



The Tracker



OFFICIAL PUBLICATION OF THE ORGAN HISTORICAL SOCIETY

Volume VIII

WINTER - 1964

Number 2

HENRY F. BERGER: HIS ORGAN AT OLD FORK CHURCH

By CLEVELAND FISHER

Driving south on U.S. Route #1 on a rainy day in February, 1962, en route to hear the dedicatory recital on the new tracker organ built by von Beckerath at the University of Richmond, Virginia, we spotted "The Episcopal Church Welcomes You" sign at Gum Tree and, with time to spare, drove four miles westward to find Old Fork Church. It is one of those charming 18th century brick buildings of English and Flemish bond that still remain up and down the east coast, colonial offspring of the Established Church.

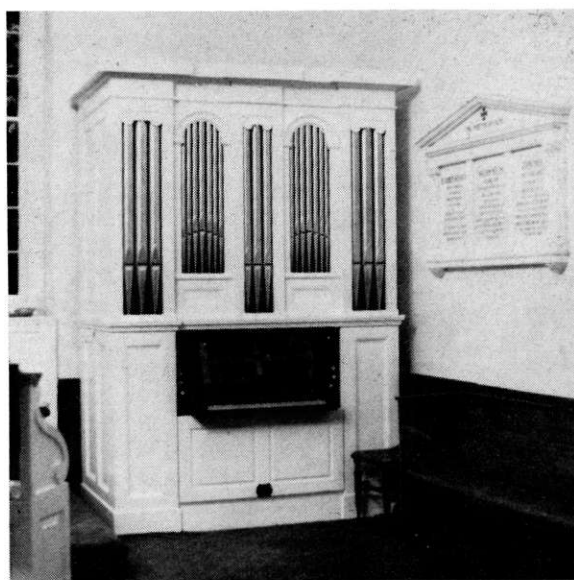
Now, to get into the building. But that was rather simple. The obvious rock on rock beside the door ensconced the large, brass key. (We have learned since that the original key is in safe-keeping and that this one is a copy; however, the lock itself is authentic.) We entered to find a plain interior with charm to match the exterior.

And there it sat, centered in the gallery, in an obviously mid-19th century, Greek revival case that blended well with the other appointments of the church. We ascended the steep stairs and opened the case. Two lines of script on a small ivory nameplate stated simply "H. F. Berger/Baltimore". There were three stopknobs on each side of the recessed console: Left—Fifteenth, Dulciana, Stop'd Diapason Bass; Right—Principal, Stop'd Diapason Treble, Open Diapason.

The condition of the keys and interior of the organ was deplorable! The ravages of mice and men were revealed in bent and mangled metal pipes, gnawed pipe mouths, acorns, mud bees' nests, and other kinds of filth. The hand pump had been wrenched loose. Not even a wheeze could be got out of the poor thing.

Downstairs in a glass case we found a book marked "Organ Fund", so we left a note on the small reed organ in the chancel end of the church: We were happy to find the quaint church; asked what disposition would be made of the old pipe organ; and prayed they would not get an electronic thing.

About two weeks later a nice letter came from James M. Acosta, the organist-choirmaster. He had read the note to the congregation and spoken at some length on the future of the old organ. Three alternatives had been discussed: (1) Have the organ repaired and use it in the services; (2)



sell or give it to a museum and buy a new organ; or (3) incorporate some of the old pipework into a new organ. The letter included the statement, "We will never have an electronic instrument."

I replied that, if repaired, the Berger organ should be adequate for use in service and suggested that it not be dispensed with or incorporated into a new instrument, and asked Jim: "Why don't you get out your hammer and screwdriver and go to work?" Finally I put in a plug for OHS: "Our interests are to seek out old instruments and their history, promote the preservation of same, and above all, thwart the electronic trade."

Correspondences after correspondences were exchanged via the post roads, and some months later, after having been recommended by friends and other parishes where I had done work on tracker organs, the contract was negotiated to recondition the organ, electric blowerize it, use as much extant pipework as was retrievable, re-finish the case, etc. The organ was brought to my shop in Manassas, Va., and was completely done over.

On Passion Sunday, March 31, 1963, at 11:30 in the morning, it was dedicated "To the Glory of God and in Memory of Dr. James Hart", who had been professor of political science at the University

of Virginia and had died in 1959. The funds for the reconditioning had been given by his mother, Mrs. Matthew G. Hart.

The rector of the parish, the Rev. John Philip Hanson Mason, solemnized the dedication. Psalm 150 had been chanted, and its paraphrase, Lobet den Herrn, followed. The anthem was Ralph Vaughan Williams' setting of "O How Amiable Are Thy Dwellings". The church was filled to capacity. The results of my labors were most gratifying; I felt like a king; plaudits were rampant; how could such music come from a seemingly irreparable piece of junk? The answer: Many hours of meticulous, sympathetic care, intermixed with loving-kindness.

In the afternoon, the organ was used in a service of Holy Baptism for the infant, Elizabeth Burwell Page, whose 91-year old great-grandmother, Mrs. Ruth Page, played the hymn while her sister, Mrs. Emily Gunnell, 93, stood with the candidate and sponsors. Mrs. Page had been organist in 1913 when the organ "made its last gasp." To hear her play it again after a lapse of 50 years was a thrill beyond description.

Old Fork Church, so named because it is situated within the fork of the North Anna and South Anna Rivers, is in St. Martin's Parish of the Episcopal Diocese of Virginia, Hanover County. The present building, erected about 1735, replaced an earlier wood structure on the same spot.

How the Berger organ found its way to Old Fork is not certain. It is thought probable that it was given by St. George's Church, Fredericksburg. Parish records of the latter church note that in 1874 the vestry agreed to dispose of their organ, and it is assumed that it went to St. Martin's Parish. Mrs. Page states that the organ was at Old Fork when she came there in 1882, at the age of 10, with her parents, just returned from China. Also, an entry in Mrs. Page's diary relates that in 1888 a fair was held at Old Fork to raise funds to repair the organ "recently acquired" and that \$30. was realized.

Notations found on the chest, pipework, and case are as follows:

- On front of chest: H. F. Berger / Baltimore / Sept. 1855
- On middle C Principal pipe: C / Principal / H. Mayer / maker / Baltimore / 1854
- On treble C Open Diapason pipe: C / Open / H. Mayer / maker / Baltimore / 1855
- On tenor C Fifteenth pipe: C / 15thten (sic) / H. Mayer / maker / Baltimore / 1855
- On CC# Stop'd Diapason pipe: Repaired by R. L. Middlekauff / May 1, 1912
- Also on CC# Stop'd Diapason pipe: Thoroughly overhauled / & tuned by / Prof. R. L. Middlekauff / of Staunton, Va. / May 1st, 1912
- On DD# Stop'd Diapason pipe: Organ Tuned / Nov. 21st (sic) 1902 By / Mr. Williams of / Richmond, Va. / B. H. Burruss / Helper
- Also on DD# Stop'd Diapason pipe: Tuned & / repaired / by C. H. Wigner (as best deciphered; this name is not clear) / March 9th, 1876
- On back post of case: Preach 26 minutes / Oct. 13th / 95

The organ has but one 54-key manual and no pedals. The Stop'd Diapason, which divides between tenor E and tenor F; Principal; and Fifteenth are full compass. The Open Diapason and Dulciana are 37-pipe ranks and utilize the lower part of the Stop'd Diapason as a common bass. All pipework is nicked. The instrument, entirely within its topless case, has no swell shades.

