



THE TRACKER



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THE PORT ROYAL CONFUSION — Among Other Things!

by Cleveland Fisher

For about 50 years an old pipe organ sat in the Smithsonian Institution, Washington, labeled the "Port Royal" Organ, bearing the legend:

"This is one of a few organs that has survived from use in the eighteenth century American churches. Probably English, its cabinetwork is based on the designs of the brothers Adam. It dates from the last quarter of the eighteenth century.

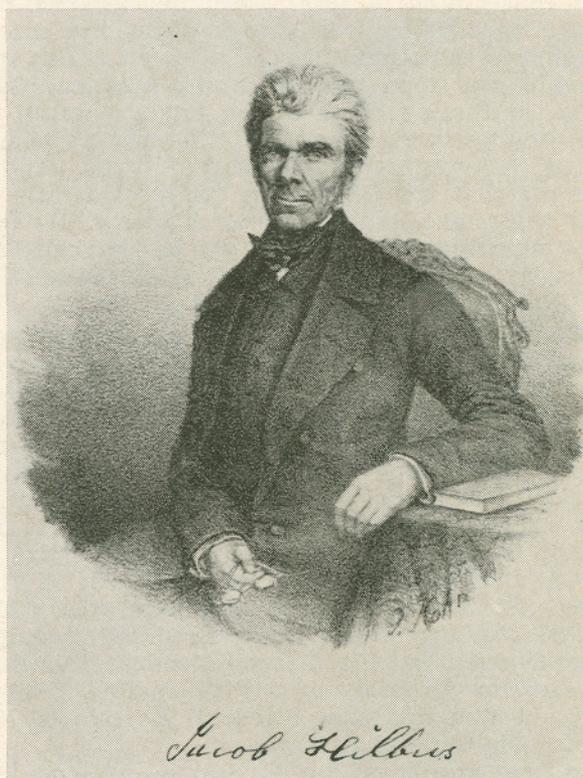
"The organ is believed to have first been used in the Mount Church, near Port Royal, Virginia. It was purchased by Christ Church, Alexandria, in 1810, and later was shipped to the Episcopal Church in Shepherdstown, West Virginia. From there, in 1863, it was transported to Hancock, Maryland, via the Chesapeake and Ohio Canal, having been sold to St. Thomas's Church in that town. It was presented to the Smithsonian Institution in 1903 by St. Thomas's Vestry."

Cynthia Adams Hoover, present associate curator of musical instruments at the Smithsonian, has told me that there is, in their files, correspondence from St. Thomas's Church wanting the organ back shortly after they had given it.

The legend attached to the organ had been regarded as fact for years, and the confusion, because of it, still existing in the thinking of some people, has prompted me to put together in some sort of order all the things that I have read or been told about it.

The advent of the Organ Historical Society has, we sincerely hope, been instrumental in inciting an interest in old organs. Even so, the Smithsonian Institution has come to the decision to have the "Port Royal" put into playing condition. Hence, it was removed to the organ factory of C. B. Fisk, Inc., Gloucester, Mass., about two years ago and is, at present, still there. A careful and detailed study of the organ, inside and out, has, I am told, revealed that it was built by Jacob Hilbus during the second decade of the nineteenth century. There will be more details about Mr. Hilbus as this story unfolds. And, for the sake of convenience, this organ will be hereinafter referred to as the Hilbus, for other organs will, of necessity, enter the picture on each's proper cue.

How the Smithsonian compiled its legend I do not know, unless it was culled from vestry



Jacob Hilbus

records of the churches indicated. Christ Church has long published as fact that it purchased its first pipe organ in 1810 from the church in Port Royal. It is conjecture. Practically every book that contains mention of this colonial church states that Christ Church did acquire its first organ in 1810, some with mention of its coming from Port Royal, some not.

To confuse the issue further, two books that I know have published the error in detail. Leonard Ellinwood, on page 55 of *The History of American Church Music* (New York: Morehouse-Gorham Co., 1953) writes that "the first organ in Virginia was brought from England to St. Peter's Church, Port Royal, shortly after 1700"; that it was later moved to Christ Church, Alexandria; still later to Trinity Church, Shepherdstown, and St. Thomas's Church, Hancock; and transferred to the Smithsonian in 1907. In the same paragraph he adds that the first organ installed at Bruton

Church, Williamsburg, in 1755, is still in use today, incorporated into a contemporary organ.

Dr. Ellinwood has admitted to error. Since his statement about the Bruton Church organ is inaccurate, too, I am appending my findings about it to this discussion of the Port Royal confusion.

In Virginia's Colonial Churches: An Architectural Guide (Richmond, Va.: Garrett and Massie, 1963), on page 95, James Scott Rawlings goes into detail about the Mount Church organ. He dates the church 1748; states that it was named for a nearby creek and that it housed Rappahannock Academy from 1810 to 1835. Mr. Rawlings repeats the 1810-to-Christ-Church legend about the organ; relates its travels to Shepherdstown and Hancock; and dates its going to the Smithsonian "around 1905." He does refute Ellinwood's statement that it was brought to St. Peter's, the present church at Port Royal, which was consecrated in 1836. Then he discusses the confusing sign on this church about the organ. It reads to the effect that to St. Mary's Parish was brought the first pipe organ in America. The three conflicting dates of the organ's arrival at the Smithsonian are notable. The late Cleveland Amiss Holloway, long-time warden of St. Peter's, told me that the Old Mount Church was sold in 1809 to become Rappahannock Academy. He was quite adamant that the sign not be changed. Mr. Holloway died January 16, 1967 (THE VIRGINIA CHURCHMAN, Vol. 75, No. 11, April 1967, p. 12).

Bishop William Meade, in the fall of 1854, was asked to furnish some personal reminiscences of the Episcopal Church in Virginia and promised two articles for publication in one of the Church quarterlies. Article followed article, and they grew into a two-volume work, subsequently published in 1857. In colonial times the Church in Virginia was the Established Church in the see of the Bishop of London. In the appendix, in volume II of Old Churches, Ministers, and Families of Virginia (Philadelphia: J. B. Lippincott Co., 1900, c 1857) Bishop Meade treats in detail the disestablishment of the Church through the Acts of Virginia Assembly during the period 1776 to 1802. It was this that effected the sale of the Mount Church and its organ.

Bishop Meade (Vol. I, p. 410) quotes from an unnamed "clerical brother" as follows:

"The Mount Church, before it was converted into an academy, was one of the first country-churches in the State. It was in the form of a cross, with galleries on three of the wings, in one of which was the largest and finest-toned organ in Virginia. This organ was sold, under an Act of the Legislature, and the proceeds applied to the purchase of a library for the use of the Rappahannock Academy. It is now in a Roman Catholic church in Georgetown."

This account seems credible. Before the origin of the Hilbus had been discovered, I submitted this quotation to the Smithsonian and was told that it had been discredited. I was not, however, given the basis on which it had been discredited.

If the organ did go to the Georgetown church, it would have been to Holy Trinity, the only parish there at the time. A centennial book,

published in 1954 by this church, mentions their 1868 Erben as their second organ but gives nothing more about the first one.

In 1925, a Skinner organ was installed in the Library of Congress, Washington. Elizabeth Sprague Coolidge had given the funds for this instrument in the auditorium that bears her name. Holy Trinity Church bought this organ in their centennial year. Lewis & Hitchcock, of Washington, rebuilt it into the Erben case, incorporated five stops from the Erben, and added two new ranks of Stenkens pipes. The dedicatory recital of this "new" organ was played on October 2, 1955.

In November 1966, Mr. James S. Patton, of Washington, who is collaborating on a history of St. Mary's Parish with the Rev. Ralph E. Fall, present incumbent at St. Peter's Church, Port Royal, kindly furnished me some of his findings about the Mount Church organ. In the Manuscripts Division of the Library of Congress, 36 volumes of the business papers of Edward Dixon, a merchant at Port Royal, cover the period from 1743 to 1796. Mr. Patton states:

"The story of the organ begins in ledger B, folio 200, continues into ledger C, folio 102, and on to ledger D, folios 37 and 192. Collections totaling some 200 pounds for the subscription to the organ appear to have been made by William Woodford, John Boutwell, Richard and Thomas Buckner, James Lindsey, Thomas Ship, John Thornton, Charles Robinson, Robert Gilchrist, Capt. John Miller, James Micou, and Harry Taliaferro. On July 18, 1770, £50 (plus exchange of 15%) was remitted to Mr. Matthias Gale by Henry Mitchell's exchange on Messrs. McCall & Co., and on the same date, the same amount by Mr. James Dulop's exchange on Messrs. Dulop & Crosse; December 23, 1771, £50 (plus 20% exchange) to Andrew Leckie's exchange on Messrs. Wm. Gray & Co., of Glasgow, remitted to Mr. Matthias Gale, of London. Several smaller sums totaling £48 were paid in 1773.

"Do you suppose that Matthias Gale of London was an agent for the vestry, or is there means of ascertaining if he was the organ-builder?"

"September 17, 1771, cash paid of £2-9-0 'frt. on the organ from Norfolk' and November 1771, paid £2-5-0 each to George and Thomas Catlett for '9 days work at the church setting up the organ.' All of the above makes it a much later period than has been traditionally given for the organ but confirms the Adam period of the case, although 1771 is 4 years short of putting it in the last quarter of the eighteenth century.

"Now they have the organ; who is to play it? We have long known of the ad in the VIRGINIA GAZETTE for March 11, 1773, wanting an organist in St. Mary's Parish, Caroline [County], requesting qualified persons to apply to James Miller and/or John Buchner, churchwardens. Dixon's ledger C, December 2, 1774, carries a page for 'Frances Stephney, organist, by 20/ allowance in part of your sallery £21-0-0.'

"Pension records at Archives revealed that Edward Dixon had, by his housekeeper, Dorcas Tankersley, a daughter, Sally, whom he acknowledged as his daughter and provided for in his will. Sally married about 1777/8 to John Victor, and

GLEANINGS FROM BOSTON NEWSPAPERS

by Helen Harriman

I have been enjoying a book called "The Arts & Crafts in New England, 1704-1775" by George Francis Dow. The ads in the book are fairly confusing, and I thought that other OHS members might chuckle as I did. Here's a good one:

"ORGAN AND HARPSICORD. — Lewis Deblois of Boston advertises for sale a curious ton'd, double dey'd, new harpsicord, just imported in CAPT. MILLARD from London. Is esteemed the Master Piece of the famous Falconer. Also for Sale, an Organ, made by Mr. Thomas Johnston of this Town, formerly made use of in Concert-Hall, and can be recommended. — An abatement of Ten Guineas will be made (from the real value of said instrument) if bought and Made Use of for any Congregation in this Town. — BOSTON GAZETTE, June 27, 1763."

I know that "imported in CAPT. MILLARD" refers to the ship which brought the instrument to Boston, but I know nothing about the famous "Falconer". Perhaps some other member could enlighten us!

