THE TRACKER

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8th Annual National Convention

PORTLAND, MAINE, AREA

JULY 9, 10, 11

Let's Meet in Maine!

Would you like to see an island-dotted bay by moonlight? Or the famous rockbound Maine coast by day? Or eat lobsters on the shore in picturesque Rockland? Would you like to see fine old organs in quaint New England churches? Yes? Then come to the eighth annual National Convention, which will be held in Maine, America's vacationland, on July 9, 10, and 11, with extra activities planned for July 8 and 12.

Maine, famous for its beauty, is such a good place for a vacation that we hope many can come early to enjoy historic Portland before the official opening of the Convention. Early comers may register at the Eastland Motor Hotel, Convention Headquarters, on July 8. Between 2:00 P. M. and 10:00 P. M. someone will be at the registration desk to greet and assist arriving delegates to secure housing and provide general information. The Eastland Motor Hotel is located in downtown Portland, Maine, on easy-to-reach 157 High Street, right off Congress Street, which is the main thoroughfare through the city. Some places of interest in Portland will be listed on a brochure to be included in the registration packet. A few worthy of mention here are the Bosworth Memorial Hall, with Civil War souvenirs; Portland Observatory, built in 1807 for sea captains' wives and others to watch the return of sailing vessels; and Eastern Cemetery, Portland's first burial location, established in 1668 and containing the graves of famous forefathers of Portland. The First Parish Church, originally founded in 1674 and burned by Indians in 1690, was rebuilt three times, and now has the distinction of being the oldest public building of stone in Maine. Within walking distance are the Maine Historical Society and the Longfellow House, childhood home of Henry Wadsworth Longfellow. On the outskirts of the city one may see the Tate House, dating from 1755. The first lighthouse to be authorized in the United States, and the oldest lighthouse in operation is the Portland headlight, well-known throughout the country because of its appeal to artists and photographers.

A two-hour moonlight cruise on beautiful Casco Bay, with its 365 islands, is planned for July 8 for those who wish to avail themselves of this activity. The group will leave headquarters at 8:15 and depart from Custom House wharf at 9:00 P. M. by motor vessel.

NOTICE TO ALL MEMBERS!

DIRECTIONS FOR VOTING

With this issue of THE TRACKER you will find your copy of the 1963 official ballot. Please observe the following directions for voting:

1. Vote for one person in each office.
2. Enclose your ballot in an envelope addressed to:
   MR. RANDALL WAGNER
   119 East Street
   Wellington, Ohio
3. Put your name and address on the outside of this envelope and mark the envelope "Ballot."
4. All voting is by mail. No ballots will be accepted at the 1963 convention. Ballots must reach Mr. Wagner by the end of June, 1963, in order to be valid. Mr. Wagner will bring the unopened envelopes to the 1963 convention where they will be checked against the membership list, opened, and tallied.

The first official day of the Convention, Tuesday, July 9, will be a day devoted to getting acquainted and fellowship. All events will take place right in the Portland area, with the annual business meeting starting at 10:00 a. m. A most important part of any Convention is the business meeting and we urge members to be on hand.

Extra-special exhibits are being made ready for this year's Convention and plenty of time will be allowed for members to inspect them. Anyone having items that might be of interest in the display may contact Thomas Eader, 17 Merryman Street, Ellicott City, Maryland and Edgar A. Boadway, Jr., P. O. Box 4, Methuen, Massachusetts. In order to have the necessary space for them, the Planning Committee will be receiving their report by June 1, so be sure to contact them before that date if you have things of interest they can use.

The afternoon of the first day will feature a television interview, which delegates will be able to watch, and a presentation of the OHS slides and recording program. A panel discussion on "What Is Our Society Doing?" should help us to collect our thoughts and purposes in a clear way, and should better acquaint new members with our organization.

No trip to Portland would be complete without a visit to the first municipal organ in America, and such a visit is planned for the early evening. The organ is the world-famous Kotzschmar Memorial Organ, donated by Philadelphia publisher Cyrus H. K. Curtis in memory of noted Portland music director Hermann Kotzschmar. The first major recital of the Convention will also take place in the evening, on an exceptionally good three-manual Hook and Hastings organ of 1893.

Day number two of the Convention should be a day to remember. A grand organ tour will take delegates by bus (cost of which is included in the registration) up the scenic Maine coast. Although the trip is a fairly long one, it has been well organized to provide maximum interest and leisure. The meals for that day will include Maine lobster in Rockland on the seacoast and a Smorgasbord dinner at Bucksport. The outstanding coastal scenery should be a high point, not to mention the many organs of interest that will be viewed. One organ on the list will be a Hutchings-Plaisted, located high up in a balcony of the historic old church where Harriet Beecher Stowe, writer of **Uncle Tom's Cabin,** worshipped. Others will include an organ built by George Stevens, who evidently had a heyday in Maine, as many of his organs found their way into Maine churches. A lovely Hook organ is also included in the tour, and other organs which everyone will enjoy. Two major recitals will be held, one in the afternoon on an 1835 Stevens organ, and one in the evening on an 1863 Hook.

The third day of the Convention will be spent in an area close to Portland. One organ on the itinerary will be a Stevens and Jewett of 1856 which was preserved from the axe by an OHS member, and is now set up and being used regularly in the West Falmouth Free Baptist Church. Another Hook organ and a George Stevens will be seen, and an H. C. Harrison, being included particuarly because he was a Maine builder. The early evening will be given over to a hymn-sing, with an organ that really inspires one to exercise the vocal cords in song!

The major musical event of the evening will be an organ and choral rendition, with Donald R. M. Paterson at the organ and Stewart Shuster in charge of the choral work.

The Convention will officially close in the late evening with a gala festivity - food, a theater organ, and fun. An attempt is being made to secure an old silent movie.

For those hardy organ-lovers who can remain in Maine for an extra day, a real old-fashioned organ crawl is being organized, with the group going from church to church to see and hear Stevens, Hook, Erben, Ryder, Hamill, and Simmons organs. A special treat should be seeing the work of a Maine builder, L. C. Tilton, whose life and work is currently being studied for a future TRACKER article.

How does it sound? Interesting? Better plan now to be here! Registration charges are: $10 per person for an OHS member; $12 per person for a non-member: or $15 for man and wife. Advance registrations may be sent to the Rev. Donald C. Taylor, 3 Mountain Road, Falmouth, Maine. Upon receipt of the registration, a list of accommodations will be forwarded.

If you want an ad to appear in the program brochure, please contact Peter R. Perkins, North Yarmouth Academy, Yarmouth, Maine, for further information.

As we hope you can gather from this preliminary outline of the Convention this year, your Maine committee is working to make this not only a trip to see some interesting old organs but also an unforgettable visit to our state. More details will appear in the June issue of THE TRACKER, but we trust that this brief glimpse will cause you to make plans now to attend. The Maine Committee includes Rev. Donald C. Taylor, Chairman; Elmer Perkins; Peter R. Perkins; Stewart Shuster; Mrs. Shuster; and Mrs. Taylor.

