

THE TRACKER

OFFICIAL PUBLICATION OF THE ORGAN HISTORICAL SOCIETY

Volume VI

APRIL, 1962

Number 3

CENTRAL NEW YORK STATE PLANS 7th O.H.S. CONCLAVE

DATES ARE JULY 9 - 10 - 11, 1962

The seventh national convention of the Organ Historical Society will be held at Skaneateles, New York, July 9-11, 1962. This picturesque village will provide headquarters for a program featuring the work of upstate New York organ builders of the 19th century. Many recitals on organs of interest and tours through beautiful central New York state will be featured.

Skaneateles is a "resort" town, and accommodations will be in great demand during July. Therefore, convention delegates are urged to register as early as possible in order to secure reservations. All members and friends must register for the convention before motel and tourist home accommodations can be planned.

REGISTRATION

A registration fee of \$10.00 should be sent to:
O. H. S. Convention
The Episcopal Church
Skaneateles, New York

Upon receipt of this amount registrants will receive a list of motels and tourist homes, together with their respective rates. Early reservations of rooms by the convention delegates is very important, and should be accomplished as soon as possible.

No registration blanks are being provided this year, please note. Only those who send the fee to the above address will be sure of accommodations.

JACK MORSE, CONVENTION CHAIRMAN

An interesting and varied program has been planned by the committee of which Jack Morse is chairman. Other members of the 1962 convention committee include Mrs. Katherine Askew, organist of the host church, Donald Bohall, of the Schlicker Organ Company of Buffalo, Kent Hill, graduate student in church music at Eastman School of Music in Rochester, Robert Jones, faculty member at Cornell University in Ithaca, and Richard Strauss, music faculty member at Ithaca college, organist and organ builder.

MONDAY, JULY 9

On opening day there will be the usual opening features, including the annual business meeting.

The afternoon will include a program on New York state organ builders, followed by a smorgasbord dinner at the Episcopal church. In the evening conventioners will journey to the "tracker towns" of Lyons and Clyde where seven tracker organs will be seen ranging in age from 60 to 160 years. The evening highlight will be a recital by Daniel Pinkham of Kings Chapel, Boston, Mass. Mr. Pinkham has recently composed a pastorate on "The Morning Star" for organ, and will play at Tanglewood early in the summer. His recital for O.H.S. will be held in the Clyde Presbyterian Church which possesses a large Andrews organ made in Utica in 1871.

TUESDAY, JULY 10

The second day will begin with a tour circling Cayuga Lake to see organs by Hook, Garrett House (a Buffalo builder from 1845 to 1899), and many other interesting organs. In the afternoon our national president, Donald R. M. Paterson, a member of the music faculty of Stephens College, Columbia, Missouri, will present a recital in the Episcopal church at Candor. He will stress the subjects of registration and literature for early American organs in a talk given in connection with his program.

The organ to be heard in this recital is a large instrument with a magnificent case, originally placed in Trinity Episcopal church, Elmira, N. Y. Dating from about 1865, its stoplist includes two mixtures and four reed stops.

Tuesday evening will be spent at Ithaca College where an unusual program of music for small organs and instruments will be presented. The organists will be Kent Hill and Clarence Warrington of the Eastman School of Music. The small organs to be heard in the program represent the restoration work of Richard Strauss.

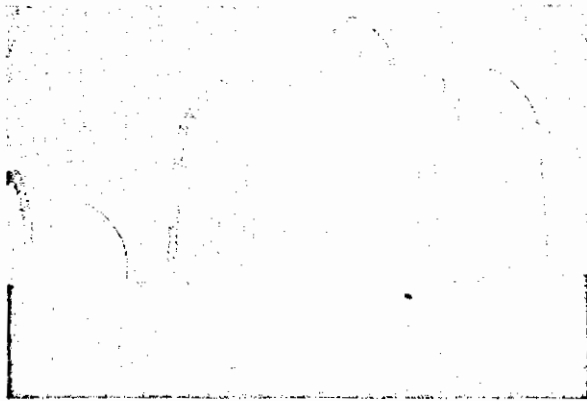
WEDNESDAY, JULY 11

The third day's tour will take our members and friends to the Syracuse area to see Marklove organs in Georgetown and Cazenovia. Several tracker organs will be seen in Manlius and Syracuse,

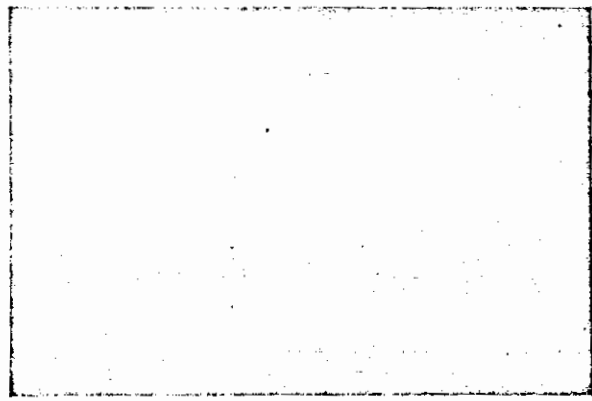
(Please turn to page 3)

Two North Carolina Organs

As reported by Jesse B. Mercer of Elizabeth City, N. C.



The Erben Case in Elizabeth City



The Erben Manual and Jamb

1. The Erben Organ in Christ Church, Elizabeth City

The first Christ Church was erected in 1825 on the site of the present parish house. In 1845, J. C. Ehringhaus, Esq., presented the church with an Erben organ. It is to be assumed that negotiations for the instrument were between the donor and the builder as the church records make no note other than recording the gift.

When the new Christ Church was built in 1856, the Erben was moved from the old structure into the gallery where it now stands; unfortunately not untouched by time, weather, and choir boys. The church purchased a Felgemaker 2m-11rk organ for the new church building. This has since been replaced with an Austin. But I digress.

No name plate or other identifying marks now exist and one must turn to the church records for purposes of identification. Unhappily the records show only that it is an Erben organ.

The instrument is free standing, completely enclosed by a case of restrained ornateness. Behind the display pipes (carved from wood dowel rod and non-speaking) is a set of horizontal shutters operated by an iron lever at the bottom of the case

There is one manual of 54 keys with a compass from CC to f3 and four ranks of pipes divided into six stops:

LEFT	RIGHT
Stop'd Diapason Bass 17 pipes (wood)	Trumpet 37 pipes
Stop'd Diapason Treble 37 pipes (wood)	Fifteenth 54 pipes
Principal Bass 17 pipes (wood)	Principal 37 pipes

The manual may be slid on runners back into the case, disengaging the trackers, so that a drop door may be raised and locked when the instrument is not in use.

