



THE TRACKER



Newsletter of the Organ Historical Society

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Number 1

NOTICE TO ALL O. H. S. MEMBERS

New Important Project Launched

In order that the knowledge of the location of extant early American organs be more widely circulated, Vice-president Donald R. M. Paterson and the National Council are initiating a project which will involve the assembling and publication of this information in future issues of **THE TRACKER**. The information will be presented in the form of a list of all early American organs known to exist at the present time, arranged geographically and covering all areas where such organs are extant. Because of the extensive nature of this project, and for the sake of completeness and efficiency, all members of the Organ Historical Society and readers of **THE TRACKER** are kindly requested to cooperate in the following ways:

Each individual is asked to compile a list of all American organs built prior to about 1900 which he knows to exist at the present time. Each list should be arranged geographically by cities and towns, and should include as much of the following information as possible: building housing the organ, builder of the organ, date, opus number, size (including the number of manuals and number of stops, without including couplers, tremolos, or bellows), and type of action.

The make of the organ should be exactly as given on the nameplate, if the latter can be found. If no date is given, individuals are asked to estimate it. The preponderant type of action will be tracker, naturally. The list, however, will not be confined to organs with tracker action only. In cases of organs containing a different type of action, each person is urged to indicate as completely as possible on his list whether such an organ contains tracker-pneumatic (Barker-lever), tubular-pneumatic, electro-pneumatic "pull-down" (to operate the pallets of slider chests), or electro-pneumatic (without slider chests) action. In some

cases, the key action may be tracker but the coupler action may be tracker-pneumatic.

All persons are urged to spare no details in their descriptions of the organs on the lists, so far as their knowledge enables them to describe these details. If an organ has been tonally or mechanically changed from the original, it is requested that these facts be indicated, if known, including the method and type of change. The following examples may serve as illustrations: (a) tracker of 1865 electrified with "pull-down" action, slider chests retained, some tonal change, 1954; (b) blower and generator disconnected, organ unplayable at present; (c) tracker of 1853, restored in 1959, tracker action retained, no tonal changes. Badly damaged and dismantled organs should also be included in the list, and appropriately indicated. Early organ cases which do not contain old organs within them should be reported, and will be listed separately.

Each person is requested to use his own judgment regarding the significance of an early organ rebuilt in the 20th century. When it appears to be clearly a complete alteration of the original, tonally and mechanically, even though it may contain a large proportion of the old pipes, its interest to the Society is obviously negligible.

Mr. Paterson and the Council would like to emphasize that the purpose of this project is the spreading of knowledge for the benefit of the Organ Historical Society as a whole, and they urge that all individuals cooperate with as much completeness and accuracy as possible.

All lists and information should be sent as soon as possible to Donald R. M. Paterson, Department of Music, Stephens College, Columbia, Missouri. This material will be compiled and published subsequently in **THE TRACKER**.

THE GOODRICHES and THOMAS APPLETON

Founders of the Boston Organ Industry

By BARBARA J. OWEN

While the contributions of Thomas Johnston, Josiah Leavitt and other 18th century organ builders of the Boston area cannot be discredited, it is generally agreed that the actual trade of organ-building in Boston began with the Goodriches (William and Ebenezer) and Thomas Appleton. While their predecessors pursued organ-building only on a part-time basis due to the very restricted church demand, William and Ebenezer Goodrich and Thomas Appleton came upon the scene just as objections were beginning to relax regarding the use of instrumental music in churches, and found a large enough market to warrant the full-time application of their talents.

The story of all three of these men is a story of the development of great native ability, coupled with a now almost legendary Yankee ingenuity and mechanical skill. William Goodridge (later known as William Marcellus Goodrich) was born on July 21, 1777, in Templeton, Mass., the second child of Ebenezer and Beulah Childs Goodridge. Ebenezer was a farmer and shoemaker, and the house in which William was born is still standing. The family, while heretofore undistinguished, was one of the oldest in New England, counting as its ancestors William and Margaret Goodridge, who came to America from England with the Saltonstall colony in 1630 and settled in Watertown.

Ebenezer Goodridge (later known as Eben Goodrich) was born on November 2, 1782, the fourth of the nine children to be born in the roomy Templeton farmhouse. He was the second child of the family to distinguish himself, but not the last. Of the others, Elizabeth, the first child, died in infancy; Lucy, the third, was musically inclined; David, born in 1785, became a successful doctor in Lancaster; Sarah, born in 1788, became a pupil of Gilbert Stuart and a successful and talented miniature painter; Beulah, born two years later, was to become the wife of her brothers' partner, Thomas Appleton, and two younger sisters, Mary and Eliza, married prominent Templeton citizens. Of Ebenezer, Sarah, and Beulah, we shall learn more later.

While young William had little formal schooling, and was not bred to any trade, he even as a boy learned the skillful use of tools, and became proficient in joinery. From an older man, Eli Bruce, who was obviously a kindred spirit, he learned how to repair watches and other mechanisms, and was soon in much local demand for fixing things. At this time, he was barely in his teens. Possibly it is from Bruce that William first became interested in the organ, for there was at that time no organ in or near Templeton. Bruce had been hired by Leavitt to help build a small organ, and on finishing it, attempted to make one like it him-

self. William often visited and helped him while he was at work on it.

At about this time, music entered William Goodrich's life, probably through the then-popular agency of the singing-school, with its itinerant singing-master and wood-covered oblong-books containing the charming fugal-tunes of Billings, Read, Holden and others. Later, he became a singing-master himself for a short period, and on one occasion taught a school for martial music. It is also known that he played the violin.

While still in his teens, he acquired a book entitled "An Essay on Tune", which introduced him to some of the scientific aspects of music, and for a time he became thoroughly absorbed in this facet, using his violin to experiment on the book's theories. This was not the last technical book to become part of his library, for he was an avid reader. Later, while actively engaged in the organ-building business, he acquired a copy of Dom Bedos' "Art de Facteur des Orgues" - possibly the only one on this side of the Atlantic at the time, and perhaps for many years to come.

Outside his brief contact with Eli Bruce's small instrument, his first real introduction to practical organ building occurred in 1798 when he spent a few months in Winchester, N. H., helping Henry Pratt make a small organ with wooden pipes. Pratt instructed his young helper in the art of voicing.

William's first visit to Boston was made in 1799. There he met Captain Joshua Witherle through their common interest in organs, since the Captain had a large chamber organ in his home, made by an amateur named Jenneys. About 1803 he returned to Boston and took up temporary residence with Witherle for the purpose of helping him make some additions to the organ. This proved to be an almost Horatio Alger-like stroke of luck for William, for the Captain was a pewterer by trade, and taught him to cast and solder the soft metal. It should be understood that in New England, until this time, the art of making pipe metal was unknown. Most of the organs built by Leavitt, Pratt and their contemporaries contained mainly wooden pipes, and what metal pipes there were (usually only in the Twelfth and Fifteenth) were made from the sheet lead which came from England as the lining in tea chests.