Here's another:

"MUSICAL INSTRUMENTS. — This is to give notice that there is lately sent over from London, a choice collection of Musickal Instruments, consisting of Flaguelets, Flutes, Haut-Boys, Bass-Viols, Violins, Bows, Strings, Reads for Haut-Boys, Books of Instruction for all this Instruments, Books of ruled paper. To be sold at the DANCING SCHOOL of MR. ENSTONE in Sudbury Street near the Orange Tree, Boston. NOTE, Any Person may have all Instruments of Musick mended, or Virgenalls and Spinnets Strung and Tuned at a reasonable rate, and likewise may be taught to Play on any of these Instruments abovementioned; dancing taught by a true and easier method than has been heretofore. — BOSTON NEWS-LETTER, April 16/23, 1716."

In the next, it is a good thing there is a comma after Mrs. Harvey's! The grammer is delightful:

"MUSIC TEACHER. — Notice is hereby given to the Publick, That John Rice, lately from New-York, & Organist of Trinity-Church in this Town, proposes to teach young Gentlemen and Ladies, Vocal and Instrumental Musick, viz Spinnet, or Harpsicord, Violin, German Flute &c. and is to be spoke with at Mrs. Harvey's, behind Capt. Tyng's, in Rows' Lane. — BOSTON GAZETTE, Nov. 27, 1753."

Finally:

"HARPSICORD MAKER. — It is with pleasure we inform the Public, That a few days since was shipped for Newport, Massachusetts, a very curious Spinnet, being the first ever made in America, the performance of the ingenious Mr. John Harris, of Boston (Son of the late Mr. Joseph Harris, of London, Harpsichord and Spinnet Maker), and in every respect does Honour to that Artist, who now carries on Business at his House,

THE THIRD ANNUAL COMPOSITION CONTEST

DEADLINE: 15 MARCH 1968

In order to give more composers a greater amount of time to prepare manuscripts and also allow ample time for careful judging, the Composition Contest Committee has announced plans for the third annual OHS contest with this issue of THE TRACKER.

The rules of the contest are the same as in previous years, but in order that all may understand them clearly we relist them here:

1. Compositions should be playable on organs of limited resources that is: requiring not more than two manuals, reduced pedalboard, convenient changes in registration, and consideration of other features of the large number of smaller organs commonly used.
2. No particular form is suggested, but rather compositions in either free-style or strict form should **sound well** on the "average" organ.
3. Manuscripts must bear a nom-de-plume, with correct name and address sealed in an attached envelope. Complete anonymity will be maintained until the judging is completed.
4. Likewise, the names of judges will not be divulged until the contest is closed.
5. Manuscripts must be mailed to the Chairman (undersigned) at St. Peter's Church, 319 Lombard Street, Philadelphia, Pa. 19147, to be received by March 15, 1968. They will be returned to contestants upon conclusion of the contest.
6. A first prize of \$25.00 will be awarded to the winner, and a second prize of \$15.00 will be awarded the second best composition. The winning compositions will be retained by OHS until they have been played at a Convention.

All composers are cordially invited to submit manuscripts, observing the above rules. The Society reserves the right to withhold prizes in case the judges find no composition worthy.

The Society will make every effort to assist the winning composers to have their works published, but there is no guarantee that this will result at the present time.

/s/ Albert F. Robinson,
Chairman 1968 Composition Contest

a few Doors Northward of Dr. Clark's, North End of Boston. — BOSTON GAZETTE, Sept. 18, 1769."

This instrument was in the possession, in 1877, of Miss Catherine Crook, 111 Spring St., Newport. It would be interesting to discover its story during the past 90 years. There might be more good chuckles!

FRED N. BUCH

Organ Builder

Lincoln, Lancaster Co., Pa.

MINUTES OF THE NATIONAL COUNCIL MEETING

Schwenksville, Pennsylvania

August 31, 1967

President Simmons called the meeting to order at 11 a.m. Members of the Council in attendance were: Kenneth F. Simmons, Rev. Donald C. Taylor, James Boeringer, Mrs. Helen B. Harriman, Frederick B. Sponsler, Robert K. Hale, Stewart Shuster, Robert B. Whiting, Thomas Cunningham, Albert F. Robinson, and members of the 1968 Nominating Committee: Donald C. Rockwood, chairman, James P. Baird, and Brantly Duddy. Donald R. M. Paterson, Council Advisor, and Mrs. Paterson, were also present. The following members were absent: Dr. Homer Blanchard, James M. Bratton, Rodney Myrvaagnes, and Randall Wagner.

Minutes of the Council Meeting, June 19th, and the Annual Meeting at Saratoga Springs, New York, were approved as read.

The Treasurer's Report, formally presented at the June 19th meeting, was clarified by James Boeringer, Treasurer. President Simmons requested the auditors make their audit soon, so Council could formally receive the Treasurer's Report.

Council discussed the Society Organ Composition Contest and recognized the need for practical pieces playable on instruments of limited resources. President Simmons appointed Albert F. Robinson chairman of the new committee to choose his own assistants.

Messrs. Cunningham and Robinson reported on THE TRACKER and pointed out need for new material and the availability of advertising space.

Mrs. Harriman reported the paid membership at 379. Council voted to join the American Association for State and Local History for one year. (The Recording Secretary is to send the forms requesting the editor of THE TRACKER receive their publications.)

Council approved off-set printing of a new enrollment form invitation.

There was no report from the Archives Committee.

The Extant Organs Committee reported the New York State List ready for publication.

The Historical Organ Committee did not report.

Donald R. M. Paterson reported the Audio-Visual Slide-Tape has been more agreeably adjusted in relative volume between the musical selections and the narrator's voice level.

Rev. Donald Taylor, chairman of the by-laws committee, presented a new revision which Council accepted with minor changes. Council requested the new by-laws be printed in THE TRACKER preparatory to being voted on by the members.

Council thanked Robert B. Whiting for his gracious hospitality and set the next meeting for Saturday, December 30th, at Don's Barn, Mahopac, New York.

Respectfully submitted,
/s/ Frederick B. Sponsler,
Recording Secretary

—o—

CURRENT OHS OFFICERS AND THEIR TERMS OF OFFICE

Kenneth F. Simmons, President '69
The Rev. Donald C. Taylor, Vice-president '69
Frederick B. Sponsler, Recording Secretary '68
Helen Harriman, Corresponding Secretary '68
James Boeringer, Treasurer '68

Councilors:

Homer Blanchard '68
Stewart Shuster '69
Robert B. Whiting '70
Randall E. Wagner '71
James M. Bratton '72

Auditors:

Robert K. Hale '68
Rodney Myrvaagnes '69

CORRECTIONS

Donald Pfaff advises us that Katharine Bressler's article in the Spring 1967 issue of THE TRACKER, Vol. XI No. 3, erred in that the organ in All Saints' Episcopal Church, Hanover, Pa., was not a 1-m Odell, but rather it was a 2m-9 Muddler-Hunter of Philadelphia, Pa., and that the organ has not been destroyed but rather put in storage until it can be electrified. We appreciate this information.

* * *

It has come to our attention that in Vol. X, No. 3, p. 8, the opus number should be 1516 and the year 1893, instead of 1615 and 1873.

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INTERMISSION TALKS

By Donald R. M. Paterson

(Concluding article in a series broadcast over WVBR-FM, Ithaca, N.Y., during intermission of concerts by the Boston Symphony Orchestra.)

Last week our intermission broadcast was devoted to general developments in American organ building during the first half of the 19th century. This evening we shall direct our attention toward the importance of New England, between about 1800 and 1875.

As I mentioned during the third broadcast in this series, New England and New York dominated American organ building activity in the first half of the 19th century. There was a number of organbuilders in New England who were active during this time. The smaller firms included William Nutting of Randolph Centre, Vermont, and Paine & Sparrow of Portland, Maine. John Paine was the grandfather of the distinguished John Knowles Paine, who taught music at Harvard in 1875. Others were Samuel Pierce, who established the first organ pipe-making shop in the United States in 1847, and Henry Pratt of Winchester, New Hampshire. Companies which became more prominent through their larger number of installations included Holbrook, Simmons, and Stevens.

George H. Holbrook and Edwin L. Holbrook, who is believed to be his son, built organs in East Medway, Massachusetts. Their firm was established in 1837, and a few Holbrook organs are still surviving. William B. D. Simmons was building organs in Boston as early as 1845, and the firm changed names several times, reflecting different partners. A fine example of Simmons' work exists to this day in the Baptist Church at Brandon, Vermont. Among the more distinguished Simmons clientele were Appleton Chapel at Harvard, King's Chapel and the Church of the Advent, Boston, and St. Paul's Cathedral, Louisville.

George Stevens built organs in East Cambridge, Massachusetts, from about 1840 to 1892. He was the successor to the first most prominent organbuilders in New England in the early 19th century—the Goodrich brothers. Here are the sounds of an organ built by Stevens about 1840. It is in the Federated Church of Brooklyn, Connecticut. (Recorded music: 45 seconds.)

George Stevens, builder of the organ you have just heard, was trained in the shops of the Goodrich brothers. William and Ebenezer Goodrich built organs in Boston, beginning about 1804. A few years ago one of their organs, dating from about 1810, existed in the Congregational Church at Phillipston, Massachusetts. This instrument was a product of the partnership formed with Thomas Appleton, the brother-in-law of William Goodrich. Goodrich and Appleton built a number of organs during the early years of the 19th century. Later, a separation occurred, and Thomas Appleton and William Goodrich each carried on his own business. Appleton is believed to have been the first to build an organ for Appleton Chapel at Harvard University, and is said to have

built 35 organs for Boston and more than 100 for other large cities, as far away as New Orleans and St. Louis. One of his more famous organs was the instrument of three manuals he built for the Handel and Haydn Society in Boston. This organ was set up in the old Boston Music Hall and preceded the celebrated Walcker organ of 1863 which was imported from Germany.

You will now hear the sounds of the only two-manual Appleton organ known to exist in our time. It was built in 1840, and is located in the United Baptist Church of Biddeford, Maine. (Recorded music: three minutes.)

Elias and George G. Hook, later in partnership with Frank Hastings, founded an organbuilding business in 1827 which became the most prominent firm in New England. The company remained famous for over a century. Their first instrument, a small chamber organ, exists intact at the Essex Institute in Salem, Massachusetts. Fortunately, a number of Hook organs still survive, from the impressive list of installations during the 1800 to 1875 period. Their work ranged from small country church instruments to the most elaborate cathedral installations, and there was no sacrifice made in the quality of even the most modest organ. Contemporary organbuilders in both Europe and America attest today to the fine craftsmanship of the Hook instruments. One of the most charming examples of a small Hook organ remaining today is in the Congregational Church at East Dover, New Hampshire. It was built about 1852.