LET'S MEET IN MAINE!

REPORT OF - - - THE NOMINATING COMMITTEE

The 1963 Nominating Committee received from officers and members of the Society many suggestions for possible candidates for the 1963 elections. The Nominating Committee is grateful for all of the suggestions which were received. Every suggestion was carefully considered. The criteria for candidates were that they should be people possessing great quantities of sincerity, honesty, dependability, scholarship and maturity, and that they should have a genuine interest in the historical aspects of the organ in this country from the beginning to the present.

The Nominating Committee is indeed proud to present the following list of candidates for the 1963 election:

President	Donald R. M. Paterson
Vice President	Robert J. Reich
	Albert F. Robinson
Councillor	Dr. Homer D. Blanchard
	Dr. Edward C. Wolf

Auditor ..... Mrs. Mary Danyew
Mrs. Helen Harriman

Councillor (unexpired .... Rev. Donald C. Taylor
term of Robert James) .. Robert B. Whiting

The vast majority of suggestions sent to the Nominating Committee stated that the OHS has made tremendous strides forward under the leadership of President Donald R. M. Paterson. The Nominating Committee therefore agreed that no other candidate was necessary for the presidency. Both Vice Presidential candidates have years of experience on the National Council and in the affairs of the Society. Both candidates for Councillor are outstanding scholars and have their doctorates. Both candidates for Auditor are women who have a sincere interest in the Society, and pairing two women will insure the election of a woman as an officer. Both candidates for the other Councillor position are active members and have had first-hand experience in running an annual convention.

The Nominating Committee is confident that no matter what the outcome of the election is, the affairs of OHS will be in the hands of capable and conscientious people.

BIOGRAPHICAL SKETCH OF THE CANDIDATES FOR THE 1963 O. H. S. ELECTIONS

The following brief biographical sketches have been prepared so that the members of the Organ Historical Society can vote more intelligently in the 1963 election.

President

Donald R. M. Paterson is Associate Professor of Music and Choirmaster at Culver Military Academy. He received the A. B. degree in music from Williams College, and the Mus. M. degree in theory and organ from the University of Michigan where he studied with Robert Noehren and was a member of Phi Beta Kappa. He previously taught at the University of Michigan and at Stephens College, and has also held several organist-choirmaster positions. His summer studies have included theory and organ with Nadia Boulanger at the American Conservatory in Fountainbleau, France.

In addition to his recitals on early American organs, he played programs for the 1961 regional convention of the American Guild of Organists, and for the 1961 and 1962 conventions of the Organ Historical Society.

Mr. Paterson was one of the founders of OHS in 1956. He served as Vice President for three years and was elected President in 1961. During his presidency OHS was incorporated, the official By-laws adopted, the audio-visual program was completed, a plan for OHS archieves has been developed, and the recordings project has been greatly enlarged. He has written articles for THE TRACKER and THE CRESCENDO, and his compositions include works for carillon and chorus.

Vice President

Robert J. Reich is an organ builder and is Treasurer and Tonal Director of the Andover Organ Co. He received the B. E. and M. E. degrees from Yale. He also is organist-director of the Highland Congregational Church, Lowell, Mass. He was Dean of the Merrimack Valley Chapter of the AGO 1958-1959, and a member of the Executive Council 1958-63.

Mr. Reich has served OHS as Auditor, 1959-1961, and Vice President 1961-1963. In addition, he was Chairman of the 1958 Nominating Committee, Chairman of the 1959 Convention Committee, and Chairman of the 1962 Convention Instructions Committee. He has written several articles for THE TRACKER.

Albert F. Robinson is Organist & Choirmaster at St. Cornelius Chapel, (Trinity Parish), Governors Island, New York. He received his musical education at the Juilliard School of Music and the Guilmant Organ School. He has played recitals on organs of historical interest in England and the Netherlands.

Mr. Robinson was one of the nine original founders of OHS in 1956. He has served a Publisher of THE TRACKER since that time. Every issue of THE TRACKER since Vol. 1, No. 1, has been published under his direction, the early issues being mimeographed by his choir boys in St. Cornelius Chapel office. He is a member of the National Council and has been host for numerous National Council meetings at Governors Island.

He was on the 1957 New York convention committee, has written articles for THE TRACKER, is in charge of reprinting back issues of THE TRACKER, and is Chairman of the Committee which is studying possible Chapter Organization for OHS.

Councillor

Dr. Homer D. Blanchard is the owner of the H. D. Blanchard Pipe Organ Co., Oberlin, Ohio, and is a member of the City Council of Oberlin. He received a B. A. degree from Ohio Wesleyan University, where he was Phi Beta Kappa, a M. A. degree from Ohio State University, and a Ph. D. degree from Ohio State University. His doctoral dissertation was "German Organ-building Terminology." He also studied at the University of Colorado, the University of Pittsburgh, and the University of Heidelberg, Germany.

Dr. Blanchard taught German at Ohio State University, Geneva College, the U. S. Naval Academy, and the U. S. Naval Technical Mission in Europe. He was lecturer in Organ History and Construction, 1949-1952, at Union Theological Seminary, New York. He also was Sales Manager and later the Northern Ohio Representative for M. P. Moller, Inc.

Dr. Blanchard was a founder of OHS and was the originator of the Society's name. He served as Councillor 1958-1961, and was elected Auditor in 1961. He has written several articles for THE TRACKER and also has contributed to THE ORGAN, THE DIAPASON, and THE AMERICAN ORGANIST. He is a member of The Organ Club and the American Guild of Organists.

Dr. Edward C. Wolf is Professor of Music History at West Liberty State College, West Liberty,

West Virginia, and is acting head of the Music Department. He is also Director of Music at Edgwood Lutheran Church, Wheeling, West Virginia. He received a B. S. M. degree from Capital University, a M. M. degree for Northwestern University, and a Ph. D. degree from the University of Illinois. His doctoral dissertation was "Lutheran Church Music in America during the Eighteenth and Early Nineteenth Centuries." He also studied as a Fulbright scholar at the University of Birmingham, England, for a year.

Dr. Wolf has specialized as a performing musician in brass instruments, and has done research on the use of brass instruments with the organ in early American churches. He is continuing his research into early American church music and the organs used in those churches.

Dr. Wolf has written an article on Tannenberg organs for the JOURNAL OF CHURCH MUSIC, and an article on the old organs at St. Michael's and Zion Lutheran Churches, Philadelphia, for THE TRACKER.

Auditor

Mrs. Mary Danyew is the organist of her church at North Chatham, New York, where she plays an 1889 Hook & Hastings tracker. She graduated from a business college in Albany, New York, and worked in an office for several years. Her time now, however, is devoted to her household duties, church work, and musical activities.

Mrs. Danyew attended the 1962 OHS convention. She has gotten stop lists on early organs in her section of New York, and also has found new information on A. Backus, an early New York builder.

Mrs. Helen Harriman is an organist and choir director who combines her musical activities and her family interests. She studied at the Northfield Seminary and the New England Conservatory. She has served churches in East Walpole, Sharon, Plympton and Plymouth, Massachusetts.

