



THE TRACKER



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Volume XIII

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Number 2

NEW DEPARTMENT: NEW TRACKER ORGANS

In a letter last spring, E. Power Biggs, our honorary member, suggested that the Organ Historical Society expand its interests to include the reporting of currently built mechanical-action organs since there seems to be a growing interest in this field and not all of the facts are recorded in other organ journals. The National Council took the matter into consideration and voted to adopt the suggestion.

Accordingly, your editor addressed some thirty-five organ builders in this country several months ago. Some of those addressed are known to have built tracker organs within recent months. Others, whose activities are not so well known, were given the opportunity to reply stating their views. So far, exactly five firms have replied. We hope that the others are all too busy building trackers to do so!

In order to keep this department up to date, every member of OHS is urged to report the news of new tracker organs to the editor. If duplication occurs, there may be details in one report that would have been omitted in another; thus, a good cross reference will be made and efficient, complete reporting accomplished.

Schlicker in Texas

A new mechanical-action organ of 3 manuals and pedal with 36 stops (49 ranks), designed by Herman L. Schlicker, president of the Schlicker Organ Company of Buffalo, New York, has been installed in the Chapel of the Abiding Presence (Weinert Memorial) at Texas Lutheran College, Seguin, Texas. It was the gift of Mr. and Mrs. G. B. Prentiss, and was dedicated in a recital by Raymond C. Boese on September 29, 1968.

Mr. Boese played selections by Stanley, Fiocco, Bach, Franck, Mozart, Dupre, and Hermann Schroeder's "Orgelsonate". Other recitals scheduled for this season include Flor Peeters on November 10 and Mary Orth on February 7.

The specifications are:

GREAT		RUECK-POSITIV	
Quintadena	16'	Gedeckt	8'
Principal	8'	Principal	4'
Spillfloete	8'	Rohrfloete	4'
Octave	4'	Nasat	2 2/3'
Hohlfloete	4'	Principal	2'
Octave	2'	Blockfloete	2'
Mixture	V rks	Terz (tc)	1 3/5'
Trumpet	8'	Scharf	III rks
		Krummhorn	8'
		Tremolo	
SWELL		PEDAL	
Rohrfloete	8'	Principal	16'
Salicional	8'	Subbass	16'
Principal	4'	Octave	8'
Spitzfloete	4'		
Waldfloete	4'		

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DIEFFENBACH PROJECT

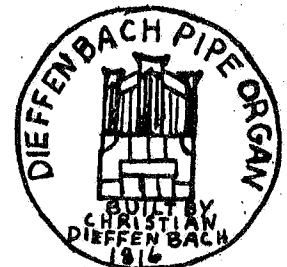
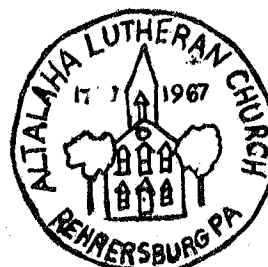
In Historical Review of Berks County, Volume XXVII, Number 1, Winter 1962-1963, there was an article, "The Organs of Berks County", by Eugene M. McCracken. Those who read this article will recall that the cover pictured the Christian Dieffenbach organ in Altalaha Lutheran Church at Rehrersburg, Pennsylvania. This organ has a reputation of having the most beautiful case of the extant Dieffenbach organs. As stated by Mr. McCracken, the organ has not been used for some time.

However, some of the Dieffenbach descendants are interested in the restoration of this instrument. To date, the project has been moving slowly because of apathy among the church members and lack of funds.

Mr. Frank Dieffenbach has had a medallion struck to help raise the necessary funds. These medallions are made from bronze, silver, and gold. The medallions may be purchased separately at the prices of \$1.50 for the bronze, and \$7.50 for the silver. The gold medallion can only be obtained through the purchase of a complete set of all three for the price of \$59.00. The silver and gold medallions are also numbered as collectors' items. Only twenty-five complete sets have been struck, and one-third of these have already been sold. A large number of bronze medallions are available as these seem to be the most popular with the average visitors.

Each medallion is one and three-eighths inches in diameter, containing a relief of the organ built in 1816 on one side and the church of 1757 on the opposite side.

The Organ Historical Society is happy to endorse this project and we refer you to our complimentary advertisement for details regarding the purchase of any or all of these medallions.



New Department

(From page 1)

Klein-Nasat	1 1/3'	Metalgedeckt	8'
Siffloete	1'	Choralbass	4'
Mixture	IV rks	Nachthorn	2'
Terzzimbel	III rks	Mixture	III rks
Dulzian	16'	Fagott	16'
Schalmei	8'	Schalmei	4'
Tremolo			

There is the full set of 8' couplers, and the wind pressures are: Great 2 3/8", Swell 2 1/2", Rueck-Positiv 2", Pedal 2 3/8". The compass of the manuals is 56 keys, and of the pedals 30. The manual and pedal action is tracker, with slider chests. The stop action is electro-pneumatic, and the combination action is electric.

The Great, Swell and Pedal divisions stand in a wood case located in the back of the balcony. The Rueck-Positiv is in a case mounted on the balcony railing. There is a total of 2,460 pipes.

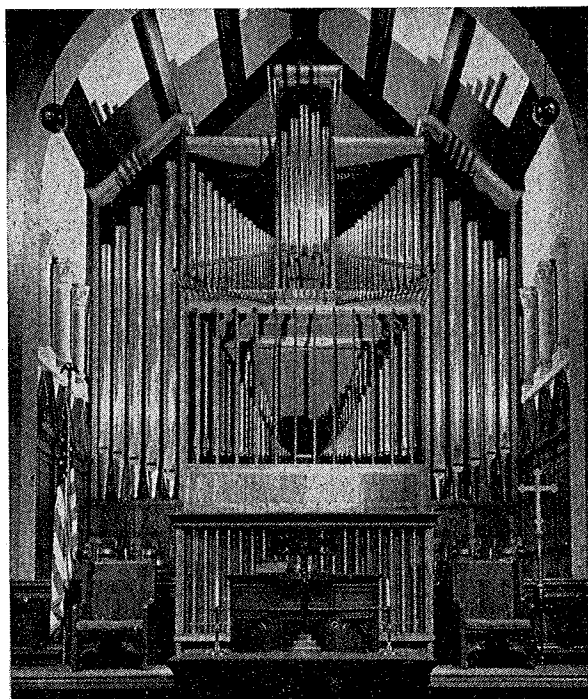
Andover in New Jersey

Edith Memorial Chapel on the plush campus of Lawrenceville School at Lawrenceville, just north of Trenton, New Jersey, is an imposing structure faced with red sandstone. Its interior is lined with yellow brick, and from both outside and in its vintage (c1890) is all top apparent.

In 1895 Farrand and Votey built a tubular-pneumatic two manual organ for this Chapel. It was renovated and enlarged in 1910 by Moller. In 1919 J. W. Steere built a large three manual electro-pneumatic organ to replace the first organ.

A contract with the Andover Organ Company was signed in 1967, and as in interim instrument between the Steere and the Andover, a one manual Odell tracker organ was used.

The Andover organ was dedicated on October 27, 1968, with a recital by Kenneth Gilbert of Montreal. Mr. Gilbert displayed a flawless technique and used meticulous care in his registration. He is a specialist in the Baroque style, but his program did little to convince the average recital-goer that this is the



ultimate or only music suitable on a new mechanical-action organ. He played selections by Frescobaldi, Sweelinck, Buxtehude, Arauxo, Couperin and Bach. His one modern selection was Otto Joachim's "Fantasia" (1961) which is in the 12-tone idiom. It was during this latter piece that the swell shades were closed once, the only time in the hour and a half program.

After the concert, other organists proved that this organ is indeed capable of other musical styles.

The specifications are:

GREAT - 61 notes

- 16' Quintaton 61 pipes stopped metal
- 8' Principal 61 pipes open metal
- 8' Bourdon 61 pipes stopped metal
- 4' Octave 61 pipes open metal
- 4' Rohrflöte 61 pipes semi-stopped metal
- 2 2/3' Quint 61 pipes open metal
- 2' Super Octave 61 pipes open metal
- 2' Blockflöte 61 pipes tapered metal
- IV Mixture 244 pipes open metal
- II Cimbal 122 pipes open metal
- III-V Cornet 266 pipes metal
- 16' Fagot 61 pipes metal, reed
- 8' Trompette en Chamade 61 pipes metal, reed

SWELL - 61 notes (enclosed)

- 16' Bourdon 61 pipes stopped wood
- 8' Principal 61 pipes open metal
- 8' Flute a Cheminee 61 pipes metal, chimneys
- 8' Gemshorn 61 pipes tapered metal
- 8' Voix Celeste 49 pipes open metal
- 4' Octave 61 pipes open metal
- 4' Flute de Bois 61 pipes stopped wood
- 2 2/3' Nazard 61 pipes tapered metal
- 2' Doublette 61 pipes open metal
- 1 3/5' Tierce 51 pipes tapered metal
- IV Plein Jeu 244 pipes open metal
- 16' Basson 61 pipes metal, reed
- 8' Trompette 61 pipes metal, reed
- 8' Hautbois 61 pipes metal, reed
- 4' Clairon 61 pipes metal, reed
- Tremolo

POSITIVE - 61 notes

- 8' Quintadena 61 pipes stopped metal
- 8' Gedeckt 61 pipes stopped wood
- 4' Principal 61 pipes open metal
- 4' Koppelflöte 61 pipes half-tapered metal
- 2' Gemshorn 61 pipes tapered metal
- 1 1/3' Larigot 61 pipes open metal
- 1' Siffloete 61 pipes open metal
- II Sesquialtera 122 pipes open metal
- III Scharff 183 pipes open metal
- 16' Dulzian 61 pipes metal, reed
- 8' Krummhorn 61 pipes metal, reed
- Tremolo

PEDAL - 32 notes

- 16' Principal 32 pipes open metal
- 16' Bourdon 32 pipes stopped wood
- 10 2/3' Contraquint 32 pipes tapered metal
- 8' Octave 32 pipes open metal
- 8' Pommer 32 pipes stopped metal
- 4' Choralbass 32 pipes open metal
- 4' Gedeckt 32 pipes stopped metal
- 2' Nachthorn 32 pipes open metal
- II Rauschquint 64 pipes open metal
- IV Mixture 128 pipes open metal
- 16' Posaune 32 pipes wood or metal, reed
- 8' Trompet 32 pipes metal, reed
- 4' Rohrschalmei 32 pipes metal, reed

COUPLERS:

- Swell to Great
- Positive to Great
- Swell to Pedal
- Positive to Pedal
- Great to Pedal

ALL AGO standards were met in the handsome slender console. The stops are controlled by 60 ivory faced

(Please turn to page 7)

New York City's Oldest Tracker-Action Odell

by Chester H. Berry

To the left of the chancel of the Church of the Redeemer (Episcopal) stands an organ which, to my knowledge, is the oldest Odell tracker in New York City. Opus 134, it was installed in its specially-built chamber in 1874, and is today essentially original.

The Church of the Redeemer was built in the village of Astoria (now part of the borough of Queens) in 1868, using blue granite quarried from the site. The structure is described as "English gothic", having a steep roof of relatively low mean height. Carpeting further reduces the acoustics, which provide some resonance but no reverberation. In 1873 the organ chamber was completed at a cost of \$2,050, and measured 18 by 22 feet inside. It was unfortunately located behind a low arch which limits penetration of the sound into the nave.

