

# THE TRACKER

Copyright 1967 by The Organ Historical Society, Inc

Volume XI

WINTER - 1967

Number 2

## Ferris' 1847 Organ at Round Lake, New York Will be Featured at '67 Convention

(The following information has been assembled from a variety of sources, including F. R. Webber, Donald R. M. Paterson, David Hewlett, John Frieman and Robert James.)

According to the records of Calvary Church, New York, the third organ built for that church was made by William H. Davis and Richard Ferris in 1847 and cost \$2500. It was installed in the rear gallery, and was sold 40 years later for \$1500. The records do not show the name of the purchaser.

In 1960 Mr. Webber wrote: "This organ, as you know, had a curious history. It seems to have been built in 1847, the year the church was built; although mention is made of an old organ that is supposed to have existed in 1847. Did Ferris rebuild an older one, or add to an older one? The 1847 organ is said to have cost \$2500, but when the congregation proved unable to pay for it, the organ was ordered sold. One of the men of the church attended the auction and bid it in for \$10, and gave it to the church. Poor Montgomery Ferris, with his \$10 for a \$2500 organ!"

Mr. Webber continues: "Some time later Henry Erben built a new organ for Calvary and took the Ferris in trade. . . ."

And from Mr. Webber's files we have a stop-list:

Calvary Church, New York  
R. M. Ferris, 1852 (?)

GREAT ORGAN: 12 stops

- 1 First open diapason
- 2 Second open diapason
- 3 Stopped diapason
- 4 Night horn
- 5 First principal
- 6 Second principal
- 7 Twelfth
- 8 Fifteenth
- 9 Sesquialtera, 3 ranks
- 10 Mixture, 3 ranks
- 11 Trumpet
- 12 Clarion

SWELL ORGAN: 10 stops

- 13 Open diapason
- 14 Stopped diapason
- 15 Bourdon
- 16 Dulciana
- 17 Principal
- 18 Sesquialtera
- 19 Cornet
- 20 Hautboy
- 21 Trumpet
- 22 Clarion

CHOIR ORGAN: 8 stops

- 23 Open diapason
- 24 Stopped diapason
- 25 Dulciana
- 26 Principal
- 27 Flute
- 28 Furniture
- 29 Picolo
- 30 Cremona

PEDAL ORGAN: 2 stops

- 31 Twenty-four foot stop
- 32 Twelve-foot stop

COPULAS:

- Great and Swell organ  
Great and Choir organ  
Choir and Swell organ  
Pedals and Great organ  
Pedals and Choir organ  
Great and Swell organ 8va

On 1 August 1852, THE MUSICAL WORLD contained the following item regarding Calvary Church organ: "The organ is the best we have heard for some time. The Diapasons are remarkably full, and are not overpowered by the Sequialtera, Mixture and Fifteenth, as is the case in many organs in this city. The Solo stops are all carefully voiced; the Hautboy is very even and clear. The touch is also well-regulated and easy."

There seems to be a discrepancy in dates—a matter of five years, in fact. Surely it did not take Ferris that long to build and install this instrument. On the other hand there may have been much lost before the organ was completed; hence the late review quoted above.

No one seems to know the details of the transaction which conveyed ownership of the organ from Calvary Church (or from Henry Erben?) to the Round Lake Association for their new Auditorium in 1888, but it was shipped from New York by freight car and canal boat.

THE ROUND LAKE JOURNAL of July 1888, says: "There it stands on the new and grand platform, large, commanding and powerful in tone. It seems as naturally there as if it grew there, and so it did: It grew by thought and plan and work and money. So do things grow in this world. It came to us from the Calvary Episcopal Church, Cor. 21st and 4th Ave., New York City.

"It was originally built by Richard M. Ferris in 1847 and cost over \$8,000 (Another discrepancy?) It has 1,980 pipes; has three manuals and 36 speaking stops. It stands 24 feet wide, 16 feet deep and 34 feet high. It has 23 large pipes in front, a foot in diameter, ranging from 15 to 20 feet in length. Some of its pipes are huge enough for a workman to crawl through, and some are tiny enough for a baby playingthing.

"Its tone is rich and resonant and powerful. Mr. Giles Beach of Gloversville has had the work of removal and voicing. He is a master of organ work."

Giles Beach did indeed install the organ, making the following additions:

1. Added 32' Double Open Diapason. (The draw-knob activates a bar which quints the 16' Open.)
2. Added an 8' Viol d'Amour (replacing Second 4' Principal).

3. Added an 8' Violoncello in Pedal.

4. Added combinations—one draws Full Great; the other, Great Off, retires all Great stops except the Viol d'Amour and Stopped Diapason.

Mr. Webber's records contain the following stop-list, on which he has penned in: "Former Calvary, NYC, organ, listed as a 3-32 (1852)."

The Auditorium, Round Lake, N. Y.

Richard M. Ferris, 1847

Giles Beach, 1888

GREAT ORGAN: 12 stops

1 First Open Diapason (M)	8'
2 Second Open Diapason (Z)	8'
3 Viol d'Amour	8'
4 Stopped Diapason	8'
5 Octave	4'
6 Nighthorn	4'
7 Twelfth	2 2/3'
8 Fifteenth	2'
9 Sesquialtera, 3 ranks	
10 Mixture, 3 ranks	
11 Trumpet	8'
12 Clarion	4'

SWELL ORGAN: 9 stops

13 Bourdon	16'
14 Open Diapason	8'
15 Stopped Diapason	8'
16 Dulciana	8'
17 Octave	4'
18 Cornet, 2 ranks	
19 Mixture, 2 ranks	
20 Cornopean (no pipes)	8'
21 Hautboy	4'

Combinations: #1 draws full Great; #2 retires all Great except Viol d'Amour and Stopped Diapason.

Mixture compositions: Sesquialtera, 10, 12, 15; Mixture, (Gr.) 15, 17, 19; Cornet, 12 15; Mixture (Sw.) 19, 22; Furniture, 12, 15.

In 1954 Mrs. Helen T. Hirahara, a trustee of the Round Lake Association, noticed the dilapidated condition of the organ and became interested in restoring it. With the assistance of her son, John F. Lewis of Poestenkill, and Stanley E. Saxton, professor of music at Skidmore College, the restoration was begun in the summer of 1955.

Robert James writes: "I have seen this organ many times . . . The tone is in general quite mild by anybody's standards and not entirely successful in the large hall. However, this is probably typical of the New York builders in that time, and, in addition, it should be kept in mind that Calvary Church, the organ's original home, is considerably smaller. The visual effect of the organ is fantastic. It sits on a high platform at the front of the hall several steps above a lower platform evidently intended for clergy, choir and possibly an orchestra."

Stanley E. Saxton gives the date of the organ as 1848.

In 1959 Edgar A. Boadway examined the instrument, verified its authenticity and again revived interest in the organ among Round Lake residents.

All OHS members will have an opportunity of hearing and seeing this interesting organ during the 12th Annual Convention in June of 1967.

## ECHOES OF 1966

by F. Robert Roche

Following the Cape Cod Convention, several tours were carried out that included visits to a number of interesting organs in Eastern Massachusetts. In Taunton, Mass., the E. & G. G. Hook & Hastings organ at St. John's Episcopal Church was visited by a small group of OHS members. Mrs. Ruth Cushman, organist of St. John's, was unable to meet the group, but she arranged for the visit and left the following note on the console:

"Perhaps you are interested in a few facts about our nice little old lady.

"She was born in 1874 with three parents—E. & G. G. Hook and Hastings, and cost \$2580. I don't believe much had been done for her other than minor repairs until 1959 when she had an operation for a new lung, and was outfitted with new teeth. In the fall of 1965, she suffered the indignity of being forced to clean up after 91 years, at which time she was given new shoes and a lovely new bonnet which will no longer drop plaster into her pipes.

"She may have been slightly upset at having her old Jimmy Durante type trumpet pipes replaced with some new Robert Merrill ones. However, with the summer heat and humidity to bake out her aches and pains, she should feel better and continue to be a sweet tone friend for years to come."

ST. JOHN'S EPISCOPAL CHURCH

Taunton, Massachusetts

E. & G. G. Hook & Hastings 1874

GREAT

8' Open Diapason	58 pipes
8' Melodia	58 pipes
8' Dulciana	58 pipes
4' Octave	58 pipes
2' Fifteenth	58 pipes
Mixture III	74 pipes
8' Trumpet (treble)	46 pipes
8' Trumpet (bass)	12 pipes

SWELL

8' Stopped Diapason	58 pipes
8' Salicional (tc)	46 pipes
4' Harmonic Flute	58 pipes
4' Violina	58 pipes
8' Oboe (treble)	46 pipes
8' Bassoon (bass)	12 pipes

PEDAL

16' Bourdon	27 pipes
8' Flöte	27 pipes

The Great Dulciana is unmitred and full length in the bass with the pipes offset. The bass 12 of the Melodia are stopped wood. The Swell Salicional borrows its bass octave from the Stopped Diapason by channeling. The Great Mixture has three sections with this composition:

CC - 19-22-26

C<sup>1</sup> - 12-15-19 (middle C)

C<sup>2</sup> - 8-12-15

### Advertising rates in

### The Tracker

Full Page	\$75.00	per issue
Half Page	40.00	per issue
Quarter Page	22.50	per issue
Eighth Page	15.00	per issue
Business Card (three lines)	3.50	per issue
(Or \$12 per year - four issues)		

We will also accept classified ads of not over 30 words at the same rate as business cards.

Address your copy, together with payment, to the Editor or the Publisher.