Mrs. Harriman has attended the OHS conventions in Philadelphia, Boston, and Skaneateles. At the Boston convention she helped at the Cathedral during registration on the opening day. Her interest in tracker organs dates back to her girlhood when she played an old hand-pumped organ in the Congregational Church, Sharon, Mass.

Councillor for an Unexpired Term

The Rev. Donald C. Taylor is minister of the West Falmouth Free Baptist Church, Falmouth, Maine. After completing his theological studies, he went to Maine and has been a pastor in that state for ten years. He is on the governing board of the United Baptist Convention of Maine, and is also a member of the executive board of the Department of Christian Education for the Baptist Convention.

Mr. Taylor is the General Chairman of the committee which is planning the 1963 OHS National Convention in Maine.

His interest in old organs led him to install a one manual Stevens & Jewett tracker organ in the sanctuary of his church. His wife and he are continually searching for old organs in Maine and for information on little known Maine builders. They own an 1859 two manual E. & G. G. Hook, and are presently restoring an antique chamber organ for their home.

Robert B. Whiting is a teacher of physics at Frankford High School, Philadelphia, and also is organist-choirmaster of St. Matthew's Lutheran Church. He received the B. S. and M. S. degrees from the University of Pennsylvania. In addition to his other positions he is a professor of mathematics at Drexel Institute Evening College in Philadelphia.

Mr. Whiting joined OHS a few months after the Society was founded. He was a member of the 1960 Philadelphia convention committee, served as Auditor 1960-1962, prepared the 1962 OHS financial report, and has been a Councillor since 1962.

Mr. Whiting restored and owned for several years a Bernard Mudler two manual and pedal tracker organ, but sold it last summer to a church which badly needed a pipe organ. (The 1896 tracker replaced a worn-out 20 year old electronic!) This spring he plans to get another tracker.

PROGRESS REPORT . . . . ON THE TAPE-SLIDE PROJECT

The Audio-Visual Education Committee, during many weeks last summer and in subsequent meetings during the fall and winter, has been developing the first educational sound-filmstrip to be issued by the OHS. The committee consists of Thomas S. Eader, Society Archivist, Chairman; F. Robert Roche, Recordings Supervisor; and Cleveland Fisher.

This project, which is scheduled for completion this spring, is titled "A History of the Organ in America from 1700 to 1900." It will comprise a set of slides of representative organ cases and consoles, organ builders' pictures, and other attractive visual material pertinent to the subject, combined with a tape recording of the sounds of selected instruments built during these two centuries. The tape will include informative and explanatory narration, and will be played simultaneously with the showing of the slides.

We should like to call the attention of our readers to the fact that this project will be the first of its kind ever developed in connection with the history of American organ building. It will attempt to treat the subject in such a way as to present a pictorial and musical chronology, and we believe that many persons--professional musicians, amateurs, music lovers, and historians alike-- will be enlightened by this visual and aural account of a subject which still remains widely unfamiliar.

Further information, concerning the availability of this sound-filmstrip for rental and presentation to groups of interested people, will appear in future issues of THE TRACKER. The program will be presented as a feature of the 1963 National Convention in Portland, Maine, in July.

Donald R. M. Paterson
President of the Society

MOELLER'S OPUS 346, EXPOSITION ORGAN

BY RICHARD PEEK

One of the largest 3 manual tracker organs ever built by the Moeller Organ Company was located in Niniss Auditorium of Queens College, Charlotte, North Carolina, until a few weeks ago. Built as Opus 346 for the Charleston, South Carolina, Exposition of 1901, it was purchased by a private individual and donated to Presbyterian College in Charlotte where it was installed in 1903. When this school was incorporated into Queens College in 1920, the instrument was moved to the new campus where it remained until it was removed and stored in the basement of Covenant Presbyterian Church in Charlotte, in December of 1962. Eventually it will be erected in the home of the author of this article.

The manuals were constructed with mechanical action while the Pedal was pneumatic. The resources of the organ include thirty-three ranks and a manual compass of 61 notes. The specification is as follows:

GREAT (unenclosed)	SWELL (enclosed)
Double Open Diapason 16′ (in facade, six bottom pipes stopped)	Bourdon 16′ (49 notes)
	Violin Diapason 8′
	Stopped Diapason 8′
Open Diapason 8′ (in facade)	Salicional 8′
	Vox Celeste 8′ (T.C.)
Doppelflute 8′	Flute Harmonique 4′
Viola D' Gambe 8′	Fugara 4′
Principal 4′	Flautina 2′
Flute d'Amour 4′	Dolce Cornet, III ranks
Piccolo 2′	Cornopean 8′
Sequialtera, IV ranks	Oboe 8′
Trumpet 8′	Vox humana 8′
CHOIR (unenciosed)	Tremolo
Geigen 8′	PEDAL (30 notes)
Melodia 8′	Open Diapason 16′
Dulciana 8′ (bottom 6 pipes stopped metal)	Bourdon 16′
	Swell Bourdon 16′
Flauto Traverso 4′	Trombone 16′
Flageolet 2′	
Clarinet 8′	
Tremolo	

COUPLERS - Sw. to Gt., Sw. to Ped., Ch. to Ped., Sw. to Ch., Ch. to Gt., Sw. to Gt., Gt. to Ped. reversible.

COMPOSITION PEDALS - Piano to Swell, Mezzo to Swell, Forte to Swell, Piano to Gt., Mezzo to Gt., Forte to Gt., Piano to Choir, Forte to Ch.

The wind pressure is three inches.

Tonally, this instrument possessed many beautiful features. The entire Great Diapason Chorus was mild, of moderate scale and without a heavy 8′ unduly dominating the ensemble. The Great Trumpet was particularly noteworthy, having an even timbre and a brilliance not often found on instruments of this vintage. The flute chorus of the choir was also pleasing, providing a light, bright contrast to the Great without the dull quality so often found in a chorus built upon a Melodia. The swell strings were of good quality, though unfortunately the soft metal has not withstood the test of time as well as the other ranks. Particularly pleasing was the extremely small scale 16′ swell Bourdon which was also playable from the Pedal by transmission. All in all this instrument was a fine example of an early 20th century concert instrument which was particularly well suited to the music of Franck and other Romantic masters. It is to be hoped that circumstances permit the speedy rebuilding of it in its new home.

ORRINGTON CORNER .... METHODIST CHURCH

ORRINGTON CORNNER, MAINE

The organ in this church was built by Edwin L. Holbrook of Millis, Massachusetts, in 1852. It was originally installed in the Foss Street Methodist Church in Biddeford, Maine. It was moved to Orrington 20 years ago by men of the church, who purchased it for $99.99, dismantled it, and reassembled it here. Except for the installation of an electric blower, the instrument was unchanged until the present restoration by Fritz Noack, an organ builder from Methuen, Mass. The work included repair of the tracker action, thorough repair of the wind supply system, revoicing of the old pipes, and the addition of new pipes where needed.

