



# THE TRACKER



OFFICIAL PUBLICATION OF THE ORGAN HISTORICAL SOCIETY

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Number 2

## O.H.S. Headquarters To Be Set Up At York, Pa.

An agreement has been reached between representatives of the Organ Historical Society and the Historical Society of York County for the establishment of our national permanent headquarters in York, Pennsylvania.

This is another major step in the development and growth of O.H.S., and is the cause of much satisfaction on the part of the National Council.

The acquisition of a headquarters will give two primary advantages to our Society. In the first place we now have an official address and a tangible place to call "home". Secondly, the arrangements that have been made include the establishment of archives which will be available to our members and which will have safe and secure facilities for the preservation of our records, memorabilia, and documents of value.

We are to be completely responsible to the York Historical Society for the cataloguing and selection of materials for the archives. Furthermore, we shall be required to compensate them by the payment of an annual fee for their services.

The exact text of the agreement will be read at the annual meeting in Boston in June.

Work is proceeding now on the process of incorporation for the Society, and it is hoped that we shall be able to report this as an accomplished fact in the next issue of THE TRACKER.

In the meantime, any mail addressed to the Organ Historical Society may be directed c/o the Historical Society of York County, 250 East Market Street, York, Pennsylvania. Such mail will be forwarded to the proper individuals at various intervals. Actually, therefore, for more prompt results it is best to address mail directly to those concerned, as you have done in the past.

For the present you are urged to retain all material that you consider worthy of placing in our archives. Do not send anything to York until plans for processing such materials have been announced. Watch for this announcement in the next issue of THE TRACKER, or wait for information at the June convention. The reasons for this are rather obvious. We must have everything properly catalogued for inventory in order that items may be readily available. This will take time and work, and the system must be worked out before

materials can be handled. Urgent inquiries, however, may be addressed to

Kenneth F. Simmons  
228 Poplar Avenue  
Wayne, Pennsylvania.

Now at last the materials which you want to place in our archives may soon be contributed with the knowledge that these treasures will be properly cared for and preserved.

Another consideration for the future (without intending to look upon the gloomy side of things) is the fact that now priceless collections, through the simple process of a will, may be permanently preserved. There need be no more needless destruction because of no place or no one to care for items that hold no value to disinterested relatives. Here, at last, is a "home."

### 1961 Convention

**Dates:** Week of June 19, Monday through Wednesday (possibly Thursday), with two pre-convention events on Sunday, June 18.

**Place:** Boston, Massachusetts, and vicinity. (No duplication of the 1959 convention area.)

**Programs:** First-rate features including a recital on a century-old 3-manual Hook, and a concert by a baroque ensemble featuring a Simmons organ.

**Tours:** Main tour will cover historic downtown Boston including two very old organs now being restored; other tours to East Boston, South Boston, and the area between Boston and Worcester.

**Bonus:** A midnight theatre party at Boston's "mightiest WurliTzer", hosted by the local ATOE Chapter.

Certain events will be in conjunction with the AGO including a tape lecture on old organs of Europe and America, and possibly a performance of a new work for organ and orchestra.

More detailed information will be forthcoming in the April issue of THE TRACKER, together with your registration and reservation form. Plan now to reserve the dates and help make this the best OHS convention ever!

## EDITORIAL

It may or may not be proper to start an editorial with an apology, but I am taking this opportunity to express my regrets to the number of members who have not received prompt response to their requests and letters. It is simply a matter of time and not indifference on my part. I know that many of you are equally busy with rehearsals, services, and lessons and can understand why free time is difficult to find. In any event my intentions are good and although the stack is getting higher, I have every plan to make replies to all as soon as possible.

\* \* \*

With the passing of Ernest M. Skinner on November 27, 1960, it is possible that we have reached the end of another chapter of organ history. Our members should bear in mind that we are the Organ Historical Society and as such we must not be limited to one period or style of organ. If we are to accomplish our aims, we must record and catalogue data of all builders of all organs of all periods in the United States. As Dr. Blanchard has pointed out, we too often by-pass organs of other action than tracker as we make our rounds. If this continues, we may find the time when tubular pneumatic organs are no longer available for study. The same is true of a real E. M. Skinner organ. The many different systems that have been tried with varying success would make an interesting study in themselves.

\* \* \*

To all this I can hear many laughing and saying, "So what?" I can also hear organ historians of the future wondering why we did not cover the whole field while we had the chance. I can hear them laughing at our mid-century opinions, as we now laugh at our early predecessors. Believe me, we are giving them enough ground to do so.

At the same time, the true organ historian is collecting data and recording facts on builders, actions, pipe scales and characteristics of all phases of organ building. Probably the material which we collect that will be of most value to the future is that which is based on cold facts and not distorted by present-day fads. Although the recording of current trends will serve to reflect the taste of the 1960s, I must point out that this is not our primary goal.

\* \* \*

**THE TRACKER** today has a notable record of accomplishment. This is particularly true when we consider the number of facts and data which has been contributed to its pages which represent many hours of research by our members. Most of this material is not available in any other source.

We have been interested particularly in what has been done to restore or rebuild old organs. From the historic standpoint we ask that our contributors will give (a) as much information as possible concerning the original organ, including details of scales and other pertinent facts, (b) what the developments have been during the passing years, and (c) what has been done to

restore or rebuild it. In other words, the more complete the data is, the greater is our service.

Finally, I again want to issue a warning to the "thieves among us". There is a difference between those who retrieve memorabilia (name-plates, stop-knobs, pipes, etc.) from scrap piles and organs about to be destroyed, and those who flagrantly steal souvenirs from organs which are currently in use and which may become important historically if left intact. How annoying it is to find an organ where the name plate has been removed, stop labels lost or stolen, and ranks of pipes missing! Not only is this wrong from any moral standpoint, but the damage committed is often irreparable.

The other type of thief is he who "steals our good name". In this latter group are those members who are guilty of the above, and those who make improper use of the name of the Society to give status to their own personal opinions. General respect for the Organ Historical Society depends entirely on the regard each member shows for it and the respect each shows for his fellow members.

