

THE TRACKER

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Volume XII

SUMMER - 1968

Number 4

13th Annual Convention Report

Over 70 Registered for Two-day Conclave

There had been twelve previous conventions of the Organ Historical Society, each of which has afforded its unique features. The Thirteenth Annual Convention, meeting at Worcester, Massachusetts, June 26 and 27, had plenty of surprises and bore out this OHS tradition.

First to arrive at headquarters, hours before they were opened at Dana Men's Residence of Clark University, were Councillor Robert Whiting and your Editor. Soon after, Wesley Vos, assistant editor of THE DIAPASON, arrived and, as both reporters attended every event, it becomes clear that this convention was certainly "covered". And well it should be, for the rains descended throughout the entire time.

Our First Hero

The accommodations in the new dormitory proved most pleasant, but it was soon discovered that no soap had been provided. The situation was becoming desperate when Elmer Perkins produced a whole box of good white soap which he shared with everyone, thus becoming the first person to deserve our plaudits.

The National Council met on Tuesday evening, June 25, and a copy of the minutes of this meeting is published elsewhere in this issue of THE TRACKER.

On Wednesday morning the large assortment of exhibits attracted much attention, and the annual meeting was called to order shortly after 10. A full account of this will be found in the minutes.

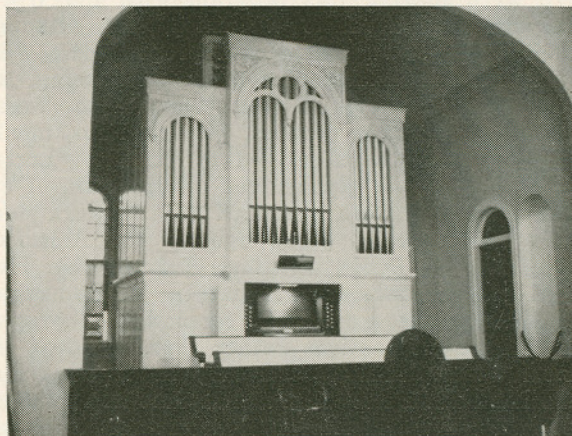
During lunch at noon one member observed: "The ranks are beginning to fill up." Whereupon one of the wits replied: "Yes, all of the mixtures seem to be here!"

We walked to close-by St. Peter's Roman Catholic Church where, in the basement chapel, we heard a demonstration on the 2m 1894 Hook & Hastings organ which had been rebuilt by the Andover Organ Company in 1965. Gerald Phillips did as well as he could on an organ that was badly out of tune. Upstairs in

the main church, Mr. Phillips demonstrated the new 3m Casavant, and we all sang "A Mighty Fortress Is Our God" to close this visit. We then boarded a bus for our tour.

Biggs Recital

One of the high-lites of this, or any, convention was the recital played by E. Power Biggs on the 2m, 1859 Wm. A. Johnson organ in Greenville Baptist Church. This organ had been restored by the Noack Organ Company in 1967, and it now has a sweet, gentle tone. The oboe was, unfortunately, out of tune.



1859 Wm. A. Johnson organ, Greenville Baptist Church, Rochdale, Mass.

Mr. Biggs added humorous commentary to the following program: Concerto VI for two organs, Sonata in one movement for the Clarina (1750), and Concerto III (2 movements), all by Antonio Soler; Cabanille's "Battle Piece"; and Ive's Variations on "America". We sang "Fight the Good Fight" to 'Pentecost' to conclude this delightful program.

The Worcester Museum

Boarding the bus, we rode to the Worcester Art Museum, a beautiful building with a remarkable collection of fine art. The AEolian-Skinner organ there (3m, 1942) was designed by G. Donald Harrison and is said to be one which was the "start of a trend". Johnny Bradburn demonstrated it with selections from Bach and Samuel Barber's setting of "Wondrous Love". We were afforded time to explore some of the museum's treasures and purchase souvenirs.

Not far away is Trinity Lutheran Church's Christ Chapel where the organist, John Florine, demonstrated the 1m 1967 Noack Organ.

NOTICE

At the time of going to press, copies of the minutes of the National Council Meeting on June 25 and minutes of the annual meeting on June 26 were not available. These will appear in the next issue of THE TRACKER.

Next came Barbara Owen's demonstration of the 2m 1901 George M. Reed organ in Adams Square Baptist Church. This organ's sound was reminiscent of many Hutchings organs we have heard. We all sang "For the Beauty of the Earth" to the 'Dix' tune.

We then journeyed out to Assumption Preparatory School and joined the participants of the World Library of Sacred Music Workshop. When we arrived a Mass was in progress in Hebert Auditorium where a new 2m Wicks organ is installed. After this we enjoyed a splendid continental dinner in the school's refectory and remained with this group for the main program of the evening.

All Saints' Church Program

One of the most beautiful churches visited during this convention was All Saints', Worcester. Famous for its choir of boys and men, which has just completed a Centennial celebration, it contains a noted organ--AEolian-Skinner's opus 909, 1933. Robert Schaffer of Covington, Kentucky, played a full recital program which included: Suite, Marchand; Art of Fugue (Cont. 1), Bach; Passacaglia & Fugue, Bach; Dialogue, Gigout; six chorale preludes by contemporary composers; Hommage a Frescobaldi, Langlais (with the brilliant pedal solo); and three pieces by Monnikendam. Mr. Schaffer gave a brief commentary on each selection.

We were sharing this program with the World Library of Sacred Music Workshop, and, although it did not appear in the printed program, we were treated to a demonstration of liturgical dancing, the numbers being inserted between some of the organ recital selections. The dancers, (several nuns, monks and laymen) had been trained by the Rev. Lucien Deiss of France, an exponent of this medium of expression, and we were reminded of the work done in this field over 35 years ago by the American dancer, Ruth St. Denis, which we had had the privilege of playing for, except that in the Worcester demonstration the movements resembled the recent "Up with People" actions rather than those of the classical dance. Music, consisting of tape-recorded hymns from Fr. Deiss' "Biblical Hymns and Psalms" (published by World Library), accompanied the attractive young performers.

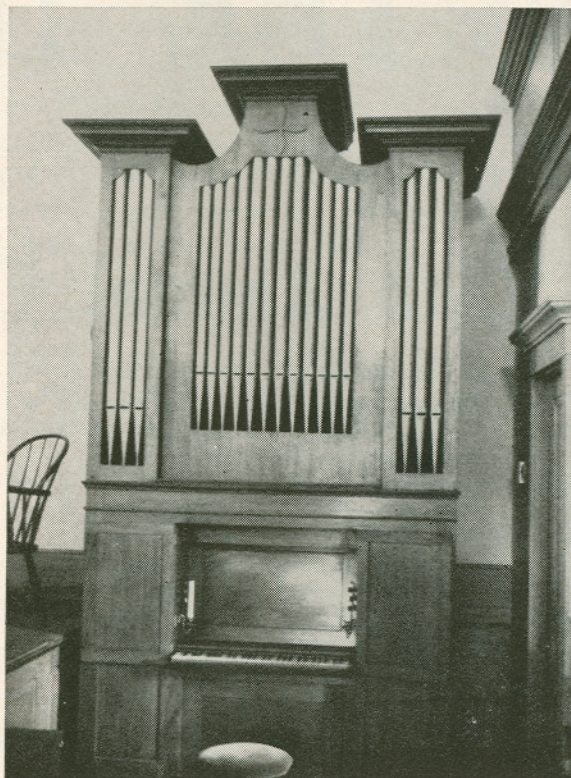
Due to the inclement weather, the "after-glow" was somewhat dim--but it DID occur, and more than one convention looked sleepy the next morning.

The Thursday Tour

Promptly after breakfast, en route to Grafton, we learned that electronic substitutes for organs are now referred to as "devices". The Unitarian Congregational Church at Grafton is a beautiful Greek Revival building, well kept inside and out, dated 1865. It contains a 1m Henry Erben organ of 1850 which was demonstrated by Mrs. Carolyn Curtis, the organist of the church. We sang "Immortal Love" to the tune, 'Dundee'.

On to Oxford where we found a most unusual 2m 1866 Wm. A. Johnson organ in Grace Episcopal Church. Both organ and church looked as though they had been recently completed and we were in the year 1868 instead of 1968. This organ had foreshortened display pipes with double mouths, and was ably demonstrated by Jack Fisher. We were welcomed by the cordial rector, the Rev. Fr. Pederson, and Mr.

Fisher played the Prelude, Fugue and Variation by Franck among other things. We sang the hymn, "O What Their Joy and Their Glory Must Be".



The organ in the Meeting House, Sturbridge Village, Mass.

The next stop was the now famous Sturbridge Village and we seemed in just the right mood for it.



1817 Ebenezer Goodrich organ in Salem Towne House, Sturbridge Village, Mass.

Our first visit was the meeting house where a 1m organ, attributed to Henry Pratt, c.1825, and located there by OHS member, Thomas Eader, was demonstrated by Stewart Shuster. He played: Trumpet Tune, Purcell; Air, Dowland; Variations on a French Noel; and March, Yarnold. After a delicious buffet lunch in the Tavern, we visited Salem Towne House and heard the 1m Ebenezer Goodrich organ of 1817. Mr. Shuster was again the demonstrator, and he play "Jordan" from "Sacred Harp". We all sang lustily two verses of "America", and the Doxology. After this we had about two hours to browse in the other buildings and found much of interest.

We then boarded our bus for Warren, and heard the 2m 1875 Steer & Turner organ in the Federated Church demonstrated by Brian Jones. Although the wind pressure was insufficient due to removal of the reservoir, the following program was much enjoyed: Suite, Boyce; Flute solo, Thomas Arne; Prelude on "Praise to the Lord", Walther; Brahms's 9th Chorale Prelude; and pieces by Schroeder, Couperin and Du-Mage. We sang "Praise the Lord, ye heavens adore him" to the Welsh tune, 'Hyfrydol'.

In his inimitable style, Cleveland Fisher next demonstrated the 2m 1858 E. & G. G. Hook organ in Whitefield United Methodist Church, West Brookfield, playing the following program: Est ist ein rosen, Brahms; Wedding piece for 'Anne', Vaughan Williams; Art of Fugue #4, Bach; and for an encore, a 1906 anthem by Ernest Nichols on "O For a Closer Walk with God" which really brought to the fore the organ's best features. We sang Vaughan Williams' tune 'Down Ampney' with the words, "Come Down, O Love Divine".

We then rode to the First Congregational Church, North Brookfield, and had supper. After the meal, Alan Laufman, convention chairman, expressed his appreciation to all of his committee members and those who had assisted in carrying out convention plans; after which President Simmons thanked Mr. Laufman on behalf of the Society for the splendid convention.

Paterson Recital

Then came the climax of our conclave in the superb recital by Donald R. M. Paterson on the 2m



Recitalist Donald R. M. Paterson at the 1874 E. & G. G. Hook & Hastings organ, First Congregational Church, North Brookfield, Mass.

1874 E. & G. G. Hook & Hastings organ in the same church. A photograph of this organ case appears on the convention booklet, and Mr. Paterson's program is included within. His selections, many of which were taken from the literature for harpsichord, afforded a complete realization of the organ's tonal capabilities, and were performed with the utmost finesse. There were many members of the local community in the audience, and a rising ovation occurred spontaneously at the conclusion of the program. We sang Vaughan Williams' tune, 'Sine Nomine' for "For All the Saints" to conclude the 13th Convention.

