THE TRACKER

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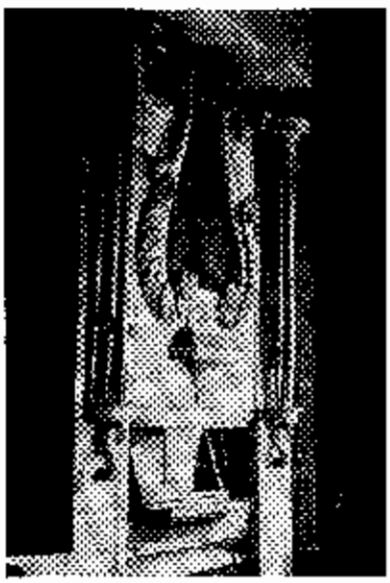
The Church That Has Everything

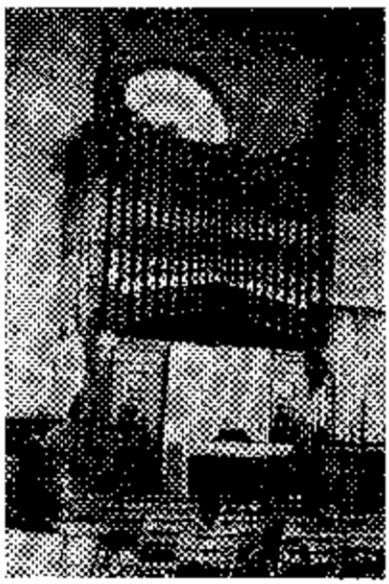
BY CLEVELAND FISHER

When nine OHS-ers from the Washington area, in a post-ninth-annual-national-convention jaunt, visited All Saints' Episcopal Church in Frederick, Maryland, they found it is the church that literally has EVERYTHING—everything, that is, except a harpsichord and a square grand piano!

Of primary interest to the group was the one-manual organ now stored in a small, office-like room in the undercroft. An escutcheon-shaped brass nameplate inscribed in script with shaded-roman date reads: Wilfred Hall/Philadelphia/1826. The courteous, genial rector's son relates that this was the parish's first organ, used in the 1813 building. This organ, though not now used, is operable and in fairly good tune. Oddly enough, its electric wind supply is from the same blower that supplies the next organ to be described, and the switch that controls both is upstairs on the latter organ. The original folded bellows and feeder have replacement leather. The stops are arranged vertically in a recessed console as follows: Left jamb - St. Diapason 8′ (54), Open Diapason 8′ (tC), Principal 4′ (54; Right jamb - St. Diapason Bass 8′ (12), Gamba 8′ (tC), Dulciana 8′ (tC), Fifteenth 2′ (54.

The fact that the labels, many of which have fallen off and some of which are lost, are engraved in text, complete with footage, and are of the type generally seen on later nineteenth century reed





organs, can lead to the conjecture that they are not original.

Further, a cursory examination of the pipework revealed that it might not be original; it is of rather broad scaling though with open-toe voicing; some pipes are marked as one stop at the mouth and as another farther up on the body; note that there are duplicate stopped-wood bass octaves; the gamba pipes are stamped rather than hand scribed. This stop has a pungent string sound that could out-gamba any other gamba put alongside it. Albeit, the remainder of the organ's sound is of generally pleasant, light tone, not unlike that of the period of the date on its nameplate. The entire pipework and organ deserves further comprehensive study.

In the parish hall, a room with acoustics that could make any choirmaster's mouth water (or ears do whatever is comparable), and that was at one time the nave of the church, stands a five-rank tubular-pneumatic organ with the nameplate: Frank Roosevelt/Successor to / Hilborne L. Roosevelt / No. 534 / 1892.

The case below the impost is golden oak, and the showpipes, some of which are from the Open Diapason, are stenciled and painted in a most colorful manner. The keydesk is at the Gospel

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EDITORIAL...

In each issue of THE TRACKER we list a number of addresses for your convenience. Of course, our legal address is 250 East Market Street, York, Pa., but needless to say we do not maintain a staff there. It is true that all mail addressed to our headquarters is forwarded to the correct party. But you will receive a quicker response if you use a direct address when it is known.

* * *

Incidentally, copies of THE TRACKER are sent by third class mail. If you move, or otherwise change address, you should promptly notify the editor so that you will not miss an issue. Third class mail is not forwarded and usually not returned.

* * *

I have always been interested in statistics. It is therefore pleasant to report that with a membership of 300 plus, we were able to have 73 persons from 15 states and Canada at our recent Washington area Convention. Although the AGO had almost two thousand at its Philadelphia Convention (the week prior to ours), I am confident that our percentage of attendance is considerably higher. It is also interesting to note that about 25 persons made both conventions.

* * *

In an organization such as the Organ Historical Society a paid staff is completely out of the question. We are dependent for our very existence, and for the success of any and all endeavors, upon the good will and dedication of all people.

This not only applies to the National Council and the committees, but to all members everywhere. We must all do our part to stay solvent, to advertise, to find new members, to favorably represent the Society, to spread good will to the churches, to present a favorable public relations picture, to record historical data, to write it up, to submit it for publication, etc. When this is not done by all, the Society suffers as a whole.

Committees also must work as a unit. This is difficult with the many miles which separate the members. Their work is impossible when each does not carry his load.

The National Council has its own problems. Unfortunately, there have been cases where a member did not participate from one year to another. There have also been those who have contributed nothing, but have spent plenty of time criticizing anything else that anyone else does. This, of course, is typical with all organizations.

This brings me to the subject of our publication. As the years have gone by, I have found myself increasingly pressed by the duties of my profession. I have been unable to give the time to the editorial desk that I would like to. My correspondence has become non-existent. Therefore, about a year ago I submitted my resignation as editor. The problem was to find a replacement. We found that those who might be chosen fell into three categories; those who had an extreme viewpoint who were anxious to use THE TRACKER for their own purposes, which were not necessarily those of the Society; others who would gladly take the job, but who could not be depended upon to get the work out, leaving us with the prospect that publication would soon cease; and finally, those who could but wouldn't, and those who would but couldn't. The net result was that I was prevailed upon to stay for the time being. In any event it is well past time for a new editor. This current volume, which ends with the summer issue of 1965, will be my last. I know that the Council would be interested in finding those who could and would do the job with a fairly middle-of-the-road approach. The job is a presidential appointment with approval of the Council.

* * *

At the annual meeting a remark was made concerning the "secret" meetings of the National Council. The By-laws state that minutes or a resume of the Council proceedings should be printed in THE TRACKER. This has not been done because no reports for publication have been received. I, as editor, have hesitated to write them up because I want them to be accurate as they appear in the minutes. I do not believe that any of the Council members want the meetings to be secret. I assume that any members of the Society who want to observe them would be welcome.

This, therefore, is the editor's view of the last meeting which was held October 12, 1964. The meeting opened with the usual reports of secretaries and treasurer. The first item which came under considerable discussion was the fact that there was a good sized deficit from the recent Washington convention. This was due to the unexpected size of the printing and transportation bills. Of course, the Society has covered these items, but the question of how to keep the costs within the income had considerable discussion. This is not the first time that this problem has arisen. The unexpected deficit amounts to about $200.

