



THE TRACKER



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OHS Chalks Up Another Great Convention 12th Annual Was Delightful



1967 ORGAN HISTORICAL SOCIETY CONVENTION, SARASOTA SPRINGS, NEW YORK

Whether you prefer Bach to Buck, Hook to Hutchings, horse-racing to sports cars, or ham to Iamb, you found everyone of these (and more!) In abundance at the 12th Annual OHS Convention which was held June 20, 21, and 22 in the Tri-city area of New York State.

Convention Chairman Stanley E. Saxton and his committee (William Carragan, Mary R. Danyew, Sidney Chase, Reinhold H. van der Linde, Lois E. Wetzel and Walter Zeh) deserve our highest plaudits for a convention that was beautifully planned and effectively carried out. Special note must be made of the handsome convention program which was designed and produced by Edgar A. Boadway and Alan M. Laufman.

Through Mr. Saxton's affiliation with Skidmore College In Saratoga Springs, there were commodious accommodations for all OHS members at Moore Hall and the splendid meals served there proved a high point in the pleasant surroundings.

A glance at the convention program will provide an adequate summary of the scheduled events, all of which took place according to the outline. The purpose of this review, then, is to point out the very minor changes, and to empha-size what seemed to this reporter to be the high lights of the 12th Annual Convention.

Council Meeting

On Monday evening, the National Council met as announced. Minutes of the meeting appear in another section of this issue of THE TRACKER. Other OHS members who arrived early enjoyed exhibits, including pictures of the 10th Convention held In 1965 in Cincinnati supplied by Thomas Cunningham and George Pallage. There were also tables of literature, programs, and other "give-aways" supplied by F. Robert Roche and Edgar A. Boadway.

The Tuesday Tour

An air-conditioned bus, plus a few private cars, conveyed the 60-odd conventioneers on a 14-hour tour on June 20. Leaving promptly at 8:45 AM, our first tragedy occurred when Jim Bratton "busted a gusset" and had to switch to a private car for repairs, the tools for which were supplied by Mary Danyew (although Helen Harriman suggested that Jim should be "cauterized!")

The Hutchings organ In Johnstown was in very good condition and Walter Zeh wisely substituted a Buxtehude number for the programmed Dupré.

The Annual Meeting

President Simmons called the Annual Meeting of OHS to order at 10:30 AM, and proved that all of the business affairs of our Society can be handled in an efficient manner in just over one hour. The minutes of this meeting appear else-where in this issue of THE TRACKER.

The Wednesday Tour

After lunch we departed (again by bus and car) for Moreau, a rural community having a new church with an old organ. Mr. Simmons denied any relationship to the builder, W. B. D. Simmons, but performed, nevertheless, a most interesting demonstration on the excellent little organ. We sang "All Hall the Power of Jesus' Name" to "Coronation".

The next stop was in Fort Edward for a superb recital by Donald R. M. Paterson. The selections were admirably chosen for the instrument, and their execution was flawless. We sang "God Himself is with us" to the Swedish tune, "Tysk". Cleveland Fisher was "stop-boy".

Robert Whiting, whose demonstrations at OHS conventions are always appreciated, played at the Episcopal church in Salem, assisted by John Frieman and Albert Robinson as "stop-boys". The Hook organ was not in the best of condition, but he was able to show off its better parts and added an encore to the printed program. By request he played Dudley Buck's Wedding March in B flat, which ends with the Doxology. We all joined lustily in the singing of this, and afterwards in "For all the saints" to "Sine Nomine".

At the United Presbyterian Church in Salem, Stewart Shuster added Voluntary No. 2 from "Sixteen Voluntaries by Maurice Greene and Others" to his program, and told us of the opposition to the organ's installation away back in 1900. We sang "God of Grace" to the Welsh tune, "Cwm Rhonda".

The organ that so many of us had looked forward to in Schuylerville's Methodist church, the "Bridge" organ, was demonstrated by Robert J. Reich who gave a short talk on terminology (see Editorial). He corrected some of the program book's notes, declaring that the Andover company's work in 1960-63 did not include a rebuilding of the manual chests nor a revoicing of the pipe-work. His selections demonstrated several of the individual ranks, and we met Miss Webster, organist of the church, who is largely responsible for the organ's preservation.

Mr. Reich also gave the demonstration on the charming small Jardine in the Episcopal church in Schuylerville, after which we sang "Once to every man" to the tune "Ton-y-botel".

We then returned to Saratoga for dinner and a "free" evening. Mr. Robinson conducted a rehearsal of those who volunteered (about 25) to sing Vivaldi's "Gloria" on Thursday morning, while others visited organs in and around Saratoga. Among these were the Giles Beach at Dyer-Phelps Memorial Church, (which needs much work), the Emmons Howard at Mt. Olivet Baptist Church, and the large 4-manual Skidmore Chapel organ. Originally

Tragedy befell us again when we got lost in Amsterdam. We had lots of fun being lost, but the time loss made us hurry almost all of the remainder of that day. Randy Wagner's demonstration on the 1920 Hinners was commendable, and Lois Wetzel's playing at the Baptist church was delightful. Here we sang the hymn, "Rise, my soul" to the tune "Amsterdam" at the close of her demonstration.

The tiny Backus organ in the historic church at Duanesburg still has to be pumped by hand. It was "tried out" by just about everyone present, and, as Cleve Fisher played and John Frieman pumped (valiantly), we sang "Praise to the Lord". Lunch was served on the lawn of this church, to the delight of all.

In Albany the Walls Temple (formerly a German Lutheran church and school) organ sounded soft but silvery, permitting Bill Carragan to provide admirable accompaniments for the vocalists in his demonstration. We sang "From all that dwell" to the tune, "Duke Street".

At St. Ann's, the organ had a fine large tone that was effective in the broader parts of Reinhold H. van der Linde's demonstration.

Our next stop, Sand Lake, afforded the latest organ or the convention (1927), but we were disappointed when Mr. Saxton announced we could not hear the prize-winning compositions which were to have been played at this stop. Philip Beaudry explained that he felt the organ was unsuited to the compositions, so we all sang "Joyful, joyful" to the tune borrowed from Beethoven's Ninth Symphony. (See Notes, Quotes, and Comments regarding the composition contest.)

We next arrived in Troy for the service of Choral Evensong at St. Luke's Church. The three clergy and four choristers were all but outdone by the fine singing of the OHS "congregation".

When we arrived at Woodside Presbyterian Church, Edgar Boadway had already climbed to the bell tower and was echoing the tune "Hyfrydol" which had concluded the service at St. Luke's. He continued with a half-hour program of bell-ringing before we sat down to a very good dinner of chicken and biscuits. There was a large congregation of local people as well as all of our members, almost filling the church, for Brian Jone's masterful recital. The beautiful Hook case, the brilliant sound, and the expressive performance made this event memorable. There are, however, two errors in the program book specifications: the Great Dulciana is now a Celeste, and the Swell Viola is now a two-foot stop. We arrived back in Saratoga at 10:45 PM—a long, long day.

Performing Arts Center

Directly after breakfast on Wednesday, we drove to the new Saratoga Performing Arts Center, a magnificent open-air (roofed-over) amphitheater equipped with the very latest accommodations for orchestra, opera and ballet performances before a seated audience of 5100 plus lawn space for another 5000. The Center's director, Richard Leach, gave a talk on the accomplishments of the first season and the hopes for the future which include the installation of a \$100,000 pipe organ.

INTERMISSION TALKS

By DONALD R. M. PATERSON

(The following articles were broadcast over WVBR-FM, Ithaca, N.Y., during intermission of concerts by the Boston Symphony Orchestra.)

I should like to preface my remarks for this evening with the observation that the history and significance of the organ in America is a topic to which the Organ Historical Society, of which I shall speak in a few moments, has devoted itself. This subject has, I have found, remained rather scantily treated, comparatively speaking, and an awareness of the knowledge of and concern for American organs and their history has often been overshadowed by a widespread interest in foreign accomplishments and influences. It is my hope that these remarks, which will begin a series of broadcasts, will be interesting not only to professional organists and scholars, but also to the large public of music-lovers, historians, and students of American artistic culture.

According to existing records, the first use of an organ in this country occurred in 1703, at an ordination in historic "Old Swedes" church in Philadelphia. The organ was a very small instrument, probably of Swedish make. About ten years later, Thomas Brattle, a Boston merchant, imported a small organ from England, which he willed to a Boston church in 1713. This was the famous "Brattle organ", which still exists in somewhat altered form, in St. John's Church, Portsmouth, New Hampshire. With these two modest instruments began the eventful history of the organ in America.

By the middle of the 18th century, organ building had become an established activity on American soil. David Tannenberg, the Dieffenbach family, Andrew and John Krauss, and others produced significant instruments in Pennsylvania during this period, and a few pioneers, notably Thomas Johnston, had begun to build organs in Boston.

It was the 19th century, however, which brought the art of organ building in America to its full fruition. Before this time, most large organs were imported, but eventually a rise in confidence in American craftsmanship and the timely advent of certain notable talents on the scene brought the major responsibility upon American shoulders. Coupled with these circumstances was the lessening of objection to instrumental music in churches and the general increase of interest in church music.

