

# The Tracker

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## The Autobiography of Louis J. Schoenstein

"One thing leads to another"-a trite saying quoted often may be my best reason to try to briefly write my biography.

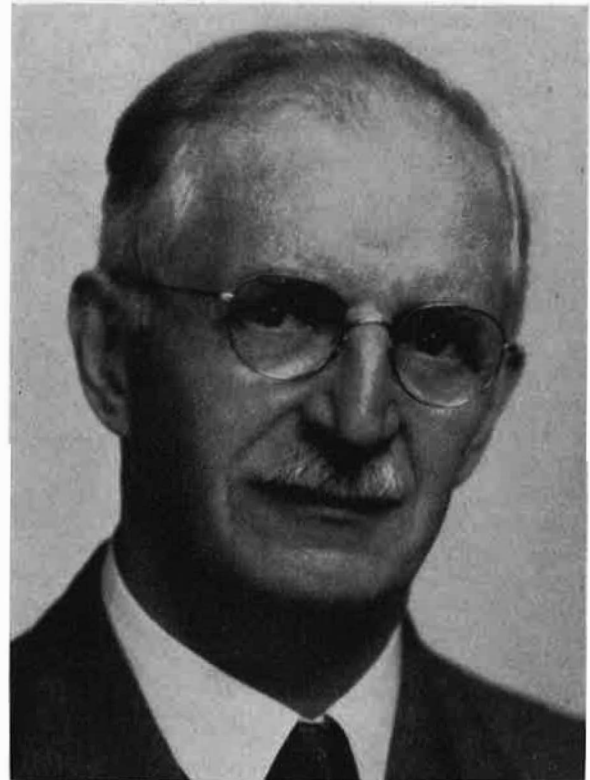
It so happened that in 1938 my parents celebrated their Golden Wedding Anniversary. It seemed to be a customary rule in San Francisco for the Press, on such occasions, to honor the couples fortunate enough to celebrate this rather rare occasion by making comment thereof in the daily Papers. For this purpose a Reporter was sent to our home, to acquire direct information of the Jubilarians. I was assigned to give him this information. With this data acquired from my parents, plus the material that I, in my 64 years of active service in the organ business could contribute, I thought it would be material worth accumulating for a book to be published at some later date, a title of which was finally agreed upon as "The Recollections of a San Francisco Organ Builder."

Through the Providence of God and the kindness of my eldest son Lawrence, who in 1968 was the Western Representative of the Aeolian-Skinner Organ Co., of Boston, it happened that while stationed in that city he got acquainted with Miss Barbara J. Owen, ardently interested in The Organ Historical Society, who suggested that I get in touch with that Organization for a possible publishing of my manuscript. This advice was readily followed, with the result that a most co-operative and sympathetic action followed, especially with my dealings with Prof. of Music Mr. Donald R. M. Paterson of the Music Dept. of Cornell University of Ithaca, N.Y., who suggested I write a brief Biography for the columns of their official publication "THE TRACKER", which I herewith will attempt to do.

I, Louis J. Schoenstein, was born in San Francisco, Calif., on Aug. 23, 1884, in the Hayes Valley district. My respected parents hailed from Germany. My father was born in 1849 in Villingen, Schwarzwald, Baden, and my mother born in 1857 in Kupferberg, Bavaria.

My father arrived in San Francisco in 1868 and my mother in 1878. They were married in St. Boniface Church in San Francisco the same year. From this marriage ten children issued-five boys and five girls. I happened to be the fifth child.

Needless to say, the Organ Building Profession which my father founded in 1877 and carried on has never been too remunerative, especially to support a brood of ten children. I was therefore not raised with a golden spoon in my mouth, but none-the-less, by the Grace of God, we all grew up to manhood and womanhood.



LOUIS J. SCHOENSTEIN

I attended a Parochial School at St. Boniface Church, conducted primarily for the German Catholics of the City, of which there were many at that time. The curriculum consisted of half of the day with the English language, the other half the German

*(continued next page)*

### COUNCIL MEETING

The Spring meeting of the National Council, OHS, will be held at the home of the President, Thomas Cunningham, 680 Wilfert Drive, Cincinnati, Ohio, on Saturday, February 28, 1970, at 11:00 AM. Members who expect to attend should advise Mr. Cunningham before February 23.

language. Religion and the three "R's" were thoroughly taught by efficient German nuns, and the boys in the higher grades were taught by a male Professor. I thank God for the youthful training I received. Though limited, it was thorough and left its mark on me.

When I was 14, in 1898, my father needed someone urgently to assist him as a helper, and (as evidently the hiring of an adult for the light work of holding keys while he was tuning and the helper keeping the bellows supplied with air did not warrant the hiring of an adult and paying him a living wage, which he would rightly deserve, and as respect for authority and obedience to our parents was the accepted rule) I gladly accepted this obligation. I found the visiting of many churches, with various makes of organs, in all parts of the city and other towns beyond its confines, most interesting and rewarding.

Our mutual relations were always harmonious. I recall my father stating that when he arrived in San Francisco in 1868 he attended Night School at Lincoln Grammar School to learn the English language. He mastered the use of the English language quite well, but his writing and spelling could have been better. Realizing that I evidently had a good hand writing he very shortly thereafter had me take care of all his correspondence, which I did practically entirely until 1907, when we secured the services of a professional Bookkeeper and Office help.

At this point, I can truly say, I have at no time in my whole career as an Organ Builder regretted the choice I had made. I enjoyed the tonal work and was intrigued with its mechanical work and the many problems we had to solve. Work was therefore not distasteful but a pleasure.

With the sudden unexpected Cataclysm of Earthquake and Fire that struck San Francisco on that early morning of April 18th, 1906, a new era in San Francisco took place. Forty churches with pipe organs in the Fire area were consumed. Most of these were organs we had under our regular maintenance contract arrangement, and were practically obliterated under one fell stroke. Expecting that it would take many years for the city and the churches to recuperate again and being in young manhood-ambitious and adventurous-, and having two younger brothers who could take my place, I reckoned this was my opportunity to try out my wings to further my experience, and to visit New York and some of the larger Atlantic Seaboard Cities to try to secure work at my profession as an Organ Builder.

Before leaving San Francisco in 1907, I was given the roseate recommendation of a visiting Organ expert from New York that a young man of my calibre with the experience I had would have no difficulty at all in securing a position. I left for New York and called at all the Organ firms contemplated. I was received in a friendly manner by all, but none of them made a definite offer of employment. Somewhat discouraged, I first realized that it was one of the minor panics or the depression year of 1907 that was in progress. This was more clearly evidenced when I saw a long line of doubtful depositors at a Savings Bank, desirous of withdrawing their savings.

Discouraged, but not defeated, I then decided to go to Boston, Mass., to try my luck there. In Boston, I would be a complete stranger, whereas in Brooklyn, I had the privilege of staying temporarily with an

Aunt. I had the names of some relatives of a friend in San Francisco before I left, and thought in an emergency I could at least call on them for any assistance if necessary.

My visit to Boston of about two weeks in visiting many Organ concerns also proved fruitless. With my available funds running dangerously low, I had to swallow my pride and visit some of the parties whose addresses I had, tell them of my dilemma, and ask if they could give me an abode temporarily until I got a job. After a consultation of three of the families I was recommended to one with the largest family (as though one more or less would not matter) living in Roxbury. One more prospect on my list to visit and the last one was the factory of Ernest M Skinner of Dorchester, Mass. However, by this time my expectation of success was at low ebb. With a heavy heart I entered his office and briefly stated my case. I was courteously received. He asked me if I was married. I said no. He then asked me if I cared to work in New York City. (These words sounded like heavenly music!) I told him I would be pleased to go to any location. The deal was made. I was to go with other men of the factory that same night with some material for Grace Episcopal Church on 10th and Broadway, New York City, with a late train. Happy, I hurried to my kind benefactors in Roxbury, and borrowed \$10.00 for fare and sustenance in the big city.

In due time I liquidated my debt. I remained with the Skinner firm until April, 1909, at which time I received urgent calls from my father in San Francisco, urging me to return, and later to join with him in partnership, as the prospects of installing many new organs would overtax his capabilities. When I informed Ernest Skinner of my intention to leave, he said: "Why do you want to go to that Earthquake town? Have not our relations here been most amicable? Would you not have a better future here?" On my way back to San Francisco I again visited my good benefactors in Roxbury, Mass., and expressed sincere thanks for helping me in time of need.

Upon returning to San Francisco I was welcomed with open arms by all, and from then on the title on our letterhead read "Felix F. Schoentein and Son". During that time we were kept continuously busy for several years installing new organs manufactured by Eastern builders, to a number of about 30.

During the six following years, I reached the age of 31. Since I was steadily employed with a good future, it was natural to look about for a life partner to make my future complete. I was fortunate in winning the love of my charming wife, nee Josephine Reichmuth, a girl of Swiss descent, and also a native of San Francisco, as myself. We were married on May 12th, 1915, at St. Anthony's Church, and were blessed by a happy family of nine children-5 boys and 4 girls. They are all now happily married, with the exception of a son, now a Franciscan Missionary in the Philippine Islands, and a daughter, a nun in the Dominican order. Our offspring further includes 34 Grandchildren and three Great Grandchildren. In 1940 we were privileged to celebrate our 25th Wedding Anniversary, and again, in 1965, our Golden Wedding Anniversary.

In 1962 I retired definitely from active work in the organ business and moved with my wife to a little

*(Please turn to page 17)*

# MÜLLER AND ABEL:

## Successors to the Roosevelt Tradition

by Chester H. Berry

New York City's list of notable organ builders would not be complete without Muller and Abel. After Frank Roosevelt closed his organ factory in 1893, these two former employees opened their own plant. F. R. Webber wrote of them, "They built organs of fine quality, and their booklet of suggested stoplists reveals the fact that they followed the Roosevelt tonal pattern." None of their business records have been found, but in the New Brooklyn Reformed Church, Brooklyn, N.Y., stands what is believed to be their last instrument, opus 62 (1902).

Unfortunately, only about ten Muller and Abel organs are known to exist today, of which only two are playable and in original condition. Four of these remaining organs are particularly worthy of note, for each is tonally original, and together they span the range of Muller and Abel's production. They are: opus 7, the earliest known Muller and Abel; opus 23, a large, original two-manual; opus 56, a large, original three-manual; and the above-mentioned opus 62, supposedly their last organ. From these few survivors emerges the fact that although they indeed followed the tradition of painstaking voicing and unsurpassed materials established by the Roosevelts, Muller and Abel added their own creative talents to produce distinctively fine organs. It appears that Muller and Abel preferred a more assertive diapason tone than did Frank Roosevelt, that they held to the concept of an organ composed of choruses, as opposed to individual stops (a concept that was then being swiftly eroded), and that they invariably used a tubular-pneumatic action instead of the Roosevelt tracker-pneumatic action.

The earliest known surviving Muller and Abel organ stands in the front of St. John's Evangelical Lutheran Church at 259 Washington Avenue, Brooklyn, N.Y. Identified as opus 7 on the pipework, it should be contemporary with the building, which has a cornerstone dated 1894. The specification gives a good idea of Muller and Abel's early thinking:

GREAT (Unenclosed)		SWELL (Enclosed)	
8 Open Diapason	61	16 Bourdon	61
{Enclosed}		8 Violin Diapason	61
8 Viola di Gamba	61	8 Aeoline	61
8 Dulciana	61	8 Vax Celeste (le)	19
8 Doppel Flute	61	8 Stopped Diapason	61
4 Principal	61	4 Harmonic Flute	6)
2 Fifteenth	61	111 Dolce Cornet	183
8 Trumpet	61	1-49, 12.15.17.	
PEDAL		50-61: 10.12.15.	
16 Open Diapason	30	8 Oboe	61
16 Bourdon	30	Tremolo	
B 1/10ncello (wood)	30		

Despite its moderate size, the organ has an excellent tone. The 8 ft. Diapason on the Great is rather full in texture, as might be expected for this era, but the complete diapason chorus is quite clear and bright, especially for three ranks. The organ stands on "A" chests, the only known instance of the use by this

builder—all other surviving organs used the usual diatonic chests.

The organ was electrified in 1929 by Clark & Fenton, who installed a new stopkey console, extended the pedal stops to 32-note compass, and added a Vox Humana, on its own separate chest, to the Swell. More recently, the Pedal has been enlarged by the addition of a 4 ft. Regal (derived from the Vox Humana) and two 4 ft. couplers.

A large two-manual organ with the original tubular-pneumatic action and console can be seen in the Twelfth Church of Christ, Scientist, 147 West 123rd Street, New York City. The building, which has a cornerstone dated 1897, was erected for a Lutheran congregation in then-fashionable Harlem. The organ has suffered at the hands of what F. R. Webber rightly christened "The worst of all possible pests, the name-plate stealer", but is identified on the pipework as opus 23. The specification reads:

GREAT (Unenclosed)		SW. Flageolet 2'	
Gr. Double Open Diap. 16'	61	Sw. Cornet 3 rks	183
Gr. Open Diapason 8'	61	1-49: 12.15.17.	
{Enclosed with Swell}		50-61: 10.12.15.	
Gr. Viola di Gamba 8'	61	Sw. Cornopean 8'	61
Gr. Dolce 8'	61	Sw. Oboe 8'	61
Gr. Flute Harmonique 8'	61	Sw. Vox Humana 8'	61
Gr. Doppel Fl;te 8'	61	Tremulant	
Gr. Octave. 1'	61	PEDAL	
Gr. Hohl Flote 4'	61	Ped. Open Diapason 16'	30
Gr. Octave Quint 2 2/3'	61	Ped. Bourdon 16'	30
Gr. Super Octave 2'	61	Ped. Violoncello 8'	30
Gr. Mixture 3 and 4 rks	202	Ped. Trombone 16'	30
1-18, 17.19.22.		PEDAL ACCESSORIES	
19-30: 15.17.19.		{Identified by plates over Swell manual, L to R}	
31-42: 12.15.17.		Swell Forte	
43-49: 8.12.15.17.,		Swell Mezzo	
50-61: 8.10.12.15.		Swell Piano	
Gr. Trumpet 8'	61	Full Organ (hitchdown)	
Bellows Signal		Swell Crescendo Lever (not labeled)	
SWELL (Enclosed)		Great to Pedal Reversible Coupler	
Sw. Bourdon 16' I Bass	61	Great Forte	
Sw. Open Diapason 8'	61	Great Mezzo	
Sw. Salicional 8'	61	Great Piano	
Sw. AEoline 8'	61	COUPLERS	
Sw. Vax Celestis 8' (le)	49	Great to Pedal	
Sw. Stopped Diapason 8'	61	Swell to Pedal	
Sw. Quintadena 8'	61	Swell to Great	
Sw. Gemshorn 4'	61	Swell to Great Octaves	
Sw. Flauto Traverso 4'	61		

The similarity to Frank Roosevelt's work, particularly his later work, is here quite evident. The organ has two fully developed divisions, each containing a complete diapason chorus backed by flute choruses and string stop, plus a trumpet-type chorus reed. The Pedal, designed to provide foundation, has no upperwork, but can produce a very full-toned bass.

One of the largest Muller and Abel organs known to have been built, and the largest surviving in original condition, is opus 56, built 1901. This organ is located in the rear gallery of the German Zion Evangelical Lutheran Church at 125 Henry Street, Brooklyn, N.Y. The specification is an expansion of the above two-manual scheme into three-manual format:



Muller and Abel, Opus 56, German Zion  
Evangelical Lutheran Church, Brooklyn, N. Y.

GREAT (Unenclosed)		SWELL (Enclosed)	
Grt. Double Open Dia-		Sw. Bourdon 16'	61
pason 16'	61	Sw. Open Diapason 8'	61
Grt. Open Diapason 8'	61	Sw. Salicional 8'	61
(Enclosed with Choir)		Sw. Aeoline 8'	61
Grt. Gemshorn 8'	61	Sw. Vox Celestis 8' (le)	49
Grt. Viola di Gamba 8'	61	Sw. Stopped Diapason 8'	61
Grt. Doppel Floete 8'	61	Sw. Octave 4'	61
Grt. Octave 4'	61	Sw. Flute Harmonique 4'	61
Grt. Hohl Floete 4'	61	Sw. Flageolet 2'	61
Grt. Octave Quint 2 2/3'	61	Sw. Cornet 3 rks	183
Grt. Super Octave 2'	61	1-49: 12.15.17.	
Grt. Mixture 4 rks	202	50-61: 10.12.15.	
1-18: 17.19.22.		Sw. Cornopean 8'	61
19-30: 15.17.19.		Sw. Oboe 8'	61
31-42: 12.15.17.		Sw. Vox Humana 8'	61
43-49: 8.12.15.17		Tremulant	
50-61: 8.10.12.15			
PEDAL		CHOIR (Enclosed)	
Grt. Trumpet 8'	61	Choir Geigen Principal 8'	61
Ped. Open Diapason 16'	30	Choir Dolce 8'	61
Ped. Bourdon 16'	30	Choir Concert Flute 8'	61
Ped. Leiblich Gedacht 16'	30	Choir Quintadena 8'	61
		Choir Fugara 4'	61
Ped. Quint 10 2/3'	30	Choir Flute d'Amour 4'	61
Ped. Violon Cello 8'	10	Choir Piccolo Harmonique 2'	61
Ped. Trombone 16'	30	Choir Clarinet 8'	61
		Tremulant	
PEDAL ACCESSORIES (Identified by plates over Swell manual, L to R)		COUPLERS	
Swell Forte 1		Great to Pedal	
Swell Mezzo also works pedal		Swell to Pedal	
Swell Piano J stops		Choir to Pedal	
Full Organ (hitchdown)		Swell to Great	
Great and Choir Crescendo Lever		Choir to Great	
Swell Crescendo Lever		Swell to Great Octaves	
Reversible Pedal (Great to Pedal)		Swell to Choir	
Great Forte 7		Bellows Signal (now works Chimes on Choir manual)	
Great Mezzo also works pedal			
Great Piano J ,tops			
Choir Forte			
Choir Piano			

Though only three ranks larger than the Frank Roosevelt, opus 408 (1890), in the Schermerhorn Street Evangelical Church, a moderate walk distant, this organ shows considerable superiority, particularly in regard to design for complete choruses. Where Frank Roosevelt has a 4 ft. Gemshorn on the Swell, Muller and Abel placed a 4 ft. Octave. The Roosevelt

organ had no independent 2 ft. on the Swell, nor did it include a 4 ft. Fugara on the Choir, an important stop here, for it is the Octave of the Geigen. Only in the Pedal division did Roosevelt outdo Muller and Abel, with the addition of a 16 ft. Violone, which this organ could use, but which Muller and Abel appear never to have used. (The remaining discrepancy of two ranks in favor of this organ is accounted for by the fact that the Roosevelt does not have a Gemshorn on the Great, or an Aeoline on the Swell - the latter would be no loss.) Otherwise, the two organs are identical; for a complete specification consult the 14th Annual Convention program.



Muller and Abel, Opus 62, New Brooklyn Reformed  
Church, Brooklyn, N. Y.

The organ held to be the last Muller and Abel stands in the front of the New Brooklyn Reformed Church on Herkimer Street at Dewey Place in Brooklyn, N.Y. Opus 62, built 1902, it is one of the smallest organs known to have been built by this firm, and shows their late thinking in regard to such instruments:

GREAT		SWELL (Enclosed)	
(Unenclosed)		Sw. Bourdon 16'	61
Grt. Open Diapason 8'	61	Sw. Violin Diapason 8'	61
(Enclosed with Swell)		Sw. Aeoline 8'	61
Grt. Dulciana 8'	61	Sw. Vox Celestis 8' (le)	49
Grt. Viola di Gamba 8'	61	Sw. Stopped Diapason 8'	61
Grt. Doppel Floete 8'	61	Sw. Flute Harmonique 4'	61
Grt. Gemshorn 4'	61	Sw. Cornet 3 rks	183
Bellows Signal		1-49: 12.15.17.	
		50-61: 10.12.15.	
PEDAL		Sw. Oboe 8'	61
Ped. Bourdon 16'	27	Tremulant	
Ped. Lieblich Gedacht 16'	(Sw Bdn)		
COUPLERS		MANUAL ACCESSORIES	
Great to Pedal		3 pistons plus cancel to Great	
Swell to Pedal		3 pistons plus cancel to Swell	
Swell to Great		PEDAL ACCESSORIES	
Swell to Great 8ves		Swell Crescendo Lever	
		Register Crescendo Lever	

This organ has recently disintegrated into unplayable condition. It shows many of the inventive devices used by Muller and Abel in their later organs, such as the combination pistons (which were blind presets), a new form of coupler mechanism, explained in detail in a later section, and the addition of a register crescendo lever, then a relatively unknown device. It was placed to the left of the Swell Crescendo, rather than to the right as is universal today. The organ also shows the disintegration of the concept of an organ composed of choruses - the Great has a Dulciana, but not an independent twelfth and fifteenth, which would have cost about the same amount. The "eight foot" organ is on its way.

Still, for 14 voices, the organ has some merits. The Diapason and Gemshorn on the Great pair off satis-

factorily, as do the 8 ft. and 4 ft. Flutes on the Swell. The string-toned ranks are still being voiced with great care; they speak clearly and add some brilliance to the other stops.

The tonal structure of Muller and Abel organs, though similar to that of Frank Roosevelt, shows both originality and careful thought. The principal chorus of each manual is based on an 8 ft. diapason stop. On the Great, this will always be a full, round-toned stop, somewhat similar to the Odell diapasons of the time. With the exception of the very small organ in the New Brooklyn Reformed Church, the chorus will extend at least to 2 ft. pitch; these harmonic-reinforcing stops are considerably lighter in tone than the 8 ft. stop. The result is a chorus of full but clear tone, better than the average for the period. The Swell 8 ft. diapason is invariably a softer, much milder stop than its Great counterpart, and can often be substituted as the 8 ft. stop on the Great through couplers to produce an excellent chorus. The 4 ft. Gemshorn is an Octave which, when on the Swell, is to the 8 ft. Diapason what the Great Octave is to the Great 8 ft. Diapason. The Swell 2 ft. Flute is full and sufficiently penetrating to serve as a 15th in the Swell chorus. On the organ at German Zion Lutheran Church, the Choir Diapason chorus is the 8 ft. Geigen, 4 ft. Fugara, 8 ft. Quintadena (for a 12th), and 2 ft. Piccolo; together, these stops form a fine Geigen chorus which is slightly softer than the Swell chorus.

String stops on Muller and Abel organs are always quite bright in tone. The Great Viola di Gamba is very transparent in texture, and, at mezzo-piano volume, the most powerful string-toned stop on the organ. A Salicional is softer, about piano strength, and somewhat thinner in tone. An Aeoline will sometimes replace the Swell Salicional and is a very soft stop of very bright quality. The Celeste stop will be of a similar rank, but excluding any of the etchiness that poorer twentieth century examples often show.

Flute stops are quite similar to Frank Roosevelt's work. The most characteristic are the stopped flutes, particularly the Doppelflute. Open and harmonic flutes tend to be less pronounced in flute quality, often having some foundational tone in their speech. 2 ft. flutes appear to be always flute-diapason hybrids, capable of serving in either capacity.

Muller and Abel's reeds again show the originality of their builders for they are generally brighter and more forceful than other builders'. The big disappointment here is the Pedal Trombone-invariably a thunderous, blasting stop, almost a diaphone, whose monumental roar can be distinctly heard (and felt) under full organ.

Consoles on Muller and Abel organs are quite similar to those of Frank Roosevelt, as can be seen in the picture of Twelfth Scientist's console. Even Roosevelt lettering was adopted for the knob labels and name-plates. Stop-knobs are arranged in terraced jambs flanking the manuals; coupler-knobs are placed over the manuals. All known Muller and Abels had 61-note manuals (CC to c<sup>4</sup>) and 30-note pedals (CCC to F) except the organ in the New Brooklyn Reformed Church, whose pedal extends only to D (27 notes). Pedal claviers are flat with parallel keys.

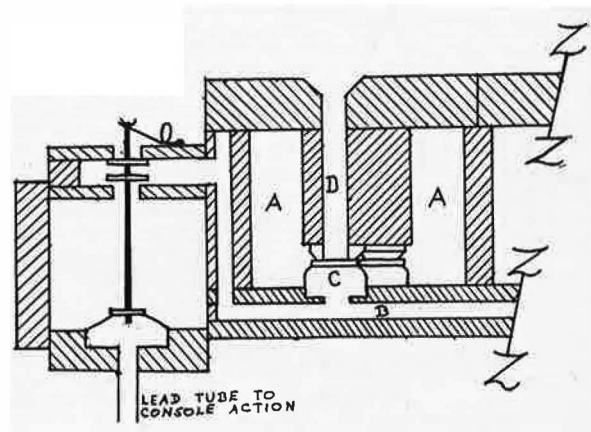
The coupler action of Muller and Abel's earliest organs is "tracker action" between the keyboards, hence corresponding keys of coupled manuals drop as

one plays, as on a tracker. Somewhere between opus 56 and opus 61, this mechanism was abandoned for a system whereby only the exhaust valves were moved by the coupler action, hence the keys of a coupled manual remain stationary, as on modern electric actions. When this second mechanism was adopted, tilting tablers were substituted for knobs as coupler controls.

Combination mechanisms also were changed during production of Muller and Abel organs, and at about the same time as the coupler action was changed. At first, a footlever combination action was used, similar to Roosevelt's, but unfortunately lacking the adjustable feature. There were usually three double-acting levers to each division, the first drawing the softer 8 ft. flues; the second drawing all the 8 ft. and 4 ft. flues, and perhaps a soft reed; the third drawing all stops (except celestes and Vox Humana). The arrangement of the levers can be seen in the picture of the console of the German Zion Evangelical Lutheran Church. Later, a different system was used, which utilized pistons located in the key slips in place of the levers. There were three pistons provided, plus a cancel, to each division; the three pistons corresponding to the three levers. The pistons do not move the knobs as did the levers; rather, once pressed in, a piston remains in and adds to any stops drawn the stops assigned to that piston. Pressing a second piston releases the first; the cancel returns to the "out" position whenever pushed and restores exclusive control to the knobs. The positioning of the pistons can be seen in the photo of the console in the New Brooklyn Reformed Church. This latter system was an early form of the "blind" combination system, as opposed to the "absolute" system in which the knobs are rearranged to the desired registration. Considerable controversy over the relative merits of these two forms of stop control continued for many years, raging across the pages of early issues of THE AMERICAN ORGANIST; though many prominent figures in the organ world favored the "blind" system, including George Ashdown Audsley, it has all but disappeared today.

Yet a third change occurred during this time of transition; the spellings found on the console. Up to opus 56, Muller's name was spelled in the German manner, but on opus 61 and 62, it is spelled Mueller. By opus 56, "flote" had become "floete". Whether this

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## Muller & Abel Windchest

NOT DRAWN TO SCALE

## TREASURER'S REPORT

Statement of Income and Expenses June 1, 1969 - December 15, 1969			
Balance on Hand 6/1/69:		\$3,003.24	
<i>Receipts:</i>			
Regular memberships	\$1,806.00		
Contributing memberships	700.00		
Sustaining memberships	175.00		
Total		2,681.00	
<i>Expenditures:</i>			
1. THE TRACKER			
Receipts	158.00		
Expenses	806.39		
Net Cost		\$ 648.39	
2. Convention 1969			
Receipts	1,267.00		
Expenses	1,967.12		
Net Cost		700.12	
3. Recordings			
Receipts (sales)	34.05		
Expenses ('69 Conv.)	465.36		
Net Cost		431.31	
4. Slide Film			
Receipts		77.83	
6. Archives			
Expense	19.48		
7. Special Projects & Publications			
Donations: HH Foundation		113.09	
Expenses: Schoenstein project	.77		
Expenses: Historic Organs	16.79		
8. Office & Admin. Expenses	333.19		
9. Savings Accounts			
Interest Income		70.55	
<i>Summary of Funds on Deposit:</i>			
Spec. Notice Sav. 6/1/69	1,573.41		
Transfer from chkg. acct.	500.00		
Dividends	55.70		
Balance 12/15/69		2,129.11	
Regular Sav. Acct. 6/1/69	1,034.07		
Dividends	12.48		
Balance 12/15/69		1,046.55	
Helen B. Harriman Fdn			
6/1/69	15.21		
Donations	113.09		
Dividends	2.37		
Balance 12/15/69		130.67	
Checking Acct. Balance 12/15/69	489.33		
		\$5,945.71	\$5,945.71

Respectfully Submitted,  
/s/ DONALD C. ROCKWOOD  
Treasurer

**G. F. ADAMS**  
**Organ Builders, Inc.**

204 W. Houston St., New York, N.Y. 10014

## CHAPTER NEWS

The New York City Chapter, OHS, held its November meeting at St. Leo's R. C. Church (now the Chapel of Mary Reparatrix) where the three-manual Odell, Opus 192, was heard.

The December meeting was set for Palisades Methodist Church in Jersey City, N.J., where a two-manual Hilborne Roosevelt, Opus 129, stands, but is said to be for sale.

The Chapter extends a cordial invitation to all OHS members to join with them at these meetings, and also to take out Chapter membership by paying the three dollars annual dues to insure receiving their newsletter, THE KERAULOPHON. ---O---

## NEW TRACKER ORGANS

A survey of the many new installations in the Washington, D.C., area has been made by Paul Hume, renowned critic of the WASHINGTON POST. This will appear in the next issue of THE TRACKER. ---O---

## NOTES, QUOTES and COMMENTS

Dr. Pierre Vallotton of France advises us that an international organ calendar, "Organa Europae 1970", has been published with thirteen photos in color of organs in Spain, Holland and Southern France. The price is \$3.65 each plus one dollar for mailing and handling. Order should be sent direct to: "Les Concerts Spirituels", 16, rue Foch, F 88 Saint-Die, France, enclosing payment. Copies of the 1968 and 1969 calendars, showing organs in other countries, may also be had at three dollars each, plus postage.

\* \* \*

Celebrating the one hundredth anniversary of the Steer & Turner organ in Grace United Methodist Church, Keene, New Hampshire, a "Grand Concert" was presented on November 23, 1969, featuring Jack Fisher and Philip Beaudry, organists, assisted by the Dudley Buck Quartette. We understand that the event was a great success.

\* \* \*

The 178th Anniversary of the Tannenberg organ in Zion Lutheran Church, Spring City, Penna., was celebrated on October 12, 1969, with a service of music. Frederick B. Sponsler was the organ recitalist, playing selections by Brahms, Bach, Lebeque, Wesley and Vierne. He was assisted by the choir of 50 boys and girls from Friends Select School, Philadelphia, with David H. Rinald, director, and Howard Rigby, organist. The congregation joined in three hymns, "Ein' Feste Burg", "St. Anne" and "Nun Danket Alle Gott".

\* \* \*

Members of OHS, and particularly those who attended the 1969 convention, will be glad to hear of the work done on the organ in St. Paul's R.C. Church, New York. Msgr. McSherry, pastor of the church, has had a modern AC blower installed after years of difficulty with DC units. (Sections of New York City are still serviced by DC power, as they were 80 years ago!) This was done at the suggestion of Louis Lasillo,

**ALBERT F. ROBINSON**

ST PETER'S CHURCH - JUNGER MAENNERCHOR  
PHILADELPHIA, PENNSYLVANIA



our demonstrator on this organ at the convention and formerly organist of the church. The work was entrusted to Gilbert F. Adams who has installed a ½ hp. B. O. B. Co. blower. The unit is functioning perfectly, and should help insure continued use of the 1875 Odell organ.

\* \* \*

To celebrate the 100th anniversary of the W. B. D. Simmons organ in the First Church of Christ, Lancaster, Mass., an organ concert was given by Donald R. M. Paterson on October 5, 1969. The organ was rebuilt by the Andover Organ Company in 1963-64, retaining the tracker action. Mr. Paterson's program included "La Romanesca" by Valente, Concerto del Sigr. Meck by Walther, two movements from Mendelssohn Sonatas, and works by Buxtehude, Mozart, Stanley and Bach.

\* \* \*

The SAN DIEGO INDEPENDENT for November 6, 1969, published a front page photo of an organ console with this caption: "This Organ Will Travel". The article beneath said in part:

"The original Granger Hall organ at National City, built by Murray H. Davis, the builder of the Mormon Tabernacle organ, will be saved along with the Granger building as it heads for a new home today at 9 a.m. The move to save Granger Hall from wrecking crews was spearheaded by the South Bay Historical Society.

"The music hall and caretaker's cottage will rest now permanently as a historical monument on city-owned land at 4th Street and Palm in National City. The organ, which has some 1,000 pipes and 32 movements, was donated to the historical society by Chula Vista developer Frank Whittington. He also donated the buildings. The Hall, built for Ralph Granger in the 1890's . . . was locked forever in 1906 after a sweeping grass fire damaged Granger's mansion and Granger pulled up stakes for San Diego."

\* \* \*

Still another anniversary celebration was held at the First Congregational Church of Swansea, Mass., on November 10, 1968. The occasion was the 275th anniversary of the church, and the 100th anniversary of the E. and G. G. Hook organ which was restored in 1963. The recitalist was George Bozeman, Jr., assisted by David Bullock, violinist, and Richard D. Cox, tenor. Mrs. Harold C. Reindeau is the church organist.

\* \* \*

Another recital of distinction was that played by Brian Jones on the 1825 Wm. M. Goodrich organ now located in Trinity Church, Wrentham, Mass., on October 26, 1969. Mr. Jones played a fugue by Brignoli, three pieces by Spanish composers, the "Fiddle" prelude and fugue by Bach, Mendelssohn's third organ sonata, and pieces by Kellner, Krebs, Buxtehude and Messiaen.

### THOMAS MURRAY

Immanuel Presbyterian, Los Angeles  
Southern California College

## RECORD REVIEWS

**Vestal Press Favorites Vol. 1 - CR-MO54**, The Vestal Press, 3533 Stratford Drive, Vestal, New York 13850 - 12" LP Stereo

Two "music machines" of the type so popular in the 1920's are heard in this unusual recording. The Seeburg Model "E" electric piano, which includes a zylophone and mandolin for accompaniment, and which served in a tavern in Champlain, N.Y. for many years, is heard in nine popular hits of that era. But of considerably greater interest is the Duplex "Reproduco" piano-pipe organ, built in 1927 and used in the Gem Theatre in Derry, Pa., until the introduction of the "talkies". Both instruments have been restored to mint condition and are operated by rolls. The latter contains three ranks of organ pipes as well as several other instrumental effects, and is heard in a wide variety of music suitable for silent films.

While this record's appeal is limited to a small part of our membership, it is never-the-less an historical document and may some day be of considerable value as an example of the music and machines that served a purpose briefly but well.

**The Organ in Sight and Sound - KS 7263** Columbia Stereo

E. Power Bigg's latest record release is at once a tribute to organ builders all over the world from the fourteenth century to the present and a masterful demonstration of the sight and sound of these organs.

More than 100 selections ranging from a few notes to a Bach Toccata are employed to reveal the sounds available on the organs chosen. Obviously, it has been impossible to separate each selection by individual bands; but this one defect will not be noticed by the organ enthusiast who will enjoy each side of the 12-inch disc as the sounds literally parade before him.

The sight of the organs played (and many details of their construction) is contained in a handsome 32-page booklet which accompanies the record. Prepared by Mr. Biggs in collaboration with Dirk Andries Flen-trop, the eminent organ builder from the Netherlands, the text is enlightening to laymen and professionals alike, and the numerous photographs are excellent in quality.

Here is a record with particular appeal to all OHS members. We are proud of our Honorary Member's special achievements, and grateful once more that our Society's work is mentioned in the text.

### CUNNINGHAM PIPE ORGANS, INC

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# THE TEMPLE OF MUSIC ORGAN

by Kenneth F. Simmons

In this day and age, about all that is known about the Pan-American Exposition in Buffalo, New York, is that President McKinley was shot there on September 5, 1901. This occurred in 'The Temple of Music' while an orchestra was playing a Bach sonata. The President died on September 14th. There is no indication that the organ was in use that day.

The organ was the obvious pride and joy of Emmons Howard who advertised himself or his company as "Emmons Howard & Son of Westfield Mass., and Buffalo, New York". The information which follows is taken from two pamphlets; namely, *Music at the Pan-American Exposition - Organists - Orchestras - Bands*, and the *Great Organ in the Temple of Music, Buffalo, New York*.

'This instrument occupies a recess on one side of the right side of the Temple, is thirty-six feet wide, forty-four feet high, and twenty feet deep, exclusive of the keyboards, which are brought forward into a console of richly carved quartered oak. The key frames, and all surrounding woodwork, are in ebony finish. There are four manuals, separated only two and one-half inches in a vertical line, each having projecting ogree fronts.'

The manual keyboards were of ivory and ebony. The pedal keys were quartered oak capped with white maple and ebony. There were five pedal movements. Each manual and pedal had adjustable combinations, the invention of, and exclusively used by, the builders of this organ. The organ had draw knobs for the stops and tilting tablets for the couplers. The action was tubular pneumatic throughout.

The wind supply was provided by three large bellows, each with double feeders worked by Spencer water engines, made by the L. E. Rhodes Co. of Hartford, Conn. Five separate wind pressures were used. The wind, after being generated by the feeders, passes through reservoirs to each department of the organ, the pressure being established by springs instead of weights. In this way the evil effects of inertia and momentum are entirely avoided and "winkers" or concussion bellows are unnecessary.'

The two swell boxes (10 feet high) were made double with an air space between. The Vox Humana had a separate windchest with a box and shutters opening into the Swell.

The cost of the organ was eighteen thousand dollars (\$18,000), and it was offered for sale at the close of the Exposition on Nov. 1, 1901.

The specification as follows:

## GREAT ORGAN

1	16 ft Open Diapason	metal	61	pipes
2	8 ft Open Diapason (large scale)	metal	61	pipes
3	8 ft Open Diapason (medium scale)	metal	61	pipes
4	8 ft Dappel Flote	wood	61	pipes
5	8 ft Viol Di Gamba	metal	61	pipes
6	8 ft Gross Flute	wood	61	pipes
7	4 ft Octave	metal	61	pipes
8	4 ft Flauto Traverso	wood	61	pipes
9	2 2/3 ft Twelfth	metal	61	pipes
10	2 ft Fifteenth	metal	61	pipes
11	Mixture (4 ranks)	metal	244	pipes
12	16 ft Bombarde	metal	61	pipes
13	8 ft Trumpet	metal	61	pipes
14	4 ft Clarion	metal	61	pipes

## SWELL ORGAN

15	16 ft Lieblich Bourdon	wood	61	pipes.
16	8 ft Open Diapason	metal	61	pipes
17	8 ft Salicional	metal	61	pipes
18	8 ft Aeoline	metal	61	pipes
19	8 ft Stopped Diapason	wood	61	pipes
20	8 ft Quintadena	metal	61	pipes
21	8 ft Vox Celeste	metal	61	pipes
22	4 ft Flute Harmonique	metal	61	pipes
23	4 ft Violin	metal	61	pipes
24	2 ft Flautino	metal	61	pipes
25	Dolce Cornet (3 ranks)	metal	183	pipes
26	8 ft Cornopean	metal	61	pipes
27	8 ft Oboes with Bassoon	metal	61	pipes
28	8 ft Vex Humana	metal	61	pipes

## CHOIR ORGAN

29	16 ft Double Dulciana	metal	6	p oes
30	8 ft Open Diapason	metal	6	p pes
31	8 ft Geigen Principal	metal	6	p pes
32	8 ft Dulciana	metal	6	pioes
33	8 ft Leiblich Gedackt	wood	6	pipes
34	8 ft Melodia	wood	6	pipes
35	4 ft Fugara	metal	6	pipes
36	4 ft Flute D'Amour	wood	6	pipes
37	2 ft Piccolo Harmonique	metal	6	pipes
38	8 ft Orchestral Oboe	metal	6	pipes
39	8 ft Clarionet (with bells)	metal	6	pipes

## SOLO ORGAN

40	8 ft Tuba Mirabilis	metal	61	pipes
41	8 ft Stenorphon	metal	61	pipes
42	8 ft Philomela	wood	61	pipes
43	4 ft Fugara	metal	61	pipes

## PEDAL ORGAN (Augmented)

44	32 ft Contra Bourdon	wood	30	notes
45	16 ft Open Diapason	wood	30	notes
46	16 ft Open Diapason	metal	30	notes
47	16 ft Bourdon	wood	30	notes.
48	16 ft Violon	wood	30	notes
49	16 ft Trombone	wood	30	notes
50	10 2/3 ft Quint	wood	30	notes
51	8 ft Violoncello	metal	30	notes
52	8 ft Flote	metal	30	notes
53	8 ft Gedackt	wood	30	notes

## COUPLINGS, Etc.

1. Swell to Great Unison
2. Swell to Great Super Octave
3. Swell to Grcit Sub Octave
4. Swell to Choir Unison
5. Choir to Great Unison
6. Solo to Great Unison
7. Great to Pedal
8. Swell to Pedal
9. Choir to Pedal
10. Solo to Pedal
11. Swell Tremolo
12. Choir Tremolo

## COMBINATION MOVEMENTS

Three adjustable combinations to act on the Great Organ and Pedal. All double acting. One zero piston.

Three adjustable combinations to act on the Swell Organ and Pedal. All double acting. One zero piston.

Two adjustable combinations to act on the Choir Organ and Pedal. Bath double acting. One zero piston.

Three adjustable combinations to act on Pedal Organ. All double acting. One zero piston.

Two adjustable combinations to act on Solo Organ. Both double acting. One zero piston.

## PEDAL MOVEMENTS

1. Balanced Swell Pedal
2. Balanced Choir Pedal
3. Balanced crescendo and diminuendo Pedal
4. Full Organ or Sforzando Pedal
5. Reversing Pedal (Great to Pