



# THE TRACKER



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Volume XIII

SUMMER - 1969

Number 4

## 14th Convention Full of Surprises: Gift of \$100.00 Tops List

Manhattan, Williamsburg,  
Astoria & Brooklyn Visited

During the three-day 14th Annual Convention of the Organ Historical Society in New York City on June 25, 26 and 27, nearly one hundred members of the Society were registered for the tough but exciting schedule. Those of us who reside in other cities are aware that New York has a tempo all its own, a sense of speed, of rushing as though the world were going to end tomorrow. This sense of haste proved a tonic to some conventioners, and while it made others weary we heard of no casualties among our stalwart membership.

The National Council met on the eve of the Convention (Tuesday, June 24). Minutes of this meeting will be found elsewhere in this issue of THE TRACKER.

Wednesday morning, the registration desk was busy with about 50 members who arrived early in order to attend the Annual Meeting. The meeting, minutes of which appear elsewhere, brought forth many ideas and showed evidence of a healthy, growing enthusiasm.

Mr. Fisher asked for information as to whether any convention had ever paid for itself or made a profit. Mr. Whiting replied that the Philadelphia convention of 1960 had shown a profit, but to his recollection no other convention had done so. Of course, the first two conventions (1956 and 1957) had been self-sustaining, so there was neither profit nor loss.

The Lady from Fitchburg suggested that if there are any descendants of tracker organ builders still working at organbuilding we should make them honorary members of the Society. There were no names proposed.

There was considerable discussion about future conventions, with many locales being proposed and some open-end invitations extended. Northern New York State, centering at St. Lawrence University at Canton, has been adopted as the site of the 1970 convention, and Central Vermont has been suggested for 1971. A return to Baltimore and Western Pennsylvania are also possibilities.

The Convention Program, a handsome book of 36 pages, attracted much attention and discussion. The

### THE PRESIDENT'S GREETING

In the last several weeks, since taking office as your new president, I have reviewed via THE TRACKER, the growth of the Society from its first informal meeting of June 27, 1956, to the present time. Of the ten persons at that meeting, nine are still members of OHS, six have served on the National Council, and three are past presidents — a very dedicated and active group of founders.

Since that beginning many more have joined OHS and have been active. Several of these very active persons have seen fit to discontinue contributing their tremendous knowledge and effort to OHS because of differences of opinions as to methods, or aims, or personalities, etc.

It is important to remember that in any undertaking, there are almost as many ways or methods as there are people involved. Each will have an opinion. Some good, some not so good, some possibly bad, and all shades in between. We all have made our share of mistakes in the past, and being imperfect humans, we will all make mistakes in the future. We can learn, though, from our own past errors, and those of others, and try not to repeat similar blunders. We, as a Society, have gone a long way since our founding over 13 years ago, and have built strong foundations on which to build our future.

We thank you, the members of OHS for your confidence in your officers, and we all pledge to do our best for you, working in the light of the past, and forging on to the future. With everyone's help, much will be accomplished. Will you be a part of things to come???????

THOMAS WM. CUNNINGHAM

question of "Why no ads?" was answered with "They would have increased the cost too much to bother."

James-Albert Sparks, convention chairman, explained that there would be one change in the order of organs visited due to a fire which had occurred just the night before.

### Wednesday Afternoon Tour

Immediately after lunch we departed the Hotel Commodore (our headquarters) by air-conditioned

bus for St. John's Lutheran Church in Greenpoint (Brooklyn). It was a well kept church with excellent acoustics. The 2-manual Jardine, c1893, was admirably demonstrated by Norman Caldwell Coombes. Mr. Coombes improvised, showing off the various stops and choruses, and then improvised a prelude and fugue of his own making. We had been given hymn-sheets along with our programs, and sang "The Son of God Goes Forth to War" to the tune, "All Saints New" by Henry S. Cutler, a Brooklyn organist in 1872.

It was announced that all of the hymns of the sheet had been chosen because they are examples of hymns of the period when these organs were installed, each one composed by a Brooklyn organist. Some were of the "gospel" type, and others had very unfamiliar tunes, but by singing them we were reliving that period of Brooklyn's history which produced the organs we were visiting. It was a new "angle", not fully appreciated by all of our members.

Because of the fire in Transfiguration Church (R.C.) we had to miss the 2-manual Jardine, c1890, there, but a substitute visit was made to the Second Reformed Church of Astoria which has a Hinners & Albertsen 2-manual organ. Joan M. Overton, who was to have demonstrated the Jardine, was late arriving at this church, so we sang the hymn "Have Thine Own Way, Lord" by George C. Stebbins, a "gospel singer" who lived to be 99 years old. Cleveland Fisher played this in his most capable fashion, and then Miss Overton played Dunstable's "Agincourt Hymn" and the Introduction-Choral from Boellmann's "Suite Gothique". We regret we have no specifications for this organ.

Our next visit provided the greatest surprise of the whole convention. Williamsburg Christian Church (Disciples of Christ) was formerly First Baptist Church. Its Johnson organ of 1885 had not been used in ten years or more, but members of the N.Y. Chapter persuaded Deacon Loadholt that it was worth preserving and some repairs were made, sufficient for our visit and a demonstration. We were delighted with Gustav Bittrich's performance of Pachelbel's Chorale and Partita on "What God Hath Done Is Rightly Done", and sang Bradbury's hymn "I Think When I Read That Sweet Story of Old". After this we were invited to the basement where delicious refreshments were served by members of the church, and then Deacon Loadholt presented OHS with a check for \$100 to "further our work" in appreciation for the work that our members had rendered his church. This is the first time we have had such an experience and most of us sat there open-mouthed.

The OHS slide-tape program, "A History of Organ Building in America, 1700-1900" was then shown, and those of us who had seen it previously were once again enthralled with its beauty and sincerity.

We traveled back to headquarters, and immediately after dinner left for Sacred Heart R. C. Church in Brooklyn, where the large Jardine organ is under emergency repairs. The demonstrator was somewhat limited due to the fact that the three pedal couplers have been removed, but the live acoustics and splendid artistry of Edward Brewer afforded us a

wonderful program, entirely made up of the works of Bach. The first Prelude and Fugue was in C major (not E Flat, as programmed), and we sang Warren's "National Hymn" using the words, "God of Our Fathers". We were provided with a complete list of registrations for Mr. Brewer's recital, another surprise and very helpful feature to add to our enjoyment. His performance of the "St. Ann" fugue will long be remembered, and the Trio Sonata was a real "tour de force" on this organ. Mr. Brewer is now manager of the Zuckermann Harpsichord business, and plays harpsichord in a trio that is prominent in New York chamber music circles. We sang the Doxology to conclude this evening.

#### Thursday Tour

We started out bright and early Thursday morning, heading for Harlem, once a prize residential section of Manhattan. The Hook and Hastings organ at Mt. Moriah Baptist Church was a most interesting installation, using three balconies across the front of the church. The organ, in poor condition because of lack of use for some years, had been operating on Direct Current, but this did not seem to function for our visit. We learned that only recently the City had replaced the Direct with Alternating Current and when it was applied finally, we heard the organ. It was reported that Richard Hamar has submitted a bid for the restoration of this organ, and it is hoped by everyone that it will go through. We sang Walter Henry Hall's tune for the hymn, "Not always on the Mount".



1872 E. & G. G. Hook & Hastings in Mt. Moriah Baptist Church, Harlem.

(TWC)

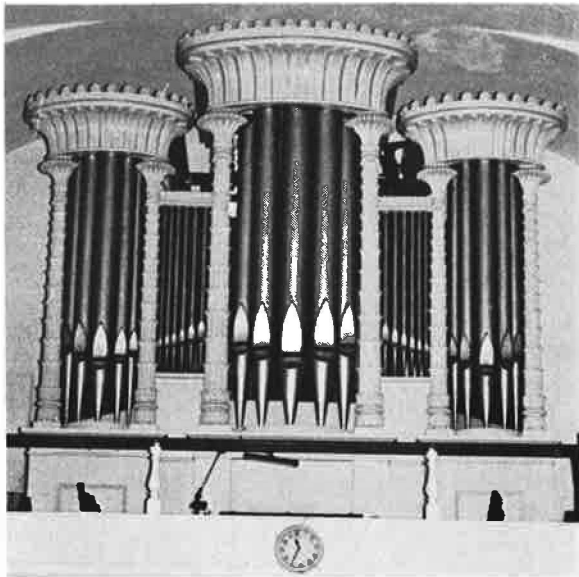
The Elmendorf (Low Dutch) Reformed Church of Harlem was under process of redecoration. It possesses a rare Alexander Mills organ, c1890, which is about to be sold, we were told, and replaced by an electronic "plug-in". The church has some interesting historic possessions including the original bell, cast in Amsterdam in 1734. Louis Iasillo improvised a demonstration, and we sang Warren's hymn, "Breast the Wave, Christian", another very unfamiliar tune.

St. Paul's R.C. Church, also in Harlem, has superb acoustics and Odell's opus 146 (1875). This organ has been retained through the deep interest shown in it by Louis Iasillo. The church has 17 large matched windows of painted glass, and the console is recessed with sliding doors, an unusual feature in New York organs. We sang "God of Our Fathers" again here.



1875 Odell in St. Paul's R. C. Church, Harlem. (CHB)

After lunch we visited the oldest organ in continuous use in Manhattan, the 1840 Erben at First Moravian Church. Its unusual case with the "cemetery gates" type of columns provides a rare sight. Samuel O. Donelson, who is doing the restoration work on this and many other organs in New York, played a demonstration including some Daquin Noels and Bach's "little" Prelude and Fugue in D minor. We sang Stebbins' hymn, "Take Time to be Holy".



1840 Erben in First Moravian Church, Manhattan (CHB)

Our next stop provided the most controversial organ of the convention. Some claim it is Moller's Opus 3, c1875, because of some pipe markings, but the console bears the inscription, M. P. Moller, Hagerstown, Md. Moller moved to Hagerstown about 1880, having made more than 25 organs at Warren, Pa. before this move. The question will probably never be resolved. Anyway, Chester Berry played Bach's "little Prelude and Fugue in F major, and we sang Stebbins' tune for "There is a Green Hill Far Away".

We returned to Sea and Land Presbyterian Church (now combined with Methodists) which we had visited in 1957 when the church was in a state of reconstruction and we could not play the organ. This time things were in apple-pie order and the 1841 Erben in full operation. James-Albert Sparks demonstrated the various stops and told us that the "gingerbread" topping on the case was a later addition by Jardine. His claim was contested, but nobody really knows. Regrettably, someone has removed the "ears" of the 4' flute so that now this rank cannot be tuned. We sang the hymn, "Jesus, Saviour, pilot me" which had been written by a minister of this church in the tower room behind the organ.