From about 1800 to 1804 William Goodrich was busy at a great variety of things. During this time he not only occasionally helped Captain Witherle, but also found time to work with Benjamin Dearborn in perfecting a new gold balance for banks, to tune an organ for John Mycall of Newburyport and a piano for Mr. Mallet, organist of Boston's only Catholic church, to help a Mr. Baldwin of Groton build a fire-engine and to spend a few



WILLIAM GOODRICH, ABOUT 1820

months teaching a singing-school in his home town of Templeton.

It is May, 1804, when we are able to catch up with the versatile William again. At this time he, along with his brother Ebenezer, recently arrived from Templeton, went to work for Benjamin Crehore of Milton, well-known maker of pianos and stringed instruments. Seven months later William left Crehore and for the first time went into business for himself with his brother in a small shop on Cambridge Street, near Chamber Street. Their first instrument was a small parlor organ of the type that Ebenezer was later to specialize in, and their second was then known by the paradoxical name of "organized pianoforte" - really a piano with a set of organ pipes, now rare or non-existent.

Again, Williams' unusual luck held with him, procuring for him his first large contract. It was for an organ for the new Catholic church, and was obtained through his friend Mallet, for whom he had tuned a piano previously. The organ was begun in 1805 and finished in 1806. It served until Goodrich replaced it with a larger one in 1822. It must have been a good one, for it later served in churches in Malden and Somersworth, N. H., before disappearing. In 1806 he contracted to build an organ, finished in 1807, for the Unitarian Church in Cambridgeport, but the church wanted the organ divided - perhaps the first instance of such treatment in America - and, possibly because he was not yet up to the intricate mechanical work and tonal balancing required of such an installation, he was never happy with this instrument, and, when he replaced it in 1828, purposely destroyed it.

It was in 1806, just at the beginning of his career, that Goodrich met Thomas Appleton, a young cabinetmaker who had been unable to set up in business for himself because of illness. In 1807 he went to work for Goodrich, working and learning the trade until 1811 when he went into business for himself. Relations between both Goodriches and Appleton were always friendly,

and to cement the relationship still further, Appleton was married to Beulah Goodrich whom he had met while she was on a visit to her brothers. This occurred probably in the year 1811. Later Sarah, and at another time Lucy together with the widowed Eliza, all lived with the Appletons, and this close family relationship still exists between the present descendants of the two families.

William moved to a shop on Somerset Place in 1810, and a year later toured the country exhibiting an instrument called the Pan Harmonicon, an invention of Maelzel, who is now so much better known for his Metronome (and the clever round that Mozart wrote about him.) On his return in 1812 he and Appleton entered the firm of Babcock and Hayts, which became known for a short time as Babcock, Hayts and Appleton. The next year Goodrich opened his own shop again, this time on Pond Street, while Appleton remained with the other firm, by this time renamed Babcock, Appleton and Babcock. At this same time Ebenezer also went into business for himself in a shop on Water Street.

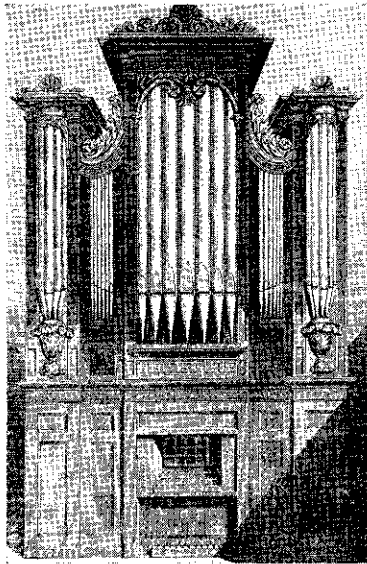
In 1815 William Goodrich again entered into the firm with Appleton and the Babcocks, which failed less than a year later. The concern was transferred to the ownership of a shipper named Mackay, and Goodrich became a full partner until the breakup of the firm in 1820. While working for Mackay he built a large number of organs for southern states, doubtless due to Mackay's business influence. About this time he also married Hannah Heald of Boston.

By 1821 Goodrich was located in a new shop on Harlem Place, working on one of his most famous organs, that which he placed behind the Johnston case of 1759 in Old North Church. In this same year he contracted to build a large three-manual organ for St. Paul's Church (now the Cathedral) which, due to delay on the part of the church, was not begun until 1826 and not finished until 1827.

Several versions of the stolist of the St. Paul's



EBENEZER GOODRICH IN 1823



CENTER CHURCH, HARTFORD, CONN.
APPLETON 1835

organ exist. Following is the earliest of these, taken down in 1833 or 1834:

GREAT		SWELL	
1st Open Diapason	8'	Open Diapason	8'
2nd Open Diapason	8'	Stopt Diapason	8'
Stopt Diapason	8'	Principal	4'
First Principal	4'	Cornet	III
2nd Principal	4'	Trumpet	8'
Twelfth	2 2/3'	Hautboy	8'
Fifteenth	2'		
Tierce	1 3/5'	CHOIR	
Cornet	V	Open Diapason	8'
Sesquialter	III	Stopt Diapason	8'
1st Trumpet	8'	Dulciana	8'
2nd Trumpet	8'	Principal	4'
		Flute	4'
		Fifteenth	2'
		Twelfth	2 2/3'
PEDAL			
Double Diapason Bass	16'		
Sw-Gt, Sw-Ped, Ch-Ped,			
Gt-Ped			

Another version, printed in 1856, two years after the organ was replaced by Hook, gives the Swell a Dulciana in place of the Hautboy, calls the Great 1st Trumpet a Bombard, eliminated the 2nd Principal, and makes the mistake of listing the Pedal 16' Diapason with the Great stops, saying there is no pedal stop. The earlier list plainly states that the organ had an open wood pedal stop of 17 notes, CCC to B. No other compasses are given.

William Goodrich moved to a large new building on Lechmere Point in East Cambridge in 1828, and the first organ which he built there was a large one for Park Street Church. It must have been fully as complicated as his Cambridgeport organ to construct, for it had a passageway through the middle of it leading to a door to the vestry. One can only pity the poor organist, though, for the console was located on one side of this passageway. In 1830 he built a small two-manual organ for the church which he and his family attended, the Unitarian Church of East Cambridge.

By this time he had built organs for many of the major churches in the area, and was in the

midst of working on one for the Winthrop Church in Charlestown at the time of his death. On that day, Sunday, September 15, 1833, he had been called out early in the morning to attend to some minor trouble in an organ which he had just finished for the Unitarian Church in Charlestown, not returning until dinner time. In the midst of the meal he suffered a stroke, his first, to anyone's knowledge. It was obviously quite serious, as his whole left side became immediately paralyzed, though he did not seem at first to be aware of it, saying that he felt as though he had been struck on the head. A doctor was summoned immediately, but the nature of "cerebral accidents" was little understood in those days, and despite all the measures the doctor could command, the hemorrhage spread rapidly, and within four or five hours of the attack, William Goodrich was dead.

