



THE TRACKER



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The Portland Convention

O.H.S. MAKES HISTORY IN MAINE

(A report by Robert J. Reich with some comments by Helen Harriman)

Again, it may be reported that the latest Convention was the best ever. Not only did attendance break all previous records, but the program was superbly planned and was carried out with scarcely a hitch. It was certainly the most beautiful (scenically) of any convention thus far.

The anticipated moonlight cruise Monday night, July 8, failed to materialize because of rain. However, many registered early and enjoyed renewing friendships at that time. Tuesday morning the crowd began to gather early to examine the exhibits. This phase of the program exceeded by far anything seen before, including large numbers of photographs, nameplates, pipes, and other relics of old organs. Deserving of special mention were Tom Eader's displays of color slides of elegant organ cases. Another extra-ordinary exhibit was Cleveland Fisher's scrapbooks of previous OHS conventions.

In addition to the handsome convention booklet (copy of which is included with this issue of THE TRACKER), each conventioner was given an interesting kit of materials pertinent to Portland and vicinity.

National Council met at 8:30 and concluded its business in time for the opening convention meeting.

The Annual Business Meeting began with greetings from the Rev. Donald Taylor, Convention Chairman, President Donald Paterson, and the Eastland Motor Hotel manager. The usual reports were read and election results announced. The Business Meeting closed before noon, having dealt with all necessary matters in unusually short order.

One item of some importance was discussed briefly which should be considered at some length here. In accordance with previous discussions in Council Meetings, it was proposed to amend the Constitution of the Society in order that the Recording Supervisor and the Archivist be included as regular voting members of the Council. Since both of these officers dedicate a great deal of time and effort to the affairs of the Society, it has been felt by some that they should have a voice in the official conduct of the Society's business and

should therefore be Council members. The sole objection to this proposal has been on the basis that the Council is and should be an elective body and that the two positions in question are appointive. There is precedent for having appointive officers as members of the Council inasmuch as the Editor and Publisher have both been Council members since the Society was first organized, even before a Constitution had been devised. There has been little if any objection to these two appointed Council members, but some feel strongly that this number should not be increased, especially since the two offices in question at this time are not the only ones which might be so considered. At the Annual Business meeting, it was suggested that there should be no appointive Council members whatever, not even the present two. It was also suggested that not only should these two new offices be added to the Council, but also provision made for the addition of such other appointive offices as may seem desirable in the future. Obviously these two suggestions represent a wide diversity of opinion and, partly for this reason, no action was taken by the meeting. If action is to be taken at the Annual Meeting in 1964, the matter must receive further study and discussion by the membership and the Council in the meantime.

One of the major efforts of the Society has been the production of the slide-tape project "A History of the Organ in America." While not yet in its final form, this project is near enough completion that it could be presented at the Convention. Anticipating a detailed report of this project is a thorough success and has justified the highest expectations. Members will find it well worth the effort to see and hear this excellent sound-film strip as soon as it can be prepared for general release.

Since your reporter participated in the panel discussion, this report is not that of the usual impartial observer. Other panelists were Thomas S. Eader, Kenneth Simmons, and Randall Wagner, with Donald Paterson as moderator. Unfortunately, the discussion was delayed in starting and was only beginning to dig into some meaty questions when it was necessary to terminate it. Perhaps

the greatest value in such discussions is the stimulation of thought on questions of significance and, accordingly, perhaps the most valuable report is one containing questions raised rather than opinions expressed. Some of these questions are as follows: Can the Society set standards by which to judge old organs? Since not all old organs can or should be saved, there is need for some criteria by which to decide which instruments, for one reason or another, are of sufficient importance to warrant efforts on their behalf. Closely related is the question: Can the Society take positive steps, as a society, to preserve certain instruments of exceptional value?

How can the Society reach the general public? How can it bring to public attention its purposes, activities, and efforts? How can the Society make itself better known to organists and organ enthusiasts in order to increase its strength and influence? How can the Society reach music committees which would throw out old organs? These questions deserve much careful thought and it is hoped that members will respond with "Letters to the Editor."

Following the discussion, conventioners walked a few blocks to the Municipal Auditorium to hear the famous Kotzschmar organ, a huge instrument built by Austin. John Fay, the municipal organist, demonstrated it in a short recital. Although rather out of tune, the organ possesses a great variety of theatrical effects and a maximum loudness.

The Banquet was attended by over 80 people and did justice to the reputation of the Eastland Motor Hotel. Following introductions and greetings from various people by Elmer Perkins, the genial master of ceremonies, the crowd adjourned to St. Dominic's Roman Catholic Church, a few blocks away. The organ in St. Dominic's has not been well kept in recent years because plans were to purchase an electronic substitute. Nevertheless, it possesses sounds of exquisite beauty and remains largely playable, despite sticky notes and other mechanical difficulties. Miss Yuko Hayahi played capably. In the first number, the D minor Concerto of Bach, the music burst into flames of sheer joy.

Wednesday's Activities

Bright and early in the morning two busses carried sleepy but enthusiastic OHS'ers on the first lap of the organ tour. One person missed the bus, but by dint of 90 miles an hour driving in her own car on the Maine turnpike she caught the cavalcade at their first stop, Brunswick. There a Hutchings-Plaisted, 1882, was heard and appreciated. At the next stop, Damariscotta, there was a Simmons which needs considerable repairing. Church members, realizing this, plan a renovation soon.

A delightful non-scheduled stop was made in the nearby town of Newcastle to see the small, beautiful Saint Andrew's Episcopal Church and its Hutchings organ installed in 1888. Henry Vaughn was the architect. Every camera was put to good use to capture the exquisite organ case and Florentine sanctuary.

On the way to a delicious lobster feed in Rock-

land we passed through the town of Thomaston. Our convention chairman pointed out the Assemblies of God church which houses a Hook (Opus 265, 1860, 2-12) which he owns. Hard pressed as he is to find a place to put it, many suggestions were offered by members.

The second lap of the trip started with a visit to see an organ in Pratt Memorial Methodist Church in Rockland, builder unknown, ca. 1865.

John Fesperman's afternoon recital in the First Church in Belfast was one of the highlights of the convention. An all-English program, played on a George Stevens organ, 1848, 2-20, with smooth perfection, conformed to the type of instrument.

Stopping in Stockton Springs to hear and see a Hook, 1847, members were cordially received by parishioners who are definitely pro-tracker-action minded.

An evening recital by Bernard Lagace was played on a Hook, 1863, 2-14, in Elm Street Congregational Church, Bucksport. The program was well received by a capacity audience.