—Kenneth F. Simmons

—o—

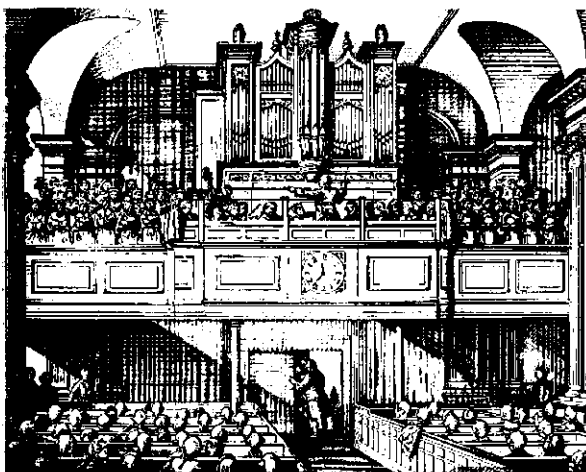
## OHS Council Meeting Briefs

A meeting of the National Council was held at the home of Kenneth F. Simmons in Wayne, Pa., the afternoon of December 29, 1960, with the President, Miss Barbara J. Owen, presiding. A summary of the business transacted follows:

1. Plans were worked out for sending a printed ballot with the April issue of **THE TRACKER**.
2. Mr. Simmons was authorized to edit the Constitution or By-Laws of the Society as they are now understood and to publish same in the current issue of **THE TRACKER**.
3. A progress report concerning establishment of headquarters and incorporation was presented, and the committee's action was endorsed and authorized to proceed.
4. The Executive committee (President, Vice-president, Secretary, and Treasurer) are authorized to prepare a bulletin in pamphlet form giving information about OHS. This will be available for distribution to prospective members.
5. The Secretary was authorized to order and make available stationery for official OHS business.
6. A report from the committee of the film strip-tape recording project was made.
7. A report of Mr. McKim's work in producing back issues of **THE TRACKER** was made, along with the method of distribution.
8. A discussion of our rising financial needs ensued with the Council proposing three types of memberships. This will be presented to the members at the annual meeting in June in Boston for action.
9. It was resolved that beginning in 1961 the membership cards shall be printed and means of more prompt distribution were discussed.

# An Historical Organ at Schuylerville, N.Y.

By Robert J. Reich



The history of organs and organ building in the northeastern part of the United States is necessarily concerned with King's Chapel, Boston. It is thought that the very first organ to be used in New England was that given in 1814 to King's Chapel by Thomas Brattie, an instrument subsequently used in St. Paul's Church, Newburyport, and St. John's Church, Portsmouth, N. H., and still somewhat preserved at the latter.

The second organ at King's Chapel was described as follows in the *NEW ENGLAND MAGAZINE* January, 1834:

"The fine large organ now in King's Chapel was purchased in London in 1756 with funds raised by individuals belonging to the society. The original cost was 500 pounds sterling, and the charges of importation, etc., were 137 pounds. There is a tradition, which cannot now be verified, that it was selected by Handel himself, by order of the King, George the First, and that it was not then a new instrument.

The organ was first used in public on the 2nd of September 1756, as will appear from the following notice, taken from the *BOSTON GAZETTE* of August 30, 1756. 'We hear that the organ which lately arrived from London, for King's Chapel in this town, will be opened on Thursday next, in the afternoon; and that said organ (which contains a variety of curious stops never yet heard in these parts) is esteemed by the most eminent masters in England to be equal, if not superior, to any of the same size in Europe. . . .'

The late Dr. G. K. Jackson declared this organ to be the best he had ever touched in America. Its chorus stops are, however, very numerous and powerful, compared with the fundamental stops. The Great organ has, in addition to the Stopt Diapason, only one open diapason and trumpet; yet, besides the principal, 12th, 15th and tierce (or 17th), there are a cornet of four ranks, and a sesquialter of four ranks. This multiplication of the harmonics, especially the 17ths, with a diapason so comparatively feeble, renders this organ, when played full, too harsh and discordant.

It is therefore seldom played full; and, when managed by an organist possessing good taste as well as skill, it is probably superior in effect, though not in power, to any organ in New England. It has a great organ, choir, and swell, with three rows of keys. The long keys are black and the short ones white, contrary to what is usual. The choir organ contains a 'vox-humana' stop, the only one, probably, in North America; but it has no open diapason or dulciana. The stops are by no means numerous, there being only 19 or 20 in all three organs. The number of pipes, however, owing to the many small ones contained in the 8 ranks of the cornet and sesquialter, is 1330. Dr. G. K. Jackson thought that the full organ was deficient in the bass; and, in consequence, a sub-bass was added in 1825 by Mr. Goodrich. He also, at the same time, put in a double bellows, similar in principle to the smith's bellows, in lieu of the old single ones, which were not unlike the common domestic bellows. . . ."

The *MUSICAL GAZETTE* of May 10, 1847, gives a stop list of the King's Chapel organ, as well as a brief description, and indicates that it was built in London in 1756 by (Adrian Smith) as follows:

<b>"GREAT</b>		<b>SWELL</b>	
Open Diapason	8'	Open Diapason	8'
Stop Diapason	8'	Stop Diapason	8'
Principal	4'	Principal	4'
Twelfth	2 2/3'	Hautboy	8'
Fifteenth	2'	Trumpet	8'
Cornet #1			
Cornet #2		<b>CHOIR</b>	
	4 ranks	Open Diapason	8'
Cornet #3		Stop Diapason	8'
Cornet #4		Dulciana	8'
Sesquialtera #1		Flute	4'
Sesquialtera #2		Principal	4'
	4 ranks	Cremona	8'
Sesquialtera #3			
Sesquialtera #4			

The Cornet and Sesquialtera are each of four ranks, but instead of the four ranks being drawn by one stop, each has a separate register.

The draw knobs of this organ have black knobs and the name, instead of being engraved on the knob, is printed on a paper label and pasted under each stop."

Unfortunately, these two descriptions are not wholly in agreement, so that exact knowledge of this organ must remain in doubt. Perhaps some changes were made in its stops, besides the addition of a pedal keyboard. In any case, it was used until 1860, when a new organ was installed by Simmons and Willcox of Boston. Dwight's *JOURNAL OF MUSIC*, April 21, 1860, gives the following stop list and description of this organ:

<b>"GREAT</b>		<b>SWELL</b>	
*Contra Diapason	16'	Bourdon	16'
Open Diapason	8'	*Open Diapason	8'
*Stop'd Diapason	8'	Stop'd Diapason	8'
Hohl Flote	8'	Viol d'Amour	8'

Viola da Gamba	8'	Octave	4'
Quint	5 1/3'	Flute Octaviante	4'
Octave	4'	*Mixture	III
Flute Octaviante	4'	Contra Trumpet	16'
*Twelfth	2 2/3'	*Trumpet	8'
*Fifteenth	2'	Oboe	8'
*Mixture Trumpet	IV	*Clarion	4'
CHOIR			
PEDAL		AEolina	16'
Open Bass	16'	*Keraulophon	8'
Bourdon Bass	16'	Dulciana	8'
Quint Bass	10 2/3'	*Stop'd Diapason	8'
Violincello	8'	Dolce	4'
Posaune Bass	16'	*Flute d'Amour	4'
		Mixture	II
		Contra Faggoto	16'
		Corno di Bassetto	8'

The case of this organ and the stops designated by an asterisk were made in London, AD 1755, by Adam Smith, and were renovated, transposed, and incorporated in this instrument built by Messrs. Simmons and Willcox, from a specification prepared by F. C. Loring, Esq."

