

The Tracker

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Volume XIV

FALL - 1969

Number 1

The Tragic End Of A Standbridge

by Albert F. Robinson

Although it was built in 1768 and has undergone several architectural changes over the two centuries of its existence, Old Pine Street (Third) Presbyterian Church, standing at 4th and Pine Streets, Philadelphia, Pennsylvania, was until very recently the proud possessor of the last three-manual organ built by John Standbridge.

About a century ago the church was given a Greek Revival facade, and in 1876 the Standbridge organ was installed in the rear gallery. It served well for some 70 years, and then, due to a slump in church membership and deterioration of the "Society Hill" neighborhood, it fell into disuse—a piano, and later a small electronic substitute, seemed adequate for the modified services. But the organ remained there for all to see, and it was visited by OHS at the 1960 Philadelphia Convention.

In 1964, a young organist appeared on the scene. He made a valiant effort to save the old Standbridge organ, raised several hundred dollars and had much of the repair work done, so that the instrument was once more usable in the services. Unfortunately, his tenure was short, and his replacement was content to use the electronic instead of working on the great tracker.

In 1968, a project of redecorating the interior was carried out, but the organ was untouched. It should be explained at this point that the church is rather well off financially, and that the improved neighborhood has brought some new members into the fold.

Early in 1969 another young organist was engaged, one who is said to be employed by a manufacturer of electronic substitutes for organs. He began a crusade to get rid of the old Standbridge, and the church members were quite divided on what to do. One parishioner enquired into the cost of completely rebuilding the Standbridge and got a bid of \$14,000. It was announced that this sum was available if needed.

But the opposition came in with the recommendation of a retired and embittered "organ man" who pronounced the old organ to be worthless. The committee, however, was not satisfied, and no official decision was made.

In order to accomplish their aims with the least possible opportunity for objection, the opposition employed a wrecking crew with a large truck to carry out the destruction under cover of darkness.

One holiday eve last spring, at 11 P.M., neighbors

heard strange noises and, upon investigating, found that the wreckers had begun to remove the old Standbridge organ from the building. The few who watched stood with tears in their eyes, and even the wreckers declared that such a fine instrument (the beautiful walnut, oak and mahogany wood, and the fine metal in the pipes) should not be destroyed. They revealed that their orders were to carry the remains to Yeadon dump, and there to crush the material by running over it with a bulldozer.

One of the watchers, Mrs. June Mattice, asked for a souvenir part and was given the music rack from the console which bore the nameplate. This rack has since been presented to OHS and now reposes in the Society's archives at Ohio Wesleyan University.

Of course, the organist got his way and a new small electronic substitute now stands with speakers behind the old Standbridge case pipes. These latter have been given a rough coat of bright gold radiator paint. A sort of dedication was held, attended by about 20 persons.

The Standbridge specification was:

GREAT (unenclosed)		SWELL (enclosed)	
Open Diapason	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Bell Open Diapason	8	Stopped Diapason	8
Stopped Diapason	8	Keraulophon	8
Principal	4	Fugara	8
Flauto Traverso	4	Claribel Flute	4
Twelfth	2 2/3	Fife	4
Fifteenth	2	Violina	4
Sesquialtera	III	Twelfth	2 2/3
Trumpet	8	Flautina	2
Euphone (*)	8	Oboe & Bassoon	8
		Tremolo	
SOLO (unenclosed)		PEDAL	
Dulciana	8	Open Diapason	16
Melodia	8	Bourdon	16
Gamba	8	Violincello	8
Harmonique Flute	4		
Gambette	4		
Piccolo	2	COUPLERS	
Phonette (**)	8	S-P, G-P, Solo-P, S-Solo, S-G	
Clarinet & Bassoon	8		

The compass of all three manuals was 58 notes, and of the pedal, 27 notes. The pedalboard was a substitute for the original, the latest one having 30 notes and being concave. There was a combination action by toe studs, but these were disconnected when the pedalboard was changed.

(Please turn to page 2)

An Odell Finds Its Way To Key West

by J. Ernest Wells

The accompanying photos show an old Odell tracker organ which I found in St. Peter's Episcopal Church, 800 Center Street, Key West, Florida. I regret not having the date or opus number.

From what I could learn from church members, the organ was donated by a church (no one could recall the name) in New York and brought down to the Keys sometime during the forties. At this time a rear balcony was built for the instrument, and the organ is still in this location. An electric blower has been added but otherwise there appears to be no change from the original design.

The stoplist is:

GREAT	SWELL
Open Diapason 8'	Open Diapason 8'
Melodia 8'	Stopped Diapason 8'
Dulciana 8'	Salicional 8'
Principal 4'	Principal 4'
Hohl Flote 4'	Mixture 11 rks
Fifteenth 2'	Tremolo
PEDAL	COUPLERS
Bass Flote 8'	Swell to Great
Bourdon 16'	Swell to Pedal
	Great to Pedal

It might be of interest to note that the Oboe is leathered. The Mixture comprises a 12th and a 15th. The Melodia has stopped pipes in the bottom octave. The Principals are cone tuned.

It is regrettable to report that part of the case and some of the squares are termite-infested. Otherwise the condition is good.



Nameplate on the console, St. Peter's Episcopal Church, Key West, Florida.

OHS COUNCIL MEETING

The next meeting of the National Council of OHS will be held at the home of the president, Thomas Wm. Cunningham, in Cincinnati, Ohio, on Tuesday, December 30, 1969. Members (not on the Council) who wish to attend should notify Mr. Cunningham before December 20 of their intention to do so.



J. H. & C. S. Odell Organ, St. Peter's Episcopal Church, Key West, Florida.

The Tragic End Of A Standbridge

(From page 1)

The Great mixture had 17th, 19th, and 22nd, and the specifications given me read "no breaks". However, Robert Whiting and I feel that this is incorrect—one way or another. At least, there were three ranks in this stop.

The first asterisk points to a rank which was probably substituted for what may have been a Clarion originally. And the second asterisks denotes a rank that was substituted for what may have been a mutation stop. Both of these changes were probably made at the time the pedalboard was replaced.

Other than this, the fine work of John Standbridge (and his brother) stood from 1876 to 1969. It was one time highly prized, but lately very few appreciated its value or the quality of the workmanship that went into its construction. Many OHS members, interested in its preservation, had pointed out its worth to church officials from time to time. But it was not easy to get to see the organ; even definite appointments for visits were often ignored by those in charge.

The blame for this catastrophe falls upon certain officials and the organist who wanted to sell one of his machines. A great organ is gone, but there is the true record of its demise.

1839 GERMAN ORGAN IN VENEDY, ILL.

By Robert I. Thomas

Venedy, Illinois, is a small city near Belleville which has the distinction of possessing (and having saved from the scrap heap) an organ built in Germany and brought to America in 1839. Mrs. M. Pruchsner, wife of the elder of San Salvator Evangelical Lutheran Church, was kind enough to show the church and organ to me, and she also provided copy of an article appearing on March 16, 1963 in the Belleville NEWS-DEMOCRAT telling the story of its rescue.

According to Grover Brinkman, correspondent for the above journal:

'For some time, the congregation of the San Salvator Evangelical Lutheran Church at Venedy has been debating whether or not to discard a huge pipe organ that was a fixture in the balcony of the church for long, long years, and replace it with either an electronic organ, or a later model conventional pipe organ. The organ was in bad shape; some of the pipes didn't work; others were off-key. Some one remarked that the last time the organ had been tuned was during World War I.

'Someone else remembered that in 1904 the organ had been dismantled and taken to St. Louis, where it was restored by the Kilgen Organ Company, now out of business. Later, after officials of the Haase Pipe Organ Company of Marengo, Ill., checked the ancient organ, they advised that it be rebuilt. . . . So the congregation contracted with the Haase people to take down the organ and restore it.

'Doing the work is Richard Hosier, who hails from Superior, Wisc., a graduate of Illinois Wesleyan at Bloomington, who at the age of 25 looks at a pipe organ like a skilled mechanic looks at a 1963 automobile. . . .

'Historically, the organ was brought from Germany to St. Louis in 1839 by the Saxton Fathers, along with four church bells and three bolts of cloth used for vestments. Its first destination was the Old Trinity Lutheran Church, then located on Fourth Street, near the river in St. Louis. Hosier believes it is the first pipe organ used by the Missouri Synod of the Lutheran Church. . . .

'When a new, larger Trinity Church was built in St. Louis at Grand and Souard, it was found the organ was not big enough for the new building, so it was put up for sale. San Salvator congregation at Venedy purchased it, through the efforts of its pastor, the late Dr. C. F. W. Walther. Six farmers volunteered to send over a wagon and team to the city, to bring the organ from St. Louis to Venedy. The year was 1865. . . .

'Hosier . . . has no doubt that he'll get all the 891 pipes back in their respective places. . . . Asked if he would set a value on the organ when restored, he grinned and said: "Let's be modest and say \$20,000." . . . A tidy sum for an art object that almost went into the junk pile!

When I visited this organ on March 19, 1969, I found the following specification to be extant:

LEFT STOP JAMB:	
Viole De Gambe 8'	} Upper tier, left to right
Gedacht 8'	
Flote Travers 4'	
Principal 8'	} Lower tier, left to right
Octave 4'	
Hohlflote 8'	

RIGHT STOP JAMB:	
Octav 2'	} Upper tier, left to right (Pedal)
Mixtur 2'	
Trompet 8'	
Subbass 16'	} Lower tier, left to right (Pedal)
Violon Schello 8'	
Possauune 8'	

Above the single manual at the left side is the "Pedal Coppel", and at the right side there is a blank (perhaps it was Calcant). There are two combination pedals which I suspect to be Kilgen additions; "Forte" and "Piano". There are 56 notes on the keyboard and 24 on the pedal, which is flat and straight. The entire organ is unenclosed.

Most of the reed pipes are either gone or not playing, but the few working ones show that the manual and pedal reeds were similar throughout and that the tone was fairly raucous.

The Gedacht sounds a bit like a Bosch. This, at least, must have original voicing. The open flutes are very nice, too. The Gambe is good but needs regulating. The Principal is fairly rich but not loud—somewhat "rattly" in the lower portion. The string in the Pedal is quite mild, but the Mixtur would raise the dead—clear back in Germany!

The case measures about 12' wide, 9' deep and 12 or 13' high. The wood has a dark finish preventing a quick identification. The display pipes are a silvery color, very attractive. This case may be something of a masterpiece, but it, as well as the "innards", needs some attention.

The builder of this organ is unknown, and no one seems to know whether it was newly built when brought over to America in the 1830s. Perhaps some St. Louis newspapers published at the time of its arrival could shed more light on its origin.

The organ stands in the rear gallery of this interesting brick church which dates from 1862, according to my calculations.

The church's historical booklet says the organ was "dismantled, remodeled, and repaired" by Kilgen in 1904. The voicing, however, does not sound like Kilgen, but I am almost positive they added the combination pedals at this time. Then, of course, came the restoration in 1963.