The stop list now reads as follows:

GREAT	1.	Open Diapason	8′ old pipes
	2.	Stopped Bass	8′ old pipes
	3.	Dulciana	8′ old pipes
	4.	Clarabella	8′ old pipes
	5.	Principal	4′ old pipes
	6.	Waldflote	4′ old pipes
	7.	Twelfth	2 2/3′ old pipes
	8.	Fifteenth	2′ new pipes
	9.	Mixture III Rank	1′ new pipes
SWELL -	10.	Bourdon Bass	16′ old pipes
	11.	Bourdon	16′ old pipes
	12.	Open Diapason	8′ old pipes
	13.	Stopped Diapason	8′ old pipes
	14.	Viol de Gamba	8′ old pipes
	15.	Principal	4′ old pipes
	16.	Cornet III Rank	1 1/3′ old pipes
PEDAL -	17.	Subbass	16′ old pipes

COUPLERS - Swell to Great, Great to Pedal, Swell to Pedal

ORGAN TOURS

Of course, when OHS members refer to Organ Tours we mean either the annual OHS Convention (this year centered in Portland, Maine, July 9-10-11) or the individually organized ramblings amongst America's historically interesting instruments.

But for some years organ tours of Europe have been quite successfully operated and at low costs. One which particularly interests us is planned by Travel Reservations, Inc., 311 Mamaroneck Avenue, White Plains, N. Y. Gregory Abbott will conduct the tour through five countries and include the International Organ Week in Nuremburg. The plane departs New York June 10th and the total cost of the four-week tour is said to be about $700.

Another tour under the direction of Donald Willing is called the 7th European Organ Seminar. This covers four countries between July 1 and 27th and costs $1275. Full details may be obtained from Esplanade Travel Service, 76 Charles Street, Boston, Mass.

THE ORGAN IN ST. MARTIN'S CHURCH, VALLEY CITY, OHIO

BY HOMER D. BLANCHARD

One day during the summer of 1961 I received a call from a friend who excitedly asked if I wanted to see "an old organ." He had been called to the small town of Valley City, Ohio, to help adjust a claim for fire damage to a man's garage door, and in talking with the gentleman had learned, first, that he had an old reed organ for sale (which he promptly bought) and that his church was having pipe organ problems. The church, it turned out, was not right in Valley City, but a mile or so out in the country. After seeing the organ, my friend called me.

We met as St. Martin's R. C. Church, a great plain brick structure whose 190 foot white spire is visible for several miles around. Upon entering the building we found nothing but confusion. The ceiling plaster had been ripped off and masons were busy reworking the whole interior of the place. What had begun as a minor ceiling repair had turned up the need for an entire new church roof as well as an all new ceiling, so this grew into a complete refurbishing of the church, including new heating plant, new wiring and lighting, some new furniture, and complete redecoration. The organ meanwhile, stood unusable in the rear gallery, fortunately protected during the worst of the ceiling repairs by a tarpaulin cover. Its larger neo-Gothic case was stained and dirty.

The tower stairs to the organ and choir loft are about as steep as one can find, but at their top is a fairly large room within the tower itself, and here we found a small Orgoblo, in a coop of hardboard, to amplify its noise. We could peer through a trap door in the ceiling of this tower room into the maze of beams and ladders leading up into the spire itself.

The organ loft was piled full of junk: old pews, music stands, kneelers, an old music cabinet beautifully labelled "Sopran" in gold letters, ancient decorations, and the like. On opening the console I found a diamond shaped ivory nameplate with: Odenbrett & Abler, Manufacturers, Milwaukee, Wisconsin, gracing a complete two manual of 18 ranks. We "tried" it, but everything ciphered and it was almost impossible to judge the sound of anything except the room, which was very resonant in spite of the forest of scaffolding. A glance inside the case showed the pipework to be in typical condition, cone tuned trebles pretty well mutilated, pulled pipes lying about, everything filthy dirty, heavy cobwebs, dead insects, dead birds, dead squirrels, dead bats, empty nut shells, and broken trackers.

A quick check with the OHS **List of 18th and 19th Century American Organ Builders** yielded only: "Odenbreet & Abler, Milwaukee. Built c. 1882." Lengthy talks with the Rev. John Gruss, pastor of St. Martin's, shed no light on the history or origin of the instrument, but did result in a limited plan of restoration. Later work inside the organ turned up the name of a Father S. Rebholtz, to whom the organ had been shipped by rail, arriving at the tiny village of Belden, several miles from the church. Fr. Rebholtz, we found, had served the congregation from about 1871 to the mid-80's, but church records for that period were missing.

During the restoration OHS member Randy Wagner and I decided to do some sleuthing. On a Saturday afternoon we visited the public library in the county seat, Medina, Ohio. There we learned that Valley City had earlier been called Liverpool. A **History of Medina County** (1) yielded this:

> "St. Martin's congregation is the oldest in this section of the Cleveland Diocese.
>
> It was back in 1811 that the first settlers came to Liverpool Township. By the year 1830 large emigrations of Germans from Alsace and Baden settled on the marsh lands of Liverpool. The German Catholic families living near Abbeyville were visited for several years by Fr. Peter McLaughlin in their private homes. Under the date of January 28, 1842, one acre of land was deeded over to Bishop Purcell by Louis and Harriet Rolling for $100 for the erection of the first log church. This was near Abbeyville. The present brick church was built in 1861, costing $30,000."

This information tallied with the date carved in a stone set over the main church door, showing the year of erection as 1861, but it gave us nothing about the organ, nor did anything else in the library. We then decided to try the newspaper office. By some stroke of luck this was open on a Saturday afternoon and the editor was kind enough to tell us he thought we could find issues of the MEDINA COUNTY GAZETTE as far back as the 1870's. We selected the huge bound volumes for the period 1871-1884, or about the supposed pastorate of Fr. Rebholtz, and began examining each page, picking up volumes at random.

Old newspaper files are fascinating, also frustrating. The GAZETTE'S Liverpool reporter would go for weeks without having anything to say at all. Believe it or not, it was in the last issue of the last volume that we finally hit pay dirt. I am careful to quote the spellings in reproducing this, from the MEDINA COUNTY GAZETTE, Friday, December 9, 1881, page 3:

> "Liverpool. It may be interesting to the readers of our esteemed County Journal to explain in a few lines a great improvement the good people of St. Martin's (German Roman Catholic) congregation are making to their church. It consists in a large new pipe organ, the value of which is $3,000.00. It has been built expressly to suit their noble edifice, at the well known factory of Odenbrett & Abler, Milwaukee, Wis., and is now being put up by Mr. Philip Odenbrett, the senior partner of the firm.
>
> The organ has two manuals and pedale, all of full scale, and contains the following registers or stops:
>
> Great Organ: Bourdon 16 feet, open diapason 8 feet, viola di gamba 8 feet, melodia 8 feet,

(1) Medina County Historical Society: **History of Medina County,** Fostoria, O., 1948, p.200ff.

Octave 4 feet, fluto harmonic 4 feet, troelfth 2⅔ feet, fifteenth 2 feet, and trumpet 8 feet.