# William Schuelke Organs in Iowa

BY ELIZABETH TOWNE SCHMITT

In 1875 William Schuelke began building organs in Milwaukee, Wisconsin. Between 1875 and 1911, when his son published a brochure listing the Schuelke organs built to that date, fifteen Schuelke organs were built in Iowa. These are the Churches which owned Schuelke organs at one time:

Fort Dodge	St. Paul's Ev. Lutheran	2m
Sioux City	St. Augustana Swedish Lutheran	2m
Fort Dodge	Corpus Christi R. C.	2m 1889
*New Vienna	St. Boniface R. C.	2m 1891
*Carroll	SS Peter & Paul R. C.	2m 1892
Dubuque	St. Paul's Ev. Lutheran	2m 1892
Dubuque	Sacred Heart R. C.	2m
*No. Washington Homestead	Immaculate Conception Evangelical Lutheran	2m 1894 1m
*Remsen	St. Mary's R. C.	2m 1895
Fort Dodge	St. Mark's Episcopal	2m
Postville	German Lutheran	2m
Boone	St. Paul's Lutheran	2m 1904
*Des Moines	Unitarian	2m 1905
*Alta	German Ev. Lutheran	2m 1906

The starred organs are still extant. Dates were not indicated on the list published by Schuelke, but were obtained from other sources.

After four and a half years of writing letters and poking around old churches, I finally heard from the last of the churches on this list. Here are the results of my search. Across the state six of these organs remain, all but one in regular use. In addition, stoplists are available for two others.

The organ at Corpus Christi (RC) in Fort Dodge (1889) was still in use in 1961. A report of this instrument appeared in THE TRACKER, July 1962. Although efforts were made to save it, the organ was replaced shortly after the article appeared. The stoplist was:

MANUAL I - unenclosed (58 notes)	MANUAL II - enclosed
Bourdon 16'	Open Diapason 8'
Open Diapason 8'	Stopped Diapason 8'
Melodia 8'	Salicional 8'
Dulciana 8'	Flute Harmonic 4'
Principal 4'	Fugara 4'
Rohrflute 4'	Piccolo 2'
Fifteenth 2'	Oboe-Bassoon 8'
Mixture III	Tremolo
Trumpet 8'	
PEDAL - unenclosed (27 notes, Flat)	COUPLERS AND MECHANICAL STOPS
Double Open Diapason 16'	Manual Coppel
Sub Bass 16'	I Manual - Pedal
Violoncello 8'	II Manual - Pedal
	Bellows Signal
	4 Composition Pedals
	Balanced Swell

(Pedal couplers were operated by pneumatic pistons between the manuals.)

The Schuelke organ at St. Paul's Lutheran Church in Dubuque was built in November of 1892 at a cost of \$1100. It was replaced in 1956. However, Mr. C. W. Rusch, organist at St. Paul's, was able to provide a stoplist of the instrument. It was a two manual tracker organ.

GREAT		SWELL	
Open Diapason 8'		Rohr Flute 8'	
Melodia 8'		Salicional 8'	
Gamba 8'		Flute d'Amour 4'	
Flute 4'			
Super Octave 2'		COUPLERS AND MECHANICAL STOPS	
PEDAL		Swell to Great	
Bourdon 16'		Great to Pedal	
		Swell to Pedal	
		Tremolo (added 1949)	

Oldest of the Schuelke organs still in use is the two manual tracker built for St. Boniface Catholic Church, New Vienna in 1891. Sister Joseph Marie, FSPA, until recently Principal of St. Boniface High School and organist at the church provided information and photos of the organ.

The instrument is still in its original location. The stoplist is:

MANUAL I		MANUAL II	
Principal 16'		Bourdon 16'	
Melodia 8'		Organ Principal 8'	
Viola da Gamba 8'		Gedackt 8'	
Principal 4'		Salicional 8'	
Flute d'Amour 4'		Aeolian 8'	
Quinte 2 2/3'		Fugara 4'	
Octave 2'		Flute Harmonique 4'	
Mixture, 3 fach 2'			
Trompete 8'		COUPLERS AND MECHANICAL STOPS	
PEDAL		Manual Coppe	
Pedal Principal 16'		I Manual-Pedal	
Sub Bass 16'		II Manual-Pedal	
Octave Bass 8'		Calcant	
Violoncello 8'			

Sister Joseph Marie indicated that, while the instrument is presently being used, it needs work.

While driving across Iowa with some friends, the name Carroll leaped out at me from a highway sign. I had a copy of the Schuelke list with me, which I quickly glanced through. Sure enough, a Schuelke organ had been built for SS Peter and Paul Church (RC) in the early 1890's. I hadn't as yet written an inquiry to the church. The driver, also an organist, yielded to my plea to stop for a brief rest and check on the instrument.

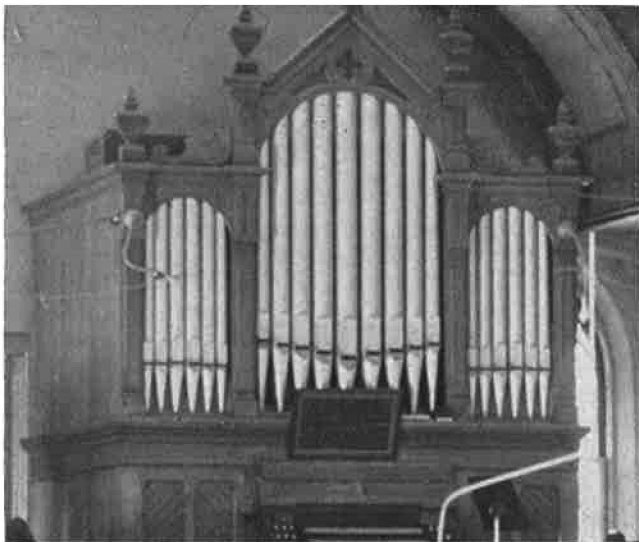
After asking directions of a helpful gas station attendant, we found our way to a large red structure he pointed out as SS. Peter and Paul Church. We found the rector, Msgr. Greteman, who led us up the narrow stairway to the rear gallery of the church where we found the organ, still in its original location. On the side of the case was a silver plate which read: "Gesliftet von der Familie F. v. Florencourt, 1892." (Donated by the F. v. Florencourt family, 1892.) Mr. Florencourt was organist of the church at that time.

Msgr. Greteman telephoned the present organist, Miss Louise Florencourt. We found in talking with her that the similarity of names was not a coincidence; she was the daughter of the donors. She confirmed the information given on the plate.

The stoplist of the organ is:

GREAT - unenclosed (58 notes)	SWELL - enclosed
Bourdon (TC) 16'	Stopped Diapason 8'
Open Diapason 8'	Salicional 8'
Melodia 8'	Geigen Principal 4'
Viola di Gamba 8'	Flauto Traverso 4'

Gemshorn	4'	
Octave	4'	COUPLERS AND MECHANICAL
Fifteenth	2'	STOPS
Mixture III	2'	Swell to Great
		Great to Pedal
PEDAL - unenclosed (27 notes)		Swell to Pedal
Sub Bass	16'	Bellows Signal
Violoncello	8'	Balanced Swell



The Mixture breaks at c<sup>#</sup>, c<sup>#1</sup>, c<sup>#2</sup>, and g<sup>2</sup>; composition: 15-19-22. The Swell Salicional and Stopped Diapason share a common bass (12 notes, wood). The lower pipes of the Great Diapason are in the case. The instrument has a clean ensemble, enhanced by the acoustics of the room. The Mixture is telling, but not shrill.

The organ is in fair shape, although in need of a good tuning. The action needs tightening and new bushings, and the bellows leather is becoming worn in spots.

The organ is presently in regular use. However, recently SS. Peter and Paul Parish and the neighboring St. Joseph Parish merged and are now known as Holy Spirit Parish. Construction of a new church is to begin soon. It is uncertain at this point what will happen to the organ.



In 1894, William Schuelke built a two manual tracker organ for Immaculate Conception Catholic Church in North Washington. The organ was moved in 1923 from the old church to the present building. An electric blower was installed in the early 1930's, but the instrument was otherwise

unchanged. It is in regular use. The stoplist, as supplied by organist Sister Mary Garnier, OSF, is as follows:

GREAT		SWELL	
Bourdon	16'	Geigen Principal	8'
Principal	8'	Gedackt	8'
Gamba	8'	Salicional	8'
Octave	4'	Flauto Dolce	4'
Rohr Flöte	4'		
Octave	2'	COUPLERS AND MECHANICAL	
		STOPS	
PEDAL		Swell to Great	
Sub Bass	16'	Great to Pedal	
Violoncello	8'	Swell to Pedal	
		Bellows Signal	

St. Mary's Catholic Church of Remsen, Iowa has the first tubular pneumatic organ that Schuelke built in Iowa. I first learned of its existence through correspondence with Rev. Leo L. Riesberg, Assistant Pastor at St. Mary's. I took the first opportunity available to visit the church and play the organ. Shortly after my visit, Fr. Reisberg sent me the following information, taken from a history of Remsen published in 1940:

"An addition to the church, consisting of transepts and sacristy, was built in 1891. In 1895 a pneumatic pipe organ, having fourteen stops and 850 pipes, was purchased from and installed by William Schuelke and Company, Milwaukee, Wisconsin."

In a letter dated May 7, 1895, William Schuelke ordered several ranks of pipes from C. C. Pierce, Reading, Massachusetts. In the letter this statement appears: "... Please find a note for the amount of \$750.00 from Rev. F. Schulte of Remsen, Iowa. This note will be paid Sept. 21st, 1896. ..."

