

THE TRACKER

Copyright 1968 by The Organ Historical Society, Inc.

Volume XII

WINTER - 1968

Number 2

A Contemporary Sketch of Richard M. Ferris and Levi U. Stuart

Copied and annotated by Peter T. Cameron

In 1869, the NEW YORK WEEKLY REVIEW, under the editorship of Theodore Hagen, began a column entitled "The Organ". The author was Clare W. Beames, an organist, critic and music teacher. The articles presented specifications of new European and American organs, notices of dedication programs, occasional discussions of organ placement, and various historical essays. Among the last were several articles on American builders. The following is a copy of a two-part article which appeared in June 1870. I have made parenthetical references to information from directories, probate records, and other sources.

BUILDERS —

**Richard M. Ferris. L. U. Stuart.
Their Organs.**

Richard M. Ferris was the founder of the organ factory now known as L. U. Stuart's. They were half-brothers, being born of the same mother. Mr. Stuart—as also three of his brothers—learned organ-building with his brother Ferris, subsequently was his partner, and finally became his successor.

Richard M. Ferris, organ builder, was born in the city of New York, in 1818, and died in 1861 at the age of 43. He was apprenticed to Hall & Erben of New York, in 1830, at the age of 12, "to learn the art and my tery of organ building." Soon becoming an expert at tuning, his employers sent him to the

south, and for the most part kept him there to set up, tune and adjust the instruments sent from the factory in New York. He stayed there till 1837. Returning to New York at that time, he had a strong desire now to remain in the factory to learn the various branches of the business that he had not had the opportunities of acquiring while away. Mr. Erben, however, required him to go south on the same business as before. Young Ferris objected or refused; some words ensued and finally the passionate master struck the disobedient apprentice. There was a time when masters might wallop their apprentice boys, and, it was supposed, made them all the better for it. It is not so, however, at the present time, we know, and according to the way in which we are now progressing on the labor question, employers will have no rights that employees are to respect, and we suppose that the apprentices, if any be allowed, will soon have the right or privilege of whipping the employers when they do not come up to the requirements of the trade's lodge, or whenever the apprentices need a little exercise. Be that as it may, at the time alluded to, the apprentice by a legal appeal obtained his freedom, and his apprenticeship terminated when he was 19 years of age, two years earlier than the stipulated time.

It now suited Mr. Ferris's purpose to travel in the southern states, to repair and tune organs on his own account. He returned in 1840 and established himself as an organ builder in Fulton Street near Nassau Street, New York. In 1841 he moved to White Street near Broadway, and in 1842 he moved to the Bowery between Houston and First Streets into a building which had one thing of special interest connected with it. It had been, until Mr. Ferris took the premises, an old English ale house, known as "The Nightingale", and it was here where Mr. Gieb, many years before, established the first organ factory in this country, and built there several organs. The Nightingale House stood on the site of the present "Germania Assembly Rooms", and opposite to another old landmark yet in existence [*in 1870*] called "Gotham" which is one of the oldest houses in the Bowery.

Richard M. Ferris is first listed in New York City directories in 1844-45 as organbuilder at 293 Bowery. He remained there until 1852-53. Presumably this is the address of "The Nightingale", although street numbers have changed on this street, and identification of specific lots is difficult. The locations on Hous-

Ed. Note: A tremendous amount of interest was generated in the work of these builders by the compilation of material on the famous Calvary Church organ in THE TRACKER, Vol. XI No. 2, and at the 12th annual convention of OHS when this organ, now at Round Lake, N.Y., was thoroughly examined and ably demonstrated by Stanley Saxton. The additional material provided here will be welcomed by all members.

DON'T FORGET!

The deadline for the 3rd Annual OHS Composition Contest is 15 March. See the rules in THE TRACKER, Vol. XII No. 1, for details. Send entries to:

ALBERT F. ROBINSON, CHAIRMAN
St. Peter's Church
319 Lombard Street
Philadelphia, Pa. 19147

ton Streets, mentioned further on, disappeared in the recent widening of that street.

In this factory Mr. Ferris built, in about 1847, the large organ for the Calvary Episcopal Church in Fourth Avenue. This organ was the largest and best of Mr. Ferris' productions, and made for him considerable reputation. It has three manuals, pedals, and 40 stops. It was built a G organ as was usual at that time. His successor, Mr. Stuart in 1868 altered it, manuals and pedals, to a C organ, carrying the 24 feet G of the open diapason in the pedals down to 32 feet C, and the violoncello down to 16 feet C. It is yet a very fine instrument.

See the OHS 1968 Convention Booklet and THE TRACKER, Vol. XI No. 2 for further data.

In 1855 the factory was removed to a larger and more convenient building, a new one, in Houston Street, near the Bowery, which is now known as "Fisher and Bird's Marble Works", and remained there till his successor, Mr. Stuart, in 1862 again removed it to the corner of Houston Street and the Bowery, near by, and in 1867 to the present location, 124 West 25th Street, near Broadway, thus going with the tide of business to the upper part of the city. In 1857 Mr. Ferris took in partnership Mr. L. U. Stuart, and the firm thereafter was known as Richard M. Ferris & Co. In 1859 Mr. Ferris was taken with paralysis which disabled him from further business; the partnership, however, dissolved only at his death in 1861.

The New York City Directory entries do not agree with some of the above dates. The firm is listed at 464 Houston St. from 1852-53 through 1859-60; for the next two years at 99 Bowery, and beginning in 1862 at 93 Bowery. In 1867-68, they had both the 93 Bowery address and the 124 W. 25th St. address. After 1868, only the latter address appears.

As to the death of Mr. Ferris, this occurred in 1858, as the probate records show. Letters of administration on the estate of Richard M. Ferris, deceased, were granted to Levi U. Stuart and Elijah M. Carrington on 24 Feb. 1859 and recorded Liber 67, page 359. Levi U. Stuart, sworn, deposes "he is the half-brother of the said deceased, who departed this life in the City of New York 6 Dec. 1858, and died a natural death; he was possessed of personal property in the State of New York not exceeding \$4000." He has left surviving "your petitioner Levi U. Stuart, William J., Louis J., Henry C. & George J. Stuart and Mary E., wife of Francis K. Gahagan and Lydia A., wife of Alonzo R. Peck, the brothers and sisters of the half-blood."

The deceased never married and was an inhabitant of the County of New York.

As to the partnership, several organs of the years 1858-60 were styled in music journals and on nameplates as by Ferris & Stuart. In the Directory, until 1857 we find simply "Ferris, Richard M. Organs"; in 1857-58 and 1858-59, "Ferris, Richard M. & Co., Organs"; and after 1859 "Stuart, Levi U. Organs". It should be noted that although Beames has Ferris' date of death wrong, he includes (correctly) organs built from 1858 to 1861 in the article on Stuart.

During the 21 years, Mr. Ferris was at the head of the establishment he built, large and small, 60 organs. Three of those were large instruments, having three manuals, viz. that in Calvary Church, already mentioned, that in All Souls' Unitarian Church (Dr. Bellows') in Fourth Avenue, built in 1856, having 32

all speaking stops, and which is also a very fine organ. The other is in the Reformed Church near Washington Square, and contains about 35 stops.

The church near Washington Square was the New South Dutch Reformed, and the organ was really a Robjohn, installed in late 1839 but not completed. Ferris was paid \$1200, about 1850 to complete it, and was commissioned in 1854 to repair it, according to church minutes. The organ was given in 1895 to the Auditorium at Ocean Grove, N.J., but was ruined by roof leakage in 1908 and replaced by the present Hope-Jones organ. Elijah M. Carrington, Ferris' co-executor, was organist of the Washington Square church.

Of two manual organs he built 23, varying in size from 18 to 30 stops. The remainder were small organs of one manual. During the first two years after he opened his factory, he made organ pipes for the trade, and built two or three small organs of which no account was kept. After moving to the Bowery he made his first organ with two manuals, which had about 18 stops, and was for the Greenwich Reformed Church, corner of Bleecker and Amos (10th) Streets; then he built another of the same size for the Norfolk Street Baptist Church, and next an organ of one manual and ten stops for the Madison Avenue Presbyterian Church; soon after this the Calvary organ was built. This established his reputation and secured future success.

Of his subsequent works, we can only name some of his best known, all having two manuals; 1850, one in 23rd St. Presbyterian Church; and one in Calvary Baptist Church. This latter instrument was built expressly for the Crystal Palace Fair. It was not placed there, however, as when it was finished, the committee of management receded from their promise of paying all expenses of organists, and insurance from fire. It was then bought by the Baptist Church, wherein it yet stands, a good instrument of its class. In 1852, one in the Temple Synagogue, 12th Street; 1853, one in the 13th St. Presbyterian Church (Dr. Burchard), 1854, one in the Transfiguration R. C. Church, in 1855 Holy Trinity R. C. Church, Brooklyn, 1856 4th Avenue Presbyterian.

The following notice appeared in THE MUSICAL WORLD Vol. XVII, No. 305 Saturday, Jan. 31, 1857, page 69: "Mr. William Dressler has accepted a position as organist at the Fourth Avenue Presbyterian Church, corner of East 23rd St., Rev. Dr. Parker, Pastor. A new organ has just been built and put up in the church by the brothers Ferris. This instrument is not a large, but a good one, and the congregation are said to be well satisfied with the new musical arrangement.

One in St. Charles Baromeo afterwards burnt up; one in St. Mary's R. C. Church; concerning this the steeple fell in the church in 1860, the organ was damaged by dirt and water and from want of means or enterprise it has never been repaired. It is in use, however, and is occasionally "tinkered up". In this same year the organ in Strong Place Methodist Church, one of the best two-banked organs, was built. It has 30 stops.

This was Ferris' last organ. The case remains in the building which, abandoned for a time, has recently been purchased for conversion to a Roman Catholic Chapel and day-care center.

Mr. Ferris voiced this organ in the church, in the winter time, and continuing at it for a long period, the
(Please turn to page 13)

Message from the President

Since this is the season for the State of the Union address, summarizing the past year expenses and budgeting and planning for the new year, it is no doubt fitting that there be a message to the membership concerning the state of the Organ Historical Society.

During 1967 we accomplished several things worthy of mention. Our membership reached an all time high. Unlike the government, we are in the black; for the first time we have been able to show a healthy reserve fund. We had an excellent convention at Saratoga Springs under the able leadership of Stanley Saxton and his committee. THE TRACKER has been expanded to twenty pages; advertising has increased; outstanding articles have continued to appear; and it continues to move forward under the guidance of the editor and publisher. New BY-LAWS have been approved by council and will soon be in your hands for action.

Nineteen sixty-seven saw the publication of *Organs for America* by one of our members, William H. Armstrong. This study of the life and work of David Tannenberg is the first work of this stature to appear in America. It is thoroughly documented and researched. Hopefully, the future will bring more studies in depth of other organ builders to fill the obvious gap in musicology in the United States.

What can be said for the future? There is no reason why the Society should not move forward in all the above activities. However, it is up to you - the members. The continued success of any organization is dependent on the whole membership.

When I took office in 1965 in Cincinnati, I was met with complaints of "why didn't we do this or that?" It was made clear at that time that your president was willing to undertake any project which would further the good of the society. Committees were established to deal with all specific items of concern and those appointed to these committees were those most concerned or interested in the specific problem. In the two and a half years of my administration less than six committees have done any work. Some of the committees were dissolved due to lack of action; council took care of the work of other non-active committees. There are some committee reports which are over a year over-due. Members who have been asked to work on a specific problem have done nothing but have complained because nothing has been done by the society. Criticism continues that there are not more articles in depth in THE TRACKER and that typographical and/or errors in accuracy occur. This is your problem. If you, the member, do not send in articles they cannot appear. If you do not send in corrections to articles which have appeared, where is the editor expected to find them? If an article is submitted for publication filled with errors of fact, what editor or other person is qualified to recognize all of them? Incidentally, I might point out that I know of *no* periodical in the organ field which has been 100% accurate, regardless of the diligence of the staff.

Let's make THE TRACKER bigger and better - YOU submit material to its pages.

Let's make the society bigger and better - YOU interest new members and work for the aims of the society.

The society is an organization of members. If each one is expecting the other to do the work it is not a society. We are in an excellent position to really step forth and expand the existing activities. Won't you join me in trying to make these things come alive?

Kenneth F. Simmons, Pres.

ARCHIVES, AHOY!