Portland Area, Thursday

This was the day for private-car transportation, complete with OHS signs, an excellent form of advertising! The tour began with a visit to the Swedenborgian Church, a tiny brown wooden building dating from 1909. The diminutive organ in the small gallery might be called "cute". It has quite a bit of gold leaf on the dummy pipes and ornamental case and was probably built before 1860. Despite its small size it has a full sound and fills the resonant room well. It was demonstrated by Mrs. Harry Freeman, 79, organist of the church who played Larghetto (Whiting) and Memories (Stebbins), illustrating a type of music and a style of playing typical of ten thousand small American churches. This demonstration was perhaps the most bona fide of any because it showed the organ as it is used and heard each Sunday.

The next church visited was the Free Baptist Church of West Falmouth where our Convention Chairman, Donald Taylor, is Pastor. The organ was demonstrated by Thomas Eader who displayed its beauties. It is a genuinely lovely organ which seems to fit perfectly into the situation where it is now located. There was a short and informal but unscheduled gospel sing with Brian Jones at the organ and Nelson Barden at the piano.

The last visit before lunch was the Cumberland Center Congregational Church. The organ, by Stevens, has 17 ranks, but only a very feeble sound and is quite out of tune. It was demonstrated by Frank Stearns.

The first visit of the afternoon was to the Westbrook Universalist Church, a surprisingly interesting Victorian building. The organ was demonstrated by Randall Wagner. It was built by H. C. Harrison of Portland and seemed adequate for service playing, but the tone is generally amorphous and dull.

A short walk down the street is the Methodist Church. The organ occupies the front center

(Please turn to page 7)

The President's Column

From time to time all men are confronted with the problem of attempting to express their personal appreciation for great work done by others. The present occasion is no exception to the dilemma of trying to overcome the inadequacy of words. The use of colorful adjectives and adverbs is, perhaps, helpful to suggest strong feeling verbally, but, inevitably, no method of communication can completely convey the deepest gratitude of an individual.

Therefore, my thanks to the 1963 OHS Convention Committee, directed by the Reverend Donald C. Taylor, is a feeling which I can only suggest in verbal terminology. I think that Mr. Taylor and his committee have already sensed my inability to express completely my appreciation to them, but my attempts to call attention to this appreciation are noted here for the knowledge of all OHS members.

It is well known that any organization depends upon the individual efforts of its members. They are the core of its existence. But these members, in turn, become represented by a smaller number of people when an organization grows to larger proportions. Such was the representation evidenced by the efforts of the Convention Committee, augmented by all those officers and members of OHS who gave so willingly of their abilities towards this memorable week in Maine. Mere mention here of the people who donated their time for a period difficult to determine would be inadequate. The 8th Annual National Convention program booklet and the account of the Convention appearing in this issue speak for themselves. What these summaries cannot really convey, however, is the personal pleasure of experiencing the event itself, as anyone who was present on the occasion knows.

In a sense, each succeeding OHS Convention marks the close of another chapter in its history. At the conclusion of such a Convention, one pauses; one reflects upon the chapter just completed and upon its significance. The Organ Historical Society has not been in existence very long. Each year added to its life has shown that it has grown in wisdom and stature. In all organizations of this type, a lack of unanimity with respect to policies and methods of accomplishing aims and objectives is to be expected. But the healthy disagreement and the exposition of new ideas, both liberal and conservative, is indicative of the fact that individual members in the organization are vitally concerned with its purposes and accomplishments. This is far to be preferred over the lethargy which can creep in when members do not really maintain their concern for the whys and wherefores of the entire Society.

I am convinced that the Society is more vital and influential now than ever before. Its continuing efforts to accumulate, preserve, evaluate, and publish historical information and its growing concern for increasing a widespread appreciation of the heritage of American organ building have been at no time more in evidence than now.

The audio-visual program and archives organization are enlarging significantly. The advancement of the quality of THE TRACKER and other publications has been the result of policies adopted and carried out for their continual improvement. The genuine dedication of individual members to the expressed goals of the Society is everywhere obvious, and was clearly demonstrated during the past Convention. The attention given to OHS by laymen, clergymen, musicians, organ builders, historians, and scholars is rapidly expanding. The membership of the Society itself is at an all-time high, and is steadily growing.

We in the administration of OHS realize the importance of communication among the members, and between the membership at large and the National Council. Personally, I can surely say that every Council member and officer of the Society wishes for greater communication with the members, and hope that they will not hesitate to communicate with us whenever possible.

In conclusion, I should like to convey, more clearly than the limitation of an ordered vocabulary permits, my deepest thanks to the entire membership for their increasing interest, concern, and support. May we all continue to strive individually and as a group towards those objects in which we are united.

(signed) Donald R. M. Paterson

OHS Treasurer's Annual Report

Balance on hand June 9, 1962	\$464.34
Receipts - 1962 Convention	\$ 676.95
Membership dues	1,466.90
Sale of records	661.59
Total receipts	\$2,805.44
Disbursements	
1962 Convention	366.70
THE TRACKER	431.74
Advertising	123.80
Sound-film project	234.48
Printing and postage	371.03
1962 Record	510.00
Convention tapes	75.00
Returned checks	11.00
Returned record	4.95
Advance '63 Conv.	84.81
Telephone	59.69
Bank Service Charge	15.91
TOTAL DISBURSEMENTS	\$2,290.11
Balance on hand June 1, 1963	\$979.67

David Ashley Cotton, Treas.

Rededication Recital

President Donald R. M. Paterson played a recital marking the rededication of a Johnson organ on September 8th at Zion Episcopal Church in Morris, New York (near Syracuse). Arrangements were made by OHS member Clifford Berry, whose wife is a descendant of the famed Morris family. There was a large and appreciative audience.

A History of the Johnson Family and Firm

A Thesis by Kenneth F. Simmons

N.B. This is the third installment of the paper written in 1948, slightly edited by the author.

TRANSITION PERIOD 1868-1874

On November 2, 1863, the great organ at the Music Hall in Boston, Massachusetts, was opened. This organ played an important role in the history of American organs. Its influence in general has been overlooked. It took five years for E. F. Walcker and Cie of Ludwigsburg, Germany, to build. It was forty-seven feet wide, eighteen feet deep and seventy feet high, with four manuals of fifty-eight keys each. The organ had eighty-nine speaking stops; five thousand four hundred and seventy-four pipes; and it weighed nearly seventy tons. (1) Its influence was not only evident in Johnson's work but in other important builders' work, including Hook & Hastings, the George Hutchings Company, and the Roosevelt Company. (2)

There is no doubt that William A. Johnson visited the organ, observed it closely, and adapted, as did other builders, many of its features.