The public relations department was discussed and the various aspects viewed. There was no action other than encouragement.

Mr. Reich reported the possibility of some recording made by the late Melville Smith becoming available, and suggested that the promotion of its sale might be a good project for the Society. Action was postponed until the December meeting while further investigation of the possibility is made along with the prospect of hearing the record at this meeting.

The question of further extant organ lists was brought up. It is hoped that there will be more, but at present nothing further has been received.

Names were suggested for the nominating committee. The president has had difficulty finding people to serve. It is hoped that a committee might be formed from the suggested names that were presented as possibilities at this meeting.

Announcement was made that the president has acquired the F. R. Webber collection of organ

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The Organs of Second Congregational Church, Oberlin, Ohio

BY HOMER D. BLANCHARD

Now that the Johnson list is appearing in THE TRACKER, I want to call attention to one of its errors and, at the same time, clear up a little mystery.

In any Johnson list or copy that I have seen Opus 368 of 1862 is always shown as a one manual, built for "Congregational Church, Oberlin, Ohio."

Now THE Congregational Church in Oberlin is First Church, built in 1842, and with an interesting succession of organs which I shall describe another time. Of these, however, the only organ known for the 1870's was an E. & G.G. Hook & Hastings of 1875, which certainly does not fit the Johnson list.

Memory plays strange tricks on us. We forget the old when it disappears and is supplanted by something else. The new buildings of the Oberlin Conservatory of Music are now rising on a site formerly occupied by a college Zoology laboratory. This lab, moreover, was housed in an old brick building remodeled out of a large church. This church building was constructed in 1867-70 to serve the congregation of the SECOND Congregational Church, a group founded in 1860 by 103 members who left First Church thinking that because of increasing membership it was better to have two congregations. Second Church building was dedicated 23 October 1870, and functioned as the home of that group until 6 June 1920 when Second Church rejoined the parent body. The building was used for a while by the Methodist Church, and was made over by Oberlin College into Wright Zoological Laboratory in 1927.

I finally got to wondering if the "Congregational Church" mentioned in the Johnson list could possibly have been Second Church. Miss Leila Holloway, Oberlin College Reference Librarian, found important historical data and the published stoplist and dedicatory program, not of a Johnson one manual, but of this:

SCHEDULE OF ORGAN

JOHNSON ORGAN CO., of Westfield, Mass., Builders
1528 PIPES
Three Manuals from CC to A^3 - 58 Keys
Pedale from CCC to F - - - - - - - 30 Keys

GREAT MANUAL

1.	16 ft. Bourdon	wood	58 Pipes
2.	8 ft. Principal	metal	58 Pipes
3.	8 ft. Gamba	metal	58 Pipes
4.	8 ft. Rohr Floete	wood and metal	58 Pipes
5.	4 ft. Octave	metal	58 Pipes
6.	2 2/3 ft. Twelfth	metal	58 Pipes
7.	2 ft. Fifteenth	metal	58 Pipes
8.	Mixture, 4 ranks	metal	232 Pipes
9.	8 ft. Trumpet	metal	58 Pipes

SWELL MANUAL

10.	8 ft. Principal	metal	58 Pipes
11.	8 ft. Salicional	metal	58 Pipes
12.	8 ft. St. Diapason	wood	58 Pipes
13.	4 ft. Flute Harmonique	metal	58 Pipes
14.	4 ft. Fugara	metal	58 Pipes
15.	2 ft. Piccolo	metal	58 Pipes
16.	8 ft. Oboe and Bassoon	metal	58 Pipes

SOLO MANUAL

17.	8 ft. Geigen Principal	metal	58 Pipes
18.	8 ft. Dulcina	metal	58 Pipes
19.	8 ft. Melodia	wood	58 Pipes
20.	4 ft. Flute d'Amour	wood and metal	58 Pipes
21.	2 ft. Flautino	metal	58 Pipes
22.	8 ft. Clarionet	metal	46 Pipes

PEDALE

23.	16 ft. Principal	wood	30 Pipes
24.	16 ft. Bourdon	wood	30 Pipes
25.	8 ft. Violoncello	wood	30 Pipes

MECHANICAL REGISTERS

26.	Solo to Great	30.	Great to Pedale
27.	Swell to Great	31.	Solo to Pedale
28.	Swell to Solo	32.	Bellows Signal
29.	Swell to Pedale	33.	Pedale Check

COMBINATION PEDALS

1.	Swell Forte	6.	All Couplers on
2.	Swell Piano	7.	All Couplers off
3.	Great Forte	8.	Tremolo
4.	Great Piano	9.	Swell Pedale
5.	Great to Pedale (reversible)		

The program itself describes an:

ORGAN CONCERT
SECOND CONGREGATIONAL CHURCH
OBERLIN, OHIO
Wednesday Evening, May 8, 1872

Organist
MR. DUDLEY BUCK
of Boston, Mass.

Assisted by
SECOND CHURCH CHOIR

PROGRAMME

Part I

1. Organ - Fugue in E flat ..... Bach
   Mr. Buck
2. Chorus - The God of Abraham Praise .... Buck
3. Organ - Overture to "Tannhauser" ..... Wagner
   Mr. Buck
4. Solo - "Ecco il Punto" ..... Mozart
   Miss Mary A. Manley
5. Organ - "At Evening." Idylle ..... Buck
   The countless happy stars
   Stand, silent watching. In the deepening blue;
   They at the trellised windows loiter,
   Deferring their "good night" with blissful words.
   Mr. Buck
6. Song - Loud Rages the Tempest ..... Abt
   Mr. D. P. Allen
7. Organ - Overture in C ..... Mendelssohn
   Mr. Buck

Part II

1. Chorus - He Shall Come Down Like Rain ..... Buck
2. Organ - Variations on a Scotch Air ..... Buck
   (penciled note: Annie Laurie)
   Mr. Buck

3. Song - Once More Fill the Goblet .....Schumann
Miss Amelia White
4. Organ - Rondo Grazioso ..... Spohr
Mr. Buck
5. Organ - Offertoire in F minor .....Batiste
Mr. Buck
6. Chorus - Hallelujah .....Handel

Look at the stoplist for a moment. Note that the unison Diapason of each division is called a Principal, even to the Open Wood in the Pedale. Note Johnson's practice of calling the Choir the "Solo", which he did for some time. Note that the basic sound of the organ is in the Great plus Pedale. The Swell and Solo appear to contribute relatively little to the actual chorus, although either may well have been able to give an antiphonal answer to the Great. Note that the Great double is a 16′ Bourdon rather than an open voice, which space appears to have precluded. It is interesting to see that here, as in other organs, Johnson gave up a Great 4′ Flute in order to complete his chorus. 16′ Bourdon and 8′ Gamba, or 16′ Bourdon and 8′ Rohr Floete played up an octave would, however, provide some interesting colors, which could even have been embellished by the 4′ Octave to give 8-4-2′ effects of flute-flute-principal pattern.