Although we have had nominal headquarters at the Historical Society Of York County, York, Pa., for several years past, we have never established archives there. Through the kind assistance of our archivist, Dr. Homer Blanchard, we now have official archives at Ohio Wesleyan University in Delaware, Ohio, and Dr. Blanchard would like to receive your contributions at an early date.

The agreement reads as follows:

"The Organ Historical Society, a corporation not for profit, presently to be addressed c/o The Historical Society of York County, York, Pennsylvania, owns a collection of books, photos, circulars, catalogues, recital and other programs, collected notes, notebooks, recordings, all of which it desires to lodge in the Beeghly Library of Ohio Wesleyan to be available for inspection and study as restricted library material.

"The Organ Historical Society will provide appropriate storage equipment which, together with the total collection, will remain the property of the Organ Historical Society. Ohio Wesleyan agrees to hold this collection in the Beeghly Library, but does so without responsibility for the safety or security of the collection. The carrying of any and all insurance on the collection shall be the responsibility of the Organ Historical Society and not of Ohio Wesleyan University. Any cost incurred in connection with the delivery of additional material into the collection or the removal of the collection in whole or in part shall be borne by the Organ Historical Society.

"This arrangement for the custody of the collection may be cancelled on ninety days notice either by the Organ Historical Society or by Ohio Wesleyan University.

"Ohio Wesleyan University is authorized to make the collection available for inspection and study by bona fide members of the Society and by such individuals as may from time to time be approved by the Archivist or other authorized persons."

THE ORGAN HISTORICAL SOCIETY

By Kenneth F. Simmons, Pres.

Donald C. Taylor, Vice Pres.

Homer C. Blanchard, Archivist

Dated 3 October, 1967

Accepted:

OHIO WESLEYAN UNIVERSITY

By Benjamin M. Lewis, Librarian

Dated 3 October, 1967

ALBERT F. ROBINSON

St. Peter's Church, Philadelphia, Pa.

The Oriana Singers, New York, N. Y.

ORGANS AT HARVARD

by BARBARA OWEN

The recent dedication of the new 4-manual Fisk organ in the Memorial Church of Harvard University has stirred up a certain amount of interest in that institution's organ history. Its early pages are obscure. Walter R. Spalding, in his *MUSIC AT HARVARD* (Coward-McCann, 1935), states that "an organ, and the singing of hymns were brought into the college chapel in the eighteenth century". Unfortunately, the source of the statement seems untraceable. The original small chapel, still standing and now the oldest building on the campus, was built in 1744, but its use as a chapel was discontinued around 1768 due to the increase in the size of the student body. Until the first decade of the nineteenth century, when a larger chapel or auditorium was built into University Hall, the college attended services at the old First Church, and it may be to this building rather than the actual college chapel which Spalding's source refers. Services were continued in University Hall until 1859, when Appleton Chapel was built, the gift of a prominent Boston merchant family.

In the Fogg Museum of Harvard is a good-sized one-manual organ built by William Gray of London in 1805 which may originally have been either a small church organ or a large chamber organ. Its history is somewhat hazy. It is said to have originally belonged to Harvard, but spent many years in the old Longfellow house, from which the Museum acquired it several decades ago. It now stands in a corner of an upstairs gallery which is essentially a storage area. Some recall that about twenty years ago it was used to accompany the singing of Christmas carols in the galleries, but it is now unplayable, although some interest has recently been generated in having it restored. Its stoplist is as follows:

Open Diapason 8'
Dulciana 8'
Melodia 8'
Principal 4'
Flute 4'
Fifteenth 2'
Cornet (treble)
Sesquialtera (bass)
Oboe 8' (enclosed)

Determination of compasses and other details is presently difficult, owing to the fact that the organ is not now playable, and that its interior is not readily accessible because of other large assorted objects stored in the same area. The Cornet - Sesquialtera appears to divide at middle C, and the Melodia may possibly not be original. The Oboe, while playable from the same single manual as the other stops, is tubed off and enclosed in a sort of echo box, and is not of full compass. This is a "G" organ.

One of the first actual references to any organ at Harvard is found in the minutes of its Pierian Sodality, an early musical club. They had been admonished by the authorities for "absenting themselves from Cambridge during the whole night, amusing some and annoying others", and had therefore resolved that since "the same Faculty have forbidden the Society from performing in the College Yard for the innocent amusement of students . . . that we do not perform at the coming exhibition and that when Praeses proclaims 'Musica expectatur' either a dead

silence may prevail or the audience be charmed with the strains from that damned old organ". This entry is dated June 22, 1843, but we do not know what the "exhibition" was, or where it was held. It may have had something to do with graduation exercises, and if this is so, then the "damned old organ" was probably the 1835 Stevens in the Unitarian Church, where graduations were then held. One must not rule out the possibility that at that time there was an organ in University Hall, possibly the aforementioned Gray instrument, and that this is the organ in question. The casework from an early Boston-built organ of the 1825-35 period exists in the Unitarian Church of Dighton, Mass., said to have been an instrument of one and one-half manuals, and tradition has it that this organ originally came from Harvard. It is far more likely, however, that it came from one of the several Cambridge churches which had organs in this period, as none of the early Boston builders is recorded as having built an organ for Harvard.

With the building of Appleton Chapel in 1859 the University's organ history becomes easier to follow. In that same year Simmons and Willcox of Boston installed in the gallery of the new building an instrument remarkably sophisticated for its day, and demonstrating clearly that, even before the advent of the celebrated German organ in Boston Music Hall, strong European influences were at work. Where they came from is something of a mystery. We have no evidence that either William B. D. Simmons or John H. Willcox ever visited the continent, and the professor who had, John Knowles Paine, did not appear on the campus and organ bench of Harvard until 1862. The following specification speaks for itself:

GREAT:

Bourdon 16'
Principal 8'
Rohr Flöte 8'
Hohl Flöte 8'
Viola di Gamb 8'
Octave 4'
Spitzflöte 4'
Flute Octavante 4'
Mixture II (12-15)
Mixture III
Symbal II
Trumpet 8'

CHOIR:

AEolina 16'
Dulciana 8'
Viola d'Amore 8'
Bourdon 8'
Gemshorn 4'
Flute a Cheminee 4'
Flageolette 2'
Corno di Bassetto 8'
Vox Humana 8'

SWELL:

Bourdon 16'
Principal 8'
Bourdon 8'
Keraulophon 8'
Vox Angelica 8'
Octave 4'
Mixture III (2')
Fagott 16' (tc)
Cornopean 8'
Oboe 8'
Clarion 4'

PEDAL:

Contra Bass 32' (stopped)
Open Bass 16'
Bourdon Bass 16'
Violoncello 8'
Quint 5 1/3'
Octave 4'
Posaune 16'

Swell-Great, Swell-Choir, Great-Pedal, Swell-Pedal, Choir-Pedal
Two composition pedals
Full Swell (pneumatic)
Great Organ Tacit (pneumatic)
Great Organ, MF
Improved Tremulant
Bellows Signal

The manual compass was 56 notes, the pedal 27 notes, and all stops were full compass save for the Swell 16' reed. The windchests were not of the usual slider and pallet type used by the Boston builders, but were of German spring-valve construction. The organ also had three different wind pressures, pneumatic

register movements (ventils), and a crescendo pedal, termed "a Swiss invention". John S. Dwight, in his JOURNAL OF MUSIC for May 14, 1859, adds the following descriptions:

"The organ is placed in the choir loft, over the main entrance of the building, opposite the chancel . . . the exterior of the instrument (has a) case of oak, and fine display pipes of burnished tin. "There is that curious, much-heard-of thing, the Vox Humana, more quaint and strange then beautiful, yet good for certain occasional bizarre effects - startlingly human to be sure, - but all human voices are not lovely - much like a Swiss boy singing in the street; yet in some combinations it was not without charm; its true effect, however, must rely on the illusion of distance, as in a vast cathedral."

The organ was opened by J. H. Willcox, and was used for half a century for services, concerts, and various college functions. Apparently the new type of action did not hold up well, however, for in 1873 Hook & Hastings rebuilt the entire instrument, listing it as their opus No. 700. Simmons is not known to have used this type of action in any other organ, although a similarly ambitious organ built the same year for St. Joseph's Catholic Church in Albany with an even larger specification used the Barker lever in the Great, Swell, Pedal and coupler actions - again the only known instance in Simmons' work.

Tastes had changed radically by 1910, and this impressive instrument was by then regarded, according to Spalding, as "very inadequate . . . unsuited for giving effective instrumental support to hearty congregational singing." In that year it was totally replaced, with an exception of a few stops, by a new Ernest M. Skinner organ of four manuals. Although it suffered from the inevitable tonal drawbacks of its era, the Skinner instrument was nonetheless a better than average one, and remained in use until the old Appleton Chapel was razed in 1932 to make way for the present Memorial Church. The large Aeolian-Skinner organ which stood in the newer building from 1933 to 1966 and its current successor of 1968 are both too well known and well documented in other sources to concern us here, but before closing it might be well to mention the other organs of historical interest on the Harvard campus.

Aside from the new Fisk organ and the previously mentioned Gray instrument, there are four other tracker organs on the campus, making a total of six for the entire college. Of these the best known by far is the three-manual D. A. Flentrop of 1958 in the Busch-Reisinger Museum of Germanic Culture, again too well known through the writings and recordings of its custodian, Mr. E. Power Biggs, to need further mention here. Its predecessor, a two-manual Aeolian-Skinner of classic design which was familiar to radio listeners for two decades, is now installed in the concert hall of the School of Fine and Applied Arts of Boston University.

The three remaining Harvard organs are all older American instruments. Of these only one, George S. Hutchings' opus No. 511, is an original installation. This is a small two-manual of eight stops built in 1900 for Divinity Hall, and is a rather indifferent instrument with regard to both its tonal quality and condition.

Some years ago Hook & Hastings' opus No. 1398, built in 1888 for the Beacon Street home of William Endicott, Jr., was donated to Phillips Brooks House.

Located in an upstairs meeting hall, it was used occasionally for services and other functions, but gradually lapsed into poor condition. In 1961 members of the Harvard-Radcliffe Organ Society, needing an instrument on which they could practice, raised funds to have this organ renovated and tonally modernized by the Andover Organ Company. The original specification was:

GREAT:	SWELL:
Open Diapason 8'	Stopped Diapason 8'
Dulciana 8'	Viola 8' (tc)
Octave 4'	Flute 4'
PEDAL:	
Sub Bass 16' (27 notes)	
Swell-Pedal, Swell-Great, Great-Pedal, Swell-Great Octaves	
GREAT:	Stopped Diapason 8'
Hohlflöte 8'	Principal 4'
Rohrflöte 4'	Quint 1 1/3'
Fifteenth 2'	
SWELL:	
PEDAL:	
Sub Bass 16' (30 notes)	

After its renovation, the organ was rededicated in a program played by the late Melville Smith shortly before his untimely death. A plaque was placed on the organ in Dr. Smith's memory in 1963 and a special concert was given to commemorate the occasion by the Harvard-Radcliffe Organ Society.

The most recent of the three old organs to appear at Harvard is an E. L. Holbrook of 1862, originally built for the Universality Church of Southbridge, Mass. To save it from destruction, it was hastily removed from the building in February of 1966 by E. A. Boadway, Alan Laufman, Peter Scotti, and the writer - who remembers with some vividness the ordeal of dismantling it in an unheated building and loading it on a U-Haul truck in a snow storm. It was stored in the shop of C. B. Fisk, Inc., until August of that year, when it was renovated, tonally altered, and placed in the rear gallery of the Memorial Church to serve as a temporary organ between the time of the removal of the Aeolian-Skinner organ and the installation of the new Fisk instrument. Its original specification was:

MANUAL:	MANUAL:
Open Diapason 8'	Open Diapason 8'
Stopped Diapason 8'	Stopped Diapason 8'
Keraulophon 8' (tc)	Principal 4'
Principal 4'	Chimney Flute 4'
Flute 4' (chimney)	Fifteenth 2'
Fifteenth 2'	Cornet II-III
PEDAL:	Mixture III
Bourdon 16'	PEDAL:
(13 notes)	Bourdon 16'
	Cornopean 8'
	(30 notes)

Manual to Pedal coupler

The alterations were made in order to improve the usefulness of the organ in the accompanying of hymns, and also to provide solo possibilities - hence the 8' Pedal reed and the manual Cornet (which begins at middle C). The front pipes of the attractive walnut case are dummies, but the Open Diapason is (and was) a full-compass stop, the full-length bass being located at the back of the organ. Although this organ was originally installed as a temporary instrument, it has since been decided to retain it for use both as an antiphonal organ and a practice organ.