"Previous pipe organs of American make had an old English 'keyboard hole', sliding doors, no 'terraces' for door knobs . . . no 30 note pedal compass . . . no intermanual pistons, no complete bass for all swell stops, no balanced swell pedal, no crescendo pedal, and they generally had an 18 or 25 note . . . pedal keyboard with only 1 or 2 stops . . . and very light wind power (2 $\frac{1}{2}$ -3) . . ." (3)

The preceding paragraph summarizes many of the changes made in organs of this period which were adapted by Johnson. Due to the short distance from Westfield, Mass., to Boston, one may safely assume that it was convenient for Johnson to visit the organ at Music Hall. Naturally, since the Johnson firm was in the process of building organs, it was difficult to make all the changes which he desired at once. Beginning in 1868 there began to appear a number of new stops in Johnson organs. According to my best information Johnson's Geigen Principal first appeared in his Opus 253, built in 1868. In this the Geigen Principal replaced the Open Diapason on the Swell. In the later three-manual organs this stop appeared in the Choir organ. For some time Johnson called his third manual the Solo organ, and this is where the Geigen Principal was located. (1)

During the next three years a number of new stops appeared on the Johnson organs. Of these one of the most important was the Fugara 4 ft., which Johnson considered the perfect 4 ft. of the Geigen Principal. This stop appears on the Swell of all two-manual and on the Choir of the three-manual organs. Other stops, which had appeared on the Music Hall organ such as the Voix Celeste, Dolce, Vox Humana, Doppelfloete and Salicional, were incorporated into the Johnson organs at this time.

Opus 344, 1871, now in the United Church of Fayetteville, N. Y., is one of the best stop lists of this period to point out some of these changes. The specifications are as follows: (2)

OPUS 344 - JOHNSON ORGAN COMPANY - 1871

United Church, Fayetteville, New York

PEDAL - 16'	Bourdon	27 pipes
	8' Flute	27 pipes
GREAT - 16'	Bourdon TC	46 pipes
	8' Open Diapason	58 pipes
	8' Dulciana	58 pipes
	8' Melodia TC	46 pipes
	8' St. Diapason Bass	12 pipes
	4' Octave	58 pipes
	4' Flute d'Amour	58 pipes
	2 2/3' Twelfth	58 pipes
	2' Fifteenth	58 pipes
	8' Trumpet	58 pipes
	8' Clarinet TC	46 pipes
SWELL -	8' Open Diapason	46 pipes
	8' Salicional	58 pipes
	8' Stopped Diapason Treble	46 pipes
	8' Stopped Diapason Bass	12 pipes
	4' Fugara	58 pipes
	4' Flute Harmonic	58 pipes
	8' Oboe	46 pipes
	8' Bassoon	12 pipes

Couplers: Swell to Great, Swell to Pedal, Great to Pedal
Compass of manuals: CC - a3, 58 keys
Compass of pedal: CCC - D, 27 keys
Pedal movements: 1. Full Great Except Reeds
2. Piano Great

This organ shows clearly many interesting points. First, the title of the firm has been changed to the Johnson Organ Co. Note, too, that for an organ of this size, two ranks are found in the pedal division. Never before have there been two ranks on the pedal of this small an instrument. The range of the manual has been increased from fifty-six to fifty-eight keys; the range of the pedal has been extended from the 'teens' size to twenty-seven notes. Notice the presence of the Salicional and Fugara on the Swell.

Of importance, too, is the fact that all except three ranks on this organ are full fifty-eight pipes. Three others have been divided in order

1. Ayars, Op. Cit. p. 155
2. Loc. cit.
3. Ibid. p. 156

1. THE AMERICAN ORGANIST, December 1947, p. 409
2. Stop-list furnished by John Van Verrick Elsworth

that the lower notes could reinforce the pedal. A fifty-eight note Dulciana, Salicional and Fugara (i.e., stops which are other than the primary diapason chorus) is indeed rare up to this time.

Information is not available as to whether this organ had the larger type pedal board which Johnson refers to as "Germanic", but the swell pedal is balanced.

This is the first instance I have found in which there are combination levers of any kind. The "keyboard hole" was still present, but the stops were arranged in terraces.

On April 13, 1871, the factory along with organs, Opus 348, 349 and 350, burned. It should be noted that the organ, Opus 344, which I have discussed, showed the developments up to the time of the fire. After the fire, because it was necessary to rebuild, the rest of the changes derived from the Music Hall organ were brought into effect.

The biggest visible change in the organs was the moving of the console from the inside of the case to the outside. This then gave Johnson organs the look typical of the tracker action organs known to most of us. The balanced swell pedal replaced the hook-down pedal in the same location. The pedal keys were of the length and width of the modern organ, but the pedal board was perfectly flat with no curvature.

The third influence on the Johnson firm was the bringing in of William H. Johnson, the son, into the business. Here was the type of man that would be hard to work for. All business had to be transacted according to his set ideas. He had a great influence, without doubt. This may be shown in one way by the fact that at the end of this transition period the Johnson organs took on standard designs which altered only slightly in cases where it was necessary. His influence in the firm was also felt in the definite tonal ideas which he had. He had a distinct dislike for the Seventeenth and the company ceased using it either separately or in mixtures. The changes in the organs tonally were a combination of his ideas and the influence of the Boston Music Hall organ.

I have been fortunate in having in my possession an original specification issued by the Johnson Organ Company for Opus 360, built for the First M. E. Church, Akron, Ohio, including the programme of the opening recital on Wednesday evening, January 17, 1872. One of the organists was William H. Johnson, the other D. H. Wilkins.

Most organists today would shudder at the programme, especially the concluding number, but compared with programs listed in the book "Musical Interludes in Boston" by H. Earle Johnson, this recital was a vast improvement. Since organs were becoming larger and had more power, we find on this and later programs a great favorite, Rossini's Overture to "William Tell". Also from this time forth we find more Dudley Buck. This program marks an advance with music by Schumann and Battiste listed on it. In the period which follows we find a number of 'storm' numbers occurring.