Johnson Gambas of this era were usually of generous scale, of rich metal, with wide mouths and low cut-ups. The basses frequently had spotted metal feet and barrels to several inches above the pipe mouth, and then zinc bodies with spotted metal inserts for roll tuners. Basses and at least part of the treble often had a form of box beard to assist the pipe speech. The tone was broadly stringy, not cutting nor acid.

Johnson 4′ Fugaras, so frequently found in the Swell organs of this period, had not yet become mere strings, but were more in the nature of Geigen Octaves, with sufficient scale to permit them to team with the 8′ Principals or even with the 8′ Stopped Diapasons of the same division. While the latter voices were normally made of wood, they were voiced bright and had enough harmonic development so that they would blend with 4′ Principals or quasi-Principals without distress.

I question the spelling of stop No. 18, the Solo organ "Dulcina", and suspect a printer's error. The Solo 8′ Clarionet shows as a 46-note voice. This was probably because the pipes were constructed as Bell Clarinets, the basses of which would have required an inordinate amount of room on the chest because of the size of the bells. In many three manuals organs Johnson called this register "Clarinet and Fagotta Bass" and actually constructed the low octave of slender, single taper, full length reed pipes; but not so here.

The flute pairs are again an interesting study. On the Great there is a covered 16′ and a half-covered 8′. On the Swell there is the typical covered 8′ and open (harmonic) 4′. In the Solo there is the also typical open 8′ and the half-covered 4′, which would normally have been open from ♯37 to the top. We do not know whether Johnson in this Great Rohr Floete used a pattern similar to the 4′ Flute d'Amour, which was of wood with pierced stoppers for three octaves, then of open metal, the latter usually of principal pattern and tone at this period, and merely moved the whole rank up, so to speak, to make an 8′ Rohrflote, or whether he used a stopped bass of wood or metal and then constructed a real metal Rohrflote with caps and chimneys from ♯13 on. We do know that Johnson did make metal 4′ Rohrflotes of excellent quality.

Johnson Piccolos and Flautinos in the '70's nearly always showed more of principal than of flute quality, so that it is reasonable to imagine a fair amount of balanced top in each of the secondary divisions.

Note the 30-note compass of the Pedale, while the manual compass remained at 58 notes. Johnson Pedal wood Principals were not always heavy hooters: the low cut-up and general treatment tended to produce precision plus weight. Johnson Bourdons, moreover, had that strange sympathetic quality found in old stops of this class which permitted them to support almost anything on the manuals, from a lone Dulciana on up, without dynamic distortion. The wood 8′ Violoncellos were not of slender scale, but had enough body so that they would team well with the 16′ Bourdon to at least suggest something of the effect of Gedackt plus Principal. While we certainly miss independent Pedal upper work and reed tone, the factors of space, money, and period style ruled out these elements.

A glance at the list of accessories shows that there were no super or sub couplers and that the sense of brilliance or "top" must have been inherent in the design. Combination Pedals Nos. 6 and 7 are by no means common to this period and provide food for speculation. It looks also as if the Tremolo were on some form of hook-down pedal, which would act to limit its over-use. In Opus 458 of 1875, the Tremolo was controlled by a stop knob.

I do wish we could have heard this dedication program. It probable showed off Mr. Buck and it certainly showed off the organ, which was what the paying customers wanted. And it must have been fun.

We do not know the exact date of the organ contract, but the church minutes show the price was $5,000. No organist is named in the records, but according to the choir records there were "choristers" who may have taken turns playing the organ. In the choir records of a meeting of 28 September 1872, the following were appointed choristers: 1st Chorister: Prof. F. B. Rice; 2nd Chorister: W. B. Chamberlain; 3rd Chorister: D. P. Allen.

One might speculate whether Johnson's contract for Opus 360 in Akron, Ohio, of the same year had any influence on the choice of a builder.

By the turn of the century American organ building was going through some of its most awful growing pains. Before 1900 Johnson and most of the famous nineteenth century name firms had disappeared from the scene and others, with different ideas of action and tone, had taken their place. During the first ten years of the twentieth century tubular and electro-pneumatic actions.

over-ran the field and made everything else obsolete. Hence it is not strange that in 1914-15 we find Ernest M. Skinner in Oberlin to sign the contract for a large new four manual for Finney Chapel of Oberlin College. The head of the Oberlin organ department at that time was the late George W. Andrews, who was also organist of Second Church. At that same time, then, we find Second Church commissioning Mr. Skinner to build them a new organ for $10,450 to replace the Johnson. Skinner allowed the church $500 for their old organ blower! The Johnson was dismantled and removed from the church in August of 1914, and was crated and shipped by New York Central Railroad to an unknown destination. In the old choir records there are receipts for the following:

19 August 1914. Removing of old organ, $24 to Sauders and Gill.

19 August 1914. Work on removing old organ, $5.95 to Geo. Freeman.

29 September 1914. Crating old organ. $4.26 to J. Crane.

The church spent a total of $20,473 on remodelling and redecorating and installing the Skinner organ, which was dedicated by Dr. Andrews on 23 April 1915. It can best be described as a dull thud!

OBERLIN, OHIO

Second Congregational Church

Ernest M. Skinner Opus 229 (1915)

GREAT ORGAN (Unenclosed except as shown)

1.	16 ft. Bourdon	(from Pedal)
2.	8 ft. Diapason	61 metal (17 off) (in display)
3.	8 ft. Clarabella	61 wood (12 off)
4.	8 ft. Erzahler	61 metal (10 off) (in display)
5.	8 ft. Philomela	(from Pedal Diapason)
6.	4 ft. Octave	(from Swell)
7.	4 ft. Flute	(from Swell)
8.	III rks Mixture (12-15-17)	171 metal
9.	8 ft. Cornopean	(from Swell)

ECHO ORGAN (Playable from Gt. keys)

10.	8 ft. Concert Flute	61 metal
11.	8 ft. Vox Humana	61 metal, reed
12.	Chimes	(by foot volume control, electric action)

SWELL ORGAN

13.	16 ft. Bourdon	61 wood
14.	8 ft. Diapason	61 metal
15.	8 ft. Gedeckt	61 wood
16.	8 ft. Salicional	61 metal
17.	8 ft. Voix Celeste	61 metal
18.	8 ft. Aeoline	61 metal
19.	4 ft. Octave	61 metal
20.	4 ft. Flute (harm.)	61 metal
21.	2 ft. Flautino	61 metal
22.	III rks Dolce Cornet (12-15-17)	171 metal
23.	8 ft. Cornopean	61 metal, reed
24.	8 ft. Flugel Horn	61 metal, reed
	Tremolo	

CHOIR ORGAN

25.	8 ft. Diapason	61 metal
26.	8 ft. Concert Flute	61 wood
27.	8 ft. Dulciana	61 metal
28.	4 ft. Flute (harm.)	61 metal
29.	8 ft. Clarinet	61 metal, reed
	Tremolo	

PEDAL ORGAN

30.	16 ft. Diapason	73 wood and metal
31	16 ft. First Bourdon	61 wood and mtal
32.	16 ft. Second Bourdon	(from Swell)
33.	10⅔ ft. Quint	(from First Bourdon)
34.	8 ft. Octave	(from Diapason)
35.	8 ft. Flute	(from First Bourdon)

COUPLERS

Great to Pedal	Great 4′	Swell 16′
Swell to Pedal	Swell to Great 16′	Swell 4′
Swell to Pedal 4′	Swell to Great	Swell to Choir
Choir to Pedal	Swell to Great 4′	Choir 16′
	Choir to Great	Choir 4′

COMBONS (Capture system in console)

Great 6. Swell 5. Choir 3. Pedal 3. (toe studs)
Pedal to combination On-or-Off for Great, Swell, Choir.
Combination setter piston.