(Please turn to page 14)

BIOGRAPHICAL MEMOIR OF WILLIAM M. GOODRICH, ORGAN-BUILDER

(This article originally appeared in NEW-ENGLAND MAGAZINE, January 1834. Concluded from last issue.)

Immediately after this, in 1833, Mr. Goodrich commenced the building of two church-organs of larger size. They have, among other stops not contained in the last, a sesquialter, a trumpet or cremona, a bass to the swell and a double-diapason pedal bass of moderate power. The first of these was purchased by the Unitarian society, (Mr. Walker's,) in Charlestown, Massachusetts, and was finished and put up in the latter part of August, 1833. The old organ, built by the Milk-street concern, as was before mentioned, was received in part payment for the new one, and has since been purchased for a church in Calais, Maine. This new organ, now in Mr. Walker's church, was the last which Mr. Goodrich entirely finished. The other, which is similar to it, was engaged for a church, then building by a new orthodox Congregational society, called the "Winthrop Society," recently formed in Charlestown. It was almost completed, with the exception of voicing and tuning, when Mr. Goodrich was suddenly called away from all the concerns of this world. It has since been completed, and has been voiced and tuned by Mr. Appleton. It was put up in the Winthrop church early in November, 1833.

Mr. Goodrich had also in progress several chamber-organs, two of which were nearly completed. These two have since been finished, except voicing and tuning, by Messrs. Stevens and Gayetty, successors to Mr. Goodrich. They will be voiced and tuned, and then sold.

Mr. Goodrich died suddenly in the afternoon of Sunday, September 15th, 1833. He had, two or three days previous, been serving on a jury which had been kept up all night in consequence of not agreeing on a verdict. He returned home considerably fatigued and somewhat unwell. On the day of his death, however, he appeared to have recovered his usual state of health, or nearly so, and had been that morning to Charlestown to see to something which, he had been told, required his attention in the new organ in Mr. Walker's church. He afterwards returned, and at dinner time sat down to the table as usual with his family. He had just commenced carving a piece of meat, when it was perceived by others that the fork had fallen from his left hand without his appearing to be sensible of it. Immediately after, in attempting to step from the table, he was about to fall when he was caught in the arms of a person present. A direction being immediately given to send for a physician, Mr. Goodrich said he thought it was not then necessary. His friends then undertook to assist him to his chamber when he expressed a confidence of being able to walk up the stairs alone. His left limbs, however, were entirely palsied, though he did not appear to be sensible of it. He also said that something had struck him on the head. These were all, or nearly all, the words he uttered from the time he was first seized, till he expired, though he appeared to retain his senses during the greater portion of his short sickness. He had medical assistance immediately, and the usual remedies were applied; but he survived only four or five hours. A

post mortem examination showed an effusion of blood and water in the brain, which was the undoubted cause of the apoplexy that terminated his life. Previous to his interment, a mould of his face was taken from which several casts have since been made.

The last work which Mr. Goodrich undertook after finishing the organ for Mr. Walker's church was to voice and tune a church-organ with two rows of keys, built by Mr. Josiah H. Ware of Medway in this state who had formerly for several years been in the employment of Mr. Goodrich. Mr. Goodrich had voiced and tuned all the stops except the hautboy in the swell, and the twelfth, fifteenth, and sesquialter in the Great organ. He was engaged, when last in his working room, in fitting reeds to the hautboy pipes, one of which he had completed. This was the last labor to which he ever put his hand; and when he left the apartment it was with the intention, when he should next return to it, of finishing what he had begun. What was thus left imperfect in this organ has since been completed by another person.

The number of church organs which have been enumerated in this memoir as built by Mr. Goodrich is thirty-eight. Of these, twelve were built by the Milk-street concern, and finished during his connexion with it. The rest, twenty-six in number, were constructed in his own shop, unconnected with any other person. Several Chamber-organs and organized piano-fortes have been mentioned; but it is probable that he made others not here enumerated. He also tuned, repaired, and altered numerous church-organs, not only in Boston but in New-York, Canada, and various other places.

It is highly creditable to the present state of the art, and also to its rapid progress under Mr. Goodrich and his pupils, that, during the whole period of his being in the business and notwithstanding the violent prejudice which for a long time existed against American manufacturers and in favor of every thing that was English, only three church-organs were imported into Boston from abroad. These are, those in the West Boston and Chauncy-place churches, both constructed by Fruin of London, but said not to be remarkable for excellence; and that in the Old South church, built by Elliot of London in 1822, which is allowed to be a very superior instrument. The latter, when it was set up in the church in complete order, cost the society seven thousand one hundred and twenty-eight dollars. An organ, of the same size, containing the same stops and equally well built in every part, might probably have been obtained here at the same time from one of our principal manufacturers for less than three thousand dollars. There is, consequently, little probability that the number of foreign-built organs will be much increased in this city or, indeed, in any part of the Union.

When Mr. Goodrich first undertook to construct organs there were, it is believed, not more than three or four church-organs in Boston, and there were very few, indeed, in all New-England. There had existed

a strong prejudice against them among all denominations of Christians, except Episcopalians. The Roman Catholics, it is believed, had no church in New-England, till long after the French revolution, and till the present Catholic church in Boston was built. The feeling of dislike to the church of England had been carried to such a length by our forefathers that, in all the Congregational churches previous to the establishment of the Brattle-street church and society in 1699, "the reading of the scriptures and the use of the Lord's prayer were banished from the public services." Even in this church, which was the first to introduce the reading of the scriptures into the order of its services, and which had rendered itself obnoxious to all the other Congregational churches by its liberality and its dangerous innovations, as they were then seemed, the proffered donation of an organ was declined.

It appears, by the records of the Brattle-street church and society, that "July 24, 1713, the Rev. Mr. Brattle, pastor of the church in Cambridge, signified by a letter the legacy of his brother, Thomas Brattle, Esq., lately deceased, of a pair of organs which he dedicated and devoted to the praise and glory of God with us, if we should accept thereof, and within a year after his decease, procure a sober person, skilful to play thereon. The church, with all possible respect to the memory of our deceased friend and benefactor, voted that *they did not think it proper to use the same in the public worship of God.*" This church remained without an organ for more than 90 years after it was erected. But, on the 19th of December, 1790, it was voted unanimously, "that an organ be introduced into this society as an assistant to the vocal music of psalmody, which is esteemed to be an important part of social worship." This organ was put up the second following year. It cost about five hundred pounds, and an expense of one hundred and twenty-eight pounds more was incurred in importing and putting it up in the church. It was built, if the writer has been correctly informed, by Dr. Green of London. Mr. Goodrich considered it equal in excellence to any organ in Boston. It has only two rows of keys; but the stops of the swell are carried through, outside of the swell-box, so that the swell is also, in effect, a choir-organ. The instrument now contains sixteen stops and about one thousand pipes. A cremona and sub-bass were added to it by Mr. Appleton a few years since. This was the first organ erected in any Congregational church in Boston, and was undoubtedly the only one then contained in any church, not Episcopal, in New-England.

There were two other church-organs of English make in Boston when Mr. Goodrich began. Trinity church contained one of moderate size, and there was a fine large instrument in King's Chapel.

The first Episcopal church in Boston, now commonly called *The Stone Chapel*, was founded in 1688. It appears that it was first called *Queen's Chapel*; and afterwards, probably when it was rebuilt, the name was changed to *King's Chapel*. Its records show that in the summer of 1713 an organ (not the present one) was presented to this church by Thomas Brattle, Esq., which was put up in the church in March, 1714. About Christmas that year, Mr. Edward Enstone arrived from London and commenced his duties as organist with a salary of £30, colonial currency. This was undoubtedly the first organ which was set up in any church in Boston. Its size and origin do not appear.

The fine large organ now in King's Chapel was purchased in London in 1756 with funds raised by in-

dividuals belonging to the society. The original cost was five hundred pounds sterling, and the charges of importation, etc., were one hundred and thirty-seven pounds. There is a tradition, which cannot now be verified, that it was selected by Handel himself, by order of the King, George the First, and that it was not then a new instrument.

The organ was first used in public on the second of September, 1756, as will appear from the following notice, taken from the BOSTON GAZETTE of August 30, 1756, printed by Edes & Gill. "We hear that the organ which lately arrived from London, by Capt. Farr for King's Chapel in this town, will be opened on Thursday next in the afternoon; and that said organ (which contains a variety of curious stops never yet heard in these parts) is esteemed by the most eminent masters in England to be equal, if not superior, to any of the same size in Europe. There will be a sermon, suitable to the occasion; prayers to begin at 4 o'clock."

The late Dr. G. K. Jackson declared this organ to be the best he had ever touched in America. Its chorus stops are, however, very numerous and powerful, compared with the fundamental stops. The great organ has, in addition of the stopt diapason, only one open diapason and trumpet; yet, besides the principal, twelfth, fifteenth and tierce (or seventeenth), there are a cornet of four ranks, and a sesquialter of four ranks. This multiplication of the harmonics, especially the seventeenth, with a diapason so comparatively feeble, renders this organ, when played full, too harsh and discordant. It is therefore seldom played full; and, when managed by an organist possessing good taste as well as skill, it is probably superior in effect, though not in power, to any organ in New-England. It has a great organ, choir organ, and swell, with three rows of keys. The long keys are black, and the short keys white, contrary to what is usual. The choir organ contains a *vox-humana* stopt, the only one, probably, in North-America; but it has no open diapason or dulciana. The stops are by no means numerous, there being only 19 or 20 in all the three organs. The number of pipes, however, owing to the many small ones contained in the 8 ranks of the cornet and sesquialter, is 1330. Dr. G. K. Jackson thought that the full organ was deficient in the *bass*; and, in consequence, a sub-bass added in 1825 by Mr. Goodrich, the subject of this memoir. He also at the same time put in a double bellows, similar in principle to the smith's bellows, in lieu of the old single ones, which were not unlike the common domestic bellows. The great age and excellence of this organ entitle it to the somewhat extended notice, which has here been given of it.

For the little knowledge of the Trinity church organ which the writer possesses, he is indebted to the verbal statement of a gentleman amateur, the son of a former rector. The old wooden church, lately replaced by a majestic edifice of rough granite, was built in 1734 which, it is presumed, is the year in which the society was formed. The organ was imported from London in 1737, and cost four hundred pounds sterling. It was then an old organ, and is said to have stood previously either in Salisbury cathedral, or in some other church in Salisbury. It is of moderate size with two rows of keys, and consists of a great organ and swell. When played full, it has a good body of tone, and all the stops mix well. But the solo stops, played as such, are not good, especially the reeds. This organ was put up again in the new edifice, where it

still remains; but it is altogether insufficient in power as well as in variety and excellence for Trinity Church.

In the other Episcopal church in town, that in Salem-street, there was an organ built in Boston by Thomas Johnston in 1752. It appears by the records of Christ church, that this organ was originally built in imitation of that in Trinity Church. It had two rows of keys and a swell, and cost two hundred pounds lawful money. It had been depredated and injured during the revolutionary war, and was now, whatever it might once have been, a very poor instrument. There had been a former organ in this church, which was probably the first. The records state that the society was offered, in 1736, by a person in Newport an organ for four hundred pounds. A committee was sent to examine it, and actually purchased it for three hundred pounds. This organ was put up in Christ Church in October, 1736.

Besides these four church-organs, if that in Christ Church may be considered one, there were two large chamber-organs of English construction, one in Dr. Kirkland's church in Summer-street, and one in the Old Brick, Mr. Emerson's church, which stood where "Joy's Building" now stands. The former was imported by a respectable merchant of Boston, Mr. Nathan Frazier, for his own use. It had two rows of keys, and was, therefore, what we should consider a very large instrument for individual use. The organist was Mr. Mallet, who, then and afterwards, extended his friendly assistance to Mr. Goodrich. That, in the Old Brick, was also a large chamber-organ, with one row of keys. It had a hautboy stop. This organ was afterwards for some years in Dr. Codman's church in Dorchester, and is now in the Episcopal church in Dedham. The First Universalist church, then Mr. Murray's in Middle (now Hanover) street, probably contained a small chamber organ at that time. There was also a small imperfect organ in the Episcopal church in Cambridge. It is confidently believed that there were no others than those which have now been enumerated.