1841 Erben in Sea & Land Pres. - Methodist Church, Lower Manhattan. (TWC)



1841 Erben Console, Sea & Land Pres. - Methodist Church, Lower Manhattan. (CHB)

Our next visit was again a revisitation—Old St. Patrick's Cathedral with its 1868 Erben of three manuals and pedal. On this occasion, James McGregor, organist of Grace Church, Newark, N.J., played a recital in memory of G. Daniel Marshall III, including works by Marchand, Buxtehude and Liszt. The magnificent building is kept in excellent condition, and the organ is under the expert care of Samuel Donelson. There are only three ranks unusable, and these he plans to restore presently.



1868 Erben in Old St. Patrick's Cathedral, Manhattan. (CHB)



Console 1868 Erben, St. Patrick's Old Cathedral, Manhattan (CHB)

That evening we visited Union Methodist Church in Brooklyn for a recital by Rollin Smith on the huge Hutchings opus 200 (1890), rebuilt by Morey as Opus 397 in 1929. Mr. Smith had been a replacement recitalist on the Saratoga Springs OHS convention of 1967, and we were therefore not surprised to find his program replete with works by Brooklyn composers. Those who charged Philip James with filch-

ing a tune out of Cesar Franck's D minor symphony for his piece entitled "Meditation a Sainte Clotilde" are reminded that Franck was organist at St. Clotilde and probably improvised on that particular tune many times before it came out in the symphony. Mr. Smith's rendition of this (and all other numbers) was marked with great artistry and finesse. Here we met the chairman of the music committee, Edward Jackson, who began his interest in church music as a choirboy in this very church in 1896. One of our OHS members, Robert Rowland of Ossining, N.Y., remembers having worked on this organ during its reconstruction.



1890 Hutchings (Rebuilt Morey 1929) in Union Methodist Church, Brooklyn (CHB)



Edward Jackson, Chairman of Music Committee, Union Methodist Church, Brooklyn, with Rollin Smith, Recitalist. (TWC)

### The Friday Tour

If anyone thinks that this convention has been tough so far, he should have been with us Friday morning. A new "green" bus driver got lost so many

times that we were, at one point, one hour behind schedule. But everyone took the matter gracefully, and a replacement at noon soon corrected the fault so that the day's program was fully carried out.

Our first church afforded not one but two tracker organs. In the main church was the W.B. Williams, Opus 8 of 1893. Leonard Raver gave the most carefully prepared demonstration of the whole convention, showing off the individual stops and then rendering a short section of one of the Handel organ concerti. In the Sunday School room, he showed the Hook & Hastings Opus 1333 of 1887 which had been moved here from Brighton, Mass., in 1930. We sang Bradbury's tune for "Just as I am" in the church and Parker's tune for "Rejoice, the Lord is King" with the Hook & Hastings, which had a beautiful cherry case.

Your reporter felt that the 2-manual Jardine at Gravesend Reformed Church was the least important of the organs visited during this convention. Peter Cameron played the hymn-tune for "Praise to the Lord", Allemande by Couperin, and Bach's "Ich ruf 'zu dir". We sang "Just As I Am" again, and the Lady from Fitchburg nearly got lost!

Our Lady of Solace R.C. Church has Odell's opus 29 (1865), rebuilt by Roosevelt as opus 204 in 1884. Justine Johnston, organist of the church, played Clerambault's Trumpet Dialogue while we sat in the choir-loft. The sound was not distinguished, but it improved as we moved to the nave of the church. We sang "Rest remaineth, oh so Sweet" to a tune by J. Henry Carter about whom the only known fact is that he was a Presbyterian.

The Episcopal Church of the Atonement has Midmer & Son's tracker organ of about 1890 in a somewhat buried case. Matthew Bellocchio demonstrated it by playing Magnificat (Cabezon), Rejoice, Christians (Pepping) and Bach's "If Thou But Suffer God to Leave Me". We sang the hymn, "He Leadeth Me".

We found Odell's opus 180, 1880, in Sixth Avenue Baptist Church possessor of an interesting case. It was admirably demonstrated by Joseph Grillo. It was here that Bob Roche announced that our ride had been so rough that we'd all need re-leathering when we got home.

The Roosevelt, opus 408, 1890, in Schermerhorn Street Evangelical Church was rather out of tune and disappointing. This large organ with its handsome case might have been one of the highlites of the convention. James Palsgrove III, organist of the Church of St. Mary the Virgin, New York, did his best with two Pachelbel Fugues and Battishill's Andante, but the result was not impressive. Due to the unfamiliarity of Dudley Buck's tune for "Thou Knowest Lord, the Weariness and Sorrow", Chairman Sparks and a few assistants "lined out" the tune, and we strove to follow.

From here we had a short walk to Holy Trinity Church, a beautiful Episcopal structure that has been closed for some years, known as "Dudley Buck's church". We were told that the E. M. Skinner organ in the rear gallery is kept in fine condition through a large endowment, and that the church will be reopened in the fall for regular services in both English and Spanish.

Then came another surprise. The R. C. Church of St. Charles Boromeo was completely air-conditioned.

This beautiful church (originally built for an Episcopal congregation) holds Odell's opus 178, 1880. The acoustics were particularly flattering to voices, and it was fortunate that we heard a mixed quartet in a program of Catholic music of a century ago, typical of the operatic influences then prevalent, and beautifully rendered under the direction of Richard S. Hartman. With the quartet, we sang the hymn, "Holy Mary, Mother Mild" written 100 years ago by William Dressler.

Our next stop was Janssen's Restaurant on Lexington Avenue where we were all guests at a buffet dinner. President Simmons announced that although our programs called for the installation of new officers, it was not our custom to do so and he would simply hand over the reins to the newly elected President, Thomas Cunningham. Mr. Simmons thanked all of the officers and committeemen who had worked faithfully with him throughout his terms as president, and wished the new officers well. President Cunningham thanked Mr. Simmons and remarked that as each succeeding regime occurs a Society is left just that much better off and on a higher plane than when the regime began. He indicated that this was true of the Simmons' administration, and expressed the wish that his term in office would benefit the Society equally well. Mr. Fisher called for a rising vote of thanks to Mr. Simmons, which was cheerfully given by all present.

### Final Recital

A more fitting climax to the 14th OHS convention could not be imagined than the magnificent recital by Jack Fisher at St. Alphonsus' Church, West Broadway at Canal Street, Manhattan. The E. and G. G. Hook and Hastings, opus 576, 1871, rebuilt by Hook and Hastings, opus 2514, c1925, is one of the great organs of America. Its power and beauty were amply displayed in the well chosen program which Mr. Fisher performed with great success. His Bach was particularly well defined, the Franck Chorale in A minor suited the beautiful church, the fine acoustics and this glorious organ to a "T". The program attracted our largest audience of the whole convention and included many musical dignitaries of the metropolitan area. One we noted was Dr. Alfred Greenfield, long time conductor of the Oratorio Society of New York and holding one of the Chairs of Music at N.Y. University. There was a delightful reception in the church basement after the program, and we then dispersed for our own homes.

There were many memorable things about this convention, one of which was the cordial welcome we received everywhere. Many people, visitors and natives alike, consider New York a cold community, a city "without a heart". This we found to be untrue, and in these difficult times many of us returned home with a more cheerful outlook for the future. Perhaps this was the result of the wonderful work of preparation accomplished by Chairman Sparks and his committee, which included Chester Berry, Peter Cameron, Louis Iasillo and Joseph Grillo, and probably a great deal of it was so. But we'd also like to think that our purpose, our presence, and our spirit had a great deal to do with the treatment we received. Anyway, when we sang Vaughan Williams' tune for "For all

*(Please turn to page 6)*

## NATIONAL COUNCIL MEETING New York, N. Y., June 24, 1969

The meeting was called to order by President Simmons at 8:15 P.M. on Tuesday evening, June 24, 1969. The following members were present: Kenneth Simmons, Albert Robinson, Ernest Ryder, Helen Harriman, Robert Whiting, Donald Paterson, Thomas Cunningham, Donald Rockwood, Rodney Myrvaagnes, Randall Wagner, Rev. Donald Taylor, and Mary Danyew.

The minutes were read and approved.

The Treasurer's report was accepted.

The Corresponding Secretary reported 460 members. She also reported that she is sending the new brochures to places with historic organs, to be placed where the visiting public can see them.

The Editor of THE TRACKER reported that the spring issue was delayed somewhat by the printer and also by the fact that information regarding the Convention hadn't arrived; also that the summer issue will, as usual, cover the Convention.

The Publisher reminded us that the first issues of THE TRACKER were mimeographed and consisted of 7 pages, and over the years have since been printed and increased up to 20 pages.

A letter was received from Dr. Blanchard giving information on the archives, and saying that he was sending a package of 50 copies of an 18-page list of material in the archives.

No report was received from Extant Organs Committee.

Mr. Paterson of the Historic Organs Committee reported they are in the process of developing a list of organs to be cited, and developing a method of operation for citation and documentation.

Chairman Robert Dickenson of the Audio Visual Committee has resigned due to pressure of work.

Mr. Myrvaagnes of the Recordings Committee introduced Mr. Marice Stith who is to record the recitals for this Convention. Mr. Stith gave us information on the procedure.

Mr. Simmons announced that we now have a charter for the New York Chapter of OHS.

We have received two invitations for the next two Conventions—one from Thomas Finch for northern New York in 1970; the other from Ed Boadway for central Vermont in June 1971, with headquarters at Woodstock.

A motion was made by Mr. Robinson, and seconded, that we have the 1970 Convention in northern New York, under the chairmanship of Mr. Finch.

Rev. Taylor expressed our appreciation for what Mr. Simmons has accomplished during his term as President, and Mr. Simmons was given a rising vote of thanks.

The next Council meeting is tentatively set for Wednesday, August 27th, at Don's Barn.

Meeting adjourned at 9:50 P.M.

/s/ MARY DANYEW

Recording Secretary

the saints" at the close of the St. Alphonsus recital, there was a sense of achievement, of joy in our work, of gratitude for the many blessings.

The 14th Convention is now history. Let's all buckle down to our tasks and keep the Society's wheels well oiled and moving.

## MINUTES OF THE ANNUAL MEETING New York, N. Y., June 25, 1969

The meeting was called to order by President Simmons at 10:35 A.M.

The minutes of the National Council Meeting of June 24, 1969 were read and approved.

The Treasurer's report was accepted as presented.

The Auditors reported that the books were in order. A motion was made and seconded that the Auditor's report be accepted.

Mr. Simmons announced that the Corresponding Secretary had reported a membership of 460 prior to the Convention.