ACCESSORIES

Sforzando Reversible (pedal touch)
Great to Pedal reversible (pedal touch)
Action current indicator light.

The materials and workmanship in this organ were quite consistent with Mr. Skinner's standards for that era. The Great Diapason was of heavy common metal, tick side out, lacquered, with a 1/5 mouth cut high and leathered. The tone was hard-fluty. The Clarabella was built with splayed mouths, some leathering, and was loud fluty-fluty. The tapered Erzahler was common metal planed, lacquered, and had cylindrical basses which were in the display. With a narrow mouth and arched lip it said very little and that little was dull. The borrows to Great from Pedal were typical and what might be expected, except that Mr. Skinner did use a fairly small scale 16′ Bourdon which thinned out somewhat toward the top, thus providing a better than average Pedal pair at 16′ and 8′. The Great III rk Mixture was of spotted metal, all with 1/5 mouths, voiced very mild so as not to be heard. The top octave of the 17th was purposely left out here, as in the Swell Dolce Cornet, which accounts for the number of pipes shown. The borrows to Great from the Swell were useful, if not effectual in the attempt to construct any sort of Great chorus.

The usual Skinner big Swell is evidenced here. The 16′ Bourdon was a small scale wood. The Diapason was another ponderous affair quite like that in the Great. The wood 8′ Gedeckt was not quite bright. The Salicional and Voix Celeste were of spotted metal, 66 scale, thin and acid in tone, but the Celeste was full compass. The 8′ Aeoline was spotted metal, about 60 scale, mild and rather full-bodied in tone. The 4′ Octave was of spotted metal, again with narrow mouth, cut high, but blown hard enough to develop some harmonics, which found little enough to go with. The 4′ Flute was of planed common metal, lacquered, and very much just another 4′ harmonic flute. The 2′ Flautino was of spotted metal, with more than a trace of principal in it in spite of adverse mouth treatment. Dolce Cornet used a tapered 12th and a tapered 17th. The 15th was cylindrical and was actually a harmonic Piccolo! All pipes had very narrow mouths, were of spotted metal, and said nothing. At any rate, Mr. Skinner seems to have been trying to provide the means for get-

ting a different effect, even if he was not exactly sure what it should be. The 8′ Cornopean was of about 4-3/4″ scale, spotted metal bells. The 8′ Flugel Horn was about 3-1/2″ scale, spotted metal bells. Both reeds were good of their class, but without any particular fire.

The Choir 8′ Diapason was the best of the Diapasons, due in part to its smaller scale and the absence of leathering. Heavy common metal was again used. The Concert Flute was bland, smooth, no real harmonic development and no apparent chiff. The 8′ Dulciana was of spotted metal, not quite stringy in sound, and generally useful. The 4′ Flute was of identical scale and treatment with that in the Swell, except that its different location in the organ made it sound different in the room. The 8′ Clarinet was of common metal, fairly throaty and orchestral and a good all purpose voice of its kind.

In the Echo the 8′ Concert Flute was of smaller scale than that in the Choir, hence a trifle brighter and more acceptable by modern standards. The Vox Humana was a typical Skinner example, not particularly thin, but not too throaty.

In the Pedal the 16′ Diapason was large scale open wood, running up for 73 notes so as to play as manual 8′ on the Great as shown above. Top notes were of common metal planed and lacquered, and the style of construction, with an enormous scale and a very narrow mouth produced the structural shape of a real Nachthorn, except that the very wide windways, coarse nicking and high pressure used combined to produce a most ugly sound. In general, at 16′ the pedal contained a loud woof, a medium woof, and a soft woof.

There was nothing about this scheme in any way to produce clarity or brilliance, whether artificial or natural, and one can only wonder at the thinking of such men of integrity as Dr. Andrews who would earnestly want to replace something like the Johnson granite with the Skinner mud.

When the congregation re-joined First Church in 1920 the Skinner organ eventually followed it and replaced an Estey in First Church.

McManis to Restore Tannenberg

(Reprinted by permission from the NEWS BULLETIN of the Moravian Music Foundation, Vol. VII, Nos. 2, 3)

Restoration of a one-manual organ built by David Tannenberg for the Moravians of Salem, North Carolina, in 1797/8 has been placed in the hands of the McManis Organ Company, Kansas City, Kan., by Old Salem, Inc., Winston-Salem.

John Chrastina has become "craftsman in residence' at Old Salem for restoration of mechanical parts of the organ. His work includes renovation of the tracker chest and existing mechanism as well as building of replacements for missing wood pipes. The organ restoration shop will be the chapel of the Brothers House, an 18th century Moravian building now being restored in Old Salem, where the Tannenberg will make its permanent home.

Charles McManis will provide metal pipe replacements, voice the wood and metal pipes in the classic manner of the late 18th century, and restore the existing pipes to their original type of voicing....

The stoplist: 8 ft. Gedackt; 4 ft. Principal; 4 ft. Flauto Douce; 2 2/3 ft. Quinte; 2 ft. Octave. The Quinte slide draws the bottom octave of the 2 ft. Of 258 wood and metal pipes 85-1/4 are extant. The Moravian Music Foundation has in its vault drawings of the original pipes and scales probably used by Tannenberg, with explanations, translated from the German, which permit authentic measurements in replacement of missing pipes. The organ is without pedals. The manual compass is 54 notes. The 4 ft. Principal provides 23 polished tin case pipes with imbossed Romanesque mouths (of which one-fourth of a pipe remains). A detached console allows the organist to face away from the case. Natural keys have ebony caps and sharps have ivory, many of which are missing. All stopknobs are gone, but tracker chest and rollerboard seem fairly well preserved.

Commenting on the projected restoration, Donald R. McCorkle, founding director of the Moravian Music Foundation, said: "We have been working toward this important goal for many years and are most gratified that it soon will be fulfilled. During the past decade Tannenberg has become practically a household name among fine organists in America, and even to some extent in Europe. It is no exaggeration to say that the restoration of this Tannenberg organ will be one of the most significant achievements in the total efforts of Old Salem, Inc., Historic Bethlehem, and the Moravian Music Foundation to rediscover the extraordinary culture of the 18th century Moravians.....The Brothers House will soon have one of America's important historic organs in playing condition, and sounding as it did in the late 18th and early 19th century."