Friday morning some members drove to Boston to revisit the organ at the Church of the Immaculate Conception, while others wended their way in other directions. The organ in Mechanics Hall, Worcester, which was so brilliantly demonstrated in the Boston convention by George Faxon was another focal point. And Thomas Cunningham paid a visit to the old Calvary Church organ at Round Lake, N.Y., which we had heard only last year.

So closes another chapter in OHS history . . . bright as ever, and bidding fair to a very bright future.

NOTES, QUOTES and COMMENTS

The Sixth Academy of the French Organ is meeting this summer at St. Maximin, Provence, France, where "is preserved intact the greatest instrument of the classic period." This organ was built in 1789 by the Isnard Brothers. Donald R. M. Paterson, who visited there in 1965, says that it "is one of the very few eighteenth-century French organs which have largely survived later revoicing and alterations."

The Organ Literature Foundation, Nashua, N.H. 03060, has published List #60, a supplement-addenda to Catalog "E". Copies are available gratis upon receipt of a self-addressed, stamped envelope.

Robert B. Whiting and Donald L. Lewis of the Philadelphia Chapter, OHS, moved a Jardine tracker from New Jersey to Mr. Whiting's organ studio at Schwenksville, Pa. The organ was restored and now has been relocated in a Roman Catholic priory in Baltimore, Md. Thomas E. Eader and some members of the Baltimore Chapter, OHS, did the installation.

Frederick B. Sponsler and Robert B. Whiting moved and relocated the c1898, 2 manual and pedal, 9 rank, reversed console Bernard Mudler tracker from the Convent of Notre Dame, Philadelphia, Pa. This organ has been placed in a church in Baltimore, again the work of Thomas S. Eader.

Publisher Thomas W. Cunningham is busy with plans to put up a building to house his organ business. Obtaining the land, design of the structure, and many other details are occupying most of his time these days.

By the time you read this, Dan Marshall shall have played another recital on the Ferris & Stuart "Calvary Church" organ now in the auditorium at Round Lake, New York. Mrs. Helen Hirahara, organist at the auditorium, writes that our "Big Old Friend" is still working and that she hopes to have some new Cremona pipes before the Marshall recital.

We wish to thank Thomas Cunningham for the photos used in connection with the 13th Convention report appearing in this issue.

A TRACKER TREK ACROSS MISSOURI

by Robert E. Coleberd, Jr.

Following U. S. highway 24 from Hannibal, the historic Mississippi river town at the eastern edge of Missouri, to Lexington, an equally historic Missouri river town in the western part of the state, he come upon five tracker organs.

Built upon lumber wealth and famous as the boyhood home of Mark Twain, Hannibal was Joseph Gratian's town. The Alton, Illinois builder (1830-1897), whose instruments appeared throughout the upper Mississippi Valley, built four tracker organs for Hannibal churches: First Congregational, First Presbyterian (1876), Park Methodist, and First Methodist. Only the First Methodist instrument survives in original form. The Presbyterian organ was divided and electrified by Gratian's son or grandson and is still in place. The others are gone.

The First Methodist organ was built for the congregation when it occupied the upper floor of a downtown business building before the turn of the century. It was relocated in the sanctuary of the new church built in 1909 and moved to the Scott's Chapel Methodist Church in the late 1940's when the former church elected to replace it with an electronic instrument. It was viewed through the courtesy of Mr. Clinton Duncan, deacon of the church, and The Reverend William F. Leonard, pastor.

The organ has not been playable in recent years because the blower connection was broken off by a deliveryman while shoveling coal into the basement. It is in a very bad state of disrepair. Church officials have been apprised of the historic significance and potential present-day value of this organ. Although they are not included toward a restoration now, they are approachable to a relocation and restoration by other parties.

Nameplate
Joseph Gratian
Alton, Ills.

manuals 58 note compass
pedal 27 note compass

Great

8' Open Diapason
8' Dulciana
8' Melodia
4' Principal
2' Fifteenth

Pedal
16' Sub Bass

Couplers

Sw to Gr
Sw to Ped
Gr to Ped

Swell

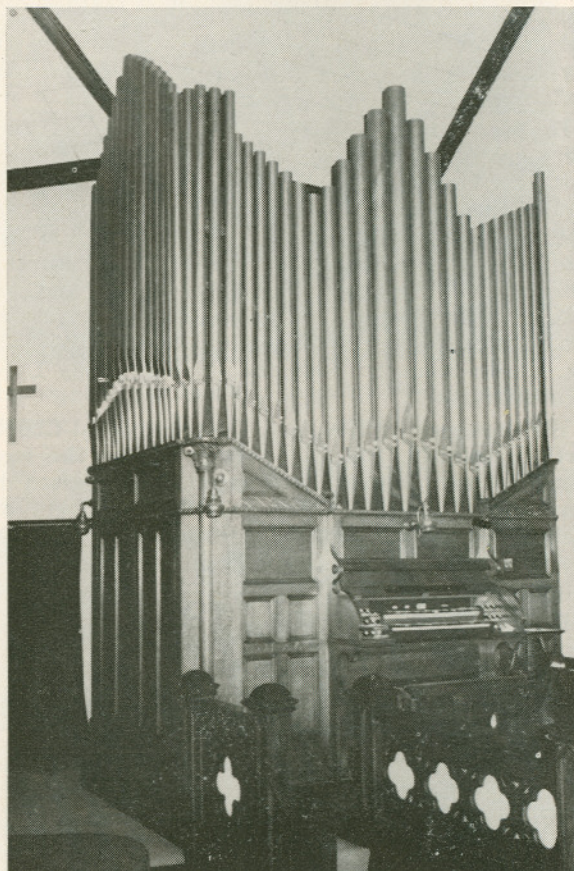
16' Bourdon Bass
16' Bourdon Treble
8' Open Diapason
8' Stop'd Diapason
8' Vox Angelica
4' Flute D'Amour

Accessories

Tremolo
Pedal Check

pastor of the church, the Reverend Jack Jarman, now minister of the Park Avenue Christian Church in New York City. It was inspected through the courtesy of the organist, Mrs. Paul J. Gerster.

The organ closely resembles in design the specification number 105 in the 1904 Kilgen catalogue which listed nine two manual straight tracker specifications



First Christian Church, Paris, Missouri. Two manual Kilgen, circa 1900.

and two others with pneumatic couplers. The Swell manual has a Geigen Principal instead of a Violin Diapason as the catalogue specifies and does not have the 8' Aeoline listed. The pedal compass is 27 notes as contrasted with the 30 note pedal of the printed specification. Mrs. Gerster's inquiries among local "old-timers" indicate the instrument was purchased around 1900 for about \$1200. Keenly aware of its historic value, the people of First Christian Church take great pride in their Kilgen tracker and have it maintained regularly.

Nameplate
Geo. Kilgen & Son
St. Louis, Mo.
U.S.A.

Driving west from Hannibal about 44 miles we came to Paris, the county seat of Monroe county. The white frame building of the First Christian Church two blocks west of the courthouse square is the home of a two manual Kilgen tracker. This instrument was first called to my attention by a former

manuals	61 note compass
pedal	27 note compass

Great

8' Open Diapason
8' Melodia
8' Dulciana
4' Octave
2' Super Octave

Pedal

16' Bourdon

Couplers

Sw to Gr
Sw to Ped
Gr to Ped

Swell

8' Geigen Principal
8' Stopped Diapason
8' Salicional
4' Violina
4' Flute Harmonique
8' Oboe-Bassoon
Tremolo

Other

Forte
Piano

Continuing west on Route 24 about 41 miles we come to the small farming community of Salisbury. St. Joseph's Roman Catholic Church, a stately stone building on the western edge of town, houses a one manual J. G. Pfeffer organ in a balcony installation. This instrument was first called to my attention by



J. G. Pfeffer Organ in St. Joseph's R. C. Church, Salisbury, Missouri.

former OHS president Donald R. M. Paterson and was inspected through the courtesy of the church pastor, the Reverend Father James P. Owens. Mechanically and tonally the organ is in fair shape and is used regularly. The casework and front pipes have been covered with aluminum paint. Father Owens complained that he has been unable to obtain service on the instrument for several years. He was encouraged to retain it but he would quite likely be agreeable to relocation and restoration elsewhere.

This instrument is doubly important because it is one of very few Pfeffer organs surviving in original form. James C. Suttie's research points to 600 pipe organs built by this St. Louis firm before its liquidation shortly after the turn of the century.

Nameplate missing

Swell shoe J. G. Pfeffer

manual	61 note compass
pedal	27 note compass

Left Jamb

Stop'd Diapason Bass
Melodia
Dulciana
Bourdon
Octave Coupler
Coup Pedal to Manual

Right Jamb

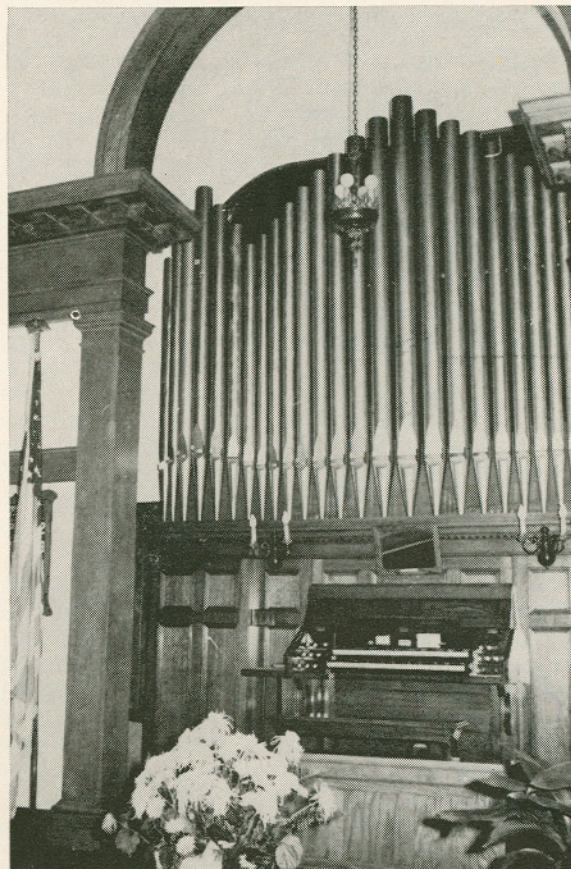
Octave
Flute
Twelfth
Fifteenth
Tremolo
Ped. Sub Bass
Pedal Check
Bellows Signal

Other

Piano
Forte

Our final stop is Lexington. In the early 1880's Lexington was a bustling river port and staging area for settlers moving west. In 1861 it was the scene of a bloody Civil War battle. A cradle of higher education in Missouri, the two colleges founded there are gone but the military academy survives. The tree-shaded streets of Lexington are lined with beautiful homes built by her aristocratic settlers. What could be a more eloquent testimony of the rich history of this river town than two tracker organs?

Christ Church, Episcopal was one of the buildings caught in the cannon fire of the Battle of Lexington in 1861. A gothic-revival style building constructed



Kilgen tracker in the First Christian Church, Lexington, Missouri.

(Please turn to page 7)

The Organ At St. Mary's, Norfolk, Va. . . .

With Crystal Palace Digression

by Cleveland Fisher

Peter Cameron's treatise on Ferris & Stuart in the Winter 1968 issue of *THE TRACKER* has prodded me to assemble the data I have had for 2½ years on the organ at St. Mary's Church, Norfolk, Virginia.