Editor Albert Robinson reported that the coming issue will complete another year and volume of THE TRACKER. Through increase in membership and circulation to libraries, our magazine is reaching more people than ever before. Mr. Robinson asked that more people contribute articles, particularly on new tracker organs.

The Publisher announced that THE TRACKER pages have increased from 7 to 20, and from mimeographing to printing, and that if the same rate of growth continues it should be up to 24 pages soon.

Mr. Paterson of the Historic Organs Committee reported that they are in the process of developing a list of organs to be cited and developing a method of operation for citation and documentation.

The committee on the Schoenstein publication has just about finished reading the manuscript; and they hope to publish it in a greatly reduced form.

Mr. Roche reported that during the past year the slide-tape program had as many as four showings each month.

Mr. Myrvaagnes of the Recordings Committee announced that Mr. Marice Stith had been appointed to record the recitals at the Convention.

Mr. Simmons presented our first charter to the New York Chapter of OHS. This was accepted by Mr. Sparks.

Mr. Robinson presented a music rack and nameplate from the 1876 organ built by Standbridge Bros. in Old Pine Street Presbyterian Church in Philadelphia. This was given to OHS. by Mrs. June Mattice of Philadelphia.

The results of the election were as follows: President, Thomas Cunningham; Vice President, Thomas Finch; Councillors: Donald Paterson, Elmer Perkins.

A motion was made by Robert Whiting, and seconded, that Rev. Donald Taylor be appointed to finish the unexpired term of James Bratton.

Mr. Simmons appointed Randall Wagner as chairman of the Nominating Committee. Nominations from the floor for the other two members were: James-Albert Sparks by Chester Berry, Ralph Carver by Bob Roche, and Charlotte Ricker by Albert Robinson. The following two were elected by ballot: Charlotte Ricker and Ralph Carver.

Mr. Simmons announced that the Council has accepted Mr. Finch's invitation to have the next Convention in northern New York with headquarters at St. Lawrence University in Canton.

The Secretary is to send a letter of thanks to Mrs. Mattice for the music rack and nameplate.

Meeting adjourned at 11:40 A.M.

/s/ MARY DANYEW

Recording Secretary



## ANNUAL TREASURER'S REPORT

Balance on Hand June 1, 1968 .....\$1,735.61  
 plus transfer of funds from Pa. .... 234.24  
 Receipts - Memberships (all classes) ..... 2,758.26  
 Expenditures —

### 1. THE TRACKER

Receipts (ads and back  
 issues) .....\$ 395.90  
 Expenses ..... 1,430.00

Net Cost .....\$1,034.49

### 2. Convention 1968

Receipts ..... 1,207.00  
 Expenses ..... 1,398.67

Net Cost ..... 191.67

### 3. Recordings

Receipts (sales) ..... 89.40  
 Expenses ..... 219.30

Net Cost ..... 129.90

### 4. Slide Film

Rental Fees ..... 330.00  
 Expenses ..... 88.41

Net Income ..... 241.59

### 6. Archives

Expenses (tapes &  
 supplies ..... 96.05

### 7. Special projects

Donations: H. H. Foundation ..... 5.00  
 Expenses: Schoenstein project .... 2.53

### 8. Office & Admin.

Expenses ..... 617.95

### 9. Savings Accounts

Dividends for year ..... 101.13  
 Spec. Notice Sav.

6/1/68 ..... 1,000.00

Transfer from Pa... 6.56

Transfer from ckg.

acct. .... 500.00

Dividends for year 66.85

Balance 5/31/69 ..... 1,573.41

### Regular Sav. Acct

6/1/68 ..... 500.00

Transfer from ckg.

acct. .... 500.00

Dividends for year 34.07

Balance 5/31/68 ..... 1,034.07

### Helen B. Harriman Fdn.

Savings ..... 15.00

Dividends ..... .21

15.21

Balance - Checking Acct. 5/31/69 380.55

Totals ..... 5,075.83 5,075.83

### Summary of Funds on Deposit May 31, 1969

Checking Account Balance, Norfolk

County Trust Co. .... 380.55

Special Notice Savings Acct., Union

Warren Savings Bank ..... 1,573.41

Regular Savings Acct. Union

Warren Savings Bank ..... 1,034.07

Helen B. Harriman Foundation,

Union Warren Savings Bank ..... 15.21

Balance on Hand, May 31, 1969 ..... 3,003.24

## N. Y. CHAPTER CHARTER PRESENTED



During the 14th Annual Meeting of the Organ Historical Society, President Kenneth F. Simmons presented the official charter to our first formally organized chapter, the New York Chapter, OHS. The photo shows Mr. Simmons (right) presenting the charter to James-Albert Sparks, chairman of the New York Chapter. Mr. Sparks was also serving as chairman of the 14th Annual Convention.

Regulations concerning the formation of OHS chapter organizations have been published in THE TRACKER, but full information may be obtained from the Corresponding Secretary. It is hoped, now that the first chapter has been formed, that many others will be organized in various centers across the nation.

## PROPOSED BUDGET 1969-70

1. THE TRACKER .....	\$1,000.00
2. Convention .....	100.00
3. Recordings .....	100.00
4. Slide Film .....	100.00
6. Archives .....	100.00
7. Publications & special projects .....	100.00
8. Office and Administrative .....	500.00
9. Savings .....	500.00

TOTAL .....\$2,500.00

Respectfully submitted  
 /s/ DONALD C. ROCKWOOD  
 Treasurer

## NOW . . .

That your vacation travels are over,  
 Why not write about your interesting experiences  
 with historic organs around the country, and  
 Send detailed articles to your Editor,

... NOW

## THE ORGAN IN THE METHODIST EPISCOPAL CHURCH IN NANTUCKET

*Ed. Note: At the OHS Convention in Worcester, Mrs. Harriman met some people who claim that they have in their home an organ which once was in Old South Church, Boston. She inquired as to whether it was the original "Old South Church" or the New Old South. (The original is on the corner of Washington St. and Milk St. and the New Old South is in the Back Bay area at the corner of Dartmouth and Boylston Sts.) These people stated that it was definitely the original Old South, now a museum. Upon addressing an inquiry to the latter, she received the following document from the Nantucket Historical Trust.*

'A Bill of Sale on file on page 190 in a book of Sales of Personal Property, located in the Town Clerks office at Nantucket, Massachusetts, states that the organ presently in use in the Methodist Church was purchased May 29, 1859, from E. and G. G. Hook, Organ Builders in Boston, for \$925. It was bought by representatives of the Church Aid Society and of the Wesleyan Society and still remains the property of the two societies. This is an Appleton Pipe Organ, one of the five known organs of that maker in continual use today. It was brought to the Islands on the Boston packet W. O. Nettleton in the year 1859.

'Thorough research has been done on this organ by Miss Barbara J. Owen, Secretary of C. B. Fisk, Inc., designers and builders of pipe organs in Gloucester, Massachusetts. Miss Owen, who has access to historical and biographical material on the subject, spent some time on Nantucket looking through Church records and has been in correspondence with various Church historians and descendants of the Appleton family.

'Miss Owen states that the Methodist organ is the earliest extant church organ attributable to Thomas Appleton and considers it an historical work of art. It was not built originally for the Methodist Church and its whereabouts between 1831 and 1859 have been a mystery until recently.

'The nameplate on the organ states that it was built in 1831 and it is well documented that it was purchased secondhand by the Methodist Church in 1859 from the Hook firm. Miss Owen's research leads her to the assumption that it was originally installed in the Mariner's Congregational Church on Salem Street, Boston, but was replaced by a larger organ in 1847 and sold to the Congregational Church of Manchester. In 1856 that Church was redecorated and a new organ installed and Miss Owen presumes that the old organ then fell into the hands of the Hook firm, which often resold old organs, and was kept by them until sold in 1859 to the Nantucket Church.

'Miss Owen further writes the following, "There is no truth whatever in the oral tradition current on the Island that this organ was originally built for the Old South Church in Boston. The Old South Church organ was built in 1822 by Elliott of London, had three manuals, was rebuilt in 1859 by Hook, and stood in Old South until the 1890's when it was sold to a Catholic Church in Milford, there to remain in regular use until its unfortunate destruction less than a decade ago."

*Ed. Note: Mrs. Harriman does not recall the names of the people she met at Worcester who claim to have*

## NOTES, QUOTES and COMMENTS

The Schwann Record Catalog is probably the most comprehensive issued in the United States. Each year readers are invited to cast ballots for their favorite recordings. We are pleased to learn, via the PHILADELPHIA INQUIRER, that first place for 1968 went to a London recording of Strauss' opera "Elektra", and second place went to E. Power Briggs' Columbia record, "The Glory of Gabrieli". Just one more distinction for our Honorary Member.

*Obituary:* Wells Hively, one of our Sustaining Members, passed away on June 2nd at his home in Jensen Beach, Florida. Mr. Hively was a concert pianist who became a self-taught organist, first in the theatre and later in church. His experiences in the former were amusingly described in his article in THE TRACKER about two years ago. For many years he served as accompanist, touring the world with Ruth St. Denis and Lily Pons. Lately he has served as organist at All Saints Episcopal Church, Jensen Beach, and as teacher in St. Joseph's College.

\* \* \*

When Maurice Lockwood, a Contributing Member, lived at La Grangeville, N.Y., he installed a handsome Vocation in his home. About two years ago he moved to Ghent, N.Y., taking the Vocation with him, but we learn that he has recently disposed of it.

\* \* \*

Your editor (just a "regular" member, by the way) has been invited to play a recital on the 1890 Hutchings organ in the Community Church, Dublin, N.H. The date is set for July 13, and the program will include Mendelssohn, Walcha, Arnell and some early American composers.

\* \* \*

Concert Recording (see their ad in this issue) publishes a large number of theatre organ recordings made in the United States and in England. (See also our Record Reviews, this issue.) Among the novel instruments used in their recordings is a Weber Maestro Orchestrion, c1920, and a WurliTzer Pian-Orchestra, c1910, now located in Santa Fe Springs, California, on CR-MO50. Also available are recordings of a Tangley Calliope, a WurliTzer Military Band Organ, and a Belgian dance hall organ called a Jazz Orchestra.

\* \* \*

Due to some very sly subterfuge, the Standbridge organ of 1876 in Old Pine Street Church, Philadelphia, has been destroyed. A friend rescued the music desk and nameplate, has presented it to OHS, and it is now a part of our archives. But the full and bitter story of the brutal murder will appear in the next issue of THE TRACKER. Don't miss it!

\* \* \*

We would like to acknowledge the work of Thomas W. Cunningham and Chester H. Berry, and thank them for the photos of the recent convention.