In the early 19th century, two groups of organ-builders quickly rose to prominence—one in New York and the other in Boston. Both of these groups included fine craftsmen, whose work is still regarded as both artistic and functional. The dominant figure in New York for many years was Henry Erben, a builder of major organs for his home city and elsewhere. Other early New York builders included John Gelb, Richard Ferris, and Thomas Hall. In Boston the two Goodrich brothers, William and Ebenezer, were the founders of

the outstanding group there, which was continued by their followers—Thomas Appleton, Elias and George Hook, and the Stevens brothers.

The mid-19th century saw a climax in the development of the art, which was the result of increased technical facilities for manufacturing and a growth in the demand for organs, many of considerable proportions. In New York, Henry Erben still reigned as the major figure, but was joined by such significant builders as Hall & Labagh and the Odell brothers—the latter firm still being in existence today.

Death had taken the Goodrich brothers from the Boston scene, and E. & G. G. Hook (later known as Hook and Hastings) became the major firm there with the largest organ factory in the country. Active at the same time were William B. D. Simmons and George Stevens. In other eastern localities, William A. Johnson and Son and Steere and Turner of Westfield, Massachusetts, John Standbridge of Philadelphia, Pomplitz of Baltimore, and John Marklove of Utica were all making significant contributions. A growing number of organbuilders in other areas included Garret House of Buffalo, William King of Elmira, Carl Barckhoff of Salem, Ohio, Koehnken and Grimm of Cincinnati, John Pfeffer of St. Louis, and Henry Pilcher and sons of Louisville.

The late 19th century produced such outstanding names as Hilborne Roosevelt and his brother, Frank, in New York, and George Hutchings in Boston, these firms having paved the way for early 20th century developments. To all these early builders we owe a debt of gratitude. Neglected, mutilated, and scorned for a time, their organs are now recognized by leading organists and organbuilders as representing a high degree of tonal and mechanical quality, and often well suited to current use. More and more the organs by these early firms are being protected and preserved.

The Organ Historical Society is an organization devoted to the study of the heritage of American organ building and to the preservation of the outstanding examples of this art. The organization endeavors to promote a widespread historical and musical interest in this tradition. It is collecting, preserving, and publishing historical information, and is furthering a recognition of the quality of fine American organs through recordings, public recitals on these instruments, and articles about them.

The Society was founded in 1956 by a small number of persons who shared a vital interest in these activities from this modest beginning it has grown steadily in membership, and is now a large group of historians, and scholars. This growth, which has spread to Canada and abroad, is evidence that a significant step forward in musical culture and historical scholarship has taken place since the founding of the Society.

The activities of the organization have been demonstrated in the forms of two major projects, both of which have existed since its founding, and are enthusiastically supported by its membership. These are its quarterly publication, THE TRACKER, and the annual national convention.

THE TRACKER was begun as an informal mimeographed bulletin issued to interested parties. From this form it developed into the present printed magazine. Its contents are varied, including illustrated articles representing original and scholarly research, newsnotes regarding the activities of members and events of interest to the Society, and information about the restoration of old organs and recitals given upon these instruments.

The national convention, an event which has become increasingly popular, is held in a different locality each year. Features of every convention have been exhibits of historical material owned by the Society and its members, and recitals and tours displaying local organs of outstanding historical and musical interest. Other convention activities have included panel discussions, illustrated talks, the annual Organ Historical Society business meeting, and social events. Past conventions have been held in New York City, Baltimore, Methuen (Massachusetts), Philadelphia, Boston, Skaneateles (New York), Portland (Maine), Washington, D. C., Cincinnati, Ohio, and most recently in the Capitol district of New York State.

One of the most important projects developed by the Organ Historical Society is a sound-slide program entitled "A History of the Organ in America from 1700 to 1900". This program consists of a set of slides of representative organ cases and consoles, organbuilders' pictures, and other attractive visual material pertinent to the subject, combined with a tape recording of the sounds of selected instruments built during these two centuries. The tape includes informative and explanatory narration, and is played simultaneously with the showing of the slides. This project is the first of its kind ever developed in connection with the history of American organ building. Other projects include the preparation of master lists of extant organs built prior to 1900.

The Organ Historical Society welcomes to its membership all who are interested in the history of the organ in America. It has been influential in preserving and restoring many old, artistic instruments, and has contributed significantly to original historical research. These accomplishments reflect the essence of its purpose: to encourage and promote an increased appreciation of the fine old organs which remain in our country today, and to advance the knowledge of the historical tradition in which they were created.

Last week during our intermission broadcast I discussed briefly the history of the organ in America from about 1700 to 1900, mentioning a number of prominent organ builders during that period, and giving a short account of the aims and accomplishments of the Organ Historical Society. This evening, we shall be concerned only with 18th century developments.

At Old Swede's church in Philadelphia, which was built in 1698, a pair of carved wooden cherubs that still grace the gallery rail remain as mute witnesses at the site of the earliest use of a pipe organ in the United States of which record has been found. The year was 1703—almost a century after the founding fathers landed at Jamestown.

During the first half of the 18th century, organ building was a very limited activity in America. Most larger organs were imported from England, and, indeed, the general demand for organs was not great. Tuning forks and various types of string bass were the only musical instruments in many churches, a situation undoubtedly a result of the influence of Puritanism.

There are, however, accounts of native manufacture and installation of organs during these first fifty years of the century. Among America's earliest organbuilders were Matthias Zimmermann, Edward Bromfield, Jr., and Johann Gottlob Klemm.

Matthias Zimmermann is believed to have built an organ and given it to a church in Philadelphia about the year 1737, but some question exists regarding the authenticity of this date. Edward Bromfield, Jr., was born in Boston in 1723 and died in 1746. He graduated from Harvard College in 1742, and began to build a two-manual organ for Old South church in Boston about 1745. This organ was never completed because of Bromfield's untimely death, and was placed in storage, and later burned. This organ was one of the first built in this country of which we have record.

Probably the most prominent organbuilder in America in the middle of the 18th century was Johann Gottlob Klemm, who was born in Saxony in 1690, and died in 1762. Klemm was trained by the famous organbuilder, Andreas Silbermann, in Strasbourg, and came to Philadelphia in 1736. In 1737 or '38 he began the construction of an organ for Trinity church, Wall Street, New York City. This organ was installed in 1740. Klemm built organs in New York during the years 1745-57, and later became associated with the Moravians, of Nazareth and Bethlehem, Pennsylvania.

The case of the organ in Christ Church, Boston, — that is, Old North Church, of Paul Revere fame—remains today, slightly altered, as evidence of the craftsmanship of the first important Boston organbuilder, Thomas Johnston. He was highly esteemed in his day. His instrument for Old North was built about 1759, but has been re-built several times since.

The second half of the 18th century saw a considerable increase in American organ building activity. The most active builders were located in Pennsylvania during this period. We have little information about New England organbuilders who flourished at this time, but Henry Pratt, of Winchester, New Hampshire, started to build organs near the end of the century. In 1800 Pratt built an organ for a church in Enfield, New Hampshire, which has been preserved to this day.

It was purchased several years ago by the first Archivist of the Organ Historical Society, Thomas Eader of Baltimore. Mr. Eader has restored the organ and recently sold it to Old Sturbridge Village, Massachusetts, where it is now located in the church there.

THE ORGANS OF ST. BERNARD'S CHURCH NEW YORK CITY

By Joseph Grillo and Robert A. James

(Mr. Grillo is currently organist of St. Bernard's)

1868 The parish of St. Bernard's was established. Its first services were held in a wagon factory on 13th Street. Fr. Healy, a young Curate at St. Peter's R. C. Church on Barclay Street, was appointed the first Pastor.

1873 The present edifice, designed by Patrick O. Keeley, opened its doors for services. The site was (and is) on West 14th Street, between 8th and 9th Avenues. An organ was purchased for the new church building, but as of this writing no information concerning it seems to be available.

1881 St. Bernard's parish contracted with the Odell firm to build a new organ. to be their Opus 187. The organ was installed on October 2, 1881, at a cost of \$4,315.00. The stoplist (taken from the original specifications and contract) follows:

I Manual - GREAT

Open Diapason 8'	58 pipes
Gemshorn 8'	46 pipes
Keraulophon 8'	58 pipes
Dulce 8'	58 pipes
Clarinet Flute 8'	58 pipes
Octave 4'	58 pipes
Flute d'Amour 4'	58 pipes
Twelfth 2 2/3'	58 pipes
Fifteenth 2'	58 pipes
Mixture 3 rks	174 pipes
Trumpet (Har. Trebles) 8'	58 pipes

II Manual - SWELL

Bourdon 16'	58 pipes
Open Diapason 8'	58 pipes
Salicional 8'	58 pipes
Stopped Diapason 8'	46 pipes
Melodia 8'	58 pipes
Octave 4'	58 pipes
Wald Flute 4'	58 pipes
Fifteenth 2'	58 pipes
Cornet - 3 rks	174 pipes
Oboe 8'	58 pipes
Tremulant	

PEDAL

Double Open	
Diapason 16'	27 pipes
Bourdon 16'	27 pipes
Bass Flute 8'	27 pipes

The compass of the manuals was 58 keys, and of the pedal, 27 keys. There was an extended key board, 6 feet from the case to the front of the keys. At this time, the organist was F. J. White.

