



THE TRACKER



Newsletter of the Organ Historical Society

Volume IV

APRIL, 1960

Number 3

The O.H.S. Fifth Annual Convention

PHILADELPHIA - JUNE 20 - 21 - 22

General Information

A really complete railway timetable lists locations of terminals in principal cities, tariffs between the larger points, and such sundry information and suggestions as: "Not responsible for lost connections due to delays, etc., purchase tickets before boarding trains, etc., in case of dispute with conductor, etc." In like manner this article might well be called the OHS' 1960 Convention Timetable. It contains schedules, fare, points of interest and terminal locations. Also, as the railway timetables state: "Air-conditioned equipment not guaranteed."

If you are driving, whether from the East, West, North or South, you will probably find the Schuylkill Expressway a convenient and congestion-free passageway to, from and thru Philadelphia. It starts at the North at Valley Forge interchange of the Pennsylvania Turnpike, and goes South thru the heart of Philadelphia, ending at the approach to the Walt Whitman Bridge across the Delaware River.

If Philadelphia is strange to you, you may find the following directions helpful in arriving at the official convention hotel, the Brierhurst. Drive off the Expressway at the South Street Exit, and go West to 33rd Street. South Street becomes Spruce Street just beyond this exit. Turn North on 33rd Street for one block to Walnut Street. (The host church, Asbury Methodist, is just beyond this intersection at 33rd and Chestnut Sts.) Turn left onto Walnut Street, and go West to the Brierhurst, between 45th and 46th Streets on Walnut. There is a parking lot next to the Hotel with rates of about \$1.00 per day. To get back to Asbury Church and the center of the city, go North on the next northbound numbered street one block to Chestnut Street, and thence East.

A number of years ago your convention chairman, with his fourth-handed 1929 Rolls-Royce Torpedo Sedan, was a member of the swank Rolls-Royce Owners Club. Many of its members were wealthy but when it came to planning the yearly convention, the committee steered clear of the luxury hotels because their rates might preclude the attendance of some less affluent members of the club, like your chairman.

With the same Christian consideration our Committee has chosen the Brierhurst Hotel as the official stopping-off place. You'll find the rates

THE
Organ
Historical
Society

1960 ANNUAL CONVENTION

Philadelphia

JUNE 20, 21 & 22

reasonable, (see inserted flyer), the premises clean, and the location convenient to good eating places. If further approval is needed, let it be known that the Aeolian-Skinner people have found it a convenient point to stay during some of their installations in this area.

If traveling by train, use the 30th Street Station of the Pennsylvania Railroad. The Brierhurst is less than 10 minutes by taxi from there.

Monday, June 20

The 5th Annual Convention of the O. H. S. officially opens at 9 A. M. on Monday, June 20, 1960, at Asbury Methodist Church. There will be time to play and thoroughly inspect the large 1868-3-50 Hall & Lobagh/1881 Roosevelt organ and look over exhibits, or just chat with friends.

Be sure to register as soon as you arrive with Treasurer Tom Eader. Convention registration fee will be \$5.00, and you may also pay your annual membership dues for 1960-61 at this time (\$3.00 as of this writing.)

You are cordially invited to bring photos, nameplates, programs, slides, or other organ memorabilia, for use at the exhibit. But please be sure to caption all items and affix your name to avoid the confusion of identification.

Promptly at 10 A. M. the annual business meeting will be called to order. Luncheon will be served by the ladies of the church at noon. At 1 P. M. we will leave by bus for a tour of some of the downtown churches. Complete specifications of all organs to be visited will be furnished to registrants.

The Monday afternoon tour will include the following churches and organs: Third Presbyterian, 1876-3-38 Stanbridge Brothers; Protestant Episcopal City Mission, 1880-1-3 H. Roosevelt; Old St. Joseph's R. C. Church, 1839-2-24 Corrie/reb. by H. Roosevelt 1886, (the Delaware Organ Company was to have started rebuilding this organ the week of June 12, but Father Cawley has graciously delayed the dismantling until after our visit); St. Augustine's R. C. Church, 1852 H. F. Berger case, (bring your camera—you won't believe this one); Rome Emanuel Baptist Church, c1890-3-30 Theodore Knauf; Green Street Methodist Parish, 1869-2-20 E. & G. G. Hook; First Moravian Church, 1893-2-22 C. S. Haskell/reb. from 1856 Stanbridge. Bus returns to Asbury Methodist Church for your cars and time for dinner.

At 8:30 P. M. in the Roman Catholic Church of St. Charles Boromeo, a recital will be given on the 1880-3-35 Hilborne Roosevelt. The recitalist, C. Robert Ege, was one of the first to be approached by Colbert-LaBerge when they commenced to feature American talent. In addition to directing the choir at United Presbyterian Church in West Philadelphia and giving numerous recitals throughout the East, Mr. Ege is music instructor and organist at the Overbrook School for the Blind. His presence at the console in St. Charles may recall for oldsters that a Mr. David, also blind, was organist there for fifty years.

Tuesday, June 21

The organ tour, starting at 9 A. M., will be conducted by private car to less congested parts of the city, including the following churches and organs: Atonement Church, c1896-3-35 Wm. Haskell; (this organ is part tracker-pneumatic, and contains some elements of pipe-work which Mr. Haskell later made famous at the Estey plant); residence of Frederick B. Sponsler, 1868-1-10 George Krauss; Hope Presbyterian Church, c1871-2-17 Wm. King & Son; Pittsgrove Presbyterian Church, Daretown, N. J., 1871-2-16 George Jardine; Gloria Dei (Old Swede's) Church, Philadelphia, 1906-2-20 Hook & Hastings; Kensington Methodist Church, 1897-2-24 Bates & Culley; Pilgrim Congregation Church, 1894-2-29 Wm. Johnson & Son; Bethlehem Reformed Church, c1867-2-20 Henry Knauf & Son.

Tuesday evening at 7:30 P. M. there will be an informal get-together at Asbury Methodist Church for general discussion, playing of tapes,

and showing of slides. Light refreshments, appropriate to the season, will be served.

Wednesday, June 22

This day's tour, again by private car, will start out via Schuylkill Expressway, Pennsylvania Turnpike, and U. S. Route 122 to Reading, with stops at the following locations and organs: Museum of the Berks County Historical Society, 1776-1-6 John Dieffenbach, (believed to be the first organ built by a native-born American; it was featured both in recital and recordings by Thomas Eader and E. Power Biggs this past year; also in this museum is a small cabinet organ of unknown origin, dating possibly to 1820, but not playable); Zion-Moselem Lutheran Church, Moselem Springs, c1770-1-7 Tannenberg; Bellemans Church, P. O. Centerport, c 1870-1-9, (believed to be by Joel Kantnor; in the old church building); Little Tulpehocken, Union Church 1837 1-8 Andrew Krauss/reb. by Joel Kantnor 1861, (one of the most unusual in the area; did you ever see a combination action operated by an old-time reed organ knee-swell?); St. Paul's Union Church, New Schaefferstown, c1887-2-12 Samuel Bohler; Altalaha Lutheran Church, Rehrersburg, 1816 Christian Dieffenbach, (only a camera stop as organ no longer plays - a rare and beautiful case); St. Paul's United Church of Christ, Hamlin, c1885-1-6 A. B. Miller, (one of two known Miller organs still extant); Salem Reformed Church, Bethel, 1872-1-10 Thomas Dieffenbach, (rarely used; features typical Dieffenbach melodian-style reverse console, square stop shafts, a pretty case, armstrong wind supply, and pedals you can play with out removing galoshes; Bethel was the home of the Dieffenbach family); Shartlesville, Friedens Lutheran Church, c1890-1-10 Thomas Dieffenbach, (has reversed console; one of the last Dieffenbach organs to be built, and one of only two still known to be in regular use.)