The organ originally stood in an old wooden church which in recent years has served as the V.F.W. hall. The present church was built in 1903, and the organ was moved into the new structure at that time.



The organ stands intact in the rear gallery, but is presently unused. The stoplist is:

GREAT - unenclosed (58 notes)		SWELL - enclosed	
Bourdon	16'	Giegen	8'
Principal	8'	Gedeckt	8'
Flauto	8'	Salicional	8'
Gamba	8'	Fugara	4"
Octave	4'		



Flute d'Amour	4'	COUPLERS AND MECHANICAL
Super Octave	2'	STOPS
Mixture	III	Swell to Great
		Great to Pedal
PEDAL - unenclosed (27 notes flat)		Swell to Pedal
		Pedal Check
Sub Bass	16'	
Octave	8'	

The elder William Schuelke, who founded the firm, died in 1902 while he was installing an organ in Indiana. His son, Max A. Schuelke, became head of the firm at this time assisted by his younger brother whose name was William. William later became head of the Wm. Schuelke Company and Max headed a second company which bore his own name. The last three organs on the Iowa list were built while Max was head of the original firm. St. Paul's Lutheran Church of Boone no longer has its Schuelke organ. The other two are extant, but one has been electrified.

A tubular pneumatic instrument was built for the Unitarian Church in Des Moines. The following events relating to the history of the organ were culled from the minutes of the Board of Trustees by Mr. Oval Quist and Mr. Bryce Christiansen:

"A committee was appointed on September 15, 1904 to select and arrange for the installation of an organ. Installation of the organ was started in the spring of 1905 and was apparently completed that summer. On August 8, 1905 the Board of Trustees voted to pay \$1,000 on the organ to the Wm. Schuelke Organ Company of Milwaukee.

"On October 29, 1905 the Board authorized moving the console to a more desirable location. At that meeting Miss Mary Safford said she had elected to pay off the entire indebtedness of the church, which included the final payment on the organ as a memorial to her mother. On June 20, 1907 the Board authorized Miss Safford to place a memorial tablet on the organ.

"In 1940 the organ was electrified and the original casework dismantled. It was moved into the present structure in 1957. The company that electrified the organ in 1940 stated that the pipework is in nearly original condition, and that no tonal revision was done at the time of the mechanical electrification."

The present stoplist, as given by the organist, Mrs. Wannamaker, is:

GREAT		SWELL	
Open Diapason	8'	Bourdon Bass	16'
Melodia	8'	Bourdon Treble	16'
Dulciana	8'	Open Diapason	8'
Principal	4'	Stopped Diapason	8'
Flute Harmonic	4'	Aeoline	8'
Fifteenth	2'	Flute d'Amour	4'
Trumpet	8'	Gemshorn Quinte	2 2/3'
		Piccolo	2'
PEDAL		Dolce Cornet	III
Sub Bass	16'	Oboe	8'
Bourdon	16'		
Cello	8'		

I first learned that the Schuelke in Alta was still extant from Mr. Lee McGinnis, an organ tuner from Alta. He saved a good deal of hunting by identifying the location of the church, as it is not in the town of Alta itself, but in the nearby community of Hanover (P. O. Alta). Though not too far from my home in South Dakota, it was over a year before I was able to visit the church.

The organ was installed in St. John's Lutheran Church in the spring of 1906. The only change through the years has been the addition of an electric blower to replace the hand pump. The pipework, chests, and reservoir are in good condition. The trackers are in reasonably good condition, but the squares and related parts are worn so that good key alignment is not possible. The instrument is used regularly. The stoplist is:



GREAT - unenclosed (58 notes)		SWELL - enclosed	
Bourdon	16'	Violin Diapason	8'
Open Diapason	8'	Stopped Diapason	8'
Melodia	8'	Salicional	8'
Dulciana	8'	Oboe Gamba	8'
Octave	4'	Violin	4'
Twelfth	2 2/3'	Flute Harmonique	4'
Fifteenth	2'	Flautino	2'
PEDAL - unenclosed (27 notes flat)		COUPLERS AND MECHANICAL	
		STOPS	
Bourdon	16'	Swell to Great	
Cello	8'	Great to Pedal	
		Swell to Pedal	
		Balanced Swell	

(Pedal couplers operated by mechanical pistons between the Swell and Great manuals also.)

The instrument has a fairly heavy touch. The trackers are of heavier material and the wind pressure higher than the other Schuelke Trackers I've played (all earlier instruments built by Wm. Schuelke, Sr.). The Great Bourdon 16' and the Swell Stopped Diapason 8' both have a slight chuff. The Swell Flautino 2' is bright and approaches a principal tone.

These Schuelke organs in Iowa span a period of 30 years out of the 45 years of Wm. Schuelke Organ Company operations for which listings and information are available. Other Schuelke organs are extant in widely scattered locations from New York to Colorado to New Orleans.

A project has been underway for several years which involved gathering historical data about the Schuelke Company and Schuelke organs and locating extant instruments. Any information relevant to William or Max A. Schuelke, the firms bearing their names, or their instruments would aid greatly in this project. If you can offer any help, please write to: Mrs. John L. Schmitt, 702 Oakland, Apartment 4, Ann Arbor, Michigan 48104.

# Minutes of the National Council Meeting At Mahopac, New York

December 28, 1966

President Simmons called the meeting to order shortly after 11 A.M. the following members were present: Kenneth F. Simmons, Rev. Donald C. Taylor, Mrs. Helen Harriman, James Boeringer, Elmer W. Perkins, Robert B. Whiting, Stewart Shuster, Robert J. Reich, and Albert F. Robinson. The following members were absent: Dr. Homer Blanchard, Randall Wagner, Frederick B. Sponsler, Thomas Cunningham, and Robert K. Hale. Also present were Mrs. Mary Danyew (1967 Convention Committee), Donald R. M. Patterson (Advisor), and F. Robert Roche (Recordings).

Council approved the minutes of the August 29th meeting, as printed in THE TRACKER, Fall 1966.

Mrs. Harriman reported 307 paid members to date.

Mr. Robinson reported that a change of printer was under consideration for THE TRACKER. He stressed the need for more articles and ads for THE TRACKER.

Mr. Boeringer submitted a detailed and carefully prepared Treasurer's report, in the form suggested by the Budget Committee and approved by Council at the April 1966 meeting. He made the following recommendations:

1. The Headquarters Fee (Account #5) be transferred with its budgeted figure to Office Expense (Account #8).
2. The Treasurer be authorized to discard duplicate receipts and unnecessary correspondence which he considers unimportant.
3. The names of contributing members and sustaining members be printed in THE TRACKER, in appreciation of the additional financial support these persons have provided for the Society.
4. Beginning with 1967-1968 the classes of membership shall be Regular Members (\$5.), Contributing Members (\$10.), Sustaining Members (\$25.), and Patrons (\$100.).

After discussion, Council approved all of these recommendations and accepted his report with thanks.

The final report of the 1966 Convention, prepared by Edgar Boadway, was discussed. Mr. Boeringer reconciled this report with the Treasurer's report and announced that the deficit for the 1966 Convention appeared to be \$126.35.

Mrs. Danyew presented a tentative program for the 1967 Convention which will be held in the Tri-City area of New York on June 20 to June 22. Mary Danyew, Lois Wetzel, Bill Carragan, Sidney Chase, and Reinhoude van der Linde, with Stanley Saxton (Chairman) comprise the 1967 Conven-

tion Committee. The headquarters will be Skidmore College, Saratoga Springs, New York. Council authorized the committee to proceed with their plans to run the convention.

No reports were received from the Archives Committee, the Historical Organs Committee, the Public Relations Committee, and the By-Law Committee.

The Extant Organ Committee submitted a report (mailed to President Simmons) which stated that lists for Rhode Island, Connecticut, and Vermont are being prepared for publication in THE TRACKER; that corrections and additions are being prepared for the Maine, New Hampshire, and Massachusetts lists already published; and that preliminary lists for Iowa, Ohio and Pennsylvania are under preparation. All OHS members are requested to cooperate in these projects. Council accepted the report.

Mr. Paterson reported that the Audio-Visual Committee had almost completed the new revision of the slide-tape program. Three copies will be made: two for circulation and one for the archives.

Mr. Roche, Recordings Supervisor, reported that 106 records had been mailed from June to December 1966. The work involved in packaging, addressing, and mailing these records requires a great deal of time. In addition, the slide-tape program requires an enormous amount of time in correspondence, bookings, checking the tapes after use, repairing damaged slides and tapes, and recopying new tapes.

Council authorized the Audio-Visual Committee to impose a 25 cent handling charge for each record shipped, Council also approved a motion that from this date henceforth the fee for each showing of the slide-tape program shall be \$25.00 plus expenses, and that all groups using the program are expected to pay for all damages they cause to the slides or tapes. Council also requested the Recordings Supervisor to insist upon prompt return of the program after use and to bill the groups using the program as soon as they receive the program.

As the first item of new business, Mrs. Harriman said that at present 13 issues of THE TRACKER are out of print and that she had received many requests for these issues from individuals and from libraries. She stated that Xerox copies could be obtained at a reasonable cost. Council authorized Mrs. Harriman to proceed with this. Council reiterated that the price of all back issues of THE TRACKER is \$1.50 per issue or \$5.00 per year (4 issues).

Mr. Reich brought up the desirability of officers to send carbon copies of their correspondence to other officers for information. Mr. Simmons then urged all committee chairmen to send copies of their correspondence to the President and Vice President for information.