Thus, when Mr. Goodrich built his first church-organ, there were in Boston only three or four instruments which could be justly termed church-organs, and only one other organ of any kind in all the adjoining towns. Since that time these noble instruments have been multiplying in a rapidly increasing ratio throughout the United States, but more particularly in the northern states. In New-England the prejudice against them has within a few years nearly subsided in almost every sect. The taste and the desire for them have become almost universal, and the demand for them is yearly increasing. This rapid improvement in musical taste, as well as in a liberal and important branch of manufacture, is mainly to be attributed in its origin and progress to Mr. Goodrich; to his ingenuity perseverance, and enterprize in pursuing and carrying to perfection in this city the art of constructing church-organs of any magnitude, and of any form and arrangement. Instead of the three or four before mentioned, there are now in Boston twenty-five or more, (besides numerous chamber-organs), and twelve or more in four of the adjoining towns. These, with the exception of the English instruments which have been mentioned, and perhaps two or three others, were all constructed by Mr. Goodrich or Mr. Thomas Appleton. Many of their instruments are also scattered over New-England and the southern states, even as far as New-Orleans; and some have been furnished on orders from the West-India islands.

Mr. Ebenezer Goodrich, who left the shop of his brother William and commenced the business on his own account in or about the year 1807, says that he has since that time constructed and sold one hundred and seven organs, and that he has 10 others now in progress in his shop. Of those which have been completed, only six had two rows of keys, twenty others were put up in churches but had only one row of keys, eighty-one were chamber-organs, twenty-six of which had a reed stop; but the greater part of the rest had probably only two or three stops.

Mr. Thomas Appleton has, at the request of the writer, furnished a schedule of the organs which he has constructed since his separation in 1820 from the Milk-street concern, in which he was a partner. The whole number, including two now in the shop unfinished, is thirty-eight. Of these, several were unusually large, with three rows of keys; and most of the others were church-organs of the usual size. There were among them only six or eight chamber-organs. Even some of these were instruments of respectable power, and have been set up in small churches.

Thus, Mr. Goodrich, and two of those who were taught the business by him, have alone constructed and supplied the churches with seventy-four church-organs or more, properly so called, and many smaller ones which are used in churches besides upwards of one hundred chamber-organs.

Mr. Goodrich first came to Boston without any knowledge of the manner of constructing church-organs, or any intention of undertaking to build them. His early attempts were, consequently, rude and imperfect. Some of his first organs he afterwards took back at a liberal price, in part payment for new ones, and he either wholly deserted them or altered them so thoroughly that they might as well be called new instruments. Others he voiced and tuned anew as they stood, rendering them as perfect as was practicable.

He was employed soon after commencing business to clean, repair, and put in tune two of the three excellent English organs then in Boston, and afterwards others in other places. From the opportunities which the making of these repairs afforded him, he derived great and important advantages. His previous scales and plans, being mostly contrived by himself, were necessarily imperfect and incomplete. He had now the power of improving them. He carefully inspected the work of the best of these foreign organs minutely, observed the contrivance and arrangement of the several parts, and took the dimensions and proportions of the pipes and other portions of the interior. All or most of these he introduced at various times into his own organs, and after due trial adopted such as he deemed the best for his own future use.

Another source of improvement was a voluminous work upon organ building which he fortunately learned was in possession of a gentleman of Boston, Mr. William Ropes, of whom he procured it on loan and afterwards purchased it. This was "*L'Art du Facteur d'Orgues, par D. Bedos de Celles*," a large folio volume in French with a great number of plates, published in 1766 by the French Academy of Bourdeaux as the sixth volume of "*Arts et Metiers*," or Arts and Trades. This work contains the most minute descriptions, plans, drawings, and dimensions of every part of the largest organs, according to the practice which then existed in France. The English have always been

(Please turn to page 15)

Existing New York State Tracker Organs

(as of August 1967)

The following list has taken long to prepare and may, even by this date, contain some organs that have been moved or destroyed. Members are urged to notify the Extant Organs Committee of such changes, and to continue to submit information on organs everywhere in the USA. Write to Alan Laufman, Chairman, Extant Organs Committee, P. O. Box 104, Harrisville, New Hampshire 03450.

Adams	Masonic Hall	Geo. Jardine & Son	c1890	1- 9
Adams Center	7th Day Baptist	Marklove P.O. Co. #155	1891	2-12
Addison	Ch. of Redeemer Epis.	J. G. Marklove	c1862	1-10
Albany	Blessed Sacrament R.C.	J. W. Steer	c1866	2-23
	Calvary E & U Brethren	C.E. Morey #283	c1912	2- 9
	St. Anne's R.C.	Emmons Howard	c1890	2-19
	Temple Baptist	E. & G. G. Hook & Hastings #847	1876	2-23
	Walls Temple AME Zion	Steer & Turner #4 (?)	1867	2-12
Albion	Christ Episcopal	Steer & Turner #117	1877	2-12
	St. Joseph's R.C.	Garret House	1896	2-
Amenia	1st Presbyterian	Geo. Jardine & Son	c1880	2-13
		(alt. J. J. Smith)		
		George Jardine	c1868	1-12
		George Jardine	c1855	1- 5
Amenia Union	Immaculate Con. R.C.	Davis & Son (?)	c1880	
Ames	St. Thomas Episcopal	rb. C. E. Morey #370	1924	2-10
	Baptist	Geo. Jardine & Son rb. R Rowland	?	2-
Amity	Presbyterian	J. W. Steere & Sons #352	1893	2-20
Amsterdam	1st Baptist	Hook & Hastings #1576	1893	2-10
	Reformed	Hinners Organ Co.	1920	2-13
	Trinity Reformed	Geo. Jardine & Son	1873	2-12
Antwerp	Congregational	C. E. Morey #306 alt.	1914	2-
	Methodist	Carl Barckhoff	1893	2- 8
Argusville	Lutheran	A. B. Felgemaker #670	1898	2- 9
Argyle	Presbyterian	Hook & Hastings #2327	1913	2- 6
Athens	Zion Lutheran	(unknown) rb. Mohr	c1855	2-15
Atlanta	Presbyterian	Johnson & Son #744	1890	2-
Attica	1st Presbyterian	E. & G. G. Hook & Hastings #843	1876	2- 9
	St. Luke's Episcopal	Barckhoff Ch. O. Co.	c1885	2-29
Auburn	St. Mary's R.C.	Steere & Turner	c1891	2-18
	7th Day Adventist	Wm. J. Staub & Co.	c1900	2-13
	Wall Street Methodist	G. House	1878	1- 8
Aurora	St. Patrick's R.C.	R. Rowland	1927	2-11
Averill Park	Sand Lake Baptist	A. B. Felgemaker #606	c1894	2-
Avon	Methodist	Farrand & Votey #79	1890	2-11
	St. Agnes R.C.			
Bainbridge	Methodist	Frank Beeman #47	c1890	2-25
	St. Peter's Episcopal	rb. C. E. Morey #192	1902	2-10
Baldwinsville	1st Presbyterian	W. A. Johnson #347	1871	2-25
Batavia	St. Joseph's R.C.	G. House	1870	2-18
Bath	1st Presbyterian	Hook & Hastings Co. #1773	1897	2-19
		rb. Delaware O. Co.		
Beacon	1st Methodist	F.J.N. Tallman #13	1889	2-
		rb. R. Rowland		
		Geo. H. Ryder & Co. #188	1895	2-21
	Ref'd Prot. Dutch (Ferry St.)	(unknown) (W.A.J.?)	c1860	1-
	St. Andrew's Episcopal	J.H. & C. S. Odell #592	c1885	2-15
	St. Joachim's R.C.	Geo. Jardine & Son #1058	c1890	2-
	Trinity Methodist	H. L. Roosevelt #294	1885	1- 9
Bedford Hills	Methodist	Geo. Jardine & Son	1896	2-21
Bellona	Presbyterian	(unknown) (Erben?)	c1860	2-15
Belleville	Masonic Temple	Viner	c1900	2-10
Bergen	Presbyterian	Geo. S. Hutchings #293	1892	2-10
Berkshire	1st Congregational	C. E. Morey #292	1912	2-10
Black River	Methodist	Hook & Hastings Co. #1937	1901	2-14
Blooming Grove	Congregational			
(Orange Co.)				
Bloomville	Methodist	Giles Beach	(?)	1- 6
Boonville	Baptist	C. E. Morey #279	1911	2-14
	Methodist	Morey & Barnes #161	1894	2-
	Trinity Episcopal	C. E. Morey #270	1910	2-

Brasher Falls	Presbyterian	Geo. Jardine	c1860	1- 3
Brushton	Methodist	Geo. H. Ryder #38	1875	2-11
Buffalo	Historical Society	Junius Felgemaker	(?)	1- 2
	Historical Society	(unknown)	(?)	1-
	Masonic Temple	Johnson & Son #767	1891	2-
	Masonic Temple	Johnson & Son #768	1891	2-
	Promised Land Baptist	Salem Ch. O. Co.	c1883	2-13
	St. Agnes R.C.	A. B. Felgemaker	(?)	(?)
	St. Anne's R.C.	Johnson & Son #679	1887	3-43
	St. Antonio R.C.	Hook & Hastings	(?)	2-16
	St. Luke's Episcopal	Johnson	(?)	(?)
	St. Peter's Evangelical	Johnson & Son #659	1886	3-
	Summer Place Methodist	J. G. Pfeffer	1903	1-
	Unity Baptist	G. House	1886	(?)
Burnt Hills	Calvary Episcopal	F.J.N. Tallman #50	1900	2-
		alt. Chase Organ Co.		
		(unknown)	(?)	2-
Caledonia	Presbyterian	Emmons Howard	c1900	2-
Cambridge	Methodist	Thos H. Knollin	c1895	2-12
Camden	St. John's R. C.	Johnson & Son #546	1880	2-13
Camillus	Baptist	C. E. Morey #278	1910	2-
Canajoharie	SS Peter & Paul R.C.	G. House	1875	1- 8
Canaseraga	Trinity Episcopal	Reuben Midmer	(?)	2-
Canastota	Presbyterian	M. P. Moller #401	c1902	2-
Candor	Congregational	G. House	c1860	
	McKendree Methodist	rb. M. P. Moller No. 392	c1902	2-23
		J. G. Marklove	c1867	2-24
Canisteo	St. Mark's Episcopal	(unknown)	(?)	2-
Canton	1st Baptist	L. U. Stuart	1864	2-20
	St. Mary's R.C.	J. W. Steere & Son	1903	2-12
	2nd Methodist	Geo. N. Andrews	c1870	2-19
	Universalist	Geo. N. Andrews	c1870	1- 4
Cape Vincent	United Church	Hillgreen Lane & Co. #135	c1903	2-12
Carmel	Mt. Carmel Baptist	Marklove P. O. Co. #156	1893	2-13
Carthage	Baptist	Morey & Barnes #160	1894	1-
Cassville	Baptist	J.H. & C.S. Odel #341	1896	2-24
Catskill	Christ Presbyterian	Johnson & Co. #385	1872	2-14
Cazenovia	Baptist	Steer & Turner #87	1874	1- 8
Cedarville	Universalist	rb. C. E. Morey #393	1929	2-14
Central Square	Methodist	J. G. Marklove #151	1889	1- 6
Chadwicks	St. George's Episcopal	Wm. F. Smith	c1885	2-16
Champlain	St. Mary's R.C.	Reuben Midmer & Son	(?)	1- 7
	Presbyterian	(unknown)	1858	1- 4
Charlton	St. Paul's Episcopal	C. E. Morey #357	1921	2- 7
Chatham	Emmanuel Lutheran	Geo. Jardine (?) alt.	(?)	2-
Chateaugay	Methodist	Geo. Jardine & Son	c1870	1-10
Chaumont	Presbyterian	C. E. Morey #276	1911	2-15
Cherry Valley	Presbyterian	Hook & Hastings #1997	1903	2-
	Grace Episcopal	Geo. Jardine & Son	(?)	1- 7
Churchtown	St. Thomas Lutheran	(unknown)	c1860	1- 9
Churubusco	Roman Catholic	J. W. Steere & Son	1902	1-10
Claverack	Trinity Episcopal	Johnson & Son #733	1890	1-
Clay	Immanuel Lutheran	(unknown)	(?)	2-
Clayton	Christ Episcopal	W. J. Staub	c1900	2-
Clayville	Pilgrim Congregational	J. G. Marklove	1870	1- 9
Cleveland	St. James Episcopal	J. G. Marklove #127	c1878	1- 5
Clinton	Baptist	Geo. N. Andrews	1871	2-25
Clyde	Presbyterian	Geo. Jardine & Son	1884	2-10
	St. John's Episcopal	(unknown)	c1830	1- 4
	St. John's Episcopal	R. Rowland	1927	2-
Cobleskill	Baptist	Geo. Jardine (?)	c1844	1- 6
	Grace Episcopal	Johnson & Son #853	1897	2-
	Masonic Temple	J. W. Steere & Son #452	1899	2-10
Coeymans	Reformed	Hillgreen Lane & Co. #324	c1914	2-
Cohocton	Presbyterian	Johnson & Son #616	1883	2-
Cohoes	1st Baptist	C. E. Morey #200	1903	2-26
	Sacred Heart R.C.	W. B. Williams	c1890	2-10
Cold Spring	Methodist	Levi U. Stuart	1872	2-15
	Roman Catholic	Hook & Hastings #1222	1884	2- 7
Colton	Zion Episcopal	A. Andrews	c1835	1- 2
Constantia	Trinity Episcopal			

