smith gives frequent recitals at the Sunday evening services, using his choir and this organ.

In the very small town of Duncan, B.C., north of Victoria are two quite famous tracker organs. In St. John's Anglican Church at First and Jubilee Streets is another small single manual and pedal tracker organ built by J. W. Walker & Sons and a brass plate inside the organ states that it was built in 1859. This organ is in almost perfect operating condition except for some noise in the loose action. The stoplist follows:

LEFT SIDE		RIGHT SIDE	
Mixture	III	Principal	4'
Twelfth	2½'	Stopped Diapason	8'
Fifteenth	2'	Dulciana	8'
		Diapason	8'
PEDAL (left side)		D'bl Diapason	16'
Sub Bass	16'	Manuals:	
		55 note compass	
COUPLER:		Pedals:	
Keys to Pedal		27 note flat pedalboard	

There are 21 open display pipes in the case. The organist of St. John's Church is Mrs. S. H. Hoskins, Box 287, Duncan, B.C. According to the story which was obtained from the Rector, this organ was acquired at either Trice, Italy, or Nice, France, by the late Baroness Burdett-Cootes. Under her direction it was sent to Victoria to the old "Iron Church", the original St. John's, of

which we shall learn more later. This church stood where the present Hudson Bay store now stands. When the church was demolished in 1911 the organ went temporarily to St. Barnabas' Parish. Then it was purchased and moved to Duncan in 1913, when St. Barnabas' acquired another 3-manual tracker shortly to be described.

The other tracker organ near Duncan is relatively of late origin. This organ is located in the chapel of the Prince of Wales, Fairbridge Farm School, Cowichan station, near Duncan. The nameplate reads, "Harrison & Harrison, Durham & London." It has 12 full ranks and 26 open display pipes in an oak case. The chapel itself was dedicated April 20, 1940. The organ was installed by Andrew Chapman & Son, the Casavant representatives for the province of British Columbia. The organ was donated by Mrs. W. H. Mitchell of England, and is fully described in the British periodical, "The Organ" No. 51, pp 161, 165. The moving of this organ also was mentioned in No. 70, p. 18. It was originally built for Mr. and Mrs. W. N. Mitchell at Halsway Manor, Somerset, England, formerly a hunting lodge of Cardinal Beaufort, son of John of Gaunt, and guardian of Henry VI. It was built in 1927 and installed in the musician's gallery of the great hall. The stoplist is as follows:

GREAT ORGAN – 61n		
Contra Dulciana tc	49 pipes	16'
Open Diapason	61 pipes	8'
Claribel Flute	61 pipes	8'
Rohr Flute	61 pipes	8'
Octave	61 pipes	4'
Swell to Great		8'
PEDAL ORGAN – 30n (Conc. & Rad.)		
Sub Bass	12 pipes	16'
Flute	30 pipes	8'
Swell to Pedal		
Great to Pedal		
SWELL ORGAN – 61n		
Leiblich Gedeckt	16 pipes	8'
Viola da Gamba	61 pipes	8'
Echo Salicional	61 pipes	8'
Vox Angelica tc	49 pipes	8'
Harmonic Flute	61 pipes	4'
Trumpet	61 pipes	8'
Tremulant		
Swell Expression Pedal		
3 combination toe levers		
Great to Pedal Reversible		
Tracker Action, Drawknobs		

Vancouver Island in British Columbia does have a large Indian Reservation, and the town of Duncan is inhabited by these natives in good numbers. These two organs are about all in the vicinity, except one small tubular Kimball now in the United Church. This was originally built at the turn of the century for the Bijou Theatre, Victoria, moved to First United Church there, and eventually found its way here in 1932 when a new Casavant replaced it.