1890 On December 22, 1890, a large fire destroyed a major portion of St. Bernard's Church, and for nearly a year all services were held in a nearby factory.

1891 The second Odell organ was installed in St. Bernard's Church on November 7, 1891. The contract was signed by the Rev. Gabriel Healy for Odell's Opus 294, the cost of which was \$6,750.00. The organs were blown by handpumps until 1916 when a new Kinetic Blower with electric motor was installed.

1918 St. Bernard's should have had its Golden Jubilee in this year, but because of World War I this event was postponed.

1920 The war finished, St. Bernard's was ready to celebrate its Golden Jubilee. The church had been painted and remodeled. The Odell organ was cleaned and overhauled in October at a cost of \$825.00, and a set of cathedral chimes was added at a cost of \$600.00.

1936 The Odell company serviced the organs all through these years until 1936 when their contract was canceled because of the depression. At this time the parish began to suffer economically and things seemed to be going down hill. The organ was poorly maintained in the succeeding years, but continued to be used regularly.

1960 By this time the condition of the organ was such that it could not serve longer without major repairs, and an electronic substitute was used. About this time Msgr. James R. Nolan became Pastor of St. Bernard's, and did much to put the parish on its feet again. The Parish is at the southern end of the Chelsea section of New York City, and on the northern edge of Greenwich Village. Both sections are contributing to the new growth of St. Bernard's, as it seems to become more and more active.

1966 James McCarthy became organist at St. Bernard's early in this year. He brought the Odell organ of 1891 back into use. At various times the organ was visited by members of the Organ Historical Society and found to be worthy of preservation. Recommendations were made to the Pastor by Louis J. Iasillo, one of the long-time members of OHS.

1968 In preparation for the Centennial of the parish, the church is to be refurbished, and Monsignor Nolan has wisely planned for the organ to share in this program. In taking this step it is hoped that the parish may be in a position to take a more active role in the musical life of the community, assuming in a small but important way, the ancient place of the church as a patron of the arts. The organ, as it stands today, is as follows: (Specification by Dr. James Pech)

GREAT ("N-chest")

1. Double Open Diapason 16' (Zinc and common metal - basses in case)
2. Open Diapason 8' (Zinc and common metal - basses in case)
3. Gemshorn 8' (Tapered zinc and common metal)
4. Keraulophon 8' (Zinc and spotted metal - no bells, no taper)
5. Dolce 8' (Zinc and spotted metal - straight, cylindrical)
6. Grosse Flöte 8' (Stopped wood and open wood)
7. Octave 4' (Zinc and common metal)
8. Flute d'Amour 4' (12 stpd wood, 32 metal rohr, 12 tapered common metal)
9. Twelfth 2 2/3' (common metal, low C stamped: "No. 11, J. Fackler")
10. Fifteenth 2' (Common metal)
11. Mixture III rks (Common metal - 17-19-22)
12. Trumpet 8' (Zinc and sptd. metal - harmonic from c2)
13. Clarinet 8' (12 Bassoon basses in zinc and sptd, bells in com. TC up)
Chimes (Added 1920)

SWELL ("A-chest")

14. Bourdon 16' (Stpd. wood, 12 basses unenclosed at back of Swell box)
15. Open Diapason 8'
16. Gamba 8' (Straight cylindrical)
17. Salicional 8' (Straight cylindrical)
18. Clarinet Flute 8'
19. Octave 4'
20. Wald Flute 4' (Open wood, not harmonic)

21. Twelfth 2 2/3'
22. Fifteenth 2'
23. Cornet III rks (17-19-22)
24. Cornopean 8'
25. Oboe 8'
26. Vox Humana (from TC)
27. Clarion
Tremolo

PEDAL

28. Double Open Diapason 16' Open wood;
29. Bourdon 16' (Stopped wood)
30. Quint 10 2/3' (Stopped wood)
31. Flute 8' (Open wood)

Dr. Pech was a prominent area organist, Judging from references to his activities found occasionally in journals of the time. It is not known what position he held in 1891, but in 1869 we do know that he was organist of St. John's Chapel on Varick Street (Trinity Parish), as the southern end of Greenwich Village, St. John's had an Erben organ at that time.

Additional notes

1. Due to recent installation of scaffolding in the church and the cutting off of electricity to the blower room, Mixture compositions cannot be reported here. The authors recall that the breaks were the same for both Mixtures, in addition, the Swell was not examined closely. We assume that the 8' clarinet Flute is typical, i.e., stopped wood with pierced stoppers for the major portion of the compass. The reeds undoubtedly have the normal tapered shallot with flat end and triangular opening, as do their Great organ cousins. All other information was obtained some months ago.

2. Several of the stop-knob inserts have disappeared or have been replaced. The names above have been verified by the Odell firm. The present Chimes knob was probably originally "Bellows Signal".

3. The organ was built in the West 42nd Street factory in New York City as Opus 294 in 1891. The name-plate reads:

J. H. & C. S. ODELL
BUILDERS

SPECIFICATION BY DR. JAMES PECH

and is centered under the Great manual on the console. The action is tracker throughout (except for the electric Mayland chimes), operating slider-chests for the manuals and individual-valve chests for the pedal. The manual compass is 58 notes and the pedal, 30. There is a pneumatic assist to the mechanical action in the bass and tenor octaves of both manuals. Location of the divisions is standard for American organbuilding of the period — Great chest forward at about the level of the feet of the case pipes; Swell above and behind the Great; Pedal flanking the Great and Swell. The Chimes are playable from a 15-note keyboard mounted above the Swell manual and are located at the back of the installation. The oak case is a rather unimaginative 3-flat display of the glided basses of the Great 16' and 8' Diapasons arranged 9-11-9. Stencilling is sparse and austere. Pipe-mouths in each flat form a chevron pattern, and there are no pipe-shades.

4. The roll-top console is built out from the case several feet to house the manual trackers at keyboard height. Knobs are arranged in terraces

with the faces slanted toward the performer. There are the usual unison coupler-knobs which are duplicated by reversible pistons located under the swell manual. The mechanically-operated Swell shoe controls a double set of Swell-shades, Four toe-studs control the following set of resources (See note 5):

#1 draws SWELL Open Diapason 8', Twelfth 2 2/3', Fifteenth 2', and Cornet III rks.

#2 retires #1 stops.

#3 draws GREAT Double Open Diapason 16', Open Diapason 8', Twelfth 2 2/3', Fifteenth 2', and Mixture III rks.

#4 draws GREAT Dolce 8', Octave 4', Flute d'Amour 4', Twelfth 2 2/3', and Fifteenth 2'.

5. The toe-studs are not operating properly. The authors recorded any knob which moved at all when the toe-stud was depressed (violently!). If our information were more certain it might be interesting to speculate why #3 and #4 ignore the 4' of the chorus in each division while #4 draws both 4' stops of the Great and the softest 8'.

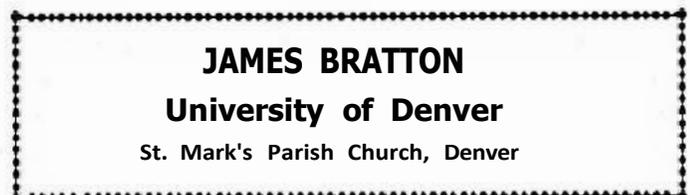
6. Probably the most interesting feature of the organ is the great variety and subtle strings. The Gemshorn is a nicely voiced example of nearly mezzo-forte strength, almost a mild principal sound: the Keraulophon is a rather thin, pungent voice of piano strength; the Dolce is a pianissimo stop of somewhat flutey quality; the Gamba is a more conventional string; the Salicional is a softer version of the Gamba with more flutiness in the voicing.

7. The principal stops are a far cry from the sophisticated choruses of some 25 years before. By 1891 evidently the "8' organ" was well on its way; if not yet in specification, certainly in voicing and scaling treatment. For instance, the Great 8' Open Diapason is of normal "generous" 19th century scaling, but is voiced with considerable foundation. In obvious contrast, the scaling of the chorus from 4' up is quite small, The Swell and Great mixtures are carbon copies of each other, another sign of decadence.

The flutes, in contrast to the principals, share with the earlier American instruments in liquid singing color, which is an outstanding feature of the 19th century organ. The sole rebel here is the Grosse Flote, a kind of Melodia, which is evidently to the flute scheme what the Great 8' Open Diapason is to the principal chorus.

The chorus reeds have none of the flamboyance which we associate with the voicing of the Hook firm in a number of instances and in a few Jardines. These Odell reeds are colorful, but lacking in "drive". The Clarinet is typical, falling somewhere between the smooth orchestral sound and the French Cromorne in quality. The Oboe is an interesting piece of voicing for this style. The Vox Humana is not as "tame" as we might expect.

