

# THE TRACKER

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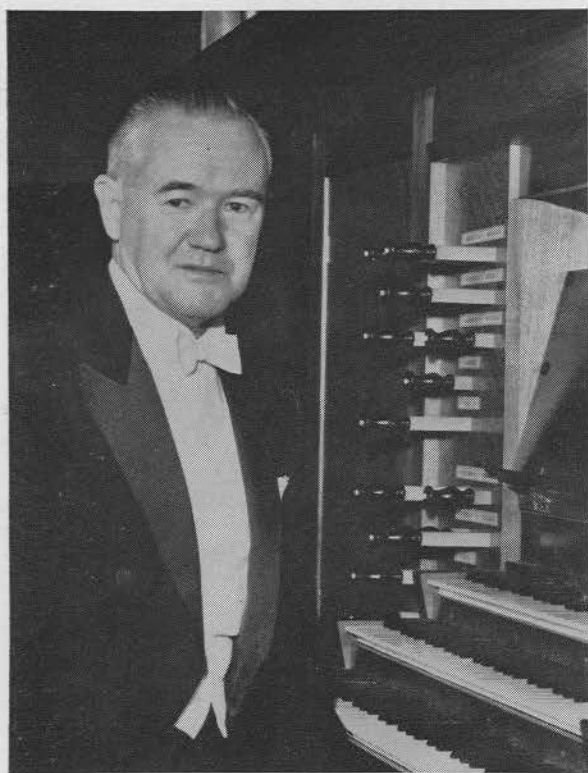
Volume XIII

FALL - 1968

Number 1

## E. Power Biggs Elected Honorary Member

Distinguished Organist Third Holder of This Title — Election Unanimous



E. POWER BIGGS

The late Albert Schweitzer, through his deep interest in the history of the organ and his keen support of the Organ Historical Society from its inception, became our first Honorary Member and continued so until his death a few years ago.

The late F. R. Webber, who gave of himself and who possessed perhaps the greatest knowledge of American organ building, was the second Honorary Member of this Society.

And now it is with great pride that we announce that E. Power Biggs of Cambridge, Massachusetts, has been elected Honorary Member of the Organ Historical Society, the third such case in our history.

It was not without reason that this honor has been conferred on Mr. Biggs. He has twice given of

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### THE PRESIDENT'S COLUMN

Patience is not one of my virtues. Sometimes it may appear otherwise, but down deep the tension is there. I have noted in my past experience (and in talking with others in the field) that when a church says they are going to do something about the organ and give a date, the solution is to add eight years and you will about hit it on the head.

We have been talking about chapters and charters for about that same length of time, and we have arrived. At Cincinnati I had hoped that chapters would be an accomplished fact within the year. We did not make it, but I am happy that now the Greater New York City Chapter is fact. Perhaps this is appropriate since the original meetings of the Society were held in that same city. The Society has gone far since those days, and I hope that the formation of chapters will follow the same route.

For a long time a criteria for selecting those organs of note has been under discussion. It now appears that this, too, will become a reality. It is hoped that by the time we return to New York in June, there will be finalized procedures and, conceivably, organs designated as outstanding historic instruments.

Talk of a new slide tape program to augment the present presentation has been going on for four or five years. With luck and hard work we may have the new Hook program ready within a year or two.

Looking back, one can see that we have come a long way, and much has been accomplished which will not be listed here. The last issue of THE TRACKER went to well over 400 members. The possibility of other publications may become more than a dream before long.

I know that other members have suffered with the desire to see more accomplished at a faster pace. In time I think that the rate will increase. To bring this about, we need workers. By that I mean people who will undertake a job and carry it through to completion. There are some in our ranks, and I know that there are more available about whom I do not know. The Society needs them. If you know who they are, please contact the nominating committee (Chairman, Robert S. Lord). The new president who will take over in June needs them. He does not, how-

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## E. POWER BIGGS ELECTED HONORARY MEMBER

(From page 1)

his time and talent to play recitals for our national conventions. He has referred to the Society in his writings and his talks to audiences. He has ferreted out historically important organs, both in America and in Europe, made records of same and produced them for the edification of the general public. And he has taken a firm stand in the matter of organ construction which has begun to influence the art of organ building, preserving the classic features of the art and enriching the heritage of organists in the future.

According to our By-Laws, no person may be elected to Honorary Membership unless the nominee is first passed by the National Council, and then, at the annual election, the members must render a unanimous voice in his favor. Thus it is not easy to obtain this title, and in his acceptance, Mr. Biggs wrote as follows:

"My deepest thanks for the honor you have so generously given me. I value most highly the Honorary membership in the Organ Historical Society.

"The Organ Historical Society seems to me the wave of the future. They have caught the clear spirit of enthusiasm that seems inherent in the tones of the best of the older organs.

"It's interesting that in Europe the equivalent movement is 'the organ reform'. With the Organ Historical Society the word enthusiasm is more appropriate.

"The honor of membership following so illustrious a man as Albert Schweitzer is something I deeply appreciate."

In the SATURDAY REVIEW for August 31, 1968, Mr. Biggs appears as author of a fine article entitled "Dr. Schweitzer's Intuition Confirmed." In it he traces some of the history of organ building and reiterates a number of the points he has held important over the past several years. To quote in part:

"... What these older builders had was not magic but method. It was the choice and voicing of the pipes, the influence of the wind-chest (key-channel wind-chests usually), the playing action (direct tracker action mechanical linkage only). There was absolutely no electricity in the organ except for the blowing motor. (Enlightened organists regard Benjamin Franklin as having been extremely thoughtless to have flown his kite.) There was high and open placement for the organ (a pipe in the open is worth two in a box) and the organ case. . . .

"Some of our progressive builders are with great success producing historically based instruments, while taking advantage of certain modern materials and techniques. An outstanding example is the new organ by Charles Fisk at the Memorial Church of Harvard University. The Organ Historical Society, a young and enthusiastic group based at the Historical Society of York County, Pennsylvania, is vigorously attempting to preserve our not inconsiderable heritage of early organ-building. Their motto is 'Real organs for real people'."

Mr. Biggs has been a regular member (often a contributing member) of the Organ Historical Society since its birth. May he live long to enjoy his Honorary Membership (Honorary Members pay NO dues!), and continue the great work that he is doing.

## NOTES, QUOTES and COMMENTS

At Southsea, Sussex, (England), a "roundabout" (merry-go-round in America) built in 1818, said to be England's oldest, is still operating daily, and the original organ with elaborately carved figures still plays. It was rebuilt in 1960 by Billy Manning, according to an item in COUNTRY LIFE for July 25, 1968.

\* \* \*

The editor of THE TRACKER has moved again, but still resides in Philadelphia. Please address all news items, articles, orders for advertising, etc., to him c/o St. Peter's Church, 319 Lombard Street, Philadelphia, Pa. 19147.

\* \* \*

James A. Sparks of Brooklyn, N.Y., has been busy rounding up metropolitan area members of OHS to form the New York City chapter. Of the many members in and adjacent to the area, some 37 have indicated their desire to have a chapter. Good luck and good hunting! (For organs, that is.)

\* \* \*

Meetings of the National Council of OHS are always open to all members in good standing. They are welcome to speak on any matters pertaining to OHS business, but are not granted a vote. The next meeting will be held at the Engineers' Club in Philadelphia, Pa., on Monday, December 30, 1968, at 11 A.M. Due to the locale for this meeting and the fact that a luncheon will be served by the club, any member who is not a Councilman and expects to attend is asked to communicate with our host, Robert B. Whiting, before December 15th, and is expected to pay for his own lunch. Mr. Whiting's address is The Fairfax, 5501 Wayne Avenue, Philadelphia, Pa. 19144.

\* \* \*

Eugene M. Nye, our west coast correspondent, writes: "Can you tell us of any good reliable source for slider windchests, and with a reasonable delivery time? We build our own electro-pneumatic windchests, but would purchase the schliefladen even now if we could find a good source. Please address him care Balcom and Vaughan Pipe Organs, Inc., 5413 Meridian Avenue, North, Seattle, Washington 98103.

\* \* \*

A follow-up from Karl E. Moyer advises us that contributions toward the restoration of the Durner organ may be sent to the Rev. Floyd Emerson, Pastor, St. John's United Church of Christ, Boalsburg, Pa. Any amount will be gratefully received.

\* \* \*

Mr. Moyer also informs us that a 2-m Moller of about 1904 is presently standing idle in Annville, Pa. Two Lutheran congregations there have merged and the Moller is in a building which has been "abandoned." It is possible this organ may be moved into a new building now under construction.

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## THE PRESIDENT'S COLUMN

(From page 1)

ever, need dreamers or advisors who will not lift a finger to help and work.

I hope that more things become fact before the end of my term, but more important is the future where greater things will come.

KENNETH F. SIMMONS



# THE ORGANS IN THE SHARON TEMPLE

by Timothy Classey

The Sharon Temple Museum, thirty miles north of Toronto, Ontario, in the village of Sharon, is one of the oldest historical museums in the province. It was purchased by the York Pioneer and Historical Society in 1917 when it was a dilapidated, unpainted building in danger of demolition. The Sharon Temple has been operated as a museum for the last fifty years by the York Pioneers. In the park surrounding it have been moved several buildings pertaining to the religious sect known as the Children of Peace, by whom and for whom the unusual Temple was built between 1825 and 1832. The Children of Peace dissolved by 1886 and the Temple and the adjacent Second Meeting House were no longer used.

At the present time there is a collection of interesting old musical instruments within the Sharon Temple, including several of the oldest organs in the province. The main reason for this is that the Children of Peace, under the leadership of David Willson, were mostly experienced musicians and had one of the finest silver bands in North America by the middle of the last century. This was very unusual for a pioneer community in the wilderness of present-day Ontario. The leader of their band, Richard Coates, was an amateur organ builder and in 1820 built for them a two-barrel pipe organ that played ten sacred tunes on each barrel and was operated by a foot pedal for the reservoir and a small crank for the barrel. In 1954 this organ was restored and returned to Sharon and placed in the Temple. It is believed to be the first organ built in this province. Along with this small organ there are two melodeons, a four stop tracker pipe organ of 1848, much of the mechanism of which is missing, several trumpets, a trombone, a dulcimer, almost a console of transverse flutes, an American reed organ of 1880 and a large Steinway square piano of 1879 in good condition.

One of the melodeons is in the original home of the Temple builder, Ebenezer Doan, that is now on the museum grounds. This 61 note, 1 rank melodeon was manufactured by the well known George Prince melodeon builders in Buffalo in 1857, and may have been sold to the Doans by the R. S. William's music firm of that time in Toronto. There is a slightly smaller melodeon in the study of David Willson adjacent to the Temple. It was probably built locally about 1850 and was restored in 1954. The larger four-stop melodeon in the Temple itself dates from about 1865 and was manufactured by the famous S.R. Warren organ company in Montreal which manufactured many Ontario and Quebec tracker organs. This is an elaborate table-size instrument in a light fruit-wood case that is solidly glued and cannot be dismantled for repairs other than clearing the reeds.

The large American reed organ of about 1880 was manufactured in the town of Bowmanville, Ontario, by the Dominion Organ Company (1871). This instrument must have been the last used in the large Meeting House of the Children of Peace. It then came into the possession of a lady organist in Sharon and was given to the museum some years ago. It is a very elaborately carved organ as was typical of that

period, and, although only having one manual, it is large for reed organs built in Canada, with  $7\frac{1}{2}$  ranks and 333 reeds. This American organ was repaired in the spring of 1967.