And now back to Victoria. In St. Barnabas' Anglican Church, Caledonia & Cook streets, is to be found a 3-manual tracker organ of which the definite building date is uncertain. It probably

was 1913 because, as mentioned before, the small organ now in Duncan's Anglican Church was used here for two years, from 1911 to 1913. The name plate on this instrument now at St. Barnabas' reads, "W. D. Enman, Organ Builder, York, England." It is situated in the west gallery with the choir and has drawknobs in two vertical rows on each side of the manuals. There are 25 open display pipes over the fir case and keydesk, with 2 sliding doors of glass in front of the keyboards. The stop-list is as follows:

GREAT ORGAN – 54n		SWELL ORGAN – 54n	
Open Diapason	8'	Leiblich Bourdon	16'
Horn Diapason	8'	Open Diapason	8'
Stopped Diapason	8'	Stopped Diapason	8'
Hohl Flute		Principal	4'
(on Trumpet slide)	8'	Piccolo	2'
Principal	4'	Mixture	II
Flute	4'	Oboe	8'
Twelfth	2½'	(Cornopean?)	8'
Fifteenth	2'		8'
		PEDAL ORGAN – 30n	
CHOIR ORGAN – 54n		Grand Open	
Viol di Gamba	8'	Diapason	16'
Gedacht	8'	Bourdon	16'
Dulciana	8'		
Flute (4'?)	8'	COUPLERS	
Gemshorn	4'	Swell to Great	
Clarinet	4'	Swell to Pedal	
		Great to Pedal	
		Choir to Pedal	
		Great to Choir	

There are 5 combination pedal levers. There is a hitch-down Swell expression pedal, and, for some reason, a balanced Choir expression pedal. Since 1950 the organ has not been giving good service, and the church Vestry has been entertaining numerous ideas for either rebuilding this organ or using the pipework in an entirely new one.

A most outstanding tracker instrument in Victoria now stands in what is called St. Paul's Naval and Garrison Church in the suburb of Esquimalt. This church serves the local Naval base closeby. The organ originally was the second organ (the Duncan Anglican having been the first) for St. John's Church, Victoria, referred to as "The Old Iron Church". It was built in 1890 by the Conacher & Company of England, and the builder's order book still shows the following entry: "January 1st, 1890, received from Henry Saunders, Esq., 39 Johnston Street, Victoria, B.C., an order to build an organ for St. John's Church, Victoria, B.C., for the sum of 567 pounds; to be completed end of March 1891."

St. Paul's Church had been established earlier in 1883, but a reed organ was at first used. As the small congregation grew, the opportunity was presented to them to purchase a pipe organ in 1912 when the St. John's congregation decided to build a new church and buy a new organ. The Conacher was thus moved to its present location in St. Paul's Church and has 27 display pipes over the pine case. The stopjams and console face are of dark mahogany, and the manuals are covered by two sliding glass doors. The pedalboard is flat but radiating. The price paid for this instrument was \$1000.00, and the charge made for moving and re-erecting the organ by Adolph Fosness, a local German builder, was \$1500.00 One of the

most interesting highlights is that eventually the Roosevelts had something to do with erecting this organ in old St. John's Church. At least they had supplied a water engine to provide its wind. To this day may be seen the ornate nickeled water valve with the name, Hilborne L. Roosevelt, inscribed upon it. Because of the late date the water motor might have been secured secondhand, but no research has been able to discover the true fact of it. Since the original nameplate has disappeared, many have tried to believe that Roosevelt built the organ; but this is not true since it appears in no opus list of his, and the Conacher firm still-shows- it in their order books for 1890.

The stop-list goes:

GREAT ORGAN – 56n		SWELL ORGAN – 56n	
Double		Violin Diapason	8'
Open Diapason	16'	Hohl Flute	
Large Open		(stopped)	8'
Diapason	8'	Vox Angelica	8'
Small Open		Voix Celestes	8'
Diapason	8'	Octave	4'
Stopped Diapason	8'	Harmonic Piccolo	2'
Octave	4'	Oboe	8'
Harmonic Flute	4'	Cornopean (fiery)	8'
Octave Quinte	2½'		
Super Octave	2'		
Trumpet	8'		
CHOIR ORGAN – 56n		PEDAL ORGAN – 30n	
Leiblich Gedact	8'	Open Diapason	16'
Dulciana	8'	Bourdon	16'
Clear Flute	4'		
Flagolet	2'	COUPLERS	
Clarionet	8'	Swell to Pedals	
(now on Great)		Great to Pedals	
		Choir to Pedals	
		Swell to Great	
		Swell to Choir	

There are six combination toe levers on the left, and an expression pedal operates from the extreme right. The present organist is T. R. Myers.

Meanwhile St. John's Church purchased, for the sum of \$13,000.00, a large four-manual organ from the Canadian Pipe Organ Company, an outfit controlled by one of several men who left the Casavant factory, a Mr. Madore. This present organ, which has since had a new console and other improvements, is nearly 50 ranks of pipes.