In the reconditioning, some of the metal pipework had to be replaced, and a new Open Diapason set was ordered from a domestic pipemaker. These pipes arrived with "chiff", however slightly nicked, and with typical present-day cold, harsh, "classical" sound—not too unlike a bevy of bus horns. In order to achieve the warm, mild sound as nearly faithful to the original as possible, they had to be revoiced completely.

The case was stripped of several coats of paint that had badly checked down through the years and was done over in a semi-luster white with the front dummy pipes gilded. The walnut of the recessed console was cleaned and given an oil-wax finish. The music rack is new. The old hand pump and folded reservoir were replaced by a new 2' x 3' reservoir, and a silent Swiss blower was installed within the case. The windpressure is 2 3/4".

HENRY F. BERGER

According to an undated article by James W. Shettel of the York, Pa. DISPATCH:

"Henry F. Berger learned the organ-building trade in the old country from his father, Bernhart de Berger. Bernhart was born in Bagia, near Toulouse, France, early in the 19th century. He married Louise Van Sacks in Hanover, Prussia. His death occurred in 1843 at Peine, Germany, and there his wife also died.

"Henry, who was one of seven sons, was born in 1819 in Germany. He married Anna Blimlein in 1848. In January of the following year he came to the United States with his wife and brother, George, and located in Baltimore. There he made church organs and musical instruments.

"In 1844, Henry Berger moved the factory to Jefferson, York County, Pa. The factory was moved again in 1859 to York, Pa., a town of nearly 9,000 population with more advantages than the village of Jefferson provided.

"The launching of the industry in York, where he was a pioneer organ builder, was welcomed as

(Please turn to page 4)

1964 CONVENTION

The 9th Annual Convention of O.H.S. will be held in the Washington, D. C. - Virginia area for three days commencing Tuesday, June 30, 1964, with an optional fourth day. Coming during the week following the National A.G.O. Convention (Philadelphia June 22-27) and just before the 4th of July weekend, we hope that many will find it convenient to attend.

Full information will be published in the next (Spring) issue of THE TRACKER, but reserve the dates now.

EDITORIAL...

It has been my thought for quite a while that I ought to express myself on a couple of things, but being human I have put it off. In any event, not wanting to do a lot on one subject I have decided to touch on a number of thoughts lightly in the form of editorial wandering.

Recently we have been publishing excerpts from William S. Porter's "Musical Cyclopedia". There was a two-fold purpose in doing this. Viewing the work more than a century later, there are numerous things which appear humorous; at the same time, it gives us a view of the musical outlook toward organs and organists in the early part of the 19th century.

I feel that we need to define a few terms in today's organ world where we are constantly misusing words, either thoughtlessly or otherwise. Among O.H.S. members I constantly hear the terms **preservation** and **restoration**. Preservation means to keep from injury or destruction; protect; or save. Restoration means putting back into an unimpaired condition or to the original form. Both of these words imply NO change from the original. Hence, any change of voicing, action, specification, etc., automatically removes any organ from the categories of either preservation or restoration. It is not a question of whether or not the changes have been an improvement. It is, obviously, a changed organ and is no longer an example of the original builder's art, intention, or ability.

Probably the correct words should be "rebuild", "remodel", "modernize" or some such. These latter terms imply a change of some degree. In any case let us call work done on organs by their correct title. When any change is made from the original, do not call it that which it can not be; namely, preservation or restoration.

While I am on the subject of nomenclature, let us look at the title "organ builder." I look on an organ builder as one who has the ability to **completely** build an organ. He knows all the facets of his trade. It is not an ability which is acquired easily or quickly. Most of those who misuse this term are at best organ assemblers, organ mechanics, organ maintenance companies, or what have you.

I have no argument with these latter classifications. I know some who do their work in an excellent manner, but who should never be called "organ builders." For a discussion in more detail I would refer you to Aubrey Thompson-Allen's **Fundamentals in Organ Building**, found on page 47 of the May 1963 issue of THE DIAPASON.

Needless to say there has been some delight felt by the Editor and Publisher to find the existence and value of THE TRACKER being acknowledged by O.H.S. writers of a wide area. We can most heartily recommend their work for your worthwhile consideration:

THE ORGAN, April 1963 - "The Flentrop Organ in Cambridge, Massachusetts" by E. Power Biggs.
THE ORGAN, July 1963 - "The Lowly 'Armonium'" by D. Stuart Kennedy.

The Organ—Its Evolution, Principles of Construction and Use by William Leslie Sumner - third edition.

The title of this publication is THE TRACKER. This name was chosen because those who hunted or tracked down organs usually were in pursuit of an organ with tracker action. Hence one who sought might be called a "Tracker", and what he often found was a "Tracker" organ.

This was not meant, nor does it mean to imply, that either THE TRACKER or the Organ Historical Society endorses or rejects tracker action for modern organs. Each and every individual has his own prejudices concerning every phase of the art of organ building (and I might say the same of organ builders). I, personally, have been disturbed by non-OHS members implying that the Society and its publication endorse tracker action as the "cure all" of modern organ building. I was most delighted to find that there was no such misunderstanding among the membership at the Portland Convention.

In truth we might be criticized for reporting, almost exclusively, data concerning mechanical action. There are two reasons why this has been the case. In the first place, by emphasizing the earlier American organs as there was no other action known. Secondly, organ building since the turn of the century has been pretty well covered by other publications and information is still readily available. THE TRACKER has been attempting to publish that which is not available in other sources.

At the same time, there is no excuse for the members of O.H.S. not being aware of the developments in organ building since the Civil War (or the War Between the States). An historian should know all periods of his subject, although he might well be a specialist in a given area. An organist also should know all phases of the development of his instrument. We should know the reasons for the invention of all forms of pneumatic and electrical actions.

Perhaps in the mad rush to preserve early 19th century examples of organ building, we are doing nothing to preserve examples of the later period. In fact, some members are actually aiding and abetting the destruction of them. If the time is not already here, it will soon be when a working example of tubular pneumatic action is non-existent. Certainly, they are a most rare artifact at present.

I can hear many saying, "So what? That's good!" and "They are not worth saving". I say to you, "You are not an historian nor a complete organ enthusiast."

This carries over into the 20th century. Fortunately, the Association of Theatre Organ Enthusiasts is doing its job to preserve and record the theatre organ. Its members are no more specialized than many of our own members. Whether or not we agree with the art of the theatre, it is a finite and important phase of organ history. Electric, electro-pneumatic, high wind pressure, etc., are all important parts of the history of organs.

Examples of the early 20th century organs of

note are also becoming extinct. The place of Ernest M. Skinner in organ history is secure, for this great man and others of this period did not live in vain. However, it is almost impossible to find an untouched example of their finest work. The future organ historian will make the same remarks concerning the destruction of the 1920 organ as we have made of those who destroyed the best organs of 1820. I understand that work of Donald Harrison is meeting the same fate as those of his predecessors—and so soon!