The normal assumption at this point would be that those portions of the 1756 organ not re-used in the new one were destroyed. The Simmons organ is supposed to have been rebuilt in 1882 by Hook and Hastings and subsequently removed to the Baptist Church in Brockton, Mass. Henry C. Lahee, writing in the December, 1897, issue of THE NEW ENGLAND MAGAZINE, states:

"... This instrument was in use unchanged for 104 years, and was then (in 1860) enlarged by Simmons and Wilcox. It has been repaired and enlarged twice since that year by Hook and Hastings, the old case and a few of the original pipes being retained on account of their historical associations. In the days of the Revolution, the crown with which the organ was surmounted was torn down; but lately, the bitter emotions caused by that strife having passed away, the old crown has been replaced. The old pipes and the action are no longer in existence, having gone the way of old organ material."

With this, one might think the story of the Adrian Smith organ complete. However, there exists in the Methodist Church of Schuylerville, New York, an old organ which was moved in 1888 from the Congregational Church in Ware, Mass., and which came with the story that it had been made in 1756 for King's Chapel in Boston. (\* See editor's note.) The stop list of this instrument as it now stands is as follows:

GREAT - 56 notes		SWELL	
Open Diapason	8'	Open Diapason	8'
Stop Diapason Treble	8'	Stop Diapason	8'
Stop Diapason Bass	8'	Bell Gamba (T.C.)	8'
Clarabella (M.C.)	8'	Principal	4'
Principal	4'	Oboe (T.C.)	8'
Chimney Flute	4'		
Twelfth	2 2/3'	PEDAL - 18 notes	
Fifteenth	2'	Sub Bass	16'
Mixture	III		
Trumpet (T.C.)	8'		

In 1956 the Schuylerville church had a fire which resulted in some damage to the organ from water and the use of the organ was then discontinued. Further damage resulted when a carpenter fell into the Great pipework. An electronic sub-

stitute was obtained and plans were made to remove the pipe organ. However, two strong-willed ladies in the church said "over our dead bodies", and proceeded to raise money for restoration. Early in 1960 the Andover Organ Company was authorized to carry out as complete a restoration as possible within the limits of the funds available. During the course of this work it was possible to make various observations pertaining to the origin of the organ and its possible connection with King's Chapel.

It was found that both Swell and Great chests are of oak construction and appear to be certainly of English make. The console and action appear to be about 100 years old. The case is merely a row of pipes and could date from anywhere in the second half of the 19th century. Of the pipes, the following appear to be very old and of English make: part of Great Principal; most of Great 12th (although these pipes have been lengthened); a few pipes in the Great 4' Swell Principal and some of the metal pipes of this rank.

Other observations of interest include: some of the pipes not of English origin seem to have come from other organs, having differing labels or construction; the Great Trumpet, Swell Gamba, and Swell Oboe all sit on boards which had pipes all the way to the bottom originally; the compass of the organ was originally GG, AA - e3; the scale had the notation B and # for A# and B, respectively; the Great Clarabella sits where once was a middle C four rank mixture which had four independent slides; the Great 4' Flute and three rank mixture sit where once were four ranks of small pipes, possibly a single mixture; the console has several of the characteristics of Simmons consoles of about 1860.

Inside the Swell chest wind box is this notation: "Built in London, 1756; rebuilt by W. I. White, Boston, Mass., in 1861. Work done by George L. Smith, John Goujee, and others." This leads to the conjecture that certain portions of the Adrian Smith organ which were not reused in 1860 by Simmons and Willcox, were rebuilt, probably by Simmons employees working independently, and sold to the Congregational church at Ware. This probably included the Goodrich pedal pipes and keyboard and bellows. This would seem consistent with the obviously old chests and pipes, the Simmons peculiarities, the pipes from miscellaneous sources, and the nondescript front. The Great chest had originally 15 ranks which agrees with the description in the NEW ENGLAND MAGAZINE of January, 1834.

The restoration work carried out in 1960 included thorough cleaning and repair of all Great pipes, speech resetting as required, regulation and tuning; renutting, repairing, and adjusting the manual key action; and chest repairs. The latter were very extensive because the table boards had cracked in many places and had come unglued from the channel separation. This meant that all toe-boards, sliders, and gibs had to be taken up and the cracks filled and glued. Because the table boards were unglued underneath, air passed from one channel to another, in this way causing many runs. To fix these, it was necessary to cut out the spools under the chest, using an

(Please turn to page 8)

# CONSTITUTION OR BY-LAWS OF THE ORGAN HISTORICAL SOCIETY

## Article I - Name

Section 1. This institution shall be named the Organ Historical Society, and shall be a non-profit organization dedicated to educational and artistic ends.

It shall have headquarters in the city of York, Pennsylvania, with members in the United States and foreign nations, as provided for in the constitution.

Section 2. The purpose of the Society shall be to encourage, promote and further an active interest in the pipe organ and its builders in North America;

To collect, preserve, evaluate, and publish detailed historical information about organs and organ builders in North America;

To use its good offices to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt;

To provide members with opportunities for meetings, and for the discussion of professional topics, and for other lawful acts incidental to the purposes of the Society.

## Article II - Membership and dues

Section 1. The membership of the Society shall consist of any persons who are sincerely interested in the history of American organs and the purposes of the Society as connected therewith.

Section 2. Dues shall be fixed by the National Council, and shall be payable annually in advance.

## Article III - The National Council, National Officers

Section 1. The National Council shall have the entire management of the affairs of the Society, including, but not limited to, the fixing of dues, the filling of vacancies, the determining of the place and time of annual meetings, the arranging of the order of business for meetings, and the appointment of special and standing committees.

Section 2. The National Council shall consist of the President, Vice-president, Secretary, Treasurer, two Auditors and five others. All shall be members of the Society.

Section 3. The President shall preside at the annual meeting of the Society and at all meetings of the National Council. He shall be the chief executive officer of the Society and a member ex-officio of all special and standing committees.

The Vice-president shall at all time be prepared to assume the duties and responsibilities of the president as chief executive officer of the Society, as may be required.

The Secretary shall perform all duties usually

associated with that office. He shall keep a list of the members, and shall have custody of the records of the Society. The Secretary, or a qualified substitute, must be present at the annual meeting and at meetings of the National Council.

The Treasurer and Auditors shall perform such duties as are usually assigned to officers so designated.

## Article IV - Election of Officers

Section 1. The President and Vice-president shall be elected in each odd-numbered year.

The Secretary and Treasurer shall be elected in each even-numbered year. These officers shall serve no more than two consecutive terms in any one office.

One councilman shall be elected annually for a term of five years and may not succeed himself.

Two auditors shall be elected annually.

Newly elected officers shall begin their term at the conclusion of the annual meeting.

Section 2. (a) At each annual meeting provision shall be made for the election of a nominating committee of three members. This committee shall formulate a list of nominees for each office about to become vacant. Two members in good standing shall be nominated for each office.