The barrel organ of 1820 has been mentioned. It is a graceful Regency style organ with dummy front pipes and a darkly finished case. Since it was returned to Sharon it has been blown by electricity and has a modern reservoir of 1954. The barrels were also repaired. It contains two divided ranks of rather small wooden pipes that are exposed behind a glass panel along with the barrel and connections below. Two of the drawstops can be pushed in by a hand lever at the front of the case, closing off a graceful 2ft. stop. The ranks are simply a Diapason, of 4ft. pitch by the size of the open pipes and a Principal of 2ft. pitch which is very shrill. It is still "cranked" by hand lever. This organ has been tuned twice in the last several years and now has a smooth, mellow, typical 19th century organ tone.

Richard Coates built one other barrel organ for the Children of Peace shortly after the 1820 instrument. This second organ had three barrels, each of ten tunes, and played traditional ballads of the day rather than sacred psalm tunes. It stood in the graceful little study of David Willson for some years and is now preserved in the home of a descendant of Richard Coates, the builder, in Rodney, Ontario.

The manual pipe organ of 1848, now in the Sharon Temple, was also built by Richard Coates for the Children of Peace. It is a tall Gothic type instrument, the centre tower reaching to about twenty feet. It had a 49 note manual and four flat wooden drawstops and traditional tracker action. The feeder underneath the large single reservoir at the base of the case was pumped by a side handle. The four ranks of all wooden pipes and the mechanism was hidden behind a blue and brown case with three rows of dummy wooden pipes. It was extensively used for music such as would be found in an Anglican, Lutheran or perhaps a Roman Catholic church, and accompanied the band in a similar way to Handelian organs of an earlier time. This organ was located in the Meeting House that stood south of the Temple, until the turn of the century, some time after the Children of Peace had ceased to congregate. It was then moved into the Temple and it probably required a number of men to do it as it is a heavy instrument. Here it was exposed to dirt, dead birds, a leaky roof and children who quietly removed the key action and some of the handsome wooden pipes. When Sharon Temple became a historic museum almost nothing remained of the manual, the large reservoir was rotted through and the remaining pipes in the case were filled with dead birds and mice and filth. Several years ago most of this was cleaned out and what little of the manual could be found was replaced and connected. A full restoration of this small but tall tracker would cost about \$1500. It is one of the earliest pipe organs in Ontario. In view of the reputation of the Sharon Temple Museum and its popularity it is a project worth

*(Please turn to page 13)*

# MINUTES OF THE NATIONAL COUNCIL MEETING

Mahopac, N.Y.

August 28, 1968

The meeting was called to order by President Simmons at 11:45 A.M., with the following members present: Kenneth Simmons, Reverend Donald Taylor, Albert Robinson, Mrs. Helen Harriman, Robert Whiting, Donald Rockwood, James-Albert Sparks, Mrs. Mary Danyew, and Charlene Simmons (visitor.)

Report of Recording Secretary not received in time for meeting.

Corresponding Secretary reported that membership renewals up to August 28, 1968 are 207, with 26 new members. Mrs. Harriman read a letter from E. Power Biggs in which he thanked the Society for making him an Honorary Member.

The Treasurer's report was presented and approved. Council commended our new Treasurer for an excellent report.

The Editor gave his report. There was discussion in regard to including specifications of new tracker-action pipe organs in THE TRACKER.

Mr. Paterson sent in a report that the members of the Audio-Visual Committee are now working on a new Hook & Hastings slide-tape program. Council approved the motion that Mr. Roche include a brochure when sending the information on records, and that he enclose a Complimentary copy of THE TRACKER when sending records. Council directed that anything printed on OHS letterhead should first have the approval of the Council.

The Chapter Organization Committee presented an outline for approval.

The Nominating Committee was asked to have a completed report by Christmas.

The President appointed Mrs. Harriman and Reverend Donald Taylor to look into the possibility of establishing an Organ Preservation Fund.

Council approved a recommendation that the Corresponding Secretary send a copy of THE TRACKER to a church when an article appears in that issue about the church and its organ. She is to see, also, that copies of the brochure are placed in museums and other buildings which have old organs, and in this way reach more people.

Two Convention invitations were received by the Council, one from Dr. Thomas Finch in the northern New York area, and the other from James-Albert Sparks in the New York City area. Council approved the motion that we go to New York City the last week of June for our 1969 Convention.

Thanks were extended to Mr. Robinson and Mr. Begenau for their hospitality, and a delicious luncheon.

Mr. Whiting invited us to the Philadelphia area for our next meeting on Monday, December 30, 1968.

Meeting adjourned at 4:30 P.M.

Respectfully submitted,  
/s/ Mary Danyew  
Recording Secretary

# REPORT OF THE TREASURER

24 August, 1968

Balance on hand 6-1-68 .....	\$1,735.61
Transfer of funds .....	234.20
Receipts - Membership dues .....	1,276.00
Rental of slide-tape .....	41.60
Harriman Foundation .....	1.00
Dividend income .....	18.13

\$3,306.58

Disbursements - THE TRACKER .....	\$ 245.65
'68 Convention* .....	121.83
Tapes for recordings .....	40.55
Office & Adm. ....	191.68

\$ 599.71

Balance .....

\$2,706.87

Savings Accounts - Reg. & Special .....	\$1,524.69
Balance on hand 8-24-68 checking acc. ....	1,182.18

Net Balance .....

\$2,706.87

See separate account of Convention.

Donald C. Rockwood, Treasurer

## 1968 Convention:

Receipts - Registration Fees .....	\$ 915.00
Advertising .....	260.00
	\$1,175.00

Expenses - Printing .....	\$ 500.40
Mimeograph .....	63.50
Meals .....	325.00
Admissions (Sturbridge) .....	141.00
Bus Rental .....	195.00
Clark University fees .....	18.50
Stationery & Miscellaneous .....	52.43

\$1,296.83

Deficit .....

\$ 121.83

Note: Mr. Laufman states that there are a few ads not yet paid for, and that he has a few additional expenses. He believes that the one will offset the other.

## CORRECTION

In Vol. XII, No. 4, page 5, a reference to the early 1880's of Lexington, Missouri, should read early 1800's.

**JAMES BRATTON**

**University of Denver**

St. Mark's Parish Church, Denver

**CUNNINGHAM PIPE ORGANS, INC.**

680 WILFERT DRIVE

CINCINNATI, OHIO 45245



## STICKERS and SQUARES

Helen Harriman is just full of ideas! Everyone who knows her knows this; but we discovered something this summer that few people know. Her prime interest so far as collecting things go is now centered on telegraph pole insulators. She travels everywhere armed with her textbook and buys any insulator which she doesn't already possess. How about all of us sending her each one for Christmas!

\* \* \*

Rumor has it (though we've nothing official at this writing) that Alan Laufman has left the Thomas More School in Harrisville, N.H., and joined the staff at St. Thomas' Choir School, New York City. Congratulations, and all best wishes.

\* \* \*

When Don Begenau visited Bermuda recently he inquired about the organ at St. George's Church (built in the seventeenth century), and was told that the organ had been brought from England in 1858. While there a lady came to "try" the organ and pronounced, "It takes a **man** to play this thing!"

\* \* \*

The cartoon shown is the work of Draper Hill, Editorial Cartoonist for the Worcester, Mass. TELEGRAM. The idea came from the fact that Reginald Andersen, who once served as an organ pumper, is now raising funds for the restoration of the old Erben organ in Grafton, Mass., Unitarian Church, which OHS visited during the 1968 convention. Mr. Ander-



sen claims that, when pumping the organ, he never read "Whiz Bang", but often brought the "Katzenjammer Kids" to church with him. He earned the remarkable sum of 10 cents per service. Anyone desiring to contribute to the Erben restoration may send their contributions to him in care of the church.

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Share THE TRACKER with your friends.

## PROCEDURES FOR CHAPTER ORGANIZATION

(in accordance with Article VIII of the By-Laws of the Organ Historical Society, Inc., enacted at its thirteenth annual national convention at Worcester, Mass., Wednesday, June 26, 1968.)

1. Petition for Chapter Charter shall be forwarded to the President or Corresponding Secretary of the Organ Historical Society, Inc., bearing **signatures** of 10 or more members-in-good-standing of the Society, one of which shall be designated correspondent. Petition shall include proposed name of chapter.

2. National Council shall act upon said Petition and/or proposed chapter by-laws (described in item 4, below) at its meeting following receipt of said Petition.

3. Chapters may elect all or any of the following chapter officers: Chairman; Vice-Chairman; Recorder; Correspondent; Comptroller; Auditor (s); Archivist or Historian; Parliamentarian. Offices may be combined.

4. Chapters may adopt by-laws not inconsistent with the By-Laws of the Society, such to be approved by National Council. Proposed chapter by-laws may be submitted to Council simultaneously with Petition for Chapter Charter.

5. Chapters may levy dues for local operation, such to be over and above Society dues. Chapters may collect annual dues of the Society and forward same to the Treasurer of the Society.

## CHANGES OF ADDRESS

There was a time when THE TRACKER was sent out without a return address. Then later there was a return address on the envelope without the words "return requested". In both of these cases the magazine was thrown in a Post Office waste basket and no one knew the difference until complaints about not receiving the publication were received.

Strange as it may seem, even if you change apartment or house on the same street in the same town, third class mail is not forwarded. With the use of "return requested" prior to March 31 of this year, when you moved and did not notify us, your copy of THE TRACKER was returned to us with the change and then remailed by us. The result was that the Society paid three times the regular postage for your copy and you received it at least a month or two later than everyone else, plus the fact that in traveling back and forth your copy probably arrived in pretty bad condition.

With the last issue and new postal regulations, when you moved without our knowing it, your TRACKER was thrown in the post office waste basket, the label was removed and returned with the new address for 10c each. Then the Society not only had to pay triple, but had to issue a second copy. Our supply is limited and we cannot afford this. With the new wording on the envelope on this issue, THE TRACKER will be returned, but it now costs four times or more for you to get it a couple months late. Therefore, if you want your TRACKER on time, please send us a change of address even if you move into the room upstairs.

# Organ - Building In New - England

(Continued from the last issue, this article is a reprint of one which appeared in the NEW-ENGLAND MAGAZINE, Vol. 6, March 1834.)

At a period, supposed to be subsequent to the time when all the preceding instruments were constructed, he built an organ for the old Congregational church in Newburyport, then Mr. Carey's or Mr. Andrew's.

This organ is yet standing in the new church built by that society, now Mr. Fox's; but it is soon to be removed, to give place to an instrument building for this church by Mr. Alley, of that town. A person, who is well acquainted with the old organ, built by Leavitt, states, that it has but one row of keys, and contains open diapason, stopt diapason, principal, twelfth, fifteenth, sesquialter, flute, and trumpet.

Dr. Leavitt was, for a while, organist at Christ Church; and, it is said, made some repairs to Johnston's old organ there, before it was thoroughly repaired by Mr. Goodrich. He was living, after Mr. Goodrich came to Boston, in 1800; but how much longer he survived, or when and where he died, is unknown to the writer. It is believed, however, that he died in Boston, about the year 1802. What other instruments he built, if any, is also unknown, as well as their present location. It is probable that his organs and those of Johnston have been laid aside, almost entirely, and that their places are occupied by the vastly superior instruments, which the present state of the art supplies.

Mr. Eli Bruce, who, as has been mentioned, assisted Dr. Leavitt in building his first organ, was an ingenious mechanic, of Templeton, in this state. He was bred a cooper with his father; but he taught himself several other mechanic arts. He was also very fond of music.