A QUOTE OF UNUSUAL INTEREST

N.B. - Sydney R. Chase recently discovered the following item which is a verbatum account, taken from the "History of Christ Church" 1830-1955, Guilford, New York. Mr. Chase operates the Chase Organ Co., Worcester, N. Y.

THE OLD ORGAN
by LeVan M. Burt

Presumably the organ was in place in the gallery when the Church was consecrated in 1836, but it may have been installed a few years later. The pedals were not a part of the original organ. The organ was built right in Guilford by a young man named Elsworth Phelps, whose company flourished, although under several different ownerships, from 1819 to the beginning of the Civil War. Elsworth was only 16 years old when he built his first organ in 1819.

In the summer of 1882 an organ chamber was built at the side of the chancel, and the organ including pedals, was relocated. The blower operated from the rear of the organ and quite frequently would fall asleep during the sermon. So an additional lever was devised by Andrew Merchant, allowing the blower to sit in front of the organ with the choir. When necessary, it was much more convenient to wake him up.

Instead of a bench, the organist sat on a round wooden stool. The organ pipes at the front of the instrument were dummies. There was only one keyboard. Of the three stops, arranged vertically at the left, two were 8-foot stops, Diapason and Dulciana, and one was a 4-foot stop, probably flute. Some of the pipes were of metal and some were of wood. And of course it had tracker action, no other kind having been invented until many years later. The 13 pedals were made of thinner wood than that used now-a-days. There was no stop for the pedals and of course no couplers. The end pedals were Gs, which I have never encountered on any other organ. (They are all Cs.) The pedal pipes were square, made of wood and were located perhaps 5 feet back of the other pipes. The pedal trackers were covered by a board floor a few inches above the real floor. The longest pipe and possibly the next in length, had an elbow near the top. This was probably due to lack of space in the gallery. The longest pedal pipe, lower C, on most organs has a length of 16 feet, and possibly the design of G pedals at each end was made because of lack of space in the gallery.

The organ had no swell pedal or other devices found on more modern instruments, but tone and volume were quite satisfactory.

The last service before dismantling the old organ was on Sunday evening, April 18, 1909. At her own request, my mother played at this service and also selected the hymns.

Some of the pipes and other parts of the old organ were stored in the loft of Andrew Merchant's Wagon House. Some years later the organ in the Methodist Church was overhauled by a man from Utica. At my suggestion Fred Tripp offered in behalf of the Church, any pipes or parts that could be used advantageously in making these repairs. I understand he made use of about 30 of the old pipes. And it is only within the past few months that the Methodists discarded their "old organ."

Other notes taken from the History:

April 20, 1882 - A committee . . . was "empowered to let the job of repairing the Church, to remove the organ from the church, return the Same after the Church has been repaired, properly tuned and with new Bellows and alter heater pipes and Ventilators to correspond with Specification at a Sum not to exceed $50."

Organists - by LeVan M. Burt: For the first 50 or 60 years organists were not paid for their services. Then a stipend for each service was fixed at 25¢. But even long before that time, the Church fixed the amount per service to the boy pumping the organ at 5¢.

A very poor picture of the Phelps organ exists, but it is difficult to tell much about it.

From other pictures, it looks like the tracker was replaced in 1909 with a Moller pneumatic.

Church and organ burned in 1935, but was rebuilt, and the present organ is a 3 rank Kilgen unit.

The Church That Has Everything

(From page 1)

end of the case so that the organist's right is visible to the congregation. The pipework, entirely within a swellbox, is arranged perpendicularly to the front of the case. Although there is the electric wind supply already described, the orignal hand pump, complete with gauge, is at the rear of the Epistle end of the case and is still operable.

There is one 58-key manual and a pedal board of 13 notes. The stopknobs are arranged symetrically around the nameplate in the fallboard as follows: Ped. Bourdon 16′; Open Diapason Treble 8′; Salicional Treble 8′; Doppel Flote Treble 8′; Gemshorn Treble 4′; Open Diapason Bass 8′; Salicional Bass 8′; Doppel Flote Bass 8′; Gemshorn Bass 4′; Bellows Signal. The compasses of the treble stops are from tenor F; the basses are 17. The Bellows Signal is kept withdrawn by a spring. Under the manual are on-off buttons: Manual to Pedal; Manual Octaves, Tremulant. Two foot levers are general combinations. Pipe scalings are not excessively broad. The pneumatic tubing is large, about 5/8 inch i.d., and has reached a state of unreliability. Mel Adams and this writer patched several tubes with masking tape to stop ciphers temporarily.

In the present nave of the church is a unified, electro-pneumatic Moller organ of 1926. Also to be found on the premises are a York two-set reed organ, an electronic of familiar make, a Knabe grand piano, and several upright ones.

The clavierer surely has a choice.

DUDLEY BUCK'S JOHNSON ORGAN

by Robert Bruce Whiting

One of the most interesting organs built by William A. Johnson was the organ made 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 9, 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 belt. 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 belt, 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:

GREAT		Pipes
Principal	8' m	58
Gamba	8' m	58
Rohr Flote	8' w&m	58
Octave	4' m	58
Mixture	II m	116
Mixture	III m	174
Trumpet	8' m	58

PEDALE		
Principal	16' w	30
Bourdon	16' w	30
Flute	8' w	30

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
Tremblant
Pedale Check
Engine

SWELL		Pipes
Principal	8' m	58
Salicional	8' m	58
Stop'd Diapason	8' w	58
Violin	4' m	58
Traverse Flute	4' w	46
Oboe	8 'm	58

SOLO		
Keraulophon	8' m	58
Dulciana	8' m	58
Melodia	8' w	58
Flute Harmonique	4' m	58
Piccolo	2' m	58
Clarionet	8' m	46

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 Copula
9 acts on Tremblant
10 acts on Solo to Great Sub-Octave Copula

The compass of the three manuals was CC to A^3, 58 keys. The Pedale compass was CCC to F, 30 keys.

This organ unfortunately only had a brief life because it was destroyed in the great Chicago fire.

EDITORIAL...

(From page 2)

historical information. I personally am certain that this is the most important collection of its kind in existence. At the next meeting an inventory will be present along with the condition under which this material might be available to the Society, and steps taken to secure it.

The organ relocation committee was discussed with the hope that this will soon be formed and that a required study will be forthcoming.

Mr. Eader resigned as Society Archivist just prior to the annual meeting. The Council is looking for someone to fill this valuable and ever-increasing task.

The pamphlet which was used with the Slide-tape presentations has been withdrawn due to inaccuracies. The Council moved to have it re-issued with Mr. Reich to supervise the revision.

The recording of the National Convention was discussed. The reports are that this is an outstanding release. The Council approved payment of the bills. Prospects for good sales appear fine.

Other subjects discussed (but without definite action being taken) concerned minutes, proxies, and a spring council meeting.

This is the meeting as seen by the editor. It is hoped that the report is accurate and that nothing important has been omitted.