The following year J.H. & C.S. Odell of New York installed their organ, costing \$3,100, and which was described by a local paper as being: "...nearly 12 feet square, the larger pipes being 16 feet high. The case of the organ is made of white ash, oiled to correspond with the woodwork of the church. The front pipes (and they all speak) are blue, decorated with red and gilt. The instrument presents a very pretty appearance . . . and is probably the largest and best in this city [Astoria]. Its tones are rich and powerful, and its many excellencies were fully displayed at the exhibition on Monday evening. What with chimes of bells and monster organs the beautiful district of Astoria is fast becoming a neighborhood of music in which it is delightful to dwell."

The program of the exhibition referred to above was:

PART I

Introduction	Improvisation
J. H. Rogers, (Organist of the Church)	
Solo	
Geo. Wm. Warren	
"Martha"	
Fantasia	Flotow
Edward Kanski	
Overture	Auber
"Fra Diavolo"	
Henry Eyre Brown	
Soprano Solo, "With Verdure Clad" (Creation)	Haydn
Mrs. Josie Johnson	

PART 2

Overture	Rossini
"William Tell"	
Edward Kanski	
Nocturne	Knickbrenner
Flute Solo	
Henry Eyre Brown	
Soprano Solo, "Consider the Lilies"	Topliff
Mrs. Josie Johnson	
Extempore	
Geo. Wm. Warren	

The program also included the following information:

SCHEME OF ORGAN

Compass of Manuals, from CC to A	58 notes
Compass of Pedal, from CCC to C	25 notes

GREAT MANUAL

1 Open Diapason - M 8 ft. 58 pipes
2 Keraulophon - W&M 8 ft. 58 pipes
3 Dulce - M 8 ft. 46 pipes
4 Stopped Diapason Bass - W 8 ft. 12 pipes
5 Clarionet Flute - W 8 ft. 46 pipes
6 Principal - M 4 ft. 58 pipes
7 Wald Flute - W 4 ft. 46 pipes
8 Twelfth - M 2 2/3 ft. 58 pipes
9 Fifteenth - 2 ft. 58 pipes
10 Trumpet - M 8 ft. 46 pipes

SWELL MANUAL

11 Bourdon Bass - W 16 ft. 13 pipes
12 Open Diapason - W&M 8 ft. 58 pipes
13 Dulciana - M 8 ft. 46 pipes
14 Stopped Diapason Bass - W 8 ft. 12 pipes
15 Stopped Diapason Treble - W 8 ft. 46 pipes
16 Violina - M 4 ft. 46 pipes
17 Piccolo - M 2 ft. 58 pipes
18 Oboe - M 8 ft. 46 pipes
19 Tremulant

PEDAL ORGAN

20 Grand Double Open Diapason - W 16 ft. 25 pipes

COUPLERS, Etc.

21 Patent Reversible Coupler
22 Swell to Great
23 Great to Swell
24 Swell to Pedal
25 Bellows Signal

PATENT PNEUMATIC COMPOSITIONS

26 Full Great Organ - Chorus
27 Full to Principal - Chorus
28 All of the eight feet stops - Choir
29 Keraulophon, Clarionet Flute and Dulce - Choir
30 Wald Flute, Clarionet Flute and Dulce - Choir
31 Clarionet Flute - Solo
32 Dulce - Solo
33 Wald Flute - Solo

The date of the "Introductory Exhibition" was September 14, 1874. One wonders whether there is a printer's error in the listing of #23— should it not have been "Great to Pedal"?

When I visited the church this spring I found the organ in excellent condition. The instrument had received little attention after its installation until 1962, at which time the Vestry wisely voted to have the organ cleaned, overhauled, and restored to its original condition. The work was performed by Frederick J. Holmes Co., of Elmont, New York, in about two months, and on December 9, 1962, the organ was rededicated.

The tone of the instrument is quite pleasant, and rather rich for an organ of its size, but could hardly be described as powerful, despite the replacement of the original Great Trumpet with a new Trumpet of more powerful tone (the only replacement in the tonal scheme), but then an organ of 848 pipes is hardly a monster! The size, location, and acoustics would make a genuinely powerful instrument most undesirable; under the circumstances the effect is quite good.

Blend in all registers of comparable dynamics was good. The Great Diapason chorus is well balanced, but not really bright due to the absence of a mixture. The new Trumpet almost overwhelms the Diapasons, as well as the rest of the organ. The Keraulophon, Clarionet Flute and Stopped Diapason Bass, and Wald Flute form the secondary chorus; the Dulce, a string, is a solo stop by virtue of its piano quality.

The Swell Violina and Piccolo are voiced with sufficient power to serve as the octave and super octave of the Swell Diapason; this three-membered chorus, with box open, is not so much softer than the Great Diapasons. The Stopped Diapason is softer by a fair margin; the Dulciana is the softest stop on the instrument. The Bourdon Bass, standing unenclosed on the

(Please turn to page 7)

MINUTES OF THE NATIONAL COUNCIL MEETING

Philadelphia, Pa.,
December 30, 1968

The meeting was called to order precisely at 11 AM by President Simmons. The following persons were present: Kenneth F. Simmons, Donald C. Rockwood, Robert B. Whiting, Dr. Robert Lord, Ernest Ryder, Albert F. Robinson, Donald R. M. Paterson (Advisor), F. Robert Roche (Audio-Visual), James Sparks (1969 Convention), and visitors Mrs. Donald R. M. Paterson and Norman Walter. The following Council members were absent: Rev. Donald C. Taylor, Mrs. Mary Danyew, Mrs. Helen Harriman, Randall Wagner, Stewart Shuster, James M. Bratton, Rodney Myrvaagnes, and Thomas Cunningham.

The minutes of the August 28th meeting at Mahopac, New York, were read and accepted. President Simmons noted that the minutes of the National Council Meeting and the Annual Meeting at Worcester, Mass., were still missing.

The Treasurer's report was read by Mr. Rockwood. Council discussed the report and accepted it as presented.

Mr. Robinson, Editor of THE TRACKER, exhibited a medal issued by the Dieffenbach family, with proceeds to go to the restoration of the Dieffenbach organ at Altalaha Lutheran Church, Rehrersburg, Penna. Publicity will be given to this project in THE TRACKER.

No report was received from Dr. Blanchard, OHS archivist. Council expressed regrets that there is not available any list of materials in the archives.

No reports were received from the Extant Organs Committee, the Chapter Organization Committee or the Nominating Committee.

Mr. Paterson stated that the members of the Historic Organs Committee had approved a final report. This report will be printed in THE TRACKER.

Mr. Paterson and Mr. Whiting gave their comments on the Louis Schoenstein manuscript, and both expressed hope that this manuscript could be published in some form.

Mr. Sparks, chairman of the 1969 annual convention, stated that the convention dates would be June 25, 26, and 27, with the Council meeting on Tuesday evening, June 24th. The headquarters will be the Commodore Hotel, 42nd Street at Lexington Avenue, New York. Present plans are for one day in Manhattan and two days in Brooklyn.

Council discussed many aspects of the entire Audio-Visual program of the Society with Mr. Roche and Mr. Paterson of the Audio-Visual Committee. The following decisions were arrived at:

1. Recordings are a separate entity from the Audio-Visual Committee.
2. Because of Mr. Paterson's desire to relinquish his position on the Audio-Visual Committee due to pressure of other Society work, the Audio-Visual Committee is suspended. A new committee will be appointed at the next Council meeting.
3. The Robert Noehren recording of St. Alphonsus organ was given to Mr. Roche for the purpose of making two copies. One copy will be kept by Mr.

SUMMARY OF THE TREASURER'S REPORT

June 1, 1968 - December 22, 1968

Balance on hand 6/1/68	\$1,735.61
Transferred from Snyder Country	
Trust Co.	234.24
Receipts:	
Membership Dues & Contributions	2,373.91
Income from Slide-Tape program	63.03
Harriman Foundation Fund	1.00
Savings Account Dividend	37.47
Total	\$4,445.26
Disbursements:	
For THE TRACKER	\$ 419.87
1968 Convention deficit	191.67
Tape recordings	11.14
Office & Administration	229.55
Total	\$ 852.23
Bank balances:	
Savings accounts	\$1,544.03
Checking account	2,049.00
Total	\$3,593.03
Total disbursements and bank balances	\$4,445.26

Respectfully submitted,
/s/ DONALD C. ROCKWOOD
Treasurer

ALBERT F. ROBINSON

ST. PETER'S CHURCH - JUNGER MAENNERCHOR
PHILADELPHIA, PENNSYLVANIA

FRED N. BUCH

Organ Builder

Lincoln, Lancaster Co., Pa.

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082

Bring a new member to the
OHS Convention in
New York this June.

Roche; the other will be sent to Mr. Paterson for submission to Mr. Noehren.

4. Until the next Council meeting, Mr. Roche will continue with the distribution of the Slide-Tape programs as in the past.

The next Council meeting will be at Ithaca, New York, on Saturday, March 29, 1969, at 11 AM.

The meeting adjourned at 4:20 PM.

/s/ ROBERT B. WHITING
for

Mary Danyew, Recording Secretary

THE LEE MEMORIAL ORGAN

by George Taylor

Ed. Note: Mr. Taylor is a graduate of Washington & Lee University, Lexington, Virginia, class of 1964.

On February 11, 1871, THE SOUTHERN COLLEGIAN, Washington and Lee's student newspaper, announced that an organ was to be purchased for the balcony of Lee Chapel. General Robert E. Lee, late president of the college, had 'desired much to see the new Chapel furnished with an Organ, corresponding with the dimensions of the room and the purpose for which it should be used.' He felt that such an instrument would be a definite asset to the religious services then held in the Chapel. Before his death about \$2,000 was raised for this object, 'but very little had been accomplished when this, with many other enterprises and hopes, seemed to be prostrated by the blow which laid his princely head in the dust.'¹

However, when informed of General Lee's unaccomplished wish, Mrs. M. J. Young, the mother of a Texas alumnus, decided to raise the necessary funds personally. In a letter to a Lexington friend she wrote, "Texas must—I am almost impelled to say she shall, do the whole of it." Also in the same letter the following touching incident is recorded: "An old man, who refused to give his name, approached my son and said, 'Is this Dr. Young, son of Mrs. M. J. Young?' Being answered in the affirmative, he drew from his pocket a silver half-dollar, and said, 'Here is a contribution for the Lee Memorial Organ. It is a very small sum, but it is all I have.' His whole appearance so strangely attested the truth of his statement that my son, taking his hand, said, 'My mother will be glad of your wishes for her success, but she wants only those who are able to assist pecuniarily.' 'No, no, young man,' said he, 'this half-dollar is for General Lee; no one has the right to deny me the privilege. I don't give it to help, I do it for my own pleasure. There is no way on earth that the money would do so much good.'