In the year 1798, Samuel Smith, Esq. of Winchester, a gentleman in easy circumstances, offered to employ Mr. Pratt in building an organ. After a little reflection, Mr. Pratt agreed to make the attempt, although he had never seen the interior of an organ, and knew nothing more of its construction than what he had learned from an old Dictionary of Arts and Sciences. There was then a very inferior instrument at the Episcopal Church at Claremont, in New-Hampshire, made by a person of the name of Newton, at Norwich, in Vermont. Mr. Pratt proceeded to examine it, and, with the assistance and explanations of the organist, he took minutes and draughts of the several parts. He also obtained some information from Mr. Eli Bruce, of Templeton, who furnished him with a scale of the length and diameter of wooden pipes. With these scanty aids to his ingenuity, he succeeded in constructing a much better organ than that which he took for a pattern. It was put up in the Congregational church in Winchester, and was afterwards presented to the parish by Mr. Smith. It is still remaining in that church. Some alterations were made in it, a few years afterwards. It has one row of keys, and contains open diapason, stopt diapason, principal, twelfth, and fifteenth, all through.

At this time, the art of casting or running out the sheets of metal for pipes was unknown in New-England. The knowledge of it was afterwards obtained by Mr. William M. Goodrich from Capt. Joshua Witherle, of Boston, a pewterer and worker in brass. For want of this at first, the lead with which tea-

finished instrument was afterwards sold to another Mr. Howe, of Princeton.

The organ built by Mr. Bruce contained four stops, which, according to the best recollection of a son of his, now residing near Boston, were, stopt diapason and principal, both of wood, and twelfth and fifteenth, part wood and part metal. It is probable that Leavitt's first organ was similar to this.

Mr. Bruce, himself, never built any other organ. The Congregational society in Templeton, two or three years since, separated into two societies, Orthodox and Unitarian. The latter procured an organ, in 1832, of the late Mr. Goodrich; and, about the same time, Mr. Bruce's organ was set up in the Orthodox church, where it still remains. Mr. Bruce is now living, in Templeton, at the age of nearly seventy.

Mr. Henry Pratt, of Winchester, in New-Hampshire, first undertook to make a small organ in 1792. He was born in Wrentham, (Mass.) in 1771, and removed with his father's family to Winchester, in 1792. His father being a house-joiner, he was taught that trade; but being of an ingenious turn, he employed his leisure hours in constructing wooden clocks, repairing guns, watches, &c., making fifes, violins, and other simple instruments, and in fabricating surgeon's instruments, tools for his own use, and other articles of a like nature. He was also very fond of music.

In the year 1798, Samuel Smith, Esq. of Winchester, a gentleman in easy circumstances, offered to employ Mr. Pratt in building an organ. After a little reflection, Mr. Pratt agreed to make the attempt, although he had never seen the interior of an organ, and knew nothing more of its construction than what he had learned from an old Dictionary of Arts and Sciences. There was then a very inferior instrument at the Episcopal Church at Claremont, in New-Hampshire, made by a person of the name of Newton, at Norwich, in Vermont. Mr. Pratt proceeded to examine it, and, with the assistance and explanations of the organist, he took minutes and draughts of the several parts. He also obtained some information from Mr. Eli Bruce, of Templeton, who furnished him with a scale of the length and diameter of wooden pipes. With these scanty aids to his ingenuity, he succeeded in constructing a much better organ than that which he took for a pattern. It was put up in the Congregational church in Winchester, and was afterwards presented to the parish by Mr. Smith. It is still remaining in that church. Some alterations were made in it, a few years afterwards. It has one row of keys, and contains open diapason, stopt diapason, principal, twelfth, and fifteenth, all through.

Mr. Eli Bruce, who, as has been mentioned, assisted Dr. Leavitt in building his first organ, was an ingenious mechanic, of Templeton, in this state. He was bred a cooper with his father; but he taught himself several other mechanic arts. He was an excellent mason, and paid particular attention to the construction and alteration of chimneys and fire-places, so that they should carry smoke well. He was also a clock-maker, and cleaned and repaired watches. He constructed machinery, and invented several useful machines. Among these, was one of making pins, and another for forming and cutting card-teeth.

While Mr. Bruce was employed with Dr. Leavitt, in 1786, he took the scales and dimensions of the organ they were making, and, on his return home, commenced the construction of one similar to it. In this, he was discouraged, not only by Leavitt, but also by his own friends and acquaintances, and every possible obstacle was thrown in the way of his progress. He succeeded so far, however, in the course of a few months, that one or two stops could be played; but he did not proceed any further at that time. Some years after, he was again employed by Dr. Leavitt in repairing the Cambridge organ. On his return to Templeton, he undertook to complete his own organ, and engaged a friend of his, a Mr. Howe, of Marlborough, to assist him, on condition that Mr. Bruce should afterwards assist Mr. Howe in building a similar instrument. They finished the former, and had made great progress in completing the latter, when



than that which now comes from China, was unsuitable for pipes of more than six or eight inches in length; consequently, all of about that length and under, were made of this thin sheet-lead, and those of larger size were made of wood.

In 1799, Mr. Pratt built an organ for Mr. George Holbrook, bell-founder, who then lived in Brookfield, in this state. This was sold to the First Congregational church in Pittsfield.

In the year 1800, Mr. William M. Goodrich, then about twenty-three years of age, who was afterwards to become so useful and important in this branch of the arts, entered into the employment of Mr. Pratt, for the purpose of learning the business. He remained only about eight months. This year, or in 1801, Mr. Pratt built another organ for Mr. Smith, which he presented to the parish or town of Northfield, in this state, for the use of their church.

When Mr. Goodrich, soon after this period, became a resident of Boston, a communication was kept up between him and Mr. Pratt, and each made known to the other all the knowledge, discoveries, inventions, and improvements, of which they became possessed. About this time, Mr. Pratt invented and put in use a wooden pipe, open at both ends and throughout its whole length, with a mouth at the distance of one-third the length from the lower end, similar to that of a *clarabella* pipe, as it is here called; that is, on the principle of the German flute. This pipe produces a good loud tone; but its extraordinary length, and the inconveniences of communicating wind to it, and of depositing it on the wind-chest, have prevented its subsequent use.

All the organs which Mr. Pratt has built, have but one row of keys. Those which were intended for churches, have from four to six stops, and have a compass from GG up to F in alt. The smallness of the country churches, and their want of pecuniary means, have restricted the instruments made by Mr. Pratt to this limited size. He has built twenty-three organs, of the kind above mentioned, for country churches, and nineteen chamber-organs, of smaller size, within his present recollection. The former have been put up in churches in the following towns:-- Winchester, N. H. Northfield, Mass. Pittsfield, Mass. Middleborough, Mass. (Baptist) Sutton, Mass. Oxford, Mass. (Universalist,) New-Braintree, Mass. Wrentham, Mass. Monson, Mass. Ellington, Conn. Westborough, Mass. Great Barrington, Mass. Leicester, Mass. Albany, N.Y. (German Lutheran,) Hudson N.Y. (Christ Church,) West-Brookfield, Mass. Rowe, Mass. Bellows Falls, Vt. (Episcopal,) Fitzwilliam, N.H. Keene, N.H. (Unitarian,) Fitchburg, Mass. New-Ipswich, N.H.

Mr. Pratt still carries on the business at Winchester; and though the organs which he has built are comparatively small, he expresses full confidence in his ability to construct instruments of any desirable magnitude.

We now come to an important era in the history of organ-building in New-England. A person next made his appearance, under whom the art was to acquire its due importance and respectability, and by whose genius and perseverance it was to be carried to that height of perfection, which should make its productions rival, in this country, the more experienced labors in the same art in Europe. This person was **Mr. William M. Goodrich**, of whose life and la-

bors an account was given in the number of this Magazine for January, to which the reader is referred.

Mr. Goodrich was born in Templeton, Massachusetts, in the year 1777. At the age of about twenty-four, he came to Boston to reside. He had previously obtained a little information respecting the construction of chamber-organs, and, during the first three or four years of his residence here, he was enabled to add to this information, and to obtain some knowledge of the more complex principles, on which church-organs are constructed. In 1805, he was employed to build an organ for the Catholic church in Boston. This was his first church-organ. From that time, Mr. Goodrich continued to pursue the business, and to make progress in the art, until the time of his death, which occurred in September, 1833. During this period, he constructed thirty-eight church-organs, including twelve, which were built by a concern in which he was a partner. He also built a considerable number of chamber-organs, and organized several piano-fortes.

The principal organ which Mr. Goodrich built, and that on which he bestowed the most labor, and exerted his best skill, is the large and excellent instrument belonging to St. Paul's church, in this city. It was built in 1826 and 1827. This was his favorite work. It was then much the largest organ in New-England, and is now, perhaps, equal in magnitude to any which have been since constructed. It has three rows of manual keys, and a very powerful double-diapason pedal bass. The number of stops is twenty-six (Note A), and the total of the pipes is about seventeen hundred. The largest metal pipe, GG open, is nine inches in diameter, and it weighs ninety-three pounds. (Note B)

The first person who undertook to build organs in Boston, after Mr. William M. Goodrich had commenced the business, was his brother, Mr. Ebenezer Goodrich. When he was about twenty-one, he came to Boston from Templeton, and, very soon after, was induced to go into the shop of his brother, to learn the business. This was in 1804. He continued with his brother about four years. In the year 1807, he took a shop on his own account, in Cambridge-street, where he built two chamber-organs. In 1808 or 1809, he removed to Cambridgeport, into a shop fitted up for him by Dr. Flagg, who extended to him his friendship and assistance. Here, in 1809 and 1810, he built seven chamber-organs. In 1811, or about that time, he removed to Boston, and took a shop in Water-street, near the main street, where he remained about eight years. In this place, he built a large number of chamber-organs; upwards of twenty with reed-stops. Thence he removed into Federal-street, but continued there only a few months. From Federal-street, he removed to the shop on Pemberton's Hill, opposite Concert Hall, which he now occupies. Here he has built several church-organs, some with one, and some with two rows of keys, besides various chamber-organs.

Since Mr. Ebenezer Goodrich first commenced business, in 1807, he has constructed one hundred and seven organs, of various sizes, which are now within his knowledge and recollection. There are, probably, others, which he cannot call to mind. He has, also, ten others in progress, two of which are church-organs, with two rows of keys. Of the one hundred and seven which he has finished and sold, seven had two rows of keys. Twenty others, with one row of keys each, were put in churches, though some of them were cham-

ber-organs in size. Twenty-six of the chamber-organs had each a reed-stop in a swell-box. The seven church-organs, which had two rows of keys, were built in the order in which they will be named, and are located as follows:--

One in the Unitarian church at Exeter; one in the Unitarian church (Mr. Dewey's) at New-Bedford; one in the Orthodox Congregational church at Portsmouth, N.H.; one in the Orthodox Congregational church at Dover, N.H.; one in Dr. Jenks's church in Green-street, Boston; one in the Unitarian church at Northampton; and one in the Unitarian church at Nashua.

The person who next set up the business of organ-building in Boston, was Mr. Thomas Appleton. Mr. Appleton had served a regular apprenticeship with a cabinet-maker. About the time that he was one-and-twenty, he accidentally became acquainted with Mr. William M. Goodrich, and soon after entered into his employment. This was about the year 1807. He continued with Mr. Goodrich till the latter part of 1811. He then formed a connexion in business with Mr. Babcock (piano-forte maker) and two Messrs. Hayt, under the firm of Hayts, Babcock & Appleton. This company took a large building in Milk-street, nearly opposite the Old South church, and commenced the manufacture of organs and piano-fortes. About a year after they began, Mr. William M. Goodrich joined the establishment, and attended to the voicing and tuning the instruments which had been constructed. In the latter part of 1815, this concern experienced some embarrassments, and a transfer of the property was made to a new firm, under the style of Mackay & Co. in which Mr. Goodrich became an actual partner. Mr. Appleton also remained. After struggling against a variety of misfortunes, this establishment was entirely broken up in 1820, and a separation of all the parties took place.

The Milk-street concern, during its continuance, constructed two church-organs with three rows of keys, ten church-organs with two rows of keys, and six or eight chamber-organs, besides numerous piano-fortes. A more particular account of these may be found in the biographical memoir of Mr. Goodrich.