The specification of this organ runs:

OPUS 360 - JOHNSON ORGAN COMPANY - 1872

First Methodist Church, Akron, Ohio

GREAT - 16'	Principal	58 pipes
8'	Principal	58 pipes
8'	Viola da Gamba	58 pipes
8'	Doppel Floete	58 pipes
4'	Octave	58 pipes
4'	Hohl Floete	58 pipes
2 2/3'	Twelfth	58 pipes
2'	Fifteenth	58 pipes
V	Mixture	290 pipes
SWELL - 16'	Bourdon	58 pipes
8'	Principal	58 pipes
8'	Salicional	58 pipes
8'	Stop'd Diapason	58 pipes
8'	Quintadena	58 pipes
4'	Violin	58 pipes
4'	Flauto Traverso	58 pipes
III	Mixture	174 pipes
8'	Cornopean	58 pipes
8'	Oboe	58 pipes
8'	Vox Humana	46 pipes
SOLO - 8'	Keraulophon	58 pipes
8'	Dulciana	58 pipes
8'	Melodia	58 pipes
4'	Fugara	58 pipes
4'	Flute d'Amour	58 pipes
2'	Piccolo	58 pipes
16'	Euphone (free reed)	58 pipes
8'	Clarionette	46 pipes
	Carillon	
PEDALS 16'	Principal	27 pipes
16'	Bourdon	27 pipes
8'	Violoncello	27 pipes
16'	Trombone	27 pipes

MECHANICAL STOPS - Swell to Great, Swell to Solo, Solo to Great, Swell to Pedale, Great to Pedale, Solo to Pedale, Bellows Signal, Pedale Check.

COMBINATION PEDALS, ETC., Great Forte, Great Piano, Swell Forte, Swell Piano, Great to Pedale (reversible), Tremolo Compass of the manuals: CC to a 3, 58 keys

Compass of the pedals: CCC to D, 27 keys. The Pneumatic Lever is applied to the lower octave of Great manual.

Tracker-pneumatic action makes its appearance in this organ. In this case it appears only in the lower octave. Notice, also, the first instance of a reed on the pedal. Another stop of note is the Violoncello 8 ft., on the pedal, and it is a very telling stop. It is powerful and often one feels that there is an 8 ft. reed on when actually it is this stop. It cuts through brilliantly.

The presence of the Vox Humana, Fugara, Salicional, Doppel Floete, etc., are interesting when compared with the Music Hall organ.

On May 10, 1870, the first water motor for organ was patented by the Boston Hydraulic Motor Company. This became the first reciprocating water motor in general use in America (1) and was a great boon to organ builders. At last they could have adequate wind pressure. How soon Johnson used this invention is unknown, but its use spread rapidly. In any event the organ such as Opus 360, previously described and discussed, would have taken a terrific amount of pumping on the part of one man.

Johnson, at about this time, increased the amount of wind pressure in the organs, another step along the same lines as the Music Hall organ. The Johnson instruments built to this time used between two and one-half and two and three-quarters inches of air, and now they used from three to three and one-half inches.

Pneumatic levers also became an important part of the large three-manual organs. The pneumatic principle was used by Johnson and Son to put a pneumatic relay between the keys of the Great organ and the tracker levers to the rest of the organ. This was actually a tracker organ with a pneumatic jack behind the console which affected the Great manual keys only. All the coupling, of the other manuals to the Great was accomplished through this mechanism. These couplers were in the form of "off-on" pistons of modern organs and were placed beneath the Great manual. The coupling accomplished was Swell to Great, Solo (or Choir) to Great, and Great organ separation (which was similar to modern Unison Off). Some organs also had the Swell to Solo arranged to work through the pneumatic system, but not always, as in some cases this was an ordinary tracker coupler.

In the large organs the pedal keys had pneumatic levers as an aid to opening the larger pipes. Another new innovation of the Johnson Company at this time was the use of a thirty-two ft. pedal stop. This is first found in Opus 410, the specifications of which follow.

Note in this stop list put out by Johnson the size of the pedal organ. Here, too, may be found all the results of the influence of the Music Hall organ as discussed in the earlier portion of this chapter. This is the culmination of the whole transitional period where all the advances made during this time have centered themselves.

OPUS 410 - JOHNSON ORGAN COMPANY - 1873
Second Presbyterian Church, Chicago, Ill.

GREAT	16' Open Diapason	58 pipes
	16' Quintaton	58 pipes
	8' Open Diapason	58 pipes
	8' Viola Da Gamba	58 pipes
	8' Spitz Floete	58 pipes
	8' Doppel Floete	58 pipes
	5 1/8 Quint	58 pipes
	4' Octave	58 pipes
	4' Flute Harmonique	58 pipes
	2 2/3 Twelfth	58 pipes
	2' Fifteenth	58 pipes
III	Mixture	174 pipes
IV	Scharf	232 pipes
	8' Trumpet	57 pipes
	4' Clarion	58 pipes
SWELL	16' Bourdon	58 pipes
	8' Open Diapason	58 pipes
	8' Salicional	58 pipes
	8' Dolcissimo	58 pipes
	8' Stopped Diapason	58 pipes
	8' Quintaadena	58 pipes
	4' Octave	58 pipes
	4' Fugara	58 pipes
	4' Flauto Traverso	58 pipes
	2' Piccolo	58 pipes
III	Mixture	174 pipes
	16' Contra Fagotto	58 pipes
	8' Cornopean	58 pipes

	8' Oboe and Bassoon	58 pipes
	8' Vox Humana	58 pipes
SOL	16' Still Gedackt	58 pipes
	8' Open Diapason	58 pipes
	8' Geigen Diapason	57 pipes
	8' Dulciana	58 pipes
	8' Melodia	58 pipes
	4' Violin	58 pipes
	4' Flute d'Amour	58 pipes
	2' Flautino	58 pipes
	8' Clarionet	58 pipes
PEDAL	32' Contra Bourdon	27 pipes
	16' Open Diapason	27 pipes
	16' Contrebasse	27 pipes
	16' Bourdon	27 pipes
	10 2/3 Quint Floete	27 pipes
	8' Violoncello	27 pipes
	8' Floete	27 pipes
	4' Super Octave	27 pipes
	16' Trombone	27 pipes
	8' Tromba	27 pipes

ACCESSORY STOPS: Swell to Great, Swell to Solo, Solo to Great, Great organ separation (all above work by pneumatic power, controlled by small ivory pistons placed directly over the Great), Swell to Pedale, Great to Pedale, Solo to Pedale, Tremolo, Blower Signal, Pedale Check.

PEDALE MOVEMENTS: Great and Pedale Forte, Great and Pedale Piano, Swell Forte, Swell Piano, Solo Forte, Solo Piano, Great to Pedale (reversible), Balanced Swell pedal
 Compass of the manuals: CC to a³, 58 keys
 Compass of the pedals: CCC to D, 27 keys

A summary shows that the Great manual contains 15 stops and 1160 pipes, the Swell contains 15 stops and 986 pipes, the Solo contains 9 stops and 522 pipes, the Pedale contains 10 stops and 270 pipes, and that there are 10 Accessory stops, 8 Pedal movements, and a total of 59 draw stops, 2938 pipes and 8 pedal movements.

The pneumatic motor is applied independently to the Great manual, the Pedale, and the first four Accessory stops; also to the Swell and Solo manuals by couplers.

This brings us to the close of the transition period. Chapter Four - the Final Period - will begin in the next issue.