"I received it as though a blessing was bestowed by it; and not five minutes had gone after my son had placed it in my hand before a carriage drove up to the door, and a lady of wealth, asking to see me a moment, placed \$50 in my hand, saying, 'Here is a little sum for your organ; please don't mention my name.' The coincidence struck me and I felt I was excusable for my little superstition regarding the old man's mite."²

By November (1871) Mrs. Young had raised sufficient funds to employ the celebrated organ builder, Henry Erben, for the construction of the instrument. Manufactured in Erben's New York factory that winter, it was shipped to Lexington about March 1, 1872. Meanwhile, Captain Walter R. Bowie, the University proctor, was engaged to arrange the chapel balcony for the installation. On Friday, March 29, the LEXINGTON GAZETTE reported, 'A seasoned post, two feet square, was needed as a support for the Chapel Organ. Such a piece of timber could not be found this side of Norfolk. Capt. Bowie ordered it from that city, and this huge beam has arrived.' During the first week in April workmen busily put up the instrument which was soon in use for "Chapel." By

the third of May student attendance at religious services had increased so significantly that the LEXINGTON GAZETTE felt obliged to comment:

'Some to church repair
Not for the doctrine, but the music there.'³

The new organ was inaugurated on May 13, 1872, by the performance of the following charming programme:

- 1st. "Wedding March" (Organ solo.)
- 2nd. "Guide Me, O Thou Great Jehovah" (Vocal Quartette.)
- 3rd. "Judith" (Vocal Solo.)
- 4th. "Prayer" from Stradella (Ins. Duett, violin and organ.)
- 5th. "Rock of Ages" (Vocal Quartette.)
- 6th. "Ave Maria" - Gounaud [sic]⁴

The LEXINGTON GAZETTE reviewed the concert thus:

'An entertainment so *unique and recherche*, we were about to add so delightful, was never offered to our community as that enjoyed by a large assembly in the University Chapel last Monday evening. Wishing to signalize the introduction of the Organ with some formalities, the Chapel Choir invited the citizens of town to be present at the performance of a few pieces in which the capabilities of the instrument might be exhibited. To give the occasion the highest attractions and render the enjoyment complete, a few vocal solos and quartettes were intermingled with the instrumental pieces. It is quite needless, even if it were proper, for us to mention the names of those who contributed so largely to our enjoyment by their cultivated taste and exquisite skill, whether of the fingers or of the voice. Their names and their accomplishments in the elegant art in which they are adepts are too well known already to our readers to require a repetition or a eulogium. Where every piece, without exception, was rendered in a style that left nothing to be desired, it might seem a contradiction in terms to specify any of them as pre-eminently excellent; yet who that had the privilege of drinking in can ever forget the weird, impassioned strains of "Judith", or the pleading, melting pathos of "Ave Maria"? On behalf of the hundreds who shared with us in this rare entertainment, we return the heartiest thanks for the kindness which prompted it.

'We are pleased to learn that the organ in the Chapel gives entire satisfaction to the members and friends of the University. It is just what was needed to complete the appointment of that beautiful building, and so snugly and naturally does it fit the niche in which it stands—the right thing in the right place—one can hardly resist the impression that it has always been there. The tones are round, full, clear and sweet, with sufficient power for the dimensions of the room. All who were present at the late entertainment must have thought with grateful emotions of the generous friends in a distant State who have made so noble a contribution to our cherished University, and have wished that they might participate in the happiness of the occasion.'⁵

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THE PROBLEM OF ACOUSTICS

by Paul Simmons

Only too often, have I been engaged in vigorous, and even "heated", conversation with fellow organists, organ-builders, and listeners about one of the most controversial elements of sound, and hence, music — acoustics. How do the acoustical properties of a building relate to the pipe organ, choir, or any sound produced within the building? Is it really important to have properly designed buildings for use as a musical auditorium?

Many potentially good organs are hampered in effective tonal output as a result of poor acoustical environment. No organ can be intelligently designed without reference to the tonal capabilities of the organ and the acoustical properties of the room in which it is to be played. The organ must be thought of as an integral part of its acoustical surrounding with regard to a synthesis of the initial sound of its pipes together with the essential re-enforcement supplied by the building. These same requirements also hold true for the choir and the spoken word.

A good organ cannot be tonally successful in a poor acoustical atmosphere; but a poorly designed organ will sound somewhat better in one which is good. It must be understood and respected that the great organ works were conceived for large stone edifices which had, in the majority of cases, long reverberation times. This prolongation of tone is an essential factor in the re-creation of music, for it gives added life and warmth to the stark original sound.

If poor acoustics are indeed the enemy of truly musical tone, how then do we avoid their creation? The first thought should be of making acoustics an integral part of the architectural design of the building in which the organ is to be constructed. Good acoustics and their effect upon musical sound are inseparable, and both are to be among the first essentials of a tonally successful church building or auditorium.

Acoustics must be no less carefully planned than the placement of the altar or the pulpit.

Most of the technical requirements for good hearing are able to be met in the designing stages of the building, just as are the requirements for proper lighting, heating and ventilation. The selection of building materials presents no great problem in consideration of their acoustical properties, as it is a matter of design. It depends on the knowledge, judgement, skill and taste of the architect. The architect is the co-ordinator of the many different phases of construction and it should be a requirement that he understands the relationship of the physical and acoustical properties of the structure before the actual construction commences.

It is a fundamental fact that the most effective and natural tonal re-enforcement system is the reflective surface which surrounds the source of the original sound. Sound waves travel in any enclosure more by reflection from the walls, ceiling and floor than by direct radiation.

Acoustical treatment is the second way in which an acoustical problem may be remedied. Acoustical material does but one thing: it absorbs sound; and it is my opinion that the majority of churches being

built in our country today have no excess of sound, but rather a lack of it. It should be clear, then, that such rule-of-thumb acoustical formulae as "treat the ceiling and rear wall" are at best highly questionable and usually very dangerous. I was shocked to find that one very large Roman Catholic church in Philadelphia, an award-winning building is literally strangled acoustically. What had once been a musically gratifying room is now a tonal disaster. Even the best of organ designs would be impeded by the treacherous acoustics of this building.

The problem, then, is to use the existing sound to its best advantage by use of the structural material of the building in the most effective way. In noisy factories, hospitals, and other buildings, it is a practical necessity to use absorbent materials to reduce unwanted sounds. In the church, however, it is destructive to proper hearing conditions.

Acoustically absorbent materials should never be placed in the chancel, rostrum, or pulpit area of the church, or wherever the organ and choir are located. This means that carpet should never be placed on the floor in this area and that the walls should be made hard and reflective. Carpeting absorbs the high frequency sounds of the upper ranks and mixtures, yielding a muddy tone, somewhat like a Petite Trompette to Tromba coupler, or the flutes and tibias of a known electronic instrument. These higher frequencies are those needed for timbre and clarity.

The use of artificial acoustical treatment should be limited to those surfaces which cannot otherwise be controlled by physical re-arrangement. It should be remembered that persons in the church and their clothing have a considerable effect on acoustics in absorbing sound, except in the very largest of buildings.

I have talked about the physical properties of the building which contains an organ, but where should the organ be located? Architectural considerations will determine many of the tonal results of the organ, but two more factors still exist: (1) the organ should be completely in the open, and (2) in direct line-of-sight of all who will hear it.

It is recognized that these ideals are more often approached than actually achieved. Perhaps the beginnings of these principles rest in the work of Walter Holtkamp. The great majority of his organs are completely in the open, and arranged physically for a pleasant visual and aural effect. Installations of the organ in 'chambers' is not ideal, except for expressive divisions, which even then are used to make the organ an orchestral rival. I would not think of putting a pulpit or choir loft in a chamber hidden from the view of the congregation. Why, then, should the organ be subjected to such conditions? The more the

THOMAS MURRAY

Immanuel Presbyterian, Los Angeles
Southern California College

organ is buried in a chamber, the poorer the musical results will be. This type of practice also puts the performer at a great disadvantage. How can one play an organ he can't even hear properly? The articulation and phrasing of musical literature can only be executed provided the organist knows what the organ is doing.

Can you imagine the unbelievable amount of money that has been and still is being wasted in the placing of the organ in a chamber, which practice violates every natural law of sound production and projection? But then, are we really interested in the long established principles of sound? If so, we might even be interested in music!

Ed. Note: Mr. Simmons is a young man with considerable interest and some experience in organ-building. His ideas on acoustics are well thought out, although there may be those who would like to propose alternatives. Your editor can provide countless examples of both of the faults cited here (use of sound-absorbing materials in construction, or burying of the organ in chambers), and has held discussions with the very architects responsible. In each case, the explanation has been unsatisfactory. In the cases of "acoustical tile" (where nearly always costly "sound-systems" are required to make the music and speaker audible) the reasons given for its use were (1) haste and (2) cutting costs! In the case of chambers, the reason given was "isn't that what church-goers expect?" Perhaps we should storm the schools of architecture!

THE DIEFFENBACH MEDALLIONS

Bronze - Silver - Gold

Memorial Medallions 1 3/8" in diameter showing relief of organ built in 1816, and, on reverse, church built in 1757. All profit to be used for restoration of this organ.

BRONZE MEDALLION - \$1.50 each

SILVER MEDALLION - \$7.50 each

GOLD MEDALLION - available only

in purchase of set of all three -
\$59.00 complete set.

ORDER DIRECT FROM:

Frank Dieffenbach, R. D. #1

Womelsdorf, Penna. 19567

(THIS AD WITH COMPLIMENTS OF OHS)

New Department

(From page 2)

ebony drawknobs arranged in five tiers of six knobs on either side of the manual keyboards. The combination action is of the setter board type in two pull-out panels built into the vertical console ends. There are five pistons for each manual division and five for the Pedal with six general pistons duplicated by toe studs, plus a general cancel. There are Tutti and pleno toe studs with indicator lights, plus a Great-to-Pedal toe stud and a Swell-to-Pedal thumb piston.

The console and bench are of hand-rubbed cherry, and the case work is of red oak, stained, filled, varnished and waxed.

Besides a Spencer 2 H.P. Blower, the electrical equipment includes a rectifier to operate the combination action and control signal to the stop motors and tremolos, 65 Heuss slider motors and five others for coupler mechanism, nine signal transformers for energizing the slider motors and two tremolo devices.

The organ was designed by Leo Constantineau, and the voicer was Robert J. Reich.

Oldest Tracker-Action Odell

(From page 3)

back of the box, is quite useful as a soft pedal stop, borrowed through the pedal coupler. Presumably it was installed as the bass for a future full-compass stop.

The console is recessed slightly into the organ. Sliding doors draw out to conceal two manuals flanked by drawknobs. The action of the manual keys is very responsive, that of the Swell being as light as many modern electric actions. The inertia of the mechanism, combined with the "fall" characteristic of tracker action, results in a delightful touch. The only pedal accessory is the Swell crescendo lever located to the right of the pedalboard, which swings the swell shades through a 90° arc via mechanical linkage.

A feature of the organ that deserves further comment is the "celebrated 'pneumatic compositions' of the Messrs. Odell, which is a great advantage to any organ," a clever fruit of the Odells' inventiveness. Each slider on the Great Organ is operated by a pair of bellows, the wind supply for which is controlled by valves operated by the Great drawknobs. Thus relieved of the actual work of moving the sliders, the Odells tried moving the knobs in groups. Equally spaced under the entire length of the Swell manual are eight pistons, each about 1/2 inch in diameter and protruding about 1 inch, painted red with a white face and numbered consecutively in black from left to right. The effect of each piston is noted in the program (26 is piston 1, etc.). Unfortunately, age has spoiled the effect; considerable force is required to move the knobs. In addition to the combination pistons is an unmarked white piston centered between the fourth and fifth pistons, which works the Swell to Great coupler reversibly. Shades of things to come!

No report of my visit could be complete without mention of the enthusiastic assistance of the Rector of the Church of the Redeemer, Fr. James M. Anderson. Had he not taken the time and trouble to search out the original exhibition program and newspaper account, much of the above information would not have been known.

THOUGHTS ON ORGAN BUILDING IN ENGLAND

I would like to answer the request of Mr. W. G. Webber in his article in the ORGAN CLUB JOURNAL 3/68 (page 39), and put into print the ideas of one of the younger generation of organbuilders. To describe the way I set about building an organ, is probably the best method of stating why I build organs the way I do. Whilst I speak for myself, it is probably true to assume that most of the younger generation of organbuilders think on similar lines. If any instruments of your acquaintance, by established firms bear similarities, then in all probability they have copied their ideas from us!

I work alone, and thus I am not beholden to any particular school of design, neither do I have to toe the party line inside a particular firm. Naturally I have preferences like anyone else, and I try to keep my prejudices constantly under control with only moderate success.