On the dissolution of this concern, in the latter part of 1820, Mr. Goodrich and Mr. Appleton each took separate shops, and continued the business of organ-building, independent of each other. The first location of Mr. Appleton, was in Hawley-place. He afterwards removed to a building, a few rods north of Boylston-Market, where he continued for several years, and then took the spacious rooms over the market-house in Cambridge-street, near the bridge, which he now occupies.

The first organ which Mr. Appleton built, after he took his shop by himself in 1820, was for the church on the hill in Roxbury village, the late Dr. Porter's. This was finished and put up, in the autumn of 1821. The second was for Dr. Nichols's church in Portland. The third, which was finished in November, 1823, was for the church at the north part of the town, then Mr. Ware's, and now Mr. Robins's. These

three were voiced and tuned by Mr. Ebenezer Goodrich. The latter was afterwards re-voiced and tuned, by an Englishman named Corri, who had come over with the Old-South organ, for the purpose of setting it up. He also cut the pipes shorter, and raised the tone of the organ to what is called *concert pitch*, or the pitch of the wind-instruments of the orchestra. The tone of a good church-organ is generally lower than concert pitch, by nearly a semitone. Mr. Appleton's fourth organ was built for Mr. Parkmans's church, near the church last mentioned. This was voiced and tuned by Mr. William M. Goodrich. It is now in the Baptist church (Mr. Malcom's) in Federal-street. Two small church-organs, with one row of keys, were next built by Mr. Appleton, one of which was sold to the Unitarian society in Leominster, and the other to the Baptist society in Cambridgeport. The former was voiced and tuned by Corri, the latter by Mr. Appleton. The instruments which he has since built, will be shown in the following list. The date refers to the time when they were set up in the church. Those, with this mark (\*) prefixed, were voiced and tuned by Corri. The rest were finished by Mr. Appleton himself.

(Please turn to page 14)

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# The Organ In Chadron State College, Chadron, Nebraska

by Rodney Leslie Degner

This organ, an 1890 (?) Hook & Hastings of 14 ranks on 2 manuals and pedal, was originally built for the Trans-Mississippi Omaha Exposition (?) and then given (?) to the State School for the Blind, Nebraska City, Nebraska, where I lived at one time. They used it until around 1950. It appears that at one time much emphasis was placed on music at this school. The organ was installed in the right hand corner of the stage in the auditorium on the second floor. The top of the swell box was flush with the ceiling. A roof leak developed directly over the C side of the swell which was never detected. It was then just a matter of time before the organ was drenched.

Uncontrollable heat from steam radiators in the auditorium and organ area baked the organ during the heating season. The pallet leather came loose, the pallet pull-down wires rusted, and the table top of the swell chest cracked between every hole the entire length of each rank. There were 496 cracks in the swell table top. The great chest did not have one crack.

Around 1950 the school purchased an electronic, and in 1963 this building was to be razed and the organ was scheduled to go down with it. I consulted with the head of the school who gave the organ to me on the condition that I remove it before the scheduled razing. I then set about to find a new home for this organ.

I contacted all the churches in Nebraska City (8000 population). This didn't get any concrete results, so I proceeded to contact all the colleges in Nebraska. I finally got a favorable response from the State College, Chadron, Nebraska. Herman Gruenke (now with C. B. Fisk) joined me in this project. Besides the water and heat damage, the organ had been considerably vandalized by the blind children who apparently heard that the organ was ruined. They broke all the pedal trackers and ruined as many great pipes as they could reach. Many pipes were missing.

The original specification was:

<b>PEDAL:</b>	<b>SWELL:</b>
Bourdon 16'	Bourdon 16' (full compass)
<b>GREAT:</b>	Diapason 8'
Open Diapason 8'	Stopped Diapason 8'
Melodia 8'	Salicional 8'
Dulciana 8'	Aeoline 8'
Flute d'Amour 4'	Violina 4'
(wood, bored stoppers)	Flautino 2' (string)
Octave 4'	Oboe 8'

There were the normal couplers.

I regret to confess that at the time I came across this instrument, I did not realize the importance of recording exactly the nomenclature of the stop knobs; so now I am not sure whether the principals were labeled 'Diapason' or 'Open Diapason'. I am positive, though, on the nomenclature of the remaining stops. The compass of the pedalboard, I am sure, was 30, and it was both concave and radiating. It had an oak case on 2 sides—the console side and the C side. The basses of the great Diapason stood in the prestant position in the front of the case. They were painted green with gold stencilling.

We took our time to investigate the large attic of this building to find a badly dented Trumpet. It does not appear that this Trumpet was ever a part of the great organ, though it possibly could have been where the Oboe is now. Perhaps someone who has the opus list of Hook & Hastings can shed some light on this mystery.

After we got the organ moved to State College in Chadron, we ordered a new Meidinger Silent Air Blower, new reservoir, new plastic nuts, new felt bushings, new slide tuners, new top octave, new pedal natural and sharp coverings, new top octaves, etc. We eliminated the swell box (the ceiling had rotted from rain) and used this chest for the great. The great then became the Positiv. Herman Gruenke performed major tonal revision which included de-nicking all the flues. I am indebted to Herman for teaching me how to de-nick metal flues. No new pipes could be afforded, so the tonal changes were limited to the existing pipework. Herman and I both agree that this is not the best specification for this organ, but it is the best we could do at that time. Here now is the present specification:

<b>PEDAL:</b>	<b>POSITIV:</b>
Flute 16' (Bourdon)	(former great)
<b>GREAT:</b>	Flute 8' (Stopped Diapason)
(former swell with box removed)	Flute 4' (Flute d'Amour)
Principal 8'	Flute 2' (Open-metal)
Flute 8' (Bourdon)	Flute 1 3/5'
Octave 4'	Flute 1 1/3'
Flute 4' (Melodia)	
Twelfth 2 2/3'	
Fifteenth 2'	
Twenty-second 1'	
Reed 8' (Oboe)	

The organ is installed on the right hand side of a small stage in the Band Practice Room, Memorial Hall. We objected strenuously to this placement, but to no avail. This is a minimum sized room and completely covered with acoustical absorbant. The only two buildings with ideal acoustics on this entire campus were the two gyms. Wouldn't you know it!?

I charged them \$1000 for the total project. Needless to elaborate, I "lost my shirt", but I learned a lot and it was good experience. One of the most important things I learned is that a cracked chest does not mean that the organ is ruined and not worth fixing. It is a lot of work but it is worth it. I am grateful to the Andover Organ Company for teaching me how to repair cracked table tops.

This organ is currently the only playable pipe organ in Chadron. In the local theatre is the only other pipe organ, which is half piano. It is a curious thing. The first manual is a regular mechanical piano, and the second manual is pipe organ. I understand there used to be a pipe organ in the Roman Catholic Church.

The following recital was given by the college organist, Robert Wharton, on Sunday, March 22, 1964. I believe this was the first public concert to be given on this organ. The program:

(Please turn to page 14)

# HUBBARD'S DICTIONARY

Sixty years ago Irving Squire published the *Musical Dictionary*, a volume of *The American History and Encyclopedia of Music*, edited by W. L. Hubbard. This work was considered far ahead of any previous dictionary in 1908.

Recently we came upon a copy of the Squire publication and, finding many of the definitions of interest to organists and organ-builders (some quite valid today and others now humorous), we have chosen from the more than 10,000 listings a selection for republication here. Some of the odd and obsolete instruments are included, although we have omitted definitions of the "diskantregister", to "ood", and the "tche". Space does not allow for all of our choices in one issue of THE TRACKER, so there will be other definitions in future issues.

W. L. Hubbard was evidently a great student of languages for he often gives the same musical term in the original tongue and follows this with the Latin, French, German, Italian and sometimes English forms. In addition, Mr. Hubbard was an historian for he includes the detailed origin of an instrument, giving the name of the inventor and the date when possible, even though the instrument had long since become obsolete. Further, Mr. Hubbard was interested in church music for he defines every facet of its development in history and gives detailed explanation of the Roman Catholic and Anglican use of music in worship. Finally, Mr. Hubbard gives great attention to the organ, a fact which becomes apparent in the selections we have drawn from his work.

Associate editors include Arthur Foote, Geo. W. Andrews and Edward Dickinson. Special contributions were made by Geo. W. Chadwick, Frank Damosch, Frederick Stock, H. E. Krehbiel, Emil Liebling and W. J. Henderson.

Readers are reminded that the date of publication is 1908 and that the art of organ building at that time was a far cry from that of today.

**acoustics** - The science of sound, comprising the study of its cause, nature and phenomena, and its transmission through air or other media. Musical acoustics distinguishes between musical sounds and noises. The first are the result of groups of regular vibrations, while noises are the result of irregular and fluctuating vibrations.

Sound waves travel slower than any other waves which affect the senses. . . . A familiar example of the difference in speed between light and sound waves is experienced when we see lightning and must wait some seconds for the peal of thunder to reach our ears, though both are caused by the same phenomenon.

. . . Sound is produced by the vibration of an elastic body. In the production of musical sounds that body is usually wood, metal, membrane, a string or a column of air. The greater the elasticity of the vibrating body the greater will be the regularity of the groups of vibrations, and consequently more exact tones will be produced. . . .

The reason that the same tone when struck on different instruments has different qualities is because of the accompanying vibrations, or partial tones, pro-

duced by the instrument upon which the tone is struck. The mere vibration of a piano or violin string produces very little sound. This must be strengthened by some such means as the sounding-board in the piano, or the sounding-post in the violin. . . .

The air, vibrating with sound waves, strikes upon the delicate tympanic membrane of the ear, causing it to vibrate and thus to irritate the auditory nerves which analyze every sound entering the ear into its component parts; and in this way are conveyed to the brain the various characters of the complex sounds about us.

In the vibration of a column of air in a pipe, the use of the pipe itself is to imprison the air and by its length and bore modify the sound. The longer the pipe the lower the sound. The column of air is made to vibrate by the motion of some vibrating object placed at the open end of the tube.

Sound waves travel by communicated motion. . . . As air becomes warmer it is more elastic and will allow sound waves to travel faster. Sound travels faster in water than in air because water is more elastic.

Although much study has been given to the acoustic properties of buildings, architects are still confused on this subject, so slight are the causes which will produce sound effects. Even hangings or small irregularities will cause a great difference in the acoustics of a hall.

**acuta** - It. adj. and n. Sharp, shrill.

The name of an organ stop of higher than ordinary mixture, which produces a shrill sound.

**aeolharmonica** - A kind of seraphine: the seraphine was an early development of the harmonium and was invented by John Green in 1833. Its sounds were produced by thin strips of wood or metal made to vibrate by a current air. Its tone was coarse and unpleasant and it was superseded by the harmonium.

**aeolian pianoforte** - A piano with reed attachment invented and manufactured by T. Gilbert and Company of Boston, about 1850. This instrument had a set of free reeds set in vibration by a current of air from a bellows operated by a pedal at the right of the regular piano pedals. This reed was added to give the piano a sustaining power which it did not then possess, and in parts where the notes were held produced a good effect. The instrument has gone out of use owing to the impossibility of keeping the strings in tune with the reeds.

**aeolodicon** - A keyboard instrument embodying the principal of the *aeolina* (invented by Messrs. Wheatstone c1829, forerunner of accordion and concertina), attributed to J. T. Eschenbach of Hamburg c1800. The tone is produced by steel springs or a graduated series of thin metal plates set in motion by a current of air supplied by bellows, or, according to some authorities, struck by hammers set in motion by the keyboard. . . .

**aelmelodicon** - An instrument invented by Professor Hoffmann of Warsaw in 1825 and constructed by Brunner of that city. Like the aeolodicon, it was a wind instrument played with a keyboard, but it differed in that brass tubes were placed above the reeds,



as in the reed stops of an organ, thus greatly increasing the tone. . . .