(b) The nominating committee shall submit the list of nominees by March 15th to the publisher of THE TRACKER. A printed ballot shall be included with each April issue of THE TRACKER, said ballot to have instructions to return same, signed by the voter, to the secretary in time to deliver to the election officials at the annual meeting in June.

(c) A majority of all persons voting shall be necessary for a choice in all elections. If second ballots are required, they shall be restricted to the two candidates receiving the largest vote on the first ballot.

## Article V - Amending the By-Laws

Section 1. The by-laws may be amended only at the annual meeting of the Society by a favorable vote of two-thirds of the members present.

Section 2. Notice of any proposed amendment must be given in conjunction with notice of the annual meeting.

The rules in Robert's RULES OF ORDER shall govern the Society in all applicable circumstances which are not consistent with the special rules of order of the Society.

## Article VI - Publication

Section 1. The official publication of the Society is THE TRACKER, a subscription to which is

*(Please turn to page 10)*

# THE SPIRITS COST \$0.75

by Eugene M. McCracken

(Conclusion of the article begun in the October, 1960, issue. We commence with a continuation of a letter written February 20, 1821, to Charles Smith, a member of the organ committee of St. John's Evangelical Lutheran Church, Philadelphia.)

"Another great fault in your organ is that the lower part of the only Octave Bass has been led to the front pipes on the sides, in which there is neither music(k) nor sound, and in consequence the lower 16 feet pipes must suffer; with the reed stop there will be three 16 feet registers in the pedal and only one 8 foot to assist them, which will not do well without a couple. If there was a couple the two octaves of any registers in the great organ which the organist might draw would speak with the pedals, by which means the 16 feet pipes would be animated, but as this cannot be alter'd now, it would be of great advantage if the wooden pipes of the Octave Bass were put in. As you have got the pipes it could not cost much and would be of great benefit.

In regard to moving a register from one wind box to the other I think it would be expensive, though it could not be considered as a fault if the 8 foot Diapason or Principal was removed from the Choir to the great organ, and in place thereof a fine narrow 8 foot Flute substituted.

I am, with esteem, your obedient servant and friend,

signed / Philip Bachman"

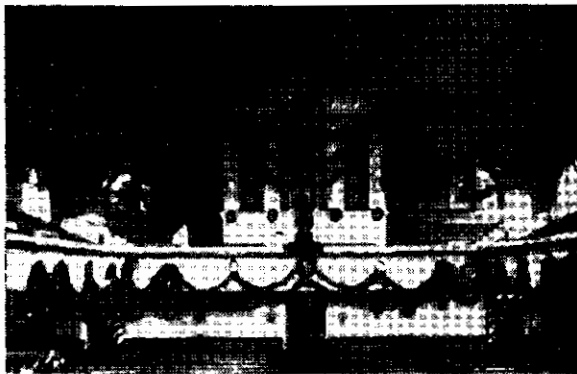
We do not have a copy of Mr. Smith's reply, but evidently action was deferred for several months as is noted in the following letter from Bachman.

"Lititz, May 3, 1821

Mr. Charles L. Smith,

Your letter of April 24 I received on May 2. I have thought the whole thing over about the organ, and I would wish it could be started anew, but it stops with wishing. But the register in the Great manual would be very good. I would propose a Fugara, which as I hope will far surpass your Viola di Gamba. But on the whole your proposal is good, especially as far as the pedal is concerned. Only I have qualms about the Principal (Open Diapason ----- illegible) in the Choir organ. The lower keys are a little too weak, and I would propose for these keys a Gross Gedackt. They make them very good, and it would be an advantage to this register. There are several pipes in the Choir (words missing) which would have to be especially made because the wood is too short, and they would not be able to hold. (One sentence illegible.)

I'll go to Hummelstown on account of the price, but I can't take less than \$2500.00 or \$3000.00. I have some business affairs in Philadelphia, ac-



count of buying tin and lead, and I think it would be better if we could talk this over and come to some conclusion. I want to come the week after next.

Your friend and confident,  
signed / Philip Bachman"

This is the only letter among the early records of St. John's Church which had not been translated. Since we do not have copies of Mr. Smith's letters to Mr. Bachman, some of what Mr. Bachman mentions in this letter is a matter of conjecture at the present time. For instance, the reference to Hummelstown: could it be that Mr. Bachman was also to build an organ for a church there, and because no decision had been reached with St. John's Church he decided to finish the Hummelstown organ first? It would seem logical that the price he mentions is the price he quoted to St. John's Church for the work he would do.

A decision was reached, however, and the following contract was agreed to by Mr. Bachman:

"Agreement between the Organ Committee of St. John's Church on the one part and Philip Bachman of Lititz on the other:

Philip Bachman agrees to do the following work to the organ in said church and fully complete it on or before the first of August next.

1. To make and place in the Great organ an eight foot register, namely a flute suitable to the Great organ.
2. To finish and place in the Pedal the sixteen foot bassoon.
3. To place the eight wooden pipes of the Octave Bass in the Pedal and lead the channels to them.
4. To repair some few pipes in the Stop and Open Diapasons in the Choir organ.
5. To alter the shutter on the Swell organ, or in some other way to increase the Swell.
6. To tune the organ throughout.

The Organ Committee will send the feet for the Bassoon to Lancaster on their expense, agreeable to the directions of Mr. Bachman, and agree

(Illustrations in this article show St. John's Church interior prior to the 1847 remodeling, and the Schneider-Bachman-Knauff organ about 1865.)

to pay to Mr. Philip Bachman the sum of \$230.00 when the above contract is full-filled, and it is further understood that the committee is to be under no other expense whatsoever.

Philadelphia, May 18, 1821  
signed / Philip Bachman"

I have found no further reference concerning the completion of this organ either in the records of the church or in newspapers of that day.

By 1845 there was a feeling among many that St. John's Church should undergo extensive rebuilding in order to bring its facilities up to date. The church was closed after Pentecost, 1847, and while repairs were undertaken services were held in old St. Michael's Church at Fifth Street and Appletree Alley.

The side gallery and side pulpit were dismantled, and built anew at opposite ends of the building. The organ was placed in the rear gallery. According to the records "the old organ which had been used since 1820" was rebuilt at a cost of \$1250.00. The following undated notice was written into the minutes of the Consistory upon the completion of this work:

"The committee on the organ beg respectfully to report that the organ has been finished, approved, (and) paid for. Your committee would beg to observe that in their judgment the execution of the contract for rebuilding the organ reflects the highest credit on Mr. Knauff, whilst the very general approval of the instrument by the congregation bears testimony to his skill.

The organ has been kept in tune gratuitously up to this period, and as it will now be necessary permanently to appoint a competent person to take charge of it, your committee begs the following resolution:

That Mr. Knauff be engaged to keep the organ in tune at a yearly compensation of \$50.00.