The trumpet is small and bright, without any hint of shrillness, and is one of the most delightful stops of its type that I have ever had the pleasure to hear. Fortunately, the voicing has never been altered in any way.

2. The George Jardine Organ in Holy Trinity Church, Hertford

One is thru this small quiet town without noticing the small white frame church just off the highway, yet herein is an organ worthy of note.

Holy Trinity Parish was built in 1850. Since that time, unfortunately, the records of the first hundred years of the church have vanished. According to two of the oldest members of the parish, the organ (a George Jardine) was given as a memorial gift by one, Edna Jones. The date is placed at approximately 1852.

There is one manual of 57 notes from CC to f3, with six ranks of pipes divided into eight stops:

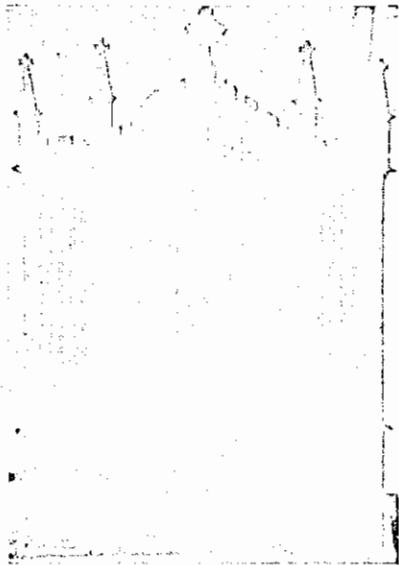
LEFT	RIGHT
Stop'd Diapason Bass 8' 18 pipes	Open Diapason 8' 18 pipes
Flute 4' 57 pipes	Fifteenth 2' 57 pipes
Stop'd Diapas. Treble 8' 35 pipes	Principal 4' 57 pipes (tab missing)
Dulciana 8' 57 pipes	(open metal) 8' 35 pipes

This instrument is completely enclosed and has a very effective swell provided by horizontal shutters operated by a foot pedal extending from the base of the case. The display is of wood and non-speaking.

The manual may be pushed back into the case, disengaging the trackers, and a drop door raised to protect it when not in use.

The only concession made to modern times is the electric blower which has been fitted. This was done with the utmost care and has been so regulated that there is no sign of overblowing. In addition to the mechanical regulator, a safety switch was installed to cut out the blower should the reservoir rise beyond a predetermined limit.

Rarely is a congregation as a whole as aware of the value and uniqueness of its instrument as is that of Holy Trinity. This is illustrated by the fact that a few years back while the parish was



The Jardine Organ in Hartford

without a rector, a young man filled the pulpit on one occasion as a possible appointee for the position. He made the statement that were he called the organ would be the first change to be made in the church. Needless to say, this young man was bid to find greener pastures in which he might serve. Would that more congregations were as concerned!

With this attitude, the parish finds it difficult to secure the services of a qualified organ technician to keep the instrument in tune and perfect condition. At present the organ wants tuning, but there is a 'grin and bear it' attitude on the part of the congregation until someone can be found to do the job without yielding to a temptation to do 'just a little more.'

The ensemble of the organ is thrilling, and more than adequate for the church. The instrument sits free in the congregation (or nave) just at the foot of the chancel with nothing to impede the egress of the sound.

Should you visit the church, the Baptismal Font is worthy of mention in that it was a gift to St. Paul's Parish by Queen Anne of England, and later a gift to Holy Trinity by St. Paul's.

Also, you will be welcomed at the church most cordially. Several OHS members have visited in the past, and their visits are still the pride of the parish.

R. S. V. P.

Return your ballot, properly indicating your choice of candidates, at the very earliest possible moment. A delay in taking this action may mean the late arrival of your vote and a loss to you.

Also enclosed is the order blank for the 1962 Convention Record. Please mail it promptly together with payment so as to guarantee the success of this venture.

Central New York State Plans 7th O.H.S. Conclave

(From page 1)

also. A panel under the direction of Barbara Owen will discuss problems of restoration and maintenance of early American tracker organs. This tour will conclude with a recital in North Presbyterian church by Will O. Headles, a member of the organ faculty of Syracuse University.

EACH EVENING

A social hour, complete with refreshments, will be the concluding feature of each convention evening, following the set program. These gatherings will be entirely informal.

MEALS

The tours are being planned so that there will be ample time to visit some of the outstanding restaurants in the Central New York area. A stop for lunch and recreation in one of the state parks is also planned—circumstances permitting.

CONVENTION PROGRAMS

Paid advertisements will be included in the 1962 Convention programs. Those interesting in purchasing advertising space should contact:

Jack Morse
50 Merriman Street
Rochester 7, N. Y.

for rates and other pertinent information. All advertising copy must be in his hands by June 1st.

THE LAST WORD

Our dates for this O. H. S. convention were chosen with the national A. G. O. convention in mind. Persons traveling from the east to that affair may find it convenient to attend our conclave on their way home.

It would be hard to find a lovelier setting for a convention than the beautiful Finger Lakes region of Central New York state. So, make your plans now, mail your registration fee, and reserve the dates for this 7th O.H.S. conclave—the first in this area.

(signed) JACK MORSE

BACK ISSUES OF The Tracker

At this time the following back issues of THE TRACKER are available from the Corresponding Secretary:

- Volume I Numbers 1 - 4
- Volume II Numbers 1 - 4
- Volume III Numbers 1 - 2 - 3
- Volume IV Number 1
- Volume V Numbers 3 - 4

The price for Volumes I and II is 25c per copy; for each number in Volumes III, IV and V it is 50c per copy. Please add 10c for each four issues ordered to cover postage.

By-Laws of The Organ Historical Society

Ed. Note: The following set of By-Laws were approved at the September 1961 meeting of the National Council of OHS. These By-Laws will be presented to the membership at the annual meeting in July at Skaneateles for final adoption. Members are urged to study same and to be prepared to vote.

Article I: Name

The name of the organization shall be: Organ Historical Society.

Article II: Purpose

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 for the discussion of professional topics and other lawful acts incidental to purposes of the Society.