Mr. Simmons stated that as President he has tried to have committees do Society work, but that unfortunately many committees and some officers are not doing anything for the Society. After considerable discussion, Council requested Mrs. Harriman to notify all committees to have a final report for the next Council meeting. Council also discussed the lack of an up-to-date official minute book at Council meetings and directed the Corresponding Secretary to write to the Recording Secretary stating that it is the consensus of the National Council that the official minute book be present at the next Council meeting, together with all minutes in his possession.

Mr. Reich mentioned the desirability of having the Society publish theses on early American organs and organ building. Council requested him to investigate the availability of theses and the cost of reproducing them.

Mr. Robinson recommended that the 1967 Convention sponsor a composition contest. This suggestion was turned over to the Convention Committee.

Mr. Simmons stated that he had received a price of \$1.00 per 100 to run off the address plates used in addressing the envelopes for THE TRACKER. This expense was approved.

Mr. Taylor asked Council's opinion regarding an OHS decal. Council requested him to pursue this idea and report at the next meeting.

Mr. Simmons announced that Council would meet on Saturday, April 1, 1967, at the home of Mrs. Harriman in Sharon, Mass.

Council gave a rising vote of thanks to Mr. Robinson and Mr. Begenau for the delicious dinner and for their gracious hospitality.

The meeting was adjourned at 5 P.M.

Respectfully submitted,  
Robert B. Whiting  
for  
Frederick B. Sponsler  
Recording Secretary

### OHS RECORDINGS

1966 Cape Cod Convention .....	\$4.95
1965 Cincinnati Convention .....	4.95
1964 Washington Convention .....	4.95
1963 Portland Convention .....	4.95
Melville Smith Memorial .....	4.95

PLUS 25 CENTS HANDLING CHARGE PER RECORD  
OR—any THREE of the above (the same or assorted)  
shipped to one address: only \$4.50 per record.  
Order from the Treasurer, enclosing your check.

## Our Boosters

In accordance with the motion passed at the December Council meeting, the following OHS members have been enrolled in the upper brackets of membership. In other words, the following are classified as **Contributing Members**, having paid \$7.50 as their dues for the current year:

George Becker  
John E. Berryman  
E. Power Biggs  
Fred N. Buch  
Brantley A. Duddy  
Thomas L. Finch  
Robert K. Giffen  
Richard C. Hamar  
George F. Hawk  
Yuko Hayashi

Robert A. Hinners  
Harold R. Hunt  
Richard F. Hurley  
Jerry M. Johnson  
Reginald F. Lunt  
Nathan Grier Parke III  
Robert S. Rowland  
Charles T. Schrider  
Esther L. Tallcott

And the following, having paid \$10. as their dues for the current year, are classified as **Sustaining Members**:

W. Raymond Ackerman  
Nelson Barden  
Homer D. Blanchard  
James M. Bratton  
Cyrus R. Carruthers  
Ralph E. Carver  
Hugh W. Cochran  
Charles Lane Davis  
Leonard Ellinwood  
Ira B. Faidley, Jr.  
George E. Geyer  
Helen B. Harriman  
Hartman-Beaty Organ  
Company  
Louise J. Iasillo  
Robert A. James  
E. Woody Kuhlman  
Frederick C. Lambert

Maurice D. Lockwood  
Eugene M. McCracken  
G. Daniel Marshall  
Lawrence Moe  
Richard H. Oslund  
Pattee Library  
Donald C. Rockwood  
Schantz Organ Company  
Schlicker Organ  
Company  
Barbara M. Sheldrake  
Robert Spies  
Jon Spong  
Richard B. Walker  
John Wilson  
Victor I. Zuck Pipe  
Organs

To these, and all others who in years past have given more generously than the regular membership dues, we express sincere thanks.

According to Council action at this same meeting, the 1967-68 membership classifications will accommodate a wider range of generosity. While the regular dues will remain \$5. per year, the Contributing members will be asked to pay \$10., and the Sustaining members to pay \$25. And a new category will be established, that of Patrons whose dues will be \$100 or more.

We hope that all of the above members will retain their classifications—or move up!—and that many more members will avail themselves of the opportunity of boosting OHS.

### KENNETH F. SIMMONS

17 Pleasant Street  
Ware, Massachusetts, 01082



# MECHANICAL MUSIC

BY GEORGE THEDERS

To play a musical instrument calls for a measure of skill and talent not everyone is endowed with, and so from ancient times man has endeavored to make the technique of playing mechanical, and to devise a musical instrument which can be played without skill or previous musical education.

The organ, from the moment of its inception, was subject to a far greater degree of mechanisation than other musical instruments, not only in construction but also in the manner of playing it.

The oldest mechanical instrument of the organ type preserved to this day is the Salzburg horn organ, made in 1502. The organ consisted of organ registers of 350 pipes, a cylinder and giant bellows. At first there was only one composition on the cylinder, which was increased to twelve by Leopold Mozart in 1753. When last restored in 1893, the renewed cylinder was pinned with only nine pieces.

With the end of the Renaissance comes the end of interest in beautifully worked cabinets, and organ movements are put into less elegant objects. They become bigger in size, the number of pipes is increased, and interchangeable cylinders make a larger repertoire possible. Smaller movements are incorporated in clocks, and we get the flute-playing clocks which were so popular while the larger mechanisms are placed in pieces of furniture and the like. An example is the writing desk. Organs were hidden in tea-tables and even in a coach. There was an armchair made which played as soon as anyone sat down in it. All these and other types of mechanical organ movements were made by almost all organ-builders in the early nineteenth century.

"Flute-playing clocks" is the name given to those small organ movements with open and covered lipped pipes, worked by a clock mechanism and set in motion at regular intervals. They were extremely popular from the middle of the eighteenth century right through the Biedermeier period; the beautifully wrought cases show that they were expensive clocks, which only the wealthy could afford. The most popular pieces of music, pinned on the cylinder by the clockmaker according to the customer's wishes, were arrangements of overtures, popular operatic arias, movements from flute concertos and sonatas, marches and dances. These clocks played music especially composed for them. As the musical-box movements with combs became popular at the beginning of the nineteenth century, they drove the clumsier flute-playing clocks out of fashion. After the middle of the nineteenth century, organ movements held their own only in barrel organs and orchestrions.

The most widely known organ-type mechanical instruments were barrel organs. Musical boxes with their small volume of sound were only fitted for the home, whereas the barrel organ appeared wherever music was performed for the amusement of the public. The simplest and perhaps the earliest

form of these organs was the bird organ. As the name implies, these bird organs were meant to teach birds to sing. Their mechanism was very simple: a horizontal wooden barrel, fitted with pegs, was turned by a crank handle; the pegs engaged with the valves of an air-chamber leading to several two-stop labial pipes. The air-chamber was supplied by bellows worked by a hand-turned crank. From these small barrel organs there developed in the course of time larger instruments more resembling organs proper. Barrel organ makers never managed to invent a more attractive name, and so the simple "barrel organ" name stuck.

Barrel organ making was a profitable business; it was mainly in the hands of the organ makers, for barrel organs were often commissioned for poor churches and chapels, and in any case the larger types of barrel organ resembled the organ proper both in construction and in the pipes. These organs were in use in many country churches up to the 1860s.

In the course of the nineteenth century, the barrel organ began to be as it were, a symbol of society's bad conscience. The organ grinders formed themselves in a guild of street musicians. It was an art of its own to play the barrel organ well, and the organ grinders liked to think of themselves as musicians. When successive wars left behind them crowds of disabled men who could not work, they made a living by means of organ grinding. The picture of past decades, the beggar with his barrel organ, is disappearing; the barrel organs have deserted the inns and the streets, yet they still serve painters and musicians for inspiration.

## About the Author

Mr Theders collects and restores all types of mechanical musical instruments. He has literally hundreds of them including nickelodeons, band organs, cylinder and disk music boxes from many countries, street pianos, orchestrions, calliopes, and the barrel and clock organs of which he writes in this article. Nearly every instrument in his collection is both rare and of great historical interest, and in excellent condition.

Modesty apparently prevents him from discussing the 1825 clock organ which he recently restored for his mother. The instrument has 8 tunes on one barrel and runs through the pre-selected tune twice on the hour whenever it is pre-set to play. The pipes are all of wood, divided into four groups: a set of 5 covered flute bass pipes, 11 open string principal pipes on which the melody is played, and 38 pipes in 2 stops, drawn separately, together, or not at all, playing the accompaniment. Of these last, half are covered flutes of unison pitch and half are open principals, sounding octave pitch.

Mr. Theders is a native Cincinnati and is in the decorating business.



# Johnson and Son, Opus 573, A Metamorphosis

BY HOMER D. BLANCHARD

In 1952 the writer came across Johnson and Son's Opus 573, built in 1882 for the Baptist Church, Jefferson, Ohio. The church was eager to dispose of the instrument in favor of an electric, and rather than see it thrown out, it was purchased for a modest sum. With the help of OHS member Lowell Riley, the writer then dismantled and moved it to Oberlin, Ohio. The original scheme looked like this:

## JEFFERSON, OHIO

Baptist Church

Johnson and Son, Westfield, Mass. Opus 573 (1882) (Diamond shaped nameplate)

V-8. R-8. S-9. P-410.

Manual Compass CC-a<sup>3</sup> 58 notes

Pedal Compass CCC-FF 18 notes

PEDAL: V-1. R-1. S-1.