St. Mary's (Josephite Fathers) is the mother church of Roman Catholicism in Tidewater, Va. Its first chapel was built in 1791. The present structure was erected in 1858 by Fr. Matthew O'Keefe and was dedicated by the Rt. Rev. John McGill, D. D., Third Bishop of Richmond, in 1858. The Centenary Souvenir Booklet (1858-1958) published the following about the organ:

"The visitor to Old St. Mary's gazes in silence at . . . the majestic organ, king of instruments, in its stately French Neo-Gothic case 36 feet high.

"The organ . . . was on display at the International Exposition of 1851 in Philadelphia. There it was exhibited by the French government as an example of Gallic culture in the pavilions reserved for music on the exposition grounds. The organ was purchased by Father O'Keefe for the new church he was constructing and was transferred and re-erected in Norfolk by the New York firm of Ferris & Stuart in time for the dedication.

"In 1954, intensive repairs and renovations were made on this instrument. Pipes and stops were replaced, mechanical defects were remedied, in fact, a new Trombone, Trumpet, and Oboe were installed. These pipes were all imported from Holland. With this work finished and with the organ case restored, once again the congregation will be inspired by the beauty, visual as well as tonal, that this organ possesses.

"St Mary's organ has 3 manuals, each with its own diapason and reed chorus as well as a full complement of flutes and strings. There are 42 stops and about 2,200 pipes; with the use of compound stops we have a tonal variety of well over a half a million notes. This is the type organ envisioned by the sainted Pope Pius X as a fitting musical background for the worship of the Church and the type organ for which great masters penned their classical compositions."

The editor of the column, "What Do You Want To Know?" of *THE PHILADELPHIA INQUIRER* did considerable research for me and informs that there was no international exposition in Philadelphia in 1851. He pointed out the so-called "Great Exhibition" in the Crystal Palace, London, of 1851 and that nothing comparable was held in Philadelphia until the Centennial of 1876.

Christopher Hobhouse, in his book "*1851 and the Crystal Palace*", (New York: E. P. Dutton & Co., Inc., 1937), relates:

"Musical instruments comprised many horrible inventions, including the new Harmonium. There were vast numbers of pianofortes. . . . There was a collapsible piano for gentlemen's yachts, and a silent

piano which 'resembles the ordinary piano in appearance, but, when acted upon is perfectly silent.' There was Gray and Davidson's organ in the north gallery, which had played the National Anthem at the opening ceremony [Thursday, May 1, 1851, with H. M. Queen Victoria and her Prince Consort in attendance]; in the west gallery was Willis' organ of 4,500 pipes. There were many smaller organs, and most of the times all of them were played at once. Gray and Davidson also exhibited a 'patent improved church barrel-organ . . .'"

The book continues by describing clocks and watches, "metronomes, sundials, perpetual almanacs, and orreries. There was a 'silent alarm-clock,' which turned your bed on its side at any given hour . . . One exhibitor offered a physician's walking-stick which contained an enema and some test tubes; another a galvanic walking-stick, which gave you a slight shock if you held it with one hand, and a severe shock if you held it with both."

[The riddle: When is a walking-stick like a pipe organ?

The answer: When it has electric action!]

The Crystal Palace had its heyday, "but with the years the novelty wore off, and the problems of upkeep began. Three-quarters of its usefulness was destroyed by the Lord's Day fanatics who had it shut on Sundays. In 1866, the north transept was burnt down." It was never rebuilt. In 1913, the Lord Mayor raised funds to redeem the Palace, and in 1920, it was reopened. "The great Handel festivals were abandoned: but there were concerts and organ recitals, dog-shows, flower-shows, baby-shows. Revivalist meetings thronged its walls." On November 30, 1936, the Palace was completely devastated. At the time the fatal fire broke out, an orchestra was rehearsing.

Pictured in Herbert Westerby's *The Complete Organ Recitalist* (1927) is the "Great Transept Organ" of the Crystal Palace, listed as by Gray & Davidson, 1882, and by J. W. Walker & Sons, 1920, 4-62, 12 couplers.

There is a far juicier legend about the organ at St. Mary's (which may be the basis, however slim, for the report in *THE DIAPASON*, August 1965, of an A.G.O. regional convention in Norfolk, using the only-known Cavallé-Coll in this country), to wit:

Some French sailors were shipwrecked off the Virginia coast and given refuge by the good Father in Norfolk who was erecting a new church. Upon their safe return to their native land, they sent a small token of their appreciation in the form of a pipe organ for his new fane.

My thorough examination during the same month of the above *DIAPASON* report found the organ playable but in poor condition. It is located in the west stone tower, itself complete with tall, stone spire, which had leaked profusely. A makeshift masonite

ceiling of scant effectiveness had been constructed above the entire organ.

The nameplate reads: FERRIS & STUART / BUILDERS / 1858 / NEW YORK.

Painted inside the swell box is: D* A* PARR 1858
EUGENE DALEY

wXw

Also: "Thomas J. Miles / 2367 Hawthorne Ave. / Louisville 5, Kl. / worked on this organ 1961."

STOPLIST

Left Jamb

Bellows / Alarm [disconnected]
[Ped. & Gr. Coupler - label missing]
Ped. & Ch. / Coupler
Gr. & Ch. / Coupler
Ch. & Sw. / Coupler
Gr. & Sw. / Coupler
Ped. / Open / Diapason / C.C.C. [open wood]
Ped. / Stop / Diapason / C.C.C.
Ped. / Violoncello / C.C. [open metal]
Ped. / Trombone / C.C.C. [full-length resonators]
Sw. / Bourdon [tC]
Sw. / Open Diapason
Sw. / Dulciana [tC]
Sw. / Voix / Celestes [tC]
Sw. / Stop / Diapason / Bass [12]
[Sw. Stop Diapason Treble - tC - label missing]
[Sw. Principal - label mission]
Sw. / Fifteenth
Sw. / Cornet [12-17]
Sw. / Trumpet [tC]
Sw. / Hautboy [tC]

Right Jamb

Gr. / 1st Open / Diapason / Metal [12 in case]
Gr. / 2nd Open / Diapason / Wood
Gr. / Gamba [tapered]
Gr. / Melodia [tC]
Gr. / Stop Diapason / Bass [12]
Gr. / Stop Diapason / Treble [tC]
Gr. / Principal
Gr. / Night Horn [tC - open metal - 4']
[Gr. Flute 4' - tC - open wood - label missing]
Gr. / Twelfth
Gr. / Fifteenth
Gr. / Sesquialtera [15-19-22 : 12-15-19]
Gr. / Trumpet [full-length resonators]
Ch. / Open / Diapason
Ch. / Dulciana [tC]
Ch. / Stop / Diapason / Bass [12]
[Ch. Stop Diapason Treble - tC - label missing]
Ch. / Principal
Ch. / Flute [tC - chimney]
Ch. / Fifteenth
Ch. / Clarinet [tC - 7 flue trebles]
Tremolo Choir [draw stop is a replacement]

The range of the manuals is 56 keys, and of the pedals, 30. The pedal board, radiating and concave, is not original, nor is the bench. There is a masonite kickboard, not original, nor is the swell shoe at the far right. The console is of walnut with cupboard-like doors which fold around the console. The Great pipework is "U" arrangement, and the Choir is chromatic save for 8 rollerboarded to the treble end. The Swell is capital-lambda arrangement. The Great and Choir toeboards are 1' below the impost. The Swell, with small shades, is above the Choir. The Great Sesquialtera CC pipes are marked above the toe: "Mixteur 3 rk U.S.A. / II" and "Mixt 1 1/3 U.S.A. / II". Reservoirs are new, and there are obvious pipework changes and/or replacements. There are slider chests for the pedal, and three pallets for each pedal "note".

A TRACKER TREK ACROSS MISSOURI

(From page 5)

of pink brick in 1848, its lancet arch windows are outstanding examples of painted glass. The quaint little Derrick and Felgemaker pipe organ was installed in 1866. It is said to have been purchased from another church in St. Louis and delivered by steamboat. Younger members of the congregation are reportedly impatient with the limited tonal resources of this instrument, but the church is so steeped in history the organ seems certain to be retained.

Derrick, Felgemaker & Co.
Buffalo, N. Y.

Portable Pipe Organ

manual 61 note compass
pedal 17 note compass

Left Jamb

Pedal
Celestina
Harmonic

Right Jamb

Flute
Gamba
Knob - (Octave?)

The parallel swell shades are opened with a hitch-down pedal.

Across town in the First Christian Church, another early red brick building, is a two manual Kilgen tracker. This instrument was viewed and played through the courtesy of the pastor, the Reverend H. Leon Berry. In design, it differs from any of the suggested two manual specifications listed in the 1904 Kilgen catalogue because it has only two 8' stops on the Swell. The front pipes are an attractive reddish copper color. In fairly good condition and in regular use, this valuable instrument will, hopefully, be retained.

Nameplate

Geo Kilgen & Son
Chas. C. Kilgen
St. Louis, Mo.
U.S.A.

manuals 61 note compass
pedal 27 note compass

Great

8' Open Diapason
8' Melodia
8' Dulciana
4' Octave
2' Super Octave

Pedal

16' Bourdon

Couplers

Sw to Gr
Gr to Ped
Sw to Ped

Swell

8' Stopped Diapason
8' Salicional
4' Violina
4' Flute Harmonique
8' Oboe Gamba

Other

Piano

If written fifty years ago, this brief article could quite possibly have been entitled "Twenty Four Trackers on Route 24" for surely there were that many and probably more. Now there are five. How many will there be fifty years from now? Five, I hope!

G. F. ADAMS
Organ Builders, Inc.

204 W. Houston St.,

New York, N.Y. 10014

Capabilities and Construction of the Organ

by J. W. Hinton

(Note: The following is the second of two articles which appeared in THE ORGANISTS' JOURNAL for March, 1894, published by Wm. E. Ashmall & Co., at Arlington, N.J. It is reprinted here exactly as in the original, including mistakes.)

The second head into which I have divided this paper to consider the present condition of organ building. Now, to do this part of my subject any justice would be the work not of a few moments at this time but of a long course of papers. Diagrams would be needed, and I should unavoidably be drawn into comparing builder with builder, a very invidious task. I therefore prefer to take a very rapid bird's eye view of the principal landmarks of the art of organ building during the present century, suggesting lines for inquiry and comparison rather than dogmatizing or comparing on my own account. Few of those whose experience of the organ can go back five and twenty years and upwards will have made its acquaintance in anything like its present form. The first instruments that they played were of GG compass, and despite the awkward tablature, scanty pedal organ, and "rattlespoon" reeds, the recollection of their silvery melow tones taunts the memory of all who have known moderately good specimens as a something gone, lost, or at least but too rarely to be found now-a-days. I venture to say that these organs now clean swept away never got a fair hearing. Their compass was unsuited to the performance of legitimate organ music, and competent organists might in those times be counted on the fingers of one hand. When the advocates of CC compass rooted these organs out, they were not careful to preserve or imitate the melow singing and essentially English tone of the older builders. Again, in material and workmanship, the first "generation" of CC organs stood in sad contrast to these their constructors broke up "with axes and hammers." In a word, the experience attained by old builders was gratuitously set aside, and everything was moulded upon German models, a deplorable injustice to our builders, whose organs--though apparently planned to accomodate incompetent players, and obviously unfit for the performance of music with pedal obligato--were infinitely superior in workmanship, thorough honest material, and musical voicing to anything of German origin, ancient or modern. These CC have mostly been worn out, or rather have fallen to pieces, being replaced by organs built during the present decade, which again do not in some cases, appear destined to have a long lease of life. The present period, being essentially one of transition and one of experiments in the art of building organs, would seem to point to the need of especial caution in forming opinions as to the claims of any one system to supersede either its predecessors or its contemporaries. Nearly every system introduced has added to the sum total of resources, upon which the competent organ builder can draw, just as newly invented drugs--while perhaps, not always the panaceas that the inventors claim them to be--yet extend and add to the resources of the physician. It therefore is extremely difficult for the organist who does not happen to be

a practical mechanic, and to have experience in the particular branch in question, rightly to weigh the merits and demerits in structure and mechanism attending each new system. What then results? Some organists are carried away by the originality or by some separately excellent feature in a system, and become as blind to inherent defects as the inventor himself. Others (a larger class) do the sure thing. They patronize and swear by "some big builder," just as any amateur will get an Erard or a Steinway piano, feeling sure that he will not be deceived, which he might easily be if he relied on his own power of judgment at a pianoforte sale. Buyers do not perceive, and resent as they should do, that one-sided statements merely amount to putting a premium on ignorance in the client. Does any respectable physician tell the public on what lines he prescribes? What practical inference can we then draw from this review of the existing state of things? Obviously, that organ builders are too often interested parties, or are too absorbed in special inventions of their own, and that organists have not generally the time, or in many cases the necessary aptitude, to unravel the merits and demerits of complex mechanical systems, so as to draw from varied resources rather than allow builders to supply only their own specialties throughout.