What am I trying to say? I say that we are not real organ historians, nor are we true to organ history, unless we study and preserve the best of all periods. We must ask three questions of everything about the history of organs:

1. What was done?
2. Why was it done?
3. Why did it die out or why did it survive?

Only after this was done can we evaluate any part of our heritage.

I, personally, believe that there is a future in American organ building. I also believe that the glory of the past builders belongs to them. We, ourselves, cannot steal their honor. We must investigate our heritage, learn the lessons from the past, and then go forth to make our own place in history. Only by doing this can we forge a link in the chain. If we copy only the past, we will certainly give history a blank, empty, arid period which will tell those of the future that even though we knew the past we did not learn its lessons.

On behalf of myself and the publisher, I would like to state that **THE TRACKER** has never been late in going to press for any reason of our doing. In fact, in the period when there were set dates for publication it was rarely late in leaving our desks. **THE TRACKER** has been held up in the past awaiting convention information (except in 1963), or receipt of the lead article, or occasionally at the request of the OHS president at the time.

THE TRACKER has been late in reaching you, the members, for various other reasons, including the U. S. Mail.

Being more specific, the last issue, which would have normally been the September number, was ready to go to press in early August. We then learned that it was not to go out until after the dues were paid. This set the date back quite a while. I, the editor, then held up the issue until after the reports of the August council meeting arrived. The copy went to the printer in September and left the printer in its final form during the first week of October. Meanwhile dues notices went out and money was received.

Again there were postal delays, and it is my understanding that it was finally in the mail in November. Of course, it is not mailed first class, and further delays occurred for some. I still have not received those copies mailed to me in November! After further correspondence, I received a second mailing in time for Christmas.

This issue left the desk of the editor on January

Henry F. Berger:

(From page 2)

an important addition to the growing borough's enterprises. The organ factory was first located in a three-story building on the south side of West Market Street, about the middle of the block, between Codorus Creek and Newberry Street. The business prospered from the first, and larger quarters were soon required. The family then moved into a house on the west side of George Street, near Church Alley. On the rear of the lot, facing Penn Common, a frame building was erected for the factory.

"On March 10, 1861, the organ factory, with its contents, including three finished church organs, valuable patterns, tools, etc., was completely destroyed by fire. The building, despite the efforts of firemen to save it and two adjoining buildings, burned to the ground. The origin of the fire was uncertain but was believed to have been caused by an overheated stove. Insurance of the building and contents was insufficient to cover the loss, and the misfortune gave Mr. Berger a backseat in business from which there was little prospect of recovery. Mounting costs of every kind which came with the war made the rebuilding of the factory practically prohibitive.

"Having secured a contract from a Roman Catholic Church in Tiffin, Ohio, to build an organ, Mr. Berger moved from York with his family in November 1862."

Berger died July 24, 1864, presumably while on tour in Toronto, Canada, with his illustriously musical children - Louisa (Mrs. Sol Smith Russell), Anna Berger Lynch, Fred, and Henry, Jr. There is a great deal of information about them, but their story has no further bearing on their father's organ building career. Berger was Roman Catholic and is described as having been a capable musician.

To this writer's knowledge, the organ at Old Fork Church is the only one by Berger known to exist today that has been authenticated. The Berger case in St. Augustine's R. C. Church, Philadelphia, that was seen during the 5th annual convention of the Organ Historical Society in 1960, now houses a theatre organ. The organ at Old Salem Lutheran Church, Catonsville, Md., seen on the 3rd* OHS Convention in 1958, is thought to be Berger's work, but it has not been proved. It has been said that there was at one time a Berger organ in Nova Scotia. If it or other of his organs exist, the writer would appreciate information about them.

* Vide **THE TRACKER**, Vol. II, No. 3, April, 1958, pp. 3 and 4, with accompanying photographs.

4th, and that of the publisher on January 13th. This is known as the Winter Issue. The Spring Issue will go to press in March provided we have received the forth-coming convention write-up, data for the annual business meeting, and a list of candidates for office.

Happy New Year,
Kenneth F. Simmons

Dudley Buck's Johnson Organ

by Robert Bruce Whiting

One of the most interesting organs built by William A. Johnson was that built for the studio of Dudley Buck in Chicago, Illinois. This organ was built in 1869 and was on public exhibition at Johnson's factory at Westfield, Mass., on Monday afternoon, August 9th, 1869. At that time several distinguished organists were to be present to demonstrate the instrument.

William A. Johnson claimed that this organ, although of moderate size and medium scales, was in many particulars superior to any organ of its appointment ever built in the United States. The printed pamphlet issued at the public exhibition states "The appearance of the instrument is not only unique but beautiful, and the many mechanical appliances at the command of the performer are matters of interest to all lovers of the organ."

The case of the organ was of black walnut to the best. The central section was arched above the manuals, supporting a pedestal, on which was placed a bust of Beethoven. Under the pedestal, and supporting it, was a bracket of beautiful design and exquisite workmanship.

The organ showed no wood work above the best, the upper section being composed entirely of pipes. Those composing the central section were made of spotted metal and were left in their natural state as to color and appearance. Four different ranks of pipes were shown arising one above another, receding as they rose. The side sections were beautifully decorated with gold and silver leaf, picked out with black, producing a most pleasing effect.

The organ had the following resources, included in its three manuals (CC to A³ -- 58 keys) and pedale (CCC to F -- 30 keys):

GREAT		SWELL	
Principal 8' m	58 pipes	Principal 8' m	58 pipes
Gamba 8' m	58 pipes	Salicional 8' m	58 pipes
Rohr Flote 8' w&m	58 pipes	Stop'd	
Octave 4' m	58 pipes	Diapason 8' w	58 pipes
Mixture II m	116 pipes	Violin 4' m	58 pipes
Mixture III m	174 pipes	Traverse Flute 4' w	46 pipes
		Oboe 8' m	58 pipes
SOLO		PEDALE	
Keraulophon 8' m	58 pipes	Principal 16' w	30 pipes
Dulciana 8' m	58 pipes	Bourdon 16' w	30 pipes
Melodia 8' w	58 pipes	Flote 8' w	30 pipes
Flute			
Harmonique 4' m	58 pipes		
Piccolo 2' m	58 pipes		
Claironet 8' m	46 pipes		

MECHANICAL MOVEMENT

Swell to Great
Swell to Solo
Solo to Great
Solo to Great Sub-Octave
Swell to Pedale
Great to Pedale
Solo to Pedale
Tremulant
Pedale Check
Engine

COMBINATION PEDALS

1 & 2 act on Great
3 & 4 act on Solo
5 & 6 act on Swell
7 acts on Pedale Ventil
8 acts on Great to Pedale
9 acts on Tremulant
10 acts on Solo to Great Sub Octave

This organ unfortunately only had a life of a few years, because it was destroyed in the great Chicago fire.

O.H.S. AUDIO-VISUAL MATERIALS

Our recordings supervisor, Robert Roche, has announced that in addition to the 12" LP Convention Recordings he now has a number of tape recordings which are available solely to O.H.S. members. These tapes cover complete convention recitals (whereas the records contain only highlights of same) and are custom duplicated from unedited Archives master tapes. Thus, for the tape-recording enthusiast a whole new area of sound is opened.