His old friend, Appleton, at once stepped in and personally took care of the voicing and finishing of his last organ. Goodrich also had several parlor organs in process of being built, and these were finished and sold by George Stevens and a man named Gayetty, former workmen of Goodrich's who succeeded him, Stevens carrying on the business for over a half a century more. During his lifetime, Goodrich is known to have built at least fifty organs, plus probably a few minor chamber organs and "organized pianofortes" of which no record remains. Of the known organs fully half were built for Boston and Cambridge alone.

Let us now retrace our steps and follow the other two principals of the story. Eben Goodrich did not have as colorful a history as his brother, but he played an important part, nonetheless, and eventually built close to 100 more organs than William. As previously mentioned, his output was restricted largely to parlor organs, though he also built some small church organs, none of them exceeding two-manuals in size. The handsome case of one of these still exists in a church on Martha's Vineyard Island. A great many of his parlor organs contained only one or two ranks, and a surprising number of these are still in existence. It



BEULAH GOODRICH APPLETON IN 1878

almost seems that their very small size has preserved them, while the larger works of his more famous brother are all gone (to the best of our present knowledge), save for the empty case of his Handel & Haydn Society instrument.

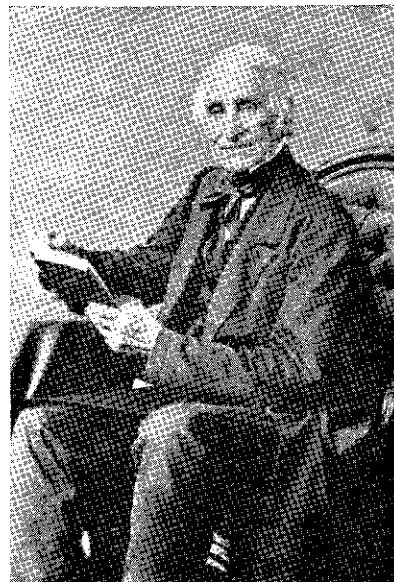
Ebenezer, until about 1822, also made pianos, something he probably learned from his connections with Benjamin Crehore and other instrument-makers. He also taught music, and married one of his pupils, Lydia Ann Bailey, in 1823. She was 19 and he was 41. He moved his place of business often, going from Water to Newbury Street in 1821, to Market Street in 1822, to Federal in 1826, and thence to Howard, on the corner of the Commons, from 1827 to 1829, and on the corner of Tremont from 1830 to 1834. In 1835 he moved to Washington Street, and in 1838 to Cambridge Street where he remained until his death on May 13, 1841.

Thomas Appleton, the third and last character of interest in this account, was born in a house on Prince Street, Boston, December 26, 1785. His father was a housebuilder and contractor, and died when young Thomas was but 13. His mother, to support the family, established a quality boarding house in the old Governor Bowdoin mansion on Beacon Street which counted as its regular and occasion guests many notables, including governors, judges, and members of the legislature. Daniel Webster and his family lived there a number of years after moving from Portsmouth. While a boy, Thomas often visited relatives in Haverhill, including his grandfather and his cousin Daniel, later to become famous as founder of the publishing house now known as Appleton-Century.

While in his teens, Thomas was apprenticed to Elisha Larned, a cabinetmaker. Unlike Goodrich, he seems to have displayed no interest in music or in organs until his chance meeting with Goodrich on the occasion of selling him a turning-lathe his mother had imported. From that time on he was engaged in some facet or other of the musical instrument trade. While connected with the Babcock and Mackay enterprises at Franklin Musical Warehouse on Milk Street (so named because it stood on the site of Benjamin Franklin's birthplace), he is listed in the directories simply as a "musical instrument maker", but in 1820 he set up in business for himself as a full-fledged organ builder.

While his cabinetmaking skill was well developed, as attested to by the cases and mechanisms of his few surviving instruments, it took longer for him to assimilate the musical aspect of his work, and his first organs were voiced by others, the first three by Eben Goodrich, and the fourth by William. In 1824 he hired an English voicer named Henry Corrie (see *THE TRACKER* January, 1959) who had recently come from Elliot of London to install the South Church organ, and had decided to stay. Corrie remained with Appleton until 1828 when he left to found a large business and family in Philadelphia. From this time on Appleton did all his own voicing.

In 1821 he moved his shop to Hawley Street and it is interesting to note that while his household moved frequently, his wife's sister Sarah, the miniature painter, had her studio in the Appletons'



THOMAS APPLETON, ABOUT 1865

house from this date to 1829. The two handsome and youthful portraits of William and Eben which accompany this article are her work. She painted similar minatures of Thomas and Beulah Appleton as her wedding gift to them, but these cannot be located at present by any of their descendants.

Appleton moved to Washington Street in 1826, and in 1830 to the upper floor of Parkman Market on Cambridge Street where, in 1831, he built one of his major organs, one which he later considered his finest, for Bowdoin Street Church. Lowell Mason was organist of the church at that time, and it was doubtless a center of musical activity in its day. The old building, having undergone several transformations and three or four subsequent organs, still stands, now the Episcopal Church of St. John the Evangelist, and is the home of a very different kind of musical activity - Everett Titcomb's famous Schola Cantorum.

The stolist of this organ was the prototype of several subsequent Appleton organs, and the case, adapted from the 1822 Elliot case in Old South Church, typical of nearly all the cases Appleton built in the late 20's and early 30's, was a beautiful example of cabinetwork. A few years after its completion, Appleton himself noted the stolist thus:

GREAT		SWELL	
1st Open Diapason	8'	Open Diapason	8'
2nd Open Diapason	8'	Stopt Diapason	8'
1st Stopt Diapason	8'	Dulciana	8'
2nd Stopt Diapason		Principal	4'
Treble	8'	Cornet	III
Principal	4'	Hautboy	8'
Twelfth	2 2/3'	Cremona	8'
Fifteenth	2'		
Tierce	1 3/5'	CHOIR	
Sesquialter	III	Open Diapason	8'
Trumpet	8'	Stopt Diapason	8'
Clarion	4'	Dulciana	8'
		Principal	4'
		Flute	4'
		Cremona	8'
PEDAL (17n, GGG-CC)			
Double Diapason	16'		
Sub-Bass	8'		

Both the Handel & Haydn Society organ (1832) and the Center Church, Hartford, organ (1835)

were basically the same but slightly larger. Both had two additional mixtures in the Great, a Cornet V and a Mixture III, but the Handel & Haydn organ had one less Stopt Diapason. Neither this nor the Hartford organ had an 8' pedal stop, and the pedal compass of the former began at C rather than G. The Swell and Choir of these two were identical to those in the Bowdoin Street organ, save that both also had Swell tremulants. No stoplist of the Boston Academy of Music organ, built also in 1835, has been found, nor has one been found for the Trinity Church, Boston, organ, built about the same time. Both of these latter instruments are supposed to have been nearly identical to the Hartford organ in resources. The Appleton case in Hartford still stands, housing the present organ.

With these organs it seemed that Appleton's reputation was made, and, as is seen, on Goodrich's death the bulk of the larger organ trade went not to Goodrich's successor, Stevens, but rather to Appleton. He too has paid to posterity the price of being too popular in his day, for, like Goodrich, most of his organs were built for large city churches and halls, and have been replaced by newer ones, while Stevens' smaller organs, many of them in country churches, still exist in abundance. At this writing, only two Appleton organs, both small, are known to exist in original or near-original condition.