16 SUBBASS 18w

GREAT: V-7. R-7. S-8. Enclosed.

8 OPEN DIAPASON tc 46m

8 UNISON BASS 12w

8 MELODDIA 46w

8 DULCIANA 46m

4 OCTAVE 58m

4 FLUTE & VIOLIN BASS 58m

2 2/3 TWELFTH 58m

2 FIFTEENTH 58m

Tremolo

Pedal Coupler

Blower's Signal

Pedal Check

Balanced Swell Pedal to right  
of Pedal Clavier

The organ was in an alcove in the front center of the small church. There was a small pipe front consisting entirely of dummies, since there was not enough ceiling height to permit a full length Open Diapason bass on the display. The manual pipework was all on one very compact slider chest and was all enclosed in a diminutive swell box. The Pedal Subbass was divided onto C and C-sharp chests and was ranged front to back along the sides. The very smallness of the Swell box no doubt accounted for the fact that all of the manual pipework except a few top notes was in mint condition and gleamed like new. It is important to record here the impression that the small swell box and the very close arrangement of the manual pipes on the chest seemed to contribute to an unusual concentration of fine, silvery sound.

The manual pipework was all of small scale, as will be noted below. The Diapason was of a good grade of spotted metal, then planed and polished, and was slotted in the usual Johnson manner, which gave it a rather horny sound. The Unison Bass was quite large, since it had to serve not only the Dulciana and Melodia, but also the Open Diapason. It is a tribute to its voicing that it could really be so versatile. The Melodia was smaller than the usual two-manual Johnson variety, but graded satisfactorily into the Unison Bass. The Dulciana was also of small scale, but of Johnson's usual 55% tin. Its tone was somewhat more stringy than usual, of almost Echo Gamba quality. The 4', 2-2/3', and 2' members of the chorus were all of

good spotted metal, planed and polished, and with enough tin content to make the metal really shine, even after seventy years. The Flute and Violin Bass was made with high tin content Dolce pipes to middle c, then of planed and polished metal open flute pipes, not harmonic, for the remainder of the compass. One supposes that this could be drawn on top of the Dulciana, for example, to make possibly a fluty melody in the right hand accompanied by soft sounds at 8' and 4' in the left. The slider, however, was not divided.

The Subbass was another one of those that Johnson knew so well how to pull off, for it could accompany the Dulciana without swamping it, and it could sit under full organ with just the right amount of gravity.

After removal, the organ parts were placed in a garage for storage and stayed there for nearly ten years. The Subbass pipes and all the chests were lost as the result of bad weather conditions, but the manual pipework remained in fine condition.

In 1962 the writer's church, Grace Lutheran, Oberlin, Ohio, decided to install a pipe organ. The only space that could be made available was created by placing a steel beam across the rear of the church to form a small organ gallery. In the center of this, and against the rear wall of the church, was installed the Johnson Opus 573 pipework, with modifications and additions.

The organist of the church at that time was OHS member Robert Griffith, who had a considerable part in the stoplist design. The construction foreman at that time was OHS member Randall Wagner. The intent was to preserve the essential tonal scheme and balance of the original Johnson, but to exploit the available pipework through the medium of modern action, into a reasonable larger design. The stoplist that resulted looks like this:

## OBERLIN, OHIO

Grace Lutheran Church

H. D. Blanchard, Oberlin, Ohio Opus 11 (1962)

V-9. R-9. S-29. P-532.

Manual Compass CC-c<sup>4</sup> 61 notes Wind pressure: 3". Meidinger blower.

Pedal Compass CCC-G 32 notes All enclosed.

PEDAL: V-1. R-1. S-7.

16 SUBBASS 18w (new)

8 Principal (G)

8 Hohlfloete (G)

8 Dulciana (G)

4 Principal (G)

4 Rohrflöte (G)

III Mixture (G)

(Dulciana 5-1/3)

(Twelfth 2-2/3)

(Fifteenth 2)

One Blank Stop Control

**GREAT: V-7. R-7. S-8.**

- 8 PRINCIPAL 61m (Op. 573, with new bass and top notes)  
8 HOHLFLOTE 85wm (Op. 573, with new top octaves)  
8 DULCIANA 73m (Johnson Opus 458, with new bass and top notes)  
4 OCTAVE 61m (Op. 573, with new top notes)  
4 ROHRFLOTE 61m (new)  
2 2/3 QUINTE 61m (Op. 573, with new top notes)  
2 SUPER OCTAVE 61m (Op. 573, with new top notes)  
Chimes (existing tubes and action, unenclosed)

**SWELL: V-1. R-1. S-8.**

- 8 Hohlflöte (G)  
8 Dulciana (G)  
8 UNDA MARIS tc 49m  
(Op. 573, with new top notes)  
4 Octave (G)  
4 Hohlflöte (G)  
2 2/3 Hohlflöte (G)  
2 Hohlflöte (G)  
Tremolo

**POSITIV: V-O. R-O. S-6.**

- 8 Rohrlöte (G)  
8 Dulciana (G)  
4 Hohlflöte (G)  
4 Dulciana (G)  
2 Super Octave (G)  
1 1/3 Quinte (G)

**COMBONS:** Six fixed pistons Affecting Full Organ, duplicated by toe studs.

**CRESCENDOS** 2: Expression Pedal, all pipework; Register Crescendo.  
**INDICATOR LIGHTS** 2: Action Current; Register Crescendo.

The stoplist certainly made all hands shake their heads. Yet it preserved the integrity of one manual Johnson Great Diapason Chorus, it improved the secondary chorus by getting rid of the hybrid and anaemic Flute and Violin Bass in favor of a legitimate and contrasting 4' flute, and by improving the Dulciana color through the use of another Johnson rank of larger scale from another and larger organ. The unit system of construction was used because it was practical and permitted the forming of manual divisions of contrasting color, intensity, and pitch line. The complete absence of couplers is entirely intentional and prevents the stupid or the uninitiated from hooking the whole thing together and destroying its divisional integrity. No one claims that the flute played at most pitches in the Swell is anything other than a flute unit played at most pitches, but the fact that it is an open flute does make a difference. The open Melodia is contrasted with the half-covered Rohrlöte in the Great, and this same pair is reversed effectively in the Positiv, the Melodia (Hohlflöte) providing the 8' bass here. The blend and balance of the Quinte and Super Octave is such that these work most effectively as inverted in the Positiv.

The Pedal makes use of a short range twenty pipe Subbass, the balance of the 16' being derived from the Hohlflöte. The latter provides the 8' Pedal flute line. This means, however, that in the middle of the Pedal clavier there is independent 16' line where it is most important, and no sense of break.

The Great 8' Principal yields the 4' Principal for the Pedal, giving this division a bit more substance on the 4' line than would have been possible with the mere borrow of the 4' Octave. The synthetic Pedal Mixture adds the Dulciana at 5-1/3' for a bit of extra growl, while at the same time completing the transfer of the major chorus to the Pedal.

The console is a key desk, tracker touch, three manual, done in black Formica. All switching is done in the console. The choir sits at the rear of the small church, behind the congregation and on the main floor level. The console is against one side wall and the organist looks across the center aisle at the choir, with the organ on the shallow balcony above. Shades open horizontally, which

serves to direct sound downward at first, toward the choir.

In this reincarnation the Johnson pipework has plenty of speaking room on a pouch type chest. No change whatever was made in the original voicing, and almost none in the regulation. We do not distinguish any bad effect from the chests on pipe speech nor on what we remember the original Johnson sound to have been. We do notice, however, that the much more spacious layout on the chests and the enclosure in what is really a fair size room, has cost the concentrated effect produced by the tight arrangement on the slider chest and the earlier enclosure in a very restricted swell box. Our own choice is to be grateful for the ease of service obtained in the new arrangement.

**The basic scales:**

- 16 Subbass (Op. 573: 7-3/8" x 9" ID at Nr. 1.)  
(New: 7" x 8-1/2" ID at Nr. 1.)  
8 Principal 3" ID at Nr. 13.  
8 Hohlflöte 3-3/16" x 4-1/16" ID at Nr. 1.  
8 Dulciana 2-1/8" ID at Nr. 13.  
8 Unda Maris 1-15/16" ID at Nr. 13.  
4 Octave 2-3/4" ID at Nr. 1.  
4 Rohrlöte 2-9/16" ID at Nr. 1.  
2 2/3 Quinte 2-1/8" ID at Nr. 1.  
2 Super Octave 1-5/8" ID at Nr. 1.

**STICKERS and SQUARES**

Gossip, at its best, is a forerunner of good or great news. At its worst, gossip tends to degrade and dishonor. This column is intended to add a little much needed spice to OHS, stimulate thoughts and actions, and give us a smile or occasional laugh. We have no room for slander nor viciousness. . . 'Nuf sed.

President Simmons is now a New Englander! Those who wish to communicate with him are reminded to address all such to Ware, Mass. (See officers' listing for street address.)

Another new address is that of former President, Donald R. M. Paterson, who has bought his own home in Ithaca, and may be reached there at 1350 Slaterville Road. We wish both families happiness in their new homes.

Public Relations Chairman, Robert A. James, entertained a number of organists on December 30, including several OHS members. The refreshments, we understand, were basically liquid (getting back to the old water-pump days?)

Our English cousins seem to adopt, by our standards, rather odd nomenclatures from time to time. The latest we heard is the name given to electronic substitutes—"pipeless organs"!

**SPRING COUNCIL MEETING**

The next meeting of the National Council, OHS, will be held at the home of our Corresponding Secretary, Mrs. Helen Harriman, 295 Mountain Street, Sharon, Massachusetts, on Saturday, April 1, 1967 at 11:00 A. M.