All of which is submitted by  
A. T. Chew, Chairman  
J. W. D. Wells  
H. B. Blanchard  
Charles (illegible)"

The records of the church note further that in 1871 the organ was again rebuilt at a cost of \$600.00. They do not state who did the work. And the next reference of interest is:

"Philadelphia, May 21, 1877: The first meeting of the committee appointed at the last meeting of the Board for the purpose of negotiating for a new organ.



This committee was composed of W. H. Burkhard, R. B. Miller, J. S. Randall, Charles Neff, George Henderson, Jr., and B. F. Twining. They were instructed to get prices on two proposed sizes of organs from E. & G. G. Hook & Hastings, Hilborne Roosevelt, and W. F. Odell. The sizes were (1) 27 speaking stops, and (2) 33 speaking stops.

On July 10, 1877, the organ committee met with Messrs. Henry Knauff and Son to hear their proposal for a new organ.

Mr. Knauff, Sr., made an explanation of all the different parts and points of such an instrument as they would propose to build.

Their estimate for a 31-speaking stop organ included the water motor with complete connections with the exception of the plumbing work for the \$5,600.00, and with the two following stops added, viz, quintadena and wall flute, making in all 33 speaking stops for \$5,900.00, or without water motor for \$5,400.00.

After Messrs. Knauff & Son left, a letter was read from Mr. W. F. Odell (in answer to our chairman's letter) stating that he would build the organ of the size and style spoken of for the sum of \$5,500.00, complete, including the pneumatic action and all the improvements—etc."

On July 13, 1877, St. John's Church agreed to have the firm of J. H. & C. S. Odell build them an organ "like that he built in the Fort Street Presbyterian Church, Detroit, Michigan, with the following stops added: Flautino in Swell, piccolo in Choir, and patent reversible couplers, and patent pneumatic tubular action to the manual basses."

On September 6, 1877, a committee met relative to disposal of the old organ. A value of \$800.00 had been placed on it, and a Mr. George Luckenbach was chosen to dispose of it. (Luckenbach was an organ builder in Philadelphia for a few years during this period.)

A Mr. Seville Schofield purchased the old organ, and on February 2, 1878, he paid \$600.00 for it. (Mr. Schofield operated a woolen mill in Manayunk.) Some of the expenses incidental to the sale were: commission to A. G. Ibach for its sale \$50.00; advertising with N. W. Ayers, \$17.50; Mr. Luckenbach for moving it, \$6.00. (Augustus Ibach was another Philadelphia organ builder of many years' standing.)

After a period of having wondered what Mr. Schofield did with this organ, my attention was arrested by an item in the Manayunk SENTINEL of (?) October, 1877. This item told about a Sunday school concert then recently held in the Reformed Dutch Church on Cotton Street. Among the young performers at this concert were a Katie and Mary Schofield.

Later, in the issue of January 18, 1878, the SENTINEL published the following account:

"Organ opening: It was our privilege last evening to attend the organ opening and concert of the Reformed Church. The instrument is a large one, and in appearance looks like a church within a church. So great is its size that it was found necessary to tear away the gallery and even then the monster barely clears the ceiling. The introduction of the organ necessitates a raising of the

floor some three or four feet, and this was arranged last night by having a temporary, but firm flooring of rough boards erected.

Messrs. C (H) Knauff & Son, Broad & Wallace Streets, are the rebuilders of the instrument, and like all work coming from their hands it appears to be complete in every respect, so far as our humble judgment is capable of weighing its merits.

We think the music selected for the organ solos was rather prosaic, if we may except the first selection given in the second part by Mr. Luckenbach. . . ."

This story should end right here, at its climax, but the coincidence of a large organ rebuilt by Henry Knauff, a concert by G. Luckenbach, and the propinquity to the time the St. John's organ was sold, were too much to ignore.

The Cotton Street Reformed Church ceased to exist in 1902. Its successor, the Fourth Reformed Church, was built in that year at Manayunk Avenue and Monastery Street. A check with the present pastor and the organist, and with two of the church's oldest members who remembered the Cotton Street Church, failed to bring to light anything on the one-time existence of such an organ. (The present church once had a Roosevelt organ, rebuilt by Moller.)

The Cotton Street building was idle for a good many years, until it was sold to a Polish Catholic congregation. About six years ago they razed the building and erected a new church. There had been no organ in the old building at the time they purchased it.

The only thing I have definitely established in this subsequent investigation is that Seville Schofield had definitely been a member of the Cotton Street Reformed Church.

In conclusion I would like to express my appreciation to the following persons for the use of the records of St. John's Lutheran Church, Philadelphia: William M. Horn, Pastor, Philip R. Dorn, Chairman of Property Committee, Eugene W. Perkins, Choirmaster. I walked into the church a total stranger one Sunday. Miss Ellen German, soprano soloist, and an O.H.S. member, vouched for me, and I walked out from the service with the church's records under my arm.

## AN HISTORIC ORGAN AT SCHUYLERVILLE, N. Y.

(From page 4)

electric sabre saw, and work glue into the cracks. Most of the chest troubles were fixed in this manner, although some remain until further funds are accumulated. Likewise the Swell division, still is usable condition, waits until a later time. Despite its remaining troubles, the organ has some excellent sounds in it and is again serving the church. It was rededicated on March 20, 1960.

\* EDITOR'S NOTE: When this organ was removed from Ware the Congregational Church purchased Johnson & Son's Opus 708. However, both the organ and church were destroyed by fire January 1, 1926.

## A Book Review

Recently, while doing research on another organ builder, I came across an 1898 English translation of Gottlieb Mittleberger's book, "Journey to Pennsylvania in the Year 1750". Herr Mittleberger brought with him from Germany an organ for old St. Michael's Lutheran Church, Philadelphia. In this book he tells about the dedication of this organ, and he mentions other organs in such towns as Lancaster, Germantown, Dulpenhacken, New Hanover, Providence (Pa.), some of which he was instrumental in obtaining.

My attention was arrested by a review in the Philadelphia INQUIRER of Wednesday, December 28, 1960, of a new translation of this book by Oscar Handlin and John Clive, published by Harvard University Press; price \$3.00.

In addition to organs and church music Herr Mittleberger vividly described his impressions of social, economic, and political conditions as he found them in Philadelphia and eastern Pennsylvania during his stay. Despite the fact that some of his viewpoints were quite narrow, and not all of his statements were factual, researchers of American church music history will find this latest translation of Mittleberger's JOURNEY TO PENNSYLVANIA a rewarding and valuable addition to their library.

—E. M. McCracken

### BACK ISSUES OF THE TRACKER

Through the generosity and good offices of our member, the Rev'd Robert McKim, and his associates of the First Presbyterian Church, Dover, Delaware, reprints of the early issues of THE TRACKER are now available in their original (mimeographed) form.