Besides the organs mentioned, Appleton built a large organ for Park Street Church in 1838, succeeding Goodrich's smaller one. Another of his few major non-Boston installations was made in 1846 for the Church of the Pilgrims, Brooklyn, New York, said to contain 43 stops.

From 1848 to 1851 a young Rhode Islander named Samuel Russel Warren, who had been learning the trade from Appleton, became his partner. Warren moved on to Canada to found a

major organ company there, and to become the father of one of America's first leading organ recitalists, Samuel Prowse Warren. In the year that Warren left, Appleton gave up his Parkman Market shop and moved to a factory which his son, Edward, had built for him in Reading, Mass. He became one of Reading's leading citizens, but from the 1850's on the heavy trade of Boston began going to two other former Goodrich apprentices, Elias and George Hook, and little is heard from Appleton from then on. One of his last large organs was built about 1852 for the Shawmut Congregational Church. His reputation had spread far, though, and in 1858 he was asked to build an organ for the Anglican Church in Victoria, B. C. (see *THE TRACKER*, July 1959).

His last organ was built in 1869 for a Boston church. Thereafter he lived in a state of retirement with his family, known to Reading children, who often saw his lean form walking the streets, hands clasped behind back, as "Grandpa Appleton." In 1871 he supervised the setting up of an organ by another builder in the Unitarian Church, Reading, his last venture in the organ field. In 1872, because of his strong Union sympathies during the Civil War, he wanted badly to attend Patrick Gilmore's famous "Peace Jubilee" in Boston, but his family felt he was too feeble to travel. A short time later, on July 11th, he quietly passed away at the age of 86.

No complete list of Appleton's work has been found. Information on sixty of his organs has been collected. He may have built twice that number, but his output, even at the height of his career, was never very large. Appleton and the two Goodriches were "one man" builders, for by the 1850's the Hooks, and shortly afterwards others, had established the factory-type of operation which has characterized American organ building ever since.

NOTES, QUOTES and COMMENTS

O. H. S. members who visited Europe during the summer include Fred Mitchell, Alan Laufman, Charles Fisk (with the Howes organ tour), Dorothy Ballinger (with the Oberlin music tour), and Annie Lakos (who spent part of her time studying with Heiller and Tagliavini in Haarlem).

RECITALS WORTHY OF NOTE:

By **Allan Van Zoeren**, March 19 - Congregational Church, St. Alban's, Vermont, 1893 Hook & Hastings, tonally revised and mechanically restored by Hale and Alexander.

By **Ann Lakos**, May 24 - Congregational Church, Norton, Mass., 1851 Simmons rebuilt by Holbrook in 1883, restored by Henri Lahaise.

By **Edgar Boadway**, June 21 - Community Church, Dublin, N. H., 1853 Hook, restored by Hale & Alexander.

By **Helen R. Henshaw**, June 23 - Community Church, Stowe, Vermont, 1864 Simmons restored and slightly altered tonally by Hill, Norman and Beard.

Thomas Eader has been honored by being appointed a Research Fellow of the Moravian Music Foundation of Winston-Salem, N. C. One of the benefits of this appointment is free access to all Moravian records, which should help materially in Tom's research on Tannenberg and other Moravian organ builders. A copy of the end result of Tom's studies* will go into the permanent files of the Foundation.

Have you paid your dues to O.H.S. for the 1959-60 season? If not, please send a check or money order for three dollars (or more, if you'd like to be a contributing member) to Thomas S. Eader, Treasurer, 200 A Street, S.W., Glen Burnie 7, Maryland.

A council meeting was held Monday, August 31, at Westville Congregational Church, New Haven, Conn., after which four of the members made a visit to the Methodist Church of Naugatuck, Conn., where an Odell, c1870, was recently restored by its

OLD TRACKER ORGANS OF THE WEST

Part II of the Series by Eugene M. Nye

Across the broad expanse of Canada one still finds a few quite good tracker organs furnished by the English firm of Jardine. In Vancouver there is a rebuilt Jardine, no longer tracker, but in the original case. The nameplate, mounted over the opening for the original keydesk, reads, "Built by Jardine & Son, 1915, Manchester, England." The original specification was:

GREAT ORGAN - 61n		SWELL ORGAN - 61n	
Open Diapason	16'	Bourdon	16'
1st Open Diapason	8'	Diapason	8'
2nd Open Diapason	8'	Viola	8'
Dulciana	8'	Vox Celeste	8'
Stopped Diapason	8'	Clarabella	8'
Principal	4'	Lieblich Flute	4'
Fifteenth	2'	Oboe	8'
		Cornopean	8'
		Vox Humana	8'
PEDAL ORGAN - 30n		Swell Tremolo	
Open Diapason	16'		
Bourdon	16'		
Lieblich Gedeckt	16'		
Quint Bass	10 2/3'		

This organ was built for St. Mark's Anglican Church, and still stands in the West choir stalls. After its installation with tracker action, pneumatic levers were fitted, and finally it was electrified with pull-down actions. It now has a Choir organ and Echo division plus a German console installed by Adolph Fosness, and is thus considerably changed from the original. Although the Great chorus is of good tone, much of the pipe-work has been mutilated and it could not be considered a mint example of Jardine's work. The present organist is Norman Newman.

In the older part of Vancouver stands the large, white frame First United Church. This houses an organ, originally built with tracker action by the Karn Company of Woodstock, Ontario. It remained a tracker until 1950 when electric pull-

down actions were supplied by Casavant Freres with a new console. The tone, while only fair, results from the following stoplist:

GREAT ORGAN		SWELL ORGAN	
Open Diapason	8'	Violin Diapason	8'
Melodia	8'	Geigen Principal	8'
Dulciana	8'	Stopped Diapason	8'
Principal	4'	Aeoline	8'
Fifteenth	2'	Gamba	8'
Clarinet	8'	Flute (wood)	4'
		Vox Humana	8'
PEDAL ORGAN (flat)		(Usual 8' couplers plus Sw to Gt 4')	
Bourdon	16'		

There was never any date given on this organ. The church building is not in good condition and might be approximated as having been built in the 1880s. The organ is now known as Opus 1996 on the Casavant list. The Clarinet has been one of the best stops, and, up until the time of the rebuilding in 1950, was completely covered with a cardboard container. Needless to say, it is a bright chorus reed now.

In the Marpole district of Vancouver there was installed at the Marpole United Church a very fine small tracker organ, built by R. Spurdens Rutt of Leyton, England. The date is missing, but it has been blown for years by a 1/2hp. forge blower. The present stoplist is:

GREAT ORGAN - 58n		SWELL ORGAN - 58n	
Open Diapason	8'	Lieblich Gedacht	8'
Dulciana	8'	Viol d'Orchestra	8'
Principal Flute	4'	Viole Celeste tc	8'
Swell to Great		Flute	4'
		Oboe (f)	8'
PEDAL ORGAN - 30n		Tremulant	
Bourdon	16'		
Great to Pedal	8'		
Great to Pedal	4'		

The organ originally had drawknobs in verti-

builders. The council appointed the 1960 convention committee with Eugene McCracken as chairman, discussed business pertaining to the improvement of THE TRACKER, the investigation of second-class mailing privileges, and the incorporation of the Society.