Following is a list of programs available:

Yuko Hayashi at St. Dominic's, Portland (Part I and Part II)
Allan Van Zoeren at Westbrook, Maine (Part I and Part II)
John Fesperman at Belfast, Maine (Part I and Part II)
Bernard LeGace at Bucksport, Maine (Part I and Part II)
Donald Paterson with Chorus, Soloists, and Strings at Biddeford

(All of the above are Stereo)

Daniel Pinkham at Skaneateles 1962
Will O. Headlee at Syracuse 1962
Kent Hill at Syracuse 1962
Donald Paterson at Candor 1962

(All of the above are Monaural)

George Butler at Immaculate Conception, Boston 1961 (Mono)
Old North Church, Boston, Evensong (Stereo)
George Faxon at Worcester 1961 (Stereo)
Donald Paterson at Jamaica Plain (Stereo)

Prices run as follows: \$6.95 for each Monaural tape, and \$7.95 for each Stereo tape. Order from the Treasurer, enclosing full payment.

Monaural records of the past three OHS conventions are still available at \$4.95 each, and the same programs on tape are available as follows:

Boston 1961 Convention - Stereo tape \$7.95
Skaneateles 1962 Convention - Monaural tape \$6.95
Portland 1963 Convention - Stereo tape \$7.95

BACK ISSUES OF THE TRACKER

The National Council voted to increase fees for back issues of our quarterly news magazine, the new scale of which is given below:

Vol. I (mimeo) Nos. 1-4\$1.00 complete
Vol. II (mimeo) Nos. 1-4 1.00 complete
Vol. III Nos. 1, 2, 3..... 1.00 per copy
Vol. IV (out of print)
Vol. V, No. 4 1.00 per copy
Vol. VI, Nos. 1, 2, 3, 4 1.00 per copy
Vol. VII, Nos. 1, 2, 3, 4 1.00 per copy

Order from the Treasurer. Please add 10c for each four copies ordered to cover postage, and enclose full payment. (Address in box on last page.)

A History of the Johnson Family and Firm

A THESIS BY KENNETH F. SIMMONS

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

FINAL PERIOD

From 1874 on the tonal design was set. There were variations and some changes but they were small and therefore not great enough to be considered as anything such as the transition.

Original copies of programmes and stop lists have been preserved and examined. From these, I have been able to follow clearly and quite completely the tendencies of the last period.

The first organ to be presented in this period is now found in Liberty Street Methodist Church in Springfield, Massachusetts. This is Opus 440 and is in excellent condition today. It was originally placed in Grace Methodist Church in Springfield. Although this organ has been moved it has been moved without any damage and stands today in practically its original condition. The specifications of this organ follows:

OPUS 440 - JOHNSON & SON - 1874 (1)

Liberty Methodist Church, Springfield, Mass.

PEDAL - 16' Open Diapason	27 pipes
16' Bourdon	27 pipes
8' Violincello	27 pipes
GREAT - 16' Open Diapason	58 pipes
8' Open Diapason	58 pipes
8' Dulciana	58 pipes
8' Melodia Harmonique	58 pipes
4' Flute Traverso	58 pipes
4' Flute Traverson	58 pipes
2 2/3' Twelfth	58 pipes
2' Fifteenth	58 pipes
IV Mixture	232 pipes
8' Trumpet	58 pipes
SWELL - 16' Lieblich Gedact Bass	58 pipes
16' Lieblich Gedact Treble	
8' Open Diapason	58 pipes
8' Salicional	58 pipes
8' St. Diapason	58 pipes
4' Flute Harmonique	58 pipes
4' Fugara	58 pipes
2' Flautino	58 pipes
III Mixture	174 pipes
8' Cornopean	58 pipes
8' Oboe & Bassoon	58 pipes

Compass of the manuals is CC-a³, 58 keys, and of the pedals is CCC-D, 27 keys. The pedal movements are: Great Forte, Great Mezzo, Great Piano, Swell Forte, Swell Piano, Tremolo, Balanced Swell.

In this organ it might be noted that the various results of the transitional period are found. Of course, its limited size prohibits the use of all the innovations.

This organ is unique in that it employs the earliest example of a fad where the tremolo was put in operation by pressing a lever with the foot and hooking it into a notch.

The Diapason chorus still retains the characteristics of the earliest Johnson organs. In an

organ of this size, the 16 ft. Diapason is added to the organ when a mixture is included in the specifications.

The Stopped Diapason has been replaced by a form of Melodia, and the Flute 4 ft. is generally the Flute Traverso. On a three manual organ which has a 4 ft. flute, it is the Flute d'Amour 4 ft. There are other instances on a two manual organ where this flute is used on the Great instead of the Flute Traverso.

The Dulciana is the only string on the Great. The Great Trumpet is large scale and the most powerful reed on the organ.

In the Swell organ a secondary Open Diapason remains. Usually it is the Geigen Diapason or Violin Diapason. It has the Octave of the Geigen Diapason, which is the Fugara. This has replaced the former Principal 4 ft.

The mixture has a flute quality and is really of that family. However, all upper work tends to lose its characteristic quality on any organ. It may be used well with the secondary diapason chorus as well as the flute.

The Swell flute chorus on this organ has been expanded with the 3 rank Mixture, Flautino and the 16 ft. Lieblich Gedact. The organs of this later period now have this major chorus being centered in the Swell organ. The Stopped Diapason has been retained; and the Flute Harmonique 4 ft. is the 4 ft. flute used on the Swell.

String tone from the transition has emerged a bigger, more stringy tone, but is still not biting or cutting. It does not stand out over the other stops but blends with them. The Fugara leans enough toward the string tone so that it can be used as the 4 ft. tone with the now common Salicional.

The Oboe is the same Oboe of the early organ. The Cornopean is a reed of big proportions and is quite brilliant.

The Pedal organ now has three ranks. The Open Diapason is big and powerful; the Bourdon is also big but not of the power of the Open Diapason. The soft effect for pedal could best be obtained from the divided Lieblich Gadact of the Swell coupled to the Pedal. The Violincello adds punch to the Pedal organ and makes it quite telling.

This instrument is quite a thrilling organ to play because it has full tone and is very brilliant.

Opus 479, two years later, in the Second Congregational Church in Westfield, Mass., is a little larger than Opus 440, and shows what additions were made on a slightly larger organ. The Swell organ remains the same; but the Lieblich Gadact

is not divided. The Pedal organ, therefore, has a fourth independent rank which is the Lieblich Gedact 16 ft. To the Great has been added a secondary reed which is the Clarinet. This organ has a manual compass of CC to a⁴ with 61 keys and a pedal compass of CCC to F with 30 keys. This is the earliest example of this particular range.

This was one of the organs which Johnson and Son used for display purposes when talking with a prospective buyer. It has been electrified in recent times but the original console and pipes have been retained in their original position (2). The console has always been divided from the case since the time of its original installation.

An example of the average three manual organ of this period may be found in Westfield, Mass., at the Methodist church. This organ was also built in 1876, with the following specifications.