(Please turn to page 9)



Notes, Quotes and Comments

Winners of the annual Composition Contest were—for first prize, Norberto Guinaldo (again!), and for second prize, James Boeringer, OHS Treasurer. A detailed account of the contest will appear in our next issue.

As of this writing, there are no bookings for the OHS slide-tape program, "Organ Building in America 1700-1900". All who have seen it agree that it is an outstanding document of one of our fine arts, a production that is both educational and entertaining, a splendid example of color photography and recorded music, and a thing of great beauty. Members should write to F. Robert Roche, 60 Park Street, Taunton, Mass., for dates, fees, and other details.

* * *

A list of music "for the positive organ" has been prepared by Robert J. Reich. Copies may be obtained from the Andover Organ Co., Box 36, Methuen, Mass. The intention of the compiler is to increase the use and appreciation of small one manual organs using music of good quality which he has found useful in the church service and/or pleasing to play on a small house organ. Composers represented include many pre-Baroque, the classical and romantic periods, and such moderns as Pepping and Pinkham. There are also collections by such outstanding editors as E. Power Biggs. The list runs to four mimeographed pages.

The Pomplitz tracker organ (Opus 214, Baltimore) will be used in the annual Concert Series of Baroque Music at the Village Church, Cumington, Mass., on Saturday, Sept 2, at 3 and 8:30 p.m., and on Sunday, Sept. 3, at 3 p.m. Paul Maynard will serve as organist and harpsichordist, along with Shelia Schonbrun, soprano, Judith Davidoff, Viola da gamba and cello, William Wittig, flute, and Henry Schuman, oboe, all under the direction of Sonya Monosoff, violinist. For tickets (\$5. series, \$2. single concert) write Cumington School of the Arts, Baroque Concerts, Cumington, Mass., 01026.

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We are in receipt of the two latest LP records made by E. Power Biggs, one of which uses what is said to be the oldest playable organ in the world. A full review of these records will appear in the next issue of THE TRACKER.

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The fine book, "The Organ Today" by Herbert Norman and H. John Norman, reviewed by Barbara Owen in the last issue of THE TRACKER is available from the Organ Literature Foundation, Nashua, N. H., at \$6. the copy.

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Computron, Inc., 122 Calvary St., Waltham, Mass., has announced a new recording tape, C-90 Tape Cassette, manufactured by BASF, which contains 450 feet of tape that will play for 1½ hours. Plastic bookshelf racks are free with every six cartridges purchased.

ORGAN CLEARING HOUSE

Post Office Box 104
Harrisville, New Hampshire

LETTER TO THE EDITOR

Dear sir,

In the interest of accuracy, certain corrections should be made in the article "Three Early Pennsylvania Trackers" by Katherine Bressler, THE TRACKER, Vol. XI, No. 3. The specification of the Pomplitz and Rodewald organ in Kreutz Presbyterian church is given in THE TRACKER, Vol II, No. 3, in an article by Thomas S. Eader on the Baltimore organ builders. The Thomas Dieffenbach organ in Friedens Lutheran Church, Shartlesville, Pa., was visited during the 1960 OHS Annual Convention and was described in the convention program. See also the article "The Organs of Berks County", by Eugene M. McCracken, in the Historical Review of Berks County, Vol. XXVIII, Winter 1962-1963, No. 1.

Regarding the Ziegler organ, the following corrections should be made in the Bressler article: the correct spelling is Ziegler; the organ is Opus #2; the number of ranks is 3; the organ was built for the Weirman family, not a church; and the Open Diapason is 8' pitch.

Regarding the Pomplitz and Rodewald organ, Pomplitz built many more than six organs, and Henry Niemann (note correct spelling) was not the successor to Pomplitz. In a series of articles in THE TRACKER from Vol. II, No. 3 to Vol. III, No. 3, Thomas S. Eader gives an extensive history of the Baltimore organs and organ builders.

Perhaps due to a typographical error, three stops of the Dieffenbach organ are omitted: Open Diapason 8' and Stop Diapason 4' on the manual and Violin Bass 8' on the pedal.

Sincerely,
/s/ ROBERT B. WHITING

F. ROBERT ROCHE

Pipe Organ Builder

60 Park Street Taunton, Mass, 02780

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MINUTES OF THE NATIONAL COUNCIL MEETING

Saratoga Springs, N. Y., June 19, 1967

President Simmons called the meeting to order at 8 P.M. The following members were present: Helen Harriman, Randall Wagner, Robert B. Whiting, Stewart Shuster, Albert F. Robinson, and Thomas Cunningham. The following members were absent: Frederick B. Sponsler, James Baeringer, Elmer Perkins, Dr. Homer Blanchard, Robert J. Reich, and Robert Hale. Messers Sponsler and Reich were represented by proxy. Also present were Donald R. M. Paterson (Advisor), Carol Hasonick (representing James Boeringer), and several visitors from the OHS membership.

Council approved the minutes of the meeting at Sharon, Mass., on April 1, 1967.

Miss Hasonick presented the Treasurer's report. Council raised a number of questions about the form of the report and about some items in the report. Because of the absence of the Treasurer, Council decided to request clarification of these points at the next Council meeting. It was noted, however, that the tentative balance seemed to be about \$1200.00, plus an additional \$200.00 in the Society's savings account. Council recommended that a quarterly Treasurer's report, summarized as in the OHS budget, be printed in each issue of THE TRACKER.

Mrs. Harriman reported that there are 376 members to date. She mentioned the acquisition by the Library of Congress of the collection of organ material formed by Mr. Harry J. Winterton of Muskogee, Okla. She also suggested that the Society become a member of the American Association for State and Local History. Council requested her to obtain additional information.

Mr. Robinson, Editor of THE TRACKER, thanked those who have taken advertisements in THE TRACKER, and urged more OHS members to do so.

Mr. Cunningham, Publisher of THE TRACKER, stressed the need for more carefully written articles.

Dr. Thomas Finch, Daniel Marshal, and James Baird were asked to serve as tellers for the election. The election results were:

President: Kenneth F. Simmons

Vice President: Rev. Donald C. Taylor

Councillor: (No candidate received a majority, so at the annual meeting an election must be held between the highest two candidates, Messers. Bratton and Perkins.)

Auditor: Rodney Myrvaagnes

Speaking for the Archives Committee, President Simmons read the tentative agreement between the Ohio Wesleyan University and the Organ Historical Society for the keeping of the archives.

No reports were received from the Extant Organs Committee or the Historic Organs Committee.

Mr. Paterson, of the Audio-Visual Committee, announced that some tapes of recitals have already been sent to the archives, and that Mrs. Harriman had donated to the archives the tapes

of the 1960 Philadelphia Convention (Robert Ege recital and Frederick B. Sponsler Moravian Choir recital). Copies of the tapes will be made available to members at cost.

Mr. Roche, Recordings Supervisor, distributed financial statements on the recordings activities of the Society. Council discussed the recordings that had been made and also the status of recordings in relation to other Society projects.

Rev. Donald C. Taylor read suggested changes in the By-Laws. Council requested him to write these up so that they can be discussed at the next Council meeting. If they are approved by Council, the entire membership will vote on them at the next election.

President Simmons stated that an active public relations program is one of the most pressing needs of the Society. Council discussed the functions of a Public Relations Committee and several projects that such a committee might undertake.

No definite offer has been received for the 1967 Annual Convention. Any group or OHS members who wish to sponsor a convention in their locality should write to President Simmons.

The next Council meeting will be held in or near Philadelphia, Penna., on Thursday, August 31, 1967, at a place to be announced.

The meeting was adjourned at 11:30 P.M.

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

STICKERS and SQUARES

This is the "year of the bells". Ed Boadway proved his worth on the manually operated set of nine Meneely bells in the tower of Woodside Presbyterian Church, Troy. And Jim Bratton found ample opportunity to employ the Solo Bells in the great Odell organ at Troy Music Hall, to the delight of all present.

* *

But while we conventioners were reveling in such delights, wedding bells were ringing for James Wyly of Elmhurst, Ill., who was joined in holy wedlock with Mary Gae Porter. Best wishes of all OHS members are extended to the happy couple.

* * *

Another set of wedding bells rang out in Nashua, N.H., where Henry Karl Baker, head of the Organ Literature Foundation, was married during convention week. Congratulations to Mr. and Mrs. Baker from all members of OHS.

* * *

One of the fascinating facts we learned in our visit to the Saratoga Performing Arts Center is that when Eugene Ormandy conducts the Philadelphia Orchestra in concerts there, his podium is air conditioned! This might be an idea to apply to some organ consoles which are so burlled that fresh air never comes near the organist!

* *

Recitalists and demonstrators always expect the unexpected, but one of these was seen spending about one-third of his practice time cleaning the organ keys with a fine Irish linen handkerchief. There was so much grime that his fingers stuck to the keys!

MINUTES OF THE TWELFTH ANNUAL MEETING

Saratoga Springs, N. Y., June 21, 1967

The meeting was called to order by President Simmons at 11 A.M. The minutes of the National Council meeting of June 19, 1967, were read for the information of the membership. The run-off election for Councillor was held, and the other election results announced. The successful candidates were:

President: Kenneth F. Simmons
 Vice President: Rev. Donald C. Taylor
 Councillor: James M. Bratton
 Auditor: Rodney Myrvaagnes

Professor Stanley Saxton, Convention Chairman, stated that there were over 60 registrants to date. He thanked the convention committee, the recitalists and demonstrators, and Mr. Edgar Boadway, who prepared the convention program booklet.