Article III: Membership

Section 1. Membership in the Society shall be open to any person sincerely interested in the history of American organs and the purpose of the Society as connected therewith. Any such person may become a member of the Society by applying to the Corresponding Secretary and paying one year's dues.

Section 2. An individual may become an Honorary member by the unanimous approval of the members of the National Council subject to the approval of the general membership at an annual meeting.

Article IV: Dues

Dues shall be fixed by the National Council, subject to approval by the entire membership and shall be payable annually in advance.

Article V: THE TRACKER

Section 1. The official publication of the Society shall be THE TRACKER, a subscription to which is included in the membership dues. The Editor and Publisher shall be appointed by the National Council with no restriction on tenure of office. They shall be members of the National Council.

Section 2. All printing sponsored by the Society shall be supervised by the National Council.

Article VI: National Council

Section 1. The National Council shall consist of the President, Vice-president, Recording and Corresponding Secretaries, Treasurer, the Editor and the Publisher of THE TRACKER, two auditors and five others. This council shall meet at least once annually in addition to the annual meeting. A majority must be present for legal transactions of business and no proxy shall have voting privi-

leges without written consent of the person he represents.

Section 2. The National Council shall be responsible for the management of the affairs of the Society, including, but not limited to, the determining of the place and time for the annual meeting, the arranging of the order of business for meetings and the appointment of special and standing committees.

Section 3. Duties of the officers:

a. **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.

b. **The Vice-president** shall at all times be prepared to assume the duties and responsibilities of the President as chief executive officer of the Society.

c. **The Recording Secretary** shall perform all duties usually associated with that office. He shall keep a list of the members of the Society and shall have custody of the official records of the Society. He, or a qualified substitute, shall be present at the annual meeting and all council meetings. The minutes of these meetings shall be recorded by him and a copy of same sent to all council members and directors of the Society. A resume of these minutes shall appear in THE TRACKER. He shall send to all council members notices of Council meetings and as complete an agenda as possible for the particular meeting.

d. **The Corresponding Secretary** shall be responsible for keeping an accurate record of the membership. THE TRACKER, annual dues notices, membership cards and ballots shall be sent out by him. He shall forward all monies received by him to the treasurer promptly.

e. **The Treasurer** shall keep accurate and complete financial records. He must send the auditors a complete financial statement as of June first, as early in June as possible.

f. **The Auditors** shall examine these financial records annually and report their findings of same at the annual meeting.

Article VII: Election of Officers

Section 1. a. The President and Vice-president shall be elected in each odd-numbered year. These officers shall serve no more than two consecutive terms in any one office.

b. The Recording Secretary, Corresponding Secretary and Treasurer shall be elected in each even-numbered year.

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

d. One auditor shall be elected annually for a term of two years and may not succeed himself.

e. Newly elected officers shall begin their terms at the conclusion of the annual convention.

f. Vacancies resulting from resignation or other means shall be filled by presidential appointment.

with the approval of the National Council until the next annual meeting.

Section 2. The Nominating Committee

a. At each annual meeting provision shall be made for the election of a nominating committee consisting of three members. This committee shall formulate a list with at least two (if possible) nominees for each office about to become vacant. All nominees shall be members in good standing.

b. The nominating committee shall submit this list of nominees by March 15th to the Corresponding Secretary and to the Editor of THE TRACKER. A printed ballot shall be included with each April issue of THE TRACKER with instructions.

c. A majority of all persons voting shall be necessary for election to office. If second ballots are required, they shall be restricted to the two candidates receiving the largest vote on the first ballot.

Article VIII: 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 the 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.

Organs for Sale

There are several dozen tracker organs currently for sale in the eastern United States. At least two of those now available are facing critical situations as to their disposition. Thus urgent action may be necessary.

The two organs whose fate is at stake are:

Hook & Hastings No. 1386, 1888, 2m-19rks, in Danville, Ill.

George H. Ryder No. 98, 1882, 1m-3rks, in Andover, Mass.

Each instrument is in an abandoned building soon to be demolished, and the organs must be removed this spring.

A 2m-8rk tracker organ built in 1868, probably by J. H. & C. S. Odell, is in storage in Gladstone, New Jersey - still for sale.

Johnson No. 82, 1859, 2m, is also presently in storage in Oswego, New York, and is up for sale.

A 1m-4rk tracker organ made by an unknown builder in 1840 in a farmhouse near Binghamton, New York, is for sale in Binghamton. It must be removed at once.

Johnson No. 361, 1872, 2m-19rks, is for sale in Syracuse, New York.

William King, 1889, 2m-19rks, is for sale at West Winfield, New York.

For full particulars on these and other instruments for sale, contact:

Alan Laufman
Box 104, West Hill
Putney, Vermont

Some Voices From the Past

(Gathered by Barbara J. Owen)

In 1852 William Sparks said: "No person who is acquainted either with music of the principles of acoustics can imagine that an organ placed under a low arch, with three sides of it close to dead walls - in fact, a stone box - will produce the same effect as an organ placed in an open situation in a church where the vibration is considerable."

In 1856 James M. Hewins said: "Amongst all abuses, those of the organ are not the least flagrant. Some people seem to regard this instrument only as a magnificent toy, to be filled up with all sorts of fancy stops, upon which to play all sorts of light and familiar airs, to the great hindrance of worship and scandal of the church."

In 1853 Nathaniel D. Gould said: "The struggle was for the organ of the greatest power. The small organs were set aside to make room for thunder tones, still more and more powerful, till an organ was worthless that would not make the granite walls of a church tremble, when used in full strength."

In 1866 the Rev. Henry D. Nicholson said: "An organ-tuner's time is valuable. He is paid about twenty-five dollars per week, besides his expenses when sent out."

In 1821 THE EUTERPEIAD published this: "Situations and places for people of this class (organists) are evidently increasing, the high salaries attained, we think, ought to induce the candidates to qualify themselves in a proper manner to fill vacancies that occur with more credit to themselves as well as to the profession."

In 1897 Everett Truette wrote in an article about his new studio organ: "Tracker action has been selected for the manuals, instead of electric or tubular action, to preserve that peculiar sense of touch (so valuable to the student) which, to a certain extent, is missing in the latter named actions."

In 1853 an advertisement for Nutting's "AEolicons" (a reed organ) said: "Heretofore there has been in the best reed instruments a kind of nasal Yankee twang sort of sound produced by the reeds, which is exceedingly disagreeable, even to Yankees. The AEolicon has nothing of it."