There is a good deal of vibration and rattle when certain pipes are used, but I did not have time to investigate the causes of this. The old hand pump is gone, but the air supply seems to be adequately furnished by an electric blower.

Mrs. Pruchsner, who showed me the church and gave permission to play the organ, lives diagonally across from the church. The present organist is Mrs. Harry Bergmann who was not home at the time of my visit. She lives about three doors south of the church. There are about 150 members of the congregation at this time, but no located pastor. A student-pastor from Concordia Seminary was conducting the services.

I hope that the church will have the needed work done and the organ put in first class condition because it is an exceptionally fine instrument basically.

(Please turn to page 14)

OHS COUNCIL MEETING MINUTES

Don's Barn, Mahopac, N.Y., August 25, 1969

President Cunningham opened the meeting at noon. Present were Albert Robinson, Robert B. Whiting, Kenneth Simmons, Donald Rockwood, James-Albert Sparks ('69 Convention chairman), Thomas Cunningham, Helen Harriman and Mary Danyew. Absent were Ernest Ryder, Donald Taylor, Donald Paterson, Thomas Finch, Rodney Myrvaagnes, Homer Blanchard, Robert Lord, Stewart Shuster, Elmer Perkins.

Minutes of the June 24th meeting were read and approved. Minutes of the Annual meeting were corrected to delete the words "and approved" from remarks on Council meeting minutes.

The Treasurer's report was accepted as presented.

The Corresponding Secretary reported 39 new members and 97 renewals, making 499 members at present.

A new Publisher is to be appointed to take the place of Thomas Cunningham, who is our new President.

The 50 copies of the list of materials in the archives have been received.

A letter was received from Thomas Finch giving the proposed 1970 convention plans, and the following dates of June 24 through June 26, with the Council meeting on Tuesday evening, June 23rd.

No report was received from the Recordings committee.

There was discussion and reports on the 1969 convention.

A report was received from the Historic Organs committee including a list of suggested organs for citation, and saying they would appreciate hearing from members if they know of any organs that might be considered for this list.

There was no report received from the Nominating committee.

Albert Robinson was reappointed Editor by the Council.

The next meeting will be Tuesday, December 30, at Cincinnati. Meeting adjourned at 4:05 P.M.

/s/ MARY DANYEW
Recording Secretary

CHAPTER NEWS

The New York City Chapter, OHS, began regular monthly meetings on the 2nd Wednesday of September. Plans call for subsequent 2nd Wednesday meetings for the season, and all members of OHS will be cordially welcomed.

The September meeting was held at Transfiguration R. C. Church in Brooklyn.

In order to determine location of future meetings, members are advised to contact James-Albert Sparks, 114 Clinton Street, Brooklyn, N. Y. 11201, for details.

Mr. Sparks reports that the Chapter was pleased with the recent convention results, and that attendance at the public recitals was very gratifying.

FRED N. BUCH

Representing Aeolian-Skinner Organ Co.

Ephrata, Pennsylvania

REPORT OF THE TREASURER

June 1 - August 20, 1969

Balance on Hand June 1:	\$3,003.24
Receipts - Membership Dues	\$ 119.00
Ads & Back issue sales	58.00
Harriman Foundation	
Donations	112.09
Interest	26.58

Total\$1,115.67

Balance on Hand August 20: \$4,118.91

Expenditures & Allocation of Funds:

1969 Convention fees, \$1,267.00	
Convention program	\$ 889.30
Printing expense	48.27
Banquet	209.07
Committee expense	21.25
Busses	444.50
Stationery & supplies	15.15
Telephone	102.03
Postage	19.95
Tuning & repairs	75.00
Recitalists	100.00

\$1,924.52

Convention Deficit	\$ 657.52
Recordings	455.21
Archives	19.48
Historic Organs incidentals	17.56
Office & Adm. expense	247.35
Special notice savings acct.	1,595.13
Regular Savings acct.	38.70
Harriman Foundation Fund	127.53
Balance in checking acct.	960.43

Total\$4,118.91

Balance on Hand August 20: \$2,721.79

Respectfully submitted,
/s/ DONALD C. ROCKWOOD
Treasurer

THE HISTORIC ORGANS COMMITTEE

The Historic Organs Committee is now in the process of drawing up its first list of organs to be cited by the OHS. It will be developing concurrently methods for citation, publication, and documentation.

This Committee respectfully requests the help of OHS members in formulating lists of outstanding historic organs in this country. Members knowing of particularly fine organs of great historic value which should be preserved are asked to send their suggestions to the Chairman, with as detailed a description of these instruments as possible. Since not all old American organs can or should be preserved, members sending suggestions should substantiate fully their reasons why their selections should be incorporated by this Committee. Also, any other suggestions pertinent to its business will be welcomed.

The first Historic Organs Committee, ably chaired by Miss Barbara J. Owen, accomplished a great deal in clarifying the importance of this project, and the purpose, duties, general operation and responsibility of the Committee itself. Its current membership intends to undertake this work with as little delay as possible, depending upon its members' time, knowledge, and communications.

Donald R. M. Paterson, Chairman

NOTES, QUOTES and COMMENTS

On August 24th Cleveland Fisher, choirmaster/organist at Emmanuel Episcopal Church, Anacostia Parish, Washington, gave a recital on the 1847 Ferris organ in the Auditorium at Round Lake, New York. He was filling the date originally scheduled for a program by the late G. Daniel Marshall, who died February 7, 1969. The program began with the singing of Croft's tune for "O God, Our Help in Ages Past", and the organ pieces included "An Eighteenth-Century English Voluntary", Frescobaldi's "Fantasia Seconda", Albert de Klerk's "Eight fantasia on a Gregorian Theme", Brahms' chorale prelude and fugue on "O Traurigkeit, o Herzelei", Willans "Elegy", and three Bach selections, "Kyrie Gott heiliger Geist," S. 671 and 674, and The Unfinished Fugue from "Die Kunst der Fuge", S. 1080. OHS members who attended include Mary Danyew, Helen Harriman and Donald Rockwood, all of whom reported a splendid performance in the best Fisher tradition.

* * *

The Organ Literature Foundation (new address: 45 Norfolk Road, Braintree, Mass. 02184) invites OHS members to send a self-addressed, stamped envelope for a copy of two new addenda lists, supplements to Catalog "E", all new items.

* * *

Ralph Stevens played a recital on July 12th on the E. & G. G. Hook organ, Opus 384, 1866, in First Church (Unitarian), Kingston, Mass. His program included works by Gordon Young, Herman Schroeder, Frescobaldi, and a Fantasia by Abraham Van den Kerchehoven (1627-1702) and a Partita by Bernardo Pasquince (1637-1710).

* * *

Members will be interested to learn that St. Mary's Church, Wayne, Pa., burned to the ground during July. The large new Ruffati organ is a complete loss. Defective wiring was blamed for the disaster. For the past two years Ted Allan Worth has been organist and choirmaster.

* * *

William Reeves, Bookseller, Ltd., 1a Norbury Crescent, London, S.W. 16, England, has published a Catalogue of Books on the Organ, listing more than 150 works, principally of English origin. A copy may be had by addressing the above.

* * *

Obituary: Prof. G. Wallace Woodworth, sometime member of OHS, and university organist and choirmaster at Harvard, died at the age of 66 in July. Famous for his conducting of the Harvard Glee Club and Radcliffe Choral Society, he authored a book, "The World of Music" which Harvard University Press published in 1964.

* * *

One of the many recitalists to appear at Methuen, Mass., on the Memorial Music Hall organ this summer was Brian Jones who gave a recital on July 9. His program included works by Reger, Franck, Arne, Bach, Mendelssohn, Olivier Messiaen, Ermend Bonnal and Vierne. Jack Fisher also gave a recital on this historic organ and is reported to have played magnificently.

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A detailed list of the OHS possessions now in the archives at Ohio Wesleyan University has been pre-

ANNOUNCING . . .

The 15th Annual OHS CONVENTION

to be held

JUNE 24 - 25 - 26, 1970

in St. Lawrence and Jefferson Counties,

Northern New York State

Thomas Finch,
Convention Chairman

pared by Dr. Homer Blanchard. Copies may be obtained free by sending a request to the Corresponding Secretary, enclosing a large, self-addressed envelope with 12 cents in stamps.

* * *

The 1866 3-46 Koehnken and Co. organ in Isaac M. Wise Temple, Cincinnati, Ohio is in the process of being renovated. This organ was played in recital during the 1965 Convention by former President Kenneth F. Simmons.

* * *

Two fine old Northern Kentucky churches met the wreckers' ball during 1969. Immaculate Conception R. C., Newport, Ky., contained a 2-22 G. Grimm and Son organ from which most of the pipes were saved. Raymond Ackerman played this organ in a recital during the 1965 Cincinnati Convention. The Koehnken and Grimm (2-14) organ in St. Patrick's R. C., Covington, Ky., was more completely saved.

CONVENTION PHOTOS

During the 1969 Convention in New York, President Thomas W. Cunningham took several excellent photos of most of the organs visited. Mr. Cunningham will make a full set of copies — 40 in all — available to members who send five dollars to him (address given in box on page 20). Several of these appeared in the last issue of THE TRACKER.

Ed.

DEDICATION OF THE 1855 JOHNSON

(Submitted by Kenneth F. Simmons)

There have been many members interested in historic dedication programs. The present one was originally printed up in highly ornamental lettering with an elaborate border. It ran as follows:

EXHIBITION of the NEW ORGAN in the

First Presbyterian Church, Syracuse
Built by Wm. A. Johnson, of Westfield, Mass.

Wednesday evening, October 3, 1855,

To commence at 7 o'clock

1. H. T. LEVI, Organist at the M. E. Church, Westfield, Mass.
Extempore Voluntary.
2. THOMAS J. GUY, Organist at St. Joseph's Church, Troy.
Overture by Auber.
Extemporaneous Fantasie, introducing selections from various Authors.
Fugue in E^b - Attwood.
3. GEO. WM. WARREN, Organist at St. Paul's Church, Albany.
A. Prelude - Organ style.
B. Exhibition of the different Solo Stops and Combinations.
C. Fugue from Beethoven's "Mount of Olives".
4. T. MANN, Organist at St. Paul's Church, Syracuse.
Extempore Voluntary.
5. T. J. GUY —
A. Grand Organ Overture - by T. Adams.
B. Extempore Fantasie, introducing Wedding March from Mendelssohn.
C. Fugue - Pedals Obligato - by Bach.
6. GEORGE WM. WARREN.
A. Extempore Melange a la Orchestra (in which will be introduced themes proposed by the audience.)
B. Cujus Animem, from Rossini's "Stabat Mater."
C. Fantasie, from Von Weber's "Der Freischutz."
D. National Anthem.