The next stop is Frank Leshner's Shartlesville Hotel. There is no organ here, but we have a room reserved for us and a famous Pennsylvania-Dutch dinner, complete with the seven sweets and seven sours. (Price of the meal is \$2.00 per person—be sure to indicate whether you wish a reservation on your enrollment blank.)

At 8:30 P. M. the Moravian Choir of Lititz, Pa. under the direction of Mrs. George Keen, will offer a program of early Moravian choral works at Epplers Church, just north of Reading Airport, off Penna. Route 83. Your committee heard this choir in Philadelphia last Fall and are delighted to have made this arrangement for you. The program will be augmented by several organ selections played by Mr. Sponsler, organist of Gloria Dei (Old Swede's) Church, Philadelphia, on the 1876-2-16 Thomas Dieffenbach. This is one of the two Dieffenbach organs still in regular use, and the only example of a two-manual Dieffenbach known to exist. For those who have time, the organ will be open to inspection after the recital. It will take about one and three-quarters hours to drive back to Philadelphia, and this program is the final one in the regular schedule of Convention events.

For Those Who Can Remain

Your committee strongly urges all who have time to spend Thursday in a trip to York, Pa., to

see the rebuilt 1804 Tannenberg organ. The York County Historical Society has been notified that some of you may be there. (See subsequent article by Thomas Eader for details about this organ.—Ed.)

Back when the Lehigh Valley Railroad's "Black Diamond Express" was a contender for the patronage of particular travelers, the railroad advertised in its timetables: "Most scenic daylight trip in the East"; and of their dining cars they wrote: "Noted for fine food." Your committee, too, wishes to advertise its services in the Con-

vention timetable: Low rates, refurbished equipment, convenient schedules, good connections for Detroit (A.G.O. Convention June 27), fine food and certainly, above all, interesting pipe organs. Shall we reserve a space in your name? Let us know by filling in and returning the enrollment form no later than May 30th.

Signed: The Convention Committee
Eugene M. McCracken, chairman
Thomas Miller
Frederick B. Sponsler
Robert B. Whiting

DAVID TANNENBERG'S LAST ORGAN

By Thomas S. Eader

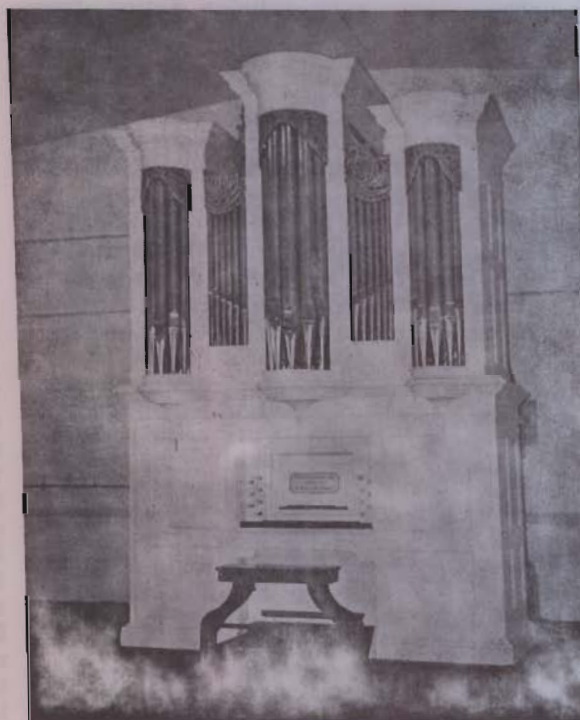
The David Tannenberg organ now in the Historical Society of York County in York, Pa., was first purchased for Christ Lutheran Church, York, with money willed the church by Barbara Schmidt, who died at the age of 74 on January 16, 1798. The organ was completed in Lititz, Pa., and shipped by wagon to York, and installed in the second (stone) church of the Lutherans in May, 1804. It cost 335 pounds, which was about \$946.00 in those days. The stone church had been built in 1733, and the organ was placed in a side gallery. While tuning the instrument on May 16, Tannenberg suffered a stroke and fell, causing injuries which resulted in his death at 76 three days later. The organ was first played for his funeral. A Louis Miller water color drawing of the time shows it in its first location.

In 1814 it was moved to the north gallery of the present building, which had just been completed. Here it was used until 1893 when a larger instrument was installed in the chancel. A picture remains of it in this location.

The summer of 1905 saw the organ removed to the "Bee Hive" chapel of the Sunday School. Some revisions were made by the Midmer Organ Company. The pedal chest was replaced with two tubular chests, one for each rank, and the top side panels were discarded and the lower panels brought around to face forward and topped by rows of false pipes. A water motor was used to operate the feeders. Because of the higher pitch it was used only occasionally.

In 1945 plans were made to enlarge and improve the Sunday School facilities. This necessitated the removal of the organ from the chapel. It was offered to the Historical Society, which gladly accepted the gift. Fred Furst, organ-builder of York, was called in to dismantle the organ and to store it at the Historical Society. Before beginning this task, a sketch was made of the structural arrangement, the pressure was taken and found to be 2-5/8 inches, and the pitch was found to be A-450. When dismantled the water motor was left behind.

Storage in a barn and stable behind the old Historical Society building was poor. Pipes were stored in feed bins where some were dented and beat. Water leaked in on the chest and the pedal



8' Octave. In 1958 the new building of the Society was finished, ready to receive the organ.

Mr. Furst was called in again and moved the parts to the new building, spreading them out on the second floor display room where the completed organ is now installed. Due to the irreplaceable value of the parts, sections were taken one at a time to the shop for restoration.

Restoration involved work on all parts. New felts and plastic buttons were placed in the key action. One board of the pallet box underneath the chest had been split in 1905, so was repaired and a new gasket was installed. Parts of the original leather gaskets glued on the chest under the sliders had been damaged by water during storage, but the damaged parts only were replaced with cloth. In the top boards the bleed grooves criss-crossing between the pipe holes had been left incomplete by Tannenberg, but were completed by Mr. Furst. Bars in the chest were re-glued using vacuum cleaner suction to draw glue

through the cracks. Brass "jewels", similar in function to watch jewels, were inserted in the pallets for the pallet spring tips to rest on, preventing further wear on the pallet (one of the few evidences of wear in any of the moving action parts.) Sixty large hand-made iron screws, used to secure the topboards to the chest, were cleaned and polished and used again. All interior and exterior surfaces of the chest were coated with two applications of shellac and one of lacquer for preservation. An unusual feature of the chest is that the lowest 25 notes have two channels, each with separate pallets. Large holes are bored through the bars separating the two channels for one note. One pallet is operated by the manual key as usual, the other evidently being planned to be opened by the pedal coupler, making this mechanism entirely independent of the manual action. However, this coupler's present action appears to be original and does not make use of the extra pallets, but pushes the manual key up at the back as in ordinary coupling arrangements.

The pedal chests with tubular action from 1905 were renewed extensively. Pneumatics were recovered, primaries replaced, and the valve action renewed with the addition of auxiliary offsprings to insure notes going off instantly, since these chests were not designed to operate effectively on the low pressure used throughout. All tubing is new.

The pedal board itself seems to be original. It was refinished by Mr. Furst, who sanded the key surfaces down in order to take out worn spots from long usage. It seems that in 1905 the pedal sharps were shortened in the middle of the compass to give the effect of a radiating arrangement.