Cooperstown	Farmer's Museum Church	Giles Beach	1847	1- 5
Corinth	Baptist	rb. C. E. Morey #168	1897	2-
Cortland	St. Mary's R.C.	(unknown)	c1890	2-19
	Universalist	Morey & Barnes #162	1895	2-13
Coxsackie	St. Mary's R.C.	(unknown)	c1860	
		rb. W. J. Stuart & Bros.	c1890	2-29
Crescent	Wesleyan Methodist	Wm. H. Davis	c1860	1- 7
Croton Falls	Presbyterian	Reuben Midmer & Son	c1899	1- 7
Cuba	Christ Episcopal	Steere & Turner #256	1887	2-10
Dansville	St. Mary's R. C.	John Brown	c1900	2-10
	St. Peter's Episcopal	Henry Erben (alt.)	1854	2- 9
Deansboro	Methodist	Geo. N. Andrews	c1865	1- 8
	Musical Museum	A. Andrews	c1830	1- 2
	Musical Museum	Ellsworth Phelps	c1819	1- 2
	Musical Museum	(unknown)	c1840	1- 3
Delhi	Baptist	Hinners Organ Co.	1924	2- 7
	Methodist	M. P. Moller #697	1906	2-
Deposit	St. Joseph's R.C.	(unknown)	c1855	1- 7
Dolgeville	St. Joseph's R.C.	C. E. Morey #187	1901	2-
Dorloo	Methodist	J. G. Marklove	(?)	
		rb. R. Rowland	(?)	2- 7
Duanesburg	Christ Episcopal	A. Backus	c1860	1- 3
Dundee	Presbyterian	Carl Barchhoff	c1895	2-11
Durham	Susquehanna Methodist	W.B.D. Simmons & Co.	1863	2-11
Eastchester	St. Paul's Episcopal	Henry Erben	1830	1- 6
E. Rochester	Presbyterian	(unknown)	(?)	2-
E. Springfield	Presbyterian (?)	(unknown)	c1860	1-
E. Syracuse	Emmanuel Episcopal	H. L. Roosevelt #144	1884	2-13
E. Worcester	Baptist	Derrick & Felgemaker	1866	1- 4
Elizabethtown	Congregational	Geo. S. Hutchings #302	1892	2- 9
	Good Shepherd Episcopal	Geo. S. Hutchings #172	c1887	2-
Ellenville	St. John's Episcopal	Hall & Labagh (?)	1874	2-19
Ellicottville	St. John's Episcopal	E. & G. G. Hook #373	1865	1-11
	St. John's Episcopal	J. Jackson & Son	1834	1- 3
Elmira	Volunteers of America	William King	c1880	2- 9
Ephrata	(Residence)	E. L. Holbrook (?)	c1870	1-
Evans Mills	1st Presbyterian	H. L. Roosevelt	1881	1- 3
Fairfield	Trinity Episcopal	(unknown)	c1820	1- 3
Faust	Holy Name of Jesus R.C.	Karn-Warren	c1900	2-11
Fayetteville	Immaculate Concep. R.C.	W. A. Johnson #117	1861	2-26
	Methodist	Johnson & Son #640	1885	2-14
Fonda	Methodist	C. E. Morey #323	1917	2-
Forestville	St. Peter's Episcopal	Derrick & Felgemaker	c1870	1- 2
Fort Edward	St. James Episcopal	Johnson & Son #548	1880	2-13
Fort Plain	Baptist	C. E. Morey #171	1898	2-
	Holy Cross Episcopal	C. E. Morey #193	1902	2-
	Universalist	Steer & Turner #129	1878	2-15
Frankfort	St. Alban's Episcopal	Hook & Hastings #1882	1900	2-
Friendship	Baptist	Steere & Turner #149	1880	2-
	Pentacostal	G. House	c1850	2-
Gallatin	Reformed	Steer & Turner #57	1872	2-10
Garrison	S. Highland Methodist	J.H. & C.S. Odell #272	1889	2- 8
Geneseo	St. Mary's R.C.	M. P. Moller #997	c1908	2-
Georgetown	Methodist	J. G. Marklove	(?)	1-
	Baptist	Thos H. Knollin	c1890	2- 9
Gilbertsville	Baptist	W. J. Staub	c1900	2- 8
Gloversville	Kingsboro Presbyterian	Giles Beach	c1855	2-12
Goldens Bridge	Methodist	Hook & Hastings #2319	1913	2- 7
Gorham	(Residence)	Hinners & Albertson	1897	1- 6
Gouverneur	Trinity Episcopal	Hook & Hastings #1563	1893	2- 8
Grahamsville	Reformed	rb. Mohr	1904	1- 7
Great Bend	Woolworth Memorial	Geo. S. Hutchings	(?)	2-
Green Island	Methodist	Jesse Woodbury & Co. #317	c1911	2- 8
Greenville	Christ Episcopal	(unknown)	c1875	1- 7
	Presbyterian	W. A. Johnson #161 (?)	1861	1-
Greenwich	Presbyterian	M. P. Moller	c1905	2-
	Reformed	Hook & Hastings #1146	1883	2-

DENIED:

Was the Last Wish of Old
John Closs

THE ORGAN BUILDER

"I Want to Hear the Old Organ Once More Then I'll Go Home" - Sudden Death of the Only Man Who Ever Had Charge of the Music Hall Organ—Sad Denial Of His Fondest Wish

Eighteen years ago Reuben R. Springer and George Ward Nichols sent a message to Dr. O. D. Norton—there were no telephones in those days—asking him to come to Music hall as they wanted to consult with him on an important matter. Dr. Norton was soon with his two old friends. They asked him to find a competent man to take charge of the monster organ just finished in Music hall. The big organ was then the talk of the whole country and Messrs. Springer and Nichols wanted the best man in America to take charge of it. Dr. Norton suggested John Closs, a German organ builder of Elizabeth street, who had just finished a grand organ in Trinity church on Fifth street. He was sent for and put in charge at once and all these years he alone has had the care of the big organ.

ALL LAST WINTER

he was at work helping move the organ, cleaning it, remodeling it and putting it in shape for new Music hall. Last Saturday he put the finishing touches on and had all in readiness for the tuning, which will take about a month. The old man was enthusiastic over the new hall and bustled round like a young man despite his seventy-three years.

"Monday I'll begin tuning," said he to Capt. Thomas Wise.

Then the two old friends stood and admired the old organ in silence and finally, as the shadows fell about them and they turned to leave the hall, the venerable organ builder said:

"I'm an old man, captain—not long for this world, but I want to

LIVE JUST LONG ENOUGH

to hear the wind rush through the old organ once more—see the big pipes tremble and the people applaud. I want to sit and hear 'Die Wacht Am Rhine' and 'America' and then I'll go home."

They walked from the hall together, the old organ builder turning as he passed out the door and taking a last admiring look at the noble instrument.

"I'm so tired, mother, I'll go to bed early," said old John Closs to his aged wife, when he reached his home in Bellevue an hour later.

Monday morning

WORKMEN ASSEMBLED

around the big organ in Music hall ready to help the old tuner lead the blasts of air through the maze of pipes in melodious pathos, but he did not come and they drifted to other work, saying, "Guess the old man wants a day's rest." Tuesday it was the same and Wednesday and they asked what was the matter. Thursday they thought he would surely be at his post, but instead there came a boy with a message that John Closs would not come Thursday either, for he had

DIED AT MIDNIGHT.

The innocent old man's innocent wish had been denied and there the big organ stands exactly as he left it—every pipe and key in place waiting for a masterhand to lead the blasts of air through the maze of valves along melodious paths.

Nobody in Cincinnati, they say, can do it as well as John Closs would have done it, and rather than have an amateur try it, the directors have sent to Boston for an expert to come out from the factory of Hook & Hastings, the original builders, and take up the work

WHERE JOHN CLOSS LEFT OFF.

The expert will arrive in a few days.

The funeral of the venerable deceased was held at Sacred Heart church, Bellevue, at 8:30 o'clock Saturday and interment was at the New St. Joseph cemetery on Price Hill. The Music hall trustees will pass suitable resolutions at the next meeting, for John Closs had many a warm friend and the pure tones of the big organ will keep his memory fresh for many a long year to come.

ED. NOTE: The above obituary appeared on Saturday, April 18, 1896 in the CINCINNATI STAR, and is reprinted here exactly as it was printed (including mistakes) except for the accompanying picture. It was supplied by Terry Borne who is preparing a biography of John Closs. Mr. Borne would appreciate hearing from any member of OHS who has information about Mr. Closs, or knows the location of any extant organs which he built. Address Mr. Borne at: Wiley Hall, Hanover College, Hanover, Indiana 47243.

GO PLACES WITHOUT TRAVELING !

Hear the historic organs at

Liineburg	(Music of Buxtehude)	MS 6944 ML 6344
Haarlem	('Mozart' organ)	MS 6856 ML 6256
Arlesheim	(Andreas Silbermann)	MS 6855 ML 6255

. . . all trackers, natch !

E. POWER BIGGS on COLUMBIA MASTERWORKS RECORDS

FERRIS AND STUART

(From page 2)

trustees feeling rather impatient and over-economical, cut off the supply of coal, and the church was therefore not kept at the proper temperature. Mr. Ferris took a cold, from the effects of which he never recovered, although he attended to business for some time longer. In conclusion, one cannot hear some of the larger instruments constructed by Mr. Ferris without according a high rank among New York organ builders. His instruments are especially noticeable for good diapason or foundation work, and for some good solo stops. The Calvary organ ranks among the best in the city; and that in All Souls' Church is also a highly creditable work. Mr. Ferris was very nervous, precise and exceedingly irritable. If a piece of work did not exactly suit him, he would destroy it. He had an excellent tenor voice, and was a good church singer. His ear was very acute, and in tuning an organ, he could scarcely satisfy himself, especially during the last year or two of his attendance to business, as the influence of his illness, which was at times of a neuralgic description, increased his sensitiveness and irascibility. In finishing the organ in All Souls' Church—which was one of his last efforts—he was so over-particular about the tuning, being several months about it, that it was thought he would never get through.

Levi U. Stuart, organ builder, was born in New York City in 1826. His parents were both born in Baltimore. In 1840, when 14 years of age, he went as apprentice to learn organ-building of his half-brother, Mr. Richard M. Ferris, then in the Bowery, which he completed in 1847. In 1857 he became a partner under the firm of Ferris & Co. In 1859, Mr. Ferris having been taken with paralysis, the entire responsibility of the business devolved on Mr. Stuart; the partnership continued, however, until the death of Mr. Ferris, in 1861, when Mr. Stuart became his successor, and has continued the business to this day, the factory being in 35th Street, near Broadway.

Mr. Stuart has with him his four brothers, all born in this city, William, the eldest, well known in the business, is the principal "voicer", makes also the reeds and reed pipes. He served his apprenticeship with Henry Erben, remaining with him until he was 21 years of age. George, Henry, and Louis learned the organ business of Richard M. Ferris. Louis and George are good workers, and Henry is a metal pipe maker and tuner. George the youngest is at the present time, foreman of the wood work. Mr. Stuart has built since 1861, in all 90 organs, the greater part of which are two-banked organs [*having two-manuals*]. Of organs having three manuals, he has built three, viz: that in the Broadway Tabernacle which was built in 1861 and enlarged in 1864. It has now three manuals, pedals, 34 full speaking stops, and including the mechanical a total of 45 stops.