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*the Old South Church organ. If by chance they read this, would they please communicate with her? It is barely possible that they may have rescued this important instrument from its reported destruction. It will be of great interest to all of us to learn the true facts.*



# Details of the Brattle Organ

*(Originally titled "The First Organ in America", this article by Arthur W. Brayley first appeared in THE NEW ENGLAND MAGAZINE, New Series Vol. 27, September 1902-February 1903, published by America Company, Boston, Massachusetts. Copy was contributed by Rev. Peter J. Gomes.)*

In an unpretentious little chapel in Portsmouth, N.H., stands an instrument whose voice was the first organ tone to be heard in the New World. Could it describe the scenes of which it has been a spectator, often not a silent one, how full of interest its narrative! It could tell of the requiem for Queen Anne and of the important happenings in the reign of five kings upon the British throne before the crowning of Queen Victoria. It could tell of the stirring events of the Revolution, and of how, at the age of eighty-four, it sounded the dirge of Washington. Sacred, however, to the holy purpose for which it was erected, it has been an onlooker instead of a participator in the secular events of its time.

Its advent was the cause of a bitter controversy that lasted for years and brought upon the cultured donor the severest censure. The prejudice against organs—called by the Scotch "a kist of whistles" and by the Puritans the "devil's bagpipes"—was an inheritance of the days of Puritanism when the hatred of all forms of the Established Church of England was carried to such a degree that the Government was petitioned to "put down all cathedral churches wherein the service to God was most grievously abused by the piping of organs, ringing of bells, singing and trowling of chants from one side of the choir to the other, with the squeaking of chanting choir boys, and such like abominations which were an offence to the Lord".

Cotton Mather, in his "Magnalia," has a question "whether such music may be lawfully introduced in the worship of God in the churches of the New Testament". He says also, that "there is not one word of institution in the New Testament for instrumental music in the worship of God and because God rejects all He does not command, therefore, says in effect: 'I will not hear the melody of thy organ.' But, on the other side, the rule doth abundantly intimate that no voice is now to be heard in the church but what is significant and edifying by signification, which the voice of instruments is not". He asks, "If we admit instrumental music in the worship of God how can we resist the imposition of all the instruments used among the ancient Jews? Yea, dancing as well as playing and several other Judaic actions".

The subject was discussed in various theses at Harvard College Commencement:

"Do organs excite a devotional spirit in divine worship?" Negative, 1730.

"Does music promote salvation?" Affirmative, 1762.

"Does the recent reformation in vocal music contribute greatly toward promoting the perfection of divine worship?" Affirmative, 1767.

It was disputed even in England whether organs were to be considered superstitious and popish. They

had been destroyed or silenced in the time of the Commonwealth and it was not without much misgiving on the part of timid Protestants that, after the Restoration, one London church after another admitted the suspected instrument. It was noted as one of the high church reactions in Queen Anne's time that churches without organs had thinner congregations.

This organ was imported probably in 1708 or 1709, by Hon. Thomas Brattle, a noted citizen of Boston, where he was born June 20, 1658, and where he served from 1693 to 1713, the year of his death, as treasurer of Harvard College. He held a prominent place in the town's affairs and was distinguished for his activity and ability as well as for the zeal and readiness with which he devoted his time, wealth and intellectual powers to objects of private benevolence and public usefulness. Mr. Brattle was one of the founders of the Brattle Street Church, first known popularly as the "Manifesto church," his name leading the list of communicants, and he gave to the corporation the land in Brattle Square on which the church edifice stood. He was a zealous friend of the church, but the liberality of his religious views and his opposition to the popular witchcraft delusion brought upon him great hostility in both his private and public life. He also was a musician of no mean ability, and having none of the prejudices of the day against musical instruments and their use in public worship, he imported from England the instrument described in this article. The first reference to it is in the Rev. Joseph Green's diary: "1711 May 29 (Boston), I was at Mr. Thomas Brattles, heard ye organs and saw strange things in a microscope".

Mr. Brattle died in 1713 and his will, probated May 23 of that year, among other bequests contains this item: "I give, dedicate and devote my organ to the praise and glory of God in the said Brattle Street church, if they shall accept thereof, and within a year after my decease procure a sober person that can play skillfully thereon with a loud noise: otherwise to the church of England (King's Chapel) in this town, on the same terms and conditions, and on their non-acceptance or discontinuance to use it as above, unto the (Harvard) college and in their non-acceptance to my nephew, William Brattle."

The following action upon the matter was taken by the Brattle Street Church:

"July 24, 1713, the Rev. Mr. William Brattle, pastor of the church in Cambridge signified by a letter the legacy of his brother, Thomas Brattle, Esq., late deceased, of a pair of organs, which he dedicated and devoted to the praise and glory of God with us, if we should accept thereof, and within a year after his decease procure a sober person skillful to play thereon. The church, with all possible respect to the memory of our deceased friend and benefactor voted, that they did not think it proper to use the same in the public worship of God."

The matter now rested with the officers of King's Chapel, and they accepted the gift. The entry in their

books recording the event is as follows: "At a meeting of the Gentlemen of the church this 3d day of August 1713, Referring to the organs given by Thomas Brattle, Esq., De'as'd, Voted, that the organs be accepted by the church". And at another meeting held February, 1714, it was voted, "That the church wardens write to Col. Redknap and desire him to go to Mr. Edwards Enstone who lives next door to Mr. Masters on Tower Hill, and discourse him on his inclination and ability to come over and be the organist here at 30 pounds per annum, this money, which with other advantages as to dancing, music, etc., will, we doubt not, be sufficient encouragement". On March 2 of the same year it was "Voted that the organ be forthwith put up".

We know that the organ lay unpacked in the tower of the chapel from the time it was received until the above vote, a period of seven months, and that between March and December 1714, pending the arrival of Mr. Enstone, it was played by a Mr. Price.

The following contract was made by Col. Redknap with Mr. Enstone in London, and is interesting from the fact that it is the first agreement of the kind in the country:

"Articles of agreement made, had, and concluded upon the 29th day of June Anno Domini, 1714, and in the thirteenth year of the Reign of our Sovereign Lady Ann, By the Grace of God Ruler of Great Britain, France and Ireland, Queen, defender of the Faith, etc., Between Edward Instone of the city of London, Gent, of the one part, and Collo John Redknap of Boston, in North America, Gent, (for and on behalf of the churchwardens and vestrymen now and for the Queens Chapel in Boston afore said) of the other part, in manner and form following, viz: whereas, the said Collo John Redknap was authorized by the churchwardens and vestrymen of the Queens Chapel in Boston aforesaid, to procure, contract and agree for them and in their names with a person well qualified and would undertake to be organist in the said Chapel; and if said Edward Instone being a person fitly qualified for the said Imployment and willing to undertake the same. It is therefore mutually covenanted, concluded and agreed upon by and between said parties and the said Edward Instone doth agree to ye same, That the said Edward shall and will by or before the 25th day of October next issuing, wind and weather permitting, be in Boston in North America aforesaid and being there shall and will at all proper and usual times of Divine service officiate as organist in the said chapel for and during the space of three years certain, to be computed from the day that the said Edward Instone shall arrive at Boston aforesaid, and afterwards for such term or time as the churchwardens and vestrymen of the said chapel now and for ye time being and the said Edward Instone shall think fit and agree upon. In consideration of which voyage so to be performed by the said Edward Instone, he, the said Collo Jno Redknap, hath this day paid unto ye said Edward Instone the sum

of £10 of lawful money of Great Britain, the Rec't whereof is hereby acknowledged; and the said Collo John Redknap (for and on the part and behalfe of the churchwardens and vestrymen of the Queens Chapel in Boston aforesaid now and for the time being) doth covenant promise and agree to and with ye said Edward Instone, his exc'rs, and adm'rs that the churchwardens and vestrymen of the said chapel now and for the time being shall and will from time to time and at all times will and truly pay or cause to be paid unto the said Edward Instone the sum of £7 10s. per quarter immediately after each quarter day, current money, of New England, for every quarter of a year that the said Edward Instone shall officiate as organist in ye chapel. And to ye true performance and keeping of all and singular covenants and agreements herein before curtained each of ye penal sum of £20 of lawful money of Great Britain by these presents to be paid recovered. In witness whereof the said parties to these presents have interchangeably set their hands and seals the day and year first above written.  
Edward Enstone (L.S.)

Sealed and delivered  
in ye presence of  
Jono Gawthorne  
Stephen Bellas.

Gentlemen

The £10 given to Mr. Enstone was more than the church officers intended should be paid, but Col. Redknap wrote them that as the organist had to pay his wife's passage he could not start for a less sum and that during the time he was making preparations for the trip to New England he would study the mechanical construction of the organ in order that he would be able to make any repairs in case of accident. It was not until September 7, 1714, that the organist left London for Boston, at least, that is the date of the following letter he brought to the vestrymen of King's Chapel:

Gentlemen:

According to your former request and directions I now send you over Mr. Edward Enstone an organist to ye Kings Chapel in Boston. I sent you in July last by Capt. Lethered a copy of article of agreement between him and myself. What I have to say further upon that head is, That he is said to be a person of sober life and conversation and well qualified for what he has undertaken, and I doubt not but he will approve himself as such which will merit your assistance in other matters relating to his profession.

I am a Gentleman with all respects.

Your very humble servant,  
J. Redknap

The organist brought with him not only sacred music to these music-silent shores, but also secular notes. Judge Sewall records in his diary the following significant entry:

"1716 (Nov.) 29-5. After lecture Mr. Welstead and Capt. Wadsworth acquainted Mr. Bromfield and

**KENNETH F. SIMMONS**

17 Pleasant Street  
Ware, Massachusetts, 01082

**JAMES BRATTON**

**University of Denver**

me that a ball was designed at Enstone's in the evening; pray'd us to prevent the Gov'r being there. . . . At last his Excel'y promised us not to be there".

That Mr. Enstone's playing was satisfactory to the congregation of the stone chapel is attested by the fact that on January 17, 1717, at the expiration of the three years' contract he was re-engaged at the same salary.

In the year 1756 the organ was sold to the parish of St. Paul's at Newburyport, Mass., and another, said to have been approved by Handel, was imported from England at a cost of £500, and was installed in its place. The Brattle organ remained in its new home till 1836, when it was purchased for Saint John's Chapel in Portsmouth, N.H., by Dr. Burroughs for \$400 and set up in the chapel.

In the meantime, or about eighty years after Brattle Street Church refused the gift of its benefactor, a change of opinion in regard to church music had taken place among many of its members, and an organ was purchased in England by subscription. It arrived safely in Boston outer harbor, but so great was the opposition to its introduction on the part of some members of the parish that they sent a committee to the minister, Dr. Thacher, desiring him with pledge of making good the cost of purchase, of freight and charges, with damages, if he would make arrangements with the captain of the importing ship to have the cases containing the instrument thrown overboard. But the good doctor, being a progressive man, declined to interfere and the organ was in due time set up and was used in the church till 1872, when the old edifice was taken down and a new one erected in the Back Bay.