It is a matter of wonder that one or two persons (and they not running any pecuniary risk) should ever have been allowed alone to assume the responsibility of designing and passing an organ. In the articles of agreement for the building of the Foreign most notable organs, the organist was never more than a unit in a committee formed of the leading organists of the city or neighborhood. Occasionally, even other organ builders were included, but there were always experts in carpentering, metal work, and mechanism. After "passing" an organ, each expert signed his name, stating that the department that he represented had been satisfactorily carried out. The wording of some of these documents is instructive, and in the case of some of the earlier ones is very curious, running somewhat thus:--

'We, the undersigned, make oath and declare before God and our consciences that the appended specification truly describes the instrument, and that we in our several capacities have examined the work, and find it properly and liberally executed.'

Mr. Arthur G. Hill, in his excellent work on the organs of the Renaissance period, approaches the same thought from another converging point. After describing the great organ at Haarlem, he adds remarks to the following effect. Had this organ been in England, nothing would now remain of the original structure. Each successive organist would have left his mark on the instrument. One would of had reed stops removed and flue stops put in their places. The process would have been reversed by his immediate successor. Another would have had all the mixtures removed, and so on, until after four or five organists had aired their likes and dislikes, the case would have become a mere receptacle of a collection of rickety anachronisms, and would in no sense represent the

(Please turn to page 13)

Hook and Hastings, Opus 1969

Bainbridge Street Baptist Church, Richmond, Virginia

by George L. Payne

This organ was purchased new for the price of \$2000 by the Young Ladies' Aid Society and was dedicated in the refurbished sanctuary on Christmas Day, 1902.

A water motor was installed on the hand pump with the organ. However, it proved to be unsatisfactory and was removed in May, 1903. The "organ blower" remained on the payroll of the church until 1921, when an electric motor and blower was provided by the Men's Bible Class. The hand pumping mechanism remained intact and in good working order until mid-1967.

During the years 1902-1939, the organ retained its original tonal scheme. In that year the 8' reed stop in the Swell was replaced with a Vox Celeste, T.C. The low 12 holes were crudely capped.

In 1967, the church contracted with George L. Payne, Pipe Organs, for renovation and tonal development and revision of the instrument. This work was completed in the fall of that year.



1902 Hook and Hastings organ, Bainbridge Street Baptist Church, Richmond, Virginia.

A description of the organ and its condition at the beginning of the project follows:

All pipes (except 14 small dummy fill-ins) on the sides of the case are speaking pipes. These are Diapasons and Dulcianas. CC of the Diapason was equipped with a large metal hook for the hanging of pumpkins, cornucopias and other decorative and liturgical paraphernalia. Auxiliary hooks were attached behind the Dulciana pipes in the flats.

The wooden base portion of the case is covered with many layers of white paint and the pipe work is

encrusted with many coats of sloppily applied gilt. Inside was found a large Celotex box containing the chimes, the amplifier for the dissemination of organ and chimes via a tower speaker and a large 8 foot long wooden cross.

The Swell box is situated behind and at the same level as the Great. The shutters are vertical, opening full, and occupy three fourths of the area of the box. They are in good condition, the pins having obviously not been pulled for years. The shoe-shaped pedal is of wood and the action is smooth and efficient.

The first tremolo (found in a storage closet) in its original form was of the pallet type and was mounted on the end of the Swell chest. Its slider was actuated by a "hitch-down" pedal at the left of the pedal board. This pedal and some of the linkage was still in place.

The present tremolo is of the beater type, actuated by a tubular pneumatic control linked to a knob located centrally at the top of the left jamb. It was installed probably in 1921 when the blower was provided. Until moved beneath the floor as part of the rebuild, it shook the entire choir loft!

The interior of the organ was well supplied with cigar butts left behind by the previous tuner and maintenance man, a colorful local character, known by area organists for many years. There were candle burns inside the chest bungs from early inspections.

The manual action had been adjusted as far as possible and then some. It and the Swell to Great coupler required extensive renewal. The rollers are of metal and the C and C# side of the organ are reversed in the low and tenor octaves. The pallet leather was good; however, the pull-down links had been replaced by many assorted substitutes. New hooks, links and nuts were installed throughout.

The pedal board was 30 keys and flat, the Bourdon pipes located along the left wall. The pedal stop action was of the ventril type.

The kinetic blower was situated in the attic over the organ and its operational noise was very disturbing. The softer stops were difficult to hear when it was running.

All the pipes were typically nicked and scaled. They had suffered from improper tuning and maintenance, many being bent, torn, crimped, bashed and bled. New tuning slides were required for all flue pipes and the melodia lacked many tuning shades!

In the Great, the debilitated chorus was easily brightened by the addition of the weight of one small boy to the regulator to restore the original 3" W.P. (The boy was removed in the rebuilding.) The Octave was somewhat softer than the Diapason and it and the

ALBERT F. ROBINSON

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

Fifteenth were of equal strength. The Melodia was half as strong as the Diapason and the Dulciana was extremely soft.

In the Swell, the Open Diapason was equal to the Great Octave and the Stopped Diapason the Great Melodia, although thicker in tone. The Salicional was of sufficiently large scale to have broad tone rather than keen stringiness. The Vox Celeste T.C., which replaced the original reed, had the typical Gottfried "edge". The Flute Harmonic was equal to the Octave on the Great and the Cornet II was very mild.

The acoustics of the sanctuary are mediocre, with the carpeting and the congregation providing most of the absorbing effect. Also the formed metal ceiling, an early form of accoustical tile!

The wind pressure had been lowered to $2\frac{5}{8}$ ", by leaks and misplaced bricks, etc. The hand-powered feeders were still quite capable of maintaining this pressure for playing.

The original pipes were not revoiced, only repaired and regulated. The Swell Mixture was brought up a small bit. New knows were turned for added stops. The console has "original" appearance. The case was left the same. Gilting was scraped out of the windways of the case pipes. The chimes were provided with a matching knob pulling out for "on" and rotating clockwise for increased volume.

New regulators of sufficient capacity were built. The Swell tremolo deadening winker was re-leathered. It is effective. The new action is tracker, keeping the entire organ mechanical, except blower, chimes, and pneumatically controlled tremolo. The new pedal chest was built with 32 notes. This was done in case the organ was ever re-located and the pedal action and bourdon expanded from 30 to 32 notes. The case Diapason is now in the pedal and winded via tubes from the new chest. The chimes were re-located to an adjoining storage room to make room behind the case for the additions.

The organ was re-dedicated November 12, 1967, with a recital played by Caroline Payne.

Specification as of June, 1967

Voices - 12, Ranks - 13, Stops - 12, Pipes - 750
 Manual compass - CC - c 4, 61 notes
 Pedal compass - CCC - f, 30 notes (flat Clavier)
Great: V-5 R-5 S-5 Unenclosed
 8' Open Diapason - 61m - 21 off (Case)
 8' Dulciana - 61m - 12 off (Case)
 8' Melodia - 61w - 4 off 1-17 stopped
 4' Octave - 61m
 2' Fifteenth - 61m
Swell: V-6 R-7 S-6 Enclosed
 8' Open Diapason - 61wm - 8 off 1-11 stopped wood
 8' Stopped Diapason - 61wm - Treble 12 open metal
 8' Salicional - 61m - 8 off mitered
 8' Vox Celeste - 49m - T.C. (Gottfried #15945 installed mid 30's)
 4' Flute Harmonic - 61m
 11 Dolce Cornet - 122m - 12-15
Pedal: V-1 R-1 S-1
 16' Bourdon - 30w
 Couplers: 3 Unison
 Chimes: Contacts under Great keys
 Fixed Combinations: 2 (actuated by pedals)
 L Great Piano - Dulciana, Melodia
 R Great Forte - Dulciana, Melodia, Diapason

Wind Indicator
 Blower's Signal
 Swell to Great reversible pedal
 Inoperative Tremolo hitch-down control pedal

Revised (Present) Specifications:

Voices - 15, Ranks - 18, Stops - 15, Pipes - 974
 Manual and Pedal compass - Unchanged (32 note pedal clavier)
Great: V-5 R-7 S-5 Unenclosed
 8' Hohlflute - Old Melodia
 8' Dolce - Old Dulciana
 4' Principal - Old Octave
 2' Octave - Old Fifteenth
 1 1/3' Mixture III - New Pipework
 Chimes - Re-located in adjacent storage closet.
Swell: V-6 R-7 S-6 Enclosed
 8' Gedeckt - Old Stopped Diapason
 8' Viola - Old Salicional
 4' Flute - Old Flute Harmonic (on old Diapason slide)
 2' Principal - New Pipework (on old flute slide)
 2 2/3' Cornett II - Old Cornet, changed to 12-17
 8' Trumpet - New Pipework (replaced Celeste which had replaced original reed)
 Tremolo - Relocated
Pedal: V-4 R-4 S-4 Unenclosed
 16' Subbass - Old Bourdon
 8' Principal 30m - From old Great Open Diapason (21 in case)
 8' Bourdon 30w - From old Swell Open Diapason stopped bass, new trebles.
 4' Octave 30m - From old Swell Open Diapason
 Couplers: 3 Unison
 Wind Indicator attached to new manual regulator
 Pedal Board: New A.G.O.
 Blower: New Meidinger mounted under Choir and Organ platform
 Blower's Signal, Combination action and reversible: Removed.

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LARGE PIPE ORGANS

(Reprint of an article by "Geesbee", music critic for the DENVER MUSIC AND DRAMA MAGAZINE, and submitted by James Bratton. The magazine lasted only two years and deteriorated to very poor materials during the last six months. Between 1892 and 1902 there were few organs put in. Before that "Geesbee" gathered good comments about the organists and recitals on the larger instruments. The following appeared in Volume I, Number 29, on July 21, 1891.)

"At the time of the great fire in Chicago, in 1871, very many of the church organs were destroyed. Many of these doubtless would have been in use today had it not been for that fearful, destructive calamity. As the churches were rebuilt, mostly on a larger scale, and of more artistic design, the organs built for them were of the latest pattern, containing all the modern improvements. On this account Chicago has probably a greater number of fine organs than any other city in the United States. One of the oldest organs in the city is the one now in the Memorial Baptist Church. It was built in 1856 by Thomas Appleton, of Boston, and has 59 stops and 1,700 pipes. It was originally built for Dr. Storr's church in Brooklyn, New York.