The first decision to be taken is the siting of the organ in the building. This should be done by the architect, organist and organbuilder in consultation. If the architect knows his job, there is no difficulty, but if he doesn't, and the organbuilder has to tell him, then there is trouble on the way. If an inadequate position is chosen, against the pleas of the organbuilder, he should make his point and then withdraw. He has to build the instrument and should know what is most suitable to favour an even distribution of sound from his pipes throughout the whole building.

The success, or failure, of an organ as a musical instrument more often than not depends on its position. It is easy to temper the decision by inconsequences such as 'can the organist see the Vicar, or the west door' or 'it is too draughty in a loft, let us put it on the floor', or other such trivia with the result that the organ is condemned to an impossible position. The best, and often only, situation is so often ignored. A re-appraisal of this kind of thinking by both individuals and authorities is long overdue. Suffice to say we have not yet been guilty of this sin.

When the position of the organ has been agreed, then only can the disposition be planned. By this I mean how many windchests are to be used, and how they are to be laid out. When this has been decided by the organist and organbuilder, then the number of ranks of pipes on each chest can be determined, and what types of pipes they should be.

The type of action for keys, pedals and drawstops, and the scaling and windpressure for the pipes, are determined by the organbuilder. He knows what mechanism and type of windchest suits his pipes and favours the speech he wishes to impart to them. From now on he is in sole charge, and his final design being that of the case, in collaboration with the architect.

Now to answer some of Mr. Webber's points, and elaborate on the above scheme. There are indeed a few strange trends, and caseless organs was one of them. It is now considered 'old hat', and was a peculiarity of post war organbuilding, its prime attraction being one of economy. No serious organbuilder believes an organ to be complete without a case. It is an integral part of the instrument, and is the pre-

rogative of the organbuilder. An organ case has four functions —

- (1) To modify the sound of the pipes and hence the entire instrument, within controllable limits (acoustics - musical)
- (2) To make the organ an attractive piece of furniture (architectural)
- (3) Together with the front pipes to create a natural contact between the onlooker-listener and the organ (aesthetic)
- (4) To keep out dirt and dust (practical)

Mixtures and Mutations! Why must we separate these thereby creating a gap which does not exist? An organ is above all things a chorus, i.e., 1, 8, 12, 15, 17, 19, (21b) 22. It is no coincidence that this also happens to be the natural harmonic series. Whether we base our chorus on the 32, 16, 8, 4, 2 or 1 ft. pitch as is necessary or desirable is immaterial for the present discourse, but whatever is chosen as the pitch basis we call PRINCIPAL. For each set of keys provided, the pitch basis changes (other-wise there is useless duplication), usually at an octave interval, but it could well be any other interval. Within each chorus each constituent is of equal importance. We may leave out ranks, or alter and change them for specific reasons as desired within our limiting framework. Thus there is no limit to the number of choruses, each different and all valid musical entities which are available.

Having decided on our choruses and listed them as ranks of pipes going up to the 36th, or higher or lower, as the case may be, it is necessary to decide if and where we are to break back the high pitches. There are many solutions as the problem is complex, and in no two instances would the result be the same.

The business of mixtures and mutations brings us directly to the question of tuning. One of the characteristics of most old methods of tuning was that the composer and the performer were limited to certain keys. Our equal temperament method compromises ALL keys leaving them all imperfect. Thus we lose as well as gain. It works well most of the time as our ears are easily deceived. Anybody who has heard an unequally tempered or meantone tuned organ will know how attractive it sounds. The method of tuning contributes a significant change in the tone of the instrument.

There is a great deal of confusion about untempered 12ths and 17ths being out of tune when played in chords on a tempered scale. Of course they are out of tune, but so is the rest of the instrument. In any case tempered off unison pitches obtained from parent ranks by electrical coupling really are a bit nasty. But I suppose that it is a matter of opinion.

A point about summation tones 'which can be distressing to a sensitive ear' is that they are related to wind pressures. The lower the pressure the more the resultant and summation tones become audible. Thus by using this phenomenon quite a small organ can appear to sound larger than it really is.

Low wind pressures are chosen for musical reasons, and not because the old organbuilders used them. They give a better blend, attack and decay, and a steady tone. Certainly we obtain prompt reeds. A thinner pipe metal can be used, which is a good thing for two reasons. It takes a shorter time for the metal

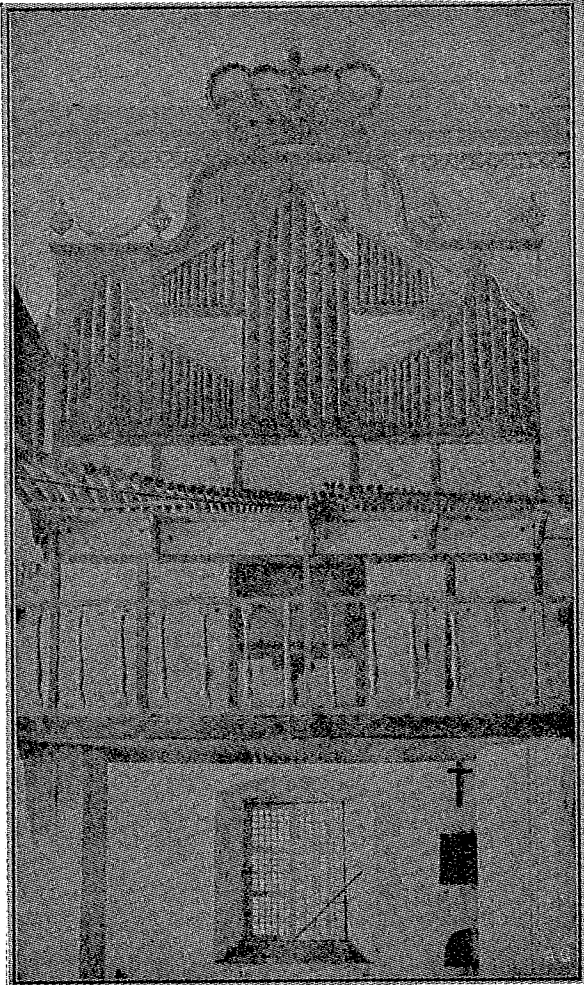
(Please turn to page 14)

GLEANINGS

by

Helen Harriman

Ever so many people replied to my request in the last issue of THE TRACKER for information on the "bamboo organ" which is located at Manila, P.I. One was from Robert I. Thomas of St. Louis, Mo., who enclosed a beautiful colored picture of the organ sent to him by Dr. Robert Rayburn who visited the organ and reports that the tone is "very fluty, but all right."



Another came from Barbara Owen who also enclosed a picture (see above), on the reverse side of which we read:

The BAMBOO ORGAN

In Las Pinas Church, built in 1762
Rizal Province, P.I.

'Father Diego Cera, a member of the Agustino Recoletos Friars, began the construction of the organ in 1818. The 950 bamboos were covered for six months with sand from the beach to preserve them from the attacks of bamboo bugs.

'The work was only finished in 1822. Twice the organ was badly damaged, in 1862 by an earthquake, and in 1882 by the rains as the church's roof was blown up. They repaired it partly.

'From 1888 to 1916 it wasn't played any more.

'In 1916 Father Faniel, a Belgian missionary, undertook the repair of the organ with the help of the

Las Pinas people. This bamboo organ is the only one of its kind in the whole world.

'The small offerings of the visitors are destined to keep the organ in good condition, and to repair the church where it is located.'

I wish to thank these and all other friends who took the time and effort to write.

OHS members who attended the Boston Convention in 1961 may recall our visit to a rather odd church in Brookline known as "Sears' Chapel" in which regular worship services had not been held in 100 years. It contains an 1862 E. & G. G. Hook #307, two manuals and 22 stops, still pumped by hand. I was delighted to glean from the BOSTON HERALD TRAVELER recently that the Chapel (officially known as Christ Church, Longwood) is to be reopened soon for regular use. The organ is to be put in first class condition, I'm told.

It is not often that one hears of famous sportsmen having music as a hobby, but the same newspaper reported a few weeks later that Denny McLain, famous baseball pitcher from Detroit, is quite an organist. In his spare time he teaches the organ and has been known to give concerts.

Here is an item from Kunkel's MUSICAL REVIEW, July 1883, that struck me funny:

The Whistling Tenor

'Morere, the tenor, has been shut up in an asylum, incurably mad over his pet hobby—whistling. For years he cultivated that faculty, until he was able to emit a blast that would frighten the cab horses on the Boulevards of Paris and drive cornet players wild with envy. Once he was arrested and fined for disturbing the public peace, when he had only whistled an air while walking home from the opera—loud enough, however, to wake up everyone within half a mile, more or less. On another occasion he was singing in "Faust" at the Grand Opera, and having a cold, gave some false notes. The audience hissed. Down he sprang into the orchestra and cried: "Since you have begun to hiss, let me tell you that you don't understand the art in the least. Now listen." Then he gave a whistle a minute long and loud enough to make a calliope sick. There was no more hissing and the opera went on. At present he believes himself commissioned to learn to whistle loud enough to drown the sounds of a locomotive and all the bells of Notre Dame together; and he practices faithfully ten hours a day, his fellow lunatics in the asylum are most worthy objects of pity.'

I know this has nothing to do with organs, except perhaps it recalls some of the piercing sounds of a good cipher!

One of the glories of New England is a drive through the countryside in the fall. Such a pleasure was afforded me by our Treasurer, Donald Rockwood, in October. Mrs. Rockwood (his mother) came along, too, and we drove to Williamsville, Vermont, to see Mr. Gunsinger, an expert on reed organs. We knew about him through the article which appeared in the November, 1967, issue of YANKEE MAGAZINE. There we saw two Carhart, Needham & Co., rosewood melodions, one dating to 1852. He also had a Treat, Linsey & Co. melodion, 1854, made in New Haven, Conn., and an S. D. & H. W. Smith, Boston, 1856, instrument. Mr. Gunsinger, who worked for the Estey Organ Co., of Brattleboro, for years, does superb work.

(Please turn to page 12)

Excerpt From "The American Cyclopaedia"

Ref: Edited by George Ripley and Charles A. Dana, the revised Second Edition of THE AMERICAN CYCLOPAEDIA was published by D. Appleton and Company, 549 and 551 Broadway; London-16 Little Britain, 1879. In Volume XII we find:

ORGAN

ORGAN, a name applied to several musical instruments closely allied in construction and principal, but more distinctly to the church and concert hall organ, a wind instrument having a great number of pipes of different lengths and sizes, from which sounds are produced by the admission (as determined by keys and stops moved by the performer) of compressed air conveyed to them along various channels from a bellows.

The organ mentioned in Genesis (iv 21) was probably nearly identical with the syrinx or pipe of Pan among the Greeks, consisting of a number of pipes placed together in ranks, according to their succession of tones, and sounded by the mouth. An instrument similar to the Pandean pipe was used by the inhabitants of various parts of Asia, and by almost all semi-barbarous nations. The number of the tubes or reeds as seen on ancient monuments varies from 7 to 11.

At what periods any considerable enlargement or improvement in organ building began is not certainly known. Ctesibius in the latter half of the third century B.C. invented a hydraulic organ, the hydraulicon. A pneumatic organ is also mentioned by some ancient writers.

The distinction between these organs is in the manner of supplying air to the pipes. Mersenne describes an organ carved on an ancient monument in the Mattei gardens at Rome, distantly resembling in form, and in the operation of the keys and the bellows, those of the present day. St. Augustine, commenting on the 56th Psalm, alludes to an instrument inflated by bellows. Pope Vitalian is related to have first introduced organs into some of the churches of western Europe, about 670; but the earliest trustworthy account is that of one sent as a present by the Greek emperor Constantine Copronymus to Pepin, king of the Franks, in 755.