Swell Organ - Geigen principal 8 feet, violina 8 feet, stopped diapason 8 feet, fugara 4 feet, flute d'amour 4 feet, Oboe 8 feet, bassoon 8 feet.

Pedale Organ - Open diapason 16 feet, subbass 16 feet, and violoncello 8 feet.

It has four couplers, viz: Swell to Great, swell to pedale, great to pedale, and pedale to great (the latter enables the performer to play quick pedale passages with the left hand). It also has bellows signal and pedal check - in all 25 registers. It has many valuable improvements, one of which is the pneumatic pedale chests, the latest invention of Mr. Ph. Odenbrett.

The case being 24 feet high, is of a beautiful and strictly gothic design. The large metal or show pipes are made of the best English block tin and highly polished, having a bright silvery appearance, instead of the usual cheap way of making the pipes of zinc and covering them with paint or gold to hide the appearance of this cheap but poor metal, which is never capable to producing that pure and silvery quality of tone natural to pure tin.

Our worthy pastor, Rev. S. Rebholtz, is now entering his tenth year of pastoral duty in this congregation, and we may say it has been a time of blessing, if we stop to consider the lukewarmness and discord which existed ten years ago regarding the unfinished walls of the church, being bare of everything necessary to furnish a house of God. But by the persistent and diligent labors of Father Rebholtz, assisted by the good people of his congregation, we now see everything changed, the church being finished and decorated in a beautiful and costly style: three very fine gothic altars, a number of suits of very rich and costly vestments, the very best of altar furniture and ornaments, good pews, and last but not least this fine large pipe organ, which will not fail to be a credit to the congregation and its builders . . .

There will be an organ concert at the church on Dec. 20th at 1 o'clock p. m." Further search has thus far not turned up the concert program.

The "strictly gothic" organ case appears to be made of butternut wood, with darker panels of walnut, and with some carved ornaments of that material. The case panels were originally planned to be locked in place, but the keyholes have been carefully filled in and no locks remain, the panels being held by screws or by ugly metal buttons. The display pipes, 33 in all, were of a dull brown-gold bronze finish. Very ugly lamp brackets had been mounted on either side of the console on the main posts of the case and a still later gooseneck electric lamp dangled broken over the mirror above the music rack.

We had discovered to our amazement that the display pipes were of tin, even before the GAZETTE report turned up, so we decided to strip them of their several coats of radiator paint and restore them to something of their original appearance. Stripping paint from old pipes takes time, as does polishing them. Over the years imperfections in the alloy had caused discolorations in the metal, but in general these pipes now look much as they should. The entire case was washed down and left in its original finish, although everything else in the church was redecorated, including the really fine carved altars.

The organ's troubles were many, but seemed to be most acute in Mr. Odenbrett's lately invented pneumatic pedale chests, which ciphered throughout. The pedal keys operated pallet valves in a valve box just inside the organ case. From this a large channel board as wide as the pedal clavier ran across the floor under the bellows to the Pedal Diapason chest, which was against the back wall. This chest was about fourteen feet long. The channel board continued up from the floor and fastened to the center of the pedal chest. The channels then continued to the ends of this chest. Here more large channel boards angled upwards about seven feet to the elevated C and C♯ chests bearing the 16′ Subbass and 8′ Violoncello. Channels again ran the full length of these chests so that the total length of the channels from valve box to the end of the line must have been nearly thirty feet. Almost every one of these had split open so that the whole Pedale ciphered when pedal stops were drawn, so someone had mercifully disconected all of the pedal stops before our arrival on the scene.

Mr. Odenbrett's chests were clever: an exhaust system on the idea of a pouch but using an individual square or rectangular membrane for each pipe, attached to a valve wire and pipe valve, with ventil stop action. The original white leather in the chests was still in good condition after 80 years, but the only way to get into the chests was from the top, and this required the removal of all of the pedal pipes. Since nearly all channels in the chests and channel boards were split open and were beyond reasonable repair, it was decided to put new action under the Pedal, so we built new electro-pneumatic chests for the old pipes and racked them in just as they had been.

Mr. Odenbrett's Pedale to Manual coupler had struck us from the first as having been fabricated on the job, and we doubted if it was of the same age as the rest of the organ. The GAZETTE account later showed that it was. Its knob is of different shape than the others and is in an unusual location, although of the same style of engraving, but the mechanism itself was more crudely made than the other coupler actions and I could imagine the old boy carving out the pieces on the spot. We retained the coupler, although it now operates electrically from the Great keys.

All sorts of strange things happen in old organs. Take, for example, the application of an electric blower to this one. The only place for a blower was in the tower room described above, which is immediately behind the organ. The wind line had to go through the two foot thick brick tower wall, only to end up right behind low C of the Pedal Diapason. So low C was simply propped up on a slender piece of crating lumber, with no

other visible means of support except the case and low D, while a piece of auto radiator hose carried the wind from the chest to the pipe foot. Then a thin canvas managed to get the wind through the tower wall, under the big pipe, and into the Great organ wind trunk between bellows and Great chest. This last operation had split the Great wind trunk its full length.

We later altered the hole through the tower wall and ran the wind line under the Pedal Diapason chest. Low C now rests securely on its own pipe foot and is supported by its proper rack.

The original bellows and feeders required complete re-leathering. In my judgment this was impossible to do in the available space, so I sawed up the old bellows and removed it. The Great and Swell now have their own large new reservoirs, which also supply the C and C♯ chests of the Pedal Subbass and Violoncello. Pedal Diapason now has its own independent reservoir. There were no winkers or concussion bellows originally and none were added. The wind is steady except in the Swell, which is winded through a very long and tortuous wooden trunk of quite small cross section.

The main chests are typical slider chests but are of alternate or divided scale throughout, with spacious passage boards across the center, which certainly helps the tuner. The roller boards are hence more elaborate than in some tracker organs, that of the Great being placed horizontally under the Great chest. The new arrangement of reservoirs now makes it easy to get at all of the mechanical and coupler action behind the keys.

The chests were badly split and had been copiously bled by various organ butchers. This bleeding was done not only by poking holes through the fabric covering the note channels, but by piercing the pipe feet, by notching both metal and wood pipe toes, and even by notching toe holes in the top boards. Pallet valve faces were filthy, which accounted for some ciphering, but the filler pieces at the ends of the pallet valve ports had in many cases come loose so that there was considerable leakage into the channels at these points. In a number of places the bars between the channels had come unglued from the table of the chest and had even come so loose within the main chest framework as to drop down 1/16 of an inch or more. Removal of all top boards and sliders showed literally hundreds of splits in the tables of both chests, running from hole to hole across the channels and over the tops of the bars. We tried every reasonable type of plugging, filling, and patching known to us, but the Great chest, in particular, still exhibits its share of murmurs, especially during a winter as dry as this one 1962-63.