The famous Brattle organ is 8 feet 2 inches high, 5 feet wide and 2 feet 7 inches deep, but contains no trace of the maker's name. On the key frame, written with lead pencil, is the name "Mr. Edwards, Portland, Maine". Mr. Edwards was an organ builder and may have made the new case, which is of light colored Honduras mahogany. The sides are panelled and the front is graced with seventeen non-speaking gilded wooden pipes. The key-board trimmings are of rosewood. The wind chests, slides, valves, top-boards, rock-boards and rock-board pins remain unchanged and are of English oak—a common material with old English organ builders.

The organ has six registers: Sesquialter bass; Dulciana, 15th bass, 15th treble, stopped Diapason, and Principal. It is without foot pedal keys and has but one bank of fifty-one keys on the key-board manual from CC to D, but the wind chest is bored for forty-nine pipes, the CC sharp and the D being stationary. This key-board slides in when not in use. The size of wind chest is that of the key-scale, as the makers did not know the use of the roller board to spread the tone.

The octave or Principal is of wood instead of metal and runs through all the forty-nine pipes. The tone

is half-way between the modern octave and the Flute Traverso. The Dulciana is of metal with thirty-one pipes tenor G to E, the Fifteenth of metal with forty-nine pipes divided at C. The Dulciana originally was a two bank mixture of ninety-eight pipes, but this brilliant tone was not so suitable for church music, hence the change.

The stopped Diapason and Fifteenth are original. One of the most marked peculiarities of this instrument is that the stop Diapason treble begins at G second octave, and the Dulciana begins at the same note, and as the stop Diapason bass is not controlled by any draw stop it is on all the time and consequently furnishes the bass for both stops.

The Diapason bass pipes are set at the back of the organ wherever there is room without regard to natural order. This singular arrangement may be accounted for by the inability of the early builders to put in a suitable stop to control these pipes.

One of the lower pipes of the Fifteenth bears the name "Joseph G. Pike, 1831" and "E. G. Morss, 1831" scratched with a sharp instrument. The latter name suggests that of Rev. Dr. Morss, rector of St. Paul's Church, Newburyport, whose son was an amateur organ builder.

The length of the lowest bass pipe is 4 feet, being stopped gives an 8 feet tone, the highest is C sharp fifteenth, and is pitched two octaves above the Diapason.

In regard to the register stop heads, that of the Dulciana is unmistakably a relic of the old days. The engraving is quaint and inartistic. The Sesquialter bass gives some indication of age, but not so determinate. The remaining register heads are semi-modern and the work resembles that of John Bolton, who about three-quarters of a century ago did such work for all Boston organ builders.

A part of the original framework of the hinged bellows remains, to which has been attached a rising of flat bellows which is filled by the organist pumping at the front or by an assistant working the pedal at the side.

To the tone character of the several registers great praise cannot be given, because of the lack of proper equality and balance between them, and because of the same lack between the several piped ones of each individual register. Still the tone is mellow and sweet, and when we remember that it was the first organ that ever pealed to the glory of God in this country, we gladly overlook all its shortcomings.

*ED. NOTE: Mr. Brayley's claim about this being the 'first organ in America' seems now to be inaccurate. Further, no one has ever explained the statement, "a pair of organs", quoted from the Brattle Street Church resolution. A description of the last restoration, accomplished by C. B. Fisk in 1965, appears in THE TRACKER Vol. X, No. 2, and a picture of the Brattle organ as it now stands appears in THE TRACKER, Vol. XI, No. 1.*

### THOMAS MURRAY

Immanuel Presbyterian, Los Angeles  
Southern California College

### ORGAN CLEARING HOUSE

123 West 55th Street  
New York City, New York 10019

# Two Hinners & Albertsen Organs

By John W. Harvey

*Ed. Note: Mr. Harvey is Associate Professor of Music (organ) and University Carillonneur at the University of Wisconsin at Madison.*

On Sunday, June 8th, the American Guild of Organists sponsored a program at St. John's Evangelical Lutheran Church, Leland, Wisconsin, which was shared by six organists and myself on the one-manual Hinners & Albertsen organ of 1898.

After opening remarks by the pastor, the Rev. Robert Heinlein, and myself, I played three selections assisted by Jane Harvey, Oboe.

The church boasts two organists, and the next selection was a Bach Choral played by Shirley Litscher, one of these.

M. William Gervais, Minister of Music at Immanuel Lutheran Church in Madison, played selections by Bach, Beethoven and Pachelbel.

Kary Hyre, organist at McFarland Lutheran Church, McFarland, followed with pieces by Sweelinck and Pepping, and the congregation joined in singing "Beautiful Saviour".

The second organist of St. John's, Doris Trachsler, next played pieces by Bach and Van Denman Thompson.

This was followed by Mary Kay Easty, assistant organist at First Congregational Church of Madison playing five couplets on the 1st Kyrie by Couperin.

And the program was concluded by William C. Mueller, organist at St. Francis Episcopal Church in Madison, who played works by Drischner, Pepping and Langlais.

The organ was built in Pekin, Illinois, and has the following specifications:

## Manual (enclosed - 61 notes)

- 16' Bourdon (tc) Bass and Treble
- 8' Open Diapason, Bass and Treble (#1-12 unenclosed in front case-work, plus 5 dummies)
- 8' Lieblich Gedackt, Bass and Treble
- 8' Gamba, Bass and Treble (#1-12 is the 8' Lieblich Gedackt)
- 4' Flauto Traverso, Bass and Treble
- Octave Coupler
- Tremulant
- Bellows Signal

## Pedal (unenclosed - 27 notes)

- 16' Bourdon
- Manual to Pedal Coupler

Summary: 6 ranks, 296 pipes, 2 couplers. The hand pump is in place, is usable and useful. In 1968 the organ case was refinished, the organ reconditioned and a new silent blower added by Henry Weiland of Milwaukee.

Following the recital I showed a program of slides of ancient and new organs in Europe.

Then Pastor Heinlein escorted the group to Zion's Lutheran Church at Westfield, Wisconsin, where an older and smaller organ built by Hinners and Albertsen is to be found. The specifications are:

## Manual to Pedal Coupler - 27-note pedalboard

- 8' Open Diapason - 61 pipes (#1-6 are wood, in front case)
- 8' Gamba (pp) - 61 pipes (#1-12 are wood)
- 4' Octave - 61 pipes

The date of this organ is 1894. All of the pipes are enclosed except the highly painted and decorated wood and metal pipes in the front case.

## STICKERS and SQUARES

In making her report at the June Council meeting, Mrs. Harriman remarked that several people had written to her saying they had heard about OHS "by accident" but that none had ever described what specific accident had occurred. (Every cloud has a silver lining, Helen.)

\* \* \*

During the Annual meeting, "Madame Linda" (Mrs. Donald R. M. Paterson to you) observed during a strategic pause of the balloting that OHS is getting "organ-ized".

\* \* \*

When Cleveland Fisher was asked about some event which had occurred during the Octave of All Saints, he replied, "Oh, does it have an Octave? I thought it was only eight-foot!"

\* \* \*

Mr. Fisher was, of course, regaling us with all sorts of stories (mostly true) throughout the convention. The best of these (about the committee's experience at Mt. Moriah Baptist Church in Harlem) doesn't bear repetition here—but only because we find it impossible to express in print his inimitable delivery.

\* \* \*

Our august sister publication, THE DIAPASON, is guilty of stealing its name from an earlier work of the same title. THE DIAPASON: COLLECTION OF CHURCH MUSIC, edited by George F. Root, was published by Mason Brothers, New York, in 1860. Typical of dozens of similar books, it contains a book of 13 chapters on "Music and Its Notation" by Lowell Mason, ninety practical lessons, and over eighty pages of "New Music for Singing Classes" before the tunes proper begin, and there are 220 pages of these. The first is titled "Diapason" and was written by Mr. Root.

\* \* \*

Your editor was seen throughout the convention wearing one of the Dieffenbach medals. But Richard Strauss of Ithaca sported a wooden chain to which was attached five stopped wooden pipes which he had made himself. What the well-dressed man won't wear!

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# A REBUILT ORGAN IN CINCINNATI

by Robert H. Ellis

*Ed. Note: Mr. Ellis is a native of West Virginia where he taught high school and at Glenville State College. He is now organist/choirmaster at Church of Our Saviour, and working toward the D.M.A. degree at the College-Conservatory of Music, Cincinnati.*

In 1881, at Church of Our Saviour (Episcopal), Cincinnati, Ohio, Elias and George G. Hook and Francis H. Hastings installed their 1,049th organ. This church and its organ were visited by members of OHS during the tenth annual convention in 1965. The organ at this time retained its original specifications:

## LEFT JAMB

8' Op. Diap.	Sw. 58 (low 10 in case)
8' Viola	Sw. 58 (open to 8')
8' Std. Diap.	Sw. 58
8' Aeoline	Sw. 58 (open to 8')
4' Flute Harmonique	Sw. 58 (Harm. from TG)
4' Violina	Sw. 58
8' Bassoon	Sw. 12
8' Oboe	Sw. 46 (face missing)

Tremolo  
Swell to Gt. at 8ve  
Gt. to Pedale  
Sw. to Pedale

## RIGHT JAMB

8' Op. Diapason	Gt. 58 (low 15 in case)
8' Melodia	Gt. 58 (low 16 st. w.)
8' Salicional	Gt. 58 (open to 8')
8' Dulciana	Gt. 58 (open to 8')
4' Octave	Gt. 58
3' Twelfth	Gt. 58
2' Fifteenth	Gt. 58
8' Trumpet	Gt. 58
16' Bourdon	Pd. 27
8' Flute	Pd. 27

Bellows Signal

Combination Pedals:

Piano Great - reduce to Sal. Mel. Dul.  
Forte Great - full less reed  
Great to Pedale - (now gone)  
Sw. to Gt. at 8ve - (now gone)

Swell to Great - two buttons between manuals

The present expression pedal has "H & L Alliance" cast in tread indicating that it was made by Hillgreen and Lane of Alliance, Ohio.

Restoration of the organ was begun in January, 1966, by Phares L. Steiner of Steiner Organs, Louisville, Kentucky, in consultation with the Rev. David K. Mills, rector of the church, and Parvis Titus, organist-emeritus of the College-Conservatory of Music, Cincinnati.