**aequal** - Ger. n.

Word derived from the Latin meaning "8-ft." The term is generally applied to organ stops and signifies all those usually designated as eight feet. This indicates that eight feet is the length of the longest pipe in the stop, hence the one having the lowest pitch. . . . Stops of this pitch are the principal or foundation stops of the organ and the others are tuned from them.

**American organ** - A keyboard instrument rather similar to the harmonium but having important differences. The chief difference is that the bellows suck the air in through the reeds instead of forcing it out through them. The reeds are more curved and twisted and considerably smaller than those of the harmonium and have larger space in which to vibrate. This makes the tone broader and softer, less thin and nasal. In this instrument the wind channels or cavities under which the vibrators of the reeds are fixed is always the exact length of the reed in contrast to the harmonium, in which it is shorter or longer as a reedy or flutey tone is required. The tone quality of the American organ is more like the organ, but not capable of nearly so much expression. (It) is sometimes made with two manuals . . . and provided with pedals. Two recent improvements are the addition of an automatic swell which gradually opens shutters placed above the reeds, and the Vox humana, a fan placed just behind the sounding-board.

This instrument was invented by a workman in the harmonium factory of Alexandre in Paris about 1835. (He) came to America and began to make his organ here. It was later improved and manufactured by Mason and Hamlin, and first called melodeons or melodiums.

**anemometer** - An appliance used in ascertaining the amount of wind required to sound organ pipes. It consists of a glass tube bent in the form of an S turned on its side. Water is poured into the upper end and the other end is fitted into a socket placed over one of the holes in the sounding-board into which a pipe is to fit. The bellows are then operated and the wind passing through one opening of the tube forces the water through the U-shaped section of the tube on which are indicated inches. From this has grown the expression that pipes are voiced at three, six or ten inch pressure.

**angelophone** - Eng. n., rare.

An early name for the harmonium or parlor organ.

**anomalies** - The false intervals or scales in keyed instruments of fixed pitch, such as piano, organ and harmonium. These instruments can not be exactly and perfectly intoned according to the scientific relation of one tone to another, so certain intervals, especially the major third, or interval of four half tones, and the fifth, or interval of seven half tones, are put slightly out of tune (tempered) by being somewhat sharpened or flattened, in order that all the notes of each scale may be produced.

**apollino** - A mechanism combining the qualities and powers of several instruments and capable of playing them separately or all together. It was invented and constructed by one Mr. Plimpton and exhibited c1820 in Boston and New York. It contained 25 flageolets, 25 imitations of birds, 25 trumpets, 25 clarinets, 4 bugles, 8 French horns, 10 serpents, 12 bassoons, 37 strings on violins and 'cellos, 37 strings on harps, cym-

bals, bass drum, bagpipes, harmonicas, and 25 musical glasses, all in one mechanism.

**Apolla lyra** - An improvement on the psalm-melodicon, a wood-wind instrument with 25 keys and 8 finger holes and capable of imitating several orchestral instruments. It was invented by Weinrich of Heiligenstadt in 1828 and in 1832 it was improved by Leo Schmidt. This instrument was shaped like a lyre, having an enlarged bass and two sets of free reeds acted upon by two rows of touches. The lower row acts on one set of reeds, and the upper can be made to act on all the reeds by means of a coupling mechanism. Wind is supplied to the reeds by a bellows filled by means of a sliding piston, worked by the left hand of the player.

**appollonicon** - A very large organ and orchestrion or mechanical organ, invented in 1812 by Flight and Robson of London and manufactured by them from 1812 to 1817. It had 1900 pipes, the lowest being 24 feet long and pitched at GGG, and the highest sounding A in altissimo. Of the 45 stops, some gave imitation of orchestral instruments. A pair of kettledrums were struck by cunningly contrived mechanism. There were five manuals, the middle one having five octaves, the others each having two octaves. These were detached from the body of the organ and the performer sat facing the audience.

The mechanical part consisted of three barrels, two feet in diameter, eight feet long, and each acting on a separate division of the organ. In their revolution they admitted wind to the pipes and regulated and worked the stops through complex but instantaneous acting machinery. . . .

The appollonicon was exhibited in the inventor's rooms in St. Martins Lane with daily concerts for many years. Purkis, an organist, played on Saturday afternoons. It was taken down about 1840 and its part used in constructing other organs.

**appollonion** - An instrument invented by J. H. Vollner of Angersbach in 1800. It consisted of a piano having a double keyboard, combined with organ pipes of 2, 4, and 8 feet pitch. . . . It also had an automatic performer.

**arched viall** - n., obscure.

An instrument described in Pepy's Diary, October 5, 1664, as "being tuned with lute strings and played with keys like an organ; a piece of parchment is always kept moving, and the string which by the keys are always pressed down upon it, are grated in imitation of a bow by the parchment; and so it is intended to resemble several vialls played on with one bow, but so basely and so harshly that it will never do. But after three hours stay it could not be fixed in tune and so they were fain to go to some other musique of instruments."

**back-positive** - In some organs a set of pipes which stand back of the player, hiding him from view. In organs having three manuals these pipes usually belong to the lowest keyboard and are connected with the organ by a mechanism under the floor. These are called the "Choir" organ in old cathedral organs of England.

**Balgtreter** - Ger. n.

Bellows-treader. In the Fourth Century organs were supplied by bellows five feet long, and these were weighted down by two men standing on top of them. Since the men who performed this office varied in weight, the organ did not always produce the same effect. Later, the bellows were so arranged that they

were worked by hand, and now a mechanical device operates them. (Also called "Calcant".)

**barrel organ** - a portable organ.

A crank turned by hand revolves a wooden cylinder furnished with keys, which open a series of valves. Currents of air are in this way forced into pipes of various length and diameter and the tones produced. . . . The barrels or cylinders are movable so a number of melodies can be played. . . . The tone is incapable of expression (and) the music becomes decidedly monotonous.

At one time the barrel organ was used in church services. . . . Also known as hand organ.

**bellows** - A mechanical contrivance for gathering and propelling the wind supplying the pipes or reeds of the organ, harmonium, concertina, bagpipe, and the like. It consists of an air-chamber which can be alternately expanded and contracted, and a nozzle by which the current of air can be directed. . . .

**bellows exhaust** - A small bellows fastened to the underpart of the windchest of an organ and fitted with a spring on its outer side. The wind entering the windchest partially inflates the bellows so that when a sudden demand on the wind supply occurs and the tone is likely to be faltering or insufficient, the reduced pressure allows the spring to force the bellows shut, emptying the wind it contains into the windchest and assisting in counter-acting the deficiency. . . . It also takes off some of the overpressure.

**bellows, diagonal** - An old variety of organ bellows with the top hinged at one side, forming, when open, an acute angle with the bottom. As one bellows never supplied enough wind, at least two were required for every organ, some large instruments, notably the St. Sulpice organ in Paris, having as many as fourteen. In the modern organ, the slanting form has been replaced by the horizontal bellows.

**bifara** - It. n.

A form of piffero meaning a pipe. A norgan stop in which the pipes are either in pairs or are furnished with two mouths, one above the other. When in pairs one is tuned a little higher than the other, thus producing an undulating sound, similar to that obtained with the two mouths. Other names for this stop are **celestina** and **unda maris**.

**blockflöte** - Ger. n.

1. A small flute used in the sixteenth century. Its mouthpiece was at the end and the term block referred to the piece of wood within. . . .

2. An organ stop composed of pyramid-shaped pipes having a wide diameter. The tone is loud and the pitch varies from very high to very deep.

**bordun** - Ger. n.

1. An organ stop composed of wooden pipes covered at the top and producing a hollow tone. The pitch is usually very deep, and the lowest tone may be 3 or 4 octaves below middle C. In French organs the pitch may be higher. . . .

2. The name applied by the French to the lowest pitched string of the cello and double bass.

3. The two strings of the hurdy-gurdy which were never pressed . . . but vibrate freely, giving but one tone.

4. A very large bell.

5. A drone bass . . . continuing unchanged throughout the composition.

**buffet d'orgue** - Fr.

Cupboard or case of the organ, (or) a small organ complete.

**button** - In an organ a small, round piece of leather which, when screwed on the tapped wire of a tracker, prevents the tracker from jumping out of place. . . . The force and efficiency of its movements depends upon the length of the tracker and this can be regulated at its junction with some other part of the organ mechanism. The junction is made by piercing the wood of the second part with the tracker wire, which may be shortened by screwing the button tighter.

**calcant** (kalkant) Ger. n.

Another name for Balgtreter, or bellows treader of old German organs.

**calliope** - Eng. n. from Grk. The beautiful-voiced.

1. In Pagan mythology the muse that presides over eloquence and heroic poetry, the mother of Orpheus and chief of the nine Muses.

2. A musical instrument consisting of a series of steam whistles tuned to the notes of the scale and played by keys arranged like those of a pipe organ.

**cancellen** - Ger. n.

In the organ the grooves or small channels along which the wind travels from the windchest to the pipes.

**canna a lingua** - It.

Those organ pipes that are fitted with reeds which vibrate in producing the sounds.

**capistrum** - Lat. n., a muzzle

A sort of face bandage worn by the ancient trumpeters to protect the cheeks when they blow their instruments violently in order to produce the proper tone. It was originally devised by the Greeks to hide the grimaces made by the players.

**carillon** - Fr. n.

1. A set of bells so hung in the tower that they form a sort of musical instrument, played either by a keyboard or by machinery similar to a clock. . . . The bells are stationary and are struck from without with a hammer. . . . Owing to the weight of the bells and mechanism the art of playing the carillon required great physical strength. . . .

2. An instrumental piece imitating the music of a carillon. . . .

3. An organ stop composed of several pipes to each digital of the keyboard and giving a combination of several tones of different pitch when each key is depressed. The sound is high and tinkling in effect.

4. A set of bells or steel bars, struck with hammers, operated by one of the keyboards of the organ. . . .

**celamustel** - Fr. n.

A kind of reed organ, similar to the harmonium, with additional parts such as bells, harp, echo, thunder, dove and cuckoo notes, and other sounds.

—o—

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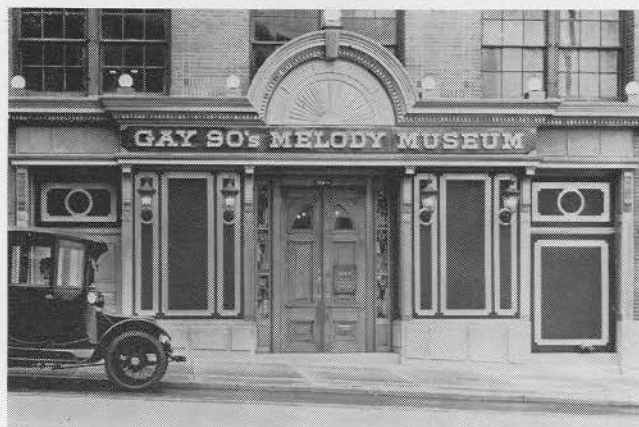
# A Very Different Museum

On of the most unusual museums in America opened in the summer of 1967 in St. Louis, Missouri. Called the GAY 90's MELODY MUSEUM, and located at 320 South Broadway, just across the street from Busch Memorial Stadium, it houses a collection of music-making machines representing an era long gone--many of them employing ranks of organ pipes among other things.

The instruments in this museum were collected by Mr. and Mrs. Paul Eakins over a period of 20 years. Some are American made and others are imports from Europe, but in each case a great deal of work in re-pairing and restoring was involved.

According to the St. Louis JOURNAL, the most impressive instrument is a Belgian Band Organ called "The Emperor" which originally cost \$14,000. Some 81 years ago. In 1900 this machine was moved from Belgium to Detroit, Michigan, and electrified. It contains 418 pipes, 22 xylophone bars, drums, cymbals and castanets.