OPUS 472 - JOHNSON AND SON - 1876 (1)
Methodist Church, Westfield, Mass.

PEDAL - 16'	Trombone	27 pipes
16'	Diapason	27 pipes
16'	Bourdon	27 pipes
8'	Cello	27 pipes
GREAT - 16'	Open Diapason	58 pipes
8'	Open Diapason	58 pipes
8'	Doppelfloete	58 pipes
8'	Gamba	58 pipes
4'	Octave	58 pipes
4'	Flute Traverso	58 pipes
2 2/3'	Twelfth	58 pipes
2'	Fifteenth	58 pipes
IV Mixture		232 pipes
8'	Trumpet	58 pipes
SWELL - 16'	Lieblich Gedeckt Treble	46 pipes
16'	Lieblich Gedeckt Bass	12 pipes
8'	Open Diapason	58 pipes
8'	St. Diapason	58 pipes
8'	Quintadena	58 pipes
8'	Salicional	58 pipes
4'	Flute harmonic	58 pipes
4'	Violin	58 pipes
2'	Flautino	58 pipes
III Mixture		174 pipes
8'	Cornopean	58 pipes
8'	Oboe	58 pipes
SOLO - 8'	Geigen Principal	58 pipes
8'	Melodia	58 pipes
8'	Dulciana	58 pipes
4'	Flute d'Amour	58 pipes
4'	Fugara	58 pipes
8'	Clarinet	58 pipes

Couplers: Swell to Great, Swell to Solo, Solo to Great, Swell to Pedal, Solo to Pedal, Great to Pedal, Great to Pedal reversible.

There are six fixed pistons, and the compass range of the manuals is CC - a³, and of the pedals is CCC - D, or 58 manual keys and 27 pedal keys.

The preceding organ, as well as Opus 479, were used for display by Johnson & Son. Therefore, these may be considered typical of what the Johnsons felt were good average-sized organs of two and three manuals.

A comparison with the stop list of Opus 440 will show most adequately the additions and changes made in going from a two to a three manual organ.

The Dulciana 8 ft. has been taken from the

Great and placed in the Solo. It has been replaced by a larger string, namely the Gamba 8 ft.

The same treatment is applied to the 8 ft. Flute. The Melodia appears in the Solo and has been replaced in the Great by the big Doppelfloete. The rest of the Great has been left exactly as it appeared in Opus 440.

In the Swell organ the Fugara has been replaced by a true string - Violin 4 ft. The Swell also has a Quintadena 8 ft. which could be used with the Swell Diapason and in a varied way replacing the Fugara when used with the Diapason.

The Solo organ now is composed of the Melodia 8 ft. and the Dulciana 8 ft., found in the Great of Opus 440. The Clarinet of the Great of Opus 479 is found in the Solo. Fugara 4 ft. is here, where it formerly appeared in the Swell. Also present is the Flute d'Amour, which was mentioned in connection with Opus 440 as being the usual flute in the Solo. The new addition to this division is the Geigen Principal 8 ft.

We then have as the Solo organ a small division similar to the small one manual arrangement. That is, a Diapason of 8 ft. and 4 ft. pitches (Geigen and Fugara): the flute at 8 and 4 ft., and the string tone also are present; and finally a small reed.

The Pedal division is just as in Opus 440, getting the soft 16 ft. from the Lieblich Gedact on the Swell, with the addition of a 16 ft. reed - the Trombone.

At this time, or shortly thereafter, Johnson and Son took as a motto, "All organs from this Establishment built strictly 'to order'." This policy was actually a policy where any changes to their submitted specifications were followed provided they were in good taste. In many cases the specifications were drawn up and Johnson and Son did the suggesting. In any case, the trends of organ building and the organ tastes are reflected.

In 1878 the organs first had a wind indicator. This was found in Opus 506, made for the Chicago Conservatory of Music. The tremolo still was applied by the use of a pedal.

This final period was a period of large two and three manual organs, but there was still a demand for small organs, and Johnson and Son supplied them. There were comparatively few one manual organs built, and these were the same tonally as the early one manual instruments, consisting of the Diapason 8, 4, 2 2/3, 2 ft., Flute 8 & 4 ft., String 8 ft., and a reed. A number of people at this time obviously felt that a two manual organ with ranks of 8 ft. & 4 ft. stops divided between the two manuals was better than a one manual with a diapason chorus. As an example of this the specifications of St. George's Episcopal Church in Lee, Massachusetts, follow:

OPUS 533 - JOHNSON & SON - 1879 (2)
St. George's Episcopal Church, Lee, Mass.

PEDAL - 16'	Sub-Bass	27 pipes
GREAT - 8'	Open Diapason	58 pipes
8'	Dulciana	46 pipes
8'	Melodia	46 pipes
8'	Unison Bass	12 pipes
4'	Octave	58 pipes

SWELL - 8' Stopped Diapason Treble	46 pipes
8' Stopped Diapason Bass	12 pipes
8' Viola	46 pipes
4' Flauto Dolce	58 pipes
8' Oboe	46 pipes
Tremulant	

Couplers: Swell to Great, Swell to Pedal, Great to Pedal.

The compass of the manuals was CC-a³, 58 keys, and of the pedal was CCC-D, 27 keys.

Opus 538 of a year later at Blackton, Mass., has the same specifications except for a soft string *Dolcissimo* 8 ft., which was used instead of the Oboe. The Viola da Gamba had 58 pipes, instead of 46.

There must be a reason for this preference by organists in small churches. In the early period Johnson organs were used to accompany hymns. With a social upheaval such as the Civil War there came a relaxing of some of the stricter codes of the early congregations. More concerts were held in churches.

The following is a program which was presented on October 7, 1875, at the Pleasant Street M. E. Church in New Bedford, Mass. (3) The special organist for the occasion was Eugene Thayer of Boston. He brought with him Miss Laura Schirmer, soprano, also of Boston; and in addition there was a male quartet.

Part I

1. Organ Opening: Choral Vorspiel -
In Dir ist FreudeBach
Mr. Richard Paine, organist of the church
2. Quartet: American HymnKeller
3. Solo: Salve ReginaCivillo
4. Organ Concerto No. 5Handel
5. Duet: Holy Father, Guide Our Footsteps
.....Wallace
6. Quartet: AbsenceBuck

Part II

1. General Display of the Organ
2. Song: Whispering TideMillard
3. Quintet: Ave MariaAbt
4. Organ Solo: Idylle of the RoseThayer
5. Aria: Regnava nel SileagioDonizetti
6. Quartets: (a) I Long for TheeHartel
(b) Soldier's FarewellKinkel
7. Concert Variation on Old HundredThayer
8. Praise God from Whom All Blessings Flow
Full Organ and Audience

With programs such as this - the second half in particular - it is small wonder that the smaller churches were putting in organs of the character of the above.

On the large organs there were some new developments in 1878. On Opus 512 in St. Paul's Roman Catholic Church in Worcester, Massachusetts, Johnson & Son introduced their patented reed. This was a reed of their own design which was made to give more power than the usual big reed. This was used on the 16 ft. Trombone on the Pedal, and also on the 8 ft. Trumpet of the Great.