This, of course, negates the previous notice in the October 1960 issue. As a matter of interest, only 46 copies of Volume I, Number 1 were originally run off.

These back issues may be ordered from the secretary, Mr. McCracken, according to the following price schedule:

Volume I, Numbers 1, 2, 3, 4.....\$.25 each number  
Volume II, Numbers 1, 2, 3, 4..... .25 each number  
(All the above are mimeographed.)

There are still some of the following printed issues available:

Volume III, Numbers 1, 2, 3, 4.....\$.50 each number  
Volume IV, Numbers 1, 2, 3..... .50 each number  
Volume V, Number 1..... .50 each

When ordering please add \$.10 for each four issues ordered to help defray some of the mailing costs. Be sure to give your correct mailing address.



## Organs for Sale

This phase of activity of the O.H.S. has been somewhat neglected of late, but recently Councilman Alan Laufman was appointed to co-ordinate information on the ever-changing status of organs that become available for purchase. He has worked untiringly and produced the following list.

The information is correct to the best of our knowledge, but a check-up should be made with Mr. Laufman prior to visiting the towns listed. Towns are given merely to point up the convenience of the location to prospective buyers. Write to:

Alan Laufman  
West Hill  
Putney, Vermont

(Locations are given according to states and areas.)

Augusta, Maine	2-15 S. S. Hamill c1880
Belfast, Main	1-9 E. & G. G. Hook 1847
Belfast, Main	2-12 George Stevens 1949
Belfast, Main	2-12 E. & G. G. Hook 1859
Fryeburg, Maine	1-7 Stevens & Jewett c1856
Portland, Maine	3-29 Hook & Hastings 1893
Sanford, Main	2-10 John Sole c1890
Concord, N. H.	2-7 Hook & Hastings 1882
Concord, N. H.	1-5 Hook & Hastings 1889
Concord, N. H.	1-2 Hilborne Roosevelt c1880
Concord, N. H.	2-9 George Ryder c1895
Brattleboro, Vt.	2-9 Jesse Woodberry c1900
White River Jct., Vt.	1-5 J. P. & J. D. Whitney c1850
Beverly, Mass.	2-8 Woodberry & Harris c1890
Boston, Mass.	1-8 E. & G. G. Hook (?) c1845
Danvers, Mass.	2-18 (unknown) c1860
Fitchburg, Mass.	1-9 George Stevens (?) c1860
Haverhill, Mass.	2-13 Johnson & Co. 1873
Methuen, Mass.	2-12 (unknown) c1830
Methuen, Mass.	1-3 George Ryder c1880
Provincetown, Mass.	2-15 Simmons (rebuilt by Johnson) 1866
Quincy, Mass.	2-15 George Stevens c1880
Sandwich, Mass.	2-12 Hook & Hastings 1899
Ware, Mass.	1-2 Lemuel Hedge c1831
Westboro, Mass.	2-8 Hook & Hastings 1872
Portsmouth, R. I.	2-9 Hook & Hastings 1896
Providence, R. I.	2-20 Frank Roosevelt 1884
Woonsocket, R. I.	1-7 E. & G. G. Hook 1854
Hartford, Conn.	2-10 Emmons Howard c1890
Hartford, Conn.	2-13 J. W. Steere 1899
Plainfield, Conn.	1-8 S. S. Hamill c1870
Bedford, N. Y.	2-11 Thomas Robjohn 1859
Elmira, N. Y.	1-7 William King c1865
Elmira, N. Y.	2m (date & maker unknown)
Ithaca, N. Y.	2-15 Garret House c1850
Nyack, N. Y.	1-7 J. H. & C. S. Odell 1899
Owego, N. Y.	1-8 (unknown) pre-1830
Peekskill, N. Y.	1-5 J. H. & C. S. Odell 1885
Poughkeepsie, N. Y.	1-5 A. Backus c1860
Syracuse, N. Y.	1-3 (unknown) c1800
Ticonderoga, N. Y.	1-9 George Jardine c1885
Flushing, N. Y.	2-11 George Jardine c1880
West New York, N. J.	1-7 J. H. & C. S. Odell c1885
Ephrata, Pa.	1-6 John G. Marklove c1880
Philadelphia, Pa.	1-10 George Krauss 1868
Piqua, Ohio	2-11 Votteler-Hettche c1900
Sidney, Ohio	2-20 E. H. Stuart c1885
Jacksonville, Ill.	2-17 Johnson & Son 1891
Jacksonville, Ill.	2-22 Johnson & Son 1885
Fredericksburg, Va.	2-9 Hook & Hastings 1896
Oxford, Mississippi	2-7 Henry Pilcher c1900
Sussex, N. J.	2-8 Hook & Hastings c1895

## Notes, Quotes and Comments

Sister Mary Joseph, CSM, played an organ recital on November 13, 1960, on the 1892 Frank Roosevelt organ in St. Mary's Convent Chapel, Peekskill, New York. The program included works by Bach, Mendelssohn, Karg-Elert and Widor. The organ was described in Volume III No. 1 of THE TRACKER.

The 1847 Hook organ in the Congregational Church at Sandwich, Mass., has been restored by Ray Douglas. It was appropriately rededicated December 11, 1960.

After many years of silence due to damage by vandals the Goodrich & Appleton organ, c1812, in the Congregational Church at Phillipston, Mass., has been restored by Allen Hastings. It was rededicated on the 125th Anniversary of the church, November 16, 1960, with a recital by Barbara J. Owen.

Robert K. Hale has restored and given slight tonal revision to the 1882 Ryder organ in the Evangelical Congregational Church at Charlestown, New Hampshire. There were rededication ceremonies and a recital by Trevor M. Rea on the church's 125th Anniversary, November 6, 1960.

The 1866 Johnson organ in the United Church, West Rutland, Vermont, was recently restored by the Andover Organ Company of Methuen, Mass. It was rededicated on October 23, 1960, with a recital by Harriette Slack Richardson.

A William Schuelke tracker organ in the Baptist Church at Vermillion, South Dakota, is to be rededicated this month (January) by James Boeringer.

James Boeringer has also recently removed the c1885 Marklove organ from Yankton, South Dakota, to Trinity Lutheran Church, Vermillion, S. D. The rededication is planned for February 4th with a recital by Jan Bender.

Robert H. Knueppel, 10902 North Oriole Lane, 20W, Mequon, Wisconsin, wants slider chests and tracker action parts with which to expand the small 1-manual Schuelke organ of 1879 which he has installed in his garage. (How many other OHS members—besides Fred Sponsler—now have organs in their garages?)

Have you been on any "organ hunts" lately? If so, have you made notes and carefully transcribed same into an article of interest? Is the information suitable for publication in THE TRACKER, or should it be submitted to Don Paterson for our records? OHS members are urged to report their findings to the editor or Mr. Paterson promptly.