Description of the Organ

Three sets of Manuals, from CC to G in Alto, 56.
Pedal Keys, from CCC to D, 27.

Great Organ		Choir Organ	
Tenoroon	44	Open Diapason	56
Grand Open Diapason	56	Dulciana	56
Open Diapason	56	Stop'd Diapason	56
Melodia	44	Principal	56
Stop'd Diapason	56	Celestina	56
Viol D'Amour	44	Fifteenth	56
Principal	56	Wald Flute	44
Twelfth	56	Clarionet	44
Fifteenth	56		
Sesquialtra, 3 ranks	168	Pedal Organ	
Mixture, 2 ranks	112	Double Open Diapason	27
Trumpet Treble	56	Double Stop'd Diapason	27
		Pedal Violoncello	27
Trumpet Bass			
Swell Organ		Couplings, &c.	
Bourdon	44	Swell to Great, Unisons	
Open Diapason	44	Swell to Great, Super 8ves	
Viol D'Gamba	44	Choir to Great	
Stop'd Diapason	44	Swell to Choir	
Principal	44	Choir to Pedals	
Flageolet	44	Great to Pedals	
Night Horn	44	Pedals, at Octaves	
Dulciana Cornet, 3 ranks	132	Pedal Check	
Trumpet	44	Bellows Signal	
Hautboy	44	Tremulant	

THE ORGAN IN ST. PAUL'S CHURCH, EASTCHESTER, N. Y.

by Donald R. M. Paterson

According to the records of the Eastchester Historical Society, provision for the establishment of St. Paul's Church was made in the Eastchester Covenant of 1665. The present structure was begun about a century later and, although the musical tradition of St. Paul's is somewhat obscure prior to the installation of the organ, it is thought that a tuning fork sufficed as the solitary musical instrument until that time.

The one and only organ used here stands in the gallery of the church. It is believed to be the oldest existing instrument built by the celebrated New York City organ builder, Henry Erben, and is, perhaps, the oldest organ anywhere in the New York metropolitan area.

According to existing records, the organ was purchased from the builder by George Rapelye on November 23rd, 1833, but it may have been built as early as 1830. Its cost was \$800. Rapelye was a member of the parish, and his pew is located just outside the chancel railing. He lies buried, alongside his father, Rem, in the churchyard closeby.

Except for the addition of an electric blower, the replacement of one of the original stops by a more modern addition, and the pedals, which were probably added after the organ was built, the organ is essentially original. Some of the pipes have been softened within recent years, and the tone, therefore, is not entirely authentic. The mahogany Gergian case contains carved wooden dummy pipes. The design of this case and the quality of materials and workmanship in the organ remain as monuments to an age of craftsmanship which appears to be vanishing, and giving way to an era of imitative substitutes.

The stoplist of this organ follows:

MANUAL (58 notes):	Flute (replaced by Oboe)
Open Diapason	Fifteenth
Stopped Diapason Treble	
Stopped Diapason Bass	PEDAL:
Dulciana	18 keys, connected to the lowest 18 notes of the manual
Principal	

It is my belief, after an examination of the instrument, that it did not originally possess a pedalboard. Evidence points to the fact that the pedals were added not long afterwards, however, since the pedalboard appears to be at least 100 years old. Almost 20 years ago the Oboe was installed in place of a flute, and about 10 years ago the basic tone was altered through softening of the pipes.

Henry Erben (1800-1884) was a native of New York City, justly known as one of the finest organ builders of his time. He built well over 100 organs for large, prominent churches in New York City alone (among them Trinity Church, Grace Church, and St. Mark's in the Bowerie), and, over a period of sixty years, completed 1734 instruments which were installed all over the country. Unfortunately, because of changing fashions, not many of these organs remain today. This fact, and an observation of the high quality of materials, workmanship and tone found in Erben organs, illustrate the historic, artistic and musical value of the organ in St. Paul's.

EUGENE THAYER

by Sumner Salter

Ed. Note: The following article is reprinted from THE MUSICIAN of December 1912. Several OHS members including Mrs. Harriman, Edgar Boadway and your Editor, have been seeking material on this great American Organist. Mr. Salter was his friend and also a distinguished musician.

'In turning to my scrap-book to revive memories of my esteemed teacher and friend, Eugene Thayer, I find among other things a circular prospectus concerning an "Illustrated Lecture on Church Music" in which the following occurs:

"In pursuance of my resolve to devote my life to the reform of Church Music and the betterment of organ playing in our churches, I will accept a limited number of engagements for an "Illustrated Lecture on Church Music," etc.

"This paragraph gives a clue to the dominant note in Eugene Thayer's life and work, namely, a burning zeal, as of a religious fanatic, to rouse people to a better understanding and appreciation of good music. This lecture enterprise was an outgrowth of his literary activities as editor of the **Organist's Journal and Review**, and the **Choir Journal and Review**, two separate but short-lived publications. The circular further states: "My object is the betterment of Church Music in our land. All who have anything to do with the music of the Church know its weakness, its utter want of system, and the almost universal trouble and perplexity it causes to pastors, players, singers, and people. To reform all this there must be a full discussion of these difficulties and a well-considered plan of reformation adopted."

"In his teaching and playing, the make-up of his program, etc., the same zeal of a reformer was always asserting itself. His pupils were to become missionaries to carry the gospel of Bach, Handel, Merkel, Rheinberger, Schumann, Thiele, Guilmant, and Widor to the benighted heathen. The call was to "smite the Philistines"—the Batiste, Wely, and other idolaters,—"hip and thigh."

"It can readily be seen that this ardent enthusiasm and religious devotion to ideals, emanating from a strong personality and combined with warm sympathy and genial cordiality of manner, exerted a powerful and stimulating influence upon all with whom he came in contact and especially upon his pupils.

'Whitney Eugene Thayer was born in Mendon, Mass., December 11, 1838. His serious study of music did not begin until he was somewhat mature in years, when he caught inspiration as well as instruction from John K. Paine, who, though born a year later than Thayer, had received an early musical start at the hands of Hermann Kotzschmar, in Portland, and three years' study under Haupt, Wieprecht, and Teschner, in Berlin, where he went at the age of nineteen. Thayer's extraordinary ability however, enabled him to cover lost ground rapidly, and when the great organ in Boston Music Hall was ready for dedication in 1863, he was one of the six noted players of the country to appear.

'In 1865 he went to Berlin, following in the steps of Paine, in study under Haupt in organ and counterpoint, and under Wieprecht in composition and orchestration. The following year he made a tour of Europe and England, visiting and playing the great organs at Magdeburg, Leipzig, Westminster Abbey, St. Paul's Cathedral, and other places. On his return to America he became established in Boston as organist successively at the Arlington Street Church, Hollis Street Church, the Old First Unitarian, the so-called New England Church under Rev. W. H. ("Adirondack") Murray, in Music Hall, and the Harvard Street Church, Brookline. It was at Music Hall that his ideals of church music were fairly realized. The choir was composed of a large chorus under the leadership of Carl Zerrahn, the conductor of the Handel and Haydn Society, supplemented by a solo quartet, consisting of Mrs. H. M. Smith, soprano, Mrs. A. W. Porter, contralto, William H. Fessenden, tenor, and Myron W. Whitney, bass,—perhaps as fine a quartet as ever had sung together in Boston.

'Mr. Thayer was an ardent advocate of congregational singing as was also Dr. Murray, and the effect of the singing of that congregation was certainly such as to convert any unbeliever.

'In 1881 Mr. Thayer went to New York as organist of the Fifth Avenue Presbyterian Church, then under Rev. Dr. John Hall's pastorate, where he played for five years. After a year at Holy Trinity, Harlem, he retired from church playing and devoted himself to composition and teaching. His health gradually failed from this time on and in a fit of despondency on June 27, 1889, he died by his own hand, at Burlington, Vt.

'The degree of Doctor of Music was conferred upon him in 1886 by Wooster University, Wooster, Ohio, for a **Festival Cantata** for soli, eight-part chorus and orchestra.

'Eugene Thayer was the originator of regular free public organ recitals and constantly urged the value of them upon his pupils. The first one was given in Boston in 1868. His 105th recital was given at the Harvard Church, Brookline, on October 26, 1878, the program including a fugue in A minor, a **Melodie** for violin and organ, and **Variations** for two performers on the **Russian National Hymn**, all by Mr. Thayer. He was particularly fond of the combination of organ and violin, and of string tone in the organ, and also of the variation form of composition, in which he treated many familiar hymn-tunes, both for one and two players.

'Up to the year 1875 his lessons were given on the organs of the churches where he was engaged, of which that at the First Church was by far the finest. Much, if not all of this organ, my impression is, was imported from Walcker, in Ludwigsburg, Germany, builder of the Music Hall organ. In 1875 he opened his organ studio in the Odd Fellows' Building, at the corner of Tremont and Berkeley Streets; a beautifully furnished room containing a fine two-manual organ of sixteen stops, built by Hutchings and Plaisted, ex-

pressly for Mr. Thayer. This was I believe the first private organ studio in the country.

'The success of his pupils had attracted a large following. Among the more prominent at different times were: Edward Fisher, (Toronto); George W. Chadwick, (Boston); Willis Shelton, a brilliant concert virtuoso who died at an early age; Harry Cowles, teacher of organ at the Boston (Eichberg) Conservatory; Samuel Studley, for many years director of The Bostonians Opera Co.; J. Frank Donahue, (Boston); J. Warren Andrews, (New York); La Frone Merri-man, (Chicago); George A. Kies, (Norwich, Conn.); H. Brooks Day, (New York); the late Dr. Gerrit Smith, (New York); Walter C. Gale, (New York); Harry Alton Russell (New York); B. M. McDowell, (Columbus, O.); John Barrington (Bryn Mawr); Newell Wilbur, (Providence), and many lady organists, prominent among whom were Miss Mary Slocum, (Brookline); Miss Kate Furber, (Dover, N.H.); Mrs. Fannie Hughey, (Saint Louis), and Miss Emily Grant Wilkinson, (Newton).

'Clean and smooth peddalling was a special virtue to be cultivated, and to that end the use of a pedal piano was quite indispensable. The maxim so often repeated, that "the keys should go down decidedly, should stay down **decidedly**, and come up **DECIDEDLY**" was applied to overcome the tendency to sluggish pushing and poking as well as leaving of keys. I have heard that in the requirement of light, close-fitting shoes the pupil was obliged to soak his pumps in water on the feet, but the story comes from one who was blessed with a larger "understanding" than I possessed; I cannot speak from experience. The system of pedal marking devised and taught by Mr. Thayer has finally been very generally adopted in place of various deviations and modifications employed by other teachers and writers.

'Mr. Thayer did comparatively little teaching of harmony and composition. He claimed that all the essential rules of harmony could be put in a circle the size of a half-dollar, and made up a small vest-pocket treatise on harmony, the price of which was ten dollars. He wrote a variety of pieces for the organ, besides a **School of Organ Playing** in five parts. The last of the five organ sonatas in C minor was published in 1911, by G. Schirmer, and has been extensively used.