The largest organs built by Hook and Hastings included four-manual installations at the Cincinnati Music Hall in 1877, Boston's Holy Cross Cathedral in 1875, and Mechanic's Hall, Worcester, Massachusetts, in 1864. The Boston and Worcester instruments exist today, with some alterations. Hook and Hastings enjoyed a national reputation for quality and was recognized by leading educational institutions. Amherst College, Tufts, Harvard, and Wellesley all purchased Hook organs, and it is particularly interesting to us here at Cornell University that the first organ to be installed in Sage Chapel, under the direction of President Andrew D. White, was a two-manual Hook and Hastings organ of 28 registers, Opus No. 816, built in 1875. Some of the original pipes of that date form a part of the facade of the present Sage organ, and a few sets of Hook pipes are still sounding.

Here are the sounds of a three-manual Hook organ built in 1859 for Zion Lutheran Church, West Newton Street, Boston. It exists intact to this day. (Recorded music: one minute, 20 seconds.)

Another Hook organ of but one manual and 14 registers has been recently restored and is standing in the gallery of the Congregational Church in Orwell, Vermont. It is now over 100 years old.

LETTER TO THE EDITOR

Dear Sir,

I have enjoyed reading the Summer 1967 copy of your magazine and take this opportunity to congratulate you for a fine job being done with this publication.

Regarding the editorial "Seven Important Words . . .", I would like to make some comments as an organbuilder (who is also previously an electrical engineer, though from a different school than Mr. Reich) involved continuously with work on old instruments. The definitions outlined by Mr. Reich may be "succinct" but I fear still very misleading and even inaccurate. I suggest that much more study be given this matter by the OHS before any implication is made by the society that these definitions be "adopted".

My own analysis, which I shall make by critiquing Mr. Reich's ideas, is as follows:

Rebuild: I disagree that electrification and tonal changes are implied at all. **Rebuilding** means "re-manufactured" in the usual sense in industry—nothing more or less. If changes in **design** are made, it would have to be additionally so specified: "Rebuilding and . . . (tonal, action, wind system, console, etc.) . . . revisions (changes) were made" or, perhaps, "rebuilding and modernization"!

Restoration: This is nothing more than getting something to perform or operate again that had ceased to perform or operate, either from neglect, wear, failure of part(s), damage or choice of owner. Of course no changes are implied. This is a less comprehensive term, by far, than either "rebuild" or "renovate".

Renovate: I see no difference in meaning from "rebuild", except that it may imply a less professional job, since professional people usually do not use the term.

Revoicing, Regulation, and Re-regulation: These terms are so vague, and so misused even by professional people, that they can be and usually are synonymous, as far as the resulting tonal performance of an instrument is concerned.

If pipes are "regulated" or "re-regulated", the entire tonal character of the organ can be altered in a very major way with no "revoicing" as such. If basses are softened and trebles loudened by regulation techniques alone, it would be difficult for a church having seen fit to demolish and replace it, apparently because the old console was thought to be too cumbersome for modern use and because some mechanical difficulties had somehow given the impression that the old organ had outlived its usefulness.

It would be interesting and even exciting, I think, if time on this broadcast permitted a discussion of the distinguishing features of the Hook and the Johnson organs. For the present, though, we must remain content in being assured that the names of Hook and Johnson are as significant in respect to quality in the American organ as the names Steinway and Baldwin are in the history of the American piano.

ALBERT F. ROBINSON

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

But listen now to one of the largest Hook organs extant. It is a three-manual instrument of 51 registers, built in 1870, and is located in the First Unitarian Church of Woburn, Massachusetts. (Recorded music: 50 seconds.)

Although Hook and Hastings was the best-known New England organbuilding firm from 1850 to 1875, another New England builder had gained considerable prominence by that time. William A. Johnson had helped to set up a Hook organ in 1842, and he became so interested in this project that two years later he established a factory in Westfield, Massachusetts. Johnson ultimately became one of the most significant organbuilding firms in American history. His craftsmanship was widely respected, and, even today, Johnson organs are admired by skilled organbuilders. Johnson's clientele was hardly less notable than that of Hook and Hastings, and included South Congregational Church, Hartford, St. Peter's Episcopal Church, Albany, Williams College, and Cleveland Conservatory.

Johnson organs never reached the proportions of the largest organs built by Hook. Both William Allen Johnson, and his son, William Henry, who joined his father about 1868, devoted themselves to developing subtle voicing and individuality in the small ensemble.

Here is a fine example of a small Johnson organ. This instrument, of one manual and only 11 stops, was built in 1862, and is still pumped by hand. It exists today in mint condition, located in the gallery of St. Luke's Episcopal Church, Lanesboro, Massachusetts. (Recorded music 55 seconds.)

A large Johnson organ of exceptionally beautiful tone, built in 1869, existed until the late 1950's in a church in Nashua, New Hampshire. It was the oldest three-manual Johnson organ known to exist intact. It had served the church continuously for almost 90 years, had never been rebuilt, and was in remarkable condition when I played it. All that is left of this noble organ is one stop, the church having seen fit to demolish and replace it, apparently because the old console was thought to be too cumbersome for modern use and because some mechanical difficulties had somehow given the impression that the old organ had outlived its usefulness.

It would be interesting and even exciting, I

think, that they can be and usually are synonymous, as far as the resulting tonal performance of an instrument is concerned.

If pipes are "regulated" or "re-regulated", the entire tonal character of the organ can be altered in a very major way with no "revoicing" as such. If basses are softened and trebles loudened by regulation techniques alone, it would be difficult, if not impossible, to tell whether revoicing had or had not also occurred. Such a regulation change would instantly alter the balance of power between the right and left hands and even the balance of individual notes in a single harmonic field. Thus, an entirely different tone would be realized as soon as more than one note was played simultaneously. Further, if pipes are loudened or softened, the harmonic content (colour) of the tone is increased or decreased, respectively (usually). Thus, regulation to make stops more principally or fluty, the same as "revoicing" supposedly does!

As a matter of fact, when pipes are "regu-

air flow. By any definition, any adjustment of mouth parts would have to be technically considered as "revoicing".

On the other hand, I submit that pipes can be "revoiced" with very little or no change in the tonal character of the organ. Take the example of pipes which are slow in speech or have other defects which may have been there when the organ was brand-new and which are simply inept and poor quality work. Sometimes pipes are damaged or altered by years of insensitive banging on their tops with tuning cones and they must be revoiced to even restore speech! Other voicing changes can be made to adjust the colour of an individual stop which only a discerning, musical ear could notice—without making much change in the ensemble tonal character.

Taking technical semantic considerations, isn't adjusting the speed of speech or the harmonic content of the speech actually a "regulation" of the pipe? Isn't adjustment of the power or intensity of the tone actually a "revoicing"? Look at Mr. Reich's definitions again.

Actually, merely the act of cutting off slotted tuners to install slide tuners alters the tone substantially of most pipes, yet such a procedure has never been graced with identification or either "regulation" or "revoicing", despite the noticeable changes in sound. Some firms have been hoodwinking customers for years by claiming "revoicing" work which is actually a mere loudening of the trebles and installation of sleeve tuners, with or without cutting off the slots!

Most voicers would consider that in order to really revoice a pipe, the pipe would have to be first disassembled and cut down at the mouth so that a fresh cut-up can be made and a new languid installed with no nicks. Sometimes ears have to be either enlarged or decreased. If OHS could limit the word "revoice" to an operation where this was done as a basic procedure and then the pipe freshly voiced a-new, perhaps even with different mouth widths where appropriate, this term would have real and beneficial meaning. I claim, at least, the right to deny that any pipe can be revoiced legally without restoring the pipe to an unvoiced condition or to a condition where the voicer has the latitude to make any and all adjustments he would normally be able to make with a brand-new pipe. Working with existing voicing seems to be more properly in the realm of "regulating".

To summarize,

1. "Regulation" is generally impossible without some "revoicing" (mouth work) also.
2. "Revoicing" (adjustment of mouth parts) is possible without changing the "regulation" of power or intensity.
3. "Regulation" can make a far greater effect on the general tonal character of an organ than "revoicing" necessarily, per se.

Interestingly, the third word of Mr. Reich's definition of "Revoicing" is "regulation"! Which is proof, again, that the two words are hopelessly locked together and might as well be considered synonyms for any practical understanding.

I would humbly suggest that OHS reduce the number of terms used in historical reports to four:

REBUILD (this to include only work where complete disassembly of windchests and console is undertaken), REPAIR, MECHANICAL CHANGES, and TONAL CHANGES. All other terms should be either discarded or translated to one of these four for OHS purposes.

Yours sincerely,
/s/ David W. Cogswell
President and Tonal Director
Berkshire Organ Company, Inc.
N. Wilbraham, Mass.

The Port Royal Confusion

(From page 2)

they lived in Port Royal for 10 or 11 years following their marriage before moving to Fredericksburg. An affidavit for pension purposes made by Ann Scott, who had lived in Port Royal at the time of the Victors' marriage, mentioned being impressed by Mr. Victor because 'of his being a great proficient in Musick' and that she 'frequently went to the house of the Father of Mrs. Victor, and to Mount Church, to hear him [Victor] play on the Spinnett and on the Organ.'

"... it is interesting to note in the ledger that on September 9, 1775 there was 'paid for mending 2 organ pipes, securing the gallery' and on November 11, 'pd. for a key for church door.' This would appear that there had been some tampering with the instrument and the door was being locked after the damage had been done!"

Mr. Patton's reference to the Adam period of the case and to the last quarter of the eighteenth century implies that he was still laboring under the misapprehension that the Hilbus organ came from the Mount Church. I wrote him at the time and told him that the organ at the Smithsonian had been built by Hilbus but have had no reply.

JACOB HILBUS

My earliest cognizance of the name, Jacob Hilbus, came in 1960 when we went over to Old St. John's Church, Broad Creek, Md., to see the cabinet organ there, and I was later told by Arthur Allen Douglas, who does the maintenance on it, that Jacob Hilbus had signed the organ and dated it 1819 on the wind-trunk in some sort of German dialect. More complete details about this organ are given in the program book of the Ninth Annual National Convention of the Organ Historical Society, Inc., 1964. A photograph of this instrument is on page 11 of THE DIAPASON, September 1964.