Bob Reich submits the following corrections regarding the report on the 1959 conference in the July issue of THE TRACKER: "(1) The organ at Highland Congregational Church in Lowell was not rebuilt by the Andover Organ Company . . . the changes that have been made were part of what may eventually be a complete rebuild and were carried out by me personally. (2) Melville Smith had never seen any of the organs he demonstrated for us, except the one at Redeemer Lutheran Church, Lawrence, where he gave the recital. His demonstrations were completely unplanned and unrehearsed. I asked him to be our demonstrator because of his well known ability to get unbelievable sounds out of any organ he touches."

Ken Simmons also did some work on the Goodriches this summer. He writes, "I visited the house where the Goodriches lived in Templeton. It is lovely and is being restored by the present owner, an art teacher. Actually the Goodriches owned two houses, one across the road from the other. Both were homes of good taste, each equipped with a ballroom, beautiful paneling, fireplaces, etc."

Members are asked to submit all written material for publication in THE TRACKER to the editor, Kenneth F. Simmons, 20 Devonwood Road, Wayne, Pa., to correspond with Thomas S. Eader, treasurer, 200 A Street, S.W., Glen Burnie 7, Md., on all matters pertaining to dues, contributions, etc., and to send notices of any change of address to Albert F. Robinson, St. Cornelius Chapel, Governors Island, New York 4, N.Y.

The Organ Historical Society is a non-profit volunteer organization which publishes THE TRACKER as a newsletter to all members. Miss Barbara J. Owen is president, and may be addressed at 301 New Boston Road, Fall River, Mass.

cal rows at the sides of the keydesk. Some additional couplers had been provided, and in 1949 the entire organ was completely rebuilt by Stanley E. Haddon of Vancouver. The tone of this little instrument was very clear and most outstanding. The Principal Flute on the Great served as a very efficient Octave. It was bright and liquid, and also made a useful solo voice. The Oboe is voiced on the bright side and can be heard clear through the clear ensemble. The whole organ was moderately scaled and shows superior workmanship.

At the Marpole Presbyterian Church in Vancouver is one of the very few remaining tracker organs as of this date. It is a two-manual of nine ranks with the following nameplate: "William Lye & Son, Church organ Builders, Toronto, Canada." Also, above the keydesk is a memorial tablet which reads, "Dedicated to the memory of the late John W. Abernathy, Choir Leader Richmond Presbyterian Church, 1910-1922." The church was originally called Richmond Presbyterian, and now has no resident pastor. The stoplist reads:

GREAT ORGAN		SWELL ORGAN	
(unenclosed)			
Open Diapason (to FF)	8'	Stopped Diapason Bass	8'
Stopped Diapason Bass	8'	Stopped Diapason	8'
Melodia	8'	Aeoline	8'
Dulciana	8'	Viola	8'
Principal	4'	Dolce Flute	4'
		(the usual couplers)	

PEDAL ORGAN 30n

Bourdon 16'

This organ is now blown by a 1/2hp. Century motor, 1750 rpm, Serial No. 289948. The age is difficult to determine. The instrument has quite good tone, although the action is noisy and considerably worn with age.

Until very recently there existed a one-manual British tracker in St. Augustine's Anglican Church, Vancouver. The nameplate has long since disappeared, but the stoplist read:

MANUAL - 58n		PEDAL - 27n	
Open Diapason	8'	Bourdon	16'
Dulciana	8'	Pedal coupler	
Stopped Diapason Bass	8'		
Clarabella tc	8'		
Principal	4'		
Twelfth	2 2/3'		
Fifteenth	2'		
Mixture	III		

This organ was blown electrically at the time the writer saw it in 1950. It was moved to this church from St. Michael's in 1942, but suddenly completely disappeared in 1952 when the church purchased a used electronic instrument. There are rumors that it was removed to a member's residence, but this has not been proven. A more reliable story is that the entire organ was chopped up for kindling wood and destroyed. The tone was very good, particularly the Diapason chorus stops.

Not too many years ago there was another ancient tracker instrument of five ranks in St. Nicholas' Anglican Church. This was replaced by a Minshall-Estey, and there is now no evidence as to the fate of the little pipe organ.

Before leaving Vancouver it is interesting to note the bronze tablet that appears on the case-work of the tubular Casavant organ, now electrified, at St. Paul's Anglican Church. It reads to

the Glory of God and in loving memory of Algeron Richard Marsh Dolson, Observer Cadet, Royal Air Force, Organist of this Church; who died of influenza at Hamilton, Ont., October 4, A.D. 1918 while in training for active service, aged 28 years. This tablet is erected by the choir and others of his friends. They were very fond of him."

In the neighboring municipality of New Westminster, B. C., are to be found two organs with tracker action. Unfortunately, the writer has been unable to gain entrance to the two-manual of about 20 stops in Holy Trinity Anglican Cathedral. It is about 70 years old and was built by the Karn Company. The other instrument stands in what is now called Emanuel Pentecostal Church. This was formerly St. Andrew's Presbyterian Church, and is located at Blackwood and Carnarvon Streets. The organ was built in 1891 by S. R. Warren & Sons in Toronto, with the following stoplist:

GREAT ORGAN - 58n		SWELL ORGAN - 58n	
Open Diapason	8'	Open Diapason	8'
Dulciana	8'	Stopped Diapason Bass	8'
Stopped Diapason Bass	8'	Stopped Diapason	
Melodia tc	8'	Treble	8'
Harmonic Flute	4'	Salicional	8'
Principal	4'	Aeoline	8'
Fifteenth	2'	Traverse Flute	4'
Mixture	III	Viola	4'
Trumpet	8'	Oboe	8'

PEDAL ORGAN - 27n

D'bl Open Diapason	16'	Swell to Great
(Bourdon)	16'	Swell to Pedal
		Great to Pedal
		Bellows Signal
		Tremolo

There are 50 display pipes in a light case covering the front of this organ. On the left side above the flat pedalboard are two Swell combination toe levers, the Swell expression pedal in the center, and then 3 Great combination toe levers. The present blower is a one-hp with two feeders; and the curious thing about it is that the Swell 4' flute is labeled "Trappers Flute".

Up in the interior of the Province are located a few instruments of interest. The Lakeside United Church in Summerland contains another tracker organ built by the Lye & Company of Toronto. Again no date is found as to its building, but the stoplist goes:

GREAT ORGAN - 58n		SWELL ORGAN - 58n	
Open Diapason	8'	Open Diapason	8'
Melodia	8'	Stopped Diapason	8'
Dulciana	8'	Oboe Gamba	8'
Principal	4'	Aeoline tc	8'
Harmonic Flute	4'	Flute	4'
Fifteenth	2'	Piccolo	2'
Swell to Great		Tremulant	

PEDAL ORGAN - 30n

Bourdon	16'	Blower: 2hp Single Phase
Swell to Pedal	8'	Century motor No. 16615
		1165 rpm

There are four general pistons, which are mechanical, acting on all drawknobs. The bottom octave of the Oboe Gamba consists of stopped metal pipes.