A tracker organ of smaller dimensions is still played regularly in St. Saviour's Anglican Church, Victoria, located at Henry and Catherine Streets, west Victoria. It is a two-manual of ten ranks. The nameplate reads, "Albert F. Pease, Organ Builder, Grayling Road, Stoke, Newington, England." The church was established in 1891. The organ, purchased in England, was built in 1901 and shipped via Cape Horn, at a cost of \$1,500.00 complete. An electric blower was installed in 1931. The pedalboard is straight but concave, and there are 23 open display pipes over the maple case. The oak console is set in the case with sliding hinged covers over the manuals and drawknobs arranged on each side. It is presently played by Mrs. George Petch, and the stop-list reads:

GREAT ORGAN – 56n		SWELL ORGAN – 56n	
Open Diapason	8'	Violin Diapason	8'
Viol d'Amour	8'	Leiblich Gedact	8'
St. Diapason Bass	8'	Flauto Traverso	4'
Clarabella	8'	Piccolo	2'
Principal	4'	Oboe	8'
PEDAL ORGAN - 30n		COUPLERS	
Bourdon	16'	Swell to Pedals	
(stop among Great		Great to Pedals	
Knobs)		Swell to Great	

The smallest tracker organ in Victoria now stands in the residence of Mr. H. Winch, 3290 Wicklow Street. It has one manual of 54 notes and no pedals. There are 18 dummy display pipes over a Spanish mahogany case. The organ comprises five ranks of 270 pipes distributed as follows:

Open Diapason	8'	Twelfth	2½'
Stopped Diapason	8'	Fifteenth	2'
Principal	4'		

There is an expression lever, and also a combination lever on and off. The drawknobs are in Roman lettering and are arranged in a horizontal row over the manual. The only information which comes to light is as follows: it was supposed to have been originally built in England 200 years ago by two amateur organ enthusiasts. It was brought to Canada by a minister about 20 years ago and bought by Mr. Winch 15 years ago. It was assembled and put in playing condition by Chandos G. Dix, the local organ builder who has since passed away.

The rest of Vancouver Island appears to possess organs of pneumatic and electric action. While the Island is nearly 300 miles long, the upper half is sparsely settled with a few resort beaches and logging camps. There are no tracker organs left now at the historic town of Naniamo, half way up the Island and an important port.

And so, in the next installment of this chronicle, we shall move across to the mainland and first take up the few remaining instruments of historical interest in the great city of Vancouver, a flourishing populace of some 500,000.

## ANNUAL BUSINESS MEETING

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councilmen. The president and vice president are elected in the odd-numbered years while the secretary and treasurer are elected in even-numbered years. Thus Miss Owen and Mr. Paterson, will hold office until 1961, and the 1960 election will concern itself with the offices of secretary and treasurer only. The auditors and councilmen are to be chosen by lot for the terms of from one to five years so that a new auditor and a new councilman will be elected each year. The terms for officers are limited to two two-year terms in succession. Another amendment concerns the appointment of an editor and publisher of THE TRACKER, the appointment of which makes these officials automatically members of the National Council.

The committee on aims and objectives reported

(Please turn to page 8)

# HE BUILT A BETTER PIPE ORGAN

By Eugene M. McCracken

John C. B. Standbridge, store clerk, university graduate, chemist, music teacher, organist, composer, and organ builder, was born in Birmingham, England, during December 1800, and died in Philadelphia, December 15, 1871.

Were no more to be written of him, more is already known about him than about many other early American organ builders. The wonder of it is not that J. C. B. Standbridge, with his broad background and exceptionally good education should have become an organ builder, but rather that, in the latter third of his life, without further adieu, he became Philadelphia's leading 19th century organ builder.

At an early age John C. B. came to this country with his parents. John Standbridge, his father, is listed in the Philadelphia directories as early as 1807 when he is described as a merchant residing at 48 South Front Street. Later his business was defined as an importer of chinaware and, according to family history, the cotton-spinning and wholesale drug business.

The son helped his father both in the china and drug business, and it was probably his association in the latter which prompted him to enter the University of Pennsylvania School of Medicine. He graduated with a degree about 1822-23 and continued for a number of years in business with his father, which, according to family records, was thriving.