Organs were common in England before the tenth century, and are said to have exceeded in size and compass those of the continent. The largest was obtained by Elfeg, bishop of Winchester, in 951, for his cathedral. They were still very rude in construction and of limited capacity. The keys were broad and large, and were struck with the fist; the pipes were of brass, and harsh in tone.

In the twelfth century the compass of these organs did not exceed 12 or 15 tones. About this time semi-tones were introduced in Venice. In some of the rude instruments of the same period a plan of concords was so arranged that each key called forth not only its own tone, but also, by other pipes, its octave and 12th above.

William of Malmesbury mentions an organ in playing which a wind, "forced out by the violence of boiling water, passing through brass pipes" sent forth musical tones; a device which would seem to have partially anticipated the harsh steam organ, or "Calliope," invented in the United States.

Pedals, or foot keys, were added to the organ by Bernhard, a German, in 1470; and in the same century the instrument reached substantially its present form. Among famous builders, the earliest were the family of Antegnati of Brescia, in the fifteenth and sixteenth centuries, and after these Serassi of Bergamo and Callido of Venice in the eighteenth century.

In England very few instruments escaped the organoclasts in 1641; at the restoration few eminent builders survived, and the foreign artists were called in.

The organ is divided interiorly into four parts, the great, the choir, the swell, and the pedal organ. Some instruments have a fifth or solo organ, while in rare instances there is a sixth or echo. The structural portions of an organ are: 1, the apparatus for collecting and distributing the wind; 2, the mechanism controlling the keys and stops; and 3, the pipes. The force of wind necessary for blowing the organ is ascertained by the anemometer or wind gauge, consisting of a glass tube bent after the manner of that in a barometer, the lower end being fixed into a socket, the other open to the atmosphere.

Church organs without the pneumatic lever are usually voiced to a weight of wind of from 2 and a half to 3 inches. The pedal stops, when supplied by a separate bellows are usually voiced to a wind a quarter or half inch stronger than the above, which accelerates the speech and improves the tone of the large pipes. The tendency, however, is constantly towards voicing instruments to higher pressures for the sake of the added sonority and brilliancy; and this is greatly facilitated by the pneumatic action hereafter described.

The wind, having been collected and compressed, is conveyed to the several main divisions or departments of the organ by means of wooden tubes called wind trunks, and is received into the wind chests. The upper board of a wind chest is something like a chess board, with a pipe set above each square. Each row of pipes from right to left is controlled by a stop, within reach of the performer, and each row from front to back is controlled by a key. If there are 100 sounding stops, there will be from right to left 100 rows of pipes, with 100 perforated boards which slide under the pipes and admit or shut off the wind at the feet of the pipes. No pipe can speak until the drawing of a stop frees the holes at the bottom of the pipes, and a key being struck allows a supply of wind to rush in under the pipes. Each key controls its own separate air-tight compartment or wind reservoir in the wind chest, and each stop has one pipe over this compartment. In the case of mixture stops a cluster of several pipes takes the place of one pipe of an ordinary stop. Besides the stops and keys for the hands to play, there are in organs of the larger class two octaves and a half of large keys placed under the performer's feet, called pedals.

There are also pedals and contrivances for moving numbers of stops by one effort, and another pedal which opens and closes a box in which are the pipes of the swell organ. As this swell box opens, the sound is increased. There are also couplers for the different rows of keys. A coupler is an appliance by which one keyboard can be combined with another, or the same

clavier can be united to itself in the octave above or below.

The sound from each key as controlled by stops varies not only in quality, but in pitch. If the stop drawn by a simple diapason, the sound which each key can give is the same in pitch as that obtained from a key occupying a similar position on the keyboard of a piano. If the stop be a double diapason, a tone is given an octave lower than that from a key similarly situated on the piano keyboard. If the stop is called a principal, the note is an octave higher; if a fifteenth, two octaves higher; and if a mixture, a chord of several notes is given. Thus, by putting one finger on an organ key, and by drawing 6 stops, several octaves of notes and a chord can be made to sound.

In large organs of 100 stops, more than 100 notes are played by simply pressing one key. Every sound in music gives out feebly in remote octaves every other note of the scale. (See HARMONY) When a single key is held and 100 stops are drawn, the ear cannot detect the octaves, twelfths, fifteenths, and even discordant intervals which give the strength, they being absorbed in the foundation tone.

Pipes are made of metal and wood. The chief varieties of metal pipes, as regards form, are the cylindrical, conical, conical surmounted by a bell, inverted cone, and inverted cone surmounted by a bell; while wood pipes are divided into four-side, three-sided, cylindrical, pyramidal, and inverted pyramidal pipes. All pipes may be divided into two classes, flue pipes and reed pipes. Flue pipes are such as have an oblong opening, called the mouth, at the junction of the body with the foot of the pipe, bounded above and below by two edges called lips. These pipes are made to sound by the wind first passing through a narrow fissure called a flue or wind way, and they depend chiefly on the length or shortness of their bodies for the gravity or acuteness of the sound they produce. Reed or tongue pipes are, on the contrary, those which are made to sound through the medium of a mouth-piece (not unlike that of a clarinet) furnished with an elastic plate of metal. Reed pipes do not depend on the length of the tube of the pipe but on the size of the mouthpiece and the vibrations of the tongue for the gravity or acuteness of the sound. The pitch of the sound produced by a reed pipe is determined by the number of beats or regular vibrations made by the tongue in a second of time; and the reeds are therefore made small or large according to the acuteness or gravity of the sound each is required to emit. The higher the pitch, the smaller must be the reed and the quicker the vibrations of its tongue. In a flue pipe the pitch is governed by the length of the body of the pipe, or more strictly speaking by the length of the column of air within it. By doubling the length the sound produced is an octave lower.

The following table exhibits the number of vibrations which take place in a flue pipe, and the number of blows made by a striking reed in a second of time, in producing the several C sounds used for organ-stop measurement, while to the right the shortened length of the pipe is given:

NAME of C	Vibrations in flue pipe	Blows of tongue in reed pipe	Length of open flue pipe
C C C C	32	16	32 ft.
C C C	64	32	16 ft.
C C	128	64	8 ft.
Tenor C	256	128	4 ft.
Middle C ¹	512	256	2 ft.
Treble C ²	1024	512	1 ft.

Organ pipes vary in size from a length of three fourths of an inch to one of 32 feet.

The subject of organ tuning is one of great practical importance as well as of scientific interest. In early times, before the invention of harmony, music for the church was written in simple form and without changes of key. The organ then was tuned upon a system of perfect attunement. When harmony was introduced and the semi-tones added, the system of unequal temperament was adopted, by which certain of the keys most in use were put in nearly perfect tune. This made it possible to play without offence to the ear on 6 of the major and 3 of the minor scales. The remaining scales were so discordant as to be practically useless, as by that system of tempering each of the black keys was tuned either as the sharp of the white key at its left or as the flat of the white key at its right, but not to duty both as a sharp and flat.

To remedy the difficulty, organs were constructed in the sixteenth and seventeenth centuries having quarter tones, so as to give both the sharps and flats each by itself. Of course, the mechanism of such an instrument became complex, and the difficulties of playing upon it were greatly increased.

Johann Sebastian Bach seems to have been the first to advocate the system of temperament by which that inequality existing in every octave known as wolf is distributed equally among the 12 notes of the octave, so that, while none of them are in perfect tune, none are so much out of tune as to be discordant. He wrote his "Well-tempered Clavier" to enforce his theories. By the adoption of this system of tuning the 24 major and minor scales became at once available, and each tone could be made the keynote of a scale. The scale became what it is now, a series of compromises. This system of equal temperament met with long and strenuous opposition on the part of musicians and organ builders. Among its opponents was Silbermann, the most celebrated organ builder of his day. It was not adopted in England until quite recently.

In 1836 George Hogarth, in an article on the organ, said: "The organ in England is tuned on a system of temperament different from that which prevails on the continent, and the effect of which is that the harmony is intolerably impure in all keys which require more than 3 sharps or 3 flats." In the system of equal temperament, the pitch of C having been obtained, all the thirds, fourths, and sixths that are tuned upward are made a little sharp, those that are tuned downward rather flat; the fifths being tuned slightly flat upward and slightly sharp downward.

The most important of recent inventions connected with organ is the pneumatic power, which has rendered possible effects hitherto deemed unattainable. Organs could not be built previously beyond a certain size, because the performer had not strength enough in his fingers to open the pallets or valves required to feed so many and such large pipes, a force of 20 lbs. in some organs being required to press down a finger key; nor could the wind pressure necessary to produce the power be obtained. Though claimed to be an invention of German origin, and to have been first applied in 1825 by Joseph Booth of Wakefield, England, and by the Scotch organ builder Hamilton, this wonderful power, by which the action of the largest organs is made as light as that of a pianoforte, was not fully known until about 1840, when its mechanism was completed by Mr. Barker, an Englishman residing in Paris. His invention has been improved in

England by several organ builders, especially by Mr. Willis of London, who invented the pneumatics or small bellows which act on the slides. The extreme ease of touch which has resulted from the introduction of the pneumatic lever has not however been without its evil effects. Certain organ builders, for the sake of giving to their instruments power and brilliancy, have increased the wind pressure to even 20 or 30 inches. What they have gained in this way in force they have lost in delicacy. The tone of the instrument becomes bold and vulgar, and unfit for accompanying voices.

In 1863 Mr. Barker took out a patent in France for an electro-magnetic contrivance to facilitate the playing of organs, and in 1867 he extended his patent to England. Since then various improvement in it have been patented and several organs built in which the action has been used. It is an exceedingly complicated apparatus, combining both electric and pneumatic action, the connection between the keys and the mechanism which works the pipes being made by insulated copper wires. When a key is struck an electric current passes by means of these through an electro-magnet, the armature of which is so connected with a disk valve as to open it and admit a current of compressed air to act on the pallets. The wires are generally grouped together into one cable, which may be of any length, so that the keyboard may be at one end of the church and the organ at the other. In St. Michael's Church, Cornhill, London, the organ and the keyboard are on opposite sides of the chancel, the connection being effected by means of 336 insulated wires gathered in a cable $1\frac{1}{4}$ inches in diameter, and carried under the floor.

The pneumatic lever was introduced into this country by the English organ builder Thomas Robjohn, but its present perfection in many important details is due to American organ builders. It has also been applied to moving the stops of the organ. Now, by the pressure of a small knob within reach of the performer's fingers while playing, whole combinations of stops can be drawn out or pushed in, and the changes from fortissimo to pianissimo made almost instantly by a single touch.

An old invention known as the tubular action has quite recently been revived and improved upon with excellent effect. It consists in the substitution of tubes of lead for carrying wind to the pallets in place of the old system of trackers.

The largest organ in the world is in Albert Hall, London, and was built by Henry Willis in 1870. It contains 138 stops, four manuals, and nearly 10,000 pipes, all of which are metal. The wind is supplied by steam power. Thirteen couplers connect or disconnect the various subdivisions of the organ at the will of the performer. The organ at St. George's Hall, Liverpool, also by Mr. Willis, has 100 stops and four manuals. That of St. Sulpice, Paris, is of the same magnitude and has 5,000 pipes. The largest organ in America is in the Music Hall, Boston, built by Walcker of Ludwigsburg; it has four manuals, 89 stops, and 4,000 pipes. The other important organs in this country are by American builders, and are as follows: Trinity Church, New York, built by Henry Erben; Plymouth Church, Brooklyn, by E. and G. G. Hook; St. George's, New York, by George Jardine and Son; Tabernacle, Brooklyn, by the same; St. Bartholomew's, New York, by J. H. and C. S. Odell; Temple Emmuel, New York, by Hall and Labagh; and Holy Trinity,

New York, by H. L. Roosevelt. These organs have from 2,500 to 4,000 pipes and from 50 to 60 stops, and therefore in point of size will be found equal to the average large organs of Europe. Some of them contain all the modern European and American improvements. One of the largest organs in America is in the Roman Catholic Cathedral at Montreal, and was built by S. R. Warren of that city.