Two organs in the interior, of which no data is available, are the two-manual Jardine tracker in the Anglican Church at Corona, B.C., and the two-manual tracker at the United Church in Kam-

loops. This latter instrument is the old St. James' Church organ from Vancouver. While it is reputed to be a Jardine, there is ample reason to believe it may be a Bevington.

In the town of Cranbrook, B.C., there are only two pipe organs. One is a small standard Casavant built in 1922 in Knox Presbyterian Church. The other is a tracker in the United Church which was built in 1927. The organ came from the old Methodist Church and is said to be 80 years old. It was built by R. S. Williams & Sons, Ltd., Toronto, and bears the following stoplist:

GREAT ORGAN - 58n		SWELL ORGAN - 58n	
Open Diapason	8'	Viola	8'
Melodia Bass	8'	Stopped Diapason Bass	8'
Melodia Treble	8'	Stopped Diapason	
Principal	4'	Treble	8'
		Harmonic Flute	4'
PEDAL ORGAN - 27n		Oboe (disconnected)	8'
Bourdon	16'	Tremolo	
		(the usual couplers plus Sw to Gt 4')	

This organ has tracker action to the manuals and tubular to the pedals. Its tone is all loud, but quite thrilling at that. The two bass stops were of 24 stopped wood pipes each. The Viola is really a Geigen. The Great diapasons are solid pipes; and the congregation is quite happy with the instrument as a whole. It has a very small but impressive case.

The province of Alberta is usually considered still part of Western Canada. Two interesting tracker organs have been saved from the junkyard by careful planning when these instruments were removed from their original locations. D.

Stuart Kennedy of Calgary is responsible for salvaging these organs and seeing to their erection in their new homes. A handsome little Hinners-Albertson, built in 1891, was installed in Our Redeemer's Lutheran Church in Didsbury, Alberta, in 1953. It has four ranks and 15 notes of a Pedal Bourdon on one manual. The sale price of the organ was \$400.00. The final cost, including freight and duty, was \$725.00. The church had been using an electronic organ which was sold for \$750.00, so a profit of \$25.00 was cleared on the transaction. This organ came from Luzerne, Iowa, and is pictured and described in "The Organ in Church Design" by Joseph E. Blanton. It consists of a Diapason 8', Gamba 8' (tc, bass from Melodia), Melodia 8', and Principal 4', plus the pedal Bourdon along the back. Shutters have been fitted in on the passageway. The manual compass is 61 notes, and the division is at middle C. There are 6 front pipes of wood plus part of the Diapason. The wind pressure is 2 and $\frac{3}{4}$ ".

St. Peter's Lutheran Church in Stettler, Alberta, now contains a one-manual Farrand & Votey, built in 1891, Opus 86. It was brought here from Minnesota and installed in July, 1955. It has 8 ranks of pipes and the entire price was \$150.00! The compass of the manuals is 58 notes, and only two of the ranks are treble only. The treble begins at G sharp. It has a pedal coupler, two combination pedals, and a Swell pedal. The entire pipework is enclosed except the Schulze Diapason.

This concludes coverage of the tracker organs of Western Canada. In our next installment we shall cross the border into the United States and continue this interesting survey.



DUCK SOUP

By EUGENE M. McCracken

Lest anyone think the O.H.S. is starting a cookbook, I should explain right now that the title of this article pertains to the ease with which most of the material was obtained, and not to the subject matter.

Much has been written about the United Congregations of Christ Church and St. Peter's in the City of Philadelphia, and surprisingly enough quite a bit of it pertains to the ease with which most of the material was obtained, and not to the subject matter.

Much has been written about the United Congregations of Christ Church and St. Peter's in the City of Philadelphia, and surprisingly enough quite a bit of it pertains to the organs, though not always in great detail.

When it was completed in 1809, St. James' Church, too, became one of the United Churches. But, because so much less is known of that now abandoned church's organs, we can dispose of that subject in one paragraph.

St. James Church: An organ was known to have been erected in this church (Seventh above Market Streets) shortly after the building's completion. Later, in 1853, Hall and Labagh of New

York installed an organ, retaining much of the pipework from the earlier, unidentified instrument. After the Church moved to Twenty-second and Walnut Streets, Hilborne Roosevelt rebuilt the Hall and Labagh. Still later, in 1903, it was replaced by a Hutchings-Votey at a cost of over \$8,000.00. At this time the old organ was again rebuilt by Beaufort Anchor, a former Roosevelt voicer, and sold, minus most of its case, to St. Gabriel's Catholic Church, Twenty-ninth and Dickinson Streets, where it is still in use. It is a three-manual of about forty ranks.

Christ Church: In 1727 works was commenced on the present Christ Church building. No mention is made of an organ prior to this date. The Vestry minutes for September 2, 1728, read:

"A committee, having been appointed by the vestry to treat with Mr. Lod. C. Sprogel about an organ lately arrived here, report that they had done the same, and that he insisted on 200 pounds for said organ; and that they had procured men of the best skill this place could afford to erect the said organ in a convenient house in town, to make trial thereof; which being done, it is said the organ proves good in its kind, and large enough for

our church. It is thereupon, Resolved, that the said organ be purchased for the use of Christ Church in Philadelphia, and that Peter Baynton and others be a committee to procure subscriptions for that purpose, to appoint a suitable place to erect it in, and that they order the moving of it into the church forthwith, from the place where it now is."

Since this organ had originally been erected in a house, it seems logical to believe it was a very small organ, probably one-manual. It also stands a good chance of having been a German organ, since the German Pietists, of whom Ludovic Christian Sprogel was a member, would not likely have imported an organ from England or France. Mr. Sprogel was not known to have been an organ builder, but only the agent through whom the organ was purchased.

There is no more mention of an organ in this church until 1761 when the records note that Mrs. Mary Andrews left 100 pounds to the Rector and Wardens of the church for "purchasing an organ for Christ Church; and a committee is appointed to collect said subscription, and more if necessary; with instructions to make the best agreement they can with Mr. Philip Feyring, who built the organ now in St. Peter's Church, and to employ him in the said service for Christ Church."

During 1765 the committee noted the organ for Christ Church "was now ready to put up."

On completion of the Feyring organ in 1767 the minutes note that: "The same was carefully examined by the Governors, Mr. Brenner, the organist, and several others who were deemed to understand such work, etc. They reported that the work in every part of it was not only well and faithfully done, but that the expense had exceeded the estimate, etc.," for which Mr. Feyring was voted an allowance.