The findings by the Fisk company spurred interest in researching on the part of Pierce Gault and Barbara J. Owen, and these two have compiled the following from various sources:

A JACOB HILBUS CHRONOLOGY

- 1787 Born in Westphalia, Germany, on January 30.
- 1808 Emigrated to America, settled in Washington.
- 1810 Tuned a piano for Mrs. Thornton, Washington, for \$1.50.
- 1811 Made a model of a musical instrument for Dr. Thornton, Commissioner of Patents. When the British entered Washington in

- 1814, Dr. Thornton went to the Patent Office to rescue this model, met the British commander and persuaded him not to burn the building with its valuable records.
- 1811 Tuned a piano for Mrs. Thornton for \$1.
- 1811 Began work on an organ for Christ Church, Alexandria.
- 1813 Married Anne Trundle of Frederick, Md., on June 5.
- 1813 Hilbus & Howison, "Musical Instruments and Cabinet Makers, G Street near the Treasury" advertised that "they make, tune, and repair organs, etc." in the NATIONAL INTELLIGENCER, July 13.
- 1815 Christ Church, Alexandria, "paid to Mr. Hilbus a balance (of \$200) due him for building the organ" on Jan. 5, and on July 19 "Messrs. Hilbus & Howison made a representation to the vestry stating that they had contracted for building the organ at the sum of \$300, less than they could afford it for, and requested the vestry to allow them a further sum."
- 1816 Married Anne Drury of Frederick, Md., on April 15.
- 1817 Installed an organ in the Old Presbyterian Meeting House of Alexandria in March. This organ was destroyed in a fire in 1835. He also made a bid to build an organ for St. Paul's Church in Baltimore, but it is not known whether he was successful or not. At this time he seems to have been living in Frederick.
- 1819 Built an organ for a residence in Rock Creek Parish which now (1966) exists in St. John's Church, Broad Creek, Md., having previously (1891 to circa 1925) served St. Paul's, Rock Creek.
- 1822 WASHINGTON DIRECTORY lists: "Hilbus Jacob, organ builder, n e corner Penn av and 11w — dw n side Fn btw 12 and 13w"
- 1841 Built an organ for a Washington residence now in the possession of Pitts family of Newcastle, N. H.
- 1843 In WASHINGTON DIRECTORY: "George Hilbus, repairer of Musical Instruments. Mr. Hilbus respectfully informs the citizens of Washington and its vicinity, that he has removed his establishment for the repairing of musical instruments, SOUTH SIDE H NORTH, NEAR CORNER SEVENTEENTH. Considerable experience in this branch of business, fully warrants him in saying that all orders for the repairing of Musical Instruments will be executed faithfully and promptly, and at moderate prices."
- 1850 In WASHINGTON DIRECTORY: "George Hilbus, Manufacturer, Repairer, Dealer, and Tuner of Musical Instruments, South side of Pennsylvania avenue, next to the corner of 10th street. Orders from the country faithfully attended to."
- 1858 Jacob died on April 23 at age 71. Obituary in Washington STAR, April 24, calls him Washington's first organ-builder and says he was a soldier in the War of 1812.

Mr. Gault located the accompanying picture of Jacob Hilbus. It is a lithograph from a

daguerrotype and appears on the cover of "The Tuners Polka / Composed and Respectfully Dedicated / To the Veteran Tuner of Washington, D. C. / By / J. Esputa." It was published by Hilbus & Hitz, Washington; Geo. Willig, Balto.; and Winner & Shuster, Phila.; 1855. George Hilbus, the publisher, was the son of Jacob.

CHRIST CHURCH VESTRY MINUTES

The Rev. O. V. T. Chamberlin, who was curate at Christ Church, Alexandria, about 20 years ago, remembers seeing a front-elevation drawing of the old organ among the parish archives. In 1964, when I went there we failed to find it. The 1921 copy of the vestry minutes did yield the following bits:

Page 113, under date, Monday the 18th day of April 1785, "Resolved . . . to build a Gallery and steeple to the church. . . . Not less than twenty-four pews shall be erected in the Gallery besides a convenient space for an Organ."

Page 152, "At a vestry meeting held at the Col. Charles Simms on the 13th March 1810 . . . Resolved that Thomas Swann and Edmund I. Lee be authorized to take such measures as they may deem proper for procuring an organ from a Church at Port Royal, for the use of the Church in this town and make a report to the vestry." (Signed) "John Muncaster C Wn"

This entry is no doubt the "culprit" that has been the basis for the error that has persisted all these years. It is obvious that Christ Church did conjecture from this that the organ was bought from Mount Church and brought there. However, there is nothing in the minutes of a later date that a report was made to the vestry, but there is mention, as we shall see, of Mr. Hilbus.

William Meade, in volume I, article 1 of his writings (op. cit.), relates that he was ordained to the priesthood at Williamsburg by Bishop Madison in February 1811 and in November of the same year became rector of Christ Church, which fact the vestry minutes concur, and was there for 2 years. It is reasonable to believe that if the Mount Church organ had been bought by them, Mr. Meade would have known it and consequently would not have written about its going to Georgetown. He makes no mention of an organ at Christ Church, which is neither here nor there. It is possible that the Hilbus organ had not been set up before he had left the Parish. On the other hand, his papers were written more than 40 years later. A great deal can be forgotten during a period of this length, and Bishop Meade laments not having kept a diary.

Page 167 of the minutes, "At meeting of the vestry of Christ Church, at the house of Thomas Swann on Tuesday the 1st day of November 1814 . . . Resolved that Richard M. Scott and George De Neale be appointed a committee to wait on Mr. Frobel and know on what terms he will give lessons to Mr Williams on the organ, and engage his services." (Signed) "Oliver Norris" [the rector] "George Deneale" [and] "John Muncaster" "Wardens"

Page 168, "At a meeting of the vestry of Christ Church at the house of Mr William Herbert on Thursday the 5th of January 1815 . . . The vestry having entered into pecuniary engagements for the benefit of the Church under the full convic-

tion that the members of the Church would be punctual in the payment of the different sums subscribed by them, and the creditors having a right to demand of the vestry the payment of the debts due them. It is therefore resolved that the vestry or collectors do make personal application without delay to such members of the church as are in arrears, either on account of their pew rents, or of the organ, and solicit them to pay the same, representing to them the real necessity of discharging their demands.

"Resolved that George Deneal, Edmund I Lee and Anthony Crease or any two be a committee to have the seats about the organ erected or built in a proper manner for the use of the singers.

"Resolved, that the sum of Two hundred dollars in addition to what has already been borrowed, be borrowed and be paid to Mr Hilbus, a balance due him for building the organ."

Page 267, "At a meeting of Christ Church Alexa Parish of Fairfax, held in the vestry room Monday afternoon August 10th 1830 . . . Resolved that the Revd Mr. [Charles Backus] Dana be requested and authorized to procure a new organ for the Church upon the best terms, and to dispose of the old organ in part payment thereof - "

Based upon this entry, Christ Church has published the fact that their second organ was acquired in 1840. This is credible since there is an entry in July 1888 that the old organ was repaired and placed in a lecture room. It is hardly possible that this meant the Hilbus, if it went from Shepherdstown to Hancock in 1863.

Page 303, "At a regular meeting of the vestry of Christ Church Alexa Parish of Fairfax July 1st 1844 . . . Ordered that the organ be tuned . . ."

Page 395, "1886 Jany 11th New Organ ordered of Hook & Hastings, Boston to be placed in Church by Easter, cost 1300. Cash \$300 in 30 days. Old Organ offered for sale."

It evidently was not sold at that time, considering the 1888 entry already given, and it is possible that it continued there as late as the next:

Page 396, "1893 July 13th Insurance of Church buildings including

Furniture and Organ	\$4,100
" " "	2,300
2 small organs	300
Furniture in Lecture Room	100'

The Hook & Hastings builders' list bears out the 1886 organ, No. 1293. At the end of World War I, this organ was replaced by a Hillgreen, Lane, which is still in use.

During the summer of 1964, a group of Organ Historical Society members (viz., James R. Baird, Cleveland Fisher, Charles T. Schrider, Jr., and John P. Wise) together with the Rev. Louis M. Bradford, who was at that time rector of All Saints Sharon Chapel (Episcopal), suburbs of Alexandria, located this Hook & Hastings organ in Beulah Baptist Church, at 320 South Washington Street, several blocks from Christ Church. We played the organ. It had had no maintenance for years but, with a thorough cleaning and repairing, could have been put in first-class condition, to have served that congregation for a long time. However, they had bargained with a dealer

in Washington for an electric substitute. This firm had agreed to take out the old organ, store it in the basement, and install their "gem." We tried with all our might to talk them out of it but with no avail. I have since been told that the dealer ripped out the keyboards and just enough of the connecting mechanism to slide in their "console" and removed enough pipes from the great chest to set in the speaker(s). Requiem aeternam, organo!

In Immanuel Presbyterian Church, McLean, Va., there is an 1851, four-stop, Erben cabinet organ. More complete details of it are given in the ninth Annual National Convention book (op. cit.). It was at one time in the Presbyterian Church, Leesburg, Va., and we were told by a sister of one of their former organists that it was brought there about 1900 from the Episcopal [Trinity] Church, Shepherdstown, W. Va. A trip to this latter place was fruitless. The rector, newly arrived in the parish at the time, knew nothing of the whereabouts of the vestry records. He asked us to come back at a later date, but as yet we have not done so. I have correspondence from the Rev. Edmund Jennings Lee, now deceased, who was a native of Shepherdstown. He was a collateral descendant of the noted Southern general, and it was he who was narrator for the recording of The Confederacy by Richard Bales and the National Gallery Orchestra. Mr. Lee confounded the Erben organ with the Hilbus, which he, naturally, said had been the first pipe organ in America. (It would be interesting to know how many first pipe organs in America there are.) He did state that his father died in 1896 and that shortly thereafter a new organ was installed in the church as a memorial to him. Hook & Hastings list their organ No. 1934 for this church and date it 1901. Mr. Lee wrote that he remembered pumping the organ that preceded the memorial to his father for morning services on Sundays. The Erben must have served the church in the interim between the Hilbus and their Hook & Hastings.

It must be noted that no date for the arrival of the Hilbus at Shepherdstown is given. It could have been around 1840, if Christ Church, Alexandria, did acquire a second organ before its Hook & Hastings.

It should be pointed out that the State of West Virginia did not exist at the time. The addresses still inside the Erben case, viz., to C. W. Andres, Kerneysville [Kearneysville, W. Va.] and to J. L. Lupton, Point Rocks, Md., are depots on the B & O Railroad closest to Shepherdstown and Leesburg, respectively. The fact that no State is given after "Kerneysville" might imply that it was shipped there from some other place in Virginia. At any rate, the origin of the Erben has not yet been determined. The present organ at Trinity, Shepherdstown, is Möller, Op. 5100, A. D. 1927.

THE STEVENS AT PORT ROYAL

For completeness of the Port Royal story, I state simply that there is at present in the gallery of St. Peter's Church a one-manual organ built by George Stevens of Cambridge about the middle of the nineteenth century, described in the Ninth Annual National Convention book (op. cit.).

BRUTON PARISH CHURCH

The Record of Bruton Parish Church, by William A. R. Goodwin, edited with revisions and additions, by Mary Frances Goodwin (Richmond, Va.: The Dietz Press, Publishers, 1941) does not name the builder of the first organ at the church in Williamsburg, and the date, 1755, is the year which the loft for the organ was ordered built. This was after the middle of November, at that, and it is highly probable that the organ was not set up during that year. It will be noted that more than 11 years earlier the desire for an organ had been introduced.

Page numbers given herein refer to the Rev. Mr. Goodwin's book; quotations are, in the main, from the old vestry book, of entries from "April ye 18th 1674 to the 14th September 1769."