'Mr. Thayer got his recreation in astronomy and play with a telescope. He enjoyed the company of his pupils at his delightful home at Mount Ida, in Newton, where evenings were spent in star-gazing and good fellowship with music as a rather minor incident. He was extremely fond of speculation in philosophy, art and religion, in all of which he was free from narrow prejudice as well as rampant liberal tendency.

'As one looks back over the changes that have taken place since Eugene Thayer's prime, one is impressed by the fact that the principles he taught and fought for, and the example he set have already come to magnificent fruition in the activities of hundreds of organists all over the country.'

STICKERS and SQUARES

According to FOLIO, a journal of "Music, Art and Literature" edited by Dexter Smith and published by White, Smith & Perry in Boston, the "hit song" of a century ago was "Put Me in My Little Bed". But the August, 1871, issue claimed that "Please Let My Brother Go!" would exceed the former in popularity. The same journal boasted a "fashion editress" who pronounced that "black velvet is the favorite trimming abroad for white dresses." Later, under "Minor Locals" we read: "Boston needs a larger Music Hall than she has now," and "The pitch of the great organ at Music Hall has been raised from the French standard to the one in common use in this country and England. It is much to be regretted that the attempt to introduce the French pitch has thus proved fruitless," and "The Great Organ Concerts at Music Hall will be revived July 8th, and continue on Wednesdays and Saturdays, at noon. Summer tourists will be glad to hear this."

Folks in the nineteenth century corresponded with the editors of their favorite journals much more than they do today. (After all, they didn't have TV, motor cars, and couldn't practice organ unless a pumper could be found!) Some of the editors published, and often replied to, these letters. In THE ECHO, a music journal published in LaFayette, Indiana, edited by J. F. Kinsey, much correspondence appeared, including the following from the March, 1891, "Easter number":

'Washington Harbor, Wis.

'Dear Mr. Kinsey,

'The **Hummers** ordered of you reached me in very good time. . . Haven't books enough, so I write for one-half dozen more, to be sent as soon as possible. I also wish three Normal Organ Methods, American fingering. . . I am very much interested in this work and believe it is my "forte." I am having splendid success in my day-school work. The children are reading in two keys, and sing as far as eighth notes and dotted quarters—and also two parts, soprano and alto. I have taught very thoroughly. . . I am very much interested in your journal and the discussions going on. I must cast my vote with those who think nine degrees constitute the staff; five lines and four spaces; for reasons already given in your journal. I am waiting anxiously for the March number, to see if you are going to have a "Normal" next summer. How much I want to attend!

'Yours truly,

'Mrs. E. M. Scott

[Mrs. Scott will see by this issue, that a Normal is going to be held, and the excellent work that she is doing largely coming from benefits received last summer, we hardly think she will miss coming again this year.—Ed.]'

G. F. ADAMS
Organ Builders, Inc.

204 W. Houston St.,

New York, N.Y. 10014

Three Schantz Tracker Organs

by John A. Schantz

The Schantz Organ Company of Orrville, Ohio, was involved in building tracker organs exclusively for a period of about 23 years—between 1885 and 1908. At that time, tubular pneumatic action came into use, and although this company has built many organs since 1908, none have been tracker action instruments.

To our knowledge, at least three of the tracker organs are still in use in their original condition:

1903 Tiffin, Ohio, Second United Church of Christ

1908 Byesville, Ohio, Methodist Church

1903 Butler, Pa., St. Paul's United Church of Christ

The "schedule specifications" for the building of the organ in (the then) Second Reformed Church, Tiffin, O., prepared by A. J. Schantz, organ builder, Orrville, Ohio: case of black walnut, varnished and polished, all front pipes richly decorated in gold and colors; width about 12 feet; depth about 6 feet, 6 inches; height about 18 feet; style of case in harmony with the interior architecture of the church; compass of manuals CC to C.4, 61 notes; compass of pedals CCC to D^o, 27 notes; registers 23, pipes 835.

The article of agreement is dated 19th May 1904, and the builder gave a five year guarantee. The price of the organ was \$2000.00. The specifications were:

GREAT

Open Diapason 8'	Metal 61 pipes
Dulciana 8'	Metal 61 pipes
German Gamba 8'	Metal 61 pipes
Melodia 8'	Wood 61 pipes
Octave 4'	Metal 61 pipes
Flute d'Amour 4'	Wood 61 pipes

SWELL

Burdon 16	49 pipes
Burdon Bass	12 pipes
Open Diapason	49 pipes
Std. Diapason Treble	49 pipes
Std. Diapason Bass	12 pipes
Salicional	61 pipes
Flute Harmonica 4'	61 pipes
Oboe and Bassoon Reeds	61 pipes
Floutina 2'	61 pipes

PEDAL

Burdon 16'	27 pipes
Lieblich Gedeckt 16'	12 pipes

MECHANICAL REGISTERS

Swell to Great Coupler
Swell to Pedal Coupler
Great to Pedal Coupler
Tremolo
Bellows Signal
Pedal Check

PEDAL MOVEMENTS

Great Organ Forte - Double acting
Great Organ Piano - Double acting
Swell Organ Forte
Swell Organ Piano
Balanced Swell Pedal
Two wind indicators, one for Organist

The four combination pedals were on tubular pneumatic action.

Case

The case to be made of Black Walnut with paneled front and sides, the panels all to have moulding around the edges of the styles, a heavy moulding to be around

the top of the case as a support for the front pipes to stand, the entire case to be varnished and polished.

Decorations of Front Pipes

The front pipes to be decorated in gold and colors and to harmonize with decorations of the church.

Interior Building Frame

The interior building frame of the organ to be constructed of faultless, heavy timbers, all rails being tenoned into the posts and drawn up to the shoulders with machine bolts and nuts inserted into the rails. This frame work must guarantee ample bearing capacity for the various chests and their respective complement of pipes, insuring absolute stability in the foundation of the organ.

Console

The console to have round sides with brackets and handsome carvings, the fallboard to be hinged with continuous piano hinges, the stop terraces to be of mahogany or cherry and polished and to be at an angle of about twenty degrees, all the stop shafts to be bushed with felt, stop knobs to be oblique, the name board to have a wind indicator for organist. The keyboards to be covered with polished ivory for the naturals and polished ebony for the sharps, keyboards to be overhand 1½ inches, and the vertical distance between them not to exceed 3 inches. Horizontal measurements of the manual and pedal keyboards to be standard, vertical distance from the great naturals to pedal naturals to be 32 inches. Great organ middle C and pedal middle C to be plumb in line, pedal sharps to be 2 inches farther from the performer than great organ sharps.

Bellows

The bellows to be made of the best thoroughly seasoned lumber, well tenoned and mortised, and to be of such thickness to have ample strength and to be of such size to insure adequate wind supply under all conditions of playing. All leathering on the inside and outside of bellows and feeders to be done with best grade of white sheep skin, applied with first class glue and shall be thoroughly stretched to the surface upon which applied, the pallets to be made of best soft sheep skin, with wooden guide strips to prevent buckling or lapping over of the pallets and yet insure sufficient opening.

Wind Trunks

All wind trunks to be carefully proportioned to supply the respective departments which they feed with ample wind supply. Right angled bends are to be avoided wherever possible, flexible or telescope joints must be provided wherever possible for the wind chests to transfer their weight by reason of sagging or on account of shrinking of building frame.

Wind Chests

The wind chests of the organ shall be of the class known as the slider chest, with 61 pallets in each
(Please turn to page 16)

Olden Time Music

(Continued)

**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 65 Chapter XI The First Organ in Salem

The listening crowd
Admired the lofty sound.

Dryden

In the year 1743 the Society of St. Peter's Church purchased by subscription an organ from Mr. John Clark. We have this information from Mr. George R. Curwen, who is an authority on all matters relating to the Episcopal Church in Salem.

This organ appears to have been the fifth church organ set up in New England,—King's Chapel in Boston having the first; Trinity Church, Newport, the second; Trinity Church, Boston, the third; and Christ Church, Boston, the fourth.

The second organ in St. Peter's Church was made by Thomas Johnston, of Boston, in 1754; but for some reason not now known it was not placed in St. Peter's until 1770, when this church made an exchange with Mr. Johnston, giving him their old organ and £50. This organ was, it is said, in design and execution after the pattern of an English organ at Trinity Church in Boston. In the year 1819 the organ at St. Peter's was presented to St. Michael's Church in Marblehead, the former church having purchased an English organ which had been imported by Dr. Benjamin Lynde Oliver, a physician noted for his musical taste and attainments. Many years afterwards, when Messrs. Hook made a new instrument for the Marblehead church, they came into possession of the old Salem organ. Above its keyboard, in German or Old English text, was the following inscription, cut in ivory:—

Thomas Johnston Fecit. Nov-Anglorum 1754.

It has sometimes been stated that Mr. Johnston made two other organs about the time he made this,—one for Portsmouth, and one for Marblehead; but those who have investigated the matter think there is not sufficient evidence to warrant such a conclusion. Some one was evidently deceived by seeing the date upon the Marblehead organ, not knowing it to be the original Salem instrument.

page 67 has silhouette of Oliver

[page 68]

Mr. Johnston, besides being an organ-builder, painted escutcheons, or family coats-of-arms. He also engraved music on copper, and printed the old tunes bound with the psalm-book. He was at one time a leading singer in the Brattle Street Church, Boston, and died about 1768. We give some of these facts upon the authority of Professor W. J. Bruce, who communicated them to the "American Historical Record" some years ago.

Page 76 Chapter XIII. The Introduction of Organs
In Meeting-Houses.

Music when thus applied raises in the mind of the hearer great conceptions. It strengthens devotion, and advances praise into rapture.

— Addison

We have spoken of the introduction of organs into some of the churches of New England; it will of course be understood that we referred to the English, or Episcopal Churches. The Puritan Congregationalists had not, up to the Revolution, deemed organs essential, or perhaps even desirable, as an aid to their music. The liberal element in their societies, however, in the period following that event, showed that they at least had no prejudice against instrumental music as a part of public worship.

The Rev. Joseph B. Felt, in the "Annals of Salem" says:—

'Stiles's Diary informs us, under day of July 10, 1770, that on the preceding Sunday an organ was played in the Congregational Church at Providence, R.I., and that was the first instance of such music in any "dissenting" church in all British America. Stiles also states that an English gentleman had offered £500 to any such church as would set up an organ and have it used in their worship.

Page 80 Chapter XV. The Second Organ in Salem.

In the year 1798 the First Church Society (Rev. Dr. Prince's) voted to place an organ in their meeting-house; and the subscription-list for purchasing the same shows the names of citizens who were men of note in their day. Elias Haskett Derby, who has sometimes been styled "Father of American Commerce to India", and Thomas Mason, another well-known merchant, headed the list with the two largest subscriptions. Then follow Dr. Benjamin Lynde Oliver, Hon. William Prescott, father of the historian; Hon. Richard Derby, John Derby, E. Hersey Derby. . . .