# Calvary Church, New York

By 1835 the section of New York around Fourth Avenue (now Park Avenue South) and 20th Street was mainly residential and considered "uptown". St. George's Church at Stuyvesant Square (near 16th Street and Third Avenue) has long been a "fashionable" church for Episcopalians, but a group feeling the need for a new church established the congregation of Calvary Church and made plans for their first building, acquiring the aforementioned site.

In 1955 a booklet describing the organs, the history of music in that parish, and a list of the organists, was published. Perhaps some OHS members already own a copy, but since it is now out of print we reproduce here excerpts from this important document. David Hewlett, organist at the time of the publication, and now organist at the Church of the Resurrection, New York, has given permission for this reprint. A few notes have been added in parenthesis to clarify some of the information.

## Calvary Church Organ 1836-1955

'In December of 1836 a four-stop organ bought from Thomas Wagstaff for \$225., which included tuning for the first twelve months, was installed in the newly erected Calvary Church, a small but neat and commodious edifice measuring 46 by 29 feet, built of wood, painted green, with blinds at the window.

'In 1844 Calvary was in its second small wooden structure. A new organ with composition pedals in a mahogany case was purchased from Henry Erben for \$725. less a two-hundred-dollar allowance for the old organ.

"Calvary Church Yesterday and Today" tells us: "Six months later the trumpet in the above organ, being found defective or too weak for decent music, a contract was made with Erben to replace it with a Hautboy for which he unjustly charged \$25. One William Ames was paid \$6. for six months 'of blowing bellows to organ.'"

'A new organ was built for Calvary in 1847 by William H. Davis and Richard M. Ferris for \$2500. (for the present building, the third structure), which proved to be a great financial burden. In 1887 the Vestry recommended the removal of the organ from the gallery to its present position. The old organ, paid for with such difficulty, sold just forty years later for \$1500.

'A contract was signed with Frank Roosevelt for the construction of a new organ at \$10,500. Installed during the Calvary's 51st year, this instrument did service for half a century.

'Calvary's budget later dropped the item of "organ blower" when the Consolidated Edison Company installed electricity to run the motor.

"In 1908 repairs for \$2500 were made. And again in 1913 almost \$3000. was spent for E. M. Skinner's repairs, including new action and console.

'The interesting discovery was made that the Vox Humana, the Trumpet, and the Orchestral Oboe were not made by Roosevelt but imported by him from Caville-Coll, the most famous French organ builder.

'In 1935 Vernon de Tar arranged a series of concerts to which admission was charged for the purpose of raising funds for the new organ which was installed in 1936, the church's centennial year, by Aeolian-Skinner. (A number of the Roosevelt ranks were retained.)

'At that time preparation was made for a west gallery section over the main entrance of the church, which would make it one of the most complete instruments in this country, capable of supporting and leading the singing of a vast congregation.

'Calvary's organ, carefully situated in the first two bays of the nave, speaks out in the open like many great cathedral organs in Europe, having great tonal variety and flexibility. A fine recital instrument for organ compositions of all periods, it forms a splendid accompaniment for the choir during the singing of oratorios and anthems.

'The main organ is comprised of Great, Swell, Choir, and Pedal organs, each playing on a separate keyboard. There are about 10,000 pipes in all.'

## Organists of Calvary Church

Miss Caroline Cuming (volunteer) to 1838  
Mrs. Maria Hall (volunteer) to 1842  
R. J. Cunningham - 1842  
John A. Kyle - to 1845  
John Henry Connell, Jr. - 1845-46  
Charles D. Juda - 1846-49  
George F. Briston - 1849  
George Henry Curtis - 1849-50  
Henry W. Groatorex - 1850-60  
Joseph Mosenthal - 1860-87  
Arthur E. Crook, Mus. Bac. Cantab. - 1887-90  
Henry Hopkins III (organist) 1890  
George Edward Stubbs (choirmaster) 1890  
Clement R. Gale, B.A., Mus. Bac. Oxon - 1890-1900  
Lacey Baker, Mus. Bac. - 1900-09  
John Bland, (choirmaster) 1909-32  
John Cushing (organist) 1909-23  
Alfred Greenfield (organist) 1923-24  
Hugh Porter (organist) 1924-28  
Harold W. Friedell (organist) 1928-31  
Wm. R. Strickland, Jr. (organist) 1931-32  
Vernon de Tar, F.A.G.O. - 1932-39  
Harold W. Friedell, F.A.G.O. - 1939-47  
J. H. Ossewaarde, A.A.G.O. - 1947-53  
David Hewlett, B. S. Mus. - 1953-1957  
Ray Brown, Mus. Doc., F.A.G.O. - 1957-1963  
Calvin Hampton - 1963-

### ALBERT F. ROBINSON

St. Peter's Church, Philadelphia, Pa.  
The Oriana Singers, New York, N. Y.

### T. W. & I. M. CUNNINGHAM

#### Organ Builders

680 Wilfert Drive

Cincinnati, Ohio 45245



# AMERICAN ORGANISTS

(Continued)

(A reprint of Chapter 10 of "The Organ and Its Masters" by Henry C. Lahee published by L. C. Page & Co., Boston, 1902; with additions and corrections by Barbara J. Owen and Donald R. M. Paterson, 1966.)

'Stephen Austen Pearce is one of the many good English organists who came to America and decided to remain.

'Born in London in 1836, he became a pupil of J. L. Hopkins, and took his degree of Mus. Bac. at Oxford in 1859, and that of Mus. Doc. in 1864. Immediately afterward he made a trip to America, visiting both the United States and Canada. On his return he became organist at two churches in London, where he remained until 1872, when he was appointed instructor of vocal music at Columbia College in New York, and lecturer on various musical subjects at the General Theological Seminary, Peabody Institute, and John Hopkins University of Baltimore. He was organist of the Collegiate Church, Fifth Avenue and Forty-Eighth Street, New York, from 1879 to 1885.

'Doctor Pearce has written some music, chiefly choral, and has been a contributor to several periodicals and papers.

'Eugene Whitney Thayer, born at Mendon, Massachusetts, in 1838, was a prominent organist for several years. In 1862, he was one of the organists who assisted at the opening of the Boston Music Hall organ. In 1865, he went to Germany and studied under Haupt, Wieprecht, and others for a year. On his return to America he became organist at Music Hall in Boston, where he gave many free organ recitals. He also played in many of the large cities both on this continent and in Europe. He was conductor of several choral societies. In 1881 he became organist of the Fifth Avenue Presbyterian Church in New York, and held that position until 1888. He died in Burlington, Vermont, early in 1889. (*On one of his European concert tours, he was presented with a block of five keys from one of the "Handel" organs at Halle—supposedly one of the instruments upon which the young Handel had played. His daughter, Louise Friedell Thayer, presented these to the American Guild of Organists, and they may see be seen at Guild Headquarters in New York.*)

'George W. Warren was born in Albany, New York, in 1828, and was educated at Racine University. As a musician he was self-taught, but his ability and talent were such that he was appointed organist of St. Peter's Church, Albany, a position which he held from 1846 until 1858. In 1860 he went to Brooklyn, to Holy Trinity Church, where he remained ten years as organist, leaving to go to St. Thomas's, in New York. In 1887 he was honoured by a degree from the University of Leipzig, and on the completion of his twenty-fifth year at St. Thomas's, a special commemorative service was held in his honour, and he retired at the end of thirty years' service as "organist emeritus." He worked hard up to the day of retirement. He died suddenly early in 1902. One of his sons is Richard Henry Warren, musical director of St. Bartholomew's Church.

'John Knowles Paine, professor of music at Harvard University since 1876, is one of the foremost American composers and teachers, and was one of the first, if not the very first American concert organist possessing the complete organ technique, according to German standards. (*His grandfather, John K. H. Paine, built organs with Thomas J. Sparrow in Portland, Maine, as early as 1831.*)

'Born in Portland, Maine, in 1839, he studied music in his native city under Mr. Kotschmar, and made his first appearance as an organist at Portland in 1857. In the following year he went abroad to study, and became a pupil of Haupt, Wieprecht, and others. On his return to America in 1861, he soon became noted as an excellent player, and on the opening of the Boston Music Hall organ was one of those who were invited to play at the inaugural ceremonies. He was at that time organist of the West Church, Boston, and teacher of music at Harvard, the professorship being created in 1876.

'During these later years J. K. Paine the organist has been overshadowed by J. K. Paine the composer, and in this broader and higher branch of the musical art Professor Paine stands in the front rank if not at the head of his American brothers.

'Amongst American musicians the name of Dudley Buck is deservedly prominent, for he is not only one of the foremost organists, but also was one of the first American composers to obtain general recognition.

'Born in Hartford, Connecticut, in 1839, he was intended for a mercantile life, but so great was his desire for a musical career that he succeeded in acquiring sufficient knowledge and ability, without instruction, to enable him to play the accompaniments to the masses of Haydn and Mozart. His father now offered every possible assistance, and the boy became a pupil of W. J. Babcock, at the age of sixteen. He was occasionally employed as substitute for the regular organist at St. John's Church, Hartford, and retained the position until he went to Europe in 1858. Previous to his departure he had been a student, for three years, at Trinity College, Hartford.