From the Treasurer's report, it appeared that the Society had a balance of about \$1200.00, plus an additional \$200.00 in a savings account. Since neither auditor was present, the Treasurer's report could not be accepted.

Mrs. Helen Harriman stated that reprints of the out-of-print issues of THE TRACKER were now available at \$1.50 each or \$5.00 per year.

Mr. Boadway, speaking for the Extant Organs Committee, said that the New York list would be printed in THE TRACKER, and that a Quebec list would appear later. No other lists will be issued until the organs can be visited. He urged members to search for old organs in their localities and to report the results.

Rev. Donald C. Taylor reported that the By-Laws will be completed by the next National Council meeting. If the new By-Laws are approved by Council, they will be voted on by the entire membership.

There was no report from the Historic Organs Committee.

Mr. Robinson, Editor of THE TRACKER, requested members to consider taking advertisements in THE TRACKER. Mr. Cunningham, Publisher of THE TRACKER, again stressed the need for more carefully written articles.

The Nominating Committee for 1963 was approved as follows: Donald Rockwood (Chairman), Brantley Duddy, and James Baird.

There was considerable discussion concerning the site of the 1968 annual convention. This matter was left open until the next Council meeting.

President Simmons presented the following tentative budget for the coming year:

1. THE TRACKER	\$1100
2. Annual Convention	100
3. Recordings	50
4. Slide-Film Strip Project	50
5. Headquarters Fee (this item is now combined with item 8.)	
1. Archives	200
2. Publications and Special Projects	150
3. Office Expenses	150
4. Savings	200
	\$2000

(Note: The items are listed in accordance with the approved budget of the Organ Historical Society.)

The total budget of \$2000.00 can be met by 400 members paying at least the minimum dues of \$5.00 each.

At President Simmons' invitation, members raised various questions about the activities of the Society and made suggestions for the betterment of the Society. All questions were answered and all suggestions carefully noted by Council.

The meeting adjourned at 11:45 A.M.

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

THE ORGANS OF ST. BERNARD'S CHURCH

(From page 6)

8. The overall effect of the organ is not particularly good, as there is none of the grand design of the earlier 19th century organs where every stop contributes to the whole and where a variety of secondary ensembles are easily registered. Full organ (played an octave higher!) is inadequate for congregational singing when the church is full. Choral accompaniment presents no great problem, but much of the solo literature is unconvincing.

Mechanically speaking, the organ is in very poor condition. No substantial preventive maintenance has been done since 1936, and in addition a number of ranks have been damaged.

Summary

It is a tribute to the mechanical skill of the Odells that this organ is still playable. Much of the voicing is quite distinguished, but in the overall tone picture the organ was a victim of its times. It is an interesting period piece, and it seems certain that it will have to yield to a thorough-going tonal revision to meet the needs of St. Bernard's parish.

FRED N. BUCH
Organ Builder
 Lincoln, Lancaster Co., Pa.

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

OHS CHALKS UP . . .

(From page 2)

Originally built by Roosevelt (but retaining nothing from his work now), a Laws organ was installed in 1928: in 1935 Austin replaced the console, and since that time numerous parts have been replaced, stops revoiced, etc. The present organ is one of the most powerful we have ever heard!

The Thursday Tour

Again the bus and cars left after breakfast, with a first stop at Round Lake where Mr. Saxton gave a splendid demonstration on the remarkable Ferris organ that at one time stood in the rear gallery of Calvary Church, New York. We met Mrs. Hirahara, the organist, and her son, John Lewis, who have done noble work to keep the organ in use, and sang "Holy, Holy, Holy" to "Nicaea", making the rafters of the old auditorium literally ring.

An OHS convention without a demonstration by Cleve Fisher would be unthinkable, and this year Mr. Fisher was in fine fettle because he had been assigned another "Willie Davis" to play. His performance with (or was it without?) the Da Capo will long be remembered, and we sang "Fairest Lord Jesus" to the Silesian Folksong.

The second largest organ heard in a convention program was the three-manual Jardine in St. Patrick's Cathedral, Watervliet. The magnificent church was the proper setting for Vivaldi "Gloria", of which the volunteer group of singers was able to master six selections. Albert Robin-son's accompaniments and his demonstration solos revealed the splendid tone of the organ. Robert Whiting was "stop-boy", and we sang "Holy God, we praise Thy Name".

Our next stop was the Methodist church in Green Island where Dan Marshall demonstrated the well-kept Woodberry. William Carragan was "stop-boy" here, and we sang "Sing we to God". Then, due to the threat of rain, we adjourned to the church basement for lunch.

Perhaps the organ in the poorest condition was the Morey in the Catholic church, Cohoes. Thomas Finch, a fine performer, had to all but abandon his program due to recurring ciphers, and we all sympathized.

At the Mills Memorial Baptist Church, Troy, Rollin Smith of Brooklyn, N.Y., substituted for Robert A. James, playing Dudley Buck's Grand Sonata in E flat, Op. 22, composed in 1865, the last movement of which includes the tune, "Hail Columbia, Happy Land", a composition by Joseph Hopkinson (brother to Francis) about 1790 in Philadelphia. The performance was dashing, and we sang "Come Thou Almighty King" to "Moscow".

Edgar Boadway, our next demonstrator, announced that the Giles Beach organ in Our Savior's Lutheran church, Troy, had been discovered by Mary Danyew, and he invited us to join him in the organ loft to sing "Rise my soul to watch and pray".

The youngest demonstrator of the convention, John Riddle, Jr., (aged 18) played the J. W. Steere

organ in Christ and St. Barnabas' Episcopal church, and we sang "Holy, Holy, Holy" to his free accompaniments, before returning to Saratoga for dinner.

The Troy Music Hall Concert

A more fitting climax to this fine convention could not have been conceived than the Grand Concert at Troy Music Hall given by James M. Bratton, organist, and Linda Anne Paterson, coloratura soprano, assisted by Philip A. Beaudry, organist.

Nearly everybody got "dressed up" for this event, and the Lady from Fitchburg, arriving in a very large hat, drew the first of torrents of applause that grew in enthusiasm throughout the evening. The venerable hall, scene of innumerable past triumphs of all of the great musicians of the golden age (including Paderewski, Caruso, and Galli-Curci, to name a few) possesses wonderful acoustics, and a splendid 3-manual Odell tracker organ that had been put back into condition after some three years of neglect.

We stood for Our National Anthem, and then sat back to enjoy the stirring performance of Parker's Grande Processional Marche. But it was Dudley Buck's Variations on a Scotch "Air" that really turned us on. The "Air" turned out to be "Annie Laurie" and, at first, we thought there would be just a few fancy versions of the familiar tune. But as the performance progressed, we realized that Dr. Buck had subjected poor Annie to such excruciating circumstances that one was reminded of the "Perils of Pauline" and that Mr. Bratton's consummate artistry enabled him to wring every drop of emotion from the formidable score ... a masterful performance of heroic proportions.

Madame Linda's first selection, "Tis But a Little Faded Flower" was a sentimental ditty with a rather effective accompaniment, but she revealed a clear, bell-like quality in the aria from Fry's "Leonora". Here was real bravura singing in perfect coloratura style, the wonderful tones filling the hall with glorious sound, and the orchestral-type accompaniment being realized to the fullest on the organ.

Mr. Bratton was joined by Mr. Beaudry in the Sonata for two organists by Merkel. The three movements (Allegro, Andante, and Introduction and Fugue) required and received a fine display of musicianship. One was heard to remark, "Never have so many pipes of this venerable organ sounded at once so many times."

After intermission, Mr. Bratton displayed several of the many flute stops in the selection from "I Puritan!", and his Memories of "Martha" consisted of a potpourri of ten gems, including the familiar "Last Rose of Summer", affording the organist ample opportunity to show a wide variety of the tone colors of the organ.

Madame Linda appeared next in a very large hat to render "Colorado", a homeland type song that had endless verses. But again in the aria from "Rip Van Winkle" she executed the most intricate coloratura passages with great

(Please turn to page 14)

JOHNSON AND SON OPUS 458

by Homer D. Blanchard

In 1875 the First Baptist Church of Elyria, Ohio, was enabled through the efforts of its Ladies' Sewing Society to purchase a pipe organ from the firm of Johnson and Son, Westfield, Massachusetts. The instrument, Opus 458, cost \$1,500.00 and had the following stoplist:

ELYRIA, OHIO

First Baptist Church

Johnson and Son, Westfield, Mass. Opus 458 (1875)

(Diamond shaped nameplate)

V-12, R-12, S-15. P-617.

Manual Compass CC-a3 58 notes

Pedal Compass CCC-D 27 notes

GREAT, V-6. R-6. S-7.