* * *

We do solicit articles for publication in THE TRACKER. In fact, our biggest problem has been to find sufficient material of general interest to complete each issue. Of course, the best sort of article deals with primary sources; that is to say, articles based upon original correspondence, contracts, observation of witnesses, and examination of the original organs. Monographs of builders, specific organs, and specific churches are most desirable. The more complete detail, the better.

To date we limit our scope to organs of North America. We do include organs built here and shipped abroad and organs built abroad and shipped here.

With our limited space, we do not want to duplicate material of the other trade magazines. That is why we sometimes list recitalists, but seldom do we print a current program.

We, of course, try to cover news which directly concerns the Society and its members.

We permit our writers to personally rate the workmanship of our forebears, but we do not want to imply an endorsement or a damnation of the contemporary work. We all have personal preferences and prejudices, but we will leave it to our descendents to determine who today has the true faith and who the heresy.

The success of THE TRACKER depends upon you. Let's contribute.

K.F.S.

The Story of a Hook and Hastings Renovation

BY ROBERT J. REICH

The Portland Street Baptist Church in Haverhill, Mass., is a dignified wooden Gothic building in the downtown area. At the front center is the organ, Hook and Hastings opus 1267, dated 1885. The organ case has two sections and the console is located in the center of the right-hand section, the manual divisions being here and the pedal division being behind the left-hand section.

The original stoplist is as follows:

GREAT
16′ Bourdon
8′ Open Diapason
8′ Melodia
8′ Dulciana
4′ Octave
2⅔′ Twelfth
2′ Fifteenth
III Mixture
8′ Trumpet

COUPLERS
Swell to Great
Swell to Pedal
Great to Pedal

SWELL
8′ Open Diapason
8′ Stopped Diapason
8′ Viola
4′ Harmonic Flute (wood)
4′ Violina
2′ Flautino
8′ Oboe
Tremolo

PEDAL
16′ Open Diapason (wood)
16′ Bourdon

COMPASS
Manuals, 58 notes
Pedals, 27 notes

In 1963 this organ was renovated by the Andover Organ Company with a few tonal changes. In addition to the usual action renewal and quieting, cleaning, and replacement of worn parts, the pipes were cleaned, repaired, adjusted, and regulated. The new stoplist is as follows:

GREAT
16′ Bourdon (revoiced)
8′ Open Diapason (revoiced
8′ Melodia
8′ Dulciana (re-regulated)
4′ Octave (revoiced)
4′ Hohlflute (revoiced from 2′ rank of Mixture)
2⅔′ Twelfth (revoiced)
2′ Fifteenth (revoiced)
II-III Mixture (revoiced and reconstructed)
8′ Trumpet

SWELL
8′ Open Diapason
8′ Stopped Diapason
8′ Viola
8′ Celeste (TC) (revoiced from Violina)
4′ Harmonic Flute
2′ Flautino
8′ Oboe

PEDAL
16′ Open Diapason
16′ Bourdon (re-regulated).

While the Great chorus had been pleasing, it lacked effectiveness both for leading congregational singing and for playing the organ literature. A large part of the reason for this was a peculiar voicing characteristic found occasionally in organs of that period and very commonly in organs of this century, i.e., proceeding upward from the middle octave, all of the principal ranks grew progressively softer. In many organs this is merely a matter of regulation; that is, adjusting the loudness of the pipes by controlling the toehole openings. In this instrument, and a few others, however, the cutup of the pipe mouths actually decreased towards the treble, causing the upper octaves to be very feeble. On an organ of this sort, contrapuntal music is very ineffective since it is often impossible to discern what is the highest note being played. This writer believes that such a technique was developed as a result of the introduction of octave couplers in order to avoid the screaminess which they can sometimes produce, although this particular organ never had such couplers. If principal ranks are regulated with uniform or increasing loudness towards the treble, the upper notes being played are clear in most acoustical situations and octave couplers are neither necessary nor desirable for most types of playing.

Revoicing of the chorus stops in the Great therefore included increasing the cutup in the treble (for uniform cutup throughout the compass) and re-regulation to strengthen the trebles for a proper balance. This is to say that the cutups and regulation are now equivalent to that found on earlier instruments by Hook and Hastings and E. & G. G. Hook. Examples: Orwell, Vermont (c.f., THE TRACKER, Vol. VI, No. 2), Wellfleet, Mass. (cf. Vol. V, No. 1), and Bucksport, Maine (cf. OHS Convention booklet, 1963). In addition, the chorus flues of the Great were partially denicked in order to introduce unobtrusive transients (chiff). Harsh, hairy sounds are eschewed as unmusical and loud obvious chiff scrupulously avoided.

The Great Mixture originally had this composition: CC-15, 19, 22; c1-8, 12, 15. Through rearrangement of existing pipes and introduction of others as necessary, this was changed to: CC-19, 22; c1-15, 19, 22; c2-12, 15, 19; c3-8, 12, 15, and the pipes revoiced as described above.

The revised stoplist contains a four foot flute on the Great not originally present. Hook and Hastings, George S. Hutchings, and others, normally provided a separate slider for each rank of a mixture, thus permitting this stop to be tuned quickly one rank at a time. In this case a separate stop action was provided for one of the mixture sliders and the flute installed here. It was made by revoicing the two foot rank of the Mixture into a delicate flute of small scale and high cutup with the provision of twelve suitable pipes for the bass. In the bass this left room for only two ranks of mixture pipes, but from middle C up there was plenty of room for three ranks.

The Great Bourdon was very high cutup and produced a very gross sound. It did not blend well with anything else and rendered the chorus very muddy. This stop was revoiced by lowering the cutup to become soft, quinty gedackt which is useful both as part of the chorus and as an 8 foot stop played an octave higher. The Dulciana was re-regulated much softer in order to provide a truly soft stop, considerably softer than the Swell Viola, a real string.

The only change in the Swell was conversion of the Violina into a Celeste, a particularly useful change in many organs.

(Please turn to page 12)

Two Pipe Organs In Sharon, Ontario

BY TIMOTHY F. CLASSEY

There are two early pipe organs in Sharon Temple Museum in the village of Sharon, about thirty miles north of Toronto, Ontario, Canada. Both were built by a Toronto cabinetmaker and inventor, Richard Coates, especially for the services of the Children of Peace, a Canadian sect who used Sharon Temple for worship. The Temple is an historic site and an unusual piece of early Ontario architecture.

The first organ might be said to have tracker action. I think so, anyway, and it is a barrel organ built in 1820. It has two ranks of small wooden pipes and is divided treble and bass. Most readers will know what a barrel organ is like. This one is in a Regency cabinet about seven feet high and has a rather silly looking row of tiny dummy pipes across the front, all the same length. The pipework is exhibited behind a glass panel, as is the revolving barrel below. The barrel is still turned by a small hand-crank, but the modern single rise reservoir is activated by a loud motor in a box. The organ was formerly foot-pumped.