The first information of a water motor being the source of power for a Johnson organ occurs when it was installed in Opus 608, 1883, in the First Methodist Church of Canton, Ohio. This organ

also has the first mentioned 32 ft. Contra Quintaton on the Pedal, and the introduction of a 16 ft. Violone (string) in the Pedal.

At this time the Contra 16 ft. Fagatto of 46 pipes was becoming common in the large two and three manual organs. It was first found on Opus 410 with 58 pipes. The practice of this time, however, was to have this rank extend only down to Tenor C.

Around 1885 it became the common practice to use a compass of 61 keys on the manuals of the three manual organs, and the pedal compass was extended to 30 keys. The two manual organs remained with 58 and 27 keys respectively.

Around 1890 there were changes made which were without doubt brought about by the desires of organists, and from these the trend of organ building may be seen. From the beginning of this period the movement has been, in the organ field, towards power. The size of the organ increased and the use of the patented reeds and large reeds in general shows this move towards power. These organs could now be used for the 'storm' music which everyone was writing. On the organs of this period there was expansion of the lush tones on the Swell. Although Johnson & Son showed only two strings generally in their specifications, the actual organs installed included Aeoline, Salicional, and Voix Celeste. Also added to the Swell of all large organs was the Vox Humana. These stops (Vox Humana and Voix Celeste) were usually not included in the specifications to prospective buyers, but always occurred in the large organs of this time.

(To be concluded)

- (1) Visited by the author.
- (2) Elsworth, Op. cit.
- (3) In author's possession.

NOTES, QUOTES AND COMMENTS

Correction: Fred Mitchell writes that a line of the text of his letter, printed on page 10, Vol. VIII, No. 1, *THE TRACKER*, was omitted. The last sentence in paragraph 7 should read: "One thing which would cause me to have internal battles would be the question of removing 17th from the old mixtures; I would probably stand them off the wind and thus delay the decision to the next generation."

* * *

Also, regarding Robert Schuneman's article, "Barckoff in Brooklyn", in the same issue, Frank C. Drews of Middle Village, N. Y., writes that he designed and built the new roller-board action for pedal couplers and the swell shade action in this organ.

* * *

The Hinnners organ, described by James Boeringer in the October 1962 issue of *THE TRACKER*, has been destroyed. One of the last acts of Lois-gail Gutzman, who first drew the organ to his attention, was to urge several South Dakota enthusiasts to see if they could rescue the instrument.

Mrs. Gutzman, always a friend to the Society, though not a member, died on August 17, 1963, after a long illness.

* * *

Murray D. Smith of Williamstown, Mass., writes: "I notice with interest your listing of Johnson organs and shall be glad to read the issue in which you comment on an organ built by Johnson in 1863 and originally installed in Williams College Chapel. When the (new) Thompson Memorial Chapel was built about 1907 the Johnson organ was removed from the old chapel to the Smith house at 148 Main Street. It was used by my aunt, Rosalie Smith, a music teacher, and has been kept in good condition to date."

* * *

The Organ Literature Foundation, Nashua, New Hampshire, has issued a new **Catalogue "D"**, the first in some five years. It is available gratis by writing Henry Karl Baker at the above address.

* * *

Mrs. Helen Harriman, 295 Mountain Street, Sharon, Mass., is interested in the life and work of Eugene Thayer, prominent American organist of a century ago. Anyone having facts, music by, programs, letters, and other information about Dr. Thayer is urged to contact Mrs. Harriman.

* * *

An article from Venedy, Illinois, reads: "Parishioners of the San Salvador Lutheran Church were undecided whether to buy a new organ or repair the old one which had been in the church balcony for 98 years. They hired Richard Hosier, an organ builder, to tell them what to do. Hosier dismantled the instrument and found the skeletons of four birds, rafts of dead insects and a first rate organ, hand-crafted 125 years ago in Germany and containing 891 wooden pipes. Hosier estimated the organ was worth at least \$20,000. The parishioners have decided to keep it."

* * *

Comment: "I am so glad to read the emphasis made by Dr. Blanchard concerning the sponsorship of an organ clearing house. That sort of thing just should not be done. Also, I have often wondered and worried about the Society endorsing any transaction having to do with the purchase, sale, or restoration of any organ. Would there ever be the danger of a law-suit?"

* * *

Members are reminded that notices of recitals, programs where historic organs are employed, rededication and anniversary service programs, and other facts of interest to OHS members should be sent to the editor of **THE TRACKER** for inclusion in its columns.

* * *

Restoration of the 1871 Standbridge organ in Old Pipe Street Church, Philadelphia, has progressed under the leadership of Robert Pleasant, organist of the church. All of the flue stops have been put in playing condition, and the next work will involve the reeds. Mr. Pleasant played a recital on this organ November 17.

* * *

The organ described in Vol. V No. 2 of **THE TRACKER** (January 1961) under "An Historical Organ at Schuylerville, N. Y." has been recondi-

THE HILBORNE ROOSEVELT ORGAN AT ELBERON, N. J.

BY RICHARD PEEK

An excellent example of the organ builder's art as practiced by Hilborne Roosevelt is found in his opus 333 in Elberon Memorial Church, Elberon, N. J. Built in 1885, the only significant change in the two-manual tracker is the addition of an electric blower.

Since the church is used only in summer, the building is unheated during the winter (as in European churches) and, according to the tuner, the instrument stays remarkably well in tune from season to season. Placed at the right side of the chancel area, the manuals speak directly into the church while the two pedal stops, on a separate slider chest, speak into the chancel.

Tonally, the instrument is a beautiful example of 19th century organ building. With the exception of the Great 8' Open Diapason which is rather large by contemporary standards, the individual stops are well-voiced and the total ensemble is bright—yet with the mildness one associates with low pressure and slider chests.

Of the individual stops, the Great 8' Doppelflute is outstanding. With none of the thickness found in many later examples, it provides a firm brightness to the Great which makes it an ideal substitute for the Great Diapason in the Principal chorus. A bright 8' Trumpet, a large-scale 4' Gemshorn which is big enough to serve as a 4' Principal, a mild 2 2/3' Quint, a penetrating 2' Piccolo, and a Gemshorn-like 8' Dulciana complete the Great.

One of the unusual features of the Swell organ is the 16' Bourdon which has a divided stop knob, the top half of which draws the treble, and the bottom half draws the bottom octave. The 8' Violin Diapason is similar in character to a French Gambe, while the other string, a Dolce, is diminutive. The 8' Stopped Diapason is light and, by comparison with the sparkle of the Great Doppelflute, quite bland. The 4' Flute Harmonique is brighter than most stops of this sort, while the 3 rank

(Please turn to page 12)

tioned by the Andover Organ Company. During the work it was identified as having been built in England in 1756 by Richard Bridge. Scheduled to be scrapped not long ago, credit for its preservation must go to Dorothy Webster, organist of the church. A recital was played on this instrument on December 8 by Stanley Saxton.

* * *

Mr. Saxton advises that the Hinners and Aibertsen tracker organ in Liberty Presbyterian Church, Troy, N. Y., is for sale at a modest figure. It has two manuals and pedal and 8 ranks. Full information may be obtained from Mr. Tanner of the Trojan Pipe Organ Co., Troy, N. Y.