'Of the four years which he now spent in Europe, eighteen months were at Leipzig, where he studied theory and composition under Hauptmann and Richter, orchestration and musical form under Rietz, and the piano under Plaidy and Moscheles. Buck then went to Dresden to study Bach under Schneider, and at the same time he continued his studies with Rietz, who had been appointed director of the Royal Opera at Dresden. The next year was spent in Paris, and in 1862 he returned to Hartford, where he was appointed organist of the Park Church. In 1868, he went to Chicago, and was for three years organist of the St. James's Church, where he acquired an excellent reputation both as composer and performer. Disaster overtook him in the great fire, and his house, library, and several valuable manuscripts were destroyed. (*Also his Johnson studio organ.*)

'Dudley Buck was now called to Boston, where he became organist of St. Paul's Church and of the Music Hall, and subsequently of the Shawmut Congregational



Church. But New York held out greater prospects, and in 1874 he became assistant conductor of the Theodore Thomas Orchestra, and musical director at St. Ann's Church, a position which he held until 1877, when he was appointed organist of Holy Trinity, Brooklyn. This position he held until 1902, when he became organist of the Brooklyn Tabernacle. At Holy Trinity he was succeeded by Samuel A. Baldwin.

'Dudley Buck's compositions embrace nearly every variety of music, but for the organ he has contributed some valuable works, viz., Grand Sonata in E-flat; Sonata No. 2 in G-minor; "Triumphal March;" "Impromptu and Pastoral Rondo-Caprice;" "Idylle, At Evensong;" "Four Tone Pictures;" various transcriptions and sets of variations; "Eighteen Pedal-phrasing Studies;" "Illustrations in Choir-accompanying," with hints on registration.

'Mr. Buck's compositions have been received with great favour by musicians of all grades. He is a master of the art of colouring as well as of form, and in all his compositions, vocal or instrumental, there is displayed a technical knowledge of the resources of the means employed, combined with an artistic treatment, which has earned the warmest praise from the most critical judges. The strictness of his early training has not interfered with the play of his fancy or the freedom of his invention.

'Samuel Prowse Warren is a native of Montreal (1841), the son of a Rhode Islander (*Samuel Russel Warren*), who had moved to Montreal to carry on his trade of organ-building. Brought up amidst the surroundings of the organ factory, the boy naturally became familiar with the instrument, and when quite young became organist of the American church in his native city. In 1861, having passed through college, he went to Europe to complete his musical education. He studied for three years in Berlin, under Haupt for organ, Wieprecht for instrumentation, and Gustav Schumann for pianoforte.

'In 1864 he returned to Montreal, but shortly afterward went to New York, where he became organist of All Souls' Church, where he remained for four years. His next appointment was to Grace Church, where he remained for many years, except from 1874-76, when he was at Trinity Church.

'Mr. Warren's repertoire is extensive, and his technique admirable. For many years he has been one of the most able concert organists in the country, his recitals in New York City alone numbering several hundred.

'George Elbridge Whiting, a native of Holliston, Massachusetts (1842), has been one of the foremost American organists for many years. He came of a musical family, and commenced his own studies at the age of five, appearing as organist in a concert in Worcester at the age of thirteen. Two years later he became organist of the North Congregational Church at Hartford, Connecticut, where he succeeded Dudley Buck.

'In 1862 he moved to Boston, and became organist, first in Doctor Kirk's church, and afterward at Tremont Temple. He gave concerts on the organ then installed in Music Hall, and on many other large organs in various places, and was much in demand as a concert organist. He carried on his studies during this period with G. W. Morgan, of New York. In 1863 Mr. Whiting went to England, where he studied under W. T. Best, for whom he frequently acted as deputy in his various churches.

'On his return to America, Whiting was appointed organist of St. Joseph's Church at Albany, where he remained for three years. An interesting fact connected with his Albany engagement was that Emma Lajeunesse, who, a few years later, achieved worldwide renown as an oratorio singer, under the name of Madame Albani, was a member of his choir.

'Mr. Whiting once more moved to Boston, and held the position of organist and choir director at the historic King's Chapel for a period of five years, and organist of Music Hall for one year.

'In 1874 Mr. Whiting went abroad and visited Berlin, where he studied harmony with Haupt and orchestration with Radecke. On his return to Boston he became principal organ teacher at the New England Conservatory of Music, a position which he held, with the exception of a short interval (during which he was in Cincinnati), until 1898. In this position he has had, as pupils, many young musicians who have become noted in various parts of the United States, and his influence as a teacher has thus been felt throughout the country.

'In 1879 Whiting received and accepted a call from Theodore Thomas, who was director of the Cincinnati Conservatory, to fill the position of professor of organ-playing in that institution. He accepted the call and remained in Cincinnati until 1882, during which time he opened the big Cincinnati organ, and gave many recitals.

'On his return to Boston from Cincinnati, Mr. Whiting accepted the appointment of organist and choirmaster at the Church of the Immaculate Conception, a position which he has held ever since.

'The reputation of Mr. Whiting as a composer is equal to that which he has earned as organist and teacher. He has written two masses for voice, orchestra, and organ, and a number of organ pieces, which are in constant use both in church and concert.

'Samuel B. Whitney, who, since 1871, has been organist and choirmaster of the Church of the Advent in Boston, is known as one of the most prominent directors of church music in America. He was born in Woodstock, Vermont, in 1842, studied under various teachers, and was appointed organist of Christ Church, Montpelier, Vermont. In 1870 he came to Boston and studied under J. K. Paine, assisting him also as organist of Appleton Chapel (*at Harvard University*), until he was appointed to the Church of the Advent.

'Mr. Whitney has been organiser and conductor of many festivals, and one of the most prominent and highly respected organ-teachers in America.

'Isaac Van Vleck Flagler, a native of Albany, New York (1844), has been well known for many years as a concert and church organist, and teacher. He studied music first under H. W. A. Beale, at Albany, and when he went abroad, became a pupil of the celebrated organist Batiste, and others. On his return to America he became organist of the First Presbyterian Church at Albany. He was for eight years organist of the Plymouth Church at Chicago, and then went to Auburn, New York, where he has been organist of the First Presbyterian Church for many years.

'Mr. Flagler has also been professor of organ in several noted educational institutions. As a performer he is noted for brilliant and facile technique, smooth pedalling, and good judgment in registration. He was one of the founders of the American Guild of Organists, has been lecturer and organist at the Chautauqua Assemblies for a number of years, and has written and published a number of pieces for the organ, chiefly of a popular kind.

*(In the fall of 1884 Prof. Flagler gave a series of organ recitals at Cornell University in Sage Chapel, on the 1875 E. & G. G. Hook and Hastings organ. The first of these programs included Bach's Prelude and Fugue in C minor, Rheinberger's Sixth Sonata, and works by Merkel and Guilmannt.)*

'Edward Morris Bowman, a native of Barnard, Vermont, became a pupil of J. P. Morgan in New York. In 1867 he went to St. Louis, where he occupied various positions as organist until 1887, when he received a call to the First Baptist Church of Brooklyn. During this period Mr. Bowman went abroad for study several times. In 1872-73 he was in Berlin and studied organ under Rohde and Haupt, and for a short time in Paris with Batiste. In 1881 he went abroad again and studied with Bridge, Turpin, and Guilmannt. He also passed the examination of the Royal College of organists in London, being the first American to do so.

'Mr. Bowman was one of the founders and president of the American College of Musicians. He was professor of music at Vassar College from 1891 to 1895, and he was the organiser of the "Temple Choir" in Brooklyn, besides which he is conductor of various choral societies.

'Louis Falk has been for many years one of the prominent organists of Chicago. Born in Germany in 1848, he came with his parents to America when two years of age. They eventually settled in Rochester, New York, where the boy began his musical education, and secured his first organist's appointment. In 1861 he moved to Chicago and became organist of the Church of the Holy Name, a position which he held for four years. He now went abroad and studied at Homburg and Leipzig, graduating from the conservatory after a two years' course. On his return to Chicago Mr. Falk became organist of the Church of the Unity and a member of the faculty of the Chicago Musical College. He was one of the first to make organ recitals popular in Chicago.

'Nathan H. Allen, born at Marion, Massachusetts (1848), has long been prominent as organist of the Centre Church, at Hartford, Connecticut, where his good influence has been felt. He studied under Haupt for three years, returning to America in 1870, and settling in Hartford, where he has been ever since.

'Hervi D. Wilkins, born in Italy, New York, in 1848, began his musical career at the age of seven as a choir boy, and continued as a chorister until, at the age of eighteen, he became organist of a church at Auburn, New York. He went to Germany and studied under Haupt and other noted teachers, and on his return to his native land gave many organ recitals in various parts of the country. He has been, for many years, organist in Rochester, New York, where he also teaches piano and singing.

'Horace Wadham Nichol was born at Tipton, near Birmingham, England, and held positions at Dudley and at Stoke-on-Trent from 1867 to 1871, when he was induced by an American gentleman to accompany him to Pittsburgh, Pennsylvania. Here he became organist of St. Paul's Cathedral, and later at the Third Presbyterian Church, during which period he gave many recitals in that section of the country. In 1878 he went to New York, where he became organist of St. Mark's Church. He now entered into journalistic work, and wrote many articles for the musical papers, besides which he established himself as teacher.

'Mr. Nichol has written much music for the organ, including a fantasia, preludes, and fugues and melodic pieces.

'He is spoken of as the most talented organist who played on the St. Paul's organ at Pittsburg, and in this connection the following account, consisting of extracts from an article published in the MUSICAL COURIER in 1901, will be interesting. The occasion of the article was the removal of the old organ from St. Paul's, preparatory to the erection of a still finer instrument. This old organ was noted for its carillons.