# Articles of Agreement

**Editor's note:** "The Goodriches and Thomas Appleton, Founders of the Boston Organ Industry" by Barbara J. Owen, an article published in the October, 1959, issue of THE TRACKER (Vol. IV No. 1) told the fascinating story of these early 19th century organ builders. Miss Owen has done more research on the subject and has discovered the following item in the Boston Public Library. It was acquired May 28, 1929, from J. L. Whitney.

"Articles of an Agreement, made and concluded upon the thirtieth Day of July in the Year of our Lord one thousand eight hundred and four, by and between Benjamin Crehore of Milton on the one part, and William Goodrich on the other part, witnesses.

"That they agree to carry on the Business of making or Building organised Forte-Pianos, on their Joint Account, and the said Crehore agrees to furnish all his Shop, for said Business, at an Annual Rent of Thirty Dollars.

"It is mutually agreed that all Labour & Materials that may be necessary to prosecute said Business to advantage, shall be borne equally at the expence of both Parties.

"It is mutually agreed that the nett Proceeds of said Business shall be equally divided between said Crehore & Goodrich, and that all Losses, whether by bad Debts or Accidents, shall be equally sustained by both Parties.

"It is mutually agreed that a fair Book of Accounts where in shall be kept a statement of the Labour and Materials that is expended or made use of in said Business and all Instruments sold regularly Charged, shall be kept, open to the inspection of both parties, at all times.

"It is mutually agreed that for and during this Copartner-ship, that neither of the parties will in any wise, with any Person or Persons, be concerned in any way or manner, directly or indirectly in said Business of Building Organised Forte-Pianos.

"It is mutually agreed that said Crehore reserve to himself the exclusive Right, of making, repairing and Vending common Forte-Pianos, or Forte-Pianos without Organs.

"It is mutually agreed that said Goodrich reserve to himself the exclusive Right of building, repairing and Vending Church Organs, and Chamber Organs, and small Organs, Barrel Organs of all sizes. The said Crehore on his part agrees that whenever said Goodrich wishes to erect a large Organ, he shall have full liberty, peacefully and quietly, to do the same in his shop, providing it does not require more than twenty feet or two thirds the length of said shop, and that to be the W . . . . (obliterated) said Crehore further agrees that said Goodrich may occupy one fourth part of the upper part of said Building for said Business, with Liberty to remove the Chamber floor if necessary, he replacing the same on his own expense, on or before the dissolution of this Copartner-ship.

"It is mutually agreed that neither party shall make any contract, which concerns the Joint Business, without the consent of both Parties.

It is mutually agreed, that, if any misunderstanding should arise, that neither party will abuse the other by improper language, nor enter into any expensive Law-Suits, But will submit the same to three Men, each party nominating one, and those two so nominated, to appoint a third, And their Decision to be considered binding on both Parties, and a final settlement.

"It is mutually agreed that this agreement shall be and continue in full force, for and during the space of Five Years from the first mentioned date.

"In testimony whereof the Parties have hereunto set their hands & seals, the Day and Year first above written.

Signed, Sealed & delivered

in presence of us

W. E. Crehore

Ebenezer Goodridge

William Goodrich

Benjn. Crehore

The words small Organs, Barrell Organs, and Chamber Organs were interlined before the signing hereof.

(B.P.L. Call No. M.451.119)

## Constitution

(From page 5)

included in the membership dues. The editor of this publication is to be chosen by the National Council, and the length of tenure is not restricted to one year. The choice of a publisher is to be made by the National Council and editor, also a member of the Council. The National Council shall supervise all printing sponsored by the Society.

The foregoing is a combination of the original Constitution with amendments made since that time. Obviously, there may have to be further amendments following our Act of Incorporation. These necessary changes will be announced prior to the annual meeting and voted upon at that time.

Any inquiries or suggestions regarding the By-Laws may be sent to the editor, to reach him not later than March 1st.

### NEW MEMBERS

How many new members have YOU brought in to the Organ Historical Society this year?

We are alays in need of new members, and the best way to get them is through our current list. Each member should strive to bring in at least one new member each season . . . more if possible.

You may contact the new prospect personally, talk up the merits of OHS, and collect his dues and mail them to the secretary.

Or, you may send the names and addresses of prospects to the secretary who will forward an enrollment form. Mr. McCracken's address is found in the box on the back page of this issue.

Be an ACTIVE member of OHS . . . secure a new member today!

# MUSIC AT ZOAR

by the Rev. Henry Butler Fairman

Zoar is a small village south of Canton, Ohio, which was first settled by a group of German Pietists in 1817. It was a communal society which, in the New World, successfully maintained a prosperous economy. The original group migrated from Wurttemberg, Germany, where for nearly half a century they had militantly opposed state education, military service, the established church and taxation. Under the leadership of Joseph Baumeler they pooled their funds and managed to reach Philadelphia. Here they were stranded until Quaker leaders came to the rescue loaning them \$16,500 to purchase a 5,500 acre tract on the Tuscarawas River.

The colony was liquidated in 1898 with each descendant receiving a share of the property valued at \$2,000. It was a victim of the secularization of American life as evidenced by the changed musical taste of the community. Prior to 1850 only hymns and German folk music was sung. Instrumental music was supplied by a band playing on instruments manufactured in Zoar. The church services were accompanied by an orchestra, up to the time that a pipe organ was installed in 1873.

The pipe organ in the meeting house is still in use. It is a tracker, built by Vottler and is in reasonably good condition. It is a single manual with 18 pipes on the pedal. The keyboard breaks between Swell and Great at middle C, rather than at F. The case work is very good. An electric blower has been added although the original bellows pump lever is still in working order.

I have not been able to trace its history. It may have been purchased from some Cleveland, Ohio, church and moved by canal boat to Zoar. The Holtkamp Organ Company, which succeeded Vottler, has no record of the organ. The current stop-list is:

GREAT		SWELL	
Open Diapason	8'	Open Diapason	8'
Stopped Diapason	8'	Dulciana	8'
Dulciana	8'	Stopped Diapason	8'
Principal	4'	Violina	8'
Flute	4'	Quint	16'
Piccolo	2'	Principal	8'
Sub Bass	16'	Flute	4'
		Piccolo	2'
		Cornet	8'
PEDAL			
Coupler to Swell			

The organ is free-standing in the center of the chancel, and measures nine by six by twelve feet. The church is now a member congregation of the United Church of Christ, a merger of the Evangelical and Reformed and Congregational Christian churches.

Peter Bimeler, a grandson of the founder of the colony and organist for them in the 70's, was inspired to build his own instrument. He was the only member of the community who received formal musical training. Bimeler operated the flour mill in the community and built his organ in the mill. Using the Vottler organ as a model, he built a smaller organ, powering it from the mill race. Air was supplied through twin bellows powered by a lever action from the mill wheel.