"Big Bertha", another band organ, was built in France with 369 pipes. It was brought to Grand



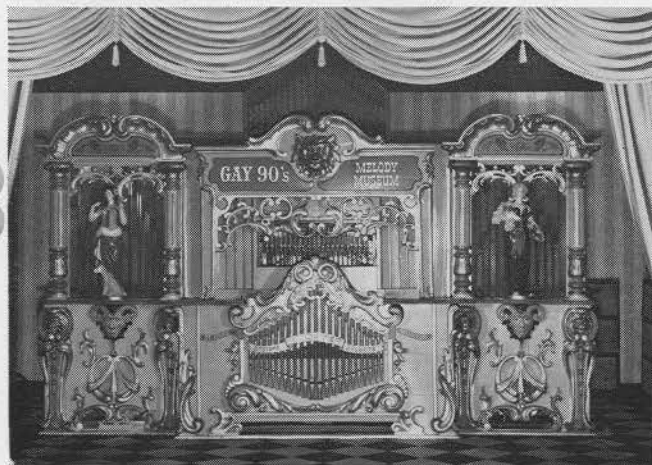
Rapids, Michigan, about 75 years ago. Bertha is a hand-carved buxom beauty on the front who turns her head, holds a baton and raises her arms as conductor of this machine.

An even older instrument is called "Madam Laura". Her history is cloudy (if not shady), but a clue to her age may be found in the ledger sheets of a German clothing manufacturer dated 1840 which were found inside this machine.

A military trumpet organ called "Sadie Mae" was built in France. Again a well-formed female figure graces the front holding a horn and "leading the band". This is reported to be the last remaining example of this type instrument.

There are about two dozen other machines including nickelodeons, calliopes, orchestrions, coinolas, callosopes and automated pianos. One of these is called the "Eakins Special", a combination of four different machines including an organ.

All of the instruments are in perfect working order and are coin-operated. The museum is open daily and there is an admission charge.



## THE ORGANS IN THE SHARON TEMPLE

(From page 3)

planning for, although not more than two or three of the York Pioneer members are interested.

The stoplist of this tracker has not been noted. There is no one alive today sufficiently interested in music and organs to have taken notice, it seems. From the look of the wooden pipes one is sure there was a Diapason of normal 8ft. pitch, a Principal of 4ft. pitch and perhaps a Flute, although the stops have not been playable for over sixty years. It was, however, a very simple standard tracker with four slider chests. There are no names on the console front and three of the unusually shaped drawstops have disappeared. Its original form will come out in an eventual restoration if the organ is not scrapped in the meantime.

Two of the melodeons are in fair playing condition and the Dominion reed organ of 1880 is in good form after repairs made to it in the museum in the spring of 1967. The restored and newly tuned barrel

organ with psalm tunes is played every day during the months the museum is open. All the tunes have been named and a number can be recognized by those familiar with Protestant church hymns. The rather huge square piano by Steinway with its faded blue case is also played by musical visitors. There has as yet been no real attempt at concerts with these old instruments, but if the tracker is restored, it is to be considered, as this was one of the practices of the Children of Peace and the famous Sharon Silver Band which continued to practice after the sect fell apart. However, none of the silver band instruments on display in the Temple are playable.

The Sharon Temple Museum complex is well worth a visit and many musicians in this country and from the United States have seen it. The Royal Canadian College of Organists have visited there on several occasions. The Museum consists of the white and green wooden Temple of square construction with three storys, four entrances, roof lanterns and almost three thousand window panes; the colonnaded study of the

(Please turn to page 14)

## ORGAN - BUILDING IN NEW - ENGLAND

(From page 8)

*Charleston, S. C. Mr. Gilman's church	2	rows of keys,	May, 1825
*Providence, R.I., Mr. Wilson's Church	2	"	July, "
*Salem, Mass., Mr. Coleman's Church	2	"	Oct. "
*Gloucester, Universalist Church	2	"	May, 1826
Boston, Mr. Barrett's Chamber-St.	2	"	"
New York, Mr. Ware's First Unitarian	2	"	March, 1827
*Boston, Mr. Pierpont's, Hollis-St.	3	"	May, "
*" Mr. Ripley's Purchase-St.	2	"	July, "
" Dr. Beecher's Hanover-St.**	2	"	Oct. "
" Mr. Parkman's, Hanover-St.	2	"	Oct. "
*Hartford, Conn. North Church	2	"	April, 1828
New York, Mr. Lunt's, Second Unitarian	1	"	April "
Charleston, S. C., Presbyterian	2	"	Jan. 1829
Providence, R. I., Mr. Farley's, Westminster-St.	1	"	Jan. "
Boston,, Dr. Sharp's 3d Baptist	2	"	April "
Providence, R. I. Church in Richmond-St.	1	"	Oct. "
Hartford, Conn., South Church	2	"	Feb. 1830
Boston, Mr. Blagden's, Salem-St.	2	"	Jan. 1831
Taunton, Unitarian, now Mr. Bigelow's	1	"	May, "
Boston, Bowdoin-St. Church, now Mr. Winslow's	3	"	June, "
" Mr. Mott's, South End,	1	"	Sept. "
Dorchester, Dr. Cadman's	1	"	Dec. "
Boston, Handel & Haydn Society, Boylston Hall	3	"	Oct. 1832
" Hawes church, Mr. Capen, South-Boston	1	"	Jan. 1833
New Bedford, First Baptist Church	1	"	Oct. "
Salem, First Baptist Church	2	"	June, "

(\*\*This organ, with the church, has been destroyed by fire.)

Besides these, Mr. Appleton has built three small organs, at about five hundred dollars each, which were put up in churches, and two other chamber-organs for individuals. He has, also, in his shop, nearly finished, a church-organ with two rows of keys, and a smaller instrument, with one row of keys, sufficiently powerful for a hall or a small church. He has just contracted to build, for a church in Hartford, a large organ, with three rows of keys, similar in size and contents to the Bowdoin-street organ.

If we include the last, it will be found that Mr. Appleton has constructed just forty organs, exclusive of those, about twenty in number, which were built by the Milk-street concern, as before mentioned, in which Mr. Appleton was a partner. Nearly the whole of these are church-organs, and several of them are large instruments, with three rows of keys. (Note C)

In the spring of 1831, Messrs. E. & G. G. Hook took a building, near the bottom of Friend-street, and commenced the manufacture of church-organs. Mr. E. Hook, when at the age of sixteen or seventeen, was, for about a year, an apprentice with Mr. William M. Goodrich. When Mr. Goodrich went South with Maelzel's Pan-Harmonicon, Mr. Hook returned home. He was subsequently with Mr. Goodrich during the time he was engaged in completing Savage's Pan-Harmonicon. Afterwards, Mr. Hook returned to Salem, his native place, and began the construction of chamber-organs. His first was for Mr. W. W. Clapp, of Boston. While in Salem, he with his brother, built fourteen chamber-organs and five church-organs of small size, with only one row of keys.

Since the Messrs. Hook removed to Boston, they have completed four church-organs, and have two others nearly finished. They built one for the New South

(Please turn to page 15)

## THE ORGANS IN THE SHARON TEMPLE

(From page 13)

founder of the sect, David Willson, the frame home of the builder, Ebenezer Doan, erected 1819, a log house of about 1850, a board and batten covered storehouse and a newly erected barn-like frame building used to house the carriages and agricultural implements. The York Pioneer and Historical Society who own the museum know of the Organ Historical Society and its purposes.

Richard Coates could be called an amateur inventor and organ builder who came to Upper Canada (Ontario) after the War of 1812 and became bandmaster of the Children of Peace. He settled in the Oakville area about halfway between Toronto and Hamilton on Lake Ontario and built in all seven organs before his death about 1860. Several of his

organs are single manual trackers, such as the 1848 instrument at the museum, but not more than three instruments remain.

## THE ORGAN IN CHADRON STATE COLLEGE, CHADRON, NEBRASKA

(From page 9)

Prelude and Fugue in F major - Buxtehude  
Toccata in E minor - Pachelbel  
Four Preludes Based on Hymn Tunes:  
O Sacred Head Now Wounded - Bach  
Christ Lay in the Bonds of Death - Bach  
Deck Thyself with Gladness - Brahms  
Now Thank We All Our God - Karg-Elert  
Sonata II - Hindemith  
Six Pieces for a Musical Clock - Handel  
Toccata and Fugue in D minor - Bach

Don't forget: OHS records make fine Christmas gifts.



## ORGAN - BUILDING IN NEW - ENGLAND

*(From page 14)*

Church in Salem, (Mr. Emerson's,) with two rows of keys, and fourteen stops. They built one for Christ's Church in Norwich, Connecticut, with two rows of keys, and fifteen stops. This organ has a very beautiful Gothic case. They constructed one for Mr. Barry's church in Lowell, with two rows of keys, and fifteen stops. There is one octave of open double-diapason pipes in the bass, connected with the pedals. They also constructed one for Mr. Thomas's church, in Concord, New Hampshire, with eight stops, but with only one row of keys. The great organ and swell are combined. They are now building a large instrument with three rows of keys, for the First Baptist Church in Providence. It will be completed in a few weeks. This organ is to be nearly similar to the Bowdoin-street organ. It will contain about twenty-five stops, and will have, connected with the pedals, an open double-diapason bass, extending down to double-double G, an entire octave below the manual keys. The largest pipe is about eighteen by twenty-one inches square. They are also building, for Mr. Kingsley's musical academy, an organ, containing eight stops, and with one row of keys. The great organ and swell are combined.

Mr. Josiah H. Ware, who was bred a cabinet-maker, was, for several years, employed in the establishment of Mr. William M. Goodrich. In 1831, he commenced the business of organ-building in Medway, in this state. He has constructed three or four chamber organs. Besides these, he has completed a church-organ, with two rows of keys, and with eleven stops. This instrument was made from the latest plans of Mr. William M. Goodrich, and was voiced and tuned by him, with the exception of four stops, which he did not live to finish. This organ has been set up in the church at Medway, but is not sold. It is the only one, voiced and tuned by the late Mr. Goodrich, which can now be procured. Mr. Ware, in connexion with Col. Holbrook, the well-known founder of church-bells in Medway, is pursuing the business of organ-building there, and is now engaged in constructing an instrument for the Rev. Mr. Twining's church in Lowell, which Mr. Goodrich had contracted to build, a short time previous to his decease.

The successors of Mr. William M. Goodrich are Messrs. Stevens & Gayetty. They have taken the spacious building at East-Cambridge, (Lechmere Points) lately occupied by him, and are now engaged in the construction of two church-organs. One is to have two rows of keys; the other will have one row only. Mr. Stevens was, for a considerable time, in the employment of Mr. Goodrich, immediately antecedent to his death. Mr. Gayetty served a regular apprenticeship with Mr. Goodrich, and had been with him from childhood. They are both excellent workmen, and will, no doubt, succeed in the business which they have undertaken to continue.

Mr. Alley, from the State of Maine, has commenced the manufacture of church-organs at Newburyport. He has already completed two or three small ones, and is now building one with two rows

of keys, and with about twenty stops, for Mr. Fox's church in that place. What instruments he constructed while in Maine, the writer is not informed.

There are, undoubtedly, several other organ-builders, in a small way, in New-England, who are unknown to the writer. They are, probably, self-taught, and makers of chamber-organs, principally or wholly. The best and most celebrated builders, however, have been mentioned in this memoir. The expression of any opinion, with regard to the comparative merits of these, has been carefully avoided; for, as considerable competition, and some jealousy, exist among them, the writer was sedulous to avoid giving any just cause of offense.