"The Union Park Congregational Church's great pipe organ was built in 1871 and was saved from destruction, though opened for inspection only one week before the occurrence of the great fire. It was built by Hook and Hastings of Boston and cost the church \$10,000. This organ has 3,000 pipes and between sixty and seventy stops. The case is Gothic in style, and built of solid black walnut.

"The First Congregational Church organ is one of the largest in Chicago, and was built in 1874 at the cost of \$11,000. This is the organ upon which Mr. Clarence Eddy played for five years, when he first went to Chicago. This organ has 59 stops, and 2,926 pipes. The case is Gothic in design and very expensive.

"The organ in Central Music Hall has 3,222 pipes and 57 stops. The cost of this instrument was \$10,000, exclusive of the case which is of red cherry wood; the pipes being decorated in gold and colors give the whole a very fine appearance. In the Second Presbyterian Church there is an organ containing 2,938 pipes and has 50 stops.

"The Holy Family Church (Jesuit) has the largest pipe organ in Chicago. It was built in 1869 at a cost of \$25,000, and has 3,918 pipes and 75 stops. It requires eight men to work the four great bellows to furnish the necessary pneumatic power.

"The following description of the great organ at the Auditorium is taken from PRESTO (Ed. note: This was a magazine published in Chicago.)

"The great organ in the Auditorium, Chicago, (Roosevelt) is one of the largest and finest in the world. We have given hitherto for an illustration of the organ loft front of the main part of this instrument. It has a pure and rich volume of tone and all the modern improvements, and ranks with those of

Riga Cathedral, Russia; Royal Albert Hall, London; Garden City, Long Island; St. George's Hall, Liverpool, and others. The chamber holding the main part of the organ is twenty-five feet wide, forty-four feet deep, and thirty-four feet high. The front of the chamber is beautifully decorated in ivory and gold. The keyboard is placed to the left on the main floor near the orchestra pit and where the organist can see the conductor of the orchestra when necessary.

"Control is made from the keyboard of the Great, Pedal, Swell, Choir, Echo, Solo, and Stage Organs; the keyboard extends below the floor of the hall and contains all the modern combination and electric apparatus. The Echo Organ is situated in the attic about one hundred feet from the player.

"The Stage Organ is placed against the stage wall; the pipes are enclosed in a swell box; this organ is operated from the keyboard on the main floor by means of electricity.

"The chimes consist of twenty-five pieces of hollow brass, are hung high on the stage. They are of a full and rich tone and are found more effective in sound than real bells. These brass tubes are sounded by hammers operated by a pneumatic contrivance controlled from the keyboard in the main floor by electricity. Besides the chimes there are also a set of carillons made of forty-four steel bars.

"The full organ can be instantaneously worked by the organist without disturbing the registers in use at the time of putting on the full power of the instrument. The excellent acoustic properties of the Auditorium greatly enhance the effect of this organ. The crescendo and diminuendo pedals in this organ are particularly good. A dial placed above the keyboard marks the number of notes used. Several patent wind-chests are attached to this organ.

"The three bellows of the organ, which are built under the Auditorium floor, are worked by electric motors, an automatic belt shifter permitting single, double or triple working of the bellows; there are also regulators through which the wind passes to insure a smooth and steady flow of wind.

"This great organ has 177 stops, 7,124 pipes, and 69 bells. The total cost is \$45,000, and in tone, power, and all the modern improvements of construction it is one of the largest and most complete in the world."

"The great organ of Notre Dame Cathedral, Montreal, is forty-five feet high, forty-eight feet wide, and twenty feet deep, and has over 5,000 pipes. It contains four manuals, each of five octaves, and pedal organ of two and one-fourth octaves. There are ninety-nine draw stops and twenty manual and pedal mechanical accessories. The keyboards are eighteen feet from the organ. The Great Organ contains twenty-two stops, the Swell--twenty-one stops, Choir--eleven stops, Solo--eleven stops, Pedal--seventeen stops, Couplers--thirteen, mechanical stops--four, making a grand total of eighty-two actually speaking stops, all which extend through the entire compass. This instrument is not only one of the largest in the world, but in point of merit can justly claim precedence over any other on the American continent. Mr. Fredrick Archer of Chicago gave three recitals on the great organ and about 35,000 people attended the series."

BROOKLYN HAD A FAMOUS HOOK

By Robert A. James

(Being a letter written to Arnold Ostlund, until recently organist at Plymouth Church of the Pilgrims, Orange and Hicks Streets, Brooklyn, New York.)

Dear Mr. Ostlund,

I recently had a chance to skim through our F. R. Webber Memorial Collection and found the enclosed stop-list of the original organ at your church. It was apparently copied by Mr. Webber from the original dedication literature or from a newspaper or magazine article of the period.

As you may know, the organ was for some time one of the largest organs in the country and was undoubtedly one of the finest products of the Hook firm. A good clue to this is the fact that the case pipes are (or rather, were, before gilding!) burnished tin.

It is interesting to speculate about how it might have sounded. Perhaps a hint at what the builders aimed for is found in the French spelling of the Pedal and Tremolos and the Cornet of the 16' series of harmonics (as found, for example, on the Notre Dame Cavaille-Coll, but drawing separately.) Also, there is divided pressure arrangement on the Great, another Cavaille-Coll practise (principally to fortify the reed upper-ends.)

You might also note the German influences, i.e. Doppel Flöte, Scharff (normally "Acuta" in Hook organs), Still Gedeckt, and Hohlpipeffe.

The Vox Angelica was probably not a "celeste", but rather a "free (harmonium-type) reed". The Euphone may have been of this design, also. The normal Hook 16' Swell reed was a Fagotto. These novelty stops may have been the result of the influence of the Walcker in the Boston Music Hall (now at Methuen, Mass., rebuilt by Aeolian-Skinner) which contained similar stops.

From listening to existing Hooks of the period, I would say that the overall effect, compared with your present organ, would be as follows:

Principals - foundations: equally as loud, but brighter.

Principals - mixtures: a little milder, but bright and "silvery".

Reeds - quite a bit milder, but more colorful, "brassier".

Strings - milder, but brighter.

Flutes - equally as loud, but clearer, more "liquid".

Perhaps a few definitions might be in order, too:

Viol d'amour - probably a tapered string with bell-shaped opening at the top.

Cornocean - a trumpet, no similarity to the 20th century variety.

Flauto traverso - probably a "harmonic flute" of wood.

Clarionet - in tone quality somewhere between the familiar "clarinet" and the "cromorne".

Keraulophon - a mild string.

Philomela - probably a double-mouthed open flute of wood.

Tuba mirabilis and Tuba clarion - no similarity to 20th century examples - more of what we would call "Bombard".

I hope some day that you will have the opportunity to play one of the old Hooks. Since it is so difficult to describe tone, you will probably disagree with almost all of my comments. On the other hand, I think you will find that the "romantic" literature really comes to life on these organs and that the "classic" literature is generally more successful than on many modern attempts at a "clarified ensemble". I should qualify this statement somewhat, though, since after about 1870, the overall tonal treatment, in my opinion, begins to get a little less interesting; so be sure you know the dates of the instrument before you judge it. . . .

E. & G. G. HOOK, Opus 360, 1866

GREAT

16' Double Open Diapason
(case)
8' Open Diapason
8' Doppel Flöte
8' Clarabella
8' Viol di Gamba
4' Octave
4' Flute Harmonique
2 2/3' Twelfth
2' Fifteenth
5 1/3' Grand Cornet (V)
1 1/3' Mixture (III)
3/4' Scharff (III)
16' Double Trumpet
8' Trumpet
4' Clarion

SWELL

16' Bourdon
8' Open Diapason
8' Salicional
8' Stopped Diapason
4' Octave
4' Viol d'Amour
4' Flute
2 2/3' Twelfth
2' Fifteenth
1 3/4' Mixture (V)
16' Euphone
8' Cornocean
8' Oboe
8' Vox Humana
4' Clarion
Tremblant

CHOIR (unenclosed)

16' Still Gedeckt
8' Open Diapason
8' Dulciana
8' Stopped Diapason
8' Melodia
4' Octave
4' Flauto Traverso
2' Piccolo
2' Mixture (III)
8' Clarionet
Tremblant

PEDALE

32' Open Diapason
16' Open Diapason
16' Bourdon
16' Violone
8' Soft Octave
8' Violoncello
16' Trombone

SOLO

8' Keraulophon
8' Philomela
4' Hohlpipeffe
8' Vox Angelica
8' Tuba Mirabilis
4' Tuba Clarion

Compass of the Manuals was 58 notes, of the pedal, 27 notes. The Tubas were on 8" wind pressure, the Great trebles and pedal on 3 1/2", and the rest of the organ on 3". Cost of the organ was \$19,150.

FRED N. BUCH

Organ Builder

Lincoln, Lancaster Co., Pa.

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082

CAPABILITIES AND CONSTRUCTION OF THE ORGAN

(From page 8)

conception of the builder. Worse than this, in due time even the noble case would have ceased to command respect, and sacrilegious hands would have been laid upon itself. Wings of unsightly pipes would have been thrown out on either side, and strange excrescences elsewhere. In a word, a noble masterpiece would have been totally spoiled and lost to the world. Now, while the foreign system has doubtless tended to preserve intact masterpieces precious historically and artistically, our easy going system has had great advantages, too, in facilitating the introduction of improvements, it being so easy to get "subjects" to dissect and try experiments upon. Still, while assigning due importance to this consideration, the ridiculously short lives of many of our modern organs (if nothing else) must bear a sad and undeniable testimony to the recklessness or incapacity of those who designed, constructed, passed them.

What, then, is to be done? How is this very unsatisfactory state of things to be amended? Well; candidly, unless something similar to the Board of Trade regulations bearing on steam boilers and ships come to be extended to organs, I do not see any means beyond the very slow and imperfect help afforded by a freer ventilation of the subject.

The future history of the organ must be one of eclecticism and simplification of details. Take the lubberly looking tea kettles which cross the seas at twenty, and even more knots an hour, and compare them with the yacht like packets of a quarter of a century ago. Take the hideous monsters which tear our expresses along at sixty miles an hour, and again compare them with the elegant and elaborate looking locomotives which were built not many years ago. Each of these modern exponents of science does what it is wanted to do; but no individual patent scheme is carried throughout, and everything architectural, everything which would add one featherweight in the scale to the detriment of the main objects has been ruthlessly sacrificed. Such is the future of the organ. The mass of inventions must be boiled down, and a resultant eclectic system or systems must be formed. Having in view the considerations that I have borrowed from kindred fields of mechanical invention, I would advise the would-be purchaser of an organ first to settle a few such questions as the following:

1. What sized organ do I require?
2. Is it so large that tracker action will not answer? As a rough guide I may say; has it more than about twenty-five stops?
3. Is it a fact or is it not that pneumatic of all kinds and electric systems are merely contrivances to overcome mechanical resistance where such legitimately and unavoidably compels there assistance.
4. What touch do these systems give? While lighter, is it necessarily better? Or not? Is it not a fact that the individuality of the player is totally destroyed and nice phrasing with the fingers partially frustrated when these systems intervene between key and pipe? In a word, do they convert the organ, not into the pen of a ready writer, whose heart is inditing of a good matter, but rather into a type writing machine, giving the same results to all able to manipulate pretty well.