The case work seems to have been made at Zoar. The action and stop-knobs were clearly purchased from a commercial organ builder, for the stop-knobs are embossed "Boyer, Pat. 1869". The pedals were probably made by Bimeler himself for they show hand work and are only 27 in number. The clavier is flat. The case is imposing, measuring eight by six feet, and is topped by an array of pipes. These are beautifully made, gilded and stencilled, but are solid poplar!

The wind chest would indicate that Bimeler had plans for future expansion for there is room for additional pipes. The organ has 62 pipes, ranked in two rows of 25 with 12 pipes on an off-set chest at the rear. They are basically a Stopped Diapason which is voiced rather shrilly. The stop-list is:

GREAT		SWELL	
Principal	4'	Identical with Great	
Pausona	16'		
Melodia	8'	PEDAL	
		Stopped Diapason	8'
		Bourdon	16'

The organ is not in playing condition, but is on display in the State Historical Museum at Zoar.

## A Record Review

The Organ in America, being a survey of the Organ-builder's Art as practiced in these United States from the Revolution until the War Between the States, with many sounds of the actual instruments playing lively Tunes and Musicks of the Day. Collected and performed by E. Power Biggs, with divers articles and illustrations of this fascinating but little-known inheritance. (ML 5496; MS 6161 Columbia).

This is a record that should be found in the collection of every member of the Organ Historical Society. In truth I doubt that such a record would now be available had it not been for the interest in this field fostered by the Society and its members. Of course, both Miss Owen and Mr. Biggs are OHS members.

The music and the organs heard are not available through any other source. Of particular interest is the 1804 Tannenberg organ at our headquarters in York, Pa. I sincerely hope that each member will not only hear the organ as recorded here, but will visit headquarters and become acquainted with it.

—Kenneth F. Simmons

Ye organ pumper,  
Once a prime  
And obvious necessity,  
Is now extinct; (it  
Is a crime!)  
Nor cares about obesity.

—Unknown

## THE TRACKER

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Barbara J. Owen .....President  
24 Canterbury St., Hingham, Mass

Eugene M. McCracken .....Secretary  
110 Evergreen Ave., Pitman, N. J.

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### John Snetzler's 1762 Organ at South Dennis, Mass.

by Fritz Noack, as edited by Barbara J. Owen

There are still quite a few tracker organs in use on Cape Cod, among which the one in the Congregational Church of South Dennis is not only the oldest, but also probably the finest.

The history of this organ has still not been fully uncovered. However, it is known for certain that it was made by John Snetzler of London in 1762 (according to a paper label inside the chest), and that the church in South Dennis bought it from somebody in Boston in 1854, or near that date. Tonal changes appear to have been made even later.

In 1959 this organ was thoroughly restored by the Andover Organ Company of Methuen, Mass. The chest was re-glued, all sliders re-fitted, and the channeled toeboards (which had been coming apart) re-glued. The entire pipe work was cleaned and repaired, the bellows re-leathered, and the action restored. It also seemed necessary to lower the windpressure to obtain an easier key touch as well as more correct speech.

The organ stands in the right-hand front corner of the sanctuary. The case has a nice natural wood grain; the front being walnut (not rosewood, as some accounts have it), and the rest oak. It had been painted yellow once. The front pipes are arranged 3-8-7-8-3 with the smallest pipes in the middle. All paint has been removed from these, and the natural finish restored. Two wooden dummies, which had been at some time added on both outside posts, have been removed, and the appearance and symmetry of the case improved a great deal.

The console is recessed, closed by hinged doors. The keys (GGG to d<sup>3</sup>) are covered with ivory, the sharps made from a brown wood with ebony covers. The stop labels, apparently added after the later tonal changes, are silver plates attached next to the small black knobs. The pedalboard, which has no independent stop (drawing down the manual keys), has 13 notes (GGG to GG<sup>♯</sup>). There is no GGG<sup>♯</sup> in the organ. The key action employs straight backfalls and a rollerboard.

The original specification was discovered from

old handwriting on the toeboards and pipe racks. The same handwriting also appears on the old pipes. The original stop-list seems to have been:

Open Diapason 8'  
Stopped Diapason 8'  
Dulciana 8'  
Principal 4'  
Flute 4'  
Twelfth 2 2/3'  
Fifteenth 2'  
Sesquialtera III  
Clairon 4' (bass)  
Trumpet 8' (treble)

The three 8' stops have a common bass from GGG to F<sup>♯</sup>. There had not been a separate draw-knob for the bass, but the boards had connecting channels. These bass pipes stand together with the biggest open metal pipes on racks along either side of the chest. The old case pipes (Open Diapason) no longer speak, having been replaced with a set of good pipes placed on the chest itself, which was easier to work with than the old case pipes. The largest open pipes were replaced at some time with rather poor zinc pipes.

The Dulciana is probably in its original state, as when new. I doubt that the nicking was not always as it is now. The pipes from GG to e are missing, and for that reason the separate slider for the Stopped Diapason Bass was left, so that it could serve for both the Stopped Diapason and Dulciana. This Stopped Diapason was originally wood only to TC, but is now all of wood, being a large scaled chimney flute. The Principal is original with the exception of the largest pipes. The Flute seems to be of typical American make, probably around 100 years old, an ear-tuned chimney flute, though possibly it closely resembles the original stop. The Twelfth and Fifteenth are also original. The old Sesquialtera is entirely gone with the exception of one pipe found included in another rank. This Sesquialtera was of 1 1/3' pitch or lower and had one break in the middle. The Trumpet and Clairon divided at middle C. The bass (Clairon) slider is blank now, and on the treble slider is a very poor American Clarabella 8'. On the Sesquialtera slider is a II-I Cornet (2' - 1 3/5'), a rather useless stop. The original holes in the topboard have been restored (those not used are plugged) in hopes that a proper mutation more closely resembling the original one may eventually be put there.

The nicking was removed from most of the pipework, and this restored a bright clear sound to the ensemble. The good acoustics of the building improve the sound, which is typically early English in its softness.

Some scales of the old stops (in millimeters) are:

Open Diapason: c° 81; c<sup>1</sup> 45.1; c<sup>2</sup> 26.1; c<sup>3</sup> 15  
Dulciana: f° 44.3; c<sup>1</sup> 31; c<sup>2</sup> 17.6; c<sup>3</sup> 10.3  
Principal: CC 77.1; c° 42.9; c<sup>1</sup> 27; c<sup>2</sup> 15.8; c<sup>3</sup> 9.6  
Twelfth: GGG 69; CC 55.5; c° 32; c<sup>1</sup> 20; c<sup>2</sup> 12.7;  
c<sup>3</sup> 8.6  
Fifteenth GGG 57; CC 44; c° 25.4; c<sup>1</sup> 15.8; c<sup>2</sup> 11  
Common Bass GGG 110/133; CC 89/108

In its present excellent condition this instrument will now serve satisfactorily for several more generations.