From the preceding account, it will be perceived, that most of the church-organs have been constructed by Mr. William M. Goodrich and Mr. Appleton, and the greater part of the chamber-organs by Mr. Ebenezer Goodrich. The Messrs. Hook are, comparatively, young builders. If we compute the labors of these four establishments, we shall find that they have built about seventy church-organs with more than one row of keys, about thirty with one row, and about one hundred and thirty chamber-organs and organized piano-fortes, making in the whole about two hundred and thirty instruments.

In the stock and workmanship of the wooden parts of our organs, we absolutely excel those of European construction, which have been brought to this country. Even in other respects, our best instruments will compare, without disadvantage, with most of the foreign ones. It is now many years since an English organ has been imported; and it is probable, from the great additional expense attending the importation, that very few, if any, will hereafter be introduced into this country from abroad.

There is a kindred manufacture, in which we have arrived at still greater excellence. The piano-fortes now made in Boston are no where surpassed. It is acknowledged by the best English pianists, that the instruments constructed by Mr. Chickering are not inferior to any which can be obtained in London, from the most eminent manufacturers.

In the mere construction of an organ, there is no peculiar difficulty. As a mechanical trade, it is as easily learned as the trade of a carpenter, mason, or silver-smith. The difficulty consists, in devising such plans, proportions and combinations, and in so voicing and tuning the various pipes, that the best possible effect may be produced, and the greatest satisfaction and enjoyment be communicated to persons of cultivated taste. In this respect, it may be considered a liberal art. To build a common dwelling-house, or even a church, in a solid, durable manner, so as to afford the utmost comfort and convenience, is a work which may be performed by a plain mason and carpenter, entirely destitute of genius. To furnish the plan of an elegant and splendid edifice, with all its ornaments and proportions, which shall please the eye of taste, is the work of the architect. Any boy can be taught to daub a sign-board with the head of Washington, or to carve a figure-head or a spread-eagle; but there are but few, who can be taught to rival the great masters of painting and sculpture. So it is with organ-building. To produce a perfect instrument, requires original genius and cultivated taste, united with adequate knowledge, practice, and experience, and with a good musical ear, delicately sensible to the perfection of tune and tone.

*(Please turn to page 18)*

**KENNETH F. SIMMONS**

17 Pleasant Street

Ware, Massachusetts, 01082

## LETTERS TO THE EXTANT ORGAN COMMITTEE

Dear Sir:

On November 12 I visited St. Paul's United Church of Christ (formerly German Reformed, then Evangelical and Reformed) in Hamlin, Pa., to see the one manual-pedal Miller installed there in about 1885. This defunct company built mostly reed organs in Lebanon, Pa., but several churches in the local area were also supplied with pipe organs from the firm, among them St. John's Reformed (now U.C.C.), Lebanon, St. Jacob's "Kimmerlings" Reformed (now U.C.C.) northeast from Lebanon, both instruments now destroyed, and old Salem Lutheran Church, 8th and Willow Streets, Lebanon, a three-manual Miller still playing and in excellent condition. The Salem Lutheran and St. Paul's U.C.C. instruments are the only known examples of the Miller firm's work remaining; at least a number of local organists have corroborated this fact, though we would like to be corrected if other Millers are still around. The Salem Lutheran three-manual has been recently used in recitals as well as special services; the congregation worships in another building nearby.

The Hamlin church was built in 1884 as the result of a separation from a union Lutheran-Reformed church nearby also called St. Paul's ("Klopps") Church; see Thomas Stein CENTENNIAL HISTORY OF THE LEBANON CLASSIS, 1920. The move, confounded by about 15 years of legal proceedings in the Lebanon County courts, seems to have been made amid general prosperity in this rural, agricultural community, and it is probably safe to assume that the organ was part of this new building project. The organ was first located in the rear gallery but was moved to the front left corner of the church in about 1898-1900, according to the Rev. Dr. Allen Meck of Lancaster, a son of the congregation; part of the left balcony of this colonial-style church was removed to make space for the organ, which stood then at choir-loft level, about two feet above the floor of the church. (In typical Penna. German style the entire church sanctuary is on the second floor with balcony on three sides above that, the first floor being church school classroom space.)

### The stoplist:

- 8' Open Diapason (flute tone from c' and lower)
- 8' Stopped Diapason
- 8' Melodia
- 4' Principal
- 2' Fifteenth
- Pedal: 16' Bourdon
- Manual compass: C - a'''
- Pedal compass: C - c (13 notes)

There is no manual-to-pedal coupler, tremolo, or bellows signal at the console, though the pumper had a gauge. The entire manual division is enclosed in a swell-box with a pedal shaped to fit the player's shoe for control of the swell shades. The voicing is quite light and clear, unlike the big, booming Open Diapason sound of many organs of about that time, though not of Tannenberg refinement. The pedal clavier is located slightly left of center but permits playing with both feet. A case surrounds the entire organ with three groups of ornamentally-painted, non-speaking pipes (about 9 or 11 pipes per group) on the front only. The pedal pipes form the back wall of the instrument, and there is no cover other than the top

of the inner swell-box itself. The organ measures approximately 12' wide, 5½' deep and 10' high (not counting the front display pipes). I was not prepared to crawl inside the instrument and no date was in evidence on the outside; thus my guessing as to the date, supported by recollections of several persons. The nameplate reads simply "Miller Organ Co." The Melodia stop would not be pulled out, but Mr. Reilly Dubbs, a long-time member and former organist, stated that it once played and that pipes are still there for it. The organ was equipped with an electric blower at some point during the 1920's or a few years earlier.

Approximately a year ago the church dedicated an electronic substitute, though there seems to be no indication that this "no-confidence" vote toward the Miller will result in its sale or destruction in the near future. There is evidence that the church consistory and other persons are aware of the significance of the instrument as an example of early organ building in America and as a rare example of the Miller Company's work but have found it unsatisfactory for current use in meeting the congregation's needs.

The writer is indebted to the Rev. Elius Halde-mann, pastor, of Fredericksburg, Pa., and Mr. Reilly Dubbs for their kindness in showing the organ and answering questions. The little town lies less than a mile south of U.S. Route 22 (now also Interstate 78), the direct link between Harrisburg and New York City, and the brick church faces a large cemetery across the road. It is just another extant example of a little known builder's work, and this one is in good repair to boot!

Cordially yours,  
/s/ Karl E. Moyer  
Assoc Prof - Music  
Millersville State College

\* \* \*

Dear Sir,

Here is a report on the only known tracker organ in the State of Hawaii. This organ is to be found in a little High Episcopal Church about one mile from famed Waikiki Beach, bearing the name of St. Mark's Parish. The disposition is as follows:

### GREAT ORGAN 58 pipes

- 8' Open Diapason, the lowest 12 are zinc, divided into c and C# Prästante towers, with 13-23 on the C side of the center flat, which are made out of lead. The remainder, 24-58 are spotted metal, and the first rank on the chest. Low C Ø is 4¾", and halves on the 17th, m.w. ¼, c.u. 2/5.
- 8' Rohrflöte, this set is made out of redwood, with pipes 1-21 as Gedeckt's, and 25-58 Hohlflöte's. Low C Ø is 2"-2¾" I.D. Pipes 22-24 are Rohrflöte's with the pipes halving on the 18th. Mouth width, 1⅞", cut up is 2/5, at low C.
- 8' Dulciana, this set utilizes the lowest 12 pipes from the Rohrflöte, with 13-22 out of lead, and placed prästante on the C# side of the center flat. Pipes 23-58 are spotted metal, and are the 3rd rank. T.C. is 2⅝ with m.w. at ¼, and c.u. 2/5. From T.C. this rank halves on the 17th.
- 4' Principal, this set is the fourth rank, and is completely spotted metal. The Ø for low C is 3", and halves on the 17th. M.w. is ¼, cut up is 2/5.

### SWELL ORGAN 58 pipes

- 8' Aeoline, this set utilizes the 1st. 7 Stopped Diapa-



son's, with 8-13 as prästants divided on C and C# sides of the towers. The prästante pipes are made of lead. 14-58 are in the swell box and are of spotted metal. The  $\varnothing$  at T.C. is  $1\frac{3}{4}$ ", with the mouth width at  $\frac{1}{4}$ , and the c.u.  $2/5$ . The halving ratio is on the 17th.

- 8' Stopped Diapason, this set is made of redwood, with the pipes 1-16 as Gedeckt's. The rest of the pipes 17-58 are Rohrflöte's. The  $\varnothing$  for low C is  $2\frac{1}{4}$ - $2\frac{5}{8}$ ". The pipes are halving on the 17th, with mouth width at  $2\frac{1}{2}$ " read: and cut up at  $2/5$ . The low C measurement is for the I.D.
- 4' Viola, this set is made of spotted metal, with its  $\varnothing$  at  $2\frac{1}{2}$ " at low C. The m.w. is  $\frac{1}{4}$ , and the c.u.  $2/5$ . There's 58 pipes to the set. It also halves on the 17th pipe.
- 2' Flageolet, this set is also made of spotted metal. The rank has 58 pipes that are halving on the 17th pipe.  $\varnothing$  of low C is  $1\frac{5}{8}$ ", with m.w. of  $\frac{1}{4}$  and a c.u. of  $2/5$ .

#### PEDAL ORGAN 30 pipes

- 16' Bourdon, this set is made out of redwood, and its  $\varnothing$  at low C is  $5-6\frac{1}{2}$ " I.D. The c.u. is  $\frac{1}{2}$ , with the set halving on the 17th pipe.

The manual action is tracker with the pedal being tubular pneumatic. The couplers are mechanical, as so is the stop action. The couplers are SWL to GRT. 8, SWL to PED. 8, and GRT. to PED. 8. The swell shades are controlled by a balanced shoe, with the Tremulant controlled by a latch down. The combinations from left to right are: GRT. to PED. rev., SWL. composition 1 and 2, and GRT. composition 1 and 2.

The organ is quite buried. With about the top  $\frac{1}{8}$  blocked off from view, as well as burying the sound. The Prästante pipes are all sprayed gold, with the case finished in a dark mahogany stain or varnish.

The key desk is finished in what looks like walnut that's been lacquered. It is also fitted with glass doors as to keep the dust out.

As you can tell by now, it's a European organ, made in England. The exact maker is not known, but was purchased from Henry Willis and Sons of London. It is believed to be a trade in dating back to the 1900's, and rebuilt in 1956 for St. Mark's, and a Rev. Turnball.

It was installed by Henry Willis' grandson, and Mr. C. Kempton Humphries, organbuilder at that time in Hawaii.

For any more information about the organ and its history, I suggest you write Rev. Joseph Turnbull, 2322 S. 80th St., West Allis, Wisc. 53219. The organ is a total of 9 ranks, and 494 pipes voiced on  $2\frac{3}{4}$ " W.C.

Cordially yours,  
/s/ Terrence P. Schoenstein

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

## LETTERS TO THE EDITOR

Dear Sir:

Several weeks ago Mrs. Moyer and I visited St. John's United Church of Christ, Boalsburg, Pa., where is installed the 1868 Durner two-manual organ described in THE TRACKER quite some issues ago. The organ is still in use on a regular basis, though it is in need of rebuilding. Fortunately, the church has been thinking in terms of maintaining the organ in nearly its original condition, and a letter today from the pastor there states that the church hopes to have a rededication of the organ at Christmas, or in 1969 if not before. Apparently the work has been or is about to be contracted for.

In support of the project Mrs. Moyer and I sent a donation to the church following our visit, and the letter from the pastor was in response to this contribution, stating among other items the effect that this had on the congregation. At this point, perhaps a great boost to the people of that parish would be interest from OHS members, either in visits to the church if and when they are in the vicinity of Pennsylvania State University, or by sending contributions, no matter how small, to the church. An occasional encouraging word will probably go a long way with the congregation there which has been cognizant enough of its possession to give it some future lease on life.