Unenclosed

8 Open Diapason 58 m 17 off

8 Unison Bass 12 w

8 Melodia 46 w

8 Dulciana 46 sm

4 Octave 58m

4 Flute D'Amour 46wm

2 Super Octave 58m

PEDAL V-1, R-1, S-1

16 Bourdon 27 w

SWELL, V-5, R-5, S-7,

Enclosed

8 Open Diapason 46 m

8 St. Diap. Bass 12 w

8 St. Diap. Treble 46 w

8 Aeoline 46 sm

4 Flute 58 m

8 Bassoon 12 mr

8 Oboe 46 mr

Tremolo

COUPLERS 3 Ped. G. S.

FIXED COMBINATIONS 4 (by pedal touch)

Gt.: S

Great Piano: Dulciana, Unison Bass

Great Forte, Full Great, Ped. Bourdon

Swell Piano: Aeoline, St. Diap. Bass

Swell Forte: Full Swell, Ped. Bourdon

Blower's Signal

Pedal Check

Expression Pedal - originally at right end of Pedal clavier, later moved to center, Flat Pedal clavier.

The organ was placed in the old frame edifice, which had been erected in 1839, and stood at the rear of the church in a fully exposed position, walnut casework protecting the two sides and the speaking front pipes forming the face of the instrument. It was blown by hand and the long pump handle projected from the right hand side of the case, the pumper being hidden from public view by a curtain.

When the next church building was erected in 1833, it was deemed advisable to retain the organ in its original form. An organ chamber was accordingly planned to accommodate the instrument, casework and all. In the left front corner of the church. The pumper, usually one of the boys in the church, received one dollar per month for his services. My father blew the organ for several years and vouched for the amount of pay.

The original pitch of the organ was somewhat higher than 440. At about the turn of the century it was felt that the organ was making it too difficult for the sopranos of the choir to reach their top notes. Consequently an organ service man named Murdock, reputed to be a former employee of the Johnson firm, was given the job of lowering the pitch. For those pipes that had been cone turned before, he made slide tuners of pipe metal. Slotted pipes were turned flat by unrolling the tuners and then fixing them in place with strips of leather glued across the cuts. In some cases the stoppers in the stopped basses could not be pulled out far enough, so that certain low notes never were in tune with the new pitch. Even the tuners on the low notes of the Great Diapason in the display were glued up with strips of leather.

This often caused trouble, since the glue would usually not stick tightly to the metal, while the leather, stiffened by the glue, would vibrate against the pipe when it spoke, producing a most unpleasant buzz. The pipe metal slides were hardly a success either, since they had no resiliency of their own to hold them firmly in position around the pipes. The upper octaves of the metal stops were therefore usually out of tune and were very hard to tune in the first place.

When the author began to use the instrument in 1927 it was in poor condition and the church could not see its way clear to do anything about it. It automatically fell into his care, and he kept it in some semblance of working order until it was finally dismantled by him on 12 May 1938. The worst thing about it was the fact that it could not be kept in proper tune. The author therefore undertook, in the summer of 1932, to make slide tuners of coke tin for all the metal pipes in the organ and to clean all the pipework. This was entirely a labor of love, the church merely furnishing the material.

Mention should be made of the one-half horse-power Orgoblo that operated the organ for many years. This was one of the early, totally enclosed, cast-iron, bolted-on-door models, with, however, a metal-sheathed wood shell. The motor had a built-in centrifugal clutch. When the low-voltage power was turned on the armature would begin to rotate. At a certain speed the centrifugal clutch would begin to take hold and cause the main shaft and fans to rotate. Thus a motor having very low initial torque was able to turn the rather heavy fans. The unit never gave a moment's trouble.

Some comments about the instrument: Great 8' Diapason was big and fairly bold, but not hard nor stringy. The late R. O. Whitelegg admired the sound of the three Great Principals, singly and together. He also described the Dulciana here as an "Echo Gamba". It was made of 55% tin, nicked very fine, and did develop rich harmonics. It is now the Dulciana in Grace Lutheran Church, Oberlin, Ohio (see THE TRACKER, Winter 1967, Vol. XI, No. 2, pp. 9-10). Melodia was bright, but not chuffy. Octave was warm, a trace brighter than the 8' Diapason, but of such character as to blend well with the bright Melodia in Flute 8' - Principal 4' combinations. Flute d'Amour, for some reason, was only Tenor C. There was ample room inside the organ for the bass, but Johnson frequently omitted the bass from such stops. These were wood pipes with pierced stoppers, going over into straight open metal at number thirty-seven. Here, however, the metal treble was voiced more along Principal lines than in some of the later Johnsons, where it was definitely fluty. The author always felt that Johnson counted on this kind of sound to supplement the 4' Octave when full Great was drawn. Super Octave was approximately the same color as the 4' Octave but was a shade milder. All pipes of the Diapason

chorus and the metal pipes of the Flute d'Amour were of spotted metal, planed and polished.

The Swell Diapason was 44 scale, originally marked Great, but with that scratched out and Swell substituted. This is the finest rank of the Principal family that the writer has ever heard. The sound was warm, rich, fairly gentle, quite noble. Aeoline was extremely slow in speech, in spite of its box beards, was of 55% tin, shaved lips, ultra-fine nicking. Stopped Diapason was of very lovely liquid tone but harmonically well developed. 4' Flute was really a 60 scale Principal cut a little higher than usual to make it a bit fluty. Hence it blended with the 8' Stopped Diapason but with it suggested Gedeckt and Principal timbre. At the same time it did more for the 8' Diapason than just another harmonic flute would have done. The Oboe was 55% tin, very brassy and raucous when the author got to know it. Pedal Bourdon was large scale, very thin lumber, painted barn red, and one of those fine ones that goes under anything. All manual wood pipes were treated with some kind of stain, but were not varnished or shellacked. Original wind pressure was just under three inches.

In 1938, 3-17 Möller replaced the Johnson. The writer confesses to a part in the stoplist design, which represents a kind of thinking going on in those days where duplexing and unification could be done very reasonably:

ELYRIA, OHIO

First Baptist Church
M. P. Möller, Inc, Opus 6630; 1938.

V-17. R-17. S-47. P-1224.

PEDAL, V-1. R-1. S-11.

- 16 Diapason (Gt)
- 16 Bourdon 44w
- 16 Triangular Flute (S)
- 16 Dulciana (G)
- 8 Diapason (G)
- 8 Bourdon
- 8 Triangular Flute (S)
- 8 Viola (G)
- 8 Dulciana (G)
- 4 Triangular Flute (S)

16 Trumpet (S)

SWELL Enclosed. V-9, R-9, S-14.

- 16 Triangular Flute 97w
 - 5 Diapason 85m
 - 8 Rohrfloete 73w
 - 8 Triangular Flute
 - 8 Salicional 73sm
 - 8 Aeoline 73sm
 - 8 Voix Celeste tc 61tm
 - 4 Diapason
 - 4 Triangular Flute
 - 4 Aeoline
 - 2 2/3 Nasard 61m
 - 1 Flageolet 61m
 - 8 Trumpet 85mr 16'
 - 4 Trumpet
- Tremulant

Two blank knobs

COMBONS 30: P-6, G-6, S-6, C-6. Tutti-6. Capture System, remote control setter, Pedal and Tutti are duplicated by toe studs.

Pedal to Combination: On-or-Off: G. S. C.

Great to Pedal Combination On-or-Off.

Crescendos: 3, Great, Choir, Swell. Register.

Reversibles: 3, G-P, S-P, Full-Organ, duplicated by toe stud.

Silencers 3, Tremulant off, register-crescendo off, full-organ reversible.

Cancels 5: P. G. S. C. Tutti.

Blower, 3 hp. Klnetic.

This instrument was dedicated in recital by Leo C. Holden, then Professor of Organ in the Oberlin Conservatory of Music, Oberlin, Ohio, who played :

- Bach, Erbarm' dich mein, O Herre Gott
- Bach-Grace, Jesu, Joy of Man's Desiring
- Bach, Heut Triumphieret Gottes Sohn
- Bach, Fugue in E-flat (St. Ann's)
- Mauro-Cottone, Variations on a Christmas Carol by Gevaert
- Karg-Elert, Invocation
- Widor, Scherzo from Symphony No. 4
- Widor: Allegro from Symphony No. 6

Not long after World War II the organ was moved into a new church building and was divided. It now speaks into both sides of a front choir-baptistry area, through tone openings vastly larger than the original ones. The instrument is historically important as containing the first example of what was to become Möller's regular remote control combination setter, as well as for the scaling and supervision of voicing by the late R. O. Whitelegg.

OBITUARY

Bernard C. Jones of Rockport, Mass., a long-time member of OHS, passed away on June 21 at the age of 73. Born in London of Welsh ancestry, he graduated from the Lancing school and went to Cambridge as an organ scholar. He later entered the banking profession, coming to the United States in 1925. He was trust officer for the State Street Trust Co., retired, and worked part-time for the Preston Moss Co. His wife, Mildred (Hayes), a portrait painter, and two children survive.

Music became his avocation and he pursued it with professional interest and diligence, becoming a harpsichordist as well as organist. His latest organ recitals were given in St. Mary's Episcopal Church, Rockport, and in First Unitarian Church, Newburyport. He recently served as harpsichordist and continuo player at Old Rocky Hill Meeting House in Amesbury, Mass., and frequently entertained musical friends (string-players) in evenings of chamber music at his home.