There are two barrels with settings for ten tunes each, all hymn and psalm tunes, and the pins on the barrels are metal. The stops are drawn at the right side along with the barrel-setting levers. There must be two stops drawn for the instrument to sound when operated, and a little handle in the front is attached to draw on or off the other two draw-stops. The organ is quiet, but is considerably better than before since it was tuned last year.

The organ was saved from completely falling apart in the early nineteen-fifties by Leonard Downie (now deceased) and the cooperation of the York Pioneer and Historical Society who own the museum where it is housed. It was restored and tuned, at which time the electric motor and modern little reservoir were installed.

The pipework is all of wood and is obviously short-length, but I have not been able to identify the individual stops. They are not given on the stop board, though there is apparently a small Principal and Diapason, and, I believe, a Fifteenth. The little organ is operated whenever there is a reasonable crowd of visitors to the pioneer museum which is most of the summer and early autumn.

The second organ is a tall, four rank tracker, built in 1848. It has a handsome cabinet including hinged backs and towers of half-round dummies and a fancy top about twelve feet above the floor. At one time it had a single keyboard of about 54 notes because all the metal pins and trackers are there, but not more than ten key levers have been recovered. The instrument has not been played for over seventy years and is in pitiful condition. It has two stops on each side of the keyboard, but three of them are missing and the trundles hang behind them. It once had hinged doors to cover the console.

The organ has a large handle at the right back which is attached to a large single feeder from which the leather has been either eaten or rotted away. The condition of the large single-rise reservoir is the same and can no longer inflate. The top of the reservoir was regulated by two metal springs of the reed organ type, and the wind trunk is at one side. There are also two heavy stones on the top board.

Two latticed panels open out to reveal what was once the all-wooden pipework resting on the chests in ranks, but now set up in a non-descript fashion, some resting across the rackboards. There was certainly an 8′ Principal stop here as the largest pipes range up to this size and have large feet. Many of the pipes have metal tuning pieces over the tops and at least one rank is stopped in the usual manner. The pipes are nicked on the inside of the mouths and some of the wood is in bad condition. The organ has been exposed to dampness in the past.

The organ appears to be on a single slider windchest which is about five feet above the floor. The reservoir covers the whole bottom of the organ as in the tracker at Hillary House (to be described in a future article.)

The cabinet has some fine and delicate mouldings around it, and appears in three parts because of its design. The small panels on either side of the stop action can be taken off revealing part of the trundles and the slider ends. The panel on either side of the reservoir can also be removed.

At one time all four stops could be drawn on by a foot pedal which still moves the sliders, but of course the organ cannot be played. The organ has had the interior cleaned of dead bird skeletons and piles of insects, and the pipes have been shaken out and vacuumed; but the Society that ownsthe exhibits (and to which I belong) has shown no interest in further restoration so far as the organ is concerned.

It was formerly in the Meeting House of the Children of Peace, quite near Sharon Temple, when it was in use. It is now standing in front of a high double door where the pulpit used to be, surrounded by a railing. I do not know how it came to its present position but it must have sat some time in a nearby barn, or even in the open.

As well as these two pipe organs there are several reed organs in Sharon Museum. These are the small "melodeon" type which were manufactured in this area about the middle of the last century. I think they are sometimes called "organized piano-fortes". One of them, made in Montreal about 1865, is in good condition aside from several dropped pallets inside. Two are not workable. Another of these instruments is an elaborate parlour organ of about 1885, such as one sees in nearly every village. It should not be with pioneer exhibits, as it is a mass produced item called "Dominion" made in Bowmanville on the north shore of Lake Ontario.

THE JOHNSON LIST

Continuing the list of organs built by the Johnson firm.

1863

No. 136 State St. Pres. Church, Albany, N.Y. - 2m
No. 137 Williams College Chapel, Williamstown, Mass. - 2m
No. 138 Parlor organ, Detroit, Mich. - 1m
No. 139 Odd Fellows' Hall, E. Haddam, Conn. - 1m
No. 140 Trinity Church, Bristol, Conn. - 2m
No. 141 Fifth St. Baptist Church, Troy, N.Y. - 2m
No. 142 Congregational Church, Royalston, Mass. - 2m
No. 143 Huntington St. Baptist Church, New London, Conn. - 2m
No. 144 Masonic Lodge, Geneva, N.Y. - 1m
No. 145 Dutch Reformed Ch., Nassau, N. Y. - 2m
No. 146 M. E. Church, Northampton, Mass. - 1m
No. 147 Presbyterian Church, Oswego, N. Y. - 2m
No. 148 Church of the Holy Trinity, Brooklyn, N. Y. - 1m
No. 149 Baptist Church, Indianapolis, Ind. - 2m
No. 150 Congregational Ch., Spencer, Mass. - 2m
No. 151 Baptist Church, Mount Holly, N.J. - 1m
No. 152 Baptist Church, Northampton, Mass. - 1m
No. 153 Universalist Ch., Middletown, Conn. - 2m

1864

No. 154 Baptist Church, Bristol, Conn. - 2m
No. 155 Theological Seminary, New York City - 1m
No. 156 German Luth. Chur., Roudout, N.Y. - 2m
No. 157 English Lutheran Church, Canajoharie, N.Y. - 1m
No. 158 Free Church, Florence, Mass. - 1m
No. 159 St. Rose's Church, Meriden, Conn. - 2m
No. 160 Christ Church, Reading Pa. - 2m
No. 161 Presbyterian Church, Stockton, Cal. - 2m
No. 162 Masonic Hall, Albany, N.Y. - 2m
No. 163 All Saints' Church, Worcester, Mass. - 2m
No. 164 Lafayette Ave. Pres. Church, Brooklyn, N. Y. - 3m
No. 165 St. Paul's Church, Trenton, N.J. - 1m
No. 166 St. John's Church, Washington, D.C. - 2m
No. 167 Church in Jeffersonville, Ind. - 1m
No. 168 Congregational Church, West Hartford, Conn. - 2m
No. 169 Second Congregational Church, So. Hadley Falls, Mass - 2m
No. 170 Congregational Church, Brookfield, Mass. - 2m
No. 171 Second Congregational Church, West Winstead, Conn. - 2m

1865

No. 172 Second Congregational Church, Rockville, Conn. - 2m
No. 173 Methodist Church, Painsville, O. - 1m
No. 174 Presbyterian Church, Warren, O. - 2m
No. 175 Episcopal Church, Stottsville, N.Y. - 1m
No. 176 Bromfield M. E. Ch., Boston, Mass. - 3m
No. 177 D Street M. E. Church, So. Boston, Mass. - 1m
No. 178 Baptist Church, Holyoke, Mass. - 2m
No. 179 Congregational Ch., Ansonia, Conn. - 2m
No. 180 Universalist Ch., No. Adams, Mass. - 2m
No. 181 Congregational Ch., Granville, O. - 2m
No. 182 Congregational Church, Williamsburg, Mass. - 2m
N. 183 Congregational Church, Stockbridge, Mass. - 2m
No. 184 Episcopal Church, Sommerville, Mass - 2m
No. 185 Episcopal Church, Windsor, Conn. - 1m
No. 186 Congregational Chur., Kensington, Conn. - 1m
No. 187 Westminster Pres. Church, Baltimore, Md. - 2m
No. 188 Congregational Ch., Sherburne, N.Y. - 1m
No. 189 Berkeley U. Chapel, Middletown, Conn. - 1m
No. 190 Methodist Church, West Troy, N. Y. - 2m
No. 191 Methodist Ch., Newburyport, Mass. - 1m
No. 192 St. Alban's Chapel, New York, N. Y. - 1m
No. 193 Congregational Ch., Simsbury, Conn. - 2m
No. 194 St. Mark's Ch., Hoosick Falls, N. Y. - 2m
No. 195 Roman Catholic Church, Elyria, O. - 1m