Page 140, from the old vestry book: "At a Vestry held for Bruton Parish, Agust 22, 1744,—

"Ordered, that a petition be drawn to be preferred to the next General Assembly, to request them to Contribute towards the repairs of the two wings of the Church, which were formerly built at the expense of the public. And that they will be pleased to take into their Consideration, whether an organ, to be bought by the Public and Appropriated for the use of the Church of the Parish, where the Governor resides, and the General Assembly and Courts are held, May not be Ornamental and useful in the Divine Service, Mr. Wray, Mr. Blair, Mr. Harmer, and Mr. Waller prepare the same."

Pages 140 and 141, from the old vestry book: Nov. 18, 1755—"Ordered that the Rev. and Honorable Commissary Thomas Dawson, the Honorable Jno. Blair, Esqr., Peyton Randolph, Esqr., Benjamin Waller, Esqr. or any three of them, do agree with a person to build a Loft for an Organ in the Church in the City of Williamsburg, and to set up the same. Mr. Peter Pelham is unanimously appointed and Chosen Organist of the Church in the City of Williamsburg."

Pages 39 and 40 state that Pelham was a Mason and played a "solemn Dirge" at the funeral, on Thursday the 19th of August 1776, of Mr. William Rind, "publick Printer to the Colony."

Page 41 states that Peter Pelham was the jailer at Williamsburg as well as organist. The following is from Letters of the Governors: "It is ordered that the keeper of the public gaol be directed to carry all the prisoners under sentence of death to the Church in this City every Sunday between the time of their condemnation and Execution." Mr. Goodwin continues: "One would like to think the order was prompted by concern felt for the souls of the condemned, but the contemporary record hints that most of the jail breaks—and there were many—occurred while Mr. Pelham was absent from his post at the public jail." The ambiguity in "prisoners under sentence of death" is interesting.

Pages 47 and 48 relate that in 1835 "the old organ was given to Mrs. Galt, the organist, to dispose of as she thought best, 'and the proceeds to be applied to the ornamenting or improvement of the organ gallery, or uses in the church.'"

On page 175, Mr. Goodwin quotes from Wm. G. Perry, senior member of the firm of architects

who had charge of the restoration of the church: "The antique organ by Green, of London, has been rebuilt and is connected with the main console which stands near the pulpit on the south side of the church. The organ of 1840, after previous reconstructions, has again been rebuilt and enlarged. It is installed in the attic, sound being introduced effectively and sufficiently through two large grilles at the north and south in the ceiling over the chancel area." This was dated August 1939, and on page 172, Mr. Goodwin tells that "Mrs. Truxtun Beale . . . gave the funds for the new organ." The late F. R. Webber's list of Erbens in Virginia, which I have found not too accurate, especially in regard to names of churches, lists "Williamsburgh, St. John's" for both 1835 and 1840.

On the front page of THE DIAPASON, March 1953, announcement was made of the contract with Aeolian-Skinner to install a four-manual organ in Bruton Church, a gift of John D. Rockefeller, Jr., in memory of Vernon Meredith Geddy, vestryman during the Williamsburg Restoration, and designed by G. Donald Harrison in collaboration with Arthur Rhea, who at that time was organist there. It states:

"Incorporated into this instrument will be the organ of nine ranks built by Samuel Green of London in 1785 and imported to Bruton Church in 1938. Its specification closely approximates those of the original organ brought from England (this appears to be logical conjecture) and installed in Bruton Church in 1755."

The stop list of this seven division gigantuesity is given, and the nine ranks of the Green organ are:

Diapason
Stopped Diapason
Dulciana
Principal
Flute Harmonique
Fifteenth
Cornet, 3 ranks

The dedication of the new Aeolian-Skinner is reported on page 31 of THE DIAPASON, April 1955, accompanied by a photograph of Mr. Rhea at the console.

WILLIAMSBURG'S SNETZLER ORGAN

In the WASHINGTON POST, January 9, 1966, Paul Hume reports the acquisition by Williamsburg Lodge of "a handsome mahogany-cased English chamber organ . . . built by John Snetzler for Lord Kimberly of Kimberly Hall in Norfolk, England, and installed there about 1760."

* * *

Ed. Note: Mr. Fisher's scholarly research might conclude with two well worn quotations: "Believe only half of what you see and nothing of what you hear." (These words attributed to Dinah M. Craik in The Home Book of Proverbs, Maxims and Familiar Phrases, selected and arranged by Burton Stevenson, New York: The Macmillan Co., 1948., p. 161.), and "To err is human"; it was Alexander Pope who, in 1709 in An Essay on Criticism, put it in its best known form in adding: "To forgive is divine."

Mr. Fisher advises us that Bishop Meade's Old Churches, Ministers, and Families of Virginia, Vols. I and II, have been reprinted and are available. Baltimore: Genealogical Publishing Co., 1966; L. C. No. 65r28854.

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 St. Louis Church, Bonnots Mill, Missouri; Vol. X, No. 4, p. 13

PROGRAMS

Nov. 2, 1863 - Music Hall, Boston, Mass., E. F. Walcker and Son, Organists John K. Paine, W. Eugene Thayer, George W. Morgan, B. J. Lang, S. P. Tuckerman, John H. Willcox; Vol. XI, No. 1, p. 13
 Dec. 21, 1880 - Baptist Church, Friendship, N.Y., Steer & Turner, Organist William Cramer; Vol. X, No. 2, p. 9
 Oct. 22, 1888 - Methodist Church, Schuylerville, N.Y., George Bridge, Organist H. S. Perry; Vol. XI, No. 3, p. 3
 Jan. 10, 17 and 24, 1889 - First Baptist Church, Vermillion, South Dakota, William Schuelke, Organist F. A. Ballaseyus; Vol. XI, No. 1, p. 3
 1938 - First Baptist Church, Elyria, Ohio, M. P. Möller, Inc., Organist L. C. Holden; Vol. XI, No. 4, p. 12
 June 26, 1965 - Presbyterian Church, Bedford, N.Y., Thomas Robjohn, Organist Bruce Angell; Vol. X, No. 2, p. 4

NOTES, QUOTES and COMMENTS

Congratulations to the Organ Club of London, England, on the new format of **THE ORGAN CLUB JOURNAL**, until recently a mimeographed publication. The new edition is a 20-page, 5 x 8 printed magazine produced by the Reprographic Department of the Waverley Press, Abingdon. In addition to Club news, the **JOURNAL** contains articles, specifications, recital information, record reviews and other generally useful information. Details of membership may be obtained from Ernest A. Houlden, "Old Rectory", 37 Rectory Road, Farnborough, Hants, England.

* * *

Edgar A. Boadway has contributed several copies of **THE ORGANISTS' JOURNAL**, published in Arlington, N. J., in the 1890's, in which many gems are to be found . . . such as:

"Even the awesome surroundings of Westminster Abbey cannot restrain the propensity of some persons for funning and punning. The following bit of (H. J.) Byronic prose was recently displayed on the side of the organ case in that grand old mausoleum —

"The **Great** and **Swell** occupants of the Organ Loft invite the **Choir**, if they can descend **Solo(w)** to a friendly Manual and Pedal Exercise entitled **Cricket**. Every player is requested to provide a **Full Score**, and it is hoped many **runs** will be executed, though no **great shakes** are expected. All particulars to be settled at the rehearsal on Tuesday next at a quarter to eleven. P.S. - A ball-proof Curiaas will be provided, and a **doctor** will attend."

* * *

The advertisers in this magazine are some of the real boosters of the Organ Historical Society. Of course, you don't have to advertise, for you can be a booster in many other ways. For example, how many new members have you enrolled this summer? Or, what articles have you submitted for publication in **THE TRACKER**? Or, what recitals have you played on organs of historic interest recently? Or, how many organs have you visited since the OHS convention? Or, how many dates have you arranged for the OHS slide-tape program? Or, how many persons have read your

last copy of **THE TRACKER**? If you have done any of these things, we'd like to know. Otherwise, we'd like to receive your order for an ad!

* * *

David Ashley Cotton, former Treasurer of OHS, sent a clipping that is of particular interest to admirers of Sir Edward Elgar. Elgar was organist of St. George's Roman Catholic Church in Worcester, England, from 1885 until 1889. The same organ on which he played is still there, but in poor condition, and a campaign has been launched to raise funds to preserve it. Anyone interested should write: J. Arthurs, Secretary of the Trustees, Elgar Organ Fund, St. George's R. C. Church, Worcester, England.

* * *

We learned from **THE DIAPASON** that the 1844 Stevens organ in the First Baptist Church of Groton, Mass., has been saved from destruction upon the advice of OHS member Edward B. Gammons. Robert K. Hale, of Short Falls, N. H., was engaged to accomplish the "restoration" of this 22-rank, 2-manual and pedal tracker organ. Mr. Hale is one of the duly elected Auditors of OHS.

* * *

During the summer, two outstanding recitals were played on the 1847 Ferris organ which was built for Calvary Church, New York, but now stands in the Auditorium at Round Lake, New York. It seems that our visit to this organ during

(Please turn to page 18)



JON SPONG

Listed, "Dictionary of International Biography" and "Royal Blue Book", London

Mgt: Spong Concerts, P. O. Box 30
 Niles, Michigan 49120

BIOGRAPHICAL MEMOIR OF

William M. Goodrich, Organ-Builder

(This article originally appeared in NEW-ENGLAND MAGAZINE, January 1834. An illustration of Mr. Goodrich's organ is on the next page.)

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ful inventions and im-
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h was born on the 21st
a, Mass. His father, Mr.
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subject of this memoir,
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from education. He was
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with the use of tools,
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atches. If anything was
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immediately said that
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still, living in Temple-
anic, Mr. Eli Bruce, now
He was bred a cooper;
ral other mechanic arts.
on, cleaned clocks and
locks of brass. He also
l useful machines. Mr.
on account of his in-

genuity, to assist Dr. Josiah Leavitt, of Sterling,
in constructing a small organ with wooden pipes.
After his return to Templeton, he constructed a
similar instrument for himself. While employed
in building it, he was frequently visited by Mr.
Goodrich, then a young man, whose curiosity was
naturally excited, as well by the novelty as the
nature of the instrument. It was, probably, from
the impulse thus given to the mind of Mr. Good-
rich, followed by other collateral circumstances,
that he afterwards undertook the same business,
which has been so important in its results. The
occupation of Mr. Bruce, as a clock-maker, might
also have suggested to a mind naturally inclined
to ingenious mechanism, like that of Mr. Good-
rich, the employment of cleaning and repairing
clocks and watches.

Mr. Goodrich was curious and inquisitive not
only in mechanics, but in other branches of
knowledge; and he studied and investigated what-
ever attracted his interest with great perseverance
and attention. He had originally a fine musical
ear. In early life he improved this faculty, both
by study and practice, and he was ever after-
wards extremely fond of good music. He taught
singing-schools in some of the country towns,
and, on one occasion, a school for martial music.
This union of the mechanical and the musical
taste and faculties naturally led him, when the
opportunity offered, to undertake the construc-
tion of organs. It was the united love of these
arts which constantly urged him on, made him
overcome every difficulty, and raised him to that
height of excellence which he finally attained.