For further details respecting organs, see *Lehrbuch der Orgelbaukunst*, by Prof. T. G. Töpfer (4 vols. Weimar, 1855), and "The Organ, its History and Construction," by Rimbault and Hopkins (London, 1870).

The Alexandre organ, so called, being constructed substantially on the principle of the harmonium, will be considered with the latter under the head of REED INSTRUMENTS. In the barrel or hand organ, a bellows within the instrument is worked by turning a winch, while by the same action, by means of an endless screw, a cylinder or drum is turned, on which the tunes are set in brass pins and staples, at such distances as required by the lengths and succession of the notes, as in the pins studding the cylinder of a musical box. The pins raise the keys, which press down stickers, and open pallets or valves, admitting air to the pipes required. The apollonicon, built many years since in London, was a gigantic barrel organ, 24 ft. high and 30 ft. broad; it could be played by three large cylinders, or by six performers on as many sets of keys. The tone was fine, and the effects grand and novel; but the substitution of mere mechanical action for the skill and taste of the living organist was justly deprecated, and the instrument has not come into vogue. The organolyricon is an extremely complex instrument of French invention, much on the principle of the organ, but combining more distinctly a great variety of instruments, and effects, in imitation of a tolerably full band or orchestra.

Gleanings

(From page 9)

We also stopped to see the harpsichords at the shop of our new OHS member, Mr. Adlei Gregoire, in Charlemont, Mass. Mrs. Gregoire, recitalist, was kind enough to play the Sassmann harpsichord for us. She is an exceptional player, a perfectionist, outstanding for her articulation in particularly rapid passages. His price list begins with clavichords and spinets at around \$1,000, and goes right up to a pedal harpsichord "for Bach" at close to \$2,800. He lists 12 instruments in all.

That's all for now. I'm off to Florida for the cold months, but mail is fortunately forwarded. Gleaning there is fun, too, but there won't be any ice skating!

NATIONAL COUNCIL MEETING

The next meeting of the National Council, OHS, will be held at Ithaca, New York, on Saturday, March 29, 1969. Donald R. M. Paterson, past-president, will be host. OHS members who would like to attend are asked to advise Mr. Paterson not later than March 20. Address him at:

1350 SLATERVILLE ROAD
ITHACA, NEW YORK 14850

Lee Memorial Organ

(From page 5)

The Lee Memorial Organ was built by Henry Erben (1800-1884), a native of New York who is today considered one of the leading figures in the history of American organ building. During his long and active life Mr. Erben built organs for virtually all the leading New York churches. He also did considerable business in the South, of which the Lee Memorial Organ is an example; many of these fine instruments are still doing good service a hundred years later. Only recently the Bedford Presbyterian Church (Bedford, Virginia) donated its 1883 Erben to the Union Theological Seminary in Richmond. The organ was dismantled, taken to Richmond and refurbished, and is now in daily use in Watts Chapel to the satisfaction of all. The artistic and structural durability in his many installations is ample proof that Henry Erben specialized in work of the very highest quality.

Although the Lexington townspeople of 1872 undoubtedly believed that the chapel organ was "a large and costly one," by our standards it is in fact surprisingly small. It has but one manual and a pedal board of only twenty notes. There are seven stops arranged in this manner:

Manual: (56 keys)	
Diapason	8' 56 pipes
Stopped Diapason Treble	8' 44 pipes
Stopped Diapason Bass	8' 12 pipes
Gamba	8' 44 pipes
Dulciana	8' 44 pipes
Principal	4' 56 pipes
Fifteenth	2' 56 pipes

Pedal: (20 keys)	
Bourdon	16' 20 pipes
Coupler to Manual	

The manual stops are enclosed in a swell box five feet high. Its swell shades are controlled by a simple foot lever and cannot be opened gradually, but must remain either wide open or completely shut.

The lowest octave of the Diapason is displayed in the gilded facade pipework, excepting C and C sharp which stand too high for the case and have been placed lower on separate offset chests. All twenty Bourdon pipes are arranged in a W formation directly behind the swell box. The remaining 300 pipes stand in an N formation on the main chest covered by the swell box. The organ's mechanical action is run by a simple system of levers from keys to pipes. This type of mechanism, known as tracker action, is considered by many organists more precise and artistic than twentieth century electric actions.

For at least fifty years the organ was pumped by hand. When wind was needed, the organist signalled for air by a pulley to the student around behind. This faltering wind supply was steadied by a substantial double tier reservoir.

During the 1962-63 chapel restoration Mr. Lawrence Walker of Richmond completely restored the organ. Mr. Walker took meticulous care to clean each of the parts thoroughly, replacing deteriorated felts and leather. The noisy action, for years in need of adjustment, was repaired. Since many of the interior woods were originally painted with red oxide, a preservative no longer used in American woodworking, Mr. Walker procured a new supply from England to help realize an authentic restoration. The handsome

pine exterior case (redone by the Moser Furniture Company in Lynchburg) was painted walnut to match the chapel trim.

Because of its excellent location and superior construction, the Lee Chapel Erben is a musical success. The tone is pure, the speech crisp. While Mr. Walker did not change the voicing intentionally, the tone was markedly brightened by cleaning and polishing the pipes. Although there were only seven stops, the organ is not lacking in tonal variety. The diapason chorus of three pitches is exceptionally pleasing. Its volume is sufficient to fill the whole chapel, yet is never harsh or overpowering, even to the organist. The Stopped Diapason has a quaint, piquant attack and blends equally well with the Principal and Fifteenth. Both Gamba and Dulciana are soft tones with small scales. It comes as a surprise to most organists that a vast amount of fine organ music can be played from one keyboard alone. Moreover, the challenge of limited resources is pleasantly refreshing. The musical needs of Lee Chapel are more than amply satisfied, for the Lee Memorial Organ is indeed, "the right thing in the right place."

- 1 SOUTHERN COLLEGIAN, Vol. III, No. 9
- 2 Ibid.
- 3 LEXINGTON GAZETTE, Vol. IV, No. 15
- 4 SOUTHERN COLLEGIAN, Vol. IV, No. 16
- 5 LEXINGTON GAZETTE, Vol. IV, No. 20

THE PERFECT MARRIAGE:

Early American Organs and Early American Organ Music!

Members and friends of the Organ Historical Society will want to own the following compositions — just recently off the press — edited by Jon Spong:

H. W. Gray:

THREE PIECES BY EARLY AMERICAN
COMPOSERS \$.90

(works by Selby, Carr, Billings)

Abingdon Press:

EARLY AMERICAN COMPOSITIONS FOR
THE ORGAN \$2.

(works by Bremner, Read, Atwell, Billings, Carr,
Hewitt, Mason and Whiting)

Advertise in THE TRACKER.

Your friends do.

Organ Building In England

(From page 8)

to become refined, that is for the pipe to vibrate in sympathy with the note it is producing, resulting in a mellow tone. Thinner metal is cheaper, without loss of tonal quality.

During the period 1880 to 1940 most of the virtues of the 'classic' organ, or the 'proper' organ as I prefer to call it, were lost. The modern improvements only served to rob the organ of its uniqueness—its inflexibility. Now we are discovering the glories of the 17th and 18th centuries, and are endeavouring to recapture the lost art of organbuilding, and interpret it in the light of modern science, aesthetics and materials. This is why we go back to the old system.

If mechanical action is considered best it should be so designed as to produce a definite 'pressure point', very similar to that of a harpsichord, which the fingers must be trained to feel and understand. It is quite possible to produce audible differences of touch on an organ with such an action, provided that the pipes are not 'over voiced'. So together with low wind pressures, we would always specify a mechanical action so that there is a direct link between key and pipe or player and instrument. This direct link is broken if one uses electricity, and only by using mechanical action can the organist have some measure of control over the pipe speech. We accept the discipline and limitations of mechanical actions since we believe that this is to a musical advantage. The de-

tached console is virtually impossible, but this is no loss.

We do not 'put up' with chiffing flutes and raucous reeds. We just happen to like them that way. Our forefathers interpreted their ideals in the best way they knew, and produced some of the finest masterpieces of the craft of organbuilding this world will ever see and hear. It is no coincidence the great classical composers wrote such fine music for such noble instruments. We do not wish to be considered old fashioned in advocating these principles. We are only following in the footsteps of the great master craftsmen as we think fit.

As always England lags behind, and just as the highlights of the 18th century on the Continent were brought into fruition in England during the first half of the 19th century, so the modern trends from the Continent are only just beginning here. The first half of the 19th century must surely have been our classic period.

It is not only the younger generation of organists who are beginning to revolt against the unmusical noise produced by large instruments on rather high wind pressures in non-resonant buildings. These organists are demanding proper organs to play. It is hoped that the small firms of younger generation organbuilders will supply this need.

Ed. Note: The above, written by Tom Robbins for the ORGAN CLUB JOURNAL (London), has been slightly condensed by C. C. Langman, editor of THE JOURNAL, and is published here with permission.

Plan now to attend the

14th Annual Convention

of the

ORGAN HISTORICAL SOCIETY

to be held

June 25, 26, 27, 1969

in the New York Metropolitan area.

Full details in the next issue of THE TRACKER.

JAMES-ALBERT SPARKS

Convention Chairman

THE ORGAN - BLOWER

Devoutest of my Sunday friends,
The patient Organ-blower bends;
I see his figure sink and rise,
(Forgive me, Heaven, my wandering eyes!)
A moment lost, the next half seen,
His head above the scanty screen,
Still measuring out his deep salaams
Through quavering hymns and panting psalms.

No priest that prays in gilded stole
To save a rich man's mortgaged soul;
No sister, fresh from holy vows,
So humbly stoops, so meekly bows;
His large obeisance puts to shame
The proudest genuflecting dame
Whose Easter bonnet low descends
With all the grace devotion lends.

O brother with the supple spine,
How much we owe those bows of thine!
Without thine arm to lend the breeze,
How vain the finger on the keys!
Though all unmatched the player's skill,
Those thousand throats were dumb and still:
Another's art may shape the tone,
The breath that fills it is thine own.

Six days the silent Memnon waits
Behind his temple's folded gates;
But when the seventh day's sunshine falls
Through rainbowed windows on the walls,
He breathes, he sings, he shouts, he fills
The quivering air with rapturous thrills;
The roof resounds, the pillars shake,
And all the slumbering echoes wake!

The Preacher from the Bible-text
With weary words my soul has vexed
(Some stranger, fumbling far astray
To find the lesson for the day);
He tells us truths too plainly true,
And reads the service all askew,—
Why, why the—mischief—can't he look
Beforehand in the service-book?

But thou, with decent mien and face,
Art always ready in thy place;
Thy strenuous blast, whate'er the tune,
As steady as the strong monsoon;
Thy only dread a leathery creak,
Or small residual extra squeak,
To send along the shadowy aisles
A sunlit wave of dimpled smiles.

Not all the preaching, O my friend,
Comes from the church's pulpit end!
Not all that bend the knee and bow
Yield service half so true as thou!
One simple task performed aright
With slender skill, but all thy might,
Where honest labor does its best
And leaves the player all the rest.