All these leading questions I will not presume now to settle, but merely commend them to your enlightened observation and study.

Finally, and supposing the intending purchaser to have fairly made up his mind on the foregoing points, I would say, Consult the various builders, walk through the "show," see everything, listen impartially and teachably to all; but if it is a nut cracker that you want do not be talked into buying a steam hammer. Here I anticipate an objection. It may appear that I am setting up a purely personal opinion, and that I am at the same time closing my eyes and ears against modern improvements by praising the work of the older builders in a manner which may not seem quite generous to those of the present time.

SHADES OF F. R. W.

Those members of the Organ Historical Society who knew Mr. F. R. Webber personally will attest to the fact that he had more data on organ building at his fingertips than almost anyone else. Through the continued publication of his writings others members are being enlightened. His good work, thus, lives after him as a testament to his great scholarship.

But the recent issue of the JOURNAL of the Organ Club, London, England, contains an article which sounds so much like our Mr. Webber that we thought it worth reproducing here. The mere fact that the author signs himself "W. G. Webber" makes the resemblance all the more startling. We quote:

"As a so-called senior citizen, it is very encouraging to find so much interest on the part of the younger generation in matters 'organic,' and to hear such good organ playing . . .

"There are a few strange trends, or they seem strange to me, such as dispensing entirely with organ cases and leaving all the pipework open to the naked eye—a sort of organ 'strip-tease'. Also there is an overwhelming redundancy of mutations and mixtures which go as far as the 36th in a few cases. For the life of me, I cannot see much point in going above the 22nd, and even this was to break back in the top octave. Higher ranks duplicate the 15th, 12th and 8 ft. stops already there. There is also the problem of tuning. It must be very difficult to keep these small pipes in tune. The old organs were tuned to just intonation, and their mutations gave a true blend. With present day instruments tuned to equal temperament, a little thought reveals that upper ranks, especially 12ths, 17ths, 19ths, etc., can never be in tune. This could set up a host of summation tones which can be distressing to a sensitive ear, but maybe in this age of noise our hearing is blunted, and we don't notice it.

"Another point is the use of very light wind pressures. The older builders had to do this from sheer necessity, as their organs were hand blown. I understand that voicers find it easier to produce tone quality on medium and heavier wind pressures, and more difficult on light wind. Now that we have mechanical blowing and practically unlimited wind supplies, why go back to the old system? Our forefathers had to put up with 'chiffing' flutes and raucous reeds because there was nothing else possible in those days. If we want to be really old fashioned we should be consistent, and scrap mechanical blowers as well, and thus capture that delightful wind-wobble we hear on hand blown instruments.

"Would it be possible for one of our organbuilders to enlighten us on these points? I expect they have

ANOTHER ORGAN FINDS HOME IN GARAGE

Little Silver is a small village near Red Bank in Monmouth County, New Jersey. There live Noel and Carolyn Nilson with their children, Eric (8) and Krissy (7). The parents are members of the Organ Historical Society. One-time owners of an electronic device, they now own their own tracker organ which is set up in the garage attached to their home.

Hook and Hastings' opus 1697, built in 1896, once served St. Joseph's R.C. Church in Pepperell, Massachusetts. It was removed from there two years ago by the Rev. Donald Taylor, and was purchased from him through Alan Laufman by the Nilsons last summer.

A two-ton rental truck brought the organ to Little Silver, and the Nilsons were able to reassemble it themselves. Their children were helpful putting the pipes in their racks, and they also serve as pumpers when the parents want to play; for the organ is still hand-pumped, and the only alterations the Nilsons plan is to add an electric blower.

The largest remaining example was originally built for the Universalist Church in Providence, Rhode Island. The organ were made c1860 by Simmons and Willcox of Boston, and it continued in use

Goodrich organ was moved to the in North Attleboro, Massachusetts. The work of setting it up in its new home was accomplished with little if any change by W. K.

The North Attleboro Universalists of worship, Hutchings, Plaisted was engaged to extensively re-build the new edifice, and it served when the Universalist decided

Annual May breakfast was established in Wrentham, to raise funds resulting in the purchase of from the North Attleboro Universalists. At that time no changes were made, and the organ was still pumped by

of service in Trinity Church, the until it was barely playable. But, in poor condition, the former glory was still evident. The Rector, the Underhill, organized a committee as chairman to study the problem. THE WOONSOCKET CALL, organists in the area were called on the value and restorability of the instrument. . . . The experts all agreed the organ was still pumped by

the forthcoming work, the REGISTER said, "The organ has two manual keyboards, with 18 speaking stops. A most impressive sight and sound. . . but now it is time for it to return to its original musical career. The enjoyment had from its sound is no easy, or fast, undertaking. It takes weeks, even months to work on it. . . of so fine an example of craftsmanship is the actual dismantling and numerous parts and pieces of the organ. . . what has to be replaced or repaired. . . have to be taken and many months to be considered to accomplish this task. . . week by week we will show, as best we can, the work being carried on to restore and re-build the organ.

by the Rev. Donald Taylor, and was purchased from him through Alan Laufman by the Nilsons last summer.

A two-ton rental truck brought the organ to Little Silver, and the Nilsons were able to reassemble it themselves. Their children were helpful putting the pipes in their racks, and they also serve as pumpers when the parents want to play; for the organ is still hand-pumped, and the only alterations the Nilsons plan is to add an electric blower.

The Red Bank DAILY REGISTER for June 7, 1968 carried a feature story with photographs on the first page of its second section, written by Florence Bruder.

Mrs. Nilson writes:

"We had a tremendous response from the community - many people called to tell us they'd read it, many wanted a full explanation of tracker action, one man wanted us to know his church also had a tracker, one man offered us a blower, all sorts of organ builders have been calling to invite us to see their organs, we've been asked to give a program next spring for the local chapter of the A.G.O., and we've been busy every day since the article appeared showing the instrument to someone! People even bring their visiting relatives to see it. Best of all, the kids flock to it in droves, and return with their parents!

"Another interesting side note - when I went to the newspaper office for copies of the photos taken for the article, the photographer confessed that they had been stolen! My husband and I are rather well known around here, and I suppose someone just wanted a souvenir photo or something. I can't think of any excuse for felony more just, or any political blackmail more worthy! At any rate, we're having fun doing our part in spreading the tracker gospel. . . and thought you would like to know about our venture."

We are most grateful for this account, and hope that other members will report the moves and changes that occur to old organs. The only thing lacking here is a stop-list which would have added to our knowledge.

—Ed.

an answer, and it would be interesting to hear from them."

Ed. Note: While Mr. Webber's request is undoubtedly intended for British organbuilders, it is quite possible that some American builders will want to

GOODRICH ORGAN AT WRENTHAM, MASS.

Ed. Note: The following article was compiled from program notes, news items and observations supplied by Helen Harriman, Kenneth Simmons, Donald R. M. Paterson, and Robert C. Newton.

For the best part of 1967, Trinity Episcopal Church in Wrentham, Massachusetts, has undergone a period of restoration and redecoration. It all started in 1965 when a committee was organized to raise funds to restore the William M. Goodrich organ which dates to 1825.

This instrument, the largest remaining example of this builder's art, was originally built for the Universalist Church in Providence, Rhode Island. The first changes in the organ were made c1860 by Simmons and Willcox of Boston, and it continued in use until 1872.

In that year the Goodrich organ was moved to the Universalist Church in North Attleboro, Massachusetts. The work of setting it up in its new home was accomplished with little if any change by W. K.

This instrument, of this builder's art, was originally built for the Universalist Church in Providence, Rhode Island. The first changes in the organ were made c1860 by Simmons and Willcox of Boston, and it continued in use until 1872.

In that year the Goodrich organ was moved to the Universalist Church in North Attleboro, Massachusetts. The work of setting it up in its new home was accomplished with little if any change by W. K.

When, in 1884, the Universalist Church erected a new house of worship, the Company of Boston build the organ for faithfully until 1915 to replace it.

Back in 1911 a new organ was purchased at Trinity Church in Wrentham, Massachusetts, for an organ, eventually the Goodrich organ found its way back to the Universalists in 1915. At that time and until recent years the organ was in poor hand.

After fifty years the organ deteriorated in spite of its run-down condition. The Rev. William D. Underhill, with James Roberts as organist, decided to restore it. According to the "Many well-known organists in the area were called on the value and restorability of the instrument. . . . The experts all agreed the organ was still pumped by

In announcing the restoration, the GIGANTIC RECORDING of the instrument was made. The organ has 1100 pipes, 1100 stops, 1100 sound, when all together. The renovation to restore the organ to its original capacity and to further enhance its magnificent pipes. It is a most interesting and important task.

bring back the quality of the organ. First, the cataloging of the organ; then determining what has to be replaced or repaired, measuring the organ, and then the actual dismantling and numerous parts and pieces of the organ. . . what has to be replaced or repaired. . . have to be taken and many months to be considered to accomplish this task. . . week by week we will show, as best we can, the work being carried on to restore and re-build the organ.

thuen, Mass., was working "to restore the organ to its original capacity as a truly fine instrument of sound." There were small pictures showing Robert Newton, Henry Beaupre and David Wallace at work. And a rather important structural change was described thus: "If you have been inside Trinity Church lately you will notice a large 'porthole' cut in the front wall of the organ enclosure. This work is being done almost entirely by James Gussow, and it will allow some of the sound of the organ to come into the nave instead of entirely into the chancel. When finished, this so-called 'porthole' will have a rose'd window with gold screening behind and should be most impressive."

On Sunday afternoon, February 25, an organ recital and service of rededication were held with Donald R. M. Paterson as recitalist. A large number of friends heard the following program:

Ricercare	Froberger
Partita on "Was Gott tut"	Pachelbel
Three Chorale Preludes	Bach
Herzliebster Jesu	Brahms
Voluntary in D Major	Stanley
Andante (Sonata in A)	Mendelssohn
Toccata in E Major	Bach

The present specifications are:

GREAT		SWELL	
Open Diapason 8'	58 pipes	Double Stopped	
Clarabella Treble 8'	34 pipes	Diapason Treble 16'	46 pipes
Stopped Diapason Bass 8'	17 pipes	Double Stopped	
Stop'd Diapason Treble 8'	41 pipes	Diapason Bass 16'	12 pipes
Principal 4'	58 pipes	Stop'd Diapason Treble 8'	46 pipes
Flute 4'	58 pipes	Stop'd Diapason Bass 8'	12 pipes
Twelfth 2 2/3'	58 pipes	Dulciana 8'	46 pipes
Fifteenth 2'	58 pipes	Principal 4'	58 pipes
Tierce 1 3/5'	51 pipes	Night Horn 4'	58 pipes
Mixture III	174 pipes	Fifteenth 2'	58 pipes
Trumpet 8'	46 pipes	Hautboy 8'	46 pipes
		Bassoon 8'	12 pipes

PEDAL

Double Open	
Diapason 16'	27 pipes

Mechanical Registers: Swell to Great, Great to Pedal, Swell to Pedal, Tremulant, Bellows Signal, Great Forte, Great Piano, Great to Pedal Reversible.

Summary: 18 stops, 20 ranks, 1074 pipes.