1866

No. 196 Baptist Church, Suffield, Conn. - 2m
No. 197 Hudson St. M. E. Ch., Albany, N. Y. - 2m
No. 198 Baptist Church, Trenton, N. J. - 2m
No. 199 Christ Ch. Cathedral, Nassau, N. P. - 2m
No. 200 Congregational Ch., W. Rutland Vt. - 2m
No. 201 Wesley Church, Provincetown, Mass. - 2m
No. 202 Congregational Ch., No. Hadley, Mass - 2m
No. 203 Church of the Redeemer, Brooklyn, N. Y. - 2m
No. 204 Fourth Pres. Church, Albany, N. Y. - 2m
No. 205 Westminster Pres. Church, Jacksonville, Ill. - 2m
No. 206 Trinity Church, Iowa City, Iowa - 1m
No. 207 St. Andrew's Church, Harlem, N. Y. - 2m
No. 208 Foundary M. E. Church, Washington, D.C. - 2m
No. 209 Congregational Ch., Danbury, Conn. - 2m
No. 210 Congregational Ch., Gardnes, Mass. - 2m
No. 211 Episcopal Church, Corning, N. Y. - 2m
No. 212 Second Congregational Church, Holyoke, Mass. - 2m
No. 213 Chambers St. Chapel, Boston, Mass. - 2m

1867

No. 214 City Mission Chapel, Brooklyn, N.Y. - 2m
No. 215 Masonic Hall, Hartford, Conn. - 2m
No. 216 First Baptist Church, Chicago, Ill. - 3m
No. 217 Church in Madison, Ind. - 2m
No. 218 St. Paul's Church, Burlington, Vt. - 3m
No. 219 Church in Salisbury, Conn. - 2m
No. 220 Church in East Hartford, Conn. - 2m
No. 221 Chamber organ - Dudley Buck (*) - Hartford, Conn. - 2m
No. 222 Masonic Temple - Boston, Mass. - 2m
No. 223 Episcopal Church, Oxford, Mass. - 2m
No. 224 Congregational Ch., Norwalk, Conn. - 3m
No. 225 Church in Ware, Mass. - 1m
No. 226 Church in Scottsville, N. Y. - 2m
No. 227 Methodist Church, Ann Arbor, Mich. - 2m
No. 228 St. John's Church, Cleveland, O. - 2m
No. 229 First Pres. Church, Ogdensburg, N.Y. - 2m
No. 230 Congregational Church, Blandford, Mass. - 1m
No. 231 Grace Church, Cleveland, O - 2m

* * *

N. B. No. 221 is not the organ described in the article by Robert Bruce Whiting on page 3 of this issue of THE TRACKER. His story refers to No. 294, built in 1869.

THE TRACKER

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CLASSIFIED

Note: Paid ads are accepted for this column at $3.50 per insertion or $12.00 per year (four issues).

FOR SALE—O.H.S. Convention Records - highlights of the 1962 Skaneteles, 1963 Portland, 1964 Washington Conventions - 12" LPs, 33 rpm Hi-Fi, Monaural only, $4.95 each. Order from Treasurer (address above) enclosing payment. Be sure to state year.

FOR RENT—"History of American Organ Building 1700-1900", the OHS slide-tape program. Takes one hour. For full information write to Robert James, 40 Remsen St., Apt. 1, Brooklyn 1, N. Y.

WANTED—More new members for the Organ Historical Society. Our best representatives are you, the current members. Enroll a new member by giving him (or her) a 1964 Convention recording for Christmas.

Notes, Quotes and Comments

The OHS brochure, which has had such wide distribution thru showings of the slide-tape program and at conventions of both OHS and AGO, is now out of print. A new edition is being prepared and copies should be available soon after January 1st.

* * *

It may seem early to begin talk about the next (10th) annual OHS Convention, but Convention Chairman Tom Cunningham is already hard at work making preparations for our forthcoming visit to beautiful Cincinnati, Ohio. Dates and other details will be published in the Winter issue of THE TRACKER. Watch for them!

* * *

Homer D. Blanchard, formerly of Oberlin, Ohio, has moved, and we are pleased to pass on his new address which is: 103 Griswold Street, Deleware, Ohio, 43015.

* * *

Also, President Donald R. M. Paterson's new address is 123 Linn Street, Ithaca, New York, 14850. It will be remembered that he was appointed organist at Cornell University last spring.

* * *

Robert Swan, organist of South Congregational Church, Springfield, Mass., selected the Johnson & Son organ, Opus 781, First Congregational Church, Monson, Mass., for a concert in the "Great Church Music" series to be aired on the ABC network. This was prepared under the National Council of Churches, Dept. of Radio and TV.

* * *

James P. Lambaugh of Colon, Nebraska, 68018, would like to know what has been done to the Stevens organ at Belfast, Maine. He would also like information concerning organs built by Alexander Mills.

* * *

Correction: In the review of the Washington convention, the Tannenberg reported at Hebron Church is not there, but is located at Madison, Va.

Hook and Hastings Renovation

(From page 9)

Originally, the Pedal Bourdon was nearly as loud as the Open Diapason. It was softened to give a pedal stop soft enough to be used with the soft stops of the manuals.

With the introduction of only a few pipes not originally present, these changes increased greatly the dynamic range of the organ by providing a far more intense full organ sound as well as more soft, delicate sounds and introducing several new tonalities to increase the overall variety and effectiveness of the instrument.

In a lecture-demonstration on January 16, 1964, the following program was played by the writer:

Short Preludes - XX, XVI, IV, V	Carl Nielsen
In stiller Nacht	Hermann Schroeder
Movement from Pastorale	Bach
Short Preludes-XXIII, XXIV	Nielsen
Zeuch an die Macht	Ernst Pepping
Nun freut euch	Pepping
Short Preludes-XXVII, XV	Nielsen
Gelobet seist du	Bach
Erbarm dich	Bach
Wie schon leuchtet der Morgenstern	Max Drischner
Small Prelude - VI	Nielsen
Es ist gewisslich an der Zeit	Drischner
Noel sur les flutes (excerpt)	Louis-Claude d'Aquin
Jesu, meine Freude (Partita)	Johann Gottfried Walther
Lobe den Herren	Praxis Pietatis Melica
Lobe den Herren	Max Reger
Lobe den Herren	Hans Friedrich Micheelsen