This many-diapasoned maze,
Through which the breath of being strays,
Whose music makes our earth divine,
Has work for mortal hands like mine.
My duty lies before me. Lo,
The lever there! Take hold and blow!
And He whose hand is on the keys
Will play the tune as He shall please.

— Oliver Wendell Holmes
1872

NOTES, QUOTES & COMMENTS

Richard Strauss, Richard Hamar, William Maloney, Sean Cummins, Michael Houseman and Alan Laufman removed the 2-26 1883 Steere & Turner organ (opus 178) from the First Reformed Church in Syracuse, N. Y., in early September for relocation in a downstate church. This organ was heard in the 1962 OHS convention.

Alan Laufman is now teaching history at St. Thomas Choir School, New York City. He is still chairman of the Extant Organs Committee and requests your continued support of this work.

The E. & G. G. Hook organ (Opus 466 - 1869) in First Unitarian Church, Stoneham, Mass., is celebrating its 100th birthday in its original location and condition. Jack Fisher played a recital on it on September 29th to a large and responsive audience. He included pieces of Bach, Bruhns, Franck, Arne, Vaughan Williams, Langlais and Schroeder. To conclude the recital the audience joined him in the hymn-tune, "Hyfrydol".

Dana J. Hull, our member in Bowling Green, Ohio, is spending this year in Europe. She expects to do a considerable amount of organ crawling while there.

Sister Mary Valerie, C.S.M., of the DeKoven Foundation, Racine, Wisconsin, has presented OHS with a scrapbook she has been creating since 1938. We hope to see it before our next issue and perhaps give a description and some quotes from it. It will eventually be located in our archives at Ohio Wesleyan University.

Stanley E. Saxton (OHS convention chairman, 1967) played a recital on December 11, 1968, at College Hall, Skidmore College, Saratoga Springs, N.Y. This was something of an anniversary recital celebrating Mr. Saxton's 40 years of service at Skidmore, and the present organ's fortieth birthday. The Laws organ (4 manuals and over 100 ranks) has undergone considerable revision since 1928, including an Austin console installed in 1935. Mr. Saxton included two selections which he played on his first recital at Skidmore in 1928, and also three of his own compositions.

The Pittsburgh Chapter, AGO, has established an Organ History Committee. This group will undertake to preserve the few old tracker organs still in the Greater Pittsburgh area and to publicize to historical groups their value. Secondly, they are compiling information concerning all pipe organs in the area to be filed in the music division of the Carnegie Public Library in Pittsburgh. Miss Irene Millen, music librarian, will coordinate materials given to the library. George Kohl, organist and choirmaster of Zion Lutheran Church in Brentwood, is chairman of the new committee. The chapter Dean is Dr. Robert S. Lord, member of the OHS National Council.

The Fontainebleau School of Music and Fine Arts announces a two month summer school under the direction of Robert Casadesus and Nadia Boulanger with master class in organ under Andre Marchal for 1969. The fee, including tuition, room, board and registration is \$750. Full information is available at the American office of the above school, 1083 Fifth Ave., New York 10028.

The Organ Literature Foundation has moved from Nashua, N.H., to 45 Norfolk Road, Braintree, Mass. 02184. By enclosing a self-addressed stamped envelope, your request for their latest addenda list #61 will be promptly filled.

Dr. Robert S. Lord played a recital on the Carl Barckhoff organ in Sharpsburg United Presbyterian Church, Pittsburgh, on November 3. The organ was built for the first church building in 1890 and moved to the present structure in 1906. In 1951 it was rebuilt and electrified by Harry Ebert, but it does include a substantial number of the old pipes. The program included works by Purcell, Bach, Daquin, Franck, Vierne, Langlais and Handel.

If you live in the Greater New York area and have not been contacted to work on the forthcoming OHS convention, please call or write James-Albert Sparks, 114 Clinton St., Brooklyn, N.Y. 11201 and volunteer your services.

STICKERS and SQUARES

There is no telling where a little humor leads. A postscript on one letter states, "I tried Mrs. Harri-man's Indian Pudding. Great! Now, how do you make Eskimo Pie—Baked Alaskan and catsup?" Will the member with the real recipe please reply?

THE ETUDE for August 1925 contained a list of anthems, solos and voluntaries "appropriate for morning and evening services", as was its custom at that time. But something must have gone wrong because the prelude for a Sunday evening suggests "Moon Dawn" by Rudolf Friml, and the next Sunday morning postlude is "At Sunset" by Gatty Sellars. That printer's devil again? Lovely music, too.

An even older copy of THE ETUDE, February 1905, shows that the magazine at that time was published solely to circulate music. There was an arty cover, inside which were several advertisements. These were continued on the back cover, too, but the 24 pages of contents were entirely printed music. The gem of this issue was a piano duet arrangement of the Sextette from "Lucia".

Cleve Fisher reports that he is having trouble getting the charter for his OHS chapter printed. It seems the printer he employs is a former NUN. Cleve always did associate with the best people.

HUBBARD'S DICTIONARY

(Continued)

celestial music - The music of the spheres. This refers to the ancient supposition that the movements of the heavenly bodies produced a harmony imperceptible to human ears. Pythagoras supposed these motions to conform to fixed laws expressed in numbers corresponding to the numbers which give harmony of sound. The seven planets give the seven notes of the scale. Plato in his Republic says a siren sits on each planet and carols a sweet song which agrees with the tone of her own sphere and harmonizes with that of the others. This belief in the music of the spheres has been repeatedly mentioned in literature from the earliest times, as in Job we find, "When the morning stars sang together," and in Milton's hymn on Christ's Nativity, "Ring out, ye crystal spheres." References might be multiplied innumerable from Shakespeare, Dryden, Addison and others, but these suffice to show its widespread prevalence.

celestina - It. n.

1. An organ stop composed of pipes producing

a soft tone. Its pitch is rather high, the lowest tone being an octave below middle C.

2. In reed organs a stop consisting of reeds producing a tremolo effect.

cembal - Fr. n. (cembalo - It. n.)

1. Harpsichord.
2. Cymbal.

cembal d'amour - Fr.

Harpsichord of love—an instrument invented by Silberman of Freeburg early in the eighteenth century. It was a double clavichord with strings twice the length of those of a clavichord and passing over two bridges instead of one. Its action was similar to that of the clavichord except that the tangents struck between the bridges, and both parts of the strings were allowed to vibrate.

cha chi - Chi. n.

A Chinese musical instrument similar to the kin, which has a body of thin wood and five silk strings of different sizes. The cha chi is tuned to the chromatic scale, having twelve half-tones to the octave.

chalotte - Ger. n.

The small cylindrical brass tube, otherwise called a reed, into which is fitted the vibrating tongue of brass which produces the tone in some organ pipes.

chalumeau - Fr. n.

1. From the Latin clamus, meaning a pipe or reed. The name of an obsolete instrument consisting of a cylindrical wooden tube with a single beating reed mouthpiece, a forerunner of the clarinet, in common use in Europe during the middle ages.

2. The lowest notes on a clarinet or basset horn.

chamber organ - A small portable organ, either reed or otherwise, designed for use in a small room.

channels - In the organ the separate parts of the wind chest into which the air is pumped and stored, and by which the wind is conveyed to pipes. All the pipes belonging to one stop are placed over the same channel. The wind gains access to the channels by means of a channel valve.

chapeau chinois - Fr. n.

Chinese hat: a set of small bells hung on an inverted crescent and used in military music. The name was derived from its resemblance in shape to a Chinese hat.

chapels royal - The bodies of clergy and lay clerks who conduct religious services at the courts of Christian monarchs. In England there are several, the chief one being at St. James' Palace, and consisting of the Eean, the Lord High Almoner, the Clerk of the Closet, two deputies, the sub-dean, forty-eight chaplains, eight priests in ordinary, a master of the children, one lay composer, an organist, one lay organist and chapel-master or choir-master, eight lay gentlemen and ten boys, and other attendants. They hold services at ten a.m., twelve noon and five-thirty p.m. on Sundays and at eleven a.m. on feast days.

cheng - The Chinese mouth-organ which on its introduction into Europe led to the invention of the accordion and harmonium. Its windchest is a gourd to which the wind is supplied by a short, curving tube blown on by the mouth. Into the gourd are fixed from twelve to twenty-four free reed pipes enclosed in tubes and having holes that must be stopped to make a sound. Kratzenstein, an organ builder of St. Petersburg, applied this principle to organ stops.

(To be continued)

LETTERS TO THE EDITOR

Dear Sir:

Something seems to have happened to THE TRACKER. Something good! I cannot put my finger upon it, but the Fall 1968 issue, Vol. XIII #1, appealed to me as being much more vital and interesting than any I have seen for some time. I thought that you might like to know this.

I particularly enjoyed HUBBARD'S DICTIONARY and look forward to more of it. . . .

Mechanical instruments have always been a weakness of mine. In high school I played for some years an ORCHESTRION which was a combination piano-organ with two ranks of pipes and traps! I had fun interpreting the movies of the time. I tried to find this instrument later but it had disappeared.

I think the Chapter organization idea is excellent. There are probably not enough members around here to do much, but it might be possible. Keep up the good work.

Regards,
/s/ Stanley E. Saxton

Saratoga Springs, N.Y.

* * *

Dear Sir:

The bamboo organ was described in THE AMERICAN ORGANIST for April 1966. . . .

I thought TRACKER readers might be amused by the enclosed poem, the work of Oliver Wendell Holmes. [See elsewhere in this issue. - Ed.]

Finally, we have extra copies of our 1968 Organ Week programs, containing complete specifications and other details about eight organs, two new ones and six old ones. Anybody who sends me a card requesting one will receive same by return mail.

Best wishes, as ever
/s/ James Boeringer

Susquehanna University
Dept. of Music
Selinsgrove, Penna. 17870

* * *

Dear Sir:

Re "Real Organs for Real People", a newspaper in Boston recently ran an ad by the WurliTzer dealer captioned, "Rent an electronic tranquilizer". Frustration, rather than tranquility, would probably be the reaction of most OHS members to the device pictured in the ad. . . . Probably most of us would be more in agreement with Ed Boardway's famous "happiness is a 3-manual Hook"!

How about soliciting some of the members' favorite organloft graffiti? Probably the classic is this verse I once found inside an organ in Norwich, Conn.:

"Do not scorn the organ-loft poet.
If succeeds, the world will know it.
Who knows but maybe Burns or Moore
First scrawled their verse on an organ door."

My own personal favorite, however, is found on an enormous wood pedal Open in my own church in Newburyport, Mass. Under a hard-to-decipher date in either 1853 or 1858 is this devastating criticism:

"Today Mr. Muzzey preached a miserable sermon"!!!

All the best,
/s/ Barbara J. Owen

46A Curtis Street
Pigeon Cove, Mass.

Dear Sir:

I have just received two editions of your magazine which I found very interesting. I would like to point out that I am a keen church pipe organ enthusiast and have my own recording studios in England. . . .

As you well know, the specifications of most Victorian organs are similar to American ones of the same date. However, there are a number of historical organs which tonally outshine the vast majority of dull uninteresting caseless Victorian organs, namely the Renatus Harris organ now in St. John's Church, Wolverhampton, Nr. Birmingham, England, which was built in 1682 for the Temple Church in London, and later taken down and rebuilt in Christ Church Cathedral, Dublin. This organ has 29 stops and well over three quarters of them are original. The tone is clear, ringing and very 'olde English' . . .

The next which comes to mind is an organ built by John Snetzler for Ludlow Parish Church in Shropshire in 1765. Although once remarkable, it has been tonally ruined by various Victorian organ builders. . . .