[page 81]

An order was sent to Mr. Samuel Williams, of London, the distinguished American banker, who arranged for the instrument with Mr. John Avery, a celebrated organ-builder at St. Margaret's Churchyard, Westminster. It was more than a year before it was completed and set up in the church. This organ was considered by competent judges at the time to be a very fine one. It cost about two thousand dollars, which in those days was a large sum to expend for such a purpose. It had fourteen stops and two banks of keys. When the writer saw the specification for this organ he observed that the "Second set of keys (were) designed to play the Swell down to Fiddle G". *[page 82]* He has heard the late General Oliver and some other musical persons in Salem speak of this organ as an excellenet-toned instrument; and although not so large as some, it was equal in quality to any in New England, at the time. We believe the society had it for half a century.

It was then quite an event for a Congregational society to have an organ, and there was such a crowd in the gallery to see it set up that a committee was appointed by the society to look after the matter and keep spectators from interfering with the work. Rum

or punch was no doubt furnished the workmen, as was the custom at such times. This custom was followed when the third organ came to be set up in the North Church in 1808. We know that these "aids" were always furnished at ordinations and church committee meetings, and that they were offered to ministers whenever they called upon their parishioners.

The following advertisement in the Boston "Columbian Centinel" refers to the old North Church organ:—

[page 83]

J. Geib

Organ Builder, New York

Respectfully informs the public that he has completed an ORGAN for Dr. Bernard's Meeting-House at Salem, to which he refers all Congregations as a specimen of his work, and further to one erected by him at Providence a few years since. J. G. flatters himself that it will be mutually satisfactory for both parties to inspect the aforementioned specimens.

6w J 15

Page 107 Chapter XVIII Hand-Organs for Churches.

It would appear as if some churches in Boston or elsewhere in New England indulged in the luxury of hand-organs during the latter part of the last century, from the fact that Dr. Flagg, who was about embarking for Europe, offered to contract abroad for such instruments, as we learn from his advertisement in the "Columbian Centinel", Dec. 8, 1797:—

Read This.

Newbury-street, No. 47

Dr. Flagg, Surgeon-Dentist, intending to embark in the ship Hancock for Liverpool, requests those to whom he is indebted to apply for payment. Those indebted to him are informed that, as cash is one of the indispensable recommendations in a foreign country, there is an absolute necessity of his receiving payments by which to ensure him a favorable reception in Europe. We hope a hint is sufficient to those who have long experienced his indulgence. . . .

[page 108]

To the Lovers of Harmony.

Dr. Flagg, if a sufficient number of purchasers offer, intends to contract in Europe for the construction of a number of organs, calculated to play all tunes usually sung in places of worship, with interludes to each psalm, without the assistance of an organist. Their prices will be various, supposed from 60 to £300. No money to be paid until the instruments are delivered.

N.B. The construction of the organs will be adapted to play all the tunes and pieces of music which any particular parish may require, with every direction adapted to the most simple capacity.

He will also execute organs for any articles of taste or fancy.

Dr. Flagg, being an amateur offers an advantage seldom to be met with by musicians in this country.

THOMAS MURRAY

Immanuel Presbyterian, Los Angeles
Southern California College

He will purchase from the best workmen any instruments which may be wanted, with their music, proved by his own examination, upon small commission.

P.S. Good security for any advances.

Dec. 8 [1797]

Page 266 Chapter XXXIV. American Organs and Pianofortes

The Organ.

Then swelled the organ

—J. R. Lowell

Curious Mechanism.

Every friend to his country, to science, and the liberal arts, must feel the most pleasurable sensations in observing the rapid improvements which are made in the various branches of mechanick arts. It is with pleasure we announce that our countryment and townsman, Dr. JOSIA LEAVITT, has lately constructed and completed an organ under a harpsichord; a piece of mechanism so curious was never before attempted or executed in America. Either instrument may be [page 267] played upon separately, or with the greatest ease be connected together. The tones are exceedingly sweet, and when combined, afford a most rich and pleasing variety. Those Ladies and Gentlemen of taste and knowledge who have seen and heard it have not hesitated to express their approbation; and Mr. Selby, whose superior knowledge is too well known to be doubted, has pronounced as his opinion that it is superior to any instrument of the kind he ever saw. It was built by desire of, and is now owned by, Mr. Abiel Smith, of this town. Dr. Leavitt has begun another, to be put under a FortePiano, to be completed in two months. A harpsichord alone is truly pleasing, and a FortePiano alone extremely agreeable; but then combined with an organ, and touched by the fingers of the fair, are truly rapturous and transporting.—"Massachusetts Centinel", May 26, 1790.

From the "Columbian Centinel", Feb. 8, 1792:—

American Organ.

We never feel more happy than when it is in our power to do justice to the genius and industry of our countrymen. We therefore with pleasure inform the publick of the proficiency made in the art of constructing organs by Dr. Leavitt. One of these instruments, made by his gentleman, has lately [page 268] been purchased by the Universal Religious Society in this town, and erected in their house of worship. For compass and sweetness of sound, and elegance of construction, it is exceeded by few imported organs.

From the "Columbian Centinel", 1793:—

Josiah Leavitt,

Organ-Builder, Boston

Having a church-organ nearly completed (except the case and pipes), and whereas the price of said organ when finished will be greater or less in proportion to the number of pipes, and elegance of the case which shall be made for the same, he begs leave to inform

ORGAN CLEARING HOUSE

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

any church or society that may wish to contract with him for the said organ that it shall be finished, in the above respect, as may be most agreeable, provided timely application is made.

He likewise informs the public that he has completed, and for sale, an elegant house-organ, with a mahogany case, and which might be sufficient for a small church or society; which should be purchased, and found not large enough to answer their expectation, will be received by him, at any time within the course of one year from the delivery, in part pay for one of a larger size.

[page 269]

He gratefully acknowledges the several favours he has received from the public, by employing him in his line of business; and assures them that he shall still endeavour to give the utmost satisfaction to those who have occasion to employ him. Dec. 14.

From the "Connecticut Courant", Hartford, Nov. 4, 1792:—

Organ.

The public are hereby notified that Mr. Josiah Leavitt, of Boston, organ-builder, hath lately been employed to construct an organ for Worthington Parish, which is completed and set up in the Meeting-House. The organ will be opened by said Leavitt on Thursday the 8th of November instant, at which time a sermon will be preached on the occasion, and music will be performed. After the exercises there will be a collection for the benefit of said builder.

The exercise will begin at one o'clock P.M.

WANTED

EXPERIENCED ORGAN MEN

TUNING AND SERVICE - must be capable and willing to do *top quality work* - electropneumatic and tracker.

SHOP - General construction: consoles, chests, case-work, etc., - tracker and electropneumatic.

Reply giving details of experience and wages required. All replies in strictest confidence.

Excellent opportunity for right men.

CUNNINGHAM PIPE ORGANS, INC.

680 Wilfert Drive, Cincinnati, Ohio 45245

Phone 513 752-1681

Worthington, Nov. 1, 1792

Babcock, Appleton, Pratt, and Goodrich were some of the names of well-known organ and piano makers of New England early in this century.

[page 270]

Elias Hook removed from Salem about 1830, and associated himself with his brother, George G. Hook, and they subsequently became celebrated organ-builders.

We find Jonas Chickering, who became the most noted manufacturer of pianos in the country, advertising about 1830.

Notice.

Is hereby given that the copartnership heretofore existing between the Subscribers was dissolved by mutual consent on the 26th May, 1815. All business relating to said firm will be settled by Charles Hayt, No. 6, Milk-street.

CHARLES HAYT
ELNA HAYT
ALPHEUS BABCOCK
THOMAS APPLETON

The same establishment will be continued by Charles Hayt and Thomas Appleton, who have now for sale, at their Organ, Pianoforte Manufactory and Music Store, No. 6, Milk-street, Opposite the Old South Church, a number of the first rate square pianofortes and an elegant large chamber organ, just finished.

[page 271]

A number of excellent toned London made pianofortes, and a large assortment of other wind and stringed instruments of their own make, and imported. Strings and reeds of the first quality, and other appendages, for all instruments.

A good collection of the latest and most approved music for the pianoforte.

Organs and pianofortes repaired and exchanged. Umbrellas and parasols of their own make.

N. B. Church organs made, and warranted to be as good in every respect as the imported.

All instruments made by them will be warranted and sold conditionally that if at any time they should prove defective in any respect they may be returned, and the money returned. tf May 31.

The Ordinary Piano of 1829 Piano Forte to Let

A first rate piano forte may be hired on application to ELIAS HOOK

—Salem "Gazette", October 13.

[page 272]

Dr. B. Lynde Oliver, before referred to, speaks of a new organ made by Mr. Appleton, of Boston, for the Barton Square Church in Salem, in 1826.

From the "Boston Centinel":—

Extract of a letter from Doctor B. Lynde Oliver of Salem, to a correspondent in this city:

(Please turn to page 14)

Pipe Organ Recordings

CONCERT RECORDING

Lynwood, California 90262

The Organa In Tewkesbury Abbey

A mimeographed anonymous brochure has been received concerning the organs in this famous English Abbey. We are grateful to the author, whom-ever he may be, and the thoughtful friend who sent the information to us. It reads:

'It could be argued that the Abbey possesses four organs, two of which are of great historical importance. Unhappily, at the present time, one of these - The Grove Organ - is unusable. An appeal was launched in 1966 with the aim of restoring it and making it playable from the already existing five manual console which controls the Milton and Apse organs.

The Milton Organ

'Built for Magdalen College, Oxford, in the early part of the seventeenth century, probably by Thomas Dallam. (The case is earlier, c.1580). The name is derived from the tradition that the poet, Milton, played upon it at Hampton Court, where it had been sent during the Commonwealth, as a "present" to Oliver Cromwell.

'Immediately after Cromwell's death, it was returned to Magdalen College, where it remained until it was sold to Tewkesbury Abbey in 1737. Many famous organ builders have been associated with it; notably Robert Dallam, Harris, Schwarbrick, and Holland. It was rebuilt by "Father" Willis in 1848, and finally by J. W. Walker and Sons in 1948. (The Willis console is preserved in the Milton case).

'Nearly all the Great diapason chorus is early 17th century; also the Swell Flute a cheminees, Principal, and Mixture. The organ therefore probably contains more early English pipework than any other in the country.