* * *

John Wright Harvey, assistant professor of music at the University of Wisconsin, discovered a Hinners tracker built in 1904 now in St. Mary's R. C. Church, Pine Bluff, Wis. The 2 manual organ is still hand-pumped. Mr. Harvey played a recital on it October 28.

THE MUSICAL CYCLOPEDIA (1834)

By Wm. S. Porter

N.B. - Continuing the third portion of this work with the conclusion of the chapter on ORGAN headed "Construction of the Organ":

E. Pedals, is a term sometimes applied to the keys of the foot keyboard; but more properly applies to a foot board attached to several of the stops, by pressing which, they may be immediately closed, and again by raising the foot immediately opened; a pedal is also attached to the door of the swell organ, to open and close it at pleasure.

F. Stops, a Collection of pipes similar in quality and tone, that extend through the whole or a great part of the compass of the instrument. Some stops are soft, others brilliant, and some of a thrilling nature: some imitate the flute, hautboy, clarinet, and bassoon; others the trumpet, trombone, etc. In general, the more slender the pipe, and the harder the substance, as copper, pewter, or tin, the more brilliant and piercing the sound: pipes of wood or lead, on the contrary, give soft sounds. The following are the principal stops of a church organ, the size of which is designated by the longest pipe.

1. Open diapason, a stop made of metal, which commands the whole compass of the organ; called open in distinction from the stopped diapason. The extreme pipes are 8 feet, and $4\frac{1}{2}$ inches in length; it is hence called a stop of 8 feet.

2. Stopped diapason, a stop whose pipes are commonly made of wood; closed at the upper end with wooden stoppers or plugs, and consequently only half as long as the preceding. The tone of this stop is rendered soft and mellow by thus closing the pipes.

3. Principal, a metallic stop an octave above the diapasons, originally distinguished by that name, because holding in point of pitch the middle station between the diapason and fifteenth. It forms the standard for tuning the other stops.

4. Twelfth, a metallic stop, so denominated from its being tuned a twelfth or octave and fifth above the diapasons. This stop, intended to represent one of the harmonic sounds, cannot be properly played alone. To accommodate it to the ear, the diapasons, principal, and fifteenth, should accompany it.

5. Fifteenth, a stop which derives its name from its pitch, two octaves above the diapason, whose longest pipe is therefore 2 feet. This stop and the twelfth mellowed and embodied by the two diapasons and principal, form a compound proper for accompanying a choir in common church music; and are hence the proper stops for a small organ.

6. Tierce, a stop tuned a major third above the fifteenth, only employed in the full organ.

7. Dulciana, a stop of peculiar sweetness of tone, which is derived chiefly from its pipes being more slender than those of the other stops: it is in unison with the diapasons, and descends only to G gamut.

8. Flute, a stop imitative of the flute or

flageolet, in unison with the principal, but much softer.

9. Bassoon, a reed imitative of that instrument; used only in the lower part of the scale, and in unison with the diapason.

10. Vox humana, a reed stop, whose tone is intended to represent the human voice; but it is seldom so good as to render it agreeable.

11. Hautboy, a reed stop to imitate the hautboy, in unison with the diapasons.

12. Cremona, one of the most pleasing and useful reed stops, in unison with the diapasons.

13. Trumpet, a reed metallic stop, whose tone imitates the trumpet. In large organs it generally extends through the whole compass. The mouth of the pipes resembles the trumpet. At the lower end, in the cavity called the socket, is fixed a brass reed, stopped at the lower end and open in front, furnished with a tongue or brass spring that covers the opening which is put into a vibratory motion by the admission of air, and produces the imitative sound. This is the most powerful stop in the instrument, and improves the tone as much as it improves the peal of the chorus. In unison with the diapasons, it strengthens the foundation, subdues the dissonances of the thirds and fifths of the sequialters, and imparts to the compound a richness adequate to the sublimest effects.

14. Clarion, an octave trumpet stop, used on extra occasions.

15. Sesquialtera, a mixed stop, running through the instrument, and consisting of three, four, and sometimes five ranks of pipes, tuned to the harmonics of the diapasons. The whole stop is above the fifteenth; viz. the seventeenth, nineteenth, twenty-second, etc. In small organs, this stop is divided at middle C; and the lower part is called the sesquialtera, and the upper the cornet.

16. Cornet, a stop consisting of five pipes to each note, having beside the unison of the diapason, its third, fifth, octave, and seventeenth. It is employed only in the upper part of the organ, and used only in full chorus.

Other stops are used in large organs in octaves below the diapasons: as double diapason, an octave whose longest pipe is 16 feet. The lowest pedal stop ever used in 32 feet, two octaves below the diapason.

III. Description of Organs

For a description of ancient organs, see History, above. Organs vary in size from two to seventy five or more stops, with from one to five keyboards for the hands, and one or two for the feet. Two of the largest organs in the world are at Haarlem, and Hamburg. The former contains 60 stops, and 5300 pipes including two of 32 feet; and contains three keyboards, besides one for the feet. The Hamburg organ contains 67 stops, 3 pipes of 32 feet; and 9 of 16 feet. A large portion of the pipes of such organs are nearly useless, and serve only to contribute noise. The largest organs in the United States contain about 1500 pipes, which are sufficient for all ordinary purposes of sacred music. A good church organ is usually divided into three parts, the great organ, the choir organ, and the swell. The great organ is the larg-

est and loudest. The choir organ is to accompany the singers, and is therefore small and voiced very soft. The swell organ is voiced the same. There is sometimes a fourth division for the pedal keys. Such an organ contains about twenty stops, and has three key boards; the lower and front are for the great organ; the middle for the choir organ; and the upper for the swell. The great organ contains the stops: 1, 2, 3, 4, 5, 13, 14, 15, and 16, mentioned above; the choir organ 1, 2, 3, 4, 7, 8, and 9; and the swell 1, 2, 3, 11, 13, and 16.

The choir organ contains all the stops necessary for a small church organ; viz. the two diapasons, dulciana, principal, twelfth, fifteenth, and sesquialtera, the four latter connected with a pedal to take off, and the trumpet. Such an organ will cost about a thousand dollars. In addition to this, a great improvement would be made by the addition of the two diapasons and the hautboy for the swell, and an octave and a half of pedals in wood for the feet, which will make an addition of about 400 dollars. The swell is a small organ encased, with a door made to open and shut by means of a pedal moved by the foot, so as to give to the sound that increase and diminution which the word indicates.