While yet a resident in the country, he came
across a small volume entitled, "**An Essay on
Tune**". With this and his violin, he shut himself
in his chamber, and for a week abstracted his
attention from all other pursuits. He read,
studied, and made experiments. This book opened
an entirely new field to his enraptured vision.
He discovered theories, of which, before, he had
not the slightest conception. He, for a time, be-
came wholly absorbed in them; and the circum-
stance of accidentally meeting with this book
was the means of initiating him into some of
those mysteries of musical science which were
afterwards highly beneficial to him.

About the year 1798, Mr. Goodrich was a while
employed in the workshop of Mr. Pratt of Win-
chester, N. H. who had undertaken to construct
a small organ with wooden pipes. Here he ob-
tained some further acquaintance with the rudi-
ments of organ-building, and learned to make
and voice wooden pipes. He remained with Mr.
Pratt only a few months. The little knowledge of
the art which Mr. Pratt then possessed was, I am
told, principally acquired from Mr. Eli Bruce of

Persons, remarkable for
prize, who originate usef-
provements, or who intro-
branches of business and
may be ranked among our
They contribute, in an e-
public prosperity, and to
the nation, not only in we-
those attributes which co-
respect among the nations

To this class of citizens
the late Mr. William M. C
and unexpected death too
He was well and extensi-
genious, self-taught mecl-
as an excellent organ-bu-
are to be found in the ch-
the Union, and even far b-
are celebrated for their s-
are allowed not to be infe-
manufacture.

Mr. Goodrich may be c-
of organ-building in New E-
ica. Not that he was the
construct organs here, su-
because he first brought
firmly established it in
superseded the necessity
and expensive instrument
menced the business of o-
gans about the year 1805.
in Boston, where he rema-
then purchased a spacious
ing in East-Cambridge, a
Bridge, to which he rem-
continued his business unt-

Mr. William M. Goodrich
of July, 1777 in Templeton
Ebenezer Goodrich, was a
that town. William, the s-
was not bred to any trade
rived very few advantages
emphatically a self-taught
Naturally ingenious and in-
self, while a boy, familiar
particularly those of the g-
er. He even assumed, unta-
repairing, of clocks and wa-
required to be done, of whi-
ty was capable, it was
"William Goodrich could
had to him.

There was then, and is
ton, a very ingenious mech-
nearly 70 years of age.
but he taught himself sever-
He was an excellent mas-
watches, and made good o-
invented and made sever-
Bruce had been employed

Templeton, to whom allusion had already been made.

The relations and early friends of Mr. Goodrich state that the period of his first coming to Boston was about the year 1799.¹ This visit was partly, perhaps, on business, but probably more for the purpose of seeing the place, and of viewing and investigating things of which he wished to obtain a knowledge. Professing to know something of organ-building, little as it was, and having a taste both for music and mechanics, he soon formed an acquaintance with a few persons whose inclinations and pursuits corresponded to his own. Captain Joshua Witherle, residing in Boston, was in possession of a large chamber-organ which had been built by Jenneys, an engraver, of Boston, for his own use. Captain Witherle had commanded an artillery company of militia from Boston in the expedition against Shays, and having then suffered from the inclemency of the weather, was now an invalid, confined principally to his own house. Mr. Goodrich became acquainted with him, probably from the circumstances of his having this organ, and was invited to become an inmate of his dwelling for the purpose of aiding Captain Witherle in making improvements in the organ. The invitation was accepted; and after returning home for a short time, Mr. Goodrich took up his residence with Captain Witherle.

Captain Witherle had been a pewterer, and had afterwards worked in copper and brass. Possessing this knowledge, he taught Mr. Goodrich so much of his art as was necessary for the construction of metal pipes; and they, together, proceeded to make their proposed alterations in the organ. They, among other things, put a 12th and 15th and a Trumpet stop into it; and Mr. Goodrich thought that they finally succeeded in making it a pretty good instrument. There were, however, different opinions about these alterations, and some considered them altogether for the worse. One advantage, at least, resulted from them. Mr. Goodrich by this means became acquainted with the art of casting and soldering pewter and brass, and of constructing metal pipes for organs.

Captain Witherle had a son, then about one-or-two-and-twenty, a brass-founder, employed at that time, or not long after, in making copper nails used in newly copping the frigate 'Constitution'. Mr. Goodrich was sometimes employed in his shop, and at other times he was occupied with the father at his house in the amusement of working upon the organ. He continued, when in town, to reside chiefly with Captain Witherle, during the principal part of four or five years.

After the first year or two, he was occasionally absent for several months from Boston. He was, for a number of weeks, with Mr. John Mycall,

at Newburyport, repairing and tuning his organ. He taught singing-schools in Harvard, Groton, and other towns. He constructed in conjunction with Mr. Baldwin a fire-engine at Groton. He was, at one period, probably in 1803, in the employment of Mr. Benjamin Dearborn, the maker and inventor of the patent balance, who was then engaged in perfecting a new gold balance for the banks. But, except in these cases, his residence was mostly with Captain Witherle, sometimes at work for him or his son, sometimes idle, and sometimes tuning piano-fortes, or otherwise miscellaneously employed. During this period of four or five years, he had no work-shop of his own.²

Mr. Goodrich, when he became afterwards prosperously established, always spoke with gratitude of the kindness which he had experienced from Captain Witherle and his family; of the assistance which they had rendered him, and of the knowledge which he had obtained while with them in the working of metals, so important to him in after life. He also acknowledged the obligations he was under to Mr. Mallet, of whom we are now about to speak.

A residence in Boston naturally led Mr. Goodrich to the churches. His taste, both for music and mechanics, directed his immediate attention to the church-organs. Mr. Mallet, now of Charlestown, near Boston, and organist to the Catholic church there, was then organist at Dr. Kirkland's church in Summer-street. Mr. Goodrich obtained an early introduction to him; and Mr. Mallet, with his naturally liberal and friendly feelings, extended to him the assistance which he desired, took him into his organ, and displayed to him the mysteries of its interior to his inexpressible gratification.

Mr. Mallet was then the principal or only person in Boston who tuned piano-fortes. Having one or two in his house, which Mr. Goodrich frequented, and in which he for some time resided, his attention was attracted while Mr. Mallet was tuning them, and he obtained permission to attempt the tuning of an old one. Here his accurate musical ear and his former attention to the study of tune and temperament were important to him, and he tuned the piano-forte to the satisfaction and surprise of Mr. Mallet. He was, from that time, at the recommendation of Mr. Mallet, frequently employed in Boston to tune similar instruments. He also tuned the church-organ to which Mr. Mallet was attached. This led to his being engaged to put in order and tune an organized piano-forte belonging to Mr. Preble. The result was perfectly satisfactory to Mr. Preble, and he expressed himself highly pleased with the manner in which it was effected. As there was then but little acquaintance with the

¹ The time and occasion of Mr. Goodrich's first coming to Boston is a little uncertain. In giving the writer some account of the early part of his life, he fixed the summer of 1803 as the beginning of his residence here, in the employment of Mr. Benjamin Dearborn; and the latter part of that year as the time of his being with Captain Witherle, at work upon his organ. He mentioned returning home in 1804, and coming back in May of the same year to join Mr. Crehore at Milton, as is stated in the memoir. It is pretty evident, however, that he came to Boston as early as 1799. Most of the dates, contained in this account of his life, were given by Mr. Goodrich to the writer altogether from memory. It is possible, therefore, that some portion of them may not be strictly accurate.

² This account of the early residence of Mr. Goodrich in Boston was derived principally from the son of Captain Witherle, now living in this city. Mr. Mallet confidently asserts that Mr. Goodrich immediately after his first coming to Boston, resided a considerable time (one or two years) with him. There is some uncertainty concerning this period of four or five years.

internal mechanism of musical instruments of this kind in Boston, the successful efforts of Mr. Goodrich in these cases attracted some attention, and considerably increased his reputation for ingenuity. He also, as Mr. Mallet says, while residing with him, organized a piano-forte belonging to Mr. Mallet.

In the early part of 1804, Mr. Goodrich returned to Templeton. He taught a music school, for some months, either there, or in some other country town. It was probably at this time, that he superintended a singing-school in Groton, or constructed a fire-engine there.

In May, 1804, Mr. Goodrich returned to Boston, and, immediately after, formed a connexion with Mr. Benjamin Crehore of Milton, in the manufacture of piano-fortes in that place. This partnership, however, subsisted only for a few months. At this time, Mr. Goodrich's brother, Ebenezer, then grown to manhood, came to Boston, and was induced to enter into the employment of the concern, and to learn the business in which they were engaged.

In November 1804, the partnership with Mr. Crehore was dissolved and Mr. Goodrich, with his brother, soon after returned to Boston where he took a shop at or near the junction of Cambridge and Chamber-streets. This year he constructed an organized piano-forte for Mr. Minot, and also a small chamber-organ.

About this time, Bishop Chevereux was desirous of obtaining an organ for the Catholic church in Boston. Mr. Goodrich's friend, Mallet, being a Catholic and an organist, was consulted, of course. He told the Bishop that he knew a man who could build them an organ, but that he would not be responsible for its goodness. Mr. Goodrich was introduced by Mr. Mallet to the Bishop, and was engaged to build the organ. This was his first church-organ. It was begun early in 1805, and was finished and put up in 1806. When, in 1822, he supplied the church with a larger organ, the first was received by him in part payment. This was afterwards sold to Mr. Green's society in Malden, where it continued till two or three years since, when it was disposed of to the Episcopal society in Somersworth, New-Hampshire.

In 1806, Mr. Goodrich repaired and tuned the English-built organ in Brattle-Street Church. This was the first time he ever entered a church organ other than his own for the purpose of making repairs. It was then, it is presumed, that the original old fashioned single bellows was taken out and a new one, of the double kind, substituted.

This year, also, Mr. Goodrich constructed an organ for Mr. Gannett's church at Cambridgeport, which was finished and put up in January 1807. This was somewhat singular in its form. The music loft or gallery was in the rear of the pulpit, behind which there was a window. The organ was in two parts. One half was situated on one side of the pulpit window, and the other half on the other side, giving the appearance of a common organ cut in two, with the parts separated from each other. This organ, in 1828, was received in part payment for a new one, built by Mr. Goodrich, and was afterwards entirely destroyed by him. It was a poor instrument.

In 1807, he built an organ for Mr. Samuel Cabot, jun., and another for a church in Walpole, N.H. He also repaired the English organ in King's Chapel and put up an English organ in the Episcopal church at Portsmouth, N.H.

This year, or perhaps in the latter part of 1806. Mr. Goodrich accidentally formed an acquaintance with Mr. Thomas Appleton, now an eminent organ-builder in Boston. It was owing to this acquaintance that Mr. Appleton thought of learning and carrying on the business by which so many churches have been supplied with excellent organs. He was then about one-and-twenty, having served an apprenticeship with a cabinet-maker. Intending to set up this business, he had imported a lathe from England; but his ill health preventing his beginning immediately, he sold the lathe to Mr. Goodrich. This produced an acquaintance between them; and Mr. Appleton, being at leisure, was very frequently in Mr. Goodrich's shop. On the restoration of his health, some time in the year 1807, Mr. Appleton became a regular workman and companion with Mr. Goodrich, both in the shop and the family. This arrangement continued uninterrupted till September, 1811. During this time, Mr. Appleton married the sister of Mr. Goodrich, which rendered the connexion between Goodrich and Appleton still more intimate.