In 1850 J. C. Beckel said: "The pedals are ordinarily played with the left foot alone but in order to become skilful in their use the feet must both be used and also the heel and toe."

EUROPE, ANYONE?

• Word has been received that an organ tour of Europe covering five countries in 23 days has been planned beginning June 18th at a cost of less than \$700.00. Interested parties should contact:

GREGORY ABBOTT
c/o Travel Reservations, Inc.
311 Mamaroneck Avenue
White Plains, New York

The Organs At St. Michael's and Zion Lutheran Churches, Philadelphia

by Edward C. Wolf

(ED. NOTE: Dr. Wolf is a member of the faculty of West Liberty State College, West Liberty (Wheeling), West Virginia, where he teaches Music History and Appreciation.)

Members of the Organ Historical Society are already familiar with at least two organs connected with early Lutheranism in Pennsylvania. A Tannenberg organ built for Christ Lutheran Church in York, Pa., is now owned by the Historical Society of York County (which now serves as headquarters for O.H.S.), and the January 1960 issue of *THE TRACKER* contained an excellent article by Eugene M. McCracken on the Tannenberg organ in Old Zion Lutheran Church, Philadelphia. It is the purpose of the present article first to add a few footnotes to McCracken's comments, and then to consider the organ in Zion's older and smaller sister church, St. Michael's.

For many years the specifications of Tannenberg's organ for Old Zion were thought to be lost. Then, shortly after Robert Whiting located a copy of the dedication program, including the organ's specifications, in the Schwenkfelder Library in Pennsburg, Pa., the present writer located four copies of this same program in the Lutheran Theological Seminary Library in Philadelphia, and other copies in the collection of the Pennsylvania German Society and the General Theological Seminary Library in New York. According to Donald McCorkle, further information may be found among Tannenberg's papers and letters, now owned by the Moravian Music Foundation.

Actually, two different pamphlets bearing identical titles were published by Zion congregation in honor of the organ's dedication on October 10, 1790. The titles for both pamphlets read (in translation from the German): "Praise and Adoration by Men of God on the Day of the Dedication of the New Organ in the German Evangelical Lutheran Zion Church in Philadelphia, the 10th of October, 1790." The first of these pamphlets contained the order of service and the texts sung by both the choir and the congregation; it concluded with a description of the organ. This pamphlet was discussed by McCracken in his article in *THE TRACKER*, and by the present writer in the April 1961 issue of *JOURNAL OF CHURCH MUSIC*. It is listed as item 22797 in the Evans bibliography of early American imprints.

A copy of the second pamphlet is in the Library of Congress. It contains the special music sung by the choir and the soloists, but does not include the organ music. The choral writing is in three-part harmony interspersed with short duets and solos in the style of a short cantata. The music symbolizes the expressive possibilities of

a church organ, e.g., the thundering of Mt. Sinai, the trembling voices of anguished sinners, and the dulcet tones of the Son of Man. Neither the composer of the music nor the writer of the texts is identified. However, circumstantial evidence indicates that David Ott, music teacher in the church's parochial school, probably composed the music, while the texts probably were written by the Rev. Justus Henry Christian Helmuth, chief pastor of the congregation.

Peter Kurtz was organist at Zion in 1790, but the church officials did not find him to be satisfactory. According to Helmuth's manuscript diary, John Christopher Moller was hired to replace Kurtz on October 11, 1790. Thus, it is not certain whether Moller or Kurtz played for the dedication service on the preceding day. Moller served as organist until the church was badly damaged by fire on the day after Christmas in 1794, and sometime around November of 1795 he moved to New York where he became organist at Trinity Episcopal Church, remaining there until his death in September, 1803. Moller, incidentally, enjoys the distinction of being one of the most important early American composers, having written not only sacred music, but a considerable quantity of chamber music and keyboard pieces.

McCracken's article also considers the organ which John Lowe built for Zion in 1811, using many of the pipes rescued from the 1794 fire. A picture of this organ is included with the article and provides an interesting comparison with a painting reputed to show the interior of Zion on the occasion of the official funeral ceremonies for George Washington in 1799. As a comparison proves, this painting (which is reproduced in the April 1961 *JOURNAL OF CHURCH MUSIC*) actually shows the organ built by Lowe, and not the temporary organ used in the church immediately after the fire. However, we of the present day must nonetheless be grateful to this painter for his artistic license, since the painting gives a better general view of the organ than the photograph published in *THE TRACKER*.

While Old Zion usually occupies the spotlight whenever one considers Lutheran music and organs in Philadelphia during the eighteenth century, Zion's older and smaller sister church, St. Michael's, is certainly worthy of attention, too. St. Michael's and Zion were two different houses of worship owned by the same congregation; St. Michael's being complete in 1748 and Zion in 1769.

At the dedication of St. Michael's on August 14, 1748, there is no mention of an organ, and ap-

parently the church did not obtain an instrument until the winter of 1750-1751, when a German organist named Gottlieb Mittelberger arrived in Philadelphia along with an organ for the church. This organ was built in Heilbronn, Germany, and at its formal dedication on May 12, 1751, it was reputed to be the largest and finest instrument in Philadelphia.

Like many travelers both ancient and modern, Mittelberger published an account of his experiences upon his return to Germany in 1754. His book is a valuable commentary upon life in Pennsylvania at the time, though Mittelberger was often given to excessive exaggeration. After a special service in the church at Heilbronn on May 18, 1750, Mittelberger left with the organ, sailing down the Neckar and the Rhine to Rotterdam where he boarded a ship that arrived in Philadelphia on October 10, 1750. While in Pennsylvania Mittelberger held the post of organist and schoolmaster at Augustus Lutheran Church, Providence.

Mittelberger's book observes that the cultivation of music in Pennsylvania was rather rare compared to the abundance of music in Germany. He claims that he brought the first organ to America—a claim which we know to be false—and that this instrument created a great sensation. He adds that while he was in Pennsylvania five other Lutheran churches first installed organs in addition to St. Michael's, namely those in Germantown, Providence, New Hanover, Tulpehocken and Lancaster. This statement, also, is at least partially incorrect since organs existed at the churches in Lancaster and Germantown before Mittelberger's arrival. Mittelberger undoubtedly was correct when he claimed that people came from many miles to hear him play. There were so few pipe organs in Pennsylvania at the time that people naturally were willing to travel considerable distances to hear one.