This organ was rebuilt by the Methuen Organ Co., as two organs for the estate of Edwin F. Searles. The estate is now the Provincial House of the Presentation of Mary, and the two organs are still there. For a description of them, see the Boston Organ Club NEWSLETTER for May 1966.

The organ in St. Mary's Roman Catholic Church in Norfolk, Virginia, which has three manuals, pedals and a total of 35 stops; the new organ just completed,

June 1870, in Holy Trinity Episcopal Church, corner of 125th Street and 5th Avenue, which has 3 manuals, pedals, and 29 all through speaking stops, or, including in the mechanical, 40 stops. Of the two-banked organs, Mr. Stuart has built 46, among the most prominent of which are those in the following places: in the Church of the Covenant, 35th Street and Park Avenue, which is noted for its full voice and brilliant mixtures, it has 33 stops. The scheme of this organ was made by J. K. Paine, the eminent organist of Boston, as a Fugue organ. In Zion's Episcopal Church, Madison Ave. and 38th St., 32 stops. In the Brick Presbyterian Church, 5th Ave. and 37th St., 28 stops; the two latter are good diapason organs.

The Brick Presbyterian Church building on 37th Street was new, and this was the first organ purchased by that congregation. It was replaced by Hutchings in 1897. In the NEW YORK MUSICAL WORLD Vol. XX, No. 20, page 723, Nov. 13, 1858, the dedication of the Ferris & Stuart organ by C. J. Hopkins and G. W. Warren was announced. It was an organ of some thirty stops, directly in the rear of the pulpit, intended for congregational purposes only.

And that in the West Presbyterian Church, 42nd Street, 28 stops; this organ is peculiarly placed, being divided in two rooms, one on each side of the pulpit. The keyboards are in the centre, behind and above the pulpit, where the organist and the singers are together. The responsive-like effect of this division of the organ is very fine. For church services this is one of the best organs Mr. Stuart has built.

The following organs, up to 1870, can be added to the above:

A Ferris & Stuart two-manual of 1858 exists in St. John the Baptist Roman Catholic Church in Poughkeepsie, N. Y.

In the NEW YORK MUSICAL WORLD, Vol. XX, No. 18, p. 689, Oct. 30, 1858, is a review of a concert on the new Stuart organ at the new chapel at Congress & Clinton Sts., Brooklyn, N. Y.

In the same publication, Vol. XX, No. 25, p. 806, Dec. 18, 1858, appeared the following: "At the Bank of Commerce in this city, in the office of our architecturally musical friend, J. Wrey Mould, is a very fine parlor organ for sale, which should stand in some Fifth avenue drawing-room. It was built by R. M. Ferris & Co., of this city, is quite new and has been decorated in very beautiful style by Mr. Mould himself—the pipes being 'diapered' in blue, red and gold. It has an open and stop diapason, treble and bass, Principal, 15th, Dulciana, Keraulophan and Rohr Flute; 1½ octaves of pedals coupling with the manuals, and the whole instrument in a Swell case. There is a hand, as well as foot, lever for the bellows. The organ is remarkable for sweetness and richness of tone, and is so handsome externally that it ought to occupy some highly embellished locality. The price of the instrument is \$1000. It may be seen any day before two o'clock at the Bank of Commerce."

A Ferris & Stuart two-manual of 1859 exists in the residence of the Rev. Harry Ford, Exeter, N. H.

In the MUSICAL WORLD, Vol. XXII, No. 15, p. 4, Aug. 13, 1859, there is a description of a music program at the Presbyterian Church, Stamford, Conn., and mention of the recent Ferris & Stuart organ.

In the same publication, Vol. XXV, No. 2, p. 2, May 12, 1860, there is a description of a service at the

Tabernacle Church, 6th Ave. and 34th St., (Dr. Thompson's) which mentions a Ferris & Stuart organ.

In the NEW YORK MUSICAL PIONEER, Vol. 5, No. 9, June 1, 1860, in a letter to the editor from A. Foreman Carpenter, Jr., is the following: "On the 27th of April we attended the exhibition of a new organ with twelve hundred ninety pipes and thirty-three stops, built for the Second Congregational Church of Greenwich, Conn., by Mr. L. U. Stuart of New York and exhibited by the king of the Pedal Organ, G. W. Morgan, Esq."

An L. U. Stuart two-manual of 1864 exists in St. Mary's R. C. Church, Canton, N. Y.

Mr. Stuart has well-sustained and augmented the reputation of his establishment, so well commenced by his predecessor and former partner. He makes excellent diapasons, his flutes are good, and his reeds are among the very best. He has put in three vox humanas, viz: one in All Souls' Church organ, one in the Holy Trinity Church, 125th St., and the other in the Reformed Church of Brooklyn Heights. These were made and voiced by his brother William and are all considered as very successful. The organ on which Mr. Stuart's reputation mainly rests at present is that in the Broadway Tabernacle. It is his largest and best work and ranks as one of the best in the city. Its fine points are, the diapasons generally, the gamba of 8 feet on the great manual, the gamba of 16 feet in the pedale, the flute on the choir manual, the reeds, and a good 32 feet open diapason in the pedale. The chief novelty in this organ is a pneumatic attachment or addition to the Bellows, which may be put on or off at will of the organist by which an extra pressure of wind is applied. It is especially useful when the full organ is played, securing then a steady and an increased pressure of wind. It is very desirable in large organs, with wind chests of American construction.

The excellent work turned out at this organ factory, and the talent and amiability of its chief will, no doubt, secure for him many successes. The last new organ built by Mr. Levi U. Stuart is in the Holy Trinity Church, corner of 125th St. and 5th Ave. [alluded to above] and will be opened with a concert June the 2nd. The scheme is as follows:

Compass of manuals CC to A 58 keys; compass of pedale CCC to E 29 keys.

Great - Open Diapason 16', Open Diapason 8', Melodia 8', Principal, Twelfth, Fifteenth, Trumpet, Clarion.

Swell - Bourdon 16', Open Diapason 8', Stopped Diapason, Harmonic Flute, Fifteenth, Hautbois, Cornopean, Vox Humana.

Choir - Stopped Diapason, Salicional, Principal, Flute, Piccolo, Cremona, Dulciana.

Pedal - Open Diapason, Gamba, Bombard, Quint, Violoncello 8'.

Six couplers, Vox tremulant, Bellows Alarm.

Compositions: Full, Chorus, Solo.

FRED N. BUCH

Organ Builder

Lincoln, Lancaster Co., Pa.

NOTES, QUOTES and COMMENTS

The Philadelphia Chapter, OHS, played hosts to a group from the Washington Chapter on November 25 in Philadelphia, visiting organs in center city and at Bob Whiting's barn. A good time - etc., etc., etc.

* * *

An announcement regarding History Museum Training (graduate level) has just arrived, offered by the New York State Historical Association, State University College at Oneonta, N.Y. Opportunities for scholarships are available. Write to Cooperstown Graduate Programs, State University College at Oneonta, c/o N. Y. State Historical Association, Cooperstown, New York, 13326. And see our current editorial!

* * *

Fritz Noack has 'completely restored' the Johnson organ of 1860 in Greenville Baptist Church, Rochdale, Mass., and a recital was given by Barbara Owen on September 24th. A talk, "History of the Johnson Organ" by John Van V. Ellsworth preceded the program, and Miss Owen was assisted by a men's quintet and the church choir.

* * *

Kenneth F. Simmons, noting the above, has supplied us with the specifications of the above organ as listed in THE AMERICAN ORGANIST For 1947, page 156. Here it says that this was Opus 92, 1859. The compass of the manuals, 56 notes, and the pedals, 17. Pedal - Diapason 16'; Great - Diapason 8', Melodia 8' tf, St. Diapason Bass 8' (17 pipes), Dulciana 8' tf, Octave 4', Wald Flute 4' tc, Twelfth 2 2/3', Fifteenth 2'; Swell - Bourdon 16' tf, Bourdon Bass 16' (17 pipes), Diapason 8' tf, St. Diap. 8' tf, St. Diap. Bass 8' (17 pipes), Viola da Gamba 8' tf, Principal 4', Piccolo 2', Cornet III tf, Hautboy 8' tf. Tremulant. Couplers: Great to Pedale, Swell to Pedale, Swell to Great.

* * *

We thank all those who commented favorably on the expansion of THE TRACKER (there were no unfavorable comments received!), and urge all members to take seriously the invitation to advertise and to write articles and news items.

* * *

Our advertisements really do get results. Don Paterson writes that copy of the last issue of THE TRACKER had barely arrived when the photographs he advertised for arrived, too! Why not advertise your wants or merchandise in the next issue?

* * *

John Fesperman (and others compiled a Checklist of Keyboard Instruments at the Smithsonian Institution. It is a catalog of pianos, harpsichords, clavichords, organs, and miscellaneous instruments, listing for each the maker, their catalog number, place of origin, date, type, compass, pedals, and photographic negative number. Glossy prints are \$1 each, and photographic order forms should be requested. Address: Division of Musical Instruments, Smithsonian Institution, Washington, D.C. 20560.

Organs at Harvard

(From page 5)

The only other organ to be used on the Harvard campus in recent years is a two-manual practice organ built by Fritz Noack, which stood in the choir room of Memorial Church for about a year. The property of organist John Ferris, it is now installed in his home in Arlington.

Memoir of William M. Goodrich

(From page 8)

superior to the French in the workmanship and tone of their organs. The plans and scales in this work were, therefore, not such as could be adopted literally and extensively by Mr. Goodrich; but to a mind like his, this volume afforded hints and suggestions, and furnished information on numerous points which, in the then infancy of the art in this country, were of utmost importance.

It may be well to remark here, *en passant*, upon the danger of entrusting unskillful persons to tune and repair organs, or, indeed, of admitting any one to the interior when it can possibly be avoided. Even the best organists are generally unacquainted with the construction of their instrument. Mr. Goodrich once mentioned to the writer that he altered the voicing of an excellent church-organ in the early part of his business, which he had since exceedingly regretted, as he was convinced that it was a disadvantage rather than an improvement. The keys to the interior should always be kept by the committee who have charge of the organ, not by the organist; and if tuning or repairs are required, they should be done by a proper person, under suitable cautions and injunctions, and under the inspection of one of the committee. An unskillful or conceited person may, from the most laudable motives, alter and spoil the tone of an instrument made and finished perhaps by one of the best and most celebrated organ-builders of Europe.

The mind of Mr. Goodrich was constantly active. He never, through life, slackened his exertions to attain additional information in his business. He was always awake to new inventions and improvements, and always sedulous to discover and adopt everything of importance which had not already been introduced. In the St. Paul's organ, he, for the first time here, added to the usual stops the great double-diapason pedal bass of open wooden pipes which he even then as a first attempt rendered so perfect and excellent that they have not to this time been surpassed. He very early fitted a *tremulant* to some organ in New-Orleans, or one of the southern cities. He first introduced and annexed to an organ here the little bellows-like appendage, sometimes called a *winker*, by which the action of the wind upon the pipes is rendered more regular and steady. He first adopted a valuable improvement, which he had discovered in some recent English organs, in the form of the brass reeds and of the apertures over which they vibrate. In the Park-street organ, he introduced a supposed improvement in the double-diapason bass, suggested by an English publication by which one pipe, by means of ventages and stops or keys, produced two or three notes. There were some disadvantages or inconveniences in this plan which rendered it afterwards necessary to remove these pipes and to substitute others after the old mode. In his last organ, that which he left unfinished, there is a new plan with regard to the action and the wind-chest of the double-diapason, and the manner of conducting the wind to the pipes. Experience can only show whether this or the former method is best. He had also collected a great variety of the scales of pipes, showing their dimensions and proportions; some relating to various organs of his own making, and others to such of the best English organs in this country, as he had an opportunity of examining. These were lately sold with his books, tools, and materials of business, by order of the administrator.

Mr. Goodrich, as has been already observed, possessed, naturally, a good musical ear, which was im-

proved by early and constant cultivation, till it was remarkable for its delicacy, with regard both to tune and tone. He had not resided long in Boston, before he acquired the art of tuning keyed instruments in great perfection. This he practised extensively, particularly with respect to piano-fortes, before he made much progress in the art of organ-building. Afterwards, the construction of organ-pipes, and that modification or adaptation of the mouth of a pipe, which gives the proper quality of tone, and which is technically called *voicing*, gave constant exercise both to his mechanical ingenuity and his musical taste. It is upon this art of *voicing*, that the fine *tone* of an organ entirely depends; and it is this which makes the principal difference between a good organ and a bad one. In this important art, Mr. Goodrich acquired, in this country, unrivaled and acknowledged superiority and excellence. In the merely mechanical parts of the instrument, the work of the cabinet-maker and the machinist, other builders may equal him, and may, perhaps, in some things, excel him; but in this *sine qua non* of the accomplished organ-builder, the art, or rather the *talent*, of *voicing and tuning*, Mr. Goodrich stood in a manner alone, in this country, or, at least, without an equal. It is in this, that his loss will be most severely felt, and with most difficulty supplied.