The following tonal revisions were made: the 8' Salicional on the Great was replaced with a new Mixture III-IV (1 1/3'), 196 pipes of 50% tin; the Quint 2 2/3' was revoiced into a Nasat 2 2/3'. On the Swell, the 8' Open Diapason was revoiced to a Principal 4', and the Violina 4' was revoiced to an Octavin 2'; the 8' Aeoline was replaced with a Sesquialtera II (tc), 92 new pipes of 50% tin. In addition, the 8' Melodia on the Great was brightened by the application of additional shaped parts of wood.

The pipes returned to their original locations were all revoiced slightly to increase their incisiveness and clarity of speech, some stops to a greater degree than others. Concerning this practice, Mr. Steiner states:

'It was found to be quite feasible to press the nicks on the languids back into the languid—a certain amount of "chiff" was regained, and a great increase in the clarity and brightness of principal tone oc-

curred. It's a highly desirable idea, I feel, despite the fact that this practice (de-nicking) tends to take the refurbishing of the instrument rather far afield, in terms of purity or practice as regards restoration, etc. To me, the essential point is: which practice serves essential musicality more fully—strict adherence to the original, or deviation and innovation aimed at amplifying admirable aspects of the instrument available presently only as a latent possibility? I'll choose the latter any time'.

Aside from tonal revisions, all pipework inside the organ was taken out, cleaned, straightened (there was evidence of some damage due to careless tuning over the years); tuning slides were installed so that the pitch of the organ could be lowered from a'—450 c.p.s. to the standard a'—440 c.p.s.; dust and dirt were cleaned off windchests, reservoirs and air ducts, swell enclosure, and other mechanisms; all parts of the action showing signs of wear were re-bushed and re-leathered; and the keys were covered with new ivories.

The re-dedication of this organ took place April 9, 1967.

## RECORD REVIEWS

"The Grand One" CR-CO14 Stereoflex, Concert Recording, Lynwood, Cal., Cecil Cranfield, organist, playing the Town Hall organ, Sydney, Australia.

The five manual, 127 rank, Town Hall organ in Sydney, Australia, was built (by an undisclosed builder) with pneumatic action in 1890. Its handsome case spreads out 68 feet in width, and it is said to be kept in excellent playing condition. It boasts the only 64 foot pedal reed stop in the world.

Mr. Cranfield, a theatre organist, plays hymns and transcriptions in traditional style. One wishes for a totally different performance in order to obtain the full capabilities of the instrument and its tonal qualities.

\* \* \*

"Vivaldi-Bach" CR-CO40 Stereo, Concert Recording, Lynwood, Cal., Sergio de Pieri, organist, playing the War Memorial organ, New South Wales, Australia.

This new organ (see "New Tracker" column) is located in the War Memorial Chapel of Knox Grammar School, Wahroonga, New South Wales, Australia. It was built in 1962 by Ronald Sharp with mechanical stop and key action.

Sergio de Pieri is a young organist from Italy who has migrated to Australia. He is organist at St. Patrick's Cathedral in Melbourne and is Lecturer in Organ at the University of Melbourne. On this disc he plays the five Vivaldi Concertos as arranged by Bach for the organ. His performance tends toward the theatrical, but his registration and the fine instrument compensate to some degree and make the record a desirable one.

## ALBERT F. ROBINSON

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

# New Tracker Organs

Like a fine piece of machinery, the wheels of this column are beginning to turn out information slowly but surely. OHS members are reminded that every new tracker organ should be reported. In the case of duplicate reports, full credit will be given to each reporter. But now for the news:

## German Import in Baltimore

H. Allen Spangler, organist of St. Paul's Lutheran Church, 2001 Old Frederick Road, Baltimore, Md., sends a brochure about the organ built for that church by the Gebrüder Spaeth Co. of Einnentach-Mengen, Germany in 1961. OHS member, Thomas Eader, was organist at that time and directly responsible for the installation. It was the first organ to be imported into Maryland since 1804. The specifications are:

<b>GREAT (lower manual)</b>	<b>SWELL (upper manual)</b>
8' Principal	8' Gedackt
III Mixture	4' Principal
2' Octave	2' Waldfloete
4' Rohrfloete	8' Krummhorn
8' Koppelfloete	II Cymbel (rank 2 from te)
<b>PEDAL</b>	<b>MECHANICS</b>
16' Subbass	S-P
8' Octave	G-P
4' & 2' Choralbass	S-G
	Tremolo (Swell only)

Totals: stops 13, ranks 17, pipes 905.

The key and stop actions are tracker throughout, using nylon coated steel trackers, plastic squares and nylon-plastic spring loaded sliders in the chests. There is extensive use of plywood throughout the organ. All pipes are made of a compound of tin and zinc, buffed to a high shine, then lacquered; except the Pedal Subbass, lower Gedackt and Koppelfloete pipes which are wood, and all Krummhorn resonators, Octave and Principal basses which are copper.

The wind pressure throughout is one and seven-eighths inches. Manual keys are black naturals and white sharps. The organ sits in a spacious gallery, permitting future expansion of it.

OHS members are invited to inspect the organ by contacting Mr. Spangler whose telephone is (301) 752-0470.

## Noack in Worcester, Mass.

Stanley E. Saxton reports that he played a recital on a 3 manual tracker organ in Trinity Lutheran Church, Worcester, built by Fritz Noack, and that it is "quite a fine new instrument". He continues to comment: "It was almost identical to the Schlicker that you describe in your 'new department' (which I much approve of), even to the combination system with drawers on either side below the jambs. . . . My 'Hosannah' sounded wonderful with the Trumpette en chamade in this instrument".

## Chapline in New Jersey

Joseph Chapline of Philadelphia has sent a brochure describing a new tracker organ which he built for the United Presbyterian Church in Woodstown, New Jersey in 1966. One of the challenges met by Mr. Chapline was the limitation of three feet of

depth and another was the probability of the future removal of this organ to a rear gallery. The specifications are:

<b>GREAT - 61 notes</b>	<b>SWELL - 61 notes</b>
8' Principal	8' Salicional (*)
4' Octave	2' Principal
IV Mixture (1 1/3')	II Cymbel
8' Rohrfloete	8' Holzgedeckt
2' Gemshorn	4' Koppelfloete
8' Krummhorn	II Sesquialtera
<b>PEDAL - 32 notes</b>	<b>COUPLERS</b>
16' Subbass	Swell to Great
(8' Gedackt)	Swell to Pedal
8' Principal	Great to Pedal
(4' Octave)	
2' Nachthorn	
(1' Oktavlein)	
(*) Bottom octave common with Holzgedeckt.	

There are five settable general combinations and a general cancel. There is a crescendo and a total pipe count of 1128. The organ has mechanical action, slider chests, and electromagnetic stop actions. The sliders that turn the stops off and on are made of inert Formica moved by electromagnets controlled with solid-state elements and reed switches enclosed in glass capsules. In order to prevent wind leakage around the stop slider there are plastic telescophülsen on each note that allow expansion and shrinkage without opening and closing the wind passage to the pipes. The earlier felt-lined pivots have been replaced by stainless steel pointed pivots bearing in nickel-plated brass bearings which offer low friction without any deterioration with time. The rollerboards have plastic bearings that are silent and inert. If and when the organ is moved the only additions required will be new trackers of longer length in order to provide for a detached console.

## Casavant in Connecticut

A large 3 manual and pedal organ with mechanical key-action and electrical stop-action was built for the Choate School, Wallingford, Conn., by Casavant Freres, Limitee of St. Hyacinthe, Quebec under the direction of Lawrence I. Phelps, Vice-President and Tonal Director in close collaboration with Duncan Phyfe, Director of Music at Choate.

Visually one sees the 8' Montre of the Grand Orgue in the five center towers above the horizontal Trompette en chamade, the 4' Prestant of the Positiv on the balcony rail and the 16' Montre of the Pedale on both sides of the Grand Orgue. The Recit (enclosed) is only slightly discernable and recessed above the Grand Orgue. The tonal resources consist of 45 stops, composed of 66 ranks of pipes, playable from three manual keyboards of 56 notes each and a pedal board of 32 notes—totaling 3,219 pipes.

A brochure, giving complete specifications, may be obtained by writing Mr. Phyfe, c/o The Choate School, Wallingford, Conn. 06492.

## Hamar in Cambridge

The organ built by Richard C. Hamar for Charles Klettsch of Harvard University, Cambridge, Mass., and mentioned in this column in our last issue has brought a full description by its builder. It is located



in Dunster House Library, and has the following specifications:

Holzgedackt	8'
Rohrflöte	4'
Principal	2'

The one manual has 56 notes, CC to g<sup>3</sup>. The stops are divided at B and middle C. There is open-toed voicing, and the wind pressure is two inches. The case is of walnut with a hand rubbed oil finish. The organ is fully portable on casters.

### Sharp in Australia

Ronald Sharp has built an all-mechanical action organ of 44 ranks in the War Memorial auditorium of Knox Grammar School in Sydney, Australia. The Queensland maple case has a built-in console with two and one-half manuals and pedal. (The half-manual is the Recit with one stop—the five-rank Cornet.) The specifications are:

#### HAUPTWERK

8' Prestant  
8' Rohrflöte  
4' Prestant  
4' Spitzflöte  
2 2/3' Nasat  
2' Oktav  
1' Mixtur V R  
III Cymbel  
16' Dulcian  
8' Trompete  
4' Trompete

#### PEDAL

16' Sub-bass  
8' Prestant  
4' Oktav  
2' Nachthorn  
1' Mixtur V R  
16' Posaune  
8' Trompete  
4' Schalmey  
2' Kornett (en chamade)

#### BRUSTWERK

8' Gedackt  
4' Rohrpfeife  
2' Prinzipal  
2' Blockflöte  
1 1/3' Quint  
1' Sifflöte  
II Sesquialter  
III Scharff  
16' Rankett  
8' Regale

#### RECIT

Cornet V R  
  
Coupler:  
Brustwerk to Pedal  
  
Zymbelstern  
  
Tremulant (all divisions)

## OBITUARY

George Daniel Marshall III, late organist/choirmaster at St. James' Church, Richmond, in the Episcopal Diocese of Virginia, died suddenly on Friday, February 7, 1969, at his home in that city.

Born on August 6, 1937, he was graduated in 1955 from Carmel (Calif.) High School; B.A. in 1959 from Yale University; M.S.M. in 1961 from Union Theological Seminary. He was also F.A.G.O. and Ch. M.

During his Yale years he served as organist/choirmaster at St. Andrew's Episcopal Church, New Haven, and Plantsville (Conn.) Congregational Church. While at Union, he served All Saints' Episcopal Church, Leonia, N.J., and St. John's Episcopal Church, Far Rockaway, N.Y.

Before coming to Richmond, Marshall had been organist and director of music at First Baptist Church, Pittsfield, Mass., a full-time post.