Later, during the 1830's; this business met with reverses, and the father took up architecture, a profession he had known in England.

John C.B., even as early as the twenties, was turning his attention. more and more to his own growing interest in music, and in 1830 he was listed in the city directory as a professor of music at 299 South 10th Street.

Soon after he became organist at Christ Church where he played the old colonial Feyring organ and was there in 1837 when Henry Erben installed an organ within. the Feyring case.

I presume Mr. Standbridge got around quite a lot during the thirties. He must have played most of the representative makes of organs then in Philadelphia and formed opinions on all of them. According to the records he became convinced he could build a better organ than was then being built.

During the year 1840, with the help of William Farley and a Mr. Jones, he built his first organ, containing four or five ranks of pipes. It was placed in Mr. Furnace's church (Unitarian) at 8th and Locust Streets, and probably replaced or augmented the Corrie organ of 1831. This organ must have been a success, for later, during the 1850's, he built another organ for this church, whose only available description is that it was the "most magnificent in the United States."

A lot is left to conjecture concerning Mr. Standbridge's activities during the forties and early fifties. According to the city directories he was listed as a professor of music only through 1853. But we know that he had been busy building

building and designing organs for several years before that.

Mr. Standbridge was not noted for any spectacular mechanical improvements in the organs he at first built. In looking over what few pictures are available, his organs appear to be quite conventional for their day -- the console; that is, He was not a mechanic by trade, though he probably had talent along these lines. I am led to believe he had in mind tonal improvement when he said that he could build a better organ.

The 1830's and 40's were considered excellent years in American organ building, and one wonders what kind of tonal improvement Mr. Standbridge had in mind. This was the period when the silver-toned organs many of us eschew today had reached their peak of perfection. All of the writeups I have read of Standbridge organs commend them for their sweetness of tone. All of his specifications, so far available, show a complete diapason chorus. But then, so did most of the other organs built at that time.

During the 1850's he added many solo voices to his larger organs, which were considered unusual, for that day. His organ for the Hamonia Sacred Society Hall was Philadelphia's first four-manual organ, and its solo division was one of the first to appear on any American-built pipe organ.

Mr. Standbridge, too, was a pioneer in the development of wood reed voices. Later, Charles and William Haskell incorporated this type of pipe in many of their own and Estey's organs. The Haskells perhaps were more successful financially; but it is felt they never achieved the success in their voicing that has been attributed to J. C. B. Standbridge.

A statement in the family records reads that his organs "were of a most peculiar, but delightful tone. Each stop blended well in any combination for which it might be used." Here, obviously, must have been the secret of Standbridge's better organ.

During the 1850's and sixties the churches in which Standbridge organs were installed were legion. Some of his more prominent works were located at Calvary Presbyterian Church, Church of the Epiphany, Central Presbyterian Church, First Moravian Church (2m 1856), Arch Street Methodist Church (3m 1870), Green Street Reformed Church (2m c1860), Harmonia Sacred Society Concert Hall (4m 1854), Roman Catholic Cathedral of St. Peter and St. Paul (3m 1860), St. Augustine's R.C. Church (4m 1868), St. Peter's Episcopal Church (2m 1856), West Arch Street. Presbyterian Church (3m 1854), Zion Lutheran Church (3m 1870), the Unitarian Church (two, 1840 & c1855), all in Philadelphia, and, in New York, St. Bridget's R.C. Church. His two sons, who succeeded him in the business also built three manual instruments for the then new Temple Rcdeph Shalon in 1870 and the Third Presbyterian Church in 1876.

Few of his organs exist in original condition

today. His cases are still located at Arch Street Methodist, Green Street Reformed, and Zion Lutheran Churches, and much of his pipework remains in rebuilt organs at Green Street Reformed and First Moravian Churches. The organ in Third Presbyterian Church, built by his sons, is the only Standbridge organ known to exist in its original form.

Built in a day when higher wind pressures and more blatant voicing were becoming common, the organ in Third Presbyterian Church still retains the essence of voicing of an even-in-1876 bygone day. Today this organ is in deplorable condition, unfortunately.

J. C. B. Standbridge never received pay for one of the large pipe organs he built. From the family records we note that a church whose magnificent, newly constructed building had left them flat broke could not pay for the organ he had installed. He never pressed them for payment. The church, one of the most prominent in Philadelphia and whose magnificent building is still standing, has replaced their organ twice since Standbridge's time.