GREAT		Mixture 15.19.22	III
Double dulciana	16	Double hautboy	16
Open Diapason	8	Hautboy	8
Open diapason	8	Octave hautboy	4
Stopped diapason	8	Echo trumpet	8
Principal	4	Tremulant	
Nason	4	Sub octave	
Twelfth	2 2/3	Octave	
Fifteenth	2		
Block Flute	2		
Tierce	1 3/5	PEDAL	
Fourniture 19.22.26	III	Open wood	16
Trumpet	8	Bourdon	16
Clarion	4	Dulciana	16
Cremona (tc)	8	Bourdon quint	10
Hautboy (Sw)	8	Principal	8
		Flute	8
SWELL		Dulciana	8
Open diapason	8	Fifteenth	4
Flute a cheminees	8	Flute	4
Salicional	8	Trumpet	16
Vox angelica	8	Double hautboy	16
Principal	4	Hautboy (Sw)	8
Flute	4	Octave hautboy	4

The Apse Organ

This is situated in the Norman Apse above the Lady Chapel in the South Transept. It can be regarded as part of the Milton Organ, and consists of Solo and Echo divisions, added by Walker in 1951. Four stops, however, were transferred from the Grove Organ; namely the Tuba, Harmonic flute, Flute octaviente, and Voix humaine.

APSE SOLO		APSE ECHO	
Lieblich gedact	16	Quintaton	16
*Harmonic flute	8	Dolce	8
Aeoline	8	Unda maris	8
*Flute octaviente	4	Cor de nuit	8
Nazard	2 2/3	Dolcissimo	4
Piccolo	2	Flauto amabile	4
Tierce	1 3/5	Harmonica aetheria	12.15
Octavin	1	*Voix humaine	8
Corno di bassetto	8	Tremulant	
Orchestral oboe	8	Sub octave	
Double horn	16	Octave	
*Tuba	8		
Tremulant		APSE PEDAL	
Sub octave		Lieblich gedact (from Solo)	16
Octave		Lieblich gedact (from Solo)	8
		Double Horn (Ext. of Horn)	32
		Horn (from Solo)	16

The Solo organ is enclosed except for the Tuba. The Echo organ is entirely enclosed. Asterisk (*) indicates stops transferred from the Grove organ.

The Grove Organ

'This instrument was presented to the Abbey in 1887 by the Rev. C. W. Grove - hence the name. It was built for the Inventions Exhibition of 1885, which explains its "uncased" condition. It was designed by Carlton Michell and William Thynne as a "multum in parvo" instrument of 35 stops.

'In "The British Organ" (Batsford), Cecil Clutton speaks of "an effect of great splendour which must be memorable to those who are so fortunate as to have heard it . . . an instrument of the greatest artistic and historical importance." He also refers to "the builders' own entirely new conception of string tone, never surpassed, and very fine flutes." It is sad that until money can be found for its restoration such an instrument can serve no more useful purpose than to be a screen to hide brush and dust-pan, and a convenient support for a towel-rail!

GREAT		*Voix humaine	8
Violone	16	*Tuba	8
Open diapason	8		
Open diapason	8	SWELL	
Claribel	8	Open diapason	8
Octave	4	Flauto traverso	8
*Flute octaviente	4	Viol di gamba	8
Quint Mixture 12.15	II	Voix celestes	8
Full Mixture 19.22.26 29	IV	Veigen	4
Trombone	16	Mixture 15.19.22	III
Trumpet	8	Oboe	8
		Contra posauone	16
PEDAL		Cornopean	8
Harmonic bass	32		
Major bass	16	CHOIR	
Dolce	16	Spitzflöte	8
Major flute	8	Viole sourdine	8
Bombarde	16	Gedeckt	8
		Gemshorn	4
SOLO		Zauberflöte	4
Violoncello	8	Flautino	2
*Harmonic flute	8	Clarinet	8

'The asterisk (*) indicates stops now transferred to the Apse Organ.

The Chamber Organ

'Presented to the Abbey by Col. H. N. Thoyts in 1918, this delightful little organ was built by Thomas Elliot in 1813. At present it stands just east of the
(Please turn to page 14)

BOOK REVIEW

(Reprinted from a Lutheran church magazine submitted by Robert Bruce Whiting, this review was written by Dr. Paul Bunjes, Chairman, Music Division, Concordia Teachers College, River Forest, Ill.)

The Organ Handbook, by Hans Klotz.

'Gerhard Krapf's translation into English of Hans Klotz's "Das Buch von der Orgel" (7th edition), newly released by Concordia under the title "The Organ Handbook", provides a most welcome addition to the sparse library of works in English available to students, professional organists, and technicians.

'As the title states, this concise volume of about 200 pages is a true handbook, that is, a useful and handy resource and reference booklet for accurate information on the mechanical, pneumatic, and electrical systems of the historic and modern organ; on the classification and physical properties of the pipes; and on the principles and art of their effective registration.

'Beyond this, the booklet gives a brief overview of the basic principles of disposition together with exemplary stop lists of historic and modern instruments; of the renaissance of the organ and its present emergence as a respectable product of the 20th-century "Orgelbewegung"; and of the art and technique of organ-playing, supplemented by a thumb-nail survey of the serious literature for the instrument.

'Written in a terse, very readable, and generally nontechnical style, the volume is enriched by many schematic drawings—adequately legended—to illustrate the concepts and descriptions that emerge in the text. A fair supply of halftones humanizes the instrument by bringing full reproductions of some of the most famous organ cases and facades that have appeared over the last four centuries.

'The organization of the material and the systematic unfolding of the concepts show the great concern of the writer to proceed by measured stages from the known to the unknown. The presentation, therefore, serves not only as a summary for the professional but is readily approachable by the interested student or novice in the field.

'It is evident that Dr. Klotz brings to his subject a high degree of competence and the skill of an experienced educator, acquired by his years of teaching young people, most recently at the Hochschule für Musik at Cologne. Particularly thankworthy are the clear insights of the author into the contemporary revival of the organ as a legitimate musical instrument for our time.

'All in all, the handbook is a most rewarding and sorely needed treatment of this subject for the student or professional. Dr. Krapf is to be congratulated for undertaking the taxing work of translating so useful and relevant a treatise in as successful a manner as he has demonstrated in this publication.

'The present reviewer commends the book warmly to all who wish to gain a clear understanding of the modern organ as a worthy musical instrument.'

OLDEN-TIME MUSIC

(From page 12)

'I have the pleasure of informing you that the organ built by Mr. Appleton for the Rev. Mr. Coleman's church, has been opened and gives great satisfaction. The instrument has a very fine base and most beautiful swell. This part of the organ excels any one that I remember to have heard. . . . The exquisite touches of Mr. Heinrich still play in my ear; his masterly execution on the piano afforded me a musical feast that was truly enchanting. His deep knowledge of counterpoint enables him to produce uncommon effect, and makes me long to hear him again.'

[page 273]

The Salem "Register" of 1829 notices the Mozart Association; also a new organ made by Mr. Hook for the Tabernacle Society.

Communication

' . . . The new organ, made by Mr. Hook, of this town, had a fair trial, and elicited the praise of every one.'

—O—
(From page 13)

pulpit, though it is hoped to mount it on a moveable platform.

'It seems unlikely that the oboe was part of the original specification.

STOPLIST - Open diapason
Principal
Fifteenth

Stopped Diapason - Treble
Stopped Diapason - Bass
Oboe (Middle C - enclosed)

'One octave of "pull downs" operates the lowest octave of the manual. There is a pedal giving the Oboe and Stopped diapason Bass.

Tewkesbury is located in North Gloucestershire, in West England. It was the scene of the final defeat of the Lancastrians in the Wars of the Roses in 1471.

1839 GERMAN ORGAN IN VENEDY, ILL.

(From page 3)

It is surely the oldest organ still extant in the St. Louis area.

There is said to be an older organ in the Roman Catholic Church at Naskaskia, supposedly given by the King of France. But I understand that it has been greatly altered. Someday I hope to find out.

Venedy is located east of the J. B. Bridge, east and then north of St. Libory. It should not be confused with Venedy Station, which is shown on some maps a few miles north of Venedy.

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082

JAMES BRATTON

University of Denver

NEW TRACKER ORGANS

New English Tracker at Fulton, Mo.

As a memorial to the late Winston Churchill who gave his famous challenging speech at Westminster College in Fulton, Missouri, on March 5, 1946, the ruins of the Church of St. Mary Aldermanbury in the City of London were brought over and rebuilt in Fulton. The following account is supplied by Noel P. Mander, St. Peter's Organ Works, London E2, who built the new tracker organ for the memorial.

'It is not known when the first Church was built, but the Parish must have been well established by the year 1231 as there is reference to Sancte Marie de Aldermannebirij in an Inquisition dated 1181.

'The building was repaired and beautified in the 15th Century at the expense of Sir William Eastfield, he also provided a new peal of five bells.

'During 1633 a full restoration was carried out only to be devastated in the Great Fire of London in 1666.

'Wren was employed to rebuild the Church. He found that much of the mediaeval material was fit to use again, in fact, the base of the tower, probably dating from the 10th Century, was intact and he merely re-cased it in limestone.

'Dr. J. W. Hinton states that the first organ to be erected in St. Mary's was the work of George England. This would probably have been completed about 1765, but no note of the specification survives.

'In 1824 a new instrument was erected by J. C. Bishop. This was sold to Edgefield Church in Norfolk when a new three manual was built by Bishop & Starr in 1886. With various minor alterations this organ survived until the interior of the Church was destroyed.

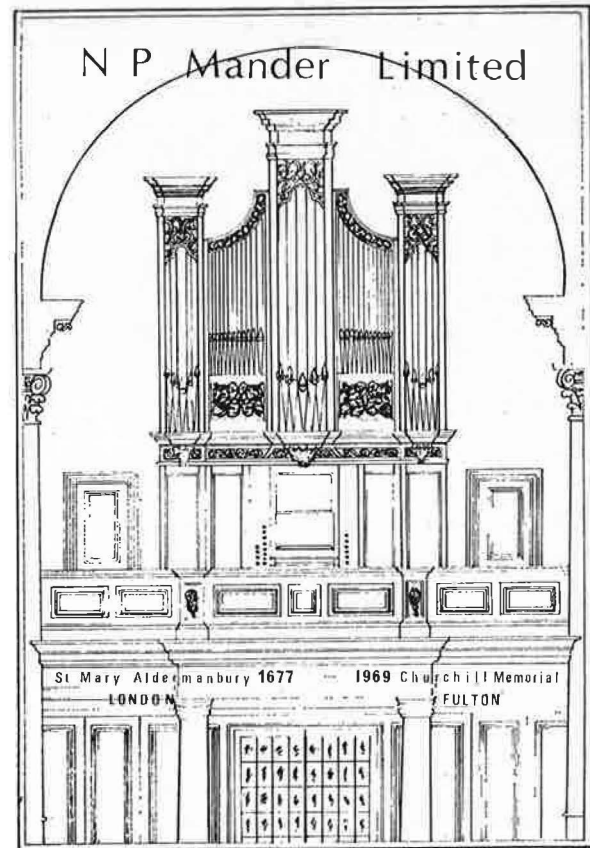
'On December 30th 1940 many churches including St. Mary's perished in the London blitz.