Later, in describing this organ for the book, "History of Christ Church," by the Rev. Benjamin Dorr, 1841, J. C. B. Standbridge stated: "The new organ was finished and placed in the church in September, 1776; and after remaining there seventy years, was removed in June, 1836, to give place to the magnificent instrument now there. The old organ, built in 1766, contained three sets of keys, and pedals, two octaves, from 16 foot C upwards. It had 27 stops, viz: 12 in the Great Organ, 5 in the Choir Organ, 7 in the Swell Organ, and 3 in the Pedals; and about 1607 pipes. It is supposed that this organ consisted originally of but 2 sets of keys, viz: Great and Choir Organ, and that the Swell and Pedals were the additions of a later period."

Mr. Standbridge was organist at Christ Church at the time this organ was exchanged for the Erben, which he described in detail, but no known stop-lists exist of the Feyring organ. We do, however, know from an account by Abraham Ritter in his "History of the Moravian Church in Philadelphia" that the Christ Church organ was possessed of a Vox Humana, the only one in the city at the time. He states in his book, "And to my young ear (it was) a good imitation of the human voice."

In his inimitable style, Mr. Ritter went on to describe one of Christ Church's organists during the latter part of the 18th century thus: "Peter

Kurtz died on the 12th of April, 1816, and was buried in Christ Church ground, southeast corner of Fifth and Arch Streets. This veteran organist was the capelle meister of Christ Church for upwards of forty years; and, when seated at the foot of his instrument, looked as though he had grown in the seat. He was of the old German school; his voluntaries, preludes, and interludes, though just and true, were strictly editions of each other; fancy to him was yet unborn, except so far as the north and south running and rolling over the scale, was so considered; and he enjoyed his post, too, saving the dereliction of Jerry, the colored bellows blower, who sometimes forgot that it took two to make the music, when Jerry, at the top of the organ, and Kurtz below, would exchange sharps in whispers, but severe in purpose. The bellows of this organ was situated at the back of the top, whence the wind was conveyed at trunks to the chest below. Jerry was therefore exalted, and could smile at his master below with impunity."

It is interesting to note that, at least in his earlier years as organist, Peter Kurtz received no salary for his efforts. From an undated newspaper, clipping we learn that, "The organists of these days gave their services gratis. Their efforts were appreciated, and record is given of one, a Mr. Curtz (Kurtz?) for whom one John David was requested by the vestry 'to make him a genteel quart tankard as a testimonial from the United Churches.'" (Peter Kurtz was a tobacconist, and his shop was located at 514 Chestnut Street.)

Ritter was admirably qualified to give an opinion on the tonal qualities of the organs in his day, as he had been organist off and on for over fifty years in First Moravian Church, Philadelphia. His opinions on the several organs in that church during his tenure would be timely even today.

St. Peter's Church: There had been a long-felt need for an Anglican Church in what was then considered the southern part of Philadelphia, and during 1761 St. Peter's Church was completed, the first service being held on September 4th of that year. During March, 1763, we learn: "The Vestry agreed to the erecting of an organ in St. Peter's Church, provided that neither the said organ nor the organist shall be any charge to the churches, until the debt for building St. Peter's Church is paid." The organ was built by Philip Feyring.

The paying for this organ must have been a considerable undertaking. Sonneck, in his book, "Early Concert Life in America," mentioned that when subscriptions for the organ at St. Peter's Church had proved insufficient for completing the design a concert was advertised for this purpose under the direction of James Bremner. It was to have taken place at the Assembly Room in Lodge Alley on February 21, 1764.

During 1770, according to a newspaper clipping in the Philadelphia Library, Mr. John Bankston was appointed organist. We read: "The organ at this time occupied the north gallery, only half of which, in consequence, could be let out for pews. The Vestry, with frugal minds, took this into consideration, and at a meeting on July 12, 1774, 'It was recommended to the members to procure a list of subscribers to the organ, in order to obtain their consent to have it taken down and laid carefully by till it should be sold.' Eight years later

the same question came up for discussion, and it was not until January 31, 1789, that the Vestry was finally empowered to direct that a new gallery be erected over the chancel to receive the organ, and that six gallery pews be made where the organ now stands."

There is no record of what happened to the old north gallery Feyring organ. The organ which was erected over the chancel, and whose beautiful case is still there, was the 1762 Feyring organ from St. Paul's Church on South Third Street.

Philip Feyring was born during 1730 in Arfeld, Germany. He came to this country at an early age as an organ builder, and died of consumption in his 37th year, October 28, 1767. He was buried in Zion Lutheran Church yard on Franklin Street. It might be interesting to add that less than six months later his widow, Julianna, and John Schneider, another German musician, were married, and shortly thereafter disappeared from the Philadelphia scene.

No Feyring organs are known to exist today, and it would be next to impossible to give a description of their tonal and mechanical qualities; but when the St. Paul's organ was finished in 1762 it moved one listener to write flowery poetry about it. In part, from the PENNSYLVANIA GAZETTE of December 30, 1762, was written:

"Hail Heav'n-born science!

Whole enlivening touch.

Thro' nature felt, makes all her power rejoice,

And fills the sole with harmony and bliss,

Thy name, O Fyring,

Thy deserving name

Shall shine conspicuous in the roll of fame;

Age to come, and men in future days

Shall greatly pay their tribute

To thy praise."

Since Feyring was a German, it may be assumed his work followed along the lines of his contemporary, David Tannenberg. Of the latter, Abraham Ritter (in 1858) reports: "There are several of Tannenberg's organs yet in breathing existence. Lancaster, Lititz, and Nazareth still hold his memory in audible and respectful tones; and much of his work is worthy of imitation. His diapasons were particularly dignified, whilst his upper work, 12th, 15th, and sesquialtera, add brilliancy to the whole."

In 1815 a new organ, costing \$3,500.00, was installed within the Feyring case in St. Peter's Church. No mention is made in the records of who built it.

The first specific mention of an organ in St. Peter's Church's own separate records appears on April 24, 1828. "Reports as estimate to repair the organ submitted by Henry Cowie?, Corrie?"

Because Henry Corrie's work in St. Peter's has been covered in detail in a previous article, no duplication of the records seems necessary now. Suffice to state, Mr. Corrie installed an organ within the Feyring case in 1829, which lasted until 1857 when it was replaced by a Standbridge. A committee had been appointed on March 14, 1843, to look into the possibility of purchasing a new organ, but nothing had been done about it.

Christ Church: The year 1837 may be said to mark the end of the Colonial period of the organs in the United Churches. Remarks on the organs

of this period would not be complete, however, without mentioning Christ Church's most famous organist.