SUMMARY OF TREASURER'S REPORT

Balance on hand 2/14/68 \$2,500.00

Wash Radio Interview

S 1964 Convention, Washington, D.C.: Radio
Program
"The Art of the Organbuilder": Boston Chapter,
O., with Jack Fisher and E. A. Boadway, on
WB-FM Radio

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TAPE RECORDINGS IN OHS ARCHIVES

The annual report of the Audio-Visual Committee of OHS included a list of tape recordings now contained in the Archives of the Society at Ohio Wesleyan University. They are:

1. Hook, Opus 171, 1854, First Parish, Unitarian, Jamaica Plain, Mass.
2. Hook, Opus 173, 1854, Methodist Church, Westbrook, Maine.
3. Hook & Hastings, Opus 558, 1870, Second Congregational Church, Stonington, Conn.
4. Hook & Hastings, Opus 1000, 1880, Grace Methodist Church, Manassas, Va.
5. Hook & Hastings, Opus 1573, 1893, St. Dominic's R.C. Church, Portland, Me.
6. Roosevelt, Opus 73, 1880, St. Charles Borromeo R.C. Church, Philadelphia, Pa.
7. Roosevelt, Opus 113, 1883, First Congregational Church, Great Barrington, Mass.
8. Johnston-Schlicker, 1759-1959, Old North Church, Boston, Mass.
9. Johnson, Opus 43, 1855, First Ward Presbyterian Church, Syracuse, N.Y.
10. Johnson, Opus 281, 1869, Church on the Hill, Lenox, Mass.
11. Thomas Dieffenbach, 1876, Eppler's Church, Leesport, Pa.
12. Koehnken & Grimm, c.1889, Our Lady of Perpetual Help R.C. Church, Cincinnati, Ohio
13. Barckhoff, c.1885, St. Mary's R.C. Church, Auburn, N.Y.
14. Skinner, 1938-1963, Washington Cathedral, Washington, D.C.
15. Aeolian-Skinner, 1932, Memorial Church, Harvard U., Cambridge, Mass.
16. Aeolian-Skinner, 1965, First Congregational Church, Newton, Mass.
17. Holtkamp, 1934, St. John's Abbey, Covington, Kentucky
18. Hook & Hastings, Opus 1487, 1891, St. Joseph's R.C. Church, Washington, D.C.
19. OHS 1963 Convention, Portland, Maine: Yuko

Balance on hand 5/31/68	\$2,500.00
Total expenditures to 5/31/68	\$1,142.39
Total receipts to 5/31/68	\$ 378.00
Deposited in Savings Accounts	\$1,500.00
Balance on hand 5/31/68	\$1,735.61

PROPOSED ANNUAL BUDGET 1968-1969

1. "The Tracker"	\$1,200.00
2. Convention	100.00
3. Recordings	50.00
4. Slide Film	50.00
5. Archives	100.00
6. Publications & Special Projects	100.00
7. Office & Adm. Expense	200.00
8. Savings	200.00

TOTAL \$2,000.00

Respectfully submitted,
DONALD C. ROCKWOOD, Treasurer

Deposited in Savings Accounts \$1,500.00

Balance on hand 5/31/68 \$1,735.61

PROPOSED ANNUAL BUDGET 1968-1969

21. "The Art of the

AGO, with Jack

WCRB-FM Ra

STICKERS and SQUARES

During the last meeting of the National Council there was considerable discussion about the OHS Slide-Tape program, and, in particular, whether a new program should be created. Regarding the old one, President Simmons remarked: "Let's bury it! I'm licensed in this state." And the Vice-president (the Rev. Donald C. Taylor) said: "I'll say a prayer over it." And Mr. Simmons concluded: "Between the President and the Vice-president the matter will be well handled."

* * *

At the 1968 Annual meeting of OHS, Mrs. Harriman proposed the establishment of a "Foundation" for the purpose of having funds available to carry out special projects such as publishing books and aiding in the preservation of worthwhile organs that become in danger of destruction. Cleveland Fisher, always prompt to support a worthy cause, paid one dollar to the Treasurer as the first contribution to "Helen Harriman's Foundation Fund."

* * *

Although the weather man did not cooperate with fair weather for the Worcester Convention, the old OHS spirit was in evidence everywhere, and in particular on the buses. Even the bus drivers caught the sense of joviality and all but signed membership blanks!

* * *

Our visit to Sturbridge Village was a new experience and different feature at this convention. Many members enjoyed the bountiful feast at the Tavern, and everyone found something of interest in the historic collection of buildings. Apart from the two organs, we liked the clock house best. The attendant there was most informative, and the myriad time-pieces (only those which strike deserve the name 'clock', we were told) were fascinating.

* * *

At the conclusion of Mr. Bigg's rendition of the "Battle Piece", during his Wednesday recital, the Lady from Fitchburg was seen to wave a large scarf. It was not ascertained whether this was a flag of truce signifying complete surrender or a banner waved to hail a hero.

* * *

The same Lady held "open house" on the day following the convention. This was a generous gesture, indeed, but we were unable to enjoy his added treat.

* * *

During lunch at Sturbridge Village someone ordered Indian Pudding for dessert. Overhearing the order, Cleveland Fisher asked, "Indian Pudding! What in the world is that?" Helen Harriman's prompt reply was, "Why, baked Indian, of course."

* * *

The AEolian-Skinner organ at All Saints', Worcester, has a stop labeled "Trompette a Capot". Mr. Fisher explained that this was French for "Truman Capote".



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GLEANINGS

by Helen Harriman

The letters that arrive with membership renewals often contain bits of news and information that I like to remember. One of these came from Sp4 James J. Hammann, HHC, 34th Gen Spt Gp (AM&S) APO San Francisco 96309, saying "I am located at General Westmoreland's headquarters, just north of Saigon, so I have a chance to get into the city. There is an old barker lever French tracker in the Cathedral downtown, and I hope to get some time to explore it and send a little something about it to THE TRACKER." He also says "If you send THE TRACKER regular mail to the APO in San Francisco, Uncle Sam will send it the rest of the way air mail, free of charge." I had thought perhaps he was waiting for a slow boat to China to bring our magazine to him. It is wonderful to me that, in all this travail over there, he is thinking of us and THE TRACKER!

A friend in Rochester, New York, sent a page from the BIRMINGHAM (Alabama) NEWS with a lot of news about music in Europe. The "Lively Arts" editor, Oliver Roosevelt, had been gathering impressions in a three-week tour, and wrote glowingly of the ancient organ in Bologna, Italy. I quote (in part):

"The steps up to the organ loft were worn. They should be. Five centuries of choristers had made their way up the winding stairwell. At the top was . . . the Ugolini organ of 1470. We were in the huge Basilica San Petronio.

"The organ was only four octaves in range. Its yellowed ivory keys gnarled with age. Its pedals were closer together than today's, but responded to the touch cleanly, as did the keyboard. Its dozen stops were controlled by pushing levers down about eight inches to a notch."

Later on he writes:

"Also in Bologna, in the church of S. Maria dei Servi, well over 1000 (at prices up to \$3.20) were present for a concert by the blind organist, Gaston Litaize.

"The organ looks and plays as none I've ever seen or heard. It has mechanical action and is quite compact for an instrument with 32-foot pipes. Its horizontal trumpet pipes, with bells, serve to break the massiveness of its vertical feeling.

"And oh, the sound! It has the clarity of the lightest sparkling wine. Low pressure and absence of any shutters, plus an astounding registration of overtone stops gave the tone a directness like that of the Germanic Museum instrument in Boston . . . it made the spine tingle.

"Litaize played all Bach . . . the choir sang each of the chorales before the six chorale preludes—very effective."

Then there was reference to St. Mark's in Venice:

"Its great Byzantine architecture lent itself magnificently to the music of Willaert, de Rore, Zarlino, both Gabriellis and Monteverdi. Schuetz studied there in 1609-1613 and carried the Italian baroque style back to Germany. Sam Marco had two organs as far back as 1316 . . . but the glory of Venice, with few brilliant exceptions, lies in its past."

While none of the organs referred to in these "gleanings" are of American origin, I thought it would be nice for those who can't go abroad this summer to be reminded of some of the treats in other countries. Meanwhile I am looking forward to our 13th annual convention and all of the good organs of south-central Massachusetts.

Organ - Building In New - England

Ed. Note: This article is a reprint of one which appeared in the NEW-ENGLAND MAGAZINE, Vol. 6, March 1834. Its title bore the following footnote:

'The Magazine for January contained a "Biographical Memoir of William M. Goodrich, Organ-Builder", lately deceased. It was at first intended to have included, in that memoir, some account of the rise and process of organ-building in New-England, and of those persons, who, before and since Mr. Goodrich commenced the business, have undertaken to construct organs. But as the biography itself was extended to a greater length than had been contemplated, it was thought best to defer the execution of the latter portion of the design, and to give it in a future number, as a supplementary article. The plan will now be completed so far as the ability of the writer, and the materials which he has been able to collect, will admit. The subject cannot be very interesting to the general reader; but the extent and importance of this branch of manufacture, its very recent establishment and rapid increase among us, and its intimate connexion with one of the liberal arts and with the decent order of religious worship, all combine to give it a certain consequence, and to entitle it to more than ordinary consideration. This account, too, will serve as a record of some things, which would otherwise be soon forgotten, and which may, possibly, hereafter, be deemed of more consequence than they are at present.'

The first settlers of New-England were dissenters from the church of England, and, among numerous other points of disagreement, were violently opposed to the mode and form of its services in public worship. The employment of the organ in those services was considered a sone of the unchristian remnants of popery, and was contemplated with marked disapprobation. It was, therefore, many years, before an organ was set up in any church.

The first religious society was founded in Boston, in 1630, which was, of course, Congregational. In 1688, the first Episcopalian church, King's Chapel, was founded. This is probably the first, of that denomination, established in New-England. The introduction of the English church and its forms was naturally succeeded, in due time, by that of the organ. Accordingly, in the records of King's Chapel, we find, that in the year 1714, an organ was put up in the church, a donation from Thomas Brattle, Esq. Its size is not mentioned, nor is it stated where or by whom it was made. It was, undoubtedly, of English construction. This, it is presumed, was the first organ ever used in Boston, or in any part of New-England, in the services of public worship. Afterwards (in 1756) the large and excellent instrument was imported by the society, from London, which now stands in this church.

1723, the second Episcopal church was founded, which is Christ Church. Trinity Church, which is the third, was founded in 1734; and its first and only organ was imported from London in 1737. There will, therefore, be no occasion to allude to this latter

church again. No other Episcopal church was founded in Boston, till that of St. Paul's was built, in 1820. We must except, however, the small church at South-Boston, St. Mathew's, which was built in 1818. From these data, it is pretty evident, that there was not, for many years, any American-built organ in the Episcopal churches in Boston, unless the first organ or organs, in Christ Church, of which we are now about to speak, were constructed in this country. This point is not decided by the records.

It is stated, in the early records of Christ Church, that, in 1735, twelve years after the foundation of the church, that society was offered an organ, in Philadelphia, with eight stops. It is not said, where it was built. The society did not purchase it. In August, 1736, a person in Newport (a Mr. Clagget, if I do not misrecollect the name) offered to sell them an organ for four hundred pounds. A committee was sent on, to examine it, who finally purchased it for three hundred pounds; and it was put up in the church in October, 1736. The record does not indicate the number of its stops, nor the place or country in which the instrument was built. From the expressions employed, it is pretty evident, that this was the first organ which had been used in this church.

On a further examination of these records, a vote is found, under date of May 16, 1738, permitting a Mr. Halliburton "to put up his organ in the belfry of the tower." It is sufficiently clear, that this was for the convenience of the proprietor, and not for the use of the church. It should seem, also, that this was larger than a chamber-organ, or he might have put it up in his house. Whether it was a foreign instrument, or one of his own construction, does not appear.

In 1752, we find, in these records of Christ Church, the first account of an American-built organ, which has come to the knowledge of the writer. It was voted, April, 1752, to pay Thomas Johnston ten pounds, old tenor, for three months use of an organ of his, which, it seems, he had put up in place of the old one; and they allowed him also thirty pounds, old tenor, for taking down the same, and again putting up the old one. But if he should build a new organ for the church, this sum of thirty pounds was to be deducted from the price.

Soon after this vote, another appears under the date of August 11, 1752, reciting and sanctioning an agreement, that "Mr. Thomas Johnston might build an organ, with an echo, equal to that of Trinity Church;" —that "he should be paid therefore, two hundred pounds lawful money;"—and that "he might make a double diapason in the treble." This organ was built, and was probably finished and put up in the latter part of that year, or the beginning of the next.

When Boston was evacuated by the British troops, in the early part of the revolutionary war, and many or all of the Episcopal clergy, with their principal adherents, left the town, this church was closed, and the pipes were taken out of the organ, to be deposited in a place of greater probable safety. After the peace, when the church was again opened for public worship, such of the pipes as could be found were replaced in

the organ. Some of them, however, were deficient; but enough were obtained to render nearly all the stops in the great organ complete, and the greater part of those in the swell.

A person, now living, who was well acquainted with this organ thirty or forty years ago, states, that the great organ contained seven stops, viz. stopt diapason, open diapason, principal, twelfth, fifteenth, sesquialter of three ranks, flute, and trumpet; and that the swell, or echo, contained four stops, viz. stopt diapason, principal, flute, and trumpet. The three first stops of the swell were carried through in the bass, outside of the swell box, and thus formed a choir-organ and swell combined.

In the year 1805, it was voted to beautify the external part of the organ, and to put the trumpet in order. In 1807 or 1808, Mr. William M. Goodrich was employed to repair this organ. All or most of the old pipes that remained were taken out, and new ones were substituted.

In April, 1821, it was voted, to engage Mr. William M. Goodrich to build them a new organ, except the case, and to pay him twelve hundred dollars therefore,

pany then in Boston. of our elderly citizens. supposed to have been about the year 1703, 8. He owned a house, on the west side of the tower of Brattle in the yard back of ing an organ-builder, He decorated clocks to the fashion of the ed work, representing ich is now sometimes d. He also painted or coats of arms, which y, among the aristo- a dwelling-house, on family. He engraved d the old tunes then orm and size of the it. He was one of the church; and the fol- of that society refers mmittee, appointed to of the psalms, made at present they could * * * Soon after, the ur good brethren, Mr. prevailed with 'em to ordinance of singing." duced Mr. Johnston to e means by which he

Salem organ was then taken down and removed by him, who has now what remains of it in his possession. If the first Marblehead organ was not made by Johnston, it is not improbable that the impression about his having built one for that place, may have originated from the transfer of the Salem organ to Marblehead, and its remaining there for a number of years. With regard to that said to have been built for Portsmouth, the writer has not been able to obtain any certain intelligence. The Episcopal church in that place was destroyed by fire, some thirty years ago, more or less, together with the organ; and if there was ever in Portsmouth an organ built by Johnston, this was undoubtedly the instrument. There is now in that church an English organ, by Elliot. At the decease of Mr. Johnston, about 1768, he left an organ, which he had begun, but which was in an imperfect and unfinished state.

It is probable that he built many other organs; but the number and locations of them, as well as their character and quality, it would be now difficult, if not impossible, to ascertain. It is not to be supposed, at that early period, and in the then state of the mechanic and the polite arts here, that they could make very high pretensions to excellence. There is one merit, however, to which Mr. Johnston, it is believed, has an undisputed claim. He was undoubtedly the first person in New-England, who undertook to construct church-organs, and who followed the business as a regular profession. And, for any thing which appears to the contrary, he was the first who made an organ of any kind, in this part of the country.

acquired any knowledge of the art, are now unknown. It is probable, that, being an ingenious man, fond of sacred music, and a singer of some consideration, he first undertook, as many others have done, to construct a small organ for himself, deriving his knowledge, as he proceeded, from the examination of the interior of some instrument to which he had access.

Besides the organ before mentioned, which Mr. Johnston built in 1752, for Christ Church, he constructed three others about the same time, as the writer was told by the late Mr. Goodrich, similar to it, or nearly so, and intended to be like the Trinity Church organ. They contained a swell, or *echo*, as it was then called. One was for Salem, one for Portsmouth, and one for Marblehead. From what authority Mr. Goodrich derived his information, it is not now possible to ascertain.

There is pretty good reason to doubt the entire correctness of this information. The writer has lately inspected, at the organ manufactory of Messrs. Hook, in this city, the remnants of the organ made by Johnston, which was formerly in the Episcopal church at Salem. The front board, over the keys, is still remain-

commanded the only artillery com He is well remembered by most o

Mr. Johnston, the father, is s a native of Boston. He was born and died here about the year 176 in which he resided many years Brattle-square, nearly opposite street church, and his shop was his house. Previous to his becom he was an ornamental painter. and other furniture, according age, with that embossed or raise Chinese figures, gardens, &c. wh found on old articles of that kin embossed those *escutcheons*, or it was, at that period, customa cracy, to place over the door of the demise of the head of the music on copper; and he printe in most frequent use, in the f psalm-book, to be bound up with leading singers at Brattle-street. lowing passage from the records to him:—"Sept. 10, 1739. A co consider of a change of version their report in the negative, that not advise to any new version. committee met, and applied to o Macom and Mr. Johnson, and p sit together, and lead us in the c

The circumstances which inc become an organ-builder, and th

Whether there were any other persons in New-England, who, at this time, or for many years after, engaged in this business, either for amusement or gain, does not appear. In the year 1786, however, if not before, a person, in the interior of the state, undertook to build a small chamber-organ. His example was followed by several others. Two of these afterwards became builders of small church-organs, and pursued the business as a regular profession.

Dr. Josiah Leavitt was a native of Hingham; but the year of his birth is not within the writer's knowledge. He was frequently, when a young man, at Mr. Johnston's shop, looking on while he was at work, and indulging his curiosity with regard to the construction of organs. It seems, therefore, that he very early acquired a partiality for the art; and it was thus, undoubtedly, that he obtained his first knowledge of its principles. About this period, a misunderstanding occurred between Mr. Johnston and Mr. Leavitt, which prevented any future intimacy.

As Mr. Johnston died about the year 1768, this must have been before that time. In 1786, he was, it appears, a practising physician in the town of Sterling, in this state. The occurrences of his life, between these two periods, embracing an interval of eighteen years, are unknown to the writer. At this time, however, he undertook to build an organ with four stops. Before he had proceeded far, he engaged an ingenious mechanic, Mr. Eli Bruce, of Templeton, in this state, to assist him in finishing it. This was in the year last mentioned, 1786, when Mr. Bruce was about twenty-one years of age. All the pipes, except, perhaps, some of the smaller ones, were of wood.

After the completion of this instrument, Dr. Leavitt removed into the present state of Maine. He remained there several years, probably four or five, and then came to Boston. The first account we have of him afterwards is, that he was engaged to repair the organ which was then, and is now, in the Episcopal church at Cambridge. Whether he was induced to come to Boston expressly for this purpose, or had previously removed hither, is uncertain. He immediately applied to Mr. Bruce, to come and assist him; and they proceeded to make the necessary repairs in this organ. The work was done in Boston.

This was originally an English instrument, with two rows of keys, and is said to have been a very good one. In the early part of the revolutionary war, when the American troops were stationed at Cambridge, the interior of this organ, particularly the metal pipes, were mostly taken out by the soldiers, and were melted up for bullets, or otherwise destroyed. About the year 1790, or perhaps a little later, it was determined to repair the church and organ. In renovating the latter, it was reduced to one row of keys, and the swell was taken out. It is supposed, that there are very few of the original pipes remaining, except, perhaps, some of the larger ones, made of wood.

Not long after this, Dr. Leavitt was employed to build an organ for an Episcopal church, then about to be founded in Dedham. This was, probably, the first church-organ, if such it may be called, which Dr. Leavitt ever built, unless he had previously constructed that, which was afterwards in the First Universalist church. It appears, by the Records, that the church at Dedham was organized in 1792. Previous to this, a vote of the proprietors or associates, had authorized the "Rev. W. Montague to procure an organ, the price not to exceed one hundred pounds,"—

"the church to be finished, and the organ put up, previous to Easter Sunday, 1792." Another vote, under date of August 5, 1795, referring to the examination of certain papers and accounts, speaks of "the money paid to Dr. Leavitt, for building the organ, putting it up in the church, &c." It is evident, therefore, that the organ was built by him, though the time of its being finished is not expressly stated. It was a small instrument, with one row of keys.

What became of this organ is unknown to the writer. Its place is now occupied by a large chamber-organ, containing seven stops, including a sesquialter and hautboy, built by Ley, of London. This latter instrument was formerly in the "Old Brick" church, in Cornhill-square, and afterwards in Dr. Codman's church, in Dorchester.

Dr. Leavitt was also employed, in 1792, in putting up the present organ in Brattle-street church, which had, that year, been imported from London.

Another organ, built by Dr. Leavitt, is that which was for many years in the First Universalist church, situated at the corner of Hanover and Bennet streets. It is stated, by an aged member of that society, that this organ was previously in the use of some other religious society, which he thinks was that of the Episcopal church in Cambridge. If this was the case,

(Please turn to page 20)

CLASSIFIED

WILL THE PERSON who borrowed my looseleaf book of dedicatory programs at the OHS Worcester Convention please return same? Some programs from another book seem to be missing also. Thanks. Cleveland Fisher, 106 Bennett Drive, Manassas, Va. 22110.

FOR SALE - OHS Convention Recordings: 1963 Portland, 1964 Washington, 1965 Cincinnati, 1966 Cape Cod. Also Melville Smith Memorial album. \$4.95 each, or any three to one address at \$4.50 each. Send order including payment to Treasurer.

FOR RENT - OHS slide-tape program "History of American Organ Building 1700-1900". Takes one hour. Full information and rates: F. Robert Roche, 60 Park St., Taunton, Mass. 02780.

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it is probable that it was while the old organ, belonging to that church, was repairing by Dr. Leavitt. However this may be, an opportunity occurred, of making a positive sale of it, to certain gentlemen of the Universalist Society, and it was removed and sold accordingly. This was a short time previous to the instalment of Mr. Murray, which took place on the 24th of October, 1793. In the order of services on that occasion, mention is made of "music on the organ." The price given for it, was three hundreh dollars. Additions were afterwards made to it, at the expense of one hundred dollars. Some years ago, when another Universalist church was built, and the old society thus became divided, the organ was sold at auction, and was purchased by some one, who removed it into the state of Vermont. This instrument, as is stated by persons who were formarly familiar with it, had but one row of keys, and contained open diapason, stopt diapason, principal, twelfth, fifteenth, sesquialter, and trumpet.

It is worthy of remark, that although the Universalists, in their almost incipient state, and when an organ was scarcely to be found in any church not Episcopal, employed that instrument thus early in their religious services; yet, at the present time, when that denomination has become numerous and wealthy, and when organs are not uncommon in houses of worship, there is no instrument of the kind in either of the three Universalist churches in Boston.

Dr. Leavitt, in what year is uncertain, built a chamber-organ for Mr. Joseph Hurd, of Charlestown, near Boston.

(Continued in next issue)