Metal pipes were cleaned and equipped with slide tuners, since the pipe tops had been damaged from previous cone tuning. Dents were removed and a few pipes were slightly adjusted at the mouth to make them speak again after storage damage. Wood pipes are walnut to 2'C, with pine trebles. They were sanded, shellacked, lacquered, and reglued where necessary. A few caps had to be replaced. The pedal pipes are all wood. The 8' was repaired, reglued and lacquered to rectify water damage. The 16', up to now, has been cleaned only. Much time and effort was spent to remove five coats of gold paint from the case pipes, and some large dents required removal of some of the mitered ends of large central tower pipes for repair. A few notes required slight regulation after installation, but absolutely no revoicing was attempted; the aim throughout being to preserve and refurbish as found, not alter.

Installation was begun as parts were completed. In its original three locations the organ had been on a 24" platform with the reservoir's top lower than the level of the pedalboard. To install the organ this time the reservoir was raised to floor level by cutting two feet from the frame and the wind trunk. Some of the pedal tubular work had to be raised from beneath the pedals and put behind them, but there was just enough space between pedalboard and reservoir for this, and it was found that by removing the top rib of the reservoir and the old feeders there would be just sufficient height between the floor and key frame. These removed parts of the original blowing mechanism are stored at the Society. A new

feeder pipe with gate valve was connected to the revised reservoir and a blower installed 18 feet away in a basement. Twelve new 20-pound cast iron weights replace brick and stone weights. The resulting wind supply is ample, steady and completely quiet.

The console parts and panels and all interior framing was repainted or refinished by Mr. Furst. The stop knobs, though obviously not original, since all were different sizes and styles (the 4' Flute has a label reading "8' Oboe",) were retained since it is not known just what the original knobs may have been like. Care was taken to retain the old painted inscription on the music rack which reads "Ein Wermaechtnisz von Witwe Barbara Schmidt" ("A Legacy from Widow Barbara Schmidt".)

The rest of the casework has been restored by cabinet makers. The top two panels on the sides had to be made new since they were removed in the 1905 relocation, as mentioned before. All case parts were painted white and the pipe shades made gold, since removal of the dark brown paint that covered all the case before restoration showed that the shades had been gold-leafed at first. Exclusive of the case, it has been estimated that 56 working days were spent in restoration procedures.

Tonally the organ seems quite modern—bright, clear, full, but not overly powerful. It is not known how much tampering with the original voicing was done, either in 1905 or before that. However, in 1905 the original trumpet was removed and replaced by a small scale Midmer rank. This trumpet does not dominate the fluework, but adds to the intensity of the sound probably much as the original rank was meant to do. The flutes have a smooth and sweet sound. The mixture tops the chorus, but is missing its tierce rank except for a few notes in the tenor octave. It is not known when these pipes were removed. Therefore the chorus lacks the reedy quality Tannenberg achieved and may have desired in his larger organs such as the Madison, Virginia, organ of 1800. The four or more second reverberation of the room enhances the sound tremendously. All ranks are about the same power except for the Dulciana which is very soft. The pedal department adds great depth to the sound. It would seem that this instrument retains enough of the original Tannenberg sound to give a good idea of one of his larger instruments under favorable acoustical conditions. The sound is considered by all that hear it to be very outstanding.

It is hoped that the present work, so well accomplished, will permit the instrument to stand as a tribute to the skill of David Tannenberg for many years to come.

ENCLOSURES

1. Enrollment form for the 5th OHS Conference to be mailed not later than May 30th.
2. Mimeographed membership list for private reference only.

TANNENBERG ORGAN RESTORED

(Special release from the Historical Society of York County, Pa.)

The initial recital on the restored Tannenberg organ of the Historical Society of York County, York, Pennsylvania, was given on February 4 at 8 P. M. by John Pfeil, organist, assisted by John Shannon, oboist. The organ is the last of some thirty-two instruments erected between 1761 and 1804 by David Tannenberg.

The organ consists of one manual (54 notes) and pedal (25 notes). The action of the manual work is tracker, that of the pedal is tubular-pneumatic.

MANUAL:		PEDAL:	
Open Diapason (metal)	8'	Bourdon (wood)	16'
Octave (metal)	4'	Open Diapason (wood)	8'
Dulciana (metal)	8'		
Nazard (metal)	2 2/3'	COUPLER - Manual to	
Sesquialtera mixture	II	Pedal	
Fifteenth (metal)	2'	Wind pressure	3"
St. Diapason (metal)	8'	Pitch: A - 450 c.p.s.	
Melodia (listed as			
Oboe)	4'		
Trumpet (metal)	8'		

The recital program listed the following:

Chaconne	L. Couperin
Fugue a la gigue	Buxtehude

Concerto in G minor for oboe	Handel
3 Choral Preludes on "Vater Unser"	Bach
Telemann (2 settings)	
Pastorale (4 movements)	Bach
Prelude in G major	Bach
Schmuecke dich	Brahms
3 Preludes and Intermezzi	Schroeder

Mr. Pfeil is organist and director of music at First Presbyterian Church, Lynchburg, Virginia. He has been dean of the Williamsport, Pa., and Lynchburg Chapters of the A.G.O. He received his B. M. degree in music from Westminster and his M. M. degree from Northwestern University. He has been an organ student of David Jones, Carl Weinrich, Alexander McCurdy and Barrett Spach.

Mr. Shannon, who is on the music faculty of Sweet Briar College, Sweet Briar, Virginia, is both an organist and oboist. He received a Bachelor's degree in music from Davidson College and a Master's degree in musicology from the University of North Carolina, where he is a candidate for the Ph. D. degree. He has published a number of compositions from the Lueneburg Organ Tablatures, an important source of 17th century German organ music.

The Restoration of Johnson Opus 195

By Homer D. Blanchard

The list of organs by the Johnsons of Westfield, Mass., shows Opus 195, a one manual built for a church in Elyria, Ohio, in 1865. This was St. Mary's R. C. Church, a frame structure near Fourth Street and Middle Avenue. The stoplist seems to have been:

PEDAL: V-1. R-1. S-1.	GREAT: V-8, R-9. S-8.
16 Bourdon 13w	8 Diapason tc (?) 44m
(No information re accessories available.)	Clarabella 56w
	Keraulophon tc 44m
	(bass Clarabella)
	4 Octave 56m
	Rohrflote tc 44m (bass
	from Octave)
	2 Fifteenth 56m
	II Mixture 104m (19-22)
	8 Trumpet tc 44mr

In 1886 a fine brick church was built on the Northeast corner of the same two streets and Opus 195 was moved by someone unknown into the West end gallery. The church and parish are still very active. The building exterior has just been sandblasted and repointed and a new roof and copper spouting have been put on. The tower bells have rung morning, noon and evening for nearly 70 years.

At about the turn of the century the organ was rebuilt by Philip Wirsching of Salem, Ohio, who added a three rank Swell of St. Diapason 8', tc Salicional, and 4' Harmonic Flute, and enlarged the Pedal from 13 to 27 notes. Wirsching seems

to have used the sides of the Johnson case, extending them back about a foot to screen the Swell. The front must have been new to accommodate the two manual console, the speaking bass of the Diapason, and to screen the Pedal. The front is finished in a golden oak, while the older sides are quite dark.

My guess is that the original Opus 195 was quite narrow, with the 13 Bourdon pipes across the back. These now stand along the left side in a double row on one relatively short chest which may be original. Nos. 14-27 are on the right side, and are definitely of later vintage.