BACK ISSUES OF THE TRACKER

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The Portland Convention

(From page 3)

position and it is so large that the case was bent slightly to get it under the ceiling. Although this instrument has not been kept in good condition, it was given several days of careful attention by Mr. Van Zoeren and it was in quite good tune for the concert. The organ has a very lively sound and much variety. It was played with vigor and enthusiasm. The music was registered with excellent taste and great ingenuity. It was a sparkling program and gave great delight. It is clear that Mr. Van Zoeren enjoyed the organ and he played music which was very effective on it: a superb concert beautifully played. The audience was spellbound.

The Biddeford Methodist organ has a very impressive and satisfying full organ sound despite poor room acoustics. The case is handsome. The organist for many years, Leon Lancey, was a part time organ technician. It was through his efforts that the organ was installed a little over 20 years ago. Although the sounds are mostly very good, the action is slow and unresponsive; the electrification of the action has removed much of the pleasure in playing it. Six hymns were sung by the conventioners, the organ played by Bob Reich. Vaughan-William's "For all the Saints" was sung in memory of Mr. Lancey.

Final Concert

The Appleton organ in the Biddeford Baptist church has a grand sound. It is an unusual contemporary American organ that sounds as good as this 123 year old organ. Don Paterson played in his usual impeccable manner. The Waither Concerto was especially nice, both the organ sound and the playing itself. The soprano Cantata, very charming music was sensitively performed by Mrs. Shuster and Mr. Paterson. The Pachelbel Chorale-Prelude is delightful music, played with charm and delicacy. The Buxtehude Cantata was the major work of the evening and was impressive. The sixteen voice choir produced a marvelous sound; both soloists were fine; organ and organist excellent; but the strings detracted from perfection. With the full chorus, the pedal stop of the organ has a magnificent effect, being both loud and quinty, although under many other circumstances, it is too much. The Walond Introduction and Toccata is exciting music and was played with verve and elan. On the whole, it was a program of highest musical content, performed with skill and devotion; a scholarly endeavor well carried out and well received.

The final event of the Convention was a stunning performance on the Wurlitzer by Bob Hale. Although he admits to being 35 years out of practice, the result was fantastic despite a few rusty spots. He began with some reminiscences and an informal demonstration of the instrument, followed by a short program typical of what was played in the old days. The instrument is by no means large and not all working at that, but Bob Hale spun a web of enchantment no less than overwhelming. Finally he accompanied a silent Harold Lloyd film with skill and imagination.

Extra Day Tour

In some ways more relaxation, more fun, is had by those who stay over for the "extra" day at our conventions. This time we heard a George Stevens' 2m 1865; a Hook, 1m 1850; Henry Erben, 1m 1848; L. C. Tilton, 1m 1875; George Ryder, 1878, and Hook, 1866, both 2 manuals. This was a day of singular enjoyment; Maine relatives discovered by some, joined at Bucksfield by Professor Smith of Bates College, and above all a feeling that friends were made all along the way.

Indeed, we were royally received in each lovely Maine town, and, in turn, we made a valiant effort to give a favorable impression on the parishioners of each church. Our courtesy and thoughtfulness made them feel that we were honestly interested in their problems and that their organs are worth keeping. This is most important because in the final analysis they are the ones who make the decisions and spend the money. We, the OHS members, get out of a convention just what we put into it. If we are friendly to the natives they will be friendly toward us, and that is the highest accomplishment of any convention.

In listing the credits it is impossible to name everyone who deserves our thanks and praise. But in addition to the convention committee, we owe a large debt to the church officials who cooperated so willingly, to the local church committees who welcomed us and had gorgeous flowers in every church, to the maintenance crew who performed—in some cases—miracles, and to all who demonstrated the various organs on the tours. These latter include Richard Hill, Frank Stevens, Fred Mitchell and Cleveland Fisher in addition to those already listed. But most of all our thanks to Chairman Taylor for a fine convention.

1963 CONVENTION RECORDING

From all accounts the latest addition to our set of OHS Convention Recordings is the most successful to be offered. As usual it is a 33 rpm LP high fidelity recording of the highlights of the Portland Convention held this year. If you have not ordered your copy, please do so at once by sending check or money order for—

\$4.95 per record

to the treasurer. (Address in box on last page.) Be sure to inclose your name and full address.

Also, a limited number of the 1961 (Boston) and 1962 (Skaneateles) Convention Records are still available.

Now is the time to catch up and complete your collection. Price of each record is \$4.95. Order as above.

OHS Council Meeting

Notes

A regular meeting of the National Council of OHS was held August 26, 1963, at Peekskill, N. Y. President Paterson presided, and a quorum was present with proxies representing four absentees. Routine reports included that of the 1963 Annual Convention. Chairman Taylor was praised for his fine work, and Council approved sending a convention booklet to each member with this issue of THE TRACKER, there being a sufficient supply remaining for this.

In the report of the society Archivist it was noted that Mr. Eader suggests obtaining assistants in different sections of the country to help with the work.

The Organ Research Committee (Miss Owen and Messrs. Boadway and Laufman) reported that organs extant lists were being completed by states, namely all New England and New York. Council approved free distribution of these to all members as they became available.

Mr. Simmons, in his report as editor of THE TRACKER, stressed the need for accuracy, and urged that correction notices be written out and mailed to him.

The president announced that the 1964 Annual Convention will be held in the Washington, D. C., Virginia areas. He appointed as the committee Cleveland Fisher, Chairman, with Ira Faidley and Edgar Heflin, to be assisted by the Rev. Dr. Leonard Ellinwood, Rev. Fr. Emil Wilkinson, and Mrs. Cynthia Adams Hoover (for the Smithsonian Institution). Council approved these appointments and decided on a 3-day convention beginning Tuesday, June 30, with an optional day possible. Convention fee of \$15 was approved with question of a pro-rated fee left up to the committee.

Council approved the president's appointment of the 1964 Nominating Committee: Donald Pfaff (chairman), Thomas Eader, and Clifford Berry.

Council decided that the Audio-Visual Committee should handle distribution of the Sound Film-Strip with as wide a coverage as possible for the current year. Each group using this project shall pay \$15 to OHS treasurer, plus whatever expenses are incurred by the lecturer.

The president cited the need for a Public Relations Committee. Council approved a motion to appoint the Rev. Mr. Taylor (chairman) and Robert James to this committee with power to choose one or more additional members.