His interest in the organ promoted a close friendship with organbuddler Charles Fisk, serving as financial advisor to the C. B. Fisk firm. One of his last acts was to advise friends in the Episcopal Church of Dublin, N. H., to obtain a tracker-action organ-which was done.

A Roman Catholic, Mr. Jones was keenly interested in liturgies and in the musical aspects of the liturgical reforms, prompting him to produce an article for the AGO Quarterly a year ago.

Mr. Jones' funeral was held June 24, followed by a Requiem at St. Joahim's Church, Rockport.

— Barbara J. Owen

**G. F. ADAMS
Organ Builders, Inc.**

204 W. Houston St.,

New York, N.Y. 10014

MEMBERSHIP DUES RENEWAL

New rates in effect for 1967-68:

- Regular members \$5.00 per year
- Contributing members \$10.00 per year
- Sustaining members \$25.00 per year
- Patrons \$100.00 per year

INTERMISSION TALKS

(From page 4)

During the years 1750 to 1800 a substantial number of organs was built in Pennsylvania. The most active builders there were Philip Feyring, of Philadelphia; John J. Dieffenbach, of Millersburg; and David Tannenberg, of Bethlehem and Lititz.

Philip Feyring was greatly respected as an organbuilder. In 1762 he built an organ for St. Paul's Episcopal Church, Philadelphia. This instrument was moved to St. Peter's Church in 1789 to replace another Feyring organ. No record of the latter's fate has been found, but the original and handsome Georgian case of 1762 may still be seen at St. Peter's, Philadelphia. The case of still another Feyring organ, built in 1765, now stands in Philadelphia's Christ Church. These early and rather elaborate cases indicate that Philip Feyring had built large and expensive organs in Philadelphia.

In the year that statesmen were signing the Declaration of Independence, a foot-pumped pipe organ was being built in Berks County, Pennsylvania, for Eppler's Moravian Congregation by John Dieffenbach, the first of four generations of organbuilders in the same family. Dieffenbach, a cabinet maker, had observed the installation of a Tannenberg organ, taken measurements, returned home, and built the organ with no further instruction, except, as family legend has it, that a passing tramp showed him the secret of soldering metal pipe joints. This organ was used at Eppler's Church for a century, and was then replaced by an instrument built by John's great-grandson, Thomas, which exists intact to this day. The old organ of 1776 now resides in the museum of the Berks County Historical Society.

The most distinguished organbuilder of 18th century America was David Tannenberg, or Tannenberger. He was born on March 21st, 1728, at Berthelsdorf, Saxony, in the very shadow of Count von Zinzendorf's dwelling. His parents were Moravians. Young Tannenberg was apprenticed to a cabinet maker, where the hours were long and the discipline severe. Excellent craftsmanship brought a mere grunt of approval, while anything less than excellence meant a kick or a slap in the face. The young apprentice received very little punishment, for he developed quickly into a fine mechanic. At the age of 21, having completed the several years of migration from city to city that was required of apprentices, he was declared an excellent craftsman by his taciturn masters.

Tannenberg set out at once for America, landing in New York from a sailing vessel on May 12th, 1749, and going at once to Bethlehem, Pennsylvania, the object of every devout Moravian. Here he met Johann Gottlob Klemm, the organbuilder, who by this time was a man almost 60 years of age. Tannenberg engaged in his trade as a joiner, but through Klemm he became interested in organs, and at least as early as the year 1757 he helped Klemm rebuild and improve an organ that had been constructed by Gustavus Hesselius. Shortly thereafter he and Klemm established a shop in Nazareth, but they

returned to Bethlehem by 1760. When Johann Klemm died on May 5th, 1762, Tannenberg carried on the work alone until 1765, when he moved to Lititz, another Moravian community, where he opened a shop in the Pilgerhaus, and lived in back of his shop.

Tannenberg built many organs for Moravian, Lutheran, Reformed, and Roman Catholic churches, and established an excellent reputation for work of high merit. One of his most impressive colonial-style organ cases still stands in Trinity Lutheran Church, Lancaster, Pennsylvania. The organ itself, built in 1774, must have been remarkable for its time, and has long since been replaced. The organ built by Tannenberg for Zion's Lutheran Church, Philadelphia, in 1791, was, at the time of its installation, the largest organ in America.

Fortunately, a small number of Tannenberg's organs are surviving today. Zion-Moselem Lutheran Church, near Moselem Springs, Pennsylvania, contains an instrument which dates from 1770, and Zion Lutheran Church, Spring City, Pennsylvania, has one of 1790. A Tannenberg organ of 1800 exists in Hebron Church, Madison County, Virginia. It cost 200 pounds and was hauled down from Pennsylvania on wagons and installed in 1802. The organ has been in constant use since.

In 1793 Tannenberg built a little organ of four stops for the Moravians in Graceham, Maryland. In recent years it was acquired by the Lititz, Pennsylvania, Moravian Congregation where Tannenberg was a member, it has been reconditioned for their museum by the M. P. Moller company, but is still hand-pumped. You will now hear a musical excerpt played on this little organ, the articulation in the speech of the pipes is characteristic of the organs of the time. (Recorded music: 40 seconds.)

Another Tannenberg organ, this one dating from 1797, has recently been restored by Charles W. McManis, and is in the Brothers' House, Old Winston-Salem, North Carolina.

Our intermission for this evening will conclude with musical excerpts played on the last organ built by David Tannenberg. This instrument was built in 1804 for Christ Lutheran Church, York, Pennsylvania. While tuning it on May 16th of that year, Tannenberg suffered a stroke and fell from the organ. He died three days later, and the organ was played for the first time for his funeral. In 1958 this organ was placed in the museum of York County Historical Society, which is also the headquarters for the Organ Historical Society, and has been restored by Fred Furst. The tone is not entirely original, since the present instrument included later pipework, but the basic Tannenberg character has been carefully renewed. Although the recording was made at a greater distance from the organ than in the case of the 1793 Tannenberg heard earlier, the tonal similarity is apparent, even in the live room in which this instrument is located. (Recorded music: three minutes.)

This evening's Intermission broadcast is the third in a series. Those who heard the first two broadcasts may recall that they included, first of

all, a brief history of the organ in America and an outline of the activities of the Organ Historical Society, and, secondly, a discussion of developments during the 18th century. For a few moments this evening we shall be concerned with some general observations on the first half of the 19th century.

As you may remember, American organ building activity was centered in Pennsylvania during the period of about 1750 to 1800. During the first 50 years of the 19th century, however, New England and New York, which had been areas showing comparatively isolated efforts, according to available information, not only rose to prominence but, by the 7th decade of the century, dominated the art of organ building in America. This domination was one of both quantity and quality. Earlier American organs had been built largely for metropolitan churches wealthy enough to afford them, but by the beginning of the third quarter of the 19th century hundreds of organs built by New England and New York builders had been placed both in large city churches and in many small country buildings throughout the eastern part of the United States. The proportionate increase in the quantity of organs which were built and installed by native American organbuilders during this comparatively short time is really astonishing. The causes for this increase, involving developments largely associated with what is known as the Industrial Revolution, are too numerous and complex for discussion here, but we can note that, by about 1850 or 1860, Americans were building organs which rivaled many of the best being built at the same time in Europe.

In an earlier broadcast I mentioned that the most active builder of late-18th century America was David Tannenberg. Tannenberg was born and apprenticed in Saxony. The early 19th century, however, produced several native-born craftsmen who, inheriting the tradition of 18th century Europe and England and surrounding themselves with skilled artisans both trained abroad and apprenticed here, combined this knowledge with our rapidly developing American business acumen and produced works of art which are, even today, rarely equalled in quality by our native products. The two most prominent organ firms during this rapid increase in quality and production established such reputations for excellence that the names E. and G. G. Hook and Henry Erben became synonymous with distinction in the art of organbuilding.

The brothers Elias and George G. Hook established an organbuilding business near Boston in 1827. This firm was destined to become not only the largest organ factory in the country, but also, until its demise in the fourth decade of the 20th century, the oldest American organ company to operate continuously since its founding. Among the more elaborate Hook installations before 1850 were Tremont Temple, Boston, and the First Presbyterian Church, Philadelphia.

Henry Erben, born in New York in 1800, was the son of Peter Erben, a German immigrant, organist at St. George's Church in 1807, St. Paul's

in 1813, and Trinity Church, Wall Street, from 1820 to 1839. Henry Erben built a large organ for Trinity Church in 1846, the case of which still stands in the gallery. This organ was a much-publicized attraction. It contained a 32' Pedal Diapason, the longest pipe of which became famous after 20 men and 14 boys sat side by side upon the invitation of the then organist, Dr. Hodges. Erben's clientele was distinguished, including the Roman Catholic Cathedral in Detroit, Trinity Cathedral in Little Rock, and the Church of Sts. Peter and Paul in New Orleans, all of whom purchased large Erben organs installed before 1850.