I cannot prove it, but I surmise that the 8' Diapason was only a tc stop originally, and that any original case pipes were only dummies. Several things suggest this: (a) the existing pipe front does not look like Johnson, the pipes having 2/9 mouths while the Diapason pipes on the Great chest have 1/4 mouths; (b) the stopped wood bass of the Clarabella runs fat, suggesting its use as the unison bass, as in some of the other one manual Johnsons; (c) the tenor octave of the Diapason is relatively small scale, starting out the same as the Octave, which was not usual Johnson procedure and may have been done to save space; (d) only 12 speaking pipes are on the case, instead of the 17 commonly set off a little later; (e) there is some indication that the conductor holes for Nos. 1-12 were not originally in the chest; (f) the bass of the Diapason definitely robs

wind from the other basses and from the entire Great chest.

Wirsching appears to have used as much of the old building frame as possible, sitting the **Swell on the same level as, but behind, the Great.** He supplied all new tracker mechanism. He kept the Great and original Pedal chest, but added a new Swell chest and chest for the Pedal extension. The original double rise reservoir, about 3½' x 7', was retained, with its conventional pair of feeders beneath.

In the late 1920's the church began to consider a new organ, and a considerable sum of money was accumulated. As a first step a new 3 HP Orgoblo, making about 6" wind, was installed. The 1929 depression ended the new organ drive and the funds were used for other purposes, but the blower remains. I can remember prowling in the organ as a high school boy about that time, and noting that the original to Trumpet was still there; though it sounded raucous and unpleasant.

Somewhere along the way, probably with the advent of continuous central heating, the original Bourdon pipes split badly and the reservoir fell into disrepair. These pipes were horribly daubed and patched up by a local organ repairman, who is reputed to have made off with the Trumpet pipes, which have disappeared completely.

Recently one whole side of the old reservoir blew out. Since it was impossible to re-leather the thing in the cramped space within the organ, and just as impossible to get it out intact, it was cut in pieces and replaced by a new 3' x 5' deep well curtain valve reservoir. The original wood wind trunking had to be retained because of space, but some of the cardboard conductors were replaced with Flexaust. The pressure was kept at 2-3¼".

When I came to tune the organ, however, my worst fears were confirmed: the Johnson pipes were mutilated almost beyond recognition. Any attempt to tune would have been wasted effort and could only have caused more destruction, so I undertook to restore as much as I could.

All manual pipes were removed. Everything that could be reached about the chests was vacuum cleaned. Broken rackboards were glued together and reinforced. New rackboard brackets were fitted as required. Wood pipe feet were re-glued. Split manual pipes were re-glued. During the move from the old church to the present one—or during the Wirsching rebuild—these pipes must have lain about in piles, for many of them have been stepped on. Bruises were straightened out of pipe bodies wherever possible, but only in the very worst instances were any feet taken apart to repair bruises there. Much of the metal pipework was cone tuned. Such pipes were straightened and trimmed and all metal pipes were equipped with slide tuners. Zinc pipes were mutilated as badly as the rest and required extensive repair. Stupid tuners had tampered with pipe mouths all too frequently, especially in the Keraulophon, and where pipes were physically beyond reclaim, they were replaced. All pipes were put on the voicing machine for correction of speech defects, but great care was taken not to alter cut-up or nicking. So many pipes had been kicked in the mouth that lips had perforce to be adjusted.

As usual, the incompetent had done their part.

The Swell chest, especially, had been bled repeatedly, and many pipes in both divisions had been bled with holes stabbed in the feet. Repairs were made to chests and pipes, and the real cause of the partial ciphers was removed by cleaning a pallet face or slightly stiffening a pallet spring.

I found no pipe maker's marks or other identification anywhere. However, one of the zinc pipes in the tenor octave of the Diapason was stamped: "Vielle Montagne Liege, 11 T, ***", while one of the zinc pipes of the Octave bore the stamp: "Vielle Montagne, 10, ***". These stamps were circular, with actual little five-pointed stars where I have shown asterisks. Does this mean that Johnson used imported zinc from Belgium, and that the gauge or thickness was indicated by the numbers 10 and 11? I did not mike the metal to see if there was a difference in the gauge.

Some comments about the pipework:

8' Open Diapason tc. #13-24 zinc. #18-24 soft metal. #25-56 common metal planed and polished. This is very soft metal, planed thinner at the top of the pipe, as was the old practice. Later Johnsons used spotted metal planed and polished here. #13-24 are all inscribed "Sec. Op." on the inserted soft metal upper lip! What other organs was Johnson building at about that time that would have contained a "Sec. Op.", some of whose pipes he could reach out and use in this job? Incidentally, it was also common practice to "borrow" pipes in this manner in the factory. No ears from #37-56. Cut-up gets higher in the treble and scale holds full in treble. 1/4 mouths. Medium nicking. Mild, rich, warm, singing.

8' Clarabella. #1-17 stopped wood. #18-56 open wood, inverted mouths on the narrow side of the open pipes. Medium nicking. Typical Melodia treatment. Mild, clear, filling. #1-12 grooved to Keraulophon.

8' Keraulophon tc. #13-17 zinc, with soft metal feet. 1/4 mouth. Slotted. #18-56 common metal planed and polished. There is no distinctive Keraulophon treatment, such as the perforated collar or slide. Tone that of a miniature Principal. Goes well under the 4' Octave. Uses bass from Clarabella.

4' Octave. #1-5 zinc. #6-12 zinc with soft metal feet. #13-56 common metal planed and polished. 1/4 mouth. Nicked finer than 8' Diapason. Mild, warm, bright.

4' Rohrflote tc. #1-12 originally grooved to bass of 4' Octave but presently blocked off. Outside chimneys #13-44, then open metal. Common metal planed and polished. 2/9 mouth. Arched lip pulled out and flared outward and upward. Medium nicking. No movable caps, but large soft metal ears for tuning and regulation. Original chimneys very badly mutilated, so all were provided with slides. Chimney length varies from about 1/2 to 1/3 pipe length, longer in treble. Tone completely liquid, clear, bell-like, almost too pure. No trace of chuff. Mouth treatment very sensitive, making even slightest movement of the ears most effective. Scale increases at first open pipe. While pipes do have harmonic coloring, the amplitude of the harmonics seems very low.

2' Super Octave or Fifteenth. #1-56 common metal planed and polished. 1/4 mouth. Upper lip slightly arched. Medium nicking. Little or no

bevel on upper lip. Slightly brighter than 4' Octave but milder.

II Mixture. Common metal planed and polished. Upper lips slightly arched. 1/4 mouth. Slightly beveled upper lips. Bright but mild. No apparent reason for the formula nor for the octave break.

19	12	12
22	15	—
#1-24	#25-48	#49-56

8' Trumpet tc (All pipes missing.)

8' Stopped Diapason (Swell - Wirsching). 56 stopped wood. Metal toe pipe feet except #1-4. Very clear, liquid, bell-like, slightly hollow. Suggests the Great 4' Rohrflote but broader. Satisfactory blender.