Dan was a musician of the highest calibre with impeccable taste. In addition to keyboard instruments, he played the trombone. One of his primary interests was organ history and design, and he had traveled extensively not only in this country, but also in Mexico and Germany studying organ both old and new. He was an active member of the Organ Historical Society and had lectured and recitalized at several of its annual conventions.

At the age of 14, he began a diary which he entitled "My Musical Log". This runs through 2,878 pages interspersed with myriads of programs. It documents every musical event he attended (as well as plays and other related arts) and every organ he visited. It reflects the musical picture of the mid-twentieth century.

On May 4th the Choir of St. James' Episcopal Church and the Hopewell-Petersburg Choral Society under the direction of Ronald W. Davis presented a memorial performance of Faure's REQUIEM at St. James' Church, Richmond. Robert B. Scoggins was organist, Barbara Loewenthal was harpist, and the soloists were Shirley Hardy, soprano, and C. Douglas Chenault, bass.

## THE PEOPLE RESPONSIBLE

As of June 27, 1969, the following duly elected (or appointed) officers and councillors are responsible for the affairs of OHS. Their terms of office are also shown.

President - Thomas W. Cunningham (term ends 1971)

Vice-President - Thomas Finch (term ends 1971)

Treasurer - Donald C. Rockwood (term ends 1970)

Corresponding Secretary - Helen B. Harriman (term ends 1970)

Recording Secretary - Mary R. Danyew (term ends 1970)

Archivist - Homer D. Blanchard (indefinite appointment)

Editor - Albert F. Robinson (indefinite appointment)

Publisher - (to be appointed)

Councillors - Rev. Donald C. Taylor (term ends 1972)  
(elected to complete term of James Bratton)  
Stewart Shuster (term ends 1971)  
Robert B. Whiting (term ends 1970)  
Robert S. Lord (term ends 1971)  
Ernest Ryder (term ends 1971)  
Donald R. M. Paterson (term ends 1972)  
Elmer Perkins (term ends 1972)

It is with sincere gratitude that we note the outgoing officers at this time, also. Kenneth F. Simmons has served as president for two consecutive terms (four years). The Rev. Donald C. Taylor has served as Vice-President for two consecutive terms (four years). Thomas Cunningham has served as publisher for four years, and Councillor for 1 year. Rodney Myrvaagnes has served as councillor for two years, and Randall Wagner has served as councillor for three years, filling the unexpired term of Thomas Cunningham.

# Olden - Time Music

**A Compilation from Newspapers and Books  
by Henry M. Brooks**  
(author of the "Olden-time Series")  
Ticknor and Company  
211 Tremont Street, Boston  
1888

Page 49 Chapter VIII The First Church Organ in  
Massachusetts

Some to the church repair,  
Not for the doctrine, but the music there.  
— Pope

The first notice of a church organ in Massachusetts is in the Diary of the Rev. Joseph Green, of Salem Village (not Danvers). Under date of May 29, 1711, he writes: "I was at Mr. Thomas Brattle's; heard ye organs." This diary was printed in the Essex Institute Collections in 1869.

Drake, in his "History of Boston", says that King's Chapel, between 1710 and 1713, was rebuilt and enlarged to twice its original size, and that then Mr. Thomas Brattle presented the society with an organ; this is probably the organ referred to by the Rev. Mr. Green. We believe there is no record to show where and by whom this organ was built, though it is supposed to have been of English manufacture. The first organ built in New England [page 50] was made by Thomas Johnston, of Boston, for Christ Church, about 1752.

King's Chapel Society imported a new organ from London in 1756. This was much larger than the old one, and it is said was selected by Handel. The following statement appeared in the "Columbian Centinel" of Boston, Nov. 22, 1817, on the occasion of the opening of a new organ in the New South Church in that city: —

## NEW AMERICAN ORGAN

The very elegant and costly organ, manufactured at the Franklin Musical Warehouse in Milk-street, has been purchased by the members of the Rev. Mr. Tacher's society, and will be put in operation to-morrow. It is said, by those who are capable of judging of its merits, that this organ is inferior only in power to that in the Stone Chapel, and in regard to the melody of its tones it is thought to be equal. This is a high eulogium on the American Artist, as it is said the organ in the Chapel was selected by the great Handel, after undergoing his severest scrutiny, as one of a very superior make. In the purchase of this valuable piece of workmanship, the New South Society have risen above the prejudices which have been suffered too long to cramp the efforts of native [page 51] genius, and evinced a disposition in the highest degree honorable to patronize and regard the enterprising Artists of their own country in preference to any other. We learn that the religious exercises of to-morrow at this church will be adapted to the occasion of the opening of this excellent instrument; that the subject of the afternoon sermon will be Sacred Music, by the Rev. President Kirkland; that of the musical performances will be Old Hundred, Anthems, &c., from Handel, Madan, and Slade,— "Strike the Cymbals", accompanied by a full chorus of a select choir and the organ; and that they will

conclude with the Pastoral Hymn, "Nothing True but Heaven", in which the children of the Female Orphan Asylum will take a part.

In 1756 the old organ of King's Chapel was sold to St. Paul's Church, Newburyport. It was used there for eighty years, and in 1836 was sold to St. John's Church, Portsmouth. The original pipes and windchest remain, it is said, in perfect order to this day.

Page 52 Chapter IX Organ at Trinity Church, Newport

Such music (as 't is said)  
Before was never made.

— Milton

The second organ set up in New England was undoubtedly that presented by the celebrated Bishop Berkeley to Trinity Church, Newport, R. I. We are indebted to Mr. James C. Swan, who was at one time the organist at this church, for some account of the instrument. In February, 1733, according to the church records, "the Wardens procured the services of Mr. Charles Theodore Parchebel, of Boston (who was the first organist), to assist in setting up the organ in the church." About the same time the Rector, "the Rev. James Honeyman, was directed to draw up a letter of thanks to the Rev. Mr. Dean Berkley for his generous present of an organ to this church."

[Page 53]

The organ is thus described: Its case was of English oak, and of very beautiful design. It was about fourteen and one half feet high, eight feet front, and eight feet deep. In its front there were twenty-three gilded pipes, and its top was ornamented with a crown, supported by two mitres. The compass of its manual or keyboard was from C to D, four octaves. Its long keys were made of ebony, and the short ones of ivory with a strip of ebony through the middle of them; and the keys of the swell organ were placed below those of the great organ, beginning on middle C. Between the keyboards was the maker's name: "Ricardus Bridge, Londini, Fecit M.D. CCXXXIII".

The workmanship of the instrument in all its details was of a very high quality, and in tone it was most excellent, and would compare favorably with any work of the kind done at the present day. That those of our readers who are especially interested in organs may have a more definite idea of the size and quality of this instrument, we include Mr. Swan's specification of the pipes. Its contents were as follows:—

[Page 54]

Great organ.

Principal .....	50 pipes
Stopped Diapason .....	50 pipes
Open Diapason .....	50 pipes
Twelfth .....	50 pipes
Fifteenth .....	50 pipes
Tierce Bass .....	25 pipes
Tierce Treble .....	25 pipes
Flute .....	50 pipes
Trumpet .....	38 pipes

388 pipes

# WHALLEY AND GENUNG ORGAN RESTORED

by Beth Berry

Olympic Organ Builders of Seattle, Washington, have recently restored the Whalley and Genung tracker organ at First Presbyterian Church, Port Townsend, Washington. This historic instrument, the oldest organ in Washington State, still in its original condition and location, stands in a pristine late Victorian church which is among the many buildings of historic interest in this old lumbering port.

The organ was built in Oakland, California, in 1889. Jas. Paine, who voiced all the pipes, marked the c's with his name and the date. C. M. Baldwin, M.D., bought the organ in 1890, and it was installed in the church that year. The swell box and the larger wood pipes were used as packing crates for the organ's sea voyage from California to the Olympic Peninsula.

The stoplist is:

## GREAT

8' Open Diapason  
8' Dulciana  
8' Melodia  
4' Octave  
2 2/3' Twelfth  
2' Fifteenth

## PEDAL

16' Bourdon  
16' Double Open Diapason  
Two fixed combination pedals  
Manual compass: 58 notes  
Pedal compass: 27 notes, flat, parallel  
Electric feeders were installed in 1911  
A blower was added after World War II

## SWELL

8' Open Diapason  
8' Stopped Diapason  
8' Viola  
8' Oboe (46 notes)  
8' Bassoon (12 notes)  
4' Flute  
Tremolo

pearance. At the same time, the chancel has been reworked to bring it closer to its original design. This combination of organ, building and historic location is unique on the west coast.

Although Whalley built many organs for the western states over a long period, his association with Genung seems to have been limited to about four instruments.

Olympic now has another Whalley and Genung organ in storage, which came from the old Trinity Lutheran Church in Oakland, via Grace Lutheran, Visalia, California. It is to be installed in Resurrection Lutheran Church, Burien, Washington, with some modernizing tonal changes. The stoplist is:

## GREAT

8' Open Diapason  
8' Melodia (tc)  
8' Dulciana (tc)  
8' Unison Bass (12)  
4' Octave  
2' Fifteenth

## PEDAL

16' Bourdon  
Manual compass: 61 notes  
Pedal compass: 30 notes, concave radiating

## SWELL

8' Stopped Diapason (tc)  
8' Viola (tc)  
8' Unison Bass (12)  
8' Oboe (tc)  
4' Flute

The bass pipes of the Open Diapason were in prospect, and the rest of the organ was surrounded by the larger Bourdon pipes. All these were diapered, but the upper lips of the metal pipes are gilt, not glittered as in the Port Townsend organ.

Other recent work by Olympic has included three practice organs for the University of Oregon, one for Pacific Lutheran University, and three table-sized portatives. A substantial two-manual instrument for University Unitarian Church, Seattle, is now in progress.

## OLDEN - TIME MUSIC

Swell organ.

Stopped Diapason .....27 pipes  
Open Diapason .....27 pipes  
Flute .....27 pipes  
Trumpet .....27 pipes

108 pipes

Total .....496 pipes

There was one stop marked "Vox Humana," but the stop itself was never furnished. Undoubtedly for many years this was the best organ in America. It is said that persons outside of the regular worshippers looked forward to going to Trinity Church on Christmas Days to hear the organ; it was a luxury no [page 55] other church in the place was then able to offer.

With some interruptions, this organ was used in the service of the church until 1844,—one hundred and eleven years,—when a new organ was put in; reserving, however, two stops of the original instrument and the case. The old organ went to Brooklyn, N.Y., and was subsequently bought by Miss Sarah Gibbs for St. Mary's Church, Portsmouth, R. I., where it

now is in good condition. It is a singular fact that there was no other organ in Newport until 1834.