The pipework cleaned up beautifully. We trimmed and straightened the cone tuned pipes and installed new slide tuners on all metal pipes and metal tuning shades on many open wood pipes, especially in the Pedal Diapason and Violoncello. Some strange things were apparent here. The original organ pitch was considerably higher than A-440. My guess is that Odenbrett & Abler made their wood pipes and bought their metals, but they must not have been sure about length scales, for the Pedal Diapason was badly cut out at the top to get it sharp enough, while the wood Violoncello had pieces nailed over the ends to bring it flat enough, although equipped with tuning slides on the sides of the pipes. Melodia pipes were frequently whittled out to make them sharp and sometimes tuned nearly closed at the top to get them flat enough. Perhaps the wildest example was in the Swell. There the wood Stopped Diapason had pierced stoppers from tenor C. **Every** stopper handle had been sawed off, to about half its original length, although I cannot see why, since the stoppers were freely movable for tuning. We re-shaped the handles so they would at least not look so ugly.

At some time the Swell 4′ Fugara had been moved up to make it into an 8 foot voice! The top octave of pipes had disappeared. We re-racked it as a 4 foot voice and added a new top octave. The Swell Flute d'Amour had a wood bass and then metal Rohrflote pipes for two octaves. These pipes had separate caps with outside chimneys, but the caps were not movable for tuning. Originally the pipe bodies had a groove with very thick soft leather and were forced onto the pipes. The leather packing then expanded in the groove and gave an air tight fit, but the caps could not be pulled off nor moved for tuning, which was still done on the large flexible ears at the mouth. Much of this leather was so dried out that the caps no longer fitted tightly and most of the metal pipes were off speech. We removed the leather, straightened out the pipe bodies, packed the caps with felt, so they can now be moved in the normal manner for tuning.

The Swell 8′ Violina is really a Bell Gamba, tuned on the ears. Hence I took this as the standard for pitch and wind pressure. The organ speaks on 3″ wind; the pitch is nearly a semitone higher than A-440. Regarding pipework:

Pedal Diapason 16′ - large scale wood, cut quite low, not nicked in the bass. Tone is rolling but clear, and can be played in full chords, via the Pedale to Great coupler without muddiness or distress. For all its seeming smoothness the voice has harmonics and gets under full organ admirably.

Pedal Subbass 16′ - medium strength, all-purpose.

Pedal Voloncello 8′ - medium scale open wood, cut very low, hence harmonically rich but not stringy. Perfect teammate for the Subbass.

Great Bourdon 16′ - small scale wood, not very bright and quite mild. Once the Great chorus has been heard with this it seems absolutely indispensable. It adds just the right amount of gravity in the very resonant room, and works well with 4′ Flute or even 2⅔′ and 2′.

Great Diapason 8′ - marked 43 scale, of spotted metal, has 17 off on the case. Tone is big, bright, almost bold. Pipes have normal nicking.

Great Melodia 8′ - has a stopped bass: in its characteristic range it is smooth, warm, does amazingly well in French music where a Bourdon 8′ might be called for, although not even in that family.

Great Viola di Gamba 8′ - is not a soft stop. Made of rich spotted metal, its tone has some edge, but is not cutting in the sense of romantic string tone, hence blends with flutes and principals. Some of its basses are on the case, while some of the very low notes are in open wood, inside the case.

Great Octave 4′ - is marked 57 scale, spotted metal, not quite so big as the 8′ Diapason, but just as bright. The first five are on the case.

Great Flute Harmonic 4′ - has a wood bass, then spotted metal, harmonic from ♯25. Tone is brash, rough, actually almost unpleasantly coarse when heard alone, but this gets lost in the room.

Great Twelfth 2-⅔′ - is marked 68 scale, spotted metal. Tone is normal principal tone, but scale is a bit small so the voice is not spectacular.

Great Fifteenth 2′ - is marked 70 scale, spotted metal. Halving appears to be slightly higher than 17th. Normal bright principal tone. Twelfth and Fifteenth are squeezed in behind the

Great Trumpet 8′ - marked ♯2 scale, which is about 4½″ at 8′. The zinc tubes have long spotted metal bells. Since this rank is at the back of the chest, next to the passage board, hence under the Swell chest, it is mitered fantastically. From about middle C the large tapered shallots have bevelled heads, which contributes greatly to the splash and clang of its very free sound. We removed dead insects from **every** shallot!

Swell Geigen Principal 8′ - marked 48 scale, has an open wood bass mitered severely to fit in the rather low swell box. Actually the tone is bright rather than stringy, more principal than Geigen.

Swell Stopped Diapason 8′ - wood, with pierced stoppers. Tone clear, not in the least dull, but no trace of chiff.

Swell Violina 8′ - is a tenor C Bell Gamba, of rich spotted metal. The tone is not stringy, but more like a principal with a trace of Gemshorn harmonics. In this rank we found the only pipe bearing possible maker's or voicer's initials. The body of the 1′ C pipe is marked: 2, but the foot is marked: Bell Gamba

C C
♯2
J.G.M.

Mr. F. R. Webber has suggested that this might stand for Jerome Meyer, or even for J. G. Marklove, but I have no way of knowing.

Swell Flute d'Amour 4′ - has stopped wood bass, ♯1 - 12, then planed and polished common metal for two octaves with outside chimneys, as described above, then open cylindrical pipes. The tone is liquid and clear, with no chiff. Here also are some interesting markings. The ♯13 pipe body is marked: Caps
O&A
C
Fl.

while the foot of that pipe is marked: St. Dia.
O&A

Incidentally, the O&A inscription is found on numerous C's throughout the organ, which faintly suggests to me that these metal pipes were purchased. I always wonder at the reasoning behind the flute groupings of the various builders. Johnson, for example, would have had a Melodia and a Flute d'Amour on the Great, a St. Diapason and an open or harmonic flute 4′ in the Swell, as would many others, but here we find open 8′ and 4′ flutes paired in the Great, with covered ones in the Swell.

Swell Fugara 4′ - marked 62 scale, spotted metal. It is not quite large enough in scale to serve as a 4′ Principal to the Geigen, while the tone is almost too stringy to make it sit well with the 8′ Violina.

Swell Oboe and Bassoon 8′ - are on separate draws, with the Bassoon bringing on ♯1-12. Spotted metal, about 3½″ scale, tone that of a typical medium strength open top organ Oboe. There is no tremolo in the organ.

Some research in Milwaukee would doubtless turn up more information about the builders. I should like very much to know where they learned the craft, and what inspired Mr. Ph. Odenbrett to invent his Pedale chests.

THE JOHNSON LIST

Ed. Note: This is the second installment of this builder's list of organs as published by the Johnson firm. In our last issue we asked for anyone who possesses or knows the whereabouts of the list of Johnson organs compiled by the late Eugene Thayer to communicate with the editor. To date no one has volunteered. Can it be that **no** member of OHS has this information?