8' Salicional tc (Swell - Wirsching). #13-56 spotted metal. 2/9 mouth. Slotted. Pipes originally

Name	8' (#1)	4' (#13)	2' (#25)	1' (#37)	1/2' (#49)	Top Note (#56)
8' Diapason		3"ID	1-23/32"ID	1"ID	5/8"ID	1/2"ID
8' Clarabella	3-1/4"x4"ID	2-3/16" x	1-11/16" x	13/16" x	7/16" x	5/16" x
		2-9/16"ID	1-3/4"ID	1"ID	5/8"ID	7/16"ID
8' Keraulophon		2-7/16"ID	1-11/32"ID	23/32"ID	13/32"ID	11/32"ID
4' Octave	3"ID	1-3/4"ID	1"ID	9/16"ID	5/16"ID	1/4"ID
4' Rohrflote		1-23/32"OD	1-3/16"OD	23/32"OD	1/2"ID	3/8"ID
	Rohr Q:	15/32"OD	5/16"OD	3/16"OD		
		7/16"ID	9/32"ID	5/32"ID		
	Rohr length @ A-440:	5"	2-1/2"	15/16"		
	Pipe length (body):	11-1/2"	5-3/16"	2-9/16"		

	(#44)	(#45)
	9/16"OD	19/32"ID
Rohr Q:	3/16"OD	
	5/32"ID	
RL:	7/8"	
PL:	1-5/8"	

2' Fifteenth	1-9/16"ID	15/16"ID	17/32"ID	11/32"ID	7/32"ID	3/16"ID
II Mixture - Rk I:	1-1/8"ID	21/32"ID	21/32"ID	13/32"ID	9/32"ID	13/64"ID
	Rk II:	13/13"ID	17/32"ID	17/32"ID	5/16"	1/4"
16' Bourdon	7-1/4" x 9" ID					



EDITORIAL

There have been a number of comments and criticisms brought to my attention in the last few months which I feel merit further discussion. In a recent letter I found this remark: "I find, upon thinking matters over, that I am somewhat opposed to the 'ideals' of the OHS and therefore have resolved not to rejoin. Your publication is well done, but I feel that it is devoted to a faulty and likely soon lost cause." First, let me hasten to state that the OHS, at the present time, is at an all time high. Secondly, I much prefer that the writer of this letter wrote to express his opinion, than to keep his reasons to himself for not rejoining.

I must admit that I am puzzled by " 'ideals' of the OHS." What are the ideals of the Society? I don't know. I am certain that each of us has our own definition of our "ideals". I doubt very much if any two of us would agree in every detail. I do know the basic thoughts expressed by those who originated OHS. I am quite aware, also, of the fact that there are many organists both in and out of OHS who take off on various tangents, often to the point of absurdity.

marked "Harmonic Flute". #13 pipe is marked c#, and all others are similarly transposed down one pipe, suggesting Wirsching lowered the pitch, or did this to match existing high pitch of the Johnson materials. Tone reedy, broad, not particularly stringy.

4' Harmonic Flute (Swell - Wirsching). #1-12 zinc. #13-56 spotted metal. 1/4 mouth. Arched lip. Harmonics at #25. Slotted. Pipes badly mutilated: much tampering with mouths, adding extra harmonic holes, etc. Tone suggests the classic Nachthorn. Goes well enough with 8' Stopped Diapason, but is not effective with the Salicional.

The splendid West end placement of the little instrument enables it to sound quite thrilling, yet gentle. The best effect goes out over the organist's head and is picked up in the church below, but the basic warmth and richness, the clarity and the dignity cannot be mistaken.

Quite briefly, OHS was founded by individuals who had some knowledge of the American heritage of organ building, and who desired to share and compare the labors of their research with others of mutual interest. It was felt that the average American organist is not aware of his own heritage. The approach is primarily two-fold: historical and tonal. The first job is to find out what has gone on before; then to endeavor to find out how and why; and finally to ask ourselves whether the results were good or bad.

It is true that examples of excellent work have been found. It is true that we wish more organists and organ builders would stop, look and listen. Many of us feel that there is much to be relearned in the field of voicing. I am certain that all of us have seen excellent examples of the art of organ building discarded and replaced by an inferior instrument by any standard of comparison. We have been disturbed, also, to see irreplaceable, fine organs completely destroyed.

However, let us remember that age in itself does not make an organ great. Also, let us remember that the master craftsman of the past was

capable of a weak moment and could produce a "blooper" as well as modern man. That is why we should all stop, look and, especially, listen.

The true organ historian does not limit his scope to a particular type, period or builder. At the same time we all have our own special interests. Organ building is still taking place, and every organ built in this country up to this day is a part of the American organ heritage. The history of organs did not stop in 1850 or 1900, but is a continuing thing. Whether we like it or not, good or bad, every organ is a part; and the true "organologist" can not ignore this. One can not intelligently judge any work by any builder without determining how and why, and stopping to examine and to really listen before making comparisons.

Naturally, the interest of the various members of OHS has been focused on the earliest builder, for the simple reason that there must be a point of beginning, and examples of early organs become less plentiful all the time. The more recent examples of organ building are abundant and will be with us for many more years; hence the lack of urgency at this time.

Any research of early organs leads only to organs of tracker action. The title of this publication, THE TRACKER, was chosen because of the obvious pun involved where trackers of early organs invariably find organs of tracker action. This title was not intended in any way to be an endorsement of tracker action, and I am not interested in taking sides in this publication in the academic arguments either pro or con.

While on the subject of OHS as a Society, I will admit that there have been misuses by some of its members. This situation will ever be true in any society of people. Membership in OHS does not automatically make one an organ expert. There have been examples where a membership has been abused, and endorsement by the Society implied for individual actions and opinions. This is unfortunate and tends to unjustly reflect on the Society and its members. It could easily lead outsiders to question our "ideals". These indivi-

duals certainly do not represent the vast majority of OHS members, however. I urge each person to stop, look and listen with the blessing of all members, but not damage or tamper or set yourself up as an expert in the name of the Society. It is unfair.

As long as OHS and THE TRACKER are concerned with the research and study of the American organ and its heritage, and working to preserve and to make known this heritage for the present and future of organ building, I do not feel that we are "devoted to a faulty and likely soon lost cause."

Proper names are a problem for the editor of THE TRACKER. In fact, it is a problem for anyone who does research in history. The best method in determining the correct spelling is to go back to an original source. This is not always conclusive, unfortunately; names do change. Goodridge becomes Goodrich. Steer becomes Steere. Original sources give both Tanneberg and Tannenberg. Hence, in the last issue Dieffenbach became Diefenbach by the editor. Also, I am informed that the last issue should have read Ludowig C. Sproggell. I agree. Unfortunately errors do occur in typing and printing, which we hope to keep to a minimum. In our last issue on page 3 in the third paragraph there was a "Jr." omitted. It should have read "After the Revolutionary War St. Michael's Church hired David Tannenberg, Jr. to . . ." Likewise, in the final paragraph of the same article, the name is Tayler, not Taylor.

I am happy that Mr. McCracken called these errors to my attention for there is no reason why we should add to the confusion in research. I can assure everyone that errors will continue to be corrected and kept to a minimum, and I shall print proper names as they arrive in copy. In order to save the readers further confusion, and letter writing, I hasten to assure you that the Lobagh in this issue is the same as Labagh on page 7, Volume III, No. 1, and that Stanbridge of this issue is the same as Standbridge on Page 7, Volume III, No. 4.

—Kenneth F. Simmons

NOTES, QUOTES and COMMENTS

There have been many reports of restorations completed or contracted for in recent months. This is very encouraging, especially in the light of the fact that without the advice of OHS members in many instances, these organs might have been destroyed rather than carefully preserved. Here is a partial list:

By Andover Organ Co., Methuen, Mass.—

Schuylerville, N. Y., Presbyterian Church, Simmons rebuild of an old organ, possibly of English origin (more about this in a future issue.)

Wellfleet, Mass., Methodist Church, Hook & Hastings.

East Templeton, Mass., Methodist Church, an unknown organ, probably of the pre-1850 period.

West Rutland, Vermont, Federated Church, W. A. Johnson.

By Robert Hale, Short Falls, N. H.—

Charlestown, N. H., Congregational Church, Ryder.

By Allan Hastings, Athol, Mass.—

Indian Orchard, Mass., Congregational Church, Johnson.

By Clem Young & Raymond Churchtown, New York, N. Y.—

New York, N. Y., Sea & Land Presbyterian Church, 1847 Henry Erben. This organ was visited by OHS members during the second (1957) annual convention.

We'd be interested in hearing of other restorations in all parts of the country for listing here, as the encouragement of restoration and artistic rebuilding is one of the important activities of OHS.