Another is an organ built for Stourbridge Parish Church, Worcestershire, by George Pike—England in 1809. This has a very fine case. . . . 34 stops and at least 27 of these are original and untampered with. . . . powerful and very fine and the reeds are fiery.

Then there is the Town Hall organ at Kidderminster, Worcestershire, built by William Hill in 1844. It has a fine case decked out in red and white. Another, belonging to Blackheath Parish Church, Nr. Birmingham, was built by Brindley & Foster in 1879. This is much the same as it was originally with the exception of the 16 ft. pedal Tuba en chamade, a recent addition. . . .

There is an organ built for St. John's Parish Church, Pembroke, Bermuda, by a person called Wedlake in 1865, altered in 1962 by Thad. Outerbridge. . . . Might I suggest that Bermuda would probably have a number of historical organs of interest.

Lastly, an organ in De Gröte Kerk, Haarlem, built by Christian Müller in 1735, has 64 stops. . . . unlike anything I've ever heard. . . .

I would be interested to know, or have a list sometime, of some of the 18th century organs still in existence or still played in America, especially around New York State.

Thanking you in anticipation of your assistance, I remain,

Yours, sincerely,
/s/ M. McDonald

'Stene Dyke, Trimpey,
Bewdley, Worcestershire, England

* * *

Dear Sir:

Some time ago I read Daniel Marshall's article, "Organ Hunting in Rural Missouri". During July of 1968 I made a hurried three-day trip over the territory and played three of the organs he described.

The charm of Bonnots Mill was even greater than I anticipated, and it rendered me quite unprepared for the shock awaiting me at the church. Recent expensive "improvements" include a false fiber-board ceiling which completely isolates the organ. A small, borrowed electronic substitute is being used downstairs, and it is my understanding that they would like to sell the organ.

Apparently the people there had no knowledge of the article in THE TRACKER, and I failed to find anyone in the three churches I visited who was aware

of your interest and article or of the fact that their church possessed something fine. All this has sharpened my appreciation for the great things the Organ Historical Society is doing, but it also pointed out some real needs. So, although I am a new member, I will wax bold to state some of the ones I see:

1. Could there be an official expression by a committee of the fact that worthy organs are worthy? Perhaps remote organs could be heard on tape, pictures and detailed descriptions studied, and an evaluation reached.

2. News releases from the Organ Historical Society to the newspapers in the vicinity of each organ so recognized would help convince the church members or other owners that their organ is important.

3. It would help if any appropriate plaque could be presented, publicly if possible, to the owner or owners.

4. An attractive booklet about tracker organs, their worthiness, their proper use and maintenance, church acoustics, etc., should be presented not only to the pastors of churches possessing such organs, but to as many of the church officers and interested members as possible.

5. Has anyone written an article about old organs and/or the Society for a popular magazine such as READERS' DIGEST?

6. Has anyone published an album of some better hymns and other church music played on good old organs that would appeal to the general public? If a picture of each church and organ, together with an explanation of tracker organs, accompanied this record it would help acquaint the public with our work.

At this writing I only own two copies of THE TRACKER, but I have read them, re-read them and loaned them. It is a first rate magazine and I am sure I will enjoy future issues tremendously.

Please send more application forms. At least three of my friends are ready to join, and others are considering it. I hope for a St. Louis chapter and a survey of local organs.

Sincerely,
/s/ Robert I. Thomas

11816 Devonshire Ave.
St. Louis, Missouri 63131

G. F. ADAMS
Organ Builders, Inc.
204 W. Houston St., New York, N.Y. 10014

CUNNINGHAM PIPE ORGANS, INC.
680 WILFERT DRIVE
CINCINNATI, OHIO 45245

JAMES BRATTON
University of Denver
St. Mark's Parish Church, Denver

BOOK REVIEW

Organ and Choir in Protestant Worship by Edwin Liemohn (Fort Press, Philadelphia. 178 pp.)

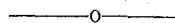
As this title implies, the subject matter is vast; but this book attempts to cover it in the least possible space and with something less than moderate success.

After a nod to pre-Reformation times, the author approaches his subject from the Lutheran-Anglican-Reformed view and his tri-focal lens is out of focus more often than not. Mr. Liemohn has been chairman of the music department at Wartburg College in Waverly, Iowa, for thirty years. He has evidently done much work abroad, and he adds a most impressive bibliography (217 entries!!). But this does not make his offering a must.

For OHS members, his chapter on "The Eighteenth Century: The First Organs in America" is merely a thumbnail sketch of facts that are well-known. And "The Nineteenth Century: Organ Construction and Performance" is a complete misnomer since the only organs mentioned are reed organs and the only players named are George W. Morgan and Clarence Eddy!

But he doesn't confine his area of interest to America. He tries to include most of Europe, too. He goes to great lengths to enumerate the choirs (and their total membership) in various countries, and lists Walter Seldon Pratt and Peter Christian Lutkin as the leaders of the reform movement in church music.

The book may have two uses: (1) to serve as an introduction to the subject for young students, and (2) it is short enough to present to the vast number of clergymen who boast of their ignorance "when it comes to organs and choirs." Otherwise, I cannot honestly recommend it.



OHS BROCHURE AVAILABLE

After many delays, a revised printing of the OHS brochure is now available. It gives an outline of the Organ Historical Society, a brief historical sketch of "The Organ in America", and an invitation to membership form. More complete than any one piece of literature about OHS, it makes a handsome item to present to prospective members and to distribute to the general organ-minded public.

Copies may be had for the asking. Just drop a card to the Corresponding Secretary stating the number you desire.

It is in convenient form to be folded and mailed. It contains no names or addresses, save the address of our headquarters at York, Pa., and that of the Treasurer. Therefore, it is suggested that those members who distribute these brochures should add their own names for future contact, or copy one or more names and addresses of OHS officials.

The brochures will do no good resting on a shelf. Please get busy and use them for the good of the Society.

ORGAN CLEANING HOUSE
123 West 55th Street
New York City, New York 10019

NEW MUSIC

Good music for the small organ (and, in particular, tracker-action organs) is not always easy to find, particularly among the publications of recent years. Of course, the editions of E. Power Biggs for Mercury Music Corporation (New York) are well established, but more recently Jon Spong was given an American Music Research Grant by Electro-Voice, and the results of his work are beginning to appear. In 1967 two volumes of early American organ pieces were published by Electro-Voice. These proved refreshing, but we would like to give more detailed comment to the following:

The Fourth of July - A "grand military sonata" by James Hewitt, 1770-1827, abridged, arranged and edited for organ by Jon Spong.

Like the same composer's "Battle of Trenton" which was played by Mr. Biggs at the 1968 Worcester Convention, this work was originally written for the piano; but, like the latter, it can be performed on the organ with great success. Comprising eight movements, only four of which require pedal, and all of which are short, there is ample opportunity for interesting registration. One word might be added about the finale, "Hail Columbia". This tune was composed by a German emigrant to America named Phyle (or Pfeil and sometimes Pylo) and called the "President's March" in 1789. In 1798 Joseph Hopkinson (son of Francis) wrote the words, "Hail, Columbia", for this tune.

Scenes from "The Life of Christ" - A set of pieces by Jon Spong.

These compositions are, in essence, improvisations, says Mr. Spong in his Foreword, since they incorporate well known American tunes of the eighteenth and nineteenth centuries. Included are Variations on 'Kings of Orient', Three Beatitudes ('Blessed are they that mourn', 'Blessed are the pure in heart', and 'Blessed are the peacemakers'), a Trumpet Tune (on 'Hosanna to the Son of David') and a Festival Voluntary on 'Coronation'. Both of the above volumes are published by Electro-Voice, 600 Cecil Street, Buchanan, Michigan.

Three Pieces by Early American Composers - Arranged by Jon Spong.

The first of these compositions is 'Ode for the New Year' (January 1, 1790) by William Selby, 1738-1798, one time organist of King's Chapel, Boston. It calls for a trumpet solo, and the middle section changes rhythm (a carol sort) as well as registration.

The second is 'Andante' by Benjamin Carr, 1768-1831, one time organist of St. Peter's Church, Philadelphia, and buried in its churchyard. Mr. Carr wrote abundant music, much of which is not distinguished; but it reflects that which was popular in his day. The 'Andante' is typical.

The third is 'Easter Hymn' by William Billings, 1746-1800. A self-taught, but hard-working musician, Billings' compositions have a ruggedness that reveal his artistry as honestly and bravely as possible. This piece can be made to sound triumphant.

The three pieces are published in the St. Cecelia Series (No. 950) by H. W. Gray, New York.

Early American Compositions for Organ - Of the 18th and 19th centuries; arranged and edited by Jon Spong.

This volume contains compositions by James Bremner, William Billings, Daniel Read, Benjamin Carr,

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

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. Add 25¢ for postage and handling. Send order including payment to Treasurer.

FOR SALE - Original copy of Audsley's "The Art of Organ Building" in excellent condition. Price \$50. Address inquiries to OHS Corresponding Secretary.

WANTED - Books, memorabilia, souvenir programs, etc. for OHS archives, now located at Ohio Wesleyan University. Send your contributions to OHS Archivist.

THANKS - To OHS and these columns of THE TRACKER for locating reed organ with pedal keyboard. D. A. Walker, Phila., Pa.

WANTED - Articles on organ builders, research on specific organs and other items of general interest to OHS. Deadline for Spring issue is April 1st. Address the Editor or the Publisher.

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James Hewitt, Richard Atwell, Lowell Mason (all of whom were born in the eighteenth century), and George Whiting, 1840-1923. The pieces are quite short, and sound well on tracker-action organs of limited resources.

The book is published by Abingdon Press, Nashville and New York, and their number is APM-749.

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responsible for the loss of many of the organs we then heard.

During both of those conventions it was impossible to visit all of the known organs of historic interest which still remained intact, and it has been our desire to return to the great metropolis for another convention and have a look around at more of them for lo, these many intervening years.

For example, at no time during the first two conventions did we venture off Manhattan Island—in spite of the slogan of a few members: "But Brooklyn is FULL of Hooks!"

Well, this year of grace, 1969, will see us return to the **scene of the crime!** Not that it was a crime that OHS was founded in New York; and not that we committed any crimes (such as stealing nameplates, pipes, etc.) during those first conventions. But rather the scene is the crime of destruction of works of value, the lack of respect for worthy instruments, the appalling inroads against our aims and objectives made in the name of "progress".

No, dear members, we are not the criminals. But we should be warriors—crusaders, if you will—armed with truth and facts that we may manfully face our enemies, the criminals who butcher and destroy. And in a large metropolis there are more of these per capita than in the smaller towns. It may very well develop that our convention in New York (Manhattan AND Brooklyn) this year will so impress some of those who are in responsible positions that one or more good and worthy organs may be preserved. Some of this depends on the committee's choice for our visitations, but a great deal depends on each member who attends—in his knowledge, his ability to present that knowledge, and his manner of winning the respect and confidence of our hosts.

There's a good old revivalist hymn, "The Fight Is On!", which rounds out this column musically. Could it be a sort of Convention theme-song?

And now, forward—to the scene of the crime!

THE SCENE OF THE CRIME

... An Editorial

There is an old slogan which says that "a criminal always returns to the scene of the crime".

The first—and second Annual Conventions of the Organ Historical Society were held in New York City. That was away back in 1956 and 1957. We were all pretty much "babes in the wood" at that time, although we did have great fun and learned barrels of facts from our first president, Barbara J. Owen, and our knowledgeable honorary member, the late F. R. Webber.

One of the most impressive facts that seemed to be choked down our throats at almost every turn was the report on all of the fine organs that HAD existed in New York at one time or another, now long gone due to the "progress" that is being made there. Indeed, since 1956 we dare say that "progress" is re-