1854

No. 35 South Congregational Church, Hartford, Conn. - 3m

No. 36 St. James Episcopal Church, Birmingham, Conn. - 2m

N. 37 Unitarian Church, Leominster, Mass. - 2m

1855

No. 38 North Congregational Church, Springfield, Mass. 2m

No. 39 Congregational Church, Union Village, N. Y. - 2m

No. 40 Park Presbyterian Church, Troy, N. Y. - 2m

No. 41 Congregational Church, Longmeadow, Mass. - 1m

No. 42 St. John's Episcopal Church, Northampton, Mass. - 2m

No. 43 First Ward Presbyterian Church, Syracuse, N. Y. - 2m

No. 44 First Presbyterian Church, Syracuse, N. Y. - 3m

No. 45 Payson (Congregational) Church, Easthampton, Mass. - 3m

No. 46 Congregational Church, West Springfield, Mass. - 2m

No. 47 First Congregational Church, Amherst, Mass. - (?)

No. 48 Parlor Organ, Clinton, Iowa - 1m

A HISTORY OF THE JOHNSON FAMILY AND FIRM

A THESIS BY KENNETH F. SIMMONS

N. B. - A number of requests have been received by the author for a reprint of my thesis written in 1948. The following chapters, begun in this issue and to be continued in subsequent issues until completed, are the result. It must be remembered, as it is read, that during the past fifteen years many more Johnson organs have been traced, rebuilt, moved, etc. A minimum amount of editing has been done. This work would have been impossible without the assistance and cooperation of John Van Varick Elsworth, Watertown, New York, and Homer D. Blanchard, Oberlin, Ohio.

—K. F. S.

The history of the Johnson organ firm began October 27, 1816, in Nassau, New York, with the birth of William Allen Johnson, founder of the firm. His father, also named William, was a contractor, and the early part of young William's life was spent traveling with his father and family in search of work. Finally, his father was employed in the construction of the old New Haven and Northampton Canal, and the family settled permanently in Westfield, Massachusetts.

Young William attended private and public schools in Westfield until he reached the age of thirteen, at which time he had his first employment working on a farm. The next few years until 1834 he worked on various farms, in a glue factory, and in a whip factory. At that time the making of buggy whips was the leading industry of Westfield.

In 1834, at the age of eighteen, Johnson apprenticed himself to a mason and, nearly four years later, he became a mason and contractor in his own right. There are many buildings still standing in Westfield which he helped build.

Mary Ann Douglas and William Allen Johnson were married in 1839. To this union was born one child, a son, William H. Johnson.

The old Methodist church of Westfield was completed in 1843 and a large portion of the work on this edifice was done by Johnson. The church decided that it needed a pipe organ and consequently purchased one. The builder of this organ was Hook (Opus 50). When the organ arrived, assistance was needed to set it up and William A. Johnson was hired for this purpose.

The work interested him and he made very careful observation of the details of construction. He was so intrigued that he made his first pipe organ during the following winter when it was impossible for him to ply his own trade of masonry because of the winter weather. This organ was just a hobby and was a parlor organ.

The following winter (1844-45) Johnson turned out two more parlor organs. The next winter saw the completion of one more. The winter of 1846-47 brought three more parlor organs into being. At the present time there is no trace of these earliest Johnson organs. It is known, however, that these were one manual organs.

In the fall of 1847 William A. Johnson laid down his mason's tools and turned all of his attention to the construction of pipe organs. The first organ factory was located on the southwest corner of Orange and Elm Street in Westfield. Just when this building was erected or when Johnson first used it is unknown.

The year of 1848 saw the advent of the first Johnson church organ. According to the records, it was a one manual organ installed in Grace Church (Episcopal) in Chicopee, Massachusetts. However, the remains of this organ were located in the Congregational church in Hardwick, Massachusetts. The date that it was moved to this church is unknown. What is known is that this organ stood in the Hardwick church as long ago as anyone remembers. As it stood in this church it was a two manual organ. Whether the organ was enlarged or whether the records are in error is unknown. About 25 or 30 years ago the pipe work and action of this organ were replaced by a modern organ. Sentiment in the church forced the placing of the new organ in the old Johnson (Opus 9) case. This case may be seen today.

The first two manual organ actually known to be built by Johnson was Opus 13 in the Congregational church in Westfield, Mass., in 1849. About this organ there is in existence a clipping from an old newspaper of Westfield under the date of April 18, 1849:

"New Organ. - We understand it is in contemplation by the Congregational Society to purchase the organ just finished by Mr. William A. Johnson for the purpose of placing it in their church. It is of the largest description and valued at $1500. We are pleased to see organs manufactured by our own townsman in such demand, and hesitate not so say that those turned out by him are fully equal to those made by any other man in the Union. Mr. Johnson is one of the most ingenious men in this region and will doubtless succeed in bringing his favorite business to great perfection." (1)

From this time on the firm began to expand, building a larger number of organs per year and building for the most part two manual organs.

The first three manual organ was Opus 35 installed in the Sonuth Congregational church in Hartford, Connecticut. This was in the year 1854. The firm continued growing and reached its greatest number of organs per year in the early period with twenty-seven organs built in 1867. The first period of organ building came to an end at about this time.

During the first period William A. Johnson had established himself as an organ builder. He had surrounded himself with some of the best men of the time, He knew good tone when he heard it and he knew how to achieve quality. He instructed those who worked for him in the art of making, voicing, tuning of pipes and construction of the organ. These men under Johnson's careful direction carried through the ideals which he had fostered.

Among the men who worked for Johnson are the following who had important positions. Some of these later went into business for themselves.

Edwin Hedges started work for Johnson at the

(1) Manuscript of John Van Verrick Elsworth

age of twenty and was taught pipemaking by Johnson. From the year 1855 on all metal and reed pipes were made by him and the men under his supervision for the Johnson firm. In 1866 Hedges opened a metal pipe making factory and supplied other builders with these fine pipes. (2)

Thomas Dyson became Johnson's reed voicer and was far superior to all others of that time in methods and ideas. Mr. Dyson was an excellent musician and was the choirmaster of the Methodist Church in Westfield for many years. (3)

Edward Chaffin was another of Johnson's excellent voicers. (4)

John Steer and Turner were also workmen to whom Johnson taught the trade. These two men later formed the Turner and Steer Organ Company in 1867 and this company later became known as the Steere and Turner Organ Co., and still later as the J. W. Steere & Son Organ Company. This latter firm started business in Westfield and then moved to Springfield, Massachusetts. After a fire which damaged their factory in Springfield, they returned to Westfield where the firm remained until it sold out to the Skinner Organ Company in 1921. (5)

The Johnson firm underwent a transitional period from 1868 - circa 1875. There were three factors which caused this transition.

First, the organ at the Boston Music Hall was opened on November 2, 1863. The second factor in this transition was a fire on April 13, 1871, which burned the Johnson Factory to the ground along with three organs which were being built there. In the two years which followed Johnson built his organs in the old First Congregational church in Westfield. A new factory was finished in 1873 and was located on the south bank of the Westfield river opposite the Boston & Albany railroad station. The third factor which determined the later development of the firm also occurred in 1871. William H. Johnson, son of the founder, was taken into the firm and from 1875 on the firm was known as Johnson & Son.