'Eventually the London Diocesan Re-Organization Committee decided that as the building was no longer required for pastoral needs it must be demolished and the site sold. It seemed that after nearly a thousand years all would vanish, but a new chapter was opening for St. Mary Aldermanbury.

'On March 5th 1946, Sir Winston Churchill made his famous "Iron Curtain" speech at Westminster College, Fulton, Missouri.

'In 1961 Westminster College Board of Trustees appointed a special Committee, headed by Mr. Neal S. Wood, to investigate the possibility of dismantling the ruined St. Mary Aldermanbury and rebuilding the church on the campus at Fulton; the reconstruction to be a memorial to Sir Winston Churchill. Mr. Marshall Sisson was appointed as consulting restoration architect, with Mr. Frederick Sternberg co-ordinating at Fulton.

'The Church has now been re-erected at Fulton, many fine pieces of 18th Century furniture and fittings have been brought from London including a priceless 17th Century Communion Service, given by the Rector & Churchwardens of St. Vedast alias Foster in the City of London, thereby fulfilling the wishes of the late Canon C. B. Mortlock (Rector of the United Parishes) who did so much to facilitate the transfer of the Church.



'There is no doubt that the Church standing on the campus at Fulton is one of the most faithful restorations of Wren's work in the world, and a triumph of design and craftsmanship.

'There are many schools of thought on organ building and organ design, and even more methods of construction. It is the practice of some concerns simply to buy various parts from different trade houses and assemble them. This is not organ building. The best organs are those built by a team headed by a Master Organ Builder with all, or very nearly all, the various components manufactured in one factory, or, at any rate, under the direct supervision of the Organ Builder. By this method the strictest control can be exercised over the materials used and the way in which they are used.

'The organ at Fulton is built in the highest traditions of the craft, made to last a couple of centuries, or more. The finest timber has been used for the main structure and fibres employed where timber could possibly give trouble by shrinkage and expansion.

'Mechanical action has been used for all parts of the instrument so there is no fear of excessive wear. There are no magnets to burn out or membranes to perish.

'Many excellent organ builders construct their soundboards on the modern principle with plastic spring loaded hulls between the upperboards and the sliders, or the sliders and the tables. This ensures a

(Please turn to page 19)

THREE SCHANTZ TRACKER

ORGANS

(From page 9)

chest, and constructed of faultless lumber, with properly proportioned wind ways and feed, as well as ample speaking room for each and every pipe.

Conducting Tubes for Front Pipes

The conducting tubes for front pipes all to be of metal, and to have all round elbows, thereby reducing the friction to a minimum.

Key Action

The key action of the organ to be of the latest improved tracker and lever system, all trackers to be shellaced, key regulating screws to change the dip of the keys, tinned pulled down wires, all tracker wires to be brass and double nuts on them.

Pedal Action

The pedal action to be tubular pneumatic, all the tubes to be of pure lead.

Draw Stop Action

The stop action to be of the lever and square system, all the connecting pins to be of brass, all the squares to be held in position by heavy round headed screws, all stop shafts to be shellaced.

Swell Box

The swell box enclosing the swell organ to be made of heavy lumber, the front of the swell box to be fitted with vertical shades, pivoted and brought under the control of the performer by a foot pedal over the pedal key board, between second E and F and to be balanced to remain in any position.

Passage Ways

Passage ways are to be provided, built solidly, rendering all divisions of the organ accessible for tuning and regulating purposes, wherever all passage ways have a minimum width of 16 inches.

Interior Wood Work

All interior wood work to be double coated with the best grade of shellac varnish, to prevent evil effects of atmospheric moisture, and must otherwise be finished in strictly first class manner.

Pipes

All the pipes from tenor F (3 ft.) to be made of spotted metal, not to contain less than 40 per cent. pure tin and 60 per cent. lead, all the pipes to be of good weight and special care taken to have the thickness of metal suited to the requirements of the tone in the various stops, the workmanship to be of the very best in every respect. The voicing is done by men of large experience and skill, who are prepared to meet the taste and requirements of all in the matter of quality and strength of tone.

Summary

The entire organ when completed shall represent the highest attainable perfection both from the standpoint of mechanical excellence, reliability, durability and promptitude of its key and draw stop action, as well as from the standpoint of artistic tonality of the individual stops and general effect of the ensemble.

GLEANINGS

by Helen Harriman

The recent New York convention still has me in its spell, and I doubt that I shall ever experience a more thrilling climax than that final recital by Jack Fisher on the great Hook & Hastings in St. Alphonsus' Church, New York. He was the perfect artist for the perfect organ in a perfect setting, and I wish every member of OHS had been present.

On a very wet Sunday in July, Charlotte Ricker, Bob Roche, Don Rockwood and I drove to the Community Church in Dublin, N.H., to hear a recital on the 1884 Hutchings organ by our Editor. Madeline Gaylor came up from Fitchburg, too, and we were disappointed to learn that the hour of the program had been set for 7:30 instead of 5 PM. We did hear a good practice session and especially enjoyed the Arnell Sonata and James Hewitt's "Fourth of July" Sonata. I understand that Don Begenau and Ed Boadway attended the evening program, and that there was a good attendance.

At a recent book sale I purchased Vols. III & IV of the following: "ANTIQUARIAN and TOPOGRAPHICAL CABINET, containing a series of ELLEGANT VIEWS of the most interesting objects of curiosity in GREAT BRITAIN, accompanied with Letter-Press Descriptions", London: Published for the Proprietors by W. Clarke, New Bond Street; J. Carpenter, Old Bond Street; and H. D. Symonds, Paternoster Row. 1808.

This title intrigued me no end. The engravings are delightful and clear, and the prose descriptive and sometimes applicable to our times. I quote a description of the interior of Ifley Church:

"Though the interior of the Church retains its original architecture, its interest is much abated, and its symmetry and beauty defaced, by the erection of a clumsy platform for the ringers, and a screen of carved wood; these obstruct the view along the chancel, and break the noble cross arch which supports its roof. There is likewise a gallery erected at the west end, which, though it was probably the pride of the builders, is certainly no credit to their taste; we are informed by a painted panel on its front that 'This gallery was built in the year 1738 for the use of the singers only; John Allin, Martin Browne, churchwardens.'

"These singing galleries have of late become very numerous, and there is now scarcely a place of worship that does not exhibit one crowded with motley performers, to the great annoyance of the more sedate part of the congregation, who are wholly excluded from this part of the service, by the vociferous and discordant jargon of these pretenders to harmony."

I couldn't have done better myself! Then there is a description of the Church of Moortinstowe in Cornwall, a glowing account of the pediments, towers, etc., and—

"A durable specimen of Anglo-Norman architecture . . . arches beautifully molded and richly orna-

LETTERS TO THE EDITOR

Dear Sir,

As a very new member of the Organ Historical Society, I am sending you a picture of an interesting organ in this vicinity [Blue Point, Long Island, New York], which I think compares favorably with many of those which I enjoyed at an AGO meeting where the OHS slide-tape program was shown.

This organ is in St. John's Church, Oakdale, L.I., N.Y. The records of the church are no longer in existence, or never were. The organ was built by Jardine; and its resources and appearance show clearly that it is quite an old one. The church goes back to Revolutionary times.

The stop knobs at the left are:
Diapason Bass
Melodia 8'

Those at the right are:
Principal 4'
Diapason 8'

All the pipes are enclosed in a swell box which is operated by a small lever right on the floor, adjoining an opening which at one time must have contained a pedal for operating the bellows. Now it is run by a very noisy electric motor.

The case is plain wood, painted a light brown and grained, as was the custom many years ago. The pipes showing on the case are wooden dummies. There are no pedal keys.

At Stony Brook, L.I., N.Y., there is another very old organ which I intend to photograph in the near future, and if it would be of interest to the OHS, I shall be glad to send a copy of the picture.

In the Caroline Church in Setauket, L.I., N.Y., there used to be an old English organ shipped to America during the Revolution; but lately I have been unable to discover where it now is.

Very cordially,
/s/ Herbert R. Hannan

mented . . . beauty in proportion and uniformity of style being evident throughout. It is to be lamented that the wardenship of churches is generally committed to the hands of men who, with respect to science, are complete barbarians; consequently when repairs are necessary, nothing but obscurity and discordancy prevails under their direction. On this part of the coast of Cornwall the most atrocious acts of barbarity are frequently committed . . . in this land of boasted civilization are to be found ferocious, unfeeling wretches, called wreckers." And the date, remember, is 1808!

In the description of Launceston Church, Cornwall, called the Church of St. Mary Magdalen, is the following:

"A good Altar-piece, an handsome organ . . . are among the ornaments of the interior." Perhaps one of our English OHS members can tell what the organ was—or is!

You can see I have been carried away by these little books. They are 7x4 inches, cardboard covers, sewn. Engravings 3x2 inches, clear as can be. I wish I could find Vols. 1 & 2.

Now is the time for all good men (and women) to come to the aid of their party. What party? OHS, of course. Bring in a new member today!



Jardine Organ in St. John's Church, Oakdale, Long Island

Dear Sir,

By this time the New York Chapter should have recovered sufficiently from the convention to be interested in the following, which you might want to put in THE TRACKER:

In THE MUSICIAN (Chicago) for the year 1898, there is an article on old organs in New York's east side. Some are either known, or known to be gone, but here are two puzzlers:

1. In the Dutch Reformed Church on Norfolk St. (between Rivington & Stanton) there was a very old organ, said to have been built in the eighteenth century.

2. In Hedding Methodist Church, 17th St. near 1st Ave., there was an 1837 Jardine organ. It was moved to the gallery of this church in 1850 from the 1st Presbyterian Church of Jersey City, and moved from the gallery to the pulpit end of the church in 1895.

Both of these organs existed in 1898. What became of them? And was the Dutch Reformed organ *really* an eighteenth century instrument? If so, who built it? Was it English, or Dutch? The unidentified writer of the article seemed to be quite knowledgeable about his subject.

Sincerely,
/s/ Barbara J. Owen

ALBERT F. ROBINSON

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Hubbard's Dictionary

We continue with our selection of definitions from the MUSICAL DICTIONARY edited by W. L. Hubbard and published in 1908. Interest among our members runs high, and we are happy to proceed with the following:

deutsche tabulatur (Ger.)

German organ tabulature. An old system of notation for instruments with keyboards, using letters or figures to represent notes.

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

diapason - Eng. n. from Grk.

1. The entire octave.

2. The English name for a class of organ stops, called by other European nations 'principal'. They are fundamental stops of the organ, that is, the foundation, the stops which give it the tone distinguishing it from all other instruments. The lowest tone of fundamental stops is two octaves below middle C.

3. A rule or scale used by makers of wind instruments, such as flutes and organ pipes, to gauge their size.

4. The compass of a voice or instrument, that is, the total range or number of notes which a voice or instrument is capable of producing.