I think it would be safe to reflect that the Standbridges, unlike the Hooks, were not master cabinetmakers. Available photographs show some rather bizarre and frequently unsightly cases. The elder Standbridge seems to have had a flair for open upper casework, even as early as 1850. The Standbridge Brother's organ in Third Presbyterian Church will never take a prize for the quality of its casework, for, although seemingly built of durable material, the quality of the work borders more on orange-crate construction.

In 1868 J. C. B. Standbridge rebuilt the three-manual H. F. Berger organ in St. Augustine's R. C. Church. In effect, it was an enlargement of the existing instrument; for he only added a Solo division and a few ranks to the other already existing divisions of the old organ. The installation of this Solo division was a pioneer work for which Standbridge is seldom given credit. It was the first installation in America of electric action on a pipe organ. The action was built by Messrs. Chester Patrick & Son of South Fourth Street, and was battery operated. The late Dr. Ward stated that as a student of Dr. H. G. Thunder he had played this organ many times during the 1870's, and the Solo division was inoperative at that time. Frederic Bartholomay replaced this organ about 1926 with the Hook & Hastings out of the old Globe Theatre. In recalling the Standbridge he stated that the console was so large you had to stand on the pedals to reach the fourth manual. Nothing but Berger's magnificent case was supposed to have survived the replacement, but I have in my possession several pipes from a Mixture in the Standbridge organ which include some pipes believed to have been part of the late 1852 H. S. Berger installation.

One of the last organs to be built under the name of J. C. B. Standbridge (the firm was then J. C. B. Standbridge and Sons) was the 1870 instrument for Arch Street Methodist Church. This church apparently thought so much of the organ and its builder that, on the evening of December 7, 1871, a concert was given in his honor. Several of the leading organists and choirs of the city were in attendance. Judging from the number of

selections on the program, (which included one chorus written by Mr. Standbridge), the concert must have been a long, tiresome affair to all but the staunchest lovers of music.

Eight days later, on December 15, 1871, after a very brief illness, Mr. Standbridge's career came to an end. Some idea of the esteem in which he was held by Philadelphia was the fact that his obituary hit the front page of the PUBLIC LEDGER on December 16th. In part it said: "He was noted for his integrity and character." The funeral was held at his home at 317 South 22nd Street, and he was buried at Mt. Moriah Cemetery.

For a few years after this his two sons, George O., and John C., who had been associated with him since the Civil War, operated the business under the name Standbridge Brothers. In 1871 their 'ad' in the City Directory read: "Manufacturers of all kinds of church organs; also of our new style portable chapel organs." Again in 1875 they advertised: "Manufacturers of pipe organs of all sizes and descriptions; also their celebrated chapel organ - a powerful, sweet-toned, portable pipe organ, delivered anywhere, with directions for setting up - price from \$200.00 to \$600.00."

Could these two brothers have been the originators of the "do-it-yourself" movement, and were their directions for setting up as confusing as those in most of today's do-it-yourself packages?

The Standbridge Brothers went out of business in 1880. It is interesting to note that Hilborne Roosevelt took over the shop once operated by them at 3-15-17 South 22nd Street in that year.

The Standbridges represented the end of an era, not only in Philadelphia, but in Boston, New York and Baltimore. By the 1880's concepts of tonal design had changed completely. American science and engineering was bent on producing the finest operating mechanism the organ world had ever seen. The end result has been something akin to an IBM machine which produces music. It was to be 50 years from the Standbridges' time, before modern organ builders and organists realized that perhaps these old artisans had something really worthwhile after all.

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## ANNUAL BUSINESS MEETING

*(From page 6)*

that its main points had been incorporated into the new Constitution, and it had no further recommendations.

The committee on the investigation of data concerning formal incorporation of the Society reported no further progress, but the motion to take definite steps to incorporate was passed. The National Council is empowered to enquire further into this matter and to act as soon as expedient.

There were many favorable comments about the improved format of THE TRACKER., and there was discussion as to how it might continue to be improved. Editor Ken Simons called for articles from all members, stressing accuracy of information supplied as the keynote of our operation. He also stated that the format cannot be expanded until we have the financial resources to do so, and that means that more members should be enrolled in O.H.S.