In addition, don't forget to write in regarding

organs for sale and churches, museums, or individuals interested in the purchase of same.

If you have friends interested in attending the 5th annual convention of OHS in Philadelphia, additional copies of the enclosed enrollment blank may be obtained from Frederick B. Sponsler, 6119 Oxford St., Philadelphia 31, Pa.

Bernard Begley, R. R. No. 2, Tipp City, Ohio, would like to hear from anyone having old theatre organ music, especially the "Schirmer Photo Play Series."

Friends of Melville Smith will be happy to know that he is conducting the Fifth European Organ Tour under the auspices of Esplanade Travel Service, 76 Charles Street, Boston 14, Mass. If you would like to join the tour with Mr. Smith please contact the above address immediately. It is our understanding that the tour is limited to fifteen persons.

We like to recognize organ recitals of interest to our members because the organs used are of historical and tonal value. Among those to come to our attention since the last issue are:

By Peter Perkins, Second Baptist Church, Bowdoinham, Maine, August 30, 1959. The organ is a Wm. D. B. Simmons of 1850.

By Brian Jones, Methodist Church, Bridgewater, Mass., Dec. 16, 1959. The organ is a Hook & Hastings of c1895.

By Sister Mary Joseph, CSM, at St. Mary's Convent Chapel, Peekskill, N. Y., Feb. 14, 1960. The organ is a Frank Roosevelt, Opus 514, 1892.

By E. Power Biggs, Essex Institute Salem, Mass., Feb. 16, 1960. The organ was built by George Hook in 1827. Half of this program consisted of early American music, some of it written close to the time the organ was built.

Persons interested in early music recordings will want to hear the album of Aria, Anthems and Chorales of the American Moravians, Volume I of a continuing series, Columbia Masterworks. The recordings were made at the 1959 Moravian Music Festival under the direction of Dr. Thor Johnson. The Editor has not heard this record and therefore can only pass on the information concerning its release this month.

OLD TRACKER ORGANS OF THE WEST

Part IV of Series by Eugene M. Nye

A very interesting old organ is to be found in the Centenary-Wilbur Methodist Church in Portland, Oregon. It was built by Linus M. Clark in 1891, and rebuilt in 1922 by the Guenther Organ Company of Portland. The present stoplist, plus standard couplers, is:

GREAT ORGAN		SWELL ORGAN	
Open Diapason	8'	Bourdon	16'
Melodia	8'	Open Diapason	8'
Gamba	8'	Stopped Diapason	8'
Dulciana	8'	Violin	8'
Octave	4'	Salicional	8'
Fifteenth	2'	Vox Celeste	8'
Trumpet (labeled Tuba)	8'	Flute	4'
		Oboe	8'
		Vox Humana	8'
PEDAL ORGAN			
Open Diapason	16'	Blower: 2hp Orgoblo	
Bourdon	16'	Sw-Ped, Gt-Ped, Sw-Gt	
Violoncello	8'		

A tracker action Hinners organ stood for years in the First German Baptist Church, now renamed Trinity Baptist. It has been enlarged and electrified in to a 3-manual within the past 10 years. The original stoplist, at the time the writer saw it, was:

GREAT ORGAN		SWELL ORGAN	
Diapason (in case)	8'	Violin Diapason	8'
Melodia	8'	Salicional	8'
Dulciana	8'	Stopped Diapason	8'
Principal	4'	Aeoline	8'
Flute d'Amour	4'	Flauto Traverso	4'
		Flageolet	2'
		Tremulant	
PEDAL ORGAN		Gt-Ped, Sw-Ped, Sw-Gt	
Bourdon	16'		
Lieblich Gedeckt	16'		

There were four toe pistons, Swell and Great P & F, and a mechanical swell pedal. At the time the writer first played the organ it was pumped by water power. It later had an electric blower, and the organ sat in one corner of the triangle-shaped church.

On the east side of Portland another 2-manual Hinners tracker organ was erected in Immanuel Baptist Church. It had 7 ranks, disposed as follows:

GREAT ORGAN - 61n		SWELL ORGAN - 61n	
Open Diapason	8'	Stopped Diapason	8'
Melodia	8'	Echo Salicional	8'
Dulciana	8'	Flute Harmonique	4'
		Tremolo	
PEDAL ORGAN		Sw-Ped, Gt-Ped, Sw-Gt,	
Bourdon	16'	Gt-Gt 4'; 3 toe studs	

This organ was probably built in 1904. The church is at N. E. Morrison and N. E. Rodney Avenue, and now is called New Friendship Baptist. The organ has been somewhat modernized, including the addition of more couplers. There is an attached light-oak case.

Another tracker Hinners organ, built in 1909, with one manual, is in Rodney Avenue Methodist Church, at Stanton Street. The Pedal has a 16' Bourdon and a coupler. Reading across the horizontal row of knobs one finds: Manual Coupler, Open Diapason Bass 8', Open Diapason Treble 8', Lieblich Gedackt Bass 8', Lieblich Gedackt Treble 8', (Nameplate), Viola d'Gamba Bass, Viola d'Gamba Treble, Flute Bass 4', Flute Treble 4', Tremolo. There are two toe levers, 22 gilt display pipes, 61 note manual and 30 note pedal. It originally bore another name.

Three tracker organs on which date is unavailable are as follows: Parrot Residence, where there was an 1884 organ installed by Schoenstein & Sons of San Francisco; the Vernon Presbyterian Church, which very recently moved their one manual 1855 tracker (replacing it with an electric instrument); and Hughes Memorial Methodist Church. This negro congregation acquired a 2-20 Hook & Hastings, Opus 1306 - 1888, from the Unitarian Church. But it was removed in 1957 by a local restaurant owner who plans to re-erect it in its original state. He has been unavailable for complete data.

There are a number of tracker action instruments still in the state of California, but they are rapidly disappearing. Fortunately, we have been able to retain the specifications for some of the instruments which have been modernized in recent years. Historic and picturesque San Francisco contains many of these.

At St. Ignatius Church, San Francisco, we find the following stoplist today: (It is assumed to be Farrand & Votey, but in 1868 a 3-42 Hook & Hastings stood in this church, and this may be derived from either or both:)

GREAT ORGAN		SWELL ORGAN	
Open Diapason	16'	Bourdon	16'
Open Diapason	8'	Open Diapason	8'
Gamba	8'	Stopped Diapason	8'
Doppel Flute	8'	Gedeckt	8'
Octave	4'	Salicional	8'
Trumpet	8'	Aeoline	8'
		Vox Celeste	8'
PEDAL ORGAN		Flute Traverso	4'
Open Diapason	16'	Bourdon Flute	4'
Bourdon	16'	Dolce Cornet	III
Dolce Bourdon	16'	Oboe	8'
Flute	8'	Vox Humana	8'
Violoncello	8'	Tremolo	
		Blower: 5hp Kinetic	
CHOIR ORGAN		3 phase	
Geigen Principal	8'	Console and rebuilding by	
Melodia	8'	Schoenstein & Sons, 1926	
Dulciana	8'		
Flute	4'		
Piccolo	2'		
Clarinet	8'		

At St. Mary's R. C. Cathedral on Van Ness Avenue is a much larger Hook & Hastings, whose stoplist reads:

GREAT ORGAN		SWELL ORGAN	
Open Diapason	16'	Bourdon	16'
Open Diapason	8'	Open Diapason	8'
Viol d'Gamba	8'	Stopped Diapason	8'
Doppel Flute	8'	Salicional	8'
Gemshorn	8'	Aeoline	8'
Quintadena	5 1/3'	Quintadena	8'
Octave	4'	Flauto Traverso	4'
Harmonic Flute	4'	Octave	4'
Twelfth	2 2/3'	Violina	4'
Fifteenth	2'	Flautina	2'
Mixture	IV	Doce Cornet	III
Acuta	IV	Contra Fagotto	16'
Trumpet	8'	Cornocean	8'
Clarion	4'	Oboe	8'
		Vox Humana	8'
		Tremolo	
CHOIR ORGAN		PEDAL ORGAN	
Lieblich Gedeckt	16'	Contra Bourdon	32'
Geigen Principal	8'	Open Diapason	16'
Melodia	8'	Violone	16'
Dulciana	8'	Bourdon	16'
Stopped Diapason	8'		

Flute d'Amour	4'	Quint Flute	12'
Fugara	4'	Violoncello	8'
Piccolo	2'	Flute	8'
Clarinet	8'	Trombone	16'
Tremolo			

This is Opus 1431, dated 1889. It has been rebuilt with a new console by Schoenstein & Sons. This organ and its preservation tonally was under the personal supervision of the noted organist of the church, Dr. Anchille L. Artiguez, who played it from 1916 until 1947. There is considerable mention of the organ in several issues of THE DIAPASON, notably December, 1916, p. 18; January, 1954, p. 28; and February, 1956, p. 15. The rebuilding took place in 1930, at which time there was very little tonal alteration. The church itself is of considerable size, and the organ stands in an imposing case in the east gallery.

The church formerly known as St. James Episcopal, but now as St. John's Presbyterian Church at 25 Lake Street, houses an interesting organ built by William A. Johnson in 1873, opus 394. The writer played this organ in 1952 while it was still in its original state, but in 1956 it was rebuilt and electrified by the Schoenstein firm.

The tonal qualities of this instrument are excellent. It bears the following stoplist:

GREAT ORGAN - 58n		SWELL ORGAN - 58n	
Open Diapason	16'	Lieblich Gedeckt	16'
Open Diapason	8'	Open Diapason	8'
Violin Diapason	8'	Salicional	8'
Rohr Flute	8'	Stopped Diapason	8'
Octave	4'	Flute Harmonique	4'
Flauto Traverso	4'	Mixture	III
Twelfth	2 2/3'	Cornocean	8'
Fifteenth	2'	Oboe	8'
Mixture	II	Vox Humana (*)	8'
Trumpet	8'	Tremolo	
CHOIR-SOLO ORGAN		PEDAL ORGAN - 27n	
- 58n		Open Diapason	16'
Geigen Principal	8'	Bourdon	16'
Melodia	8'	Flute	8'
Dulciana	8'	Violoncello	8'
Unda Maris TC (*)	8'	Pedal Check	
Flute d'Amour	4'	Ch-Ped, Sw-Ped, Gt-Ped,	
Piccolo	2'	Sw-Gt, Sw-Ch, Ch-Gt	
Clarinet TC	8'	Five toe studs	

(*) - Later additions

In St. Boniface R. C. Church, San Francisco, is also an instrument of unusually fine tone. It was originally the old Erben organ built for First Presbyterian Church in Oakland. It was moved to this church in 1923 when the pipework was placed on Austin universal chests, and an Austin stopkey console was added. The specification runs:

GREAT ORGAN		SWELL ORGAN	
Double Diapason	16'	Double Diapason	16'
1st Diapason	8'	Open Diapason	8'
2nd Diapason	8'	Lieblich Gedeckt	8'
Tibia Clausa	8'	Bell Gamba	8'
Clarabella	8'	Unda Maris	8'
Viol d'Gamba	8'	Viol d'Orchestre	8'
Principal	4'	Viol Celeste	8'
Flute Harmonic	4'	Principal	4'
Fifteenth	2'	Wald Flute	4'
Mixture	III	Twelfth	2 2/3'
Harmonic Tuba	8'	Fifteenth	2'
Trumpet	8'	Cornocean	8'
		Oboe	8'

CHOIR ORGAN		Vox Humana	8'
Contre Viole	16'		
English Diapason	8'	PEDAL ORGAN	
Concert Flute	8'	Resultant Bass	32'
Flute Celeste	8'	1st Diapason	16'
Quintadena	8'	2nd Diapason (Gt)	16'
Dulciana	8'	Violone	16'
Flute d'Amour	4'	Bourdon	16'
Flageolet	2'	Contre Viole (Ch)	16'
Clarinet	8'	Gedeckt	8'
Cor Anglais	8'	Violoncello	8'
Tremolo		Tuba Profunda	16'

Austin calls it their Opus 1112, dated 1923, and obviously considerable Austin pipework was added when the organ was moved and rebuilt. Since it is difficult in this instance to separate the old from the new, the complete list is given here. The Schoenstein firm recovered the chests in 1958, but made no further alterations.

Four smaller tracker organs still exist with their original action in San Francisco. These are the 2-manual Bergstrom of 1880 in St. Peter's R. C. Church (being rebuilt now by the Schoensteins); the 2-manual 1885 Bergstrom in Beth Israel Temple at Geary and Fillmore Streets; the 2-manual Erben, built about 1850, in Howard Presbyterian Church near the Golden Gate; and the 1890 2-manual Whalley at St. Thomas' R. C. Church at 40th and Clementine Streets.

The following tracker organs have disappeared, and we may assume that they no longer exist: St. Paul's Episcopal Church, opus 1407-1839 2-manual-14-rank Hook; Neustra Senora de Guadalupe R. C. Church, 1880 2-manual Hook; and the two Hook organs for Central Presbyterian Church, 2 manual 19 rank Opus 527-1870, and the 3-manual-32-rank Opus 661-1872. Also missing is the 2-manual-22 rank Odell for the Church of the Advent of Christ the King (Episcopal), the pipes of which were for sale in 1955.

The old 2-manual-32-rank Hook, Opus 1380-1888, from First Unitarian Church, was moved to the Brooklyn Presbyterian Church about 1925. And there is a large 4-manual Woodberry at St. Dominic's R. C. Church, which began as a Miller & Abel, but has been so overhauled and rebuilt that it is impossible to tell what first existed.

There are others, of course, which have disappeared, including the earlier organ for St. James Episcopal Church, the smaller Johnson Opus 302-1869, and the 3-manual-43-rank Hook & Hastings built in 1898 for the old Temple Beth Israel. Also missing are two earlier organs for Trinity Episcopal Church, a 3-manual-34-rank Johnson, and the 3-manual-48-rank Hook, Opus 1772-1897. This church also housed a very early Jardine organ, but no records exist regarding it now. The Norwegian Lutheran Church had an 1885 tracker instrument, long since gone. First Congregational Church had a small Hutchings, built in 1892. There is a possibility that the Hook & Hastings at Sacred Heart R. C. Church still exists somewhere, and the writer would appreciate any information concerning same.

The aforementioned Odell at the Church of the Advent of Christ the King was Opus 142-1875. It has been replaced with a very fine new two manual organ built by John West, containing ten ranks of Stinkens pipes plus a Cymbelstern.

Leaving San Francisco, we travel to Stockton, California, where there are two of the most inter-

esting organs on the Pacific coast. In First Unitarian Church is the one-manual built by Gilbert & Woodbridge with the following stoplist:

LEFT SIDE		RIGHT SIDE	
Stopped Diapason Bass	8'	Open Diapason	8'
Stopped Diapason Treble	8'	Dulciana	8'
Twelfth	2 2/3'	Octave	4'
Fifteenth	2'	Bellows alarm	
Spare		Pedals (coupler)	

This church is located at 2737 Pacific Avenue, and the organist is Ardene Phifer. The organ was shipped around Cape Horn from First Unitarian Church, Scituate, Mass., and is said to have been one of the many played by Mr. Handel. It came first to the Unitarian Church at Palo Alto, and was moved to Stockton in 1932 by the Schoensteins.