During the winter of 1750-1751 the organ was set up in St. Michael's, and its dedication on the following May 12 was timed to coincide with a meeting of the Ministerium of Pennsylvania. Mittelberger claims that fifteen Lutheran pastors and a huge crowd of several thousand persons stood both inside and outside the church during the dedication services. However, the diary of the Rev. Henry Melchior Muhlenberg, patriarch of American Lutheranism, states that eight Lutheran ministers, delegates from each congregation in the Ministerium, and "a great crowd of people" were present for this joyful occasion.

An entry in the Rev. Mr. Handschuh's diary for the date says that the people exhibited much astonishment and enjoyment over the beautiful sound of the organ. The local fame of this organ lasted for many years after its installation, and persons who were not members of the church would attend services in order to hear it. While he was in Philadelphia, Daniel Fisher wrote the following extract in his diary for May 25, 1755: "I staid at home till Three, then went to the Lutheran Church, a neat Brick Building where there is a good organ to which I heard them sing Psalms, agreeably enough, tho' I was a Stranger to the Language (High Dutch)." Two

weeks later, on Sunday, June 8, Fisher again entered in his diary that the Lutheran church had a good organ and a good organist.

Two contemporary imprints—one published in Germany and the other in Philadelphia—were issued as part of the festivities for St. Michael's new organ. The German imprint is a four-page pamphlet with an elaborate title page which, in translation, reads:

"The New Affirmation of God for Philadelphia, Provided by the Trial Performance Which Occurred on the 18th of May, 1750, in Heilbronn on Holy Whitmonday in the Presence of Different Musical Connoisseurs, of the Organ Built by Mr. Johann Adam Schmall, Skilled Organ Builder from that place, and Transported to Philadelphia in Pennsylvania under the Direction of Mr. Johann George Tandenberg, Being Determined for St. Michael's Church Thereat. Comprising a Few Verses by Carl Ludwig Bilsinger, Pastor at Reccarbeyhingen." It contains the text of a cantata sung at Heilbronn when the organ was publicly tested before being shipped to Philadelphia. A copy of this pamphlet is in the Lutheran Seminary Library at Philadelphia.

The second imprint is even more interesting because it was an issue of Benjamin Franklin's press and has apparently been overlooked both in the standard bibliographies of early American printing as well as in the specialized bibliographies devoted to the issues of Franklin's press. It has not been possible to locate a copy of this imprint, but a copy obviously was available to W. J. Mann, B. M. Schmucker and W. Germann, joint editors of the American reprint (1886 and 1895) of Muhlenberg's famous Halle reports, since they discuss it in considerable detail (p. 132 of vol. II). The dedication service in St. Michael's was intended as a counterpart to the special service in Heilbronn. Like the Heilbronn program, the title page is itself quite informative. In translation it reads:

"Philadelphia's Answering Celebration to the Affectionate Wishes of the Evangelical Brethren in German, Organized and Inspired by the Completion of the Excellent Organ for the Evangelical St. Michael's Church in Philadelphia Although the Selfsame was Heard in Sweet Harmony with the Testing of Said Organ in Heilbronn, the Dedication of Said Organ in Philadelphia on Rogate Sunday, 12 May, 1751, by the Assembled United Ministerium, the Delegates of the United Evangelical Congregations, and the Entire Philadelphia Congregation Rejoins All the More to Praise God."

This pamphlet contains a discussion of the validity and proper function of music. Music is said to be of no use in satisfying bodily needs, but is rather a manifestation of the essence of God and of godly qualities for the well-being of men. Therefore, men are able to experience and to find God through music. Congregational singing is said to need the support of instruments, and the organ is especially suited for this purpose. Thus an organ is an aid in leading men to God.

After this discussion of the proper function of

music, the pamphlet continues with the texts sung for the dedication. The special numbers included three arias, two recitatives, and two choruses, thus indicating that a choir and soloists performed in addition to the congregational singing. The pamphlet further mentions that the organ had twenty full registers, which would have made it an instrument of respectable size for Philadelphia in 1751. Some further indication as to the size of the organ may be gleaned by considering the text of the cantata present in Heilbronn before the organ was shipped to America. One of the recitatives reads (in translation):

"Here is an organ, one of God's great works;
We hear it so grandly praising God.
How it delights by quickening our spirit and
impelling it thither to God!
How well it has succeeded!
Here over a thousand pipes now stand ready
to praise God."

This reference to "over a thousand pipes" may be compared with the "twenty full registers" mentioned above.

Perhaps a copy of this rare Franklin imprint is still reposing in an attic or a library basement, and some day it may come to light and give us further details on the organ in old St. Michael's. Even so, it is apparent that during the mid-eighteenth century Philadelphia Lutherans already were enjoying good organ music from an instrument of considerable size, many years before Tannenberger constructed his grand instrument for Old Zion.

Notes, Quotes and Comments

Norman Blake gave a recital December 3, 1961, on the 1-8 William B. D. Simmons organ of 1872 in the First Congregational Church of Hopkinton, N. H.

A. Richard Strauss gave a recital December 10, 1961, on the 2-manual 1883 Hook & Hastings (Opus 1192) organ in the First Baptist Church of Trumansburg, N. Y., rededicating an organ which he had also restored.

Melville Smith gave a program with string ensemble on March 11th at the Phillips Brooks House of Harvard University, Cambridge, Mass. The organ there is Hook & Hastings opus 1393, dated 1888, recently rebuilt by the Andover Organ Company.

WANTED: A picture of the Hook & Hastings organ in Old South Congregational Church, Hallowell, Maine, is desired by Bradley F. Millard, 1132 Sycamore St., Columbia, Indiana. Will anyone having same please oblige?

It is with deep regret that we report the death, on February 6, of Cameron Rylance of Boston, in

an automobile accident. He was organist of the Church of the Covenant in Boston, and many will remember his splendid demonstration of the large Hook & Hastings organ in St. Patrick's Church during our 1961 convention.

OHS member Donald C. Taylor, minister of the Free Baptist Church at Falmouth, Maine, has just had new church bulletin covers printed featuring an excellent photo of the "new" Stevens & Jewett organ in that church.