Cordially,  
/s/ Karl E. Moyer  
Assoc. Prof. of Music  
Millersville State College  
Millersville, Pa.

Ed. Note: See N.Q. & C. for follow-up information.

\* \* \*

Dear Sir:

I am rather intrigued by Mr. Eugene Nye's letter to the editor appearing in the Winter, 1968, issue THE TRACKER (Vol. XII, No. 2). The information he supplies regarding an Appleton organ in Victoria, B.C., is most interesting, and I also enjoyed reading his first account of this instrument in his fine article which appears in 1959.

It appears that Mr. Nye has the impression that I made a statement in my article in Vol. XII, No. 1, to the effect that one or two Appleton organs are remaining. My article mentions the only **two-manual** organ built by Appleton which is known to survive. I note that the Victoria, B.C. organ, as described by Mr. Nye, has a Swell added by S. S. Hamill (and I presume that this means that a Swell manual division was added, rather than just a Swell box). The Biddeford, Maine, organ was originally built with two manuals, and there is no mention in my article regarding how many Appleton organs exist today.

With best wishes for your continued success, and with appreciation for the concern and interest of those who are reading THE TRACKER and writing to you about it, I am,

Sincerely yours,  
/s/ Donald R. M. Paterson  
1350 Slaterville Road  
Ithaca, New York 14850

## ORGAN - BUILDING IN NEW - ENGLAND

(From page 15)

Thus far, our rapid progress in this art is beyond reasonable expectation, and the attainment of the highest possible degree of perfection is anticipated, under the most favorable auspices. As a useful branch of manufacture, it gives employment to many of our citizens, furnishes the country with good instruments cheaper than they can be imported, contributes to the general diffusion of musical knowledge and musical taste, and, what is most important of all, lends its beneficial aid to the public services of religious worship.

P.

Note A: In estimating the number of stops, throughout this article, no attention is paid to the number of lettered draw-stops; but regard is had only to the number of complete sets of pipes, technically called stops by the organ-builders. The trumpet, stopt diapason, &c., are each generally divided, for convenience, into treble and bass, with a draw-stop to each division; but both the draw-stops together are here called only one stop. A single stop, termed a compound stop, has sometimes five ranks of pipes, as in a full cornet, which consists of the trebles of a stopt diapason, principal, twelfth, fifteenth, and seventeenth or tierce; yet all these are comprehended in one stop technically, and are governed by one draw-stop.

Note B: A schedule of the stops will perhaps be interesting to the professional and the musical reader; especially, as he will thereby be enabled to make a comparison between this and the Handel & Haydn and Bowdoin-street organs, of equal magnitude, schedules of which will be hereafter given. *Great-organ*. First open diapason, second ditto, stop diapason, first principal, second ditto, twelfth, fifteenth, tierce, cornet of five ranks, sesquialter of three ranks, first trumpet, second ditto; twelve stops. *Choir-organ*. Open diapason, stopt diapason, principal, twelfth, fifteenth, dulciana, flute; seven stops. *Swell*. Open diapason, stopt diapason, principal, cornet of three ranks, trumpet, hautboy; six stops. *Pedals*. Open double-diapason bass, seventeen large wooden pipes, extending from B, down to C below the manual keys.

Note C: To give a more correct idea of several of the largest of these, a schedule of the stops contained in the Bowdoin-street organ will now be inserted, to which reference will probably be hereafter made. *Great organ*. First open diapason, second ditto, first stopt diapason, second ditto (treble,) principal twelfth, fifteenth, tierce, sesquialter of three ranks, trumpet, clarion,—11 stops. *Choir organ*. Open diapason, stopt diapason, principal, flute, dulciana, cremona,—6 stops. *Swell*. Open diapason, stopt diapason, principal, cornet of three ranks, hautboy, cremona, dulciana—7 stops. *Pedals*. Double diapason, and sub-bass,—2 stops. The sub-bass consists of seventeen large open wooden pipes, from G to C in *unison* with the lower pipes of the diapasons. The double diapason consists, also, of seventeen large open wooden pipes, from G to C, an *octave below* these, the former being a kin of double principal to the latter. The largest pipe is 21 by 24 inches square, and 19½ feet long, made of 1½ inch plank, the first cost of the plank for this pipe alone amounting to ten dollars. Two or three of the stopt diapasons are made of wood, the bass of pine, and the treble of red-cedar. The number of pipes in the organ

is about 1400. The contents of the Handel & Haydn organ are substantially the same. In the pedals, however, it has no sub-bass, and the double diapason extends no lower than C. In the great organ, there is only one stopt diapason, but there are two additional stops in it, a cornet of five ranks, and a mixture of three. These eight ranks are composed of three hundred and twenty-four small pipes, which increase the whole number in this instrument to about seventeen hundred. There is a tremulant to the swell, and there is a coupler, by which the keys of the great organ and swell may be connected, so that the former keys shall play both together.

—o—

## AGO COMPOSITION CONTEST

The Philadelphia Chapter, American Guild of Organists, has announced a composition contest for organ and brass instruments, offering a cash prize of one thousand dollars and a premiere performance at a public concert in November 1969 as the prize.

The composition must be for organ and brass instruments (any combination up to and including five instruments), of approximately ten minutes' duration. The work should be suitable for church, festival, or concert use, and shall have had no previous major public performance.

The judges are Vincent Persichetti, composers Robert Elmore, organist and composer, and William R. Smith, Assistant Conductor of The Philadelphia Orchestra.

The following procedure will be observed:

1. Manuscripts of the full score (parts in concert) should be submitted, using a *nom de plume* on the manuscript. Manuscripts are to be postmarked not later than May 1, 1969. Contestants should submit with the manuscript an envelope bearing the *nom de plume* on the outside, and the correct name and address of the composer, together with postage sufficient to cover the return of the manuscript, enclosed. No manuscript will be returned without postage having been provided.

2. Mail complete manuscript and envelope as outlined above to

Philadelphia A.G.O. Composition Contest  
c/o Henry M. Cook, A.A.G.O.  
22 E. Chestnut Hill Avenue  
Philadelphia, Pa. 19118

3. Separate brass parts, which need not be submitted with the score, will be supplied by the composer of the winning work before he will be considered eligible for the cash prize. These parts must be in Philadelphia (above address) not later than September 15, 1969. The winning work will be announced in July, 1969.

A special provision states that if, in the opinion of the judges, no composition is worthy of this prize, no prize will be awarded.

While no guarantee of publication is made for this contest, the winning work will be considered for publication by a prominent Philadelphia publisher if the composer so desires. If the winning work is published, its status as the winner of this contest shall be indicated under the title as follows: "Prize composition of the 1969 Composer's Contest, sponsored by the Philadelphia Chapter, American Guild of Organists."



## GLEANINGS

by Helen Harriman

Ever since he was a little boy I have followed the career of Brian Jones. It is wonderful to see a promising youngster develop into a finished artist such as Brian is today.

Recently he served as guest organist at the First Parish Church in Duxbury, Mass., on the occasion of what is called "Ancestors' Sunday." This is the 43rd year that descendants of the first parishioners have descended upon the old church to sit in the quaint box pews where their ancestors once sat.

It was quite a day, with a preacher from Montreal (Rev. Leonard Mason), and refreshments served on the church lawn after the service. But Brian was the star feature so far as I was concerned, and played beautifully. He plays regularly at St. Barnabas Church still, and is director of music at Noble and Greenough School.

The overseas mail has brought two copies of MIXTURES & MUTATIONS, an organ publication from New Zealand, of all places! It is a mimeographed production, and I thought back to the days when THE TRACKER came out in the same form. Each issue has about twenty pages and contains all sorts of articles and news items, with frequent references to the Organ Historical Society and the Boston Organ Club. About OHS the editor writes: "The official aim is preservation, encouragement and improvement." I call that a nutshell summary, and a good one.

M & M is published every two months and a subscription costs three dollars per year (\$4.50 by air). Anyone may write to A. Ross Wards, "Rosslyn", 8 Ramahana Road, Huntsbury Hill, Christchurch 2, New Zealand. This editor, by the way, has just been married, and I think we should all send him our congratulations.

One of the many jokes I have gleaned concerns the late great British conductor, Sir Thomas Beecham. He is reported to have said, "My father was one of the first men to buy an electrical organ. The first time I played it, one night in November, I put out all the lights in St. Helen's."

Some time ago Egbert Sanford wrote these lines:

'God is at the organ:  
And the keys are storm-strew billows,  
Moorlands, trees.'

They were quoted recently in a Philadelphia newspaper by Dr. F. B. Harris, Chaplain to the United States Senate. In the article there is reference to a bamboo organ located in "an ancient church, not far from Manila." This organ is said to be over a century old and still in use. Does anyone have more detailed information about it? I for one would like to know.

Finally, a December 1876 copy of THE MUSICAL WORLD, published by S. Brainard's Sons in Cleveland, has just turned up. The editor was Karl Merz, and the music included "Touch the Sleeping Strings", a soul-searching song with words and music by Henry C. Work, and a Christmas anthem by George Elvey (not yet knighted!!) There are many interesting ads, including one proclaiming that "Briggs' are the best piano stools" (with a factory at Peterboro, N.H.), articles on various subjects pertaining to music, news of the music world in New York and Boston, and the

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**WANTED** - A reed organ with pedal keyboard. Please send description, location and price to the Editor of THE TRACKER.

**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.

**THANKS** - Just want to express gratitude to OHS and to all who made the 1968 Convention at Worcester, Mass., such a treat. A. O. T.

**WANTED** - News items, articles, dedicatory recital programs, and anything else of interest to OHS members. Deadline for Winter issue is January 1st. Address the Editor or the Publisher.

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announcement that Chickering had just introduced its new "upright" piano with "magnificent improvements" over the then common square piano. In the "Music Gossip" column I found this: "A very fine programme of an organ concert, given by Mr. W. B. Colson, Akron, O., lies before us. Good taste is displayed in the selections, proving that Mr. Colson is a musician who strives onward and upward."

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## REAL ORGANS FOR REAL PEOPLE

### . . . An Editorial

The title of this little essay is a slogan coined by E. Power Biggs, a man whose slogans seem to become not only famous but legendary. "Tracker action is the only means by which the organist has complete control over the speech of a pipe;" -- "A pipe in the open is worth two in a box;" -- are the two which come most often to mind.

But the title is a slogan by which Mr. Biggs describes the Organ Historical Society in his recent article in SATURDAY REVIEW. He says it is our motto, and well it might be. Let's analyze.

A "real organ" is, without question, the creation of a skilled artisan. It lives in its ability to express the tonal ideas of the master composers when played upon by a competent organist. It must have the qualities of the best craftsmanship, of mechanical ac-

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tion, and durable materials. It is a work of art which no amount of electronic impulsion can imitate.

Regard, for example, the electronic piano. Have you ever played or heard one that sounds anything like a real piano? Have you ever known of one to be used by the great pianists in concert? The same may be said in the case of electronic machines that are used as substitutes for real organs.

And the slogan continues that these real organs are for "real people." Today, in the hurly-burly world of hippies and flower people, there seems little of reality. Their music is not the product of endless years of study and development. It is basically simple African dance rhythms combined with monotonous harmony of the simplest sort, almost devoid of melody and tonally raw and disturbing. No real organ was intended to render such cacaphony.

The "real people", on the other hand, are not the fuddy-duddies and "old squares" (which your editor is often called by his choirboys!) but rather they are the E. Power Biggses, the Alec Wytons, the Donald Patersons, the men and women of today who are keeping our heritage alive actively and energetically. They are looking for all of the good in the old music and all of the good in the new sounds that are being created today. They are the real people who will hold this old world of ours together. Pray God there'll be enough of them to carry this forward to the next generation!

So, let's preserve the real organs for the real people that the art of organ building, the art of organ playing, and the art of great music will live on as part of America's heritage.

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