5. Fixed or absolute pitch; normal diapason, a recognized standard of pitch known as international pitch, adopted by the Vienna Congress in 1877, in which a¹ has 435 double vibrations per second. In this connection the term is applied to the tuning fork.

diapason, open - Those foundation stops of the organ producing the typical organ tone. They are composed of metal pipes open at the top. Their tone is full and rich and the lower extreme of their compass is usually the second C below middle C, unless they are connected with the pedals, when they are an octave lower. When there are two or more diapason stops connected with one keyboard the pipes differ in diameter and a variation in the power of their sound is thus created.

diapason, stopped - Those foundation stops of the organ producing the typical organ tone and composed of pipes which are closed at the top and are usually of wood, although the treble pipes are sometimes of metal. These two characteristics cause them to produce a less brilliant tone which has been designated as soft and flute-like. The fact that the pipes are covered at the top does not lower the pitch, but the pipes are shorter and the second C below the middle C remains the lowest tone unless the stops are connected with the pedals, when they are pitched an octave lower.

diaphone (from Grk.)

An organ stop invented a few years ago by Hope-Jones. Below the sound board, under the foot of each pipe is a box through which the wind must pass before entering the pipe. In the box is fitted a small bellows connected with the pallet covering the opening of the pipe by a spring holding the pal-

let open. When the wind is directed against the pipe the bellows is filled and distended, forcing the pallet shut. However, the air is immediately exhausted and the bellows close allowing the air to enter the pipe. This action is rapidly repeated, producing an undulating or tremulous tone which is effective in loud passages.

diaplasion - Eng. n. from Lat. (Doppelflügel - Ger.)

A large piano with two keyboards placed opposite each other; a vis-a-vis.

dip - The key-fall; the extent to which a key, either of the piano or organ key-board, or of the organ pedals, responds to pressure.

divided stops - A divided stop is one in which the treble and bass are brought into use by two separate drawknobs. For the sake of economy, the bass portion of some divided stops is used with another treble stop of limited compass.

dolcan - An organ stop of soft, sweet tone and of medium pitch, the lowest tone being two octaves below middle C. The name is used interchangeably with dulciana, although the latter is often composed of pipes, fitted with reeds for producing the sounds. The dolcan does not necessarily have reeds, but may be composed of flute pipes narrow at the mouth, and wider at the top. This peculiar shape gives the tone a reedy quality.

dolce - It. adj. and n.

1. Sweet, soft.

2. An organ stop of soft tone.

dolciana - It. n. (also dolcino)

1. An instrument of the fagotto or bassoon type, having a milder tone than the ordinary bassoon. . . .

2. An organ reed stop of eight or ten or sixteen foot pitch that is so tuned as to produce as its lowest tone one, two or three octaves below middle C.

Doppelflöte - Ger. n.

Double flute; the name of an organ stop, the pipes of which have double mouths, producing a full, round tone.

Doppelgedeckt - Ger. n.

Double stopped diapason; an organ stop consisting usually of wooden pipes and varying in pitch in different makes of organs.

Doppelrohrflöte - Ger. n.

Literally, double reed flute: an organ stop composed of flue pipes covered at the top. The name reed is derived from the tube or reed passing through the cover of the pipe; thus, adding a piercing quality to the tone, which nevertheless, bears no resemblance to that of the reed stops. Each pipe is furnished with two mouths, hence "double." In various organs the pitch differs.

double - Eng. n.

1. A repetition, as of words.

2. A variation; found in works by Handel and other composers. In this sense the term is obsolete.

3. An operatic singer who sings one part and is prepared to sing other parts on short notice.

4. In organ playing, a sixteen foot stop; considered as doubling, i.e., sounding an octave lower than the eight foot stops of normal pitch whose lowest tone is the second C below middle C.

double diapason - Those foundation organ stops giving the typical organ tone which have as their lowest tone the third C below middle C, an octave below the ordinary diapason. If the stops are connected with the pedal keyboard the lowest tone is four octaves below middle C, the lowest pitch of the organ, or in fact, of any musical instrument.

(to be continued)

New Tracker Organs

(From page 15)

trouble-free and running-free soundboard, but what happens if in forty or fifty years time these hulls need replacing? It is most unlikely that they will still be in production, and then there would have to be a massive re-organisation of the soundboards to accommodate any new device which had been invented. When one is restoring an organ built by a good 18th or 19th Century craftsman, no such specialised units are necessary, as long as the common materials of good timber, good leather, and glue, etc., are available, a restoration is a comparatively simple task for a skilled craftsman.

'The Fulton organ has been built with the finest materials and we have avoided using anything but materials which have been available for the last two or three hundred years and will be available, or something very much like them, for the next two or three hundred. This does not mean that we have been backward in making use of the knowledge which organ builders have acquired over the years, and, especially, during the last twenty years. Great care has been taken to ensure that the tracker action is light and free from rattles and that the wind is steady, as we trust that the Fulton organ will have a life of centuries rather than decades, and we have used those materials which will last and can be easily replaced in the years to come.

'St. Mary Aldermanbury is a Wren Church and for this reason we have used an 18th Century case. In order to make some link between the 18th and 20th Centuries two stops contain pipework by the 18th Century builder, George England; the 8 ft. Flute on the Great and the 4 ft. Flute on the Swell. This has not been a cheap organ (nothing worthwhile can be achieved cheaply), but in this little piece of England on the campus of Fulton I hope that it will long remain not only a memorial to that great Englishman, Sir Winston Churchill, but also to that band of English craftsmen who built the instrument and transported it to Fulton and erected it there.

'Most of the English Organs built in the Wren period were small instruments in fine cases. A typical specification of the 17th Century would not be acceptable today, and would be useless for teaching purposes.

'The new organ, therefore, incorporates all that would have been in a typical late 17th Century Church plus a pedal department and those stops which are necessary for the correct interpretation of 20th Century music. The specifications are:

GREAT ORGAN 2½ WGP		SWELL ORGAN 2¾ WGP	
Open Diapason	8	Gedeckt	8
*Stopt Diapason	8	Solicional	8
Principal	4	Celeste (TC)	8
Nason Flute	4	Principal	4
Twelfth	2 2/3	*Chimney Flute	4
Fifteenth	2	Octave	2
Tierce	1 3/5	Larigot	1 1/3
Fourniture	4 rks	Cymbale	4 rks
Mounted Cornet	5 rks (MidC)	Cromorne	16
		Trumpet	8
		Clarion	4
PEDAL ORGAN 2¾ WGP			
Subbass	16	Tremulant	
Bass Flute	8		
Principal	8	COUPLERS	
Gemshorn	4	Swell to Great	
Mixture	3 rks	Great to Pedal	
Fagott	16	Swell to Pedal	

CLASSIFIED

FOR SALE - Used classic pipes, no nicking, classic cut ups, open or closed toes, custom voiced, slide tuners; prinzipals: narrow, medium, wide scales. Degner, 111 Park Lane, Mankato, Minnesota, 56001.

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 - 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.

FOR SALE - Town house. Two bedrooms, two baths, kitchen, living-dining room, recreation room with Moller opus 197 one manual 3½ rank pedalless organ. R. A. Simerl, 813 South Fairfax Street, Alexandria, Virginia 22314.

FOR SALE - Rebuilt Lyon & Healy tracker organ, 5 ranks Great, 5 ranks Swell, 1 rank Pedal. Address inquiries to: Robert R. Harms, 123 North Prospect Street, Bowling Green, Ohio 43402.

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

WANTED - News items, notices of recitals on historic organs, ads, articles, book and record reviews and other publishable items for THE TRACKER. Kindly submit to the Editor. Publication deadlines: Winter, December 15; Spring, March 15; Summer, June 15; Fall, September 15.

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Compass of Manuals:	Balanced Swell Pedal
CC-A 58 notes	4 Composition Pedals
Compass of Pedals:	Tracker action throughout
CCC-G 32 notes	

'Those pipes marked (*) contain some Pipes by England circa 1770. The case was originally built in 1741 for the Organ in Woolwich Parish Church, Kent, England. The new front pipes, in common with most of those in the interior, are of 95 per cent Tin.'

THE TRACKER

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MONEY . . . AGAIN

. . . An Editorial

Away back in the pre-OHS days of the 1930s, his-
 torically known as the "great depression", a certain
 corpulent female belted out somewhat bawdy topical
 ballads every evening in a New York night club, one
 of which included the line, "And the deficit was given
 to the poor."

Convention deficits have plagued the Organ His-
 torical Society for several years. The last Convention
 to show a profit was in 1960 at Philadelphia. Since
 that time our treasury has withstood many hundreds
 of dollars in convention deficits, the latest (1969, New
 York) amounting to about \$500. You may well ask,
 "Why?"

Each convention chairman, appointed by the Na-
 tional Council, is provided with a set of convention
 guidelines and advised that the Society will under-
 write the convention to the extent of \$100. Accord-
 ingly, the chairman and his committee establish a
 budget estimated on the number of people expected
 for the convention. In planning the New York con-
 vention, it was expected that out of a membership of
 nearly 500 there would be an attendance of 100. But
 we fell short of that expectancy by about 25, and
 simple arithmetic shows that if 25 more members
 had enrolled at the registration fee of \$20. each, the
 \$500. deficit would not exist.

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All sorts of suggestions and criticisms have come
 from well-meaning members, and to answer a few of
 the common ones for the whole membership is the pur-
 pose of this editorial.

1) The handsome program booklets contained no
 advertising. That they are beautiful and thoroughly
 informative, no one denies, but since ads usually cover
 the cost of printing they are usually included. The
 committee found that the cost of printing the ads
 would increase the size of the program to such an
 extent that the total printing bill was prohibitive.

2) Transportation costs are excessive everywhere,
 but the operation of a convention in New York by any
 other means than the bus we used would have been
 impossible. If we had attempted to cover as much
 ground by subway or even by private car, the pro-
 gram would have been curtailed or the number of con-
 vention days increased.

3) A mini-poll of representative OHS members
 not attending shows the usual reasons and/or excuses,
 such as inconvenient dates, too costly, too far from
 home, and "afraid of the big city."

So, we are left with another deficit which must
 be born by the treasury and thereby shared by every
 member of OHS. It makes us all the poorer because
 that \$500. might well have been used to publish a rec-
 ord or book, or for some other project which would
 further our work and benefit each member.

We are fortunate, indeed, that our finances are in
 a healthy condition, due largely to the budget system
 adopted three years ago, and to the generosity of our
 sustaining and contributing members as well as to the
 increase in membership.

But let us not mourn the fact that this "deficit
 has been given to the poor"; rather take steps to pro-
 mote our work in all directions by spreading the news
 of OHS everywhere, enrolling new members, writing
 news and articles for THE TRACKER, and planning
 to attend next year's OHS Convention in Northern
 New York State, thereby guaranteeing no convention
 deficit for 1970.