In St. John's Episcopal Church, Stockton, is a rebuild of a 2-manual organ built by McGraith & Shelland of San Francisco in 1861. It was rebuilt by the California Organ Company with a Klann console and was mentioned in THE DIAPASON of May, 1951, p. 13. The present stoplist reads:

GREAT ORGAN		SWELL ORGAN	
Open Diapason	61 8'	Geigen	61 8'
Clarabella	61 8'	Stopped Diapason	61 8'
Gemshorn	61 8'	Gamba	61 8'
Octave	12 4'	Gamba	
Twelfth	12 2 2/3'	Celeste TC	49 8'
Fifteenth	12 2'	Aeoline	61 8'
Chimes		Fugara (Geigen)	12 4'
Tremolo		Flute	12 4'
PEDAL ORGAN		Nazard	12 2 2/3'
Bourdon	30 16'	Piccolo	12 2'
Lieblich Gedeckt	16'	Cornocean	61 8'
Bourdon	8'	Oboe	61 8'
Fagotto (p.f.)	16'	Vox Humana	61 8'
		Tremolo	

Also in Stockton there was built in 1887 a large 3-manual tracker Schoenstein organ for First Baptist Church, now replaced by an electronic instrument. The East Side Presbyterian Church contains the 1864 2-manual Johnson (Opus 161) from the old First Presbyterian Church.

In Walnut Creek, California, the Lutheran Church has a 2-manual-18-rank Whalley organ built about 1885, which is now for sale reportedly.

In Oakland there is another small Whalley organ built in 1890.

In Los Angeles there is a fine one-manual-9-rank Roosevelt in the Church of the Angels, described completely in THE AMERICAN ORGANIST for May, 1944.

There are many other tracker organs in the state, the fates of which are indefinite or unavailable. The list, as they are now known:

- Ferndale - 1m Hook 2s
- National City - 1st Congregational, 1887 Opus 671
- 2m Johnson
- Palo Alto - All Saints Church, 2m Whalley
- Petaluma - St. John's Episcopal Church, 2 m (no nameplate)
- Paso Robles - St. James Episcopal Church, 2m Stevens 16r, from St. Paul's, Oakland, restored 1942 by Charles McManis, described in THE AMERICAN ORGANIST p. 272, 1942.
- Riverside - Calvary Presbyterian Church, 2-9 Roosevelt, Opus 482-1891

THE TRACKER

Published quarterly by the
ORGAN HISTORICAL SOCIETY

Barbara J. Owen President
301 New Boston Road
Fall River, Massachusetts

Kenneth F. Simmons Editor
228 Poplar Ave. - Wayne, Pa.

Albert F. Robinson Publisher
St. Cornelius Chapel
Governors Island New York 4, N. Y.

- Sacramento - St. Paul's Episcopal Church, 2m Johnson
Sacramento - Downtown R. C. Church, 2m Jardine 1868
San Diego - 1st Methodist Church, 2-23 Hook Opus 1361-1887
San Diego - St. Paul's Episcopal Church, 2-16 Hook Opus 1345-1887
Sonoma - 1st Congregational - 2m Bergstrom, 1897
San Rafael - 1st Presbyterian - 2m tracker (no nameplate)
St. Luis Obispo - St. Stephen's Episcopal Church, 2m Whalley & Genung, 13r rebuilt by McManis, described in THE DIAPASON, December, 1943.
Sierra Madre - Ascension Episcopal Church, 2m (no nameplate)
Glendale - 1st Presbyterian Church, 2m-13 Johnson (removed)
Los Gatos - 1st Methodist Church, 2m-12 John Andrews, rebuilt by Schoenstein 1950.
Long Beach - St. Luke's Episcopal Church, 2m-9 Hillgreen-Lane tracker (recently sold)
(Continued in Next Issue)

A FAMOUS JOHNSON

One of the oft-cited tracker organs built by Johnson & Son of Westfield, Mass., was their Opus 410 erected in Second Presbyterian Church, Chicago, Ill., in 1873. It contained a total of 2938 pipes in its three manuals and pedal. There was a pneumatic motor applied independently to the Great manual and pedal and to certain manual couplers, and there were seven toe combons. The manual compass was CC to a3 (58 keys), and the pedal was CCC to D (27 keys). The stoplist ran as follows:

GREAT		SWELL	
Open Diapason m	16'	Bourdon w	16'
Quintatone w	16'	Open Diapason m	8'
Open Diapason m	8'	Salicional m	8'
Viola Da Gamba m	8'	Dolcissimo m	8'
Spitz Floete m	8'	Stopped Diapason w	8'
Doppel Floete w	8'	Quintadena m	8'
Quint m	5 1/3'	Octave m	4'
Flute Harmonique m	4'	Fugara m	4'
Octave m	4'	Flauto Traverso w	4'
Twelfth m	2 2/3'	Piccolo m	2'
Fifteenth m	2'	Mixture m	III
Mixture m	III	Contra Fagotto m	16'
Scharf m	IV	Cornoean m	8'

Reprint 11/75

Trumpet m	8'	Oboe & Bassoon m	8'
Clarion m	4'	Vox Humana m	8'
SOLO		PEDAL	
Still Gedackt w	16'	Contra Bourdon w	32'
Open Diapason m	8'	Open Diapason w	16'
Geigen Principal m	8'	Contrebasse m	16'
Dulciana m	8'	Bourdon w	16'
Melodia w	8'	Quint Floete w	10 2/3'
Violin m	4'	Violoncello m	8'
Flute d'Amour w & m	4'	Floete w	8'
Flautino m	2'	Super Octave m	4'
Clarionet m	8'	Trombone w	16'
		Tromba m	8'

88 YEARS AGO

We have found considerable interest in the study of dedicatory recital programs of the past, many of which were given by the great men of their day. Following is such a program played by the famous Dudley Buck who, it will be noted, was not shy about including his own works. The organ was Johnson's Opus 367 built for Park Street Congregational Church in West Springfield, Mass. This program was given April 24, 1872:

Part First

Overture in C (Military)	Mendelssohn
Variations on Scotch Air	D. Buck
Offertoire in F minor	Batiste
"At Evening" (Idylle)	D. Buck

Part Second

Overture "Wm. Tell"	Rossini
Ave Maria	Millard

Miss Irene S. Bartholomew

Rondo Grazioso	Spohr
Concert Variations on "The Star Spangled Banner"	D. Buck

By comparison, this is a good notch above most recitals of that era, and, like similar programs today, probably reflected the musical tastes of the times. We are sure that Dr. Buck intended no disrespect in his treatment of the "Star Spangled Banner", for it must be remembered that Congress did not make it Our National Anthem officially until nearly 60 years after this date!

Does anyone know whatever happened to Miss Bartholomew?

Organs for Sale

Following is the latest list of organs now available, mostly at very reasonable cost:

- E. & G. G. Hook (?) c1845, 1-8
- Hook & Hastings, 1882, 2-7
- E. & G. G. Hook & Hastings, 1872, 2-8
- Emmons Howard, c1890, 2-10
- George Jardine, c1885, 1-9
- J. H. & C. S. Odell, 1899, 1-7
- J. H. & C. S. Odell, 1885, 1-5
- Hilborne Roosevelt, c1875, 1-2
- Wm. B. D. Simmons (?), c1870, 2-15
- Wm. B. D. Simmons, 1854, 2-13
- George Stevens, 1881, 2-15
- Unknown, pre-1830, 1-8

Full information may be obtained by addressing Miss Barbara J. Owen, 301 New Boston Road, Fall River, Mass.