The skill and talent in *voicing* is most perceptible in listening to a single stop, intended to be often played by itself, or to two or three such stops, intended to be played together. These are called *solo stops*. The beauty of the tone and the equanimity of each pipe in the loudness and the quality of that tone, must be observed; and if two or three stops be united, their comparative loudness, and their quality of mingling with each other, must be noticed. For, when the full organ is played, and the loud *chorus stops* are heard, the beauty or the defects of the solo stops will not be perceived; and a very badly-voiced organ, when played full, will sometimes appear very well, the combined imperfections of all balancing, in some degree, each other, and concealing the separate defects of each. Here, Mr. Goodrich's talent and skill are remarkably conspicuous. His solo stops are beautiful, and mingle sweetly with each other. They are even, or equal in loudness. The excellence of his organs, and their superiority, are much more perceptible in the solo stops, than in the noise and crash of the full organ. His *reed stops*, such as the trumpet, hautboy, and cremona, which in most organs are harsh when played separately, are acknowledged to be excellent and unrivaled, whether employed alone or in combination.

Within a few years, a taste for noisy music has been introduced among us. Regularly educated performers on the piano-forte and organ have appeared here from Europe, some of whom have displayed their skill, in concerto playing, and in the difficulties of unmeaning execution. The full organ has therefore been put in constant requisition; and the more loud, harsh, and noisy the instrument, the greater, of course, has been its effect. Solo stops, and consequently fine voicing, have thus, for the moment, lost their importance and due estimation. It would not be surprising, if *carillons* should come into fashion and we should be stunned, for a time, with the eternal chiming of a Dutch city. But when this admiration of crash and noise shall subside, and a better taste shall resume in its place, the beautiful solo stops of Mr. Goodrich's organs and the harmonious mingling of his chorus stops, though they may be less bold and

obtrusive, will regain their former standing, and be valued according to their true merits.

High as the reputation of Mr. Goodrich justly stood in this department, his superiority was not confined alone to the art of voicing and tuning. He also possessed great ingenuity and skill in *mechanics*. His talent this way was conspicuous in the alterations and improvements which he was constantly making in the internal construction of his organs. He was so remarkable in this, that it has often been said, nothing could ever induce him to make two organs alike. Other builders prefer sameness. It requires less time, trouble and expense, and is much more favorable to considerations of *profit*. But of this, Mr. Goodrich thought little; his mind was intensely fixed on *improvement*, on something new, on variations from former and common plans; though, as will sometimes be the case, his variations were, occasionally, not improvements. If, from the peculiar construction of a church, requiring an organ different from the common form and the usual internal arrangement, other builders declined a contract, Mr. Goodrich was always ready to undertake it. Apparent difficulties, and the pleasure of surmounting them, were only stimulants, and inducements, in his mind to assume what others had avoided.

Mr. Goodrich was not only sedulous in the attainment of perfection in voicing and tuning, and in the internal machinery of the organ; he also had paid great attention to the relative proportions of the pipes, both with regard to the comparative length and diameter of each, proper for certain stops, and to the comparative diameters of the several pipes composing a stop. And not only these, but also the relative size of each stop, compared with each and every other stop, so that the combination of several or all of the stops should produce the best possible effect. In the attainment of this object, he had expended much time and labor. The various *scales* for the construction of pipes, which he had selected and adopted in his latest organs, are the result of his labors and experiments in this way; and, to a person qualified to understand and to take advantage of them, they would be of no small value.

It is an essential part of the character of men of genius and invention that they are inclined to disregard old practices and customs, and to set light by that authority and long-established opinion which the mass of mankind reverence so highly. Nothing is so fatal to originality of thinking as this awe of authority, this sacred regard for custom and the opinions of others. When once this is surmounted and we undertake to examine coolly and candidly the reason and foundation of things, we discover so much error and deception, so much that rests merely on custom and prejudice, that we are liable to distrust what we have not investigated and tried, and to place very firm reliance on our own opinions and decisions. If this were not the case with a certain portion of mankind there would be little invention or discovery, little progress and improvement, few new trains of thought, and a very limited range for enterprise and exertion. But this very quality, which is so beneficial and important, has a tendency, and perhaps an unavoidable one, to render persons opinionated. They are considered by the world to be obstinate. And it must be confessed that men of genius sometimes firmly adhere to opinions, and long continue in them, when others of little genius, but more plain, cool and practical, easily per-

ceive, or learn from experiments, that they are founded in error.

Mr. Goodrich was, by some, thought to be opinionated; and perhaps, in some things, he was so. It is very possible, that he may have made alterations, and what he considered improvements in various parts of the organ, a few of which may not be superior (perhaps may be inferior) to the old and common mode. But the many actual improvements which he made, his constant stretch of thought and inquiry, and his firmness and unabated perseverance, together with their many happy results, throw all defects of this kind, if they really existed, far into the shade. They are the price which men of originality and genius must pay for the extraordinary qualities with which nature had endued them.

The independence and commendable self-respect of Mr. Goodrich, appeared in his declining to pay the fee, which is sometimes exacted by organists for recommending an instrument. It is not, perhaps, generally known that when musical teachers or professors are employed to select a good organ or piano-forte for a scholar or some other purchases, it is customary for the maker and vender of an instrument to pay a commission to the musical gentleman, provided a sale be made in consequence of his recommendation. Mr. Goodrich, when applied to, refused to purchase the good will of such persons; by which independent course, he undoubtedly procured their ill will, and sometimes probably, a representation with regard to the character of his organs, which was any thing but favorable. In addition to this, it is possible that the unsuspecting purchaser may sometimes have become the proprietor of an inferior instrument when a superior one might have been obtained from Mr. Goodrich at a less price. His reply to such propositions was that he intended his instruments should recommend themselves.

There was another characteristic of Mr. Goodrich which is so generally attendant on genius that it has grown into a proverb. This is an inattention to *money concerns*; - the want of that faculty, or of the disposition to exercise it, by which property is accumulated and retained. He was never anxious to be rich; and he thought more of the lasting reputation he should secure, by finishing a superior instrument, than of the amount of clear profit which he should obtain by its sale. It was probably from this cause that he never acquired those strict habits of punctuality which generally belong to men of thrift. He was exceedingly moderate in his prices, and very often, for the sake of improving the instrument, added, at his own expense, more than was required by the agreement. Being the first, and for many years alone in the business, and having an extensive reputation, he possessed the means, with proper management, of accumulating a fortune. But this was an object he neglected or despised. His own habits, and those of his family, were far from being expensive; but he paid too little attention to money concerns; and, being friendly and liberal, too frequently suffered himself to be defrauded or imposed upon by the artful and the idle. He left only a moderate property, where there should have been an independent fortune.

It was at first intended to include in this memoir some account of the origin and progress of organ-building in New-England, and of those persons who attempted it previous to Mr. Goodrich; but the length to which this article has already been extended renders it necessary to defer the execution of that intention till the appearance of another number of the Magazine.

GLEANINGS

by Helen Harriman

Right now I am immersed in Audsley's ART OF ORGAN BUILDING—the reading is terrific. I don't mind the many words—all authors used more words, descriptive words, in those days. Young people nowadays like to read faster, condensed versions. I feel there is as much art to reading as there is to writing. A great deal of the author's rhythm is lost in re-writes. A clipping from a 1946 Goodspeed catalog pasted on the inside of the front cover of Vol. I reads: "Now in rare book class." I know that reprints of this work are now available, but just having these originals here in the house fascinates me no end. (Ed. Note: see advertisement in classified list.)

Cleveland Fisher wrote an explanation of the word "Falconer" which I used in my last column. It follows:

"In EARLY KEYBOARD INSTRUMENTS, Philip James, Holland Press, London, 1930, reprinted 1960; page 67, the same ad indicates that it might be a variant spelling of Faulkner, who made harpsichords during the 1760's at Salisbury Court, Fleet Street; and on page 43, footnote 2, the name is further spelt variously "Robert Pfalknor," and it is noted that he was involved in a law suit against Jacob Kirkman over the sale of harpsichords. I doubt that either Faulkner (Falconer) or Kirkman is 'famous'. To my knowledge, neither Burney nor Hawkins mentions them."

A long letter from D. Stuart Kennedy of Calgary is full of interest about many organs in Western Canada. He enclosed a copy of the CALGARY HERALD of Friday, Sept. 16, 1966, in the magazine section of which appears a lengthy article on the Casavant tracker organ that has been located in St. Michael's Church, Pincher Creek. It is far too lengthy to include in this column, but for an appetizer I'll quote the specifications:

Pedale - Bourdon 16', Gr. Orgue a la Pedale, Recit a la Pedale.

Grand Orgue - Montre 8', Melodie 8', Dulciane 8', Prestant 4', Recit au G.O., Oct. Rec. au G.O.
Recit - Bourdon 8', Salicional 8', Voix Celeste 8', Flute Harmonique 4', Tremolo, Souffleur.

I was thankful for the article's enlightenment about this 'Souffleur'. It was a small bell which rang a signal for the blower boy in the days before electric blowers. The organ is listed as Number 143 and dated 1901.

Mr. Kennedy is looking for information on S. R. Warren (Appleton apprentice) who came from Rhode Island. Also he would like to have information on Stevens organs, and on R. S. Williams & Son, who worked in Toronto about 1869. OHS members may write him directly or to me for forwarding.

I have attended several recitals lately, all of them enjoyable. There was a demonstration by Barbara Owen on the tracker organ in Kingston, Mass., where Ralph Stevens is organist. And there was a dedication recital on the organ built by Robert Roche (his Opus 7) at Holy Cross Church, South Easton, Mass. The young organist, David Carrier, did very well. But the best of the lot was Brian Jones rededication recital which attracted many OHS members. He played the Andover rebuild of the W. B. D. Simmons organ of 1853 in First Parish Church, Duxbury, Mass., and it was beautiful.

STICKERS AND SQUARES

President Simmons, now a free-lancer so far as organ playing goes, played at the services at Belchertown, Mass., on December 17th. The deciding factor was the one manual and pedal, seven rank Goodrich which he found to be in good condition.

Frederick B. Sponsler, our recording secretary, has resigned as organist and choirmaster at Gloria Dei (Old Swedes') Church, Philadelphia, after a tenure of some fifteen years. He will devote all of his time now to organ building, being affiliated with the Mudler-Hunter Co.

Whatever happened to the plan for publishing a record of the St. Alphonsus organ? Since there was no convention record for 1967, and at this writing the prospects look dim for 1968, this might be a good project for the current season.

These cold wintry days provide lots of time for reading. The books reviewed in this publication are all highly recommended, but if you have a favorite volume that has not been mentioned here, please send in a copy—or better still, write a review yourself! See what fun it is to have your name in print.

The new column, "Gleanings" by Helen Harriman, started out as a set of clippings and comments on Boston news items of long ago, but her correspondence is so wide and interesting that we have expanded the column's scope to include many other items.

"The First Harmonium Trio" consists of Cleveland Fisher, Pat Heflin, and John McConnell. It was born at Manassas, Va., in November when the three read through a Bach trio sonata (each taking one part) on the Willie Davis and two reed organs that happened to be there. There was extemporization galore and general mayhem with hymn tunes in canon. Perhaps there'll be a new OHS record out soon!

At least one member of OHS attended the Robb-Johnson wedding at the White House—Pierce Gault, whose wife is a cousin of the groom. How's that for echelons?

Don't YOU have any gossip for this column? We don't want it to 'die on the vine', so keep the news coming.



JON SPONG

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

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

Letters to the Editor

Dear Sir,

I must say that I agree with your most recent editorial, and yet there is one thought that I have to kick around. This idea is that, in some cases, tracker action (and it is superior) is downright impracticable. Many of these cases are in Auditoriums, etc., and in some churches. In residences it is often possible, although not always. And sometimes the climatic conditions are not good, particularly not in humid spots (I shudder to think what it might do to the sliders.)

May I also congratulate you on the improved magazine. A job well done!