IV. Powers and Uses of the Organ

Of all instruments, this is the most noble, possessing powers of the greatest extent and variety. Its heavenly tones of solemn grandeur, produce the most sublime sensations, and render it peculiarly adapted to the services of the sanctuary. Holland and Germany are spread over with these majestic instruments, in profuse variety. The effect of the stupendous Haarlem organ surpasses everything the mind can conceive; they are sounds which seem to roll from the skies into the deep abyss of harmony. In the puritanical service of the Dutch, nothing but psalmody is ever performed: and 3000 voices sometimes unite with one of these grand organs; which bursts forth like the 'voice of many waters.' No instrument on earth can be compared to the organ for fulness, majesty, richness, modulation, and condensation of sound; and no instrument seems therefore so suited to the exclusive adoration of Him whose 'voice is mighty in operation, and full of majesty.' Perhaps no work of man's device can claim equal power of exciting and arresting the feelings. Such is the power and majesty of the instrument, that it will at all times draw forth whatever the genius and talents in any age may produce. It is to be regretted that an instrument of such powers should not more generally be introduced into our churches; and that men of religious principle and good taste should not make it a point of duty to learn to perform on it in such a manner as to assist in the devotions of public worship. In the opinion of the reformers, the adoption of a purer faith and a simpler form of worship, than the Roman Catholic, did not require the expulsion of the organ. Most of the protestant churches on the continent of Europe and the Church of England concur in the use of this heavenly instrument; and the Scotch Presbyterians and English dissenters are consequently alone in their aversion to its sacred use. This same spirit of hostility to the organ which our forefathers imbibed in England, when the organ was

desecrated and abused by the then impure English church, and which they brought with them to these shores, we are glad to see it gradually giving way. May the churches in this country guard against its abuse, and consecrate its solemn tones to the service of the Lord of hosts.

Barrel or Hand Organ, consists of a movable turning cylinder called a barrel, to which are inserted wires fastened at the ends, and pins, a little elevated above the surface, which pass round the cylinder: each circuit of wires and pins corresponds with the notes on some line or space of the staff, and each wire corresponds in length to the note which it represents. As the barrel turns, each staple or pin raises a small hook which acts on a key within or opens a valve to admit air to the pipe or reed. Barrel organs are generally portable, and so contrived that the same action of the hand which turns the barrel, supplies the wind by giving motion to the bellows. Different tunes are pricked on the same barrel; and the hooks are brought into contact with them, by a small horizontal motion of the barrel.

Hydraulic Organ, a musical instrument, that plays by water instead of air.

Organ Builder, an artist whose business is to construct, and to tune and repair organs. An organ builder, besides possessing a nicely discriminating and cultivated ear, and a sound judgment in the vibratory qualities of wood and metal, ought to be acquainted with the principles of pneumatics, generally versed in practical mechanics, and so far informed in plain counterpoint and the simple elements of musical compositions, as in some degree to be capable of trying the different stops and combinations of his own instruments, and of deciding for himself on their effects in performance.

Organ Loft, the space in front of the organ.

Organ Music, music composed for the organ, or requiring the organ to produce the desired effect.

Organ Point, a passage in which the tonic or dominant is sustained while the other parts of the harmony proceed in some degree independently of it. The term is also applied to a pause on a note.

Organist, a performer on the organ. The qualifications for an organist are multifarious. He must have a thorough knowledge of music, be acquainted with harmony and modulation, and skill in the management of the organ, and should be a man of taste, judgment and piety.

As organs are and ought to be used chiefly for devotional purposes, the organist should himself feel the effects of its solemn tones in exciting devotional feelings; and should regard himself as the servant of the congregation, to aid them in their devotions.

The sanctity of the church, and the nature of the organ, clearly indicate that the style of music for that instrument, should be grave, severe, and majestic; and very different from that which is adapted to theatres, and secular concerts. Hence, the impropriety of employing organists that are connected with places of public amusements. When we consider the company that frequent such scenes, the feelings necessarily excited, the gen-

THE TRACKER

Official newsletter published quarterly by
THE ORGAN HISTORICAL SOCIETY, Inc.
with headquarters at
THE HISTORICAL SOCIETY OF YORK COUNTY
250 East Market Street, York, Pa.

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Membership Dues:

Regular\$4.00 Per Year
Sustaining\$6.00 Per Year
Contributing\$10.00 or more Per Year

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228 Poplar Ave. - Wayne, Pa.

Albert F. RobinsonPublisher
160 West 77th Street, New York 24, N. Y.

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eral habits of the musicians themselves, the character of the music, and style of performance, designed chiefly to call forth the applauses of the gay and trifling, we may readily conceive how inapt a preparation such employments form for a sacred service. Such an organist, coming into the church for his sabbath duties, after thus spending the week, and as is too often the case after spending the morning hours of this sacred day in his secular studies and practice, or in vain and worldly conversation and amusements, evinces by the first touch of his finger on the obedient instrument, the profane habitude of his mind. His style of music is injured by his associations, for sacred music spurns the contamination with secular. When will our churches act as if they regarded the music as a devotional exercise, and employ none as organists or leaders who will not aid them in this branch of worship?

To guide the organist in playing the harmony, we have said as much as our limits will allow, under the articles Accompaniment, and particularly Figured Base. In playing the harmony, it is not always necessary to take all the notes of the chords; but in omissions, the essential notes of the chords must be seldom omitted.

ED. Note: This concludes the excerpts from this work which we found pertinent to our interests.

The Hilborne Roosevelt Organ

(From page 9)

Cornet is undoubtedly the best which this writer has heard in an American organ of this period. Drawn with the 8' and 4' Flutes, and pitted against the accompaniment of the Great Doppel-flote, it is the perfect medium for the performance of English and French Baroque music. The 8' Oboe is again on the light side, but nevertheless makes its effect in the ensemble, particularly out in the church itself.

The 16' Pedal Bourdon is of fairly large scale and is designed to support the entire ensemble, while the 8' Violincello is transparent and pungent. Twenty-one of its basses are speaking facade pipes, as are those of the Great Diapason.

Artistically there is only one lack in the tonal character of this singular instrument and that is a chorus mixture on the Great. Perhaps aware of this lack, the builder has provided a Swell to Great 4' coupler which does produce a good deal of brilliance to the Great ensemble.

A Swell tremulant, four composition pedals, and a Great to Pedal reversible complete the details of this specification. Except for the two Pedal stops and the Great Diapason and Doppel-flote, the entire organ is enclosed in the Swell box.

Uncoupled, the manual touch is firm but not heavy, with the resilience characteristic of the best mechanical action. Of course, the addition of two Swell couplers to the Great does increase the weight considerably.

A fashionable resort for many years, the Elberon community still draws upon the New York area for its musical resources. Soloists and organists from such churches as St. Bartholomew's have served the needs of Elberon Memorial Church. Normally a quartet, an organist and a choir director are used for the morning services, while for special musical services a double quartet is utilized.

A plaque at the right of the console commemorates the services of Peter A. Schneckner who served as organist of the church from 1886 to 1903.

One hopes that the church members realize the significance of the fine instrument upon which these musicians perform and will preserve it as carefully in the future as they have in the past.

A Lulu of a Project

Proposed by Helen Harriman

In the back of my book, "Music in the Life of Albert Schweitzer" by Charles R. Joy, appears the twelve questions composed in 1909 and sent to organists and organ builders in Germany, Austria, France, Italy, Switzerland and the Netherlands, to find out what kind of an organ Europe wanted. The results exceeded the expectations of the committee of the Third Congress of the International Music Society, sponsors. The final survey, based upon about 150 questionnaires answered in detail, is most interesting to read. Dr. Schweitzer says that many of these answers were large treatises worthy of being printed.

Wouldn't it be interesting to find out who the answerers were and where the treatises are now? Also, I think it would be most revealing to send these same questions around to OHS members now.