During the last century and in the early part of the present, this church seems to have been put to no slight inconvenience in providing its musical service. Considerable trouble was experienced in finding organists, on account of the meagerness of the salary,—not over a dollar a Sunday sometimes. At one time (about 1809), Miss Florida Calhoun, a summer resident, played the organ, apparently without compensation. In 1753, Aug. 27, at a meeting of the society, it was voted to dismiss Mr. John Grella, clerk, for his ill-behavior in [page 56] refusing to sing the tunes played by the organist in the morning service. Mr. John L. Burkenhead, a blind man, became the organist in 1796, and continued for eight years. The following anecdote is told of him: It appears that while on his way to church Mr. Burkenhead was in the habit of stopping in to see John Frazer, schoolmaster, on Church Street, where he indulged in a "drop of something". It was after one of these visits, while at the organ playing the tune which he supposed was suited to the hymn just read by Mr. Joseph Dyer, the clerk, that he was interrupted by the latter calling out from the desk, "Burkenhead, you are playing the wrong tune".

(Please turn to page 18)

## CORRESPONDENCE

To the Organ Historical Society:

The Presbyterian Church of Muncy, Pa., has and makes use of each Sunday, an old one manual and pedal tracker action organ built by the Moline Pipe Organ Co., Moline, Ill., and apparently installed by an N. F. Stahl of Muncy, Pa. The specifications of the instrument are as follows:

### Manual

8' Open Diapason  
4' Principal  
2 2/3' Twelfth  
2' Fifteenth  
8' Dulciana  
8' Melodia  
4' Flute d'Amore  
8' Oboe (tc)

### Pedal

16' Bourdon  
16' Lieblich Gedeckt

Manual to Pedal coupler

We have been advised by Mr. J. Burtran Strickland of Lewisburg, Penna., and Mr. Ralph Clauson, organ builder of Staten Island, New York, that the instrument should be retained and rehabilitated. They indicate that the necessary work should be entrusted to a person who has a "feel" for the value of this type of instrument. From what we have been told the largest part of this total undertaking will be labor and this, of course, is one of our most costly commodities these days. As is the case with so many old and small churches, the availability of funds at Muncy Presbyterian is very limited.

We wonder if you could recommend to us someone in the central Pennsylvania area who might be interested in undertaking this project, recognizing our financial limitations, and yet interested enough in the preservation of old organs to make the work challenging.

We shall appreciate any help you may be able to give us.

Very truly yours,  
George K. Stout  
Member of the Board of Trustees  
The Presbyterian Church  
Muncy, Pa. 17756

\* \* \*

Dear Mr. Stout,

Your letter of March 12, 1969, addressed to the Organ Historical Society at York, Pa., has been sent to me for answering.

It is the policy of the Society not to recommend any organ building company or persons. We cannot do this.

However, I would like to suggest that you write to one of our members, giving details of the Moline pipe organ. He is: James Boeringer, Organ Department, Susquehanna University, Selinsgrove, Pa.

If I can be of further assistance to you, please let me know.

Sincerely yours,  
Helen B. Harriman  
Corresponding Secretary

\* \* \*

Dear Mrs. Harriman,

Thank you for your reply of March 17th to my inquiry for help in reconditioning our tracker organ in the Muncy Presbyterian Church.

Mr. James Boeringer of Susquehanna University, to whom you forwarded a copy of my letter, has a senior student, Michael Carl, in his music department

# WANTED

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in organ, who has looked over the organ and seems interested in tackling the challenge, especially since he knows I am practically staging a one-man crusade to retain the tracker instead of replacing it with an electronic.

"Believe it or not" (Ripley), Mr. Carl is teaching right here in Muncy this term and is available to us until June. How fortunate can one be - through your kind help?

We are very grateful and thank you.

Very truly yours,  
George K. Stout

## OLDEN - TIME MUSIC

Mr. Burkenhead, though blind, drew aside the curtain in front of the gallery, and told him he lied. The congregation were greatly shocked at this indecorous reply of Mr. Burkenhead; and the Vestry in the further employment of him continued to put in the proviso, "during good behavior and punctual attendance," being well aware that this sudden outburst, and doubtless numberless others of a similar character, were attributable to the peculiar quality [page 57] of the old Scotch rye which he so frequently imbibed at Master John Frazer's.

George G. Channing, in his "Early Recollections of Newport," says:—

'I relished very keenly the soul-inspiring music of blind Birkenhead at Trinity Church, played on the best organ then in America, the gift of George Berkeley, bishop of Cloyne.'

And then he adds:—

'I could not bear the crown and mitre on the top of the organ. I was taught to hate popery,—I did not know why; and these signs of man-worship were too significant for my parents' spiritual digestion.'

(To be continued)

## GLEANINGS

by Helen Harriman

It pleased me (and I'm sure that many other OHS members were equally happy) to see the first article on reed organs, and I think Bob Whiting did a wonderful job. I hope that other members will contribute information from time to time, also.

In this connection, I have a letter from John T. Cunningham of Florham Park, N.J., a professional writer specializing in history who has been gathering material on organ makers for some years. He asks particularly for information on Washington, N.J., where (he says) there were several organ factories before World War I. He mentions Beatty and Cornish as two of the builders and would like information on these as well as any others from that area. Incidentally, he is the author of a book, *THIS IS NEW JERSEY*, published last year by the Rutgers University Press at ten dollars the copy.

Speaking of books, I went to a book sale recently and bought two: "Farm Ballads" and "City Ballads"—twenty-five cents each! These poems are by Will Carelton; some of the illustrations are signed C. S. Reinhart, some A. Rogers, and some H. Pyle. I am enclosing the poem called "The New Church Organ" and wish I could include the illustration which goes with it. After reading it, I wondered if people would really believe it was ever published; but it was, and I have the book to prove it. First published in 1873, mine is a revised edition of 1882 by Harper & Brothers.

As a member of the Society for the Preservation of New England Antiquities, I attended the annual meeting held at the Lyman Estate in Waltham, Mass. In the huge barn, built in 1798, I had the pleasure of watching Frank Hubbard and his men working on the making of harpsichords of all sizes and various lovely woods. There I saw the most beautiful harpsichord I have ever seen—made by the Flemish builder, Andreas Ruckers in 1640 of spruce wood. It was made in Antwerp, of exquisite design in beautiful muted blues, reds and greens, traced with the utmost skill of the workers. It is a delight to behold. When fully restored, it will be returned to the famous Collection of Musical Instruments at Yale. Anyone planning a New England tour should surely include a stop at Frank Hubbard's Harpsichord Shop. It is at 185-A Lyman St., Waltham, Mass. 02154.

Theodore Lyman, an eminent Boston merchant, purchased the Waltham property in 1793 and named it "The Vale". Four successive generations of Lymans made it their home for over 150 years, and in 1951 it was deeded by the family to the afore-mentioned Society. Its original designer, Samuel McIntire, employed the Federal style which endured for almost 100 years before it fell to Victorian influences. But in 1917 there was an attempt to restore some of the McIntire features, and it is all very worth seeing.

Hardly a day goes by that I don't receive one or more letters from members and/or friends of OHS. Nearly everyone has a good word for *THE TRACKER*, and I for one am proud to have a part in its develop-

(Please turn to page 20)

## CLASSIFIED

**WANTED** - Information about the firm of WILLIAM KING (and WILLIAM KING & SON) and organs they built in Elmira, New York, during the period c1866-1900, is earnestly requested. Research is being supported by a grant from the Cornell University Humanities Faculty Research Fund. Please send any pertinent information or material to: Prof. Donald R. M. Paterson, 1350 Slaterville Road, Ithaca, N. Y. 14850.

**FOR SALE** - Two manual and one Bourdon chests in good condition. One chest with accompanying several ranks of pipes by the N. Y. builder, C. E. Morey, c1860. The other two chests by an unknown south Virginia builder c1870. All in basically original state. For information and/or inspection please contact Mr. H. Allen Spangler, 220 East Biddle St., Baltimore, Md. 21202.

**FOR RENT** - OHS slide-tape program "History of American Organ Building 1700-1900" as shown at recent convention. Full information and rates: F. Robert Roche, 60 Park St., Taunton, Mass. 02780.

**FOR SALE** - Original copy of Audsley's "The Art of Organ Building" in excellent condition. This beautiful edition is much finer than the current reprints. Price \$50. is really too cheap for this collectors' item. Address OHS Corresponding Secretary.

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

**FOR SALE** - OHS Convention Records: 1963 Portland, 1964 Washington, 1965 Cincinnati, 1966 Cape Cod. Also Melville Smith Memorial Album. Collectors' items, all! Price \$4.95 each, or any three to one address at \$4.50 each. Add 25¢ for postage and handling. Send orders including payment to OHS Treasurer.

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## A TURN IN THE ROAD

### ... An Editorial

At this point the Organ Historical Society has reached another point in its history where it is worth stopping to look around and make some observations.

With thirteen calendar years and fourteen volumes of THE TRACKER behind us, it is obvious that we have come to another turn in the road of our history with the recent election of a new president and vice-president.

There have been three "regimes" thus far which we might characterize as the Barbara Owen regime, the Don Paterson regime, and the Ken Simmons regime merely for the purpose of blocking out time periods. Each of these periods contributed their individual elements to our development. We had to go through the awkward period of stumbling around to "find ourselves", even though our initial purpose was quite clear from the start. We had to undertake projects which would contribute to the education of our members as well as the world of organ-builders. And we had to establish a solid organization on a secure financial foundation.

All of this having been satisfactorily accomplished, it is now time under the new Cunningham regime to take the greater steps forward. Who knows what lies just around the corner of this road? It could be any

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number of things: the production of a new slide-tape program is sure to be one; the production of a new record series is almost certain to be another; the publication of theses too large for inclusion in THE TRACKER is another; the expansion and extended use of our archives is still another.

But what about the really big steps? Are we to have a paid official whose duties will be to man a headquarters office where the bulk mailings will be handled, the slide-tape bookings will be arranged, the stationery supplies will be stored, the incidental correspondence will be answered? Are we to establish our own foundation (with help from others) so that we may develop our much needed museum? Are we to exercise our influence to such an extent that the butchering of worthy historical instruments will some day cease?

There are also unforeseen opportunities for the future, those which will surely develop in the years that lie ahead. May we ever be ready, willing and able to embrace them all, continuing the splendid record of the achievements of the past as we turn each corner in the road of history.

## GLEANINGS

(From page 18)

ment through this column. I would like to thank all these friends, and to encourage others to write items of interest for the general benefit of all.

Of course, the big event (our 14th annual convention) is being anticipated by most members, and by the time this is published it will be a matter of history. I hope to see many old friends there, and to meet many new ones.

P.S.—Although I've lost some weight recently due to illness, I understand that my Foundation is growing! Keep up the good work.