**Announcing . . .**

**THE TWELFTH ANNUAL CONVENTION  
of the  
ORGAN HISTORICAL SOCIETY**

**June 20 - 21 - 22, 1967**

**in the Tri-City Area of Eastern New York State**

**STANLEY E. SAXTON  
Convention Chairman**

'Almost all that is historical is associated with the older cities, --Boston, New York, etc.--therefore it is interesting to have some historical account of the progress of the organ in the younger cities, of which Pittsburg is one of the most progressive.

"Beautiful and sorrowful memories attend the dismantling of the old organ in St. Paul's Cathedral, on Grant Street. In its day it was by far the greatest and finest organ west of the mountains. It enjoys the distinction of being the first one of its kind ever built this side of the Alleghanies, and certainly was the first one that had a chime of bells.

"In the sixties and seventies the cathedral was the Mecca for all lovers of fine organ music, and at times the large auditorium could scarcely hold the thousands that desired admittance. In those days Pittsburg presented few opportunities for hearing first-class music of any kind. Engrossed in adding to their stock of worldly goods, Pittsburgers thought little of such unremunerative and ennobling things as music, art, or literature. Repeated efforts to establish musical organisations--orchestras, choral societies, etc.--at this time either failed completely or met with every indifferent success. When the St. Paul's organ was placed in position, and a talented and accomplished organist secured, Pittsburg lovers of what many consider the grandest form of earthly music, hailed the day with delight. Among the able organists and choir leaders here were Horace Wadham Nichol, considered the greatest that ever occupied the position; John Schenuit, Wex Herman, Henry Kleber, McCaffrey, Knake, Miss Alice Carter, and the present organist, Joseph Otten.

"The organ in the cathedral stands in the loft about twenty feet above the ground floor, and to the right of the altars. For several years the instrument was the only one of real pretensions in the two cities, but about 1872, Trinity P. E. Church, on Sixth Avenue, installed a fine organ in its new edifice (the present one), just then completed.

"Since then some splendid organs have been built in churches here, chief among which are the East Liberty Presbyterian (*this was built by Roosevelt in 1888 as Opus 390, and had 3 manuals with 32 registers*), and Christ Church, East End. The organ at Carnegie Music Hall, Schenley Park, of course, ranks among the finest. During former years the old organ was used considerably at concerts in the cathedral. It is related of Nichol and some others that they could render a storm on it that was so vivid that people involuntarily reached for their umbrellas. On one occasion an old woman rushed out of the church in great excitement, saying she had left the front door open, and she was afraid her best carpet would get wet."

(Continued next issue)

### Slide-Tape Program

The revised form of our slide-tape program, entitled "A History of the American Organ, 1700 to 1900" is currently booked to be shown as follows: Brocton, Mas. AGO, January 30; Syracuse Museum of Art, February 14; New Orleans, La. AGO, March 13; Honolulu, Hawaii, AGO, March 13; Fort Myer, Fla. AGO, April 11; Thomas More School, Harrisville, N. H., April 23; and Kinston-Rocky Mt. AGO, May 13.

If your community has not yet seen this program, you are urged to arrange a booking for a Guild chapter, a group of church musicians, a

## NOTES, QUOTES and COMMENTS

The latest issue of the JOURNAL OF CHURCH MUSIC, Volume 9, Number 2, contains a most lucid article, "An Organ on the Move", by our Treasurer, Dr. James Boeringer. In it he describes how he obtained Moller Opus 665, a one-manual-nine rank tracker, from Turbotville, Pa., and moved it to Heilman Hall on the Susquehanna University campus at Selinsgrove, Pa. There are several photos.

For those who are not acquainted with the above-mentioned JOURNAL, it is a beautifully produced magazine, selling at 50 cents the copy, or \$3.75 per year. Address: 2900 Queen Lane, Philadelphia, Pa., 19129.

John Near, a college student from Wataga, Illinois, bought, moved, and reassembled in his home, a Barton theatre organ of three manuals, 12 ranks and all of the usual trappings involved. He plans to add six ranks to "complete" the instrument. The ornate console is placed in the living room, with two pipe chambers located in the attic.

Stanley E. Saxton, Chairman of the 1967 OHS Convention Committee promises that among the organs to be heard June 20-22 are the 1756 organ in Schuylerville, N. Y., (described in THE TRACKER, Volume V, Number 2), an 1858 E. & G. G. Hook organ in Hoosick, N. Y., and another of similar vintage in Salem, N. Y., in addition to the famous 1847 Ferris organ at Round Lake, described in this issue of THE TRACKER.

Please note the service charge of 25 cents per record when ordering OHS recordings here after. Your adherence to this rule will speed shipments, and avoid unnecessary correspondence with the treasurer.

Harry Wilson, Box 44, Attica, Mich. 48412, advises us that he has old advertisements, pictures of organs, pianos, and other collectors' items. In writing him, please specify your needs.

The Organ Literature Foundation, Nashua, N. H. 03060, has just published Catalogue E, a handsome booklet listing over 300 books, records and pieces of music, many new. OHS members are urged to write Mr. Henry Karl Baker requesting a copy. They are free.

We'll have full information on the availability of back issues of THE TRACKER in our next (Spring) issue. Hopefully, there will be plenty of copies of all issues.

museum, or an historical society, in your area. Contact either Robert A. James, 140 State St., Brooklyn, N. Y. 11201, or F. Robert Roche, 60 Park St., Taunton, Mass. 02780, for fees, dates, and details.



## THE TRACKER

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

Kenneth F. Simmons .....President  
17 Pleasant St., Ware, Mass. 01082  
The Rev. Donald C. Taylor .....Vice-President  
923 Amesbury Rd., Haverhill, Mass. 01830  
James Boeringer .....Treasurer  
R. D. 1, Box 360, Selinsgrove, Pa. 17870  
Mrs. Helen Harriman .....Corresponding Secretary  
295 Mountain St., Sharon, Mass. 02067  
Frederick B. Sponsler .....Recording Secretary  
938 Marlyn Rd., Philadelphia, Pa. 19151

### Membership Dues:

Regular .....\$5.00 per year  
Sustaining .....\$7.50 per year  
Contributing .....\$10.00 or more per year

Albert F. Robinson .....Editor  
St. Peter's Church  
319 Lombard St., Philadelphia, Pa. 19147

Thomas Wm. Cunningham.....Publisher  
680 Wilfert Dr., Cincinnati, Ohio 45245

NOTE: All material published in THE TRACKER is  
Copyright 1967, and may not be reproduced with-  
out written permission.

## MONEY . . MONEY . . MONEY !

### . . . An Editorial

There is nothing like income-tax-time to get around to the subject of finances, and while the Organ Historical Society is still solvent it seems a good time to take a look at ourselves in this light. Distasteful as this may be to some members, it is nevertheless a necessity and sometimes healthful attitude when viewed objectively.

Let us record at the outset that the National Council has kept a cautious watch over our finances all through the years, and that the present officials have effectively held the line so closely that we are in no state of crisis—at least up to the time of going to press!

And great benefit has been derived from the operation of our business affairs under the budget system. This plan may well be the ultimate solution to all of the problems we still face.

Another step forward is to be seen in the outline of our membership classifications. Please note that beginning with the 1967-68 membership season (namely, October 1st) the dues for Regular Members will continue at \$5. per year, but that those who wish to be classed as Contributing Members will be assessed \$10. per year, and that those designated as Sustaining Members will pay \$25. per year, and that those who would like to be known as Patrons will pay \$100. per year. This means that those who really want to help OHS grow and who have affluent means, are given the opportunity to show their interest in this very real form.

Another means of increasing the treasury is available to members who could advertise in THE TRACKER. The rates are indeed reasonable, and one does not need to be in business to take an ad of any size.

Finally, there is always the opportunity of increasing our membership in order to swell our income. Seven hundred members would give us twice the present source of funds, if only each of our present members would enroll ONE new member!

What is the urgency for this?

It becomes increasingly apparent that we cannot stand still if we are to be a healthy organization, doing the work we were organized to do and as effectively and efficiently as possible.

Our expenses seem to increase each year (just like the cost of living in these United States), even though great caution is used. No official nor council member receives any remuneration for his work—not even expenses for attending the far-flung Council meetings. But the cost of printing has gone up; we continue to lose money on conventions; a great deal of our money is tied up in recordings; and our slide-tape program, as enjoyable and successful as it is, has not yielded the income anticipated—in fact, it is still costing us money!

Then there are many things to be done that have not been begun. Some time ago we proposed the publication of special theses and writings, material too large for inclusion in THE TRACKER and deserving of special attention in this manner. But there are no funds for this work.

We have had the opportunity of publishing special recordings (other than the Convention records) under our own label, but we again found no financial means of doing so.

We have established a new archive at Ohio Wesleyan University with suitable supervision, but the material is sparse and there is not space for any real museum piece. We shall need a museum of our own before our prestige in this area becomes established.

These and many other projects deserve our support if we are to carry out our function.

But let us take heart in this new year, and strive for a greater success than ever before. Each member can do his share by (1) enrolling a new member, (2) doing some research in his home area and reporting his findings, (3) buying up the Convention records, (4) attending the annual convention (or, if that is impossible, sending a contribution to the convention chairman!), (5) arranging a local showing of the slide-tape program, and (6) showing genuine interest by voting and renewing membership promptly.

So, in spite of the increase in taxes, let's do all these things and give OHS a Happy New Year.

**F. ROBERT ROCHE**

**Pipe Organ Builder**

60 Park Street

Taunton, Mass. 02780