Council discussed the relation of the Organ Clearing House to the Organ Historical Society. Mr. Whiting read a letter from Dr. Blanchard in which the author emphasized that the Society is primarily a HISTORICAL organization. Anything having to do with the moving, restoring, or rebuilding of an organ should be a matter of contract between the owner and an organ builder of

his choice. This is not a concern of the Society. If the Society were asked for an opinion on the historical or even aesthetic value of a given instrument, it might well voice an opinion, but it has no business in the market. The Society cannot put a "Good Housekeeping" seal of approval on organs just because they are old or because their availability is known to members of our group. This gets the Society out of its primary historical function and throws it directly into the business arena, where it does not belong. Accordingly, Dr. Blanchard proposed that the OHS should withdraw from any sponsorship of an organ clearing house. The Society should be distinctly and completely removed from any role of endorsement in any transaction having to do with the purchase, sale, or restoration of any organ. These items should be left to the business world. Space should be provided in THE TRACKER for paid advertising by owners, enthusiasts, and builders who have organs to sell or buy. After discussion, Council decided that the Organ Historical Society will no longer sponsor the organ clearing house. Mr. Laufman and others were given permission to conduct such operations as private concerns, unconnected with OHS, with the privilege of advertising in THE TRACKER at regular fees.

Council approved the following amendment to the By-Laws: "All changes in the By-Laws shall be voted on by the entire membership in referendum with the annual election." (Notice of this proposed amendment shall be printed in THE TRACKER, and must be approved by those attending the 1964 annual meeting.)

The next Council meeting was set for December 30th in Boston.

1964 Elections

At the OHS National Council meeting on August 26, 1963, the following members were elected to serve as the Nominating Committee for 1964 elections: Donald Pfaff (chairman), Thomas Eader, and Clifford Berry.

In 1964 a Treasurer, Recording Secretary, Corresponding Secretary, Councillor and Auditor must be elected. The incumbent Treasurer, Recording Secretary and Corresponding Secretary may succeed themselves, but the Councillor and Auditor may not.

The Nominating Committee will be glad to receive suggestions for these positions. In order to encourage a wide participation in the nomination of candidates, National Council last year approved a proposal whereby any 15 duly enrolled members, who sign a petition in favor of a certain candidate, will cause that candidate's name to be placed on the ballot by the Nominating Committee. All suggestions and petitions must be sent to:

DONALD PFAFF
305 East Middle Street
Hanover, Pennsylvania

before December 15, 1963, in order to insure consideration.

BARCKHOFF IN BROOKLYN

by Robert Schuneman

N.B. - Mr. Schuneman is Parish Assistant at the Lutheran Church of St. John the Evangelist, located at 195 Maujer Street in Brooklyn, New York.

The organ was built in 1884 by the Barckhoff firm of Salem, Ohio, and, as far as I can tell, was installed in the church when the building was new. It sits in the rear gallery in the highest point at the rear of the church, although there is still room for another full division above the Swell organ. The Great is on one chest in front, and the Swell on another behind the Great, and is enclosed, with a walk board separating it from the Great. The Pedal organ is separated on either side of the Great on separate chests. The console is on the front of the organ case directly beneath the front pipes. The stoplist:

<i>GREAT</i>		<i>SWELL</i>	
Bourdon	16'	Stopped Flute	8'
Open Diapason	8'	Geigen Diapason	8'
Melodia	8'	Salicional	8'
Dulciana	8'	Fugara	4'
Brarren (Gamba)	8'	Flute d'Amour	4'
Flute	4'	Piccolo	2'
Octave	4'	Oboe	8'
Quint	2 2/3'	<i>PEDAL</i>	
Super Octave	2'	Open Diapason	16'
Mixture III		Bourdon	16'
Trumpet	8'	Violon	8'

The Great Mixture seems to have been altered very early in the instrument's history, for now only two ranks play. The company position is not exactly known, but it is basically a very bright, high quint mixture. Evidently the builders found it to be faulty in some way; perhaps it robbed too much wind from the rest of the stop with the top rank in. At any rate, the top rank was removed, and the pipe holes are leathered over. I don't know where the pipework went.

The Great Trumpet needs revoicing presently. Only a few notes play. This rank was just plain mis-used, probably as a result of too much tuning at the reed wire as the reeds have lost most of their temper. The whole stop needs new wedges, the reeds need to be recurved, and the spring wires need to be resoldered. The stop should then be useful.

I am contemplating taking out the largely useless Salicional on the Swell and replacing it with a 2 rank Scharff mixture.

The Pedal Violon has been opened up all the way at the pipe foot by myself in order for it to take on a solid character as an 8' Principal.

Otherwise all the pipework is original, and the unevenness of the voicing proves the fact that it has never been worked with since the organ was put in. Most of the pipework is in very delicate shape since tuners of the past have treated it with very little respect and have generally used everything but the proper tools to tune. The organ is

tuned approximately 1/2 step high than A-440, and I have left it this way because I feel that it would be a major and somewhat touchy job to alter it since the pipework is scaled for this pitch, and also because the organ is very bright at this pitch, and I like it this way.

Originally the organ had four register pedals effecting four pre-set combination actions. These have been removed in order to facilitate a new roller-board action for pedal couplers. The original pedal coupler device was a home-made job of straight lever trackers and pull-downs running into a channeled (at all different angles) reducing bar. When the wood got dry and repairs became necessary, it was impossible to take the action apart and put it back together, and it was also far too large a job to rebuild it the same way. So Frank Drews and I took the old action out, removed the combination pedals, and the swell action, and built a whole new roller-board action using the old key stickers. This has worked perfectly ever since. We also put in a new connecting action to the Swell shades which makes them more sturdy and usable than they were.

When I came two years ago, half of the organ was not playing due to stripped leather buttons and broken trackers. I have been replacing all as the need arises, and the action is all working now. I keep regulating it little by little, and it should be finished by mid-summer. The key action also had about a one inch drop, so I shored up the manuals with felt pieces between the bottoms and the weight bars, and this has reduced the key drop to about a little less than 1/2 inch.

I plan to releather and felt the pedal pallets as they clack loudly now, and also to do some more work on the pedal board which rattles profusely. I have no intention of altering the present flat and straight pedal board, for I find it just as comfortable to play as a modern radiating and concave board once one becomes accustomed to it.

Since the pedal only runs to middle D, there are some works which cannot be played without doctoring, but a majority of organ compositions can be accommodated.

I have had great results from the monster as an instrument. I find the voicing and ensemble very adequate and generally more rewarding than any organ I have played in this country. The action is not the best tracker that I have played, but it is far from the worst. It facilitates much more intimate and controlled articulation than any electric action. With the exception that a third manual might be desired for some music, I find this instrument to be my ideal for Chorale Preludes of all periods. The sound is exciting.

I would be happy to have the Organ Historical Society come to St. John's for an evening meeting, and glad to be host for such an event.