(The concluding broadcast will appear in the next issue)

OHS CHALKS UP . . .

(From page 10)

beauty of tone. Mr. Bratton made full use of the Solo Bell stop on the organ, of course.

The frenzied applause brought both artists down from the organ loft to the stage proper, and we were treated to two encores with Mr. Bratton doubling as pianist and baritone as he and Madame Linda rendered two duets.

The final selection on the program was Batiste's *Grande Offertoire*, perhaps the least effective selection of the evening. But the hearts of all had been won, and amid continuous bravos the audience rose to a standing ovation, Mr. Bratton responded most appropriately with the Grand March from "Aida", a fitting close to a glorious concert.

Seriously, here were two top-calibre concert artists who gave performances the like of which will probably not be heard again in Troy Music Hall. It is no wonder they had so much pleasure, and brought so much to the OHS audience.

Afterwards

Friday morning Dan Marshall led a small group on a post convention tour of organs in Western Massachusetts, and everyone, in departing, expressed gratitude to Mr. Saxton, his committee, and Skidmore College for the fine convention we had enjoyed.

Not all of the recitals and programs were recorded this year, and, as no funds were appropriated, it appears that there will not be a 1967 Convention record.

As to next year, there are only vague ideas of a convention, and it is hoped that a group of OHS members will come forward inviting the Society to meet, visit, see and hear interesting organs of quality, and celebrate in '68. Such proposals should be directed to the President, preferably before August 31.

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BOOK REVIEW

The Organ-Cases and Organs of the Middle Ages and Renaissance, by Arthur George Hill, a reprint of the original editions of Volume I (1883) and Volume II (1891), published as Volume VI of the series, *Bibliotheca Organologica*, by Frits Knuf, Hilversum, The Netherlands, 1966, 259 pp. Price, about \$36.25.

The reprinting of Hill's famous book is indeed a significant event. Out of print for many years, the original edition, consisting of two large and heavy volumes, was a rare and valuable work, bringing a price perhaps as much as three times that of the present reprint. In 1964 Hans Klotz and Walter Supper published a collection of 40 of Hill's drawings, but his entire work has now been made available under one cover, reduced in size, and containing a new introduction, some corrections, and notes on the plates by W. L. Sumner, of the University of Nottingham. Errata are few, and the heavy paper and reproduction of Hill's "photolithographic facsimiles" of his original drawings are excellent.

As Professor Sumner observes, Arthur George Hill (1857-1923) was a distinguished and cultured man, possessing a great interest in architecture, a notable talent for drawing, and a love for travel. He also had a deep respect for the significant accomplishments of the great organbuilders of the past. After taking his M.A. at Cambridge in 1880, he became a Fellow of the Society of Antiquaries in 1882, succeeded his father as head of the famous firm of organbuilders, W. Hill and Son in 1893, and earned a Litt. D. degree at the University of Lille in 1913, producing a thesis entitled *Christian Art in Spain*. His knowledge of foreign languages was considerable, which may account for the fact that several passages in the text of this book, derived from documentary sources, are quoted in the original Latin, French or German without translation. The prefaces to both volumes and many remarks in the text itself indicate that Hill's primary interest in publishing this work lay in his concern for the visual beauty of design and quality of workmanship in organ cases which had preceded his own era, notably in the Middle Ages and Renaissance, and in his wish to demonstrate the subsequent loss of such beauty and workmanship. Thus, he was primarily concerned with the visual aspect of the organ, and herein lies the book's most significant value—not only in his own time, but, as will be seen subsequently also today, some 75 years later.

The author's great regard for the beautiful organ cases of the past is also demonstrated in his concern for their preservation. His antiquarian interest is strongly felt in his scathing condemnation of the so-called church "restoration" activities of his own time. Indeed, many of his opinions and remarks are entirely as applicable to 20th century America. (Many contemporary ecclesiastical authorities and committee chairmen would do well to note them!

The text is well documented with source references, but unfortunately a bibliography is lacking. Each volume is provided with its own index (regretfully, not complete), and its own list of plates.

Although Hill's primary purpose was an artistic-archaeological one, he includes material concerning the early history of the organ in England and on the Continent, and gives considerable information (in his comments on individually illustrated organ cases) concerning organbuilder's biographies and correspondence, accounts of the organs' installations, their tonal specifications, and church records. He often includes comments on the architecture and furnishings of the churches he visited. Most of this historical material is accurate and clearly demonstrates Hill's ability as a scholar. Of course, much research has been done on such matters since Hill's time, and knowledge of this type is stated more fully and accurately in later books on organ history (e.g., particularly in regard to English organs, W. L. Sumner's book *The Organ*.)

The variety and quality of the plates and the text descriptions accompanying them are sufficient reason for judging this book as a monumental work, particularly when its original publication dates are considered. 75 drawings are presented. Most of the textual remarks comment in detail on the architectural and artistic features of each organ case, and some knowledge of general architectural terminology is helpful in enabling the reader to comprehend fully several of these descriptions.

The organs illustrated are largely continental instruments (only 11 English cases appear), principally because of the widespread destruction of early English organs in the 17th century. Complete cases, occupying an entire page, constitute the majority of illustrations, but several smaller drawings show elegant and intricate details of pipe embossings, carved pipe shades, and the like. In almost all instances, the accuracy and beauty of fine detail is extraordinary.

The value of this book, then, rests in the extent and quality of its visual content. At the time of its publication it was probably the most comprehensive and artistically impressive collection of organ-case illustrations ever compiled. Its value today remains considerable, from both artistic and historic points of view. A comparison of Hill's book with 17 other more recent volumes dealing with the organ and including numerous drawings, prints, and photographs has shown that 23 of the organs illustrated by Hill do not appear in any of these other books, and, of these, five cases have been destroyed since Hill's time. Furthermore, the volumes consulted show 15 other illustrations which are either reproductions of Hill's drawings or photographs of the organs he illustrated which are notably inferior to his drawings. Such works as Joseph Blanton's *The Organ in Church Design* draw frequently upon Hill's book as a source for their illustrations.

Frits Knuf is to be commended not only for this particular reprint, but also for the entire series of reprints in *Bibliotheca Organologica*. This series, to be continued, has already included the republication of such significant books as *The Organ: Its History and Construction*, by Hopkins and Rimbault, and several others dating from the 18th and 19th centuries.

— Donald R. M. Paterson

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SEVEN IMPORTANT WORDS . . . AN EDITORIAL

When we visited the historic "Bridge organ" at Schuylerville during the 1967 OHS Annual Convention, a number of members were impressed by the introductory remarks of Robert J. Reich who carefully defined the meaning of seven important words that are used in connection with the preservation of an organ. Those who did not hear his comments should, we feel, have them pointed out as an example of correct usage - particularly in developments in the history of any given instrument. His terms and definitions include:

Rebuild: A dictionary definition says "to repair, or dismantle and reassemble with new parts, to revise, reshape or build afresh." As applied to an organ, Mr. Reich states that it means major work is undertaken, usually involving changes from the original including electrification of action and probable major tonal changes.

Restoration: The dictionary says "the act of renewal, revival, reestablishment, return to a former, original or unimpaired condition, restitution of something taken away." Mr. Reich states that a restored organ is one that has been returned to its original condition with no changes of any kind being made.

Renovation: Our dictionary states "to make new or as if new again, to repair or refresh." Mr. Reich says that a renovated organ is one that has been put back into good, working condition by the

replacement of worn parts so that the instrument is "as good as new."

Revision: The dictionary definition is the act or work of revising, to amend or alter." Mr. Reich states that this term applies to organs whenever there are tonal changes made; that it may affect only one rank, but that such a change is a revision from the original.

Revoicing: Our dictionary does not include this term, but under voice we find "the audible result of phonation and resonance; the finer regulation as of intensity and color, in tuning a piano or organ." One therefore deduces that a re-voicing implies the alteration of the original tone. Mr. Reich declares that this term means the change of the sound of a stop (other than just the volume of same), a change from the original intention of the builder.

Regulation: The dictionary states "to control or direct by a rule, principle or method, to adjust to some standard or requirement, to adjust to insure accuracy of operation." Mr. Reich says that this term applies to the adjustment of pipe sounds, the making uniform of a rank of pipes both as to volume and tone throughout its compass.

Re-regulation: Again our dictionary is remiss in omitting this term, but one surmises that it would define the term as a re-adjustment, or change from the original principle. Mr. Reich states that the term implies a change from the original regulation of the pipes; that often the top pipes of certain ranks tapered off, and that a re-regulation would make these uniform in tone and volume.

A study of these terms readily shows that they are often misused. A so-called "restoration" is not a restored organ at all, but one of the other terms would apply. Likewise, a "rebuild" is often the correct description of an organ that is said to have been "renovated."

These seven words are important to every member of OHS, and to all who are concerned with the history of organbuilding. Let us try to use them carefully and correctly, in particular when reporting on any instrument, whether it be an article tracing its history or just a news item regarding current work that is being done. If everyone will study these definitions, we will have fewer errors in print and our whole system of communication will have advanced to higher levels of understanding.

We are deeply grateful to Mr. Reich for his pointing up this important subject so succinctly.

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