Your fellow member,
/s/ Peter G. Ferriby
Bridgeport, Michigan

* * *

Dear Sir,

In the latest issue of THE TRACKER there are two items on which I may be able to supply additional information.

One of your correspondents asks for any information on the Lancashire-Marshall Organ Company. This much may or may not have been published before, but nevertheless, here is what is shown in my files:

"Octavius Marshall, a Willis-trained Englishman, migrated to Milwaukee. He built organs under **Marshall Bros.** nameplate. Then he moved to Rock Island, Illinois, and established the Moline Company in the 1880s. About 1890 the firm became known as the Lancashire-Marshall Company. J. L. Lancashire was also a Willis man from England. In 1902, Robert J. Bennett, born in France, was trained for ten years at the Hook & Hastings plant. He came down from Lyon & Healy in Chicago, and the firm name was changed to the Marshall-Bennett Company in 1908. When Marshall left to join Austin, the firm became the Bennett Organ Company. It was sold in 1927, and completed its entire operation in the year 1930."

The other item concerns a statement made in Mr. Paterson's article about the one or two only remaining organs of Thomas Appleton. For what it is worth, I might point out my description of our fairly authentic organ built by Thomas Appleton here in this area. The details were published in my article on page 4 of the July 1959 issue of THE TRACKER.

Within two blocks of the Cathedral in Victoria, British Columbia, Canada, stands the Church of Our Lord, Reformed Episcopal. Inside this smallish, frame, almost unnoticed Church stands what is probably the oldest tracker instrument still functioning on the western side of our continent. A very informative nameplate reads, "Built by Thomas Appleton in 1858 in Boston. Rebuilt and Swell added by S. S. Hamill, East Cambridge, Massachusetts. Altered and Improved by John Bergstrom, San Francisco. Rebuilt

JAMES BRATTON

University of Denver

St. Mark's Parish Church, Denver

by Chandos G. Dix in 1934." Mr. Dix was the local builder who had worked with Henry Willis II as a voicer in England.

The organ was given to the Church by Sir James Douglass, first Governor of the Province. The draw-knobs are set in vertical columns on each side of the keydesk. The present organist and director is Mr. J. Ingram Smith, who may be addressed at 1271 Kings Road, Victoria, B.C. The manuals are of 58 note compass and the pedal, 27 notes.

The specifications are: GREAT - Open Diapason 8', Dulciana 8' tc, Stopped Diapason Bass 8', Stopped Diapason Treble 8', Flute 4', Principal 4', Twelfth (disconnected) 2 $\frac{2}{3}$ ', Fifteenth 2', Mixture 15-19-22 III, Trumpet 8'. SWELL - Bourdon bass 16', Bourdon treble 16', Open Diapason 8' tc, Stopped Diapason bass 8', Stopped Diapason Treble 8', Viol d' Gamba 8', Principal 4', Mixture 15-19-22 III, Bassoon bass 8', Hautboy treble 8', Tremulant. PEDAL - Open Diapason 16'. Couplers - Pedals to Swell, Swell to Great, Pedal Coupler (to Great).

The instrument has a flat pedalboard and of course tracker action. The writer first played the organ in 1948 and the Great Trumpet was still functioning with a very good tone, considering its age. Of late years, it has been shut off. There was a movement afoot by Hill, Norman & Beard to rebuild the instrument with electric action, but fortunately, because of the church's finances, this has never been done. Mr. Smith gives frequent recitals at the Sunday evening services, and is now retired after many years as the City Treasurer of the City of Victoria.

With every good wish for your continued success to a very fine publication!

Cordially,
/s/ Eugene M. Nye
Seattle, Washington

* * *

Dear Sir,

I have just time to dash off this note to say that the new TRACKER is really fine. It is becoming an important source of historical material. I think this last issue (Vol. XXII #1) has more organabilia in it than the entire past years' volume of (name of magazine withheld). Mr. Fisher's detailed ramblings are certainly jamb-packed with the real low-down, and Mr. Paterson's script could easily be expanded into our next official Society brochure.

Sincerely,
/s/ F. Robert Roche
Taunton, Massachusetts

G. F. ADAMS
Organ Builders, Inc.

204 W. Houston St., New York, N.Y. 10014

KENNETH F. SIMMONS

17 Pleasant Street
Ware, Massachusetts, 01082

BOOK REVIEW

Organs for America, by William H. Armstrong, 154 pp. (Philadelphia: University of Pennsylvania Press 1967. \$5.95)

One of the most important books to come from American sources in recent times is this biography of David Tannenberg. For though the legends about him are legion, the facts have been few.

The author is a clergyman of the United Church of Christ, serving at present as Associate Director of the Peace Corps in Ethiopia. His wife is a direct descendant of David Tannenberg, a fact which made much of his research possible.

Because of Tannenberg's early affiliation with the Moravian Brethren in Germany, his migration here and life among them under stringent rule, the book includes a great deal of information about this sect. In fact, the story of his life is so closely interwoven with his religion that it becomes impossible to separate the one from the other.

There are 113 pages of actual text, and, to show the great amount of detail in research, there are 113 footnotes to the above. Some 13 books of reference are listed as well. There are 21 plate illustrations, some in beautiful color, and a discography.

This work is a model of its kind and is highly recommended to all who are interested in the history of American organ building.

— AFR

CORRECTIONS

There is a typographical error on page 9, line 23, of the Fall 1967, issue of **THE TRACKER**. The date should be 1840 instead of 1830. Our thanks to Cleveland Fisher for spotting this.

In the New Revised Builder's List, Vol. IX, No. 2 of **THE TRACKER**, you note: "Class & Hollenkamp, Cincinnati, O., c. 1856." The source of this information was the Cincinnati city directory of 1856, but the listing appears as follows:

Schwab Matthias, 55 Sycamore
Closs John Hallenkamp Wm.

It was evident that these were three individuals and there was not a joint firm. Attention is also directed to the spelling of the names. The name of Closs also appeared in the article on the Cincinnati Music Hall organ. He was the great, great, great uncle of Terry Borne who is now working on a biography of John Closs, and who also points out, that this same builder was listed as "John Clop" in the OHS Builder's List. The confusion came about because the German double 's' resembles a 'p' and must have been misread by someone unacquainted with German.

F. ROBERT ROCHE

Pipe Organ Builder

60 Park Street

Taunton, Mass. 02780

T. W. CUNNINGHAM PIPE ORGANS

680 WILFERT DRIVE

CINCINNATI, OHIO 45245

CLASSIFIED

WANTED - On behalf of Herr Gottfried Rehm of Germany, Dr. James Boeringer, is seeking information or leads, however meagre, concerning the following organ-builders: Damien Oestreich (1836 - ?) and Maurus Oestreich (1843-1912). Both emigrated from Germany to America in 1855 and were active in the Ashland-Saint Clair-Pottsville area of Pennsylvania. Address information to Dr. Boeringer, R.D. #1, Box 360, Selinsgrove, Pa. 17870.

FOR SALE - OHS Convention Records: 1964 Washington, 1965 Cincinnati, 1966 Cape Cod. Also "Melville Smith Memorial Album". All records 33 1/3 rpm, monaural only, \$4.95 each postpaid; any 3 or more shipped to one address \$4.50 each. Send orders (enclosing payment) to the Treasurer.

FOR SALE - Original 1905 edition of Audsley's "The Art of Organ-Building"; Deluxe bound copy \$139 (two volumes). Bids now being received; museums and libraries will be given priority. Address all inquiries and bids to the Editor of **THE TRACKER**.

FOR SALE - Last two copies of stereo-tape editions of "Convention Highlights: Portland 1963" and "Convention Highlights: Washington 1964", \$7.95 each. Send payment to F. Robert Roche, 60 Park St., Taunton, Mass.

02780.

AVAILABLE - Free to OHS members while they last: Convention booklets; order by year. Boston '61, Skaneateles '62, Portland '63, Washington '64, Cincinnati '65, Cape Cod '66, N.Y. Capital Dist. '67. Also OHS recordings catalog. Postage: 25c first booklet, 10c each additional. Send payment to F. Robert Roche, 60 Park St., Taunton, Mass. 02780.

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

FOR SALE - Back issues of **THE TRACKER**. Complete Vols. I and II, \$1.50 each. All subsequent single issues \$1.50 each. Send payment (made out to OHS) and requests to Corresponding Secretary.

ORGAN CLEARING HOUSE

Post Office Box 104

Harrisville, New Hampshire

Advertising rates in

THE TRACKER

DISPLAY ADS:

Full Page	\$75.00 per issue
Half Page	40.00 per issue
Quarter Page	22.50 per issue
Eighth Page	15.00 per issue
Business Card (three lines)	3.50 per issue
(Or \$12.00 per year - four issues)	

CLASSIFIED ADS:

30 words . . . same rate as Business card.

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

THE TRACKER

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

Kenneth F. SimmonsPresident
17 Pleasant St., Ware, Mass. 01082
The Rev. Donald C. TaylorVice-President
923 Amesbury Rd., Haverhill, Mass. 01830
Donald C. RockwoodTreasurer
Rockwood Rd., Norfolk, Mass. 02056
Mrs. Helen HarrimanCorresponding Secretary
295 Mountain St., Sharon, Mass. 02067
Frederick B. SponslerRecording Secretary
938 Marlyn Rd., Philadelphia, Pa. 19151

Membership Dues:

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

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

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

NOTE: All material published in THE TRACKER is
Copyright 1968, and may not be reproduced with-
out written permission.

CONTENTS

VOL. XII - NO. 2

WINTER, 1968

A Contemporary Sketch of Richard M. Ferris and Levi U. Stuart, copied and annotated by Peter T. Cameron	1
Message from the President by Kenneth F. Simmons	3
Archives, Ahoy!	3
Organs at Harvard by Barbara Owen	4
Biographical Memoir of William M. Goodrich, Organ-Builder, Conclusion	6
Existing New York State Tracker Organs	9
Denied: Was the Last Wish of Old John Closs	12
Gleanings by Helen Harriman	17
Notes, Quotes and Comments	14
Stickers and Squares	17
Letters to the Editor	18
Book Review	19

the summer experience will encourage students to enter careers in the museum profession, in historic preservation, or in American studies. Seven fellowships are available to single male upperclassmen in an American or Canadian college. More information can be obtained by writing Donald R. Friary, Head Tutor, Heritage Foundation 1968 Summer Fellowship Program, Deerfield, Massachusetts 01842.'

It would seem that this is a golden opportunity for some member of OHS. It may be that other schools or foundations offer similar inducements for study, and the purpose of this item is to encourage our members to seek out such opportunities and to undertake every one that comes along.

Some day OHS will have attained such stature that ably trained personnel will be required to carry on the Society's work. People who are not only gifted, but properly schooled and experienced, will afford us authoritative research in the art of organ building.

In the meantime, we must strive to do the things we are able to do with as much care and accuracy as is humanly possible. We have every reason to be proud of our accomplishments, but let us not rest on our laurels. There is much to be done in the field of research; we must continue the high standards set for this publication; we must build up the membership of our Society by inviting new members to join; we must support the Society's projects; we must see that more records are sold; we must use the slide-tape program in every community; and we must all practice good public relations between OHS and the world around us.

OHS NOTES

It has been announced that the OHS Treasurer, Dr. James Boeringer, has resigned as his health requires that he reduce some of his many activities. Donald C. Rockwood has been appointed to fill out his term.

A meeting of the OHS National Council was held Saturday, February 24, 1968 at the home of the President, Kenneth F. Simmons.

AUTHORITATIVE RESEARCH

An Editorial

A large number of the members of the Organ Historical Society are engaged in research on the art of organ building in America, usually centering their interest on the period from 1700 to 1900. Several of these have taken the time to record these findings in scholarly articles which have been the *raison d'être* for this magazine, and every member is accordingly grateful for these contributions to our culture.

As might be expected, some of these articles are more detailed than others, and not infrequently mistakes occur. Our authors are not professional writers, and, while there are schools and colleges offering general courses on research, we have not as yet discovered one where the subject of organ building is given precedence.

Last fall OHS joined the American Association for State and Local History. Its sixteen-page monthly magazine teems with information regarding museums, research in many fields, book reviews and announcements of special events. One of these struck our fancy, and we repeat it verbatim:

'The Heritage Foundation of Deerfield, Massachusetts, recently announced its annual summer program for study in early American history and the decorative arts. The program is designed to provide undergraduate students an opportunity to explore the field of preservation or interpretation of early American culture in a program of museum apprenticeship and independent study. The Foundation shows that