William H. Johnson was a very talented young man, an excellent draftsman, a superb voicer and a good organist. He was possessed of a peculiar disposition, was very impatient, had a complete lack of sense of humor and was strong willed. As did his father, he knew good tone and how to achieve it. On some points he disagreed with his father on tonal design and his influence was felt in the final period of the firm. However, the basic tonal structure and excellent workmanship remained true until the firm closed its doors. (6)

In the twenty-three years which followed, Johnson & Son built four hundred organs, many of them three manual organs of large proportions for the time. The work of this period remained consistent from the end of the transition period to the end of the firm.

In the later period of the Johnson firm Edwin B. Hedges, son of the Hedges mentioned in the earlier period, worked in close association with Johnson. He later became the head voicer of the Dennison Organ Company and a voicer for the Aeolian-Skinner Co. (7)

The Johnson factory remained at its above location until 1885 at which time a new factory was built in the rear of William A. Johnson's residence which was located on Elm Street Westfield, Massachusetts. (8)

During this time new developments were taking place outside of the Johnson firm in the organ world. Tubular pneumatic action was beginning to gain prominence; Water motors were invented; and in 1868 Hilborne Roosevelt had patented an electric action which was used in an organ in 1870. These new systems of action began to assume real importance around 1890.

The Johnson firm had reached perfection in tracker action and in this later period adapted a pneumatic relay between the great manual and the trackers to the pipes which also affected the coupler action of the other manuals to the great on the three manual organ. The firm is said to have built one tubular pneumatic organ but felt that it was not as reliable as their other work. Johnson felt that these new actions should not be used unless they could be absolutely dependable. The Johnson firm made no other attempt to use tubular pneumatic action.

In 1890 William A. Johnson's health began to fail and his son became the head of the firm. William H. Johnson had positive notions and was not the type to change them. He was against pneumatic actionand electro-pneumatic action. Where his father had been progressive, he was not. It has been said that if William A. Johnson had been able, there is little doubt but that the Johnson organs would have advanced with the new trends and used electro-pneumatic action in the late 1890's. The son would not consider this and whether he simply got tired of making organs or whether he saw "the writing on the wall" too late is not actually known. In any event, William H. Johnson decided to become a salesman of stocks and bonds in 1898 and turned his back on organ building. This caused the closing of the firm in the building of organs.

There is evidence, however, that although the company ceased actual organ building, they continued building pipes and selling them to other firms as late as 1907.

The following is a quotation from a hand-bill which the Johnson company sent out for advertising purposes:

"We beg to announce that we are now prepared to furnish either metal or wood pipes, voiced or unvoiced. Long experience in the building of large and important organs, as well as those of medium and small size, in which voicing and balancing is of the utmost importance, has given us great confidence in our ability to please the most fastidious in this important respect. A trial order is solicited.

(2) TIMES AND NEWSLETTER, Westfield, Mass., Oct. 6, 1897.
(3) Elsworth Op. Cit.
(4) Ibid.
(5) Ibid.
(6) Ibid.
(7) Ibid.
(8) Ibid.

THE TRACKER

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David Ashley Cotton .....Treasurer
1705 Commonwealth Ave., Boston 35, Mass.
Alan Laufman .....Corresponding Secretary
Box 104, West Hill, Putney, Vermont
Frederick B. Sponsler .....Recording Secretary
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"Estimates furnished as to the cost of front pipes upon receipt of design. Decoration in any style or at any cost.

Johnson & Son
Westfield, Mass.
July 1, 1907."

Soon after the building or organs was ended in 1898, there was negotiations with John Austin, who was searching for a location to start the firm of the Austin Organ Co., and was interested in puchasing the factory, equipment, etc. For some reason this transaction did not materialize and the Johnson business, good will and some of the records and materials were sold to Emmons Howard, who had been manufacturing organs in Westfield.

Unfortunately, the workmanship of Emmons Howard was definitely inferior to the quality of the Johnson work and later his factory closed. The Howard factory and supplies, etc., were bought by Morrison and finally, after his death, were bought by the H. T. Beal Organ Co. of Springfield, Massachusetts.

The Johnson factory was taken over by the J. W. Steere Co., who returned to Westfield after the fire which destroyed the Steere factory in Springfield. This factory was later used by Ernest M. Skinner when he bought out the Steere & Son Company in 1920.

The actual history of the Johnson firm and the Johnson family ended with two deaths. William Allen Johnson died in 1901. His only child, William H., died in 1921 and, although he was married, he was childless. Thus ended the line of Johnson and the Johnson and Son Organ Company.

(To be continued.)

NOTES, QUOTES AND COMMENTS

Ingeborg Noack, the concert-managing wife of organ builder Fritz Noack, has announced the availability of two prominent European organists for concerts in this country next fall. They are Arno Schoenstedt, instructor at the Westphalian Church Music Institute, and Heinz Wunderlich, organist at the Hauptkirche St. Jakobi, Hamburg, Details may be obtained from Mrs. Noack at 385 North Main Street, Andover, Mass.

* * *

The Nassau (Long Island) Chapter, AGO, was entertained on March 10 at St. Cornelius Chapel, Governors Island, N. Y. The principal item was a talk on OHS by Albert Robinson, one of the founders. Copies of the brochure and membership blanks were distributed to all present, and copies of THE TRACKER were on display.

* * *

The 1887 Roosevelt organ in Grace Church, Brooklyn Heights, N. Y., has been replaced by a new Tellers. Program notes of the dedicatory recital state: "In the new organ the best of the former Roosevelt pipes were retained when their type and condition permitted. These are now operated on the original wind pressure of 'three inches' for the manuals, to preserve the warmth and character of tone for which Roosevelt, a fine organ builder of the 19th century, was famous . . . The tonal specifications were prepared by Dr. William H. Barnes."

* * *

Does anyone recognize the name, Michael Waldo? If so, the publisher of this magazine is anxious to learn of his address. Please write same to him at St. Cornelius Chapel, Governors Island, New York 4, N. Y.

* * *

Don't forget to vote! Your 1963 ballot is enclosed with this issue, and it should be mailed to Randall E. Wagner, 119 East Street, Wellington, Ohio, prior to June 29. No ballots will be accepted after that date nor at the annual convention. Please observe this new ruling.

* * *

Donald R. M. Paterson played a recital for the D. C. Chapter, A. G. O., on the 1893 Hutchings organ in St. Mary's Church, Washington, on November 18, 1962. He also played a program on the Gebruder Spaeth organ recently imported from Germany in St. Paul's Lutheran Church, Catonsville, Maryland, on November 25th.

* * *

Edward A. Mahony of St. John, New Brunswick, sent a clipping from the Milford, N. H. CABINET regarding the rebuilding by Fritz Noack of the George Stevens organ in First Baptist Church, Milford, N. H. The date of this organ is c.1874.

* * *

The Andover Organ Company, Box 36, Methuen, Mass., has published a handsome and informative booklet entitled "Old Organs in Present-day Churches" which is described as a "handbook for churches which have old tracker organs." Without becoming too technical it states the case for old organs in a straight-forward manner, and the numerous illustrations provide considerable interest. We believe that a free copy may be had for the asking.