In 1808, (or possibly 1807,) Mr. Goodrich repaired an organ in Christ Church, putting into it new pipes mostly, instead of the old ones. This organ was originally built in Boston, in 1752, by Mr. Thomas Johnston. Mr. Goodrich also repaired, this year, the English organ in Trinity church; and during the years 1808 and 1809, tuned and repaired a great number of piano-fortes. In the spring of 1809, he removed his business from Cambridge-street to a shop in Somerset-place.

In 1810, he built an organ for Dr. Channing's church in Federal-street, which, however, was not entirely completed and put up till 1811. This organ is now, with some additions and alterations, in the Catholic church in Franklin-street.

In June, 1811, Maelzel's **Pan Harmonicon** was brought to Boston from Europe, and Mr. Goodrich was employed in putting it up, and in exhibiting it. In September, 1811, it was taken down and removed to New-York, where it was put up for exhibition. In doing this, also, Mr. Goodrich was employed. It was afterwards removed to other cities; and Mr. Goodrich was absent from Boston till June, 1812. There was due him, as he said, for services and expenses in this business, a balance of six hundred dollars, none of which he ever obtained.

On leaving Boston in 1811, he left Mr. Appleton in possession of his shop and tools. On his return, in 1812, he found that Mr. Appleton had, soon after he left him, formed a connexion in business with Mr. Babcock and two Messrs. Hayts, under the firm of Hayts, Babcock & Appleton. This was a large establishment, situated in Milk-street, nearly opposite the Old South church, for the manufacture of organs and piano-fortes. The building is now occupied as a furniture warehouse. Mr. Goodrich entered into the employment

of this concern and attended to the finishing, voicing, and tuning of a church-organ and several chamber-organs which were in progress. While there, he built a chamber-organ for Mr. S. Bean.

In 1813, Mr. Goodrich took a small shop near the State-House, and built a chamber-organ for Hart, the musician. It is now in a church in Reading. In 1814, he constructed an organized piano-forte for a gentleman in the West-Indies.

In June, 1815, Mr. Goodrich gave up his shop, and went again into Hayts, Babcock & Appleton's establishment, under a new arrangement. But in the October following, this company failed, and the concern was transferred to the firm of Mackay & Co., in which Mr. Goodrich himself became a partner. In consequence of various embarrassments and misfortunes, this concern underwent a great variety of transformations, in which Mr. Goodrich always remained a partner, till the latter part of 1820, when the establishment was entirely broken up, and a separation of all the parties took place.

While Mr. Goodrich was connected with this establishment, which was over five years, they finished the following organs, viz: six chamber-organs, which went to the southern states; one church-organ for Charleston, S. C.; one for Mr. Edes's church, Providence; one for Wilmington, N. C.; one for Mr. Walker's church, Charlestown, Mass., (which has recently been removed and sold for a church in Calais, Me., and a new and larger one, built by Mr. Goodrich, has been put in its place, - the last which he ever finished;) one for the Episcopal church in Pawtucket; one for Dr. Payson's church in Portland; one for Springfield, Mass.; and one for the Congregational church in Dedham, now Mr. Lamson's. These eight church-organs were alike, or nearly so, and the price of each was one thousand dollars. The company also built, during that time, two church-organs with three rows of keys, one for Savannah and one for New Orleans;—also, an organ for Church Green, now Mr. Young's church, in Summer-street; and one for the Handel and Haydn Society, which was removed and sold last year when their present large organ, made by Mr. Appleton, was put up.

After the concern of Mackay & Co. had discontinued business, Mr. Goodrich remained awhile in the building they had occupied, and built there a new organ for Christ Church in Salem-street, Boston, putting it into the case of the old one. This organ was finished and put up early in 1821. For it he had twelve hundred dollars and the internal parts of the old instrument.

Mr. Appleton, after the breaking up of the Milk-street concern, in the latter part of 1820, took a shop by himself, and commenced an organ for Dr. Porter's church in Roxbury. Mr. Ebenezer Goodrich had separated from his brother, and taken a shop alone, about the latter part of the year 1807. They were now, all three, pursuing the business of organ-building separately, and so continued, independent of each other, ever after. Mr. Ebenezer Goodrich manufactured, principally, chamber-organs. The subject of this memoir and

Mr. Appleton confined themselves chiefly to the construction of church-organs.

After finishing the organ for Christ Church, Mr. Goodrich took a small shop back of Boylston Market, to which he removed his tools and materials. A person was employed by him here in making organ-pipes; but Mr. Goodrich himself, in pursuance of a previous agreement, set out for Montreal to tune and put in order a large new organ made by Elliot, which had been imported from London and put up in the Cathedral of the Episcopal church a year or two before. During this excursion, he tuned and repaired the organ in the Catholic Cathedral, and the organs in some other Catholic churches in Canada, and thus became known to several of the Catholic priests. He made other acquaintances and friends there; and afterwards, when the great Catholic Cathedral at Montreal was built, he received encouragement, that when they were ready to have constructed a large organ, suitable for that magnificent edifice, he would be employed to build it. He always cherished the hope of such an event, and had probably completed in his mind the whole plan, dimensions, and arrangement of such an instrument. Nothing could possibly have afforded him so much gratification as the opportunity of exercising his skill in building an organ on the grand scale which was contemplated, and of thus immortalizing his name and reputation. Of this he only enjoyed the hope, but did not, to the great regret of his friends, live to embrace the reality.

In May, or June, 1821, after his return from Canada, Mr. Goodrich removed into a building in Harlaem-place, contiguous to the circus, erected for his use by Mr. J. Child, in which he continued till May 1828. The first organ he built there was for Dr. Channing's church in Federal-street. This he began in 1821 and finished in 1822. By agreement he was to have fifteen hundred dollars for it in cash on its being put up in the church, and also the old organ formerly built by him. The funds were raised by subscription; but, in consequence of the failure of the person who acted as treasurer, just as the organ was finished and put up, payment was not duly made. After much delay and waste of time, he obtained, as he says, only part of the sum due, and finally suffered a very serious loss. He always expressed a strong dissatisfaction with the result of this affair. The old organ, after its being thoroughly refitted, and with some alterations and additions, was sold to the Catholic church in Franklin-street, as was before stated. In 1822, he also built a church-organ which was put up in St. Paul's church to be used till he should complete their large organ, which was contracted for in 1821. This organ was afterwards purchased for a church in Essex-street.

In March, 1823, Mr. Goodrich undertook to complete, with the assistance of others, a **Pan Harmonicon**, in imitation of that of Maelzel. Mr. Savage, the proprietor of a museum in Boylston Hall, had kept the latter for some time on exhibition in his museum, and had made considerable progress in constructing one like it. After his death, it was determined to complete it. Mr. Goodrich was employed, and it was finished in May, 1824. From November, 1824, till sometime in

1825, he was chiefly employed in the exhibition of this instrument; but it was not productive, and, as he often stated, from the inability of his employers to fulfill their contract, he finally suffered a very serious loss. In 1824, between May and November, he also built a powerful chamber-organ which was commenced for Dr. G. K. Jackson, then organist at Brattle-street church, but was finished after his death for Mr. John Sowden. This instrument has recently been exposed for sale at Mr. Cunningham's auction-rooms. In November 1824, Mr. Goodrich voiced and tuned an organ, built by Mr. Appleton for Mr. Parkman's church. This instrument is now in the Baptist church in Federal-street.

In 1825, he repaired and tuned the English organ in King's Chapel, to which he added a sub-bass. He also put into it a new bellows. This year, he also repaired the organ in Grace Church, New-York, and added to it a sub-bass. From August to December, this year, he built an organ for the Universalist church in Providence. He also built an organ for the Unitarian church in Portsmouth, which was finished and put up in March, 1826. Either some time in 1825, or after finishing the Harmonicon in 1824, he made the organ part of an organized piano-forte, built by Babcock, for Miss Joy, a lady of Boston.

The St. Paul's organ. In 1821, Mr. Goodrich had contracted to build an organ for St. Paul's church, and many of the pipes were made. But owing to some inpropitious circumstances, the society did not conclude to enter seriously upon the business, till May, 1826. In the meantime, several of the organs, before mentioned, were principally constructed from the pipes and other materials which had been prepared for this instrument. Mr. Goodrich began it anew in May, 1826, and finished it in February, 1827. The price was four thousand five hundred dollars. It has three rows of manual keys, and comprises three organs besides the pedals, viz. great organ, choir organ, and swell. It contains twenty-six stops and about seventeen hundred pipes, including four reed-stops, viz. three trumpets and a hautboy. At that time, if not at present, it was the largest organ in this country, and was particularly remarkable for its open double-diapason pedal bass; a stop which, till then, had not been introduced here. This was very heavy and powerful, and has not, even to this time, been exceeded, if equalled in excellence. It extends to C below the manual keys. That in the Bowdoin-street organ, by Mr. Appleton, is carried down to G, an octave below the manuals. The bellows of the St. Paul's organ is six feet by twelve. The height of the case is twenty-eight feet, and its width in front is sixteen feet. Mr. Goodrich spared no pains to render this organ as good and as perfect as possible, and he was always proud of it. In several years practice and investigation since its completion, he has undoubtedly made improvements in many things; but the St. Paul's organ may justly be considered a noble and superior instrument, highly creditable to American talent and ingenuity.

In March, 1827, Mr. Goodrich commenced two organs, nearly alike, one of which was sold to the old Congregational society in Cambridge, then Dr. Holmes's. It was put up in the old church,

near the College, in October, 1827, but has recently been removed to the new church, built by that society, opposite the college buildings. The other was finished for and put up in Mr. Gannett's church, at Cambridgeport, about March, 1828. The old organ, built by him in 1806, was received in part payment for this, and was entirely destroyed as worthless, as was before stated.

In May, 1828, Mr. Goodrich removed to a spacious building in East-Cambridge, (Lechmere Point) which he had just purchased and repaired, and in which he afterwards continued his business until his death. The first organ he built there was for the Episcopal church in Lowell, which was completed and put up in September, 1828. He commenced, the same year, the Park-street church organ, which was finished and put up in the winter of 1829-30. The price was two thousand dollars. The tone of this organ is remarkably fine; but the instrument is not, perhaps, sufficiently large and powerful for an edifice of the dimensions of Park-street church. Circumstances occasioned an unusual form and a complicated arrangement of the action in this organ. The organ gallery not being sufficiently deep, and there being a door through the wall back of it into a vestry, which it was desirable to preserve unobstructed, the organ was made uncommonly wide in front with a passage-way through the centre. The keys are on one side, within this passage-way; and the action is carried to a much greater distance and in a more complicated manner than is necessary in organs of the usual construction.