CORRECTION: Barbara Owen writes - "While the excellent program printed in the October, 1961 issue of THE TRACKER regarding the 100th anniversary of Johnson No. 100 is something which I would like to take credit for, the truth of the matter is that I merely took part in the program. Credit for the idea, organization and research goes to the organist of St. Peter's Church, OHS member Horace Sellers of Hebron, Conn." We're sorry for the error.

ADDED CORRECTION: Kenneth F. Simmons is organist and choir director of Rodeph Shalem, Philadelphia, and has never been officially connected with Keneseth Israel, as was indicated in the January issue of THE TRACKER.

Don E. Kerr, assisted by a string ensemble, gave a program on February 11th, rededicating the 1862 E. & G.G. Hook organ in St. Paul's Episcopal Church, Vergennes, Vt., which has recently been restored to its original tonal specifications by Robert K. Hale and Peter Perkins. The program, which followed Choral Evensong, included works by Corelli, Couperin, Cabezon, Mozart, Pachelbel, Sweelinck and Brahms. The specification now appears as:

MANUAL		Flautino*	2'
Open Diapason	8'	Hautboy	8'
Stopped Diapason Treble	8'		
Stopped Diapason Bass	8'	PEDAL	
Dulciana	8'	Bourdon	16'
Principal Treble	4'	Manual to Pedal coupler	
Principal Bass	4'	Tremulant	

(*)--Replaces old and non-original 4' Flute. The "new" pipes are Gamba-scale, approximately 100 years old.

Have you mailed your ballot? Voting is not only a privilege but a duty of all O.H.S. members. Be sure to vote for each office, filling in blanks with your own personal choice. Mail your ballots promptly so that a full count may be had before the annual meeting.

Also enclosed with this issue is an order blank for the 1962 Convention Record. In order to secure the best possible rates and to establish funds to support the project it is necessary that orders (plus payment for same) be placed prior to the Convention. Please mail your order together with check or money order at once.

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O.H.S. CONVENTION**

at
Skaneateles, N. Y.

July 9 - 10 - 11, 1962

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Come, and bring a friend who would enjoy our programs. It is the best way to introduce the OHS to those who have similar interests, and to encourage new members to join our ranks.

VOTE!!

Ballot for the 1962 elections is enclosed with this issue of THE TRACKER. You are asked to vote for

- A RECORDING SECRETARY**
- A CORRESPONDING SECRETARY**
- A TREASURER**
- AN AUDITOR**
- A NATIONAL COUNCIL MEMBER**

In order for your vote to be counted it is necessary to mail your ballot at once to the chairman of the Nominating Committee:

Mr. Eugene M. McCracken
P. O. Box 518
College, Alaska

Better send it via Air Mail, too!

**Order Your
1962 O.H.S.
Convention Record**

Now!

In order to finance the project of having tapes and records made, it is necessary to place your orders now for your copy of the official 1962 OHS Convention Record. Please use the enclosed order form, and don't forget to include payment by check or money order.

The price is \$4.25 per record, and since they make wonderful gifts (especially to those members who can't attend the Convention), why not order several? You remember the superb quality of last year's record, and this one will be even better.

DON'T DELAY! ORDER TODAY!

WANTED!

**New members are urgently
wanted to join the O.H.S.**

Of course, we prefer "live" ones -- that is, those who will take an active interest in the affairs of our Society, who will attend the conventions and volunteer to work on the several projects we have under way.

Dues are still very low. Perhaps some members would give a membership (by paying dues for them) to some friends. Or perhaps some members would join for a library or other group.

See the information box on page 12 of this issue of THE TRACKER for fees, and send your members' dues and name and address to the Corresponding Secretary.

The Organ at the University of Notre Dame

by Michael Anthony Loris

The first pipe organ at the University of Notre Dame at South Bend, Indiana, was built for the first Chapel of the Sacred Heart by Garret House & Co., of Buffalo, in 1864. Prior to this a small reed organ had served for some 18 years. The new organ is said to have cost three thousand dollars, and because it was too large to fit into the building, an addition, considerably higher than the church itself, was built to contain the instrument. The dedication took place on August 15, 1864, and was considered to be of such importance that "it was thought proper to send for an organist from Buffalo at our own expense, which, it is presumed, will not amount to \$25.00."

The following notes on the House organ are quoted from the Notre Dame SCHOLASTIC of November 13, 1869:

"We have often been questioned in relation to our organ, its strength, size, name of builders, value, etc. This organ was built by Messrs. G. House & Co., Buffalo, the same who made the cathedral organ of that city. The following is the exact description of the instrument as given by the makers themselves after its completion:

GREAT ORGAN (CC to G in alt.)

1. Double Open Diapason	16' 44 pipes
2. Open Diapason	8' 56 pipes
3. Dulciana	8' 56 pipes
4. Stopped Diapason	8' 56 pipes
5. Wald Flute	4' 56 pipes
6. Principal	4' 56 pipes
7. Twelfth	3' 56 pipes
8. Fifteenth	2' 56 pipes
9. Sesquialtera	IV 224 pipes
10. Viol d'Amour	8' 56 pipes
11. Trumpet "Treble"	8' 44 pipes
12. Trumpet "Bass"	8' 12 pipes
13. Cremona	8' 44 pipes

SWELL ORGAN (Tenor C to G in alt.)

14. Double Stopped Diapason	16' 44 pipes
15. Open Diapason	8' 44 pipes
16. Clarabella	8' 44 pipes
17. Viol d'Gamba	8' 44 pipes
18. Stopped Diapason	8' 44 pipes
19. Principal	4' 44 pipes
20. Spitz Flute	4' 44 pipes
21. Picola	2' 44 pipes
22. Cornet	III 132 pipes
23. Trumpet	8' 44 pipes
24. Hautboy	8' 44 pipes

SWELL BASS

25. Bourdon	16' 12 pipes
26. Dulciana	8' 12 pipes
27. Stopped Diapason	8' 12 pipes
28. Principal	4' 12 pipes

PEDAL ORGAN (CCC to C)

29. Double Open Diapason "Large Scale"	16' 25 pipes
30. Double Dulciana (sic)	16' 25 pipes
31. Open Diapason	8' 25 pipes
32. Tremule, "French Pattern"	

MECHANICAL STOPS

33. Couple Swell to Great Organ
34. Couple Great Organ to Pedals
35. Couple Swell Organ to Pedals
36. Bellows Alarm

Number of Pipes in Great Organ	816
Number of Pipes in Swell Organ	572
Number of Pipes in Swell Bass	48
Number of Pipes in Pedal Organ	75

Whole number of pipes	1,511
Whole number of draw stops	36
Number of Gilt Front Speaking Pipes	22
Manuals	2
Bellows	2
Wind Chests	5
Double Swell	
Reversed Action (reversed console?)	
Rosewood Case, carved and ornamented	
Dimensions:	26 feet high
	18 feet wide
	12 feet deep
Value	\$5,000

This beautiful instrument is entirely the gift of the friends of the Institution, and chiefly of the students themselves, or their parents, as the tableau recording in gold letters the names of the donors in the hall of the University will Testify."