Letter To the Editor

Sir: As an interested member, but of necessity a somewhat objective observer of OHS, the following thoughts have concerned me somewhat.

There can be no question that we are all very much in favor of the stated aims of the organization and its growth and effectiveness have been quite remarkable.

Attending Conventions, discussing organs, reading *THE TRACKER*, etc., I have become very much aware of an all-out effort on the part of many members to save "tracker organs", — any tracker organs.

At the present time there would seem to be only just so many situations in which a tracker organ could be introduced for saving, — museums, sympathetic churches, and/or interested organists. However, little distinction is publicly made between work of the various builders. The effort that goes to save an undistinguished Ryder or Lane, could just as well be expended on a Hook, Johnson, or Erben.

The average OHS member is generally better informed on organ matters than the average member of the theatre organ group, yet almost any theatre organ bug would without hesitation pay far more for an old Wurlitzer or Morton than he would for the work of an unknown builder.

The best trackers are worth something and were outstanding for either an excellent mechanical system, excellent tone, or both. Something should be done to give prestige to these builders for the benefit of the uninformed. Perhaps the forthcoming brochure would present an opportunity to make specific mention of these builders, with the remark that special effort should be made to preserve their work. Work of lesser builders will be caught up in the interest and satisfaction created by preservation of better builder's work.

Consider the organ in the Middle West, about which conversion of wind supply was being debated — the old question, restore or modernize. I would feel that where present equipment is doing its job, it should be reconditioned if feasible. The large regulator further helps dissipate heat created by an electric blower. In areas where present equipment is doing its job or where it is simply a matter of taste, it should probably be left alone. There is no question of the advantage of improving a poor wind supply, or increasing Pedal compass and adding Pedal ranks. One thing which would cause me to have internal battles would probably stand them off the wind and thus delay the decision to the next generation.

The spectre of cost always rears its ugly head, for to really restore an organ with new bushings, replacement of worn parts, etc., can be very expensive. Clattering action may have a certain charm to some people, as a balky engine and no springs may appear to a sportsman fan, but most people want an adequate mechanism they can forget about while getting on with the prime purpose (whether transportation or music) for which the mechanism was built in the first place.

Maximum effort should be expended on builders whose work offers the most potential.

Do members of the OHS hierarchy have any particular feelings of how they would rate work of various builders? Perhaps this would have to be broken down into chronological periods also.

Certainly the best organ tone for organ music was built prior to 1860 by Hook, Johnson, Erben, Simmons and others with whose work I am not too familiar.

The best action would seem to be the work of Hook, Simmons, and later Roosevelt and the late Steeres. The latter two, and particularly Steere, while definitely of more romantic tonal design, could nevertheless provide a very fine mechanical basis for some excellent organ tone.

I think the leaders of OHS do concentrate their energies on this better work, but many interested amateurs, with usable constructive energies, do not know the best directions to expend these energies. If a church knew that its old Hook, Simmons, etc., had particular value, they would perhaps make more effort to save it than if it is just known as another old organ.

Please pardon my ramblings. The above is just intended as food for thought.

Very sincerely,
FREDERICK L. MITCHELL
Assistant Vice President
Austin Organs, Inc.

THE MUSICAL CYCLOPEDIA

BY WILLIAM S. PORTER

NOTE: Continuing the second portion under the general heading ORGAN.

2. **Construction of the organ.** The organ is composed of various distinct parts, which we shall describe separately; at the same time, tracing step by step their connexion: viz. the pipes, wind chest, bellows, key boards, pedals, and stops.

A. The pipes, the tubes into which the air is admitted to produce the sounds, made of wood or soft metal, and of various lengths, from thirty-two feet to half an inch above the orifice or mouth. The metallic pipes are round, and the wood pipes square. The former are always open at the upper end, and the latter are usually closed, which renders the sound more soft and mellow. The theory of the sounds produced by pipes, will be given under the head Pipes; and additional particulars respecting their qualities, under Stops below. We shall here simply describe the four sorts of pipes used in organs.

(1) Diapason pipes are constructed on the principle of the common whistle, and are by far the most important and numerous in the organ. The wind enters the lower end, which in metallic pipes is conical and in wood pipes a short tube, but is prevented from going directly into the pipe by a plate of metal or wood entirely filling the pipe, except on one side, where there is a narrow open slit, through which the air is forced to pass. Just above this slit, a corresponding one is made in the side of the pipe; the upper edge, which is called the lip, is made of soft metal and a little bent in, so that the wind passing from the lower slit may break against it, some of it passing alternately in and out, and thus setting into vibration the column of air enclosed in the tube. In the metallic

pipes which are round, the part of the pipe near the slit is flattened. To prevent the lateral escape of the air, and to assist in tuning, perpendicular ears are commonly placed at each end of the slit. If the current of air is too strong, or the slit too thin, the harmonics of the natural sound will be produced.

(2) Reed pipes are those in which the vibrations are excited and the sounds produced by the current of air passing into the pipes by means of reeds. The influence of the reed on the pipe is very great. Those are the most perfect, in which the reed and the pipe are separately tuned in unison; but considerable latitude on each side exists. Within certain limits, the reed and the pipe will accommodate themselves to each other, and a mean tone will be produced, but less powerful and pleasing. But forced beyond certain limits, the pipe ceases to sound; and if any note is given, it will be produced by the reed alone. But there is a difference in different pipes. The large pipes, provided the reed moves freely, will speak when the pipe has ceased to resound; but in small and narrow pipes, like the hautboy, the reed and the pipe must closely correspond, or the reed will not vibrate. The influence of the air in the pipe on the reed, by which it is set into vibration, causes the quality of the tone to depend materially on the figure. A funnel shaped pipe made of two cones, the upper one more divergent than the other, like the common funnel, gives the clearest and most brilliant tone. On the other hand, if the upper cone is more contracted at the top, so as to diminish the aperture, the sound will be stifled. But if two short cones, like the larger part of a funnel, united base to base, are adapted to a long conical pipe, the sound acquires a remarkable fulness and force. The quality of the tone depends also on the nature and structure of the reeds.

(3) Vox Humana (Lat. human voice) pipes are of a most singular species, intended to represent the human voice. This pipe is composed of a short cone surmounted with a short cylinder; with the pitch entirely regulated by a reed. It is, however, but a poor imitation of the human voice, and is not often introduced into modern organs.

(4) Chimney pipes are closed at the upper end by a cover, into the center of which a small pipe is inserted. The sound is intermediate between the open and stopped pipes.