Francis Hopkinson might never have become known as an organist had James Bremner, his predecessor, chosen to stay in Philadelphia. A lawyer by profession, he later was appointed by George Washington as the first judge of the United States District Court. However, he attained considerable fame as an amateur musician and an inventor. The first to receive a degree from what is now the University of Pennsylvania, he was frequently mentioned in Colonial days in connection with chamber concerts in Philadelphia. He was given a vote of thanks from the vestry of Christ Church for his efforts at improving the music there. Among his several inventions was one for an improvement of the quilling on the harpsichord, an instrument on which he was considered an adept artist. He wrote considerable music, both sacred and secular. To organists, however, perhaps his most famous contribution was a letter written after 1779 to Doctor White, the then rector of Christ Church. It is too long to quote in full here, yet I cannot refrain from including a few of his opinions mentioned in it: "A LETTER TO THE REV. DOCTOR WHITE, RECTOR OF CHRIST CHURCH AND ST. PETER'S ON THE CONDUCT OF CHURCH ORGANS. I am one of those who take great delight in sacred music, and think, with royal David, that heart, voice and instrument should unite in adoration of the great Supreme. . . . Unless the real design for which an organ is placed in a church be constantly kept in view, nothing is more likely to happen than an abuse of this noble instrument, so as to render it rather an obstruction to, than an assistant in, the good purpose for which the hearers have assembled. The organist should always keep in mind, that neither the time or place is suitable for exhibiting all his powers of execution; and that the congregation have not assembled to be entertained with his performance. The voluntary should proceed with great chastity and decorum; the organist keeping in mind that his hearers are now in the midst of divine service. The voluntary after services was never intended to eradicate every serious idea which the sermon may be inculcated."

Organs for Sale

NOTE: For full details about the organs listed, interested parties should write to Miss Barbara J. Owen, 301 New Boston Road, Fall River, Mass.

HOOK & HASTINGS, c1895, 2-8
 E. & G. G. HOOK & HASTINGS, 1872, 2-8
 GEORGE JARDINE, 1872, 2-14
 GEORGE JARDINE, c1880, 1-9
 J. H. & C. S. ODELL, 1899, 1-7
 J. H. & C. S. ODEL, 1884, 1-5
 HILBORNE ROOSEVELT, c1875, 1-2
 FRANK ROOSEVELT, 1884, 2-20
 WILLIAM B. D. SIMMONS, c1870, 2-15
 WILLIAM B. D. SIMMONS, 1854, 2-13
 GEORGE STEVENS, c 1870, 2-13
 VOTTELER-HETTICHE, c1900, 2-11

His several letters to Governor Penn, who was visiting in England after the Revolutionary War, reflect the sad state of church music in Philadelphia during that period. If anything at all can be garnered from the records of churches and musicians at that time it is this: in Philadelphia, prior to 1800, with few exceptions practically all of the worthwhile musical efforts, both in the matter of building and performing, were by Germans and Swedes, and not by Englishmen.

As has been previously stated, the Feyring organ in Christ Church was replaced by one built by Henry Erben in the year 1837, retaining the old case, which is still there. Because his description of this organ is so concise, I am quoting it in full from Dr. Dorr's book, "The History of Christ Church":

"The present instrument is said to be 'of the first class', and perhaps a chef d'oeuvre of Erben, to whom much credit is due for his ability, industry, and perseverance in such matters, as well as to Mr. J. C. B. Standbridge, the organist, for the plan and details of the instrument, who has been untiring in his exertions from the first to last, to produce that satisfaction justly to be anticipated in a work of this kind. A particular description of this noble instrument has been furnished by Mr. Standbridge as follows:

DESCRIPTION OF THE LARGE NEW ORGAN ERECTED IN CHRIST CHURCH, PHILADELPHIA, BY HENRY ERBEN OF NEW YORK, MARCH 1837. It has three sets of Keys, and Pedals. Compass of Great Organ, GG to FF, or 58 notes.

GREAT ORGAN

1. Double Stop'd Diapason	58 pipes
2. Large Open Diapason, metal throughout	58 pipes
3. 2nd Open Diapason	58 pipes
4. Stop'd Diapason	58 pipes
5. Principal	58 pipes
6. Nighthorn	58 pipes
7. Twelfth	58 pipes
8. Fifteenth	58 pipes
9. Seventeenth	58 pipes
10. Sesquialtra, fr. lowest G to middle B inclusive 28 notes of 4 ranks each	112 pipes
11. Mounted Cornet, fr. middle C to F in Alt., incl. 30 notes of 5 ranks each	150 pipes
12. Trumpet	58 pipes
13. Clarion	58 pipes
<hr/>	
Total Great	900 pipes

CHOIR ORGAN: Compass same as Great

14. Dulciana	58 pipes
15. Open Diapason to Gamut G. remaining 11 pipes, stop'd dia.	58 pipes
16. Stop'd Diapason	58 pipes
17. Principal	58 pipes
18. Flute	58 pipes
19. Fifteenth	58 pipes
20. Cremona down to C., second space in Bass, incl.	42 pipes
<hr/>	
Total Choir	390 pipes

SWELL ORGAN: Compass from C, second space in Bass to F in Alt., incl. 42 notes

21. Open Diapason	42 pipes
22. Viol da Gamba	42 pipes
23. Stop'd Diapason	42 pipes

24. Principal	42 pipes
25. Flute	42 pipes
26. Fifteenth	42 pipes
27. Cornet 3 ranks	126 pipes
28. Trumpet	42 pipes
29. Oboe	42 pipes
Tremulant	

Total Swell462 pipes

The Swell keys are continued down to GG, or 16 notes, and take down the action of the Choir Organ with those 16 notes.

PEDAL ORGAN: Compass from GGG to DD or 19 notes

30. Double Open Diapason, largest pipe 19 feet long by about 19 by 22 inches square outside, this note speaks G an octave below the lowest G of the pianoforte	19 pipes
31. Open Diapason	19 pipes
32. Principal, of metal	19 pipes

Total Pedal 57 pipes
Total pipes in organ - 1809

- 33. Coupler to connect pedals to Great Organ
 - 34. Coupler to connect Great Organ to Choir
 - 35. Coupler to connect Great Organ to Swell
- Total: 32 stops, 3 couplers

A Pedal to draw out at once in the Great Organ the Nighthorn, 12th, 15th, 17th, Sesquialtra and Cornet.

A Pedal to push in at once, all the above stops.

Height of the Organ 31 feet, width 19 feet, depth 13 feet in centre, which projects 2 feet beyond the body of the instrument.

The weight of the whole instrument is nearly eleven tons. It would cost to construct such another, about \$6,000.00."

The Erben organ lasted for ninety-nine years, being replaced in 1936 by the present four-manual instrument, a gift of the Curtis family, said instrument being rebuilt by Aeolian-Skinner from the Curtis residence organ at the time of its installation in the church. During its years in the church the Erben had been improved and/or enlarged both by W. A. Corrie, and C. S. Haskell. Two ranks of Haskell pipes still exist in the present organ, mainly because they were memorials to deceased members of the church.

St. Peter's Church: Christ Church has had but four known organs in its 263-year history, but in Henry Corrie's day the Feyring case in St. Peter's Church was to see the installation of four more organs, in addition to the four that had already been installed in the church, before its history was brought up to our time.

The Standbridge organ was to cost St. Peter's \$2,000.00, plus the old organ, and was to be installed by December 1, 1856. According to the records of January 28, 1857, we learn: "Several distinguished professors of music pronounced the new organ a first class instrument." And on March 10, 1857, is noted: "For description of new organ consult H. W. A. for remarks." Today no one in St. Peter's Church knows who H. W. A. was nor what became of his remarks.

(Continued in next issue.)