In 1896 it was decided to build a new and larger chapel to accommodate the growing number of students, and just what happened to the House organ in the first chapel after only five year's use is not exactly known. A later issue of the SCHOLASTIC mentions that the organ was sold because "it would not fit into the new church." Still another issue would seem to indicate that the organ was rebuilt by Felgemaker for a church in Grand Rapids, Michigan.

The year 1870 saw the beginning of a long building period, and when the new organ, built by Derrick & Felgemaker of Erie, Pennsylvania, was installed in 1875 the new church was only two-thirds finished. The building was completed some 13 years later, and in the meantime (at least until 1880-1881) a temporary wall was erected just on the other side of the crossing. This means that the organ was voiced and finished for a building whose volume increased by about 30% some years later, with the addition of sanctuary, apse, Lady Chapel, and several side chapels. This is quite probably the reason why many people have remarked that the organ, in spite of its thirty-six ranks, sounded very "far-off" and relatively weak, especially when the church was very crowded, which it often is. This weakness can without doubt be traced to the fact that the organ was finished for a much smaller building, and was more than likely very satisfactory in the unfinished church.

The new organ in the second chapel was described in the SCHOLASTIC of June 5, 1875 thus:

"The new organ, just erected in the new church of Our Lady of the Sacred Heart at this place, was built by the Derrick & Felgemaker Pipe Organ Company of Erie, Pennsylvania, at a cost of about \$6,000. The instrument as it stands in the yet incompleted edifice presents a pleasing appearance. When the church shall have been finished, the contrast in build and color will be less, and consequently its artistic design will be shown to greater degree.

The Casement is of Gothic structure and rose-wood finish, standing 40 feet high, 20 feet wide, and 12 feet deep. The cross on top stands 60 feet from the ground floor. The compass of the manuals is from CC to C, 61 notes--two more than is generally used; compass of pedals, from CCC to F, 30 notes. It has a range of nine octaves. Complications have been made by which the keys can be raised or lowered to counteract the effect of the weather. It is a full organ, consisting of 2,041 pipes, the longest metal pipes measuring nineteen feet six inches; longest wood pipe 16 feet; the shortest metal, five-eighths of an inch, and the shortest wood, one and one-half inch.

The following is a detailed statement of the registers:

GREAT MANUALS

- 16 ft. Double Open Diapason, metal, 61 pipes
- 16 ft. Bourdon, wood, 61 pipes
- 8 ft. Open Diapason, metal, 81 pipes
- 8 ft. Geigen Principal, metal, 61 pipes
- 8 ft. Melodia, wood, 61 pipes
- 8 ft. Dulciana, metal, 61 pipes
- 4 ft. Choral Flute, wood, 61 pipes
- 4 ft. Principal, metal, 81 pipes
- 2 2/3 ft. Twelfth, metal, 61 pipes
- 2 ft. Fifteenth, metal, 61 pipes
- 3 ranks Mixture, metal, 183 pipes
- 2 ranks Doublette, metal, 122 pipes
- 8 ft. Trumpet, free reed, 61 pipes
- 4 ft. Clarion, impinging reed, 61 pipes

SWELL MANUALS

- 16 ft. Bourdon, wood, 61 pipes
- 8 ft. Open Diapason, metal, 61 pipes
- 8 ft. Salicional, metal, 61 pipes
- 8 ft. Double-toned Diapason, wood, 61 pipes
- 8 ft. Zephyr Gamba, metal, 61 pipes
- 8 ft. Still Gedackt, wood, 61 pipes
- 4 ft. Flauto Traverso, metal, 61 pipes
- 4 ft. Fugara, metal, 61 pipes
- 2 ft. Flute Angélique, metal, 61 pipes
- 3 ranks Dolce Cornet, metal, 183 pipes
- 8 ft. Oboe with Bassoon Bass, reed, 61 pipes
- 4 ft. Octave Horn, reed, 61 pipes

PEDALS

- 16 ft. Double Open Diapason, wood, 30 pipes
- 16 ft. Double-Stopped Diapason, 80 pipes
- 8 ft. Floete, wood, 30 pipes
- 8 ft. Violoncello, metal, 30 pipes
- 16 ft. Trombone, free reed, 30 pipes

MECHANICAL REGISTERS

- Couple Swell to Pedals; Couple Great to Pedals;
- Couple Swell to Great; Tremulant; Bellows.

PNEUMATIC COMBINATIONS

- Full great manuals; solo great manuals; full to 4 ft. great;
- Reversible Great to Pedals; balance swell pedal; pneumatic key action in bass.

Mr. S. L. Derrick, the President of the Company, is the gentleman who superintended the erection of both this and the organ now in Grand Rapids, Mich. He gave perfect satisfaction in the first instance, and he will no doubt do the same in this. He has shown by the manner in which his work has been performed here, so far, that he thoroughly understands his business. Tomorrow all will have an opportunity of judging its musical qualities."

The new organ was dedicated on June 6, 1875, a Sunday, and admission was fifty cents, with reserved seats available for one dollar. Several organists from the South Bend-Niles, Michigan, area

were to play, and an account of the concert, carried in the SOUTH BEND TRIBUNE on June 12, 1875, speaks of a program consisting of organ solo, organ and orchestra, organ and band, vocal solo and choruses.

At first the organ was pumped by hand, then for two years or so by a steam-operated motor, and in 1881 a water motor was purchased. This in turn was replaced by an electric blower sometime in the early part of the present century. Wind pressure was 2 3/4 inches.

An analysis of the scales of all pipes-ranks would prove somewhat lengthy and monotonous, therefore I include only a few highlights. A letter to the writer will bring details of voicing, slotting, nicking, pipe materials, etc., to anyone desiring such information.