In 1828, or 1829, he also constructed the organ-part of an organized piano-forte, made by Babcock, for Mr. Caleb Eddy.

Immediately after finishing the Park-street organ, in 1829, Mr. Goodrich commenced two organs, nearly alike, one of them expressly, and according to contract, for the church of Mr. Crosby in Charles-town, New-Hampshire. This was finished and put up in October, 1829. The price, according to agreement, was one thousand dollars; but the subscribers liberally presented him with one hundred dollars in addition. The other organ was purchased for the orthodox congregational society in Dover, New-Hampshire, (then Mr. Winslow's) and put up in December, 1829. The price paid was eleven hundred dollars.

In February, 1830, Mr. Goodrich commenced two organs nearly like the two last, with the addition of a trumpet. One of them was purchased by Mr. Flint's (formerly Dr. Bentley's) society, in Salem, and was finished and put up in the church in February 1831. The other was sold to the Congregational society (Mr. Swift's) in Nantucket, and was put up in June, 1831. The price was fourteen hundred dollars. He also, in 1830, built an organ, smaller than the usual size, but with two rows of keys, for the Unitarian church, (Mr. Green's,) at East-Cambridge, where he and his family usually attended public worship. It was put up in August of that year.

In the summer of 1831, after the last three organs were all completed and put up, he repaired and tuned various organs in Boston, Salem, Cambridge, &c. to some of which he added pedal keys. In September, of that same year, he began

a small church-organ, with one row of keys, and the case of pine, which was afterwards purchased for the Episcopal church in Pittsfield. The treble was enclosed in a swell case; but he disliked this plan, as he found it impossible to voice the pipes so as to give them, at the same time, a good tone and sufficient power. He never before or afterwards constructed one of this kind.

At the beginning of 1832, Mr. Goodrich commenced four organs of moderate size, and nearly similar, with two rows of keys, the price of each to be one thousand dollars. The first was purchased by the Congregational societies (Dr. Grays's) at Jamaica Plain in Roxbury, which was finished and put up in July of that year. The second was sold to the first Baptist society in Lowell, and was put up in the following August. The third was purchased by the Unitarian society in Templeton, (Massachusetts,) and was put up in October or November of the same year. The other, making the fourth, was taken by the Unitarian society in Sudbury, (Massachusetts,) and was finished and put up in May, 1833, or about that time.

(Continued in next issue)

Notes, Quotes and Comments

(From page 12)

the recent OHS convention and the program of demonstration given at that time by Stanley Saxton generated a great interest in the organ. Consequently, on July 29 a recital by G. Daniel Marshall of New York drew an audience of over 200, and another recital by Donald R. M. Pater-son of Ithaca on August 20 attracted an even larger crowd.

* * *

E. Allen Coffey, organist at the Fork Church, Hanover County, Va., will play a recital on the 1855 Berger organ there on Sunday, October 8, 1967. This church, built in 1735, is one of four colonial houses of worship in Virginia's Annual Autumn Pilgrimage for 1967. The others are: Grace Church, Yorktown, believed to date from 1697; Westover Church, Charles City County, 1731; and Christ Church, Alexandria, which was completed in 1733. An organ recital will be a feature also at the latter church.

* * *

A 25-page booklet (mimeographed), giving descriptions and specifications of most of the organs of historic interest in Berkshire County (Massachusetts) and vicinity has been compiled by G. Daniel Marshall. Some of these were visited on the post-convention tour this past June. Mr. Marshall is asking for a contribution of 25 cents to cover the cost of materials for each copy. Please write him direct, enclosing your quarter and address, if your are interested. His address is: 356 West 34th Street, New York, N. Y. 10001.

* * *

This summer, OHS members Robert B. Whiting and Donald L. Lewis relocated the 2-13 Möller tracker of 1906 which was in Bethany Methodist

Church, Camden, New Jersey. The church building was torn down and the congregation dissolved in order to make room for an expressway. The organ originally was in the Reformed Church, Palmyra, Pa., and had been moved to Camden in 1929.

* * *

The Editor and Publisher of THE TRACKER are proud of the fact that our quarterly magazine has now expanded to 20 pages! This is largely possible through the support of our advertisers. Please support them.

* * *

OHS members Frederick B. Sponsler and Robert B. Whiting have relocated a c1840, 1-8 tracker organ, built by an unknown maker (possibly Erben), from Coventry, N. Y. to the choir room of St. Peter's Church, Germantown, Pa. The organ has a beautiful Greek revival case with recessed console, and still is hand-pumped.

* * *

Ralph Stevens gave a demonstration on the E. & G. G. Hook organ, #384, 2-13, 1866, during the annual Book Sale in Kingston, Mass. Mr. Stevens, a member of OHS, attracted a large and enthusiastic audience.

* * *

Our genuine thanks are offered to Mrs. Kenneth F. Simmons for providing the carefully compiled Indexes of Articles and Specifications for Volumes X and XI of THE TRACKER.

* * *

Richard C. Kichline, 12186 N. E. McCallum Ave., Alliance, Ohio 44601, writes that he has been servicing a 2m-10 Lancashire Marshall organ in Ligonier, Pa. This builder was located in Moline, Ill., and Mr. Kichline would like to learn of any other existing organs built by this firm.

* * *

One of our outstanding convention recitalists, Brian Jones, organist of St. Barnabas Memorial Church, Falmouth, Mass., played a recital on August 2nd on the Boston Music Hall Organ in Methuen, Mass. His program included DuMage, Hindemith, Rinck, Bach, Messaien and others.

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of the celebrated coloratura soprano, Mme. LINDA ANNE PATERSON, obtained on the occasion of her grand debut in TROY, NEW YORK, in performance with the esteemed organist of the University of Denver, Prof. JAMES MOSBY BRATTON, on the evening of the 22nd day of June, A.D. 1967, are respectfully requested. Your gracious response will be appreciated. Address all solicitations to: 1350 Slaterville Road, Ithaca, N. Y. 14850.

FOR RENT - "History of American Organ Building 1700-1900", the OHS slide-tape program. Takes one hour. For full details write Robert Roche, 60 Park Street, Taunton, Mass. 02780.

AVAILABLE - Catalog of recordings of early American pipe organs built from 1762 to present. Send 25c to F. Robert Roche. (Address above.)

An RCA Dynagroove record which is being presented by THE READER'S DIGEST, entitled "Organ Memories", carried a brochure called "The Story of the Organ". It is aimed at the layman, of course, but contains an interesting set of illustrations, not the least of which is a photo of the late Robert Hope-Jones. The text was prepared by Ben Hall, and states that among Mr. Hope-Jones many innovations was the diaphone, "a deep-throated bass stop with a voice so stentorian that it was also adopted by the U. S. Coast Guard as a fog-warning device."

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BOOK REVIEW

Church and Chamber Barrel-Organs by Canon Noel Boston and Lyndesay G. Langwill. Edinburgh, L. G. Langwill, 1967. 120 pp., ill.

Here is a thorough and intensive study of the English barrel-organ which should be in the library of anyone even mildly interested in the subject. The late Canon Boston and Mr. Langwill are both highly regarded as authorities on musical instrument history, and this book reflects their sound scholarship and thorough-going research methods.

The subtitle is "A Chapter in English Church Music", and Sir William McKie, in the foreword, declares it an important chapter. On having read the book, one is very much inclined to agree, for the history of the church barrel-organ in the eighteenth and nineteenth centuries was a very important part of the history of the development of music in the small churches of England. The chapters of the book include a History of the Barrel-Organ (by Canon Boston), a mechanical description of the same (by Arthur Ord-Hume of the Musical Box Society), a historical background of the church band and its successor, the barrel-organ, and an excellent chapter on The Tunes Played, which should be of interest to hymnologists.

The inclusion of several extensive lists make this an excellent source-book. There is a list of sacred tunes, drawn from the tune-lists of 63 different organs, that is rather remarkable for its variety. There is also an almost equally long list of secular tunes, which were found on the home or tavern barrel-organs — many of which are dance tunes, and a few of which are obviously drinking songs, although some operatic overtures and "Airs" suggest a taste for more classical fare.

Of greatest interest to OHS members, however, will be the list of barrel-organ builders and their known work, and the list of parish churches and museums which are known to have had barrel-organs. A surprising number of these still exist, and a few are actually still in use. Most of these listings are in the British Isles, of course, but there are also some United States and Canada listings, contributed largely by E. A. Boadway, Alan Laufman, James Boeringer, D. Stuart Kennedy, and the writer. An appendix gives some material on church bands, and a list of subscribers which includes several OHS members.

The book has 27 excellent illustrations, and is available from L. G. Langwill, 19 Melville St., Edinburgh, Scotland, U.K. The cost, including postage, is about \$7.00. — Barbara J. Owen

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THE OLD . . . AND THE NEW AN EDITORIAL

A line from Gilbert and Sullivan's "The Mikado" frequently comes to mind when we hear organ buffs raving about the discovery of some old instrument every now and then. It goes: "There's a fascination frantic in a ruin that's romantic . . ." This suits some OHS members (and some others who aren't but who ought to be) to a T.

It is true that our Society was founded for the study of the history of organ building as an art in America, and may this be its basic purpose for many years to come. But there are some who refuse to acknowledge any form of organ construction outside of tracker action organs. We hold no argument as to the superiority of this method of construction, but we hold that there are other methods which need to be studied and accounted for in this assimilation of facts. Future historians and students of organ construction will regard us as narrow-minded bigots otherwise.

For example, the great organ built for the Centennial Exhibition in Philadelphia in 1876 by H[or]borne Roosevelt was proclaimed as the "first electric organ" to be completed. Electric action

F. ROBERT ROCHE

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has come a long, long way since that day, but because Roosevelt used electricity are we to ignore the importance of this event?

About the same time other builders were beginning to employ pneumatics in their action. Should their work be disregarded, too?

Perhaps these (and other) sincere attempts at improving the art of organ building have not proven themselves as durable or convenient as tracker action, but other benefits have accrued. For one thing, the manipulation of stops and couplers has improved in all types of construction. This was first possible in the electric consoles, and later in some pneumatic consoles. The tracker-builders were forced, therefore, to provide systems that would make the art of organ playing as facile as though the action were electric or pneumatic. Perhaps not all will agree, but we played one of the new tracker installations last summer and found its action and operation as comfortable as any organ we have ever played.

It should be remembered that the day after an organ has been installed, no matter how novel or ingenious its construction, it has become a part of our organ history.

This is not to suggest that we must record every instrument that is built right up to the present day, for we have more or less unofficially established the period from 1700 to 1900 as our span of study in this field. But it seems that some OHS members hold that no organ except a tracker is worthy of our interest. To them we would say that there are many tracker-action organs which could well be forgotten; and another line from "The Mikado" comes to mind: "They never would be missed!"

So, let us record history as it happened. No one else has done it, and it seems to be our reason for being.

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electric organ to be completed. Electric action being.

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