B. The wind chest is an air tight box, of a cubical shape, connected by a tube with the upper part of the bellows, into the top of which the pipes are inserted to receive the wind, whenever a communication is opened. The top of the box consists of two boards, with a separation between sufficient for the slides. The upper, sometimes called the sound board, is penetrated with as many rows or series as it contains stops; the holes for the corresponding pipes in the several stops, that is, the pipes which may be sounded by the pressure of any one key, are placed in rows across the board. Immediately under the sound board, and above the other top board, are the slides, which pass the whole length of the box, or as far as the stop extends. For each stop, there is a particular slide. The several slides are separated from each other by partitions of narrow thin strips of wood, and protected laterally from the external air, by the

pieces of boards which connect the two top boards. These are all glued perfectly tight. The slides are made of wood, and are from a third to half an inch in thickness. To allow of a free motion and still exclude the external air, the surfaces of the slides and of the boards in contact with them must be made smooth and even. The slides when not drawn out, are penetrated with holes exactly corresponding with those in the sound board. Care must be taken, that the pipes do not come through the sound board, so as to interfere with the motion of the slides. To the end of each slide a lever is attached, which is connected with the handle at the side of the key board, on which the name of the stop is written. By drawing this handle, the slide is moved a short distance, so that its holes no longer correspond with those in the sound board; thus, in playing those stops will not sound. The lower board, which is properly the top of the wind box, is of considerable thickness. The upper surface of it is also penetrated with holes corresponding to those of the sound board, and of the slides when in. In order to prevent any air passing when the slide is drawn, these holes and also those on the under side of the sound board, are surrounded with soft leather; and to make the surface more smooth, black lead or some similar substance is rubbed on the surface of the slides. On the lower side of this board, in the inside of the box, are grooves cut across, from which the holes issue; each groove communicates with all the holes that belong to one key of the key board. The grooves are covered with valves lined with soft leather to make them tight; and are pressed over the groove by a pliant spring in the interior of the box. Connected with each valve, is a small wire which passes through the bottom of the box, where it is surrounded with leather to prevent the escape of the air. These wires being connected by means of levers with the keys, are drawn down by the pressure of the keys, and thus open the valves to admit the air to the pipes. It will be thus observed, that the sounds are regulated by two distinct actions; first, by opening the valve which admits the air to all the holes of the lower board; and second, by the drawing of the slides, so as to admit the air to such stops as we please. We will simply add, the wind chest should be large, in order to secure an equal and constant pressure into the pipes, unaffected by the action of the bellows.

C. The bellows. In addition, we observe, the bellows should be of large capacity; one if well constructed is sufficient for the largest organ in this country, and better than the seventy of our ancestors.

D. The key board, or clavier, is the whole range or keys in front of an organ; which are pressed down in playing, so as to raise the valves and admit the wind into the desired pipes. The key board usually extends from double C to F in alt, or four and a half octaves. The long or white keys represent the diatonic notes in the natural scale, and the short or black keys the intermediate semitones. Small organs have but one key board, but large ones have three or four, and sometimes five, besides one for the feet; the latter extends but one or two octaves, and is used for very low notes.

(To be concluded.)

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FOR SALE—2 doz. tracker organs. For complete details (free) contact Alan Laufman, director Organ Clearing House, Box 128 Harrisville, N. H. 03450. Tel. 603-837-3402.

Notes, Quotes and Comments

Questions answered: TSGT William R. Leonard writes - "In the June 1963 issue of THE TRACKER I was much interested in the article 'Who Were Anderson-Silby?' I was stationed at Lowry Air Force Base, Denver, from 1956-58, have played the organ mentioned at Evergreen, and am familiar with the other churches. I understand that Anderson was a local builder in Denver in the last quarter of the 19th century. In addition to the organ mentioned there is a one manual Anderson, said to be around 100 years old, in Grace Episcopal Church, Georgetown, in good condition. It has a Diapason chorus up through 12th and 15th. St. Mary's Episcopal Church, Denver, has a two manual Anderson which originally stood in a private home, now torn down. With the exception of a 4' flute in the Swell it is entirely an 8' organ." Our thanks to Sgt. Leonard for his interest and information.

* * *

Best joke of the convention:

Horace Douglas - "I wonder if that lady with the nice hair is coming to convention this year?"

David Ashley Cotton - "Which lady? What color was her hair?"

H. D. - "Oh, sort of a mixture--three ranks!"

* * *

Quote from THE DIAPASON: 50 years ago-- "The body of Dudley Jardine, famed organ builder, who had been living as a hermit in New York's Bowery under the name of William Smith, was about to be buried in the potter's field when he was identified and his body claimed by his nephew, Frederick Jardine. The remains were interred in the Jardine family plot in Trinity Cemetery."

* * *

Unique convention event: Bernard Lagace, Canadian organist who has studied widely in Europe, included in his recital the Missa della Madonna by Frescobaldi. The 4th movement, Toccata avanti il Ricercar, calls for five parts, and, as there were only 24 pedals, M. Lagace sang the fifth part as an Ave Maria!

* * *

From F. R. Weber's limitless files we learn that some of Johann Geib's work in New York included an organ in St. Matthew's Lutheran Church, Frankfort & William Streets, containing 800 pipes in 1798; another the same year in North Reformed Church at William and Fulton Streets; another in St. George's Church in 1802, then on Beekman Street; another c1805-10 in Christ Church on Ann Street having 2m-16rk; and one which was burned in Grace Church, built with a fine case in 1810.

* * *

One correspondent wrote regarding Allan Van Zoeren's convention recital: "Although I couldn't see him playing, I felt that he took the organ by storm, making it do exactly as he commanded, come hell or high water. Liked it immensely!"

* * *

Members will please note the publisher's new address. Mr. Robinson is no longer connected with Governors Island. He has recently been appointed organist-choirmaster at St. Peter's Church in the City of Philadelphia, but will retain the New York City address for the present for all mail.

* * *

"A pipe in the open is worth two in a box!"

E. Power Biggs

* * *

Corrections: The Hook and Hastings tonally attended by Fritz Noack in Ballardvale, Mass., is Opus 1909 built in 1901, an original installation. The Hook & Hastings in Sacred Heart R. C. Church, Hanover, Pa., is Opus 1866 built in 1900 and listed for "Edgegrove, Pa., Sacred Heart R. C."

* * *

Added comment on Anderson-Silby: "The organ was built in 1875 by Charles Anderson and George Silsbe in a factory at 16th and California Sts., Denver. It was built for Temple Emmanuel and used there until 1911 when sold to Asbury Methodist Church for \$10,000. It was rebuilt last year by Smith Gauntt of Denver, who replaced the Great Dulciana with a Tierce and the Swell Vox Humana with a Fifteenth, and added 36 pedal pipes to extend the pedals to 32 notes." This information from Edward L. Horsky (not Horsley), organist of the church.