The Great Organ consisted of 14 speaking stops, 17 ranks, and 1025 pipes. (The lowest octave of the 16' Bourdon was never installed.) The pipes were layed out on an "M" chest, which was 1540mm wide and 3200mm long. Toeboards extended out an additional 140mm on each end of the chest. Scales of the Great Principals were: (All measurements are in millimeters)

Double Open Diapason 16' - 2/9 mouth, cutup 2/7. CC Ø 255, C 149, C¹ 87, C² 52, C³ 30.5, C⁴ 17.5.

Open Diapason 8' - 2/9 mouth at CC, increasing in treble to slightly less than 1/4. Cutup 2/7. CC Ø 164, C 93, C¹ 55, C² 32.5, C³ 18.5, C⁴ 11.

Principal 4' - Mouth 2/9 at CC, increasing to 1/4 at C. Cutup between 2/7 and 1/3. CC Ø 87, C 51, C¹ 30.5, C² 17.5, C³ 10.7, C⁴ 6.

Twelfth 2 2/3' - Mouth 1/4, cutup 1/3. CC Ø 69, C 41.5, C¹ 24, C² 13.5.

Fifteenth 2' - Mouth at CC 2/9, increasing to 1/4 at C. Cutup in bass almost 1/3, decreasing to slightly more than 1/4 by C¹. CC Ø 51, C 30, C¹ 16 plus, C² 10, C³ 6.2, C⁴ 3.2.

Doublette II, 2' rank - (scales of both mixtures about the same) - Mouth 1/4, cutup 2/7. CC Ø 42.5, C 24.5, C¹ 15, C² 9, C³ 6.4, C⁴ 4.2.

Composition of this stop until 1958 was 2' and 1'. It was changed at that time to 1 1/3' and 1', which considerably improved the ensemble. Formerly, with both mixtures, twelfth and fifteenth drawn, the result was 4 octaves, two quints and one tierce. Reracking the 2' rank of the Doublette as a 1 1/3' resulted in 3 octaves, 3 quints and one tierce. This second mixture proved invaluable in full organ, and since it did not break until C³ it could be used fairly well as a cymbal.

Composition of the Mixture III—

CC	C ¹	C ²	Gs ²
17	15	12	10
19	17	15	12
22	19	17	15

Original composition of the Doublette II—

CC	Cs ³
15	8
22	15

Composition of Doublette II as changed in 1958—

CC	Cs ³	Fs ³
19	8	8
22	19	--

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The Trumpet 8' was a very poor specimen, with badly corroded zinc resonators and horrid tone. The Clarion 4' was much better, being as it was a normal trumpet-type reed stop of narrow scale and bright but not loud tone.

The Swell Organ was a combination of romantic stops which added little volume and much heaviness to full organ. The reeds, however, were good solo stops. The Horn 4' was a broad-toned oboe-clarion.

Excepting the Cello 8' in the Pedal, all stops of that division were of wood. Principals 16' and 8' were open (scale of 16' C: 312 x 362mm) and of very wide scale. Both were voiced with a dominating foundation tone which nonetheless was not loud or hooty. The Trombone 16' had wooden resonators. Scale of the 16' C tube: 225 x 293mm. This also was a free reed with a very forceful and fairly loud tone. The pedal was divided on C and C-sharp chests, with the exception of the Principal bass 16' which was on its own chest across the rear of the organ.

The console was attached to the case, had terraced stop-jamb, and a straight, flat pedal-board which I credit with improving my pedal technique several hundred per cent while at Notre Dame. The knobs were fairly close together and drew two inches.

With the exception of an occasional loose-fitting slider in cold weather the organ presented few problems that could not have taken care of by a careful tuner. However, in 1961 it was decided that the organ should be rebuilt with new chests and electric action, pistons, octave couplers, and other major changes. The specification includes three mutation stops (all at 2 2/3'), one on each manual,

and a string celeste to each division. Wind pressure will be raised two to three inches, and one of the features will be a "trompette-enchamade, voiced to be heard above full organ." Several ranks will be discarded, a few added. The "new" ranks are from an old residence organ. Instead of an organ of 2 manuals, 31 stops and 36 ranks, the chapel will soon have a 3 manual with 34 stops and 38 ranks. Not only will two ranks of mixture pipes be thrown out, but those remaining in the Great Organ will be enclosed in a swell box!

Talks with those responsible for this unfortunate development have convinced me of the dangers encountered when uninformed persons concern themselves with organ design. In this instance, for example, the organ could have been completely overhauled, partially revoiced, completely refinished, and satisfactorily repaired at a fraction of the contract-price involved in the present "rebuilding" plans. The organ would then have easily reached its 200th birthday in almost its original condition.

Apparently there is a desire on the part of the authorities to provide an instrument which would attract recital organists to Notre Dame. But when the rebuilding is done Notre Dame will have a 1962 organ built along the lines of 1925 design which are long since outmoded, and one fears that the results will repel rather than draw interest.

The other instruments at Notre Dame include two unit practice organs, gleaned in 1958 from old residence organs, an electronic "chancel organ," and what is probably the final Kilgen Opus, also built in 1958. This last consists of 12 extended ranks, and is installed in the beautiful new Moreau Seminary Chapel whose reverberation time of over five seconds is quite a feather in the cap of the architects, Belli and Belli. However, the designer of this instrument demanded that the console be placed at the front of the chapel, whereas the organ itself, in impossible chambers on both sides of the rear gallery, is some 70 feet from the organist. The original idea was that the organist would act as director of the entire congregation of seminarians. However, this has proved disappointing because seminarians at the back of the church begin to sing when they hear the organ; the organist, on the other hand, hears the tone a split-second later and directs to what he hears. The results can well be imagined. In addition, this organ is plagued by a double reverberation period. The chambers themselves have a short reverberation time, which is then projected into the chapel and re-reverberated!

Thus this report must conclude on a rather unhappy note. But perhaps there is a "silver-lining" to the darkness now hovering over Notre Dame's organ situation. A few days ago I was informed that the Chapel of the Sacred Heart has been condemned and must be razed in the near future. Just what will be done with the Felgemaker organ is not yet known. Whether it will be stored and re-installed in a new chapel, or sold, is unknown. Personally I believe the second possibility presents by far the wiser solution; for it would then leave the slate clean for a new and, hopefully, more successful attempt at obtaining an organ representative of the best of contemporary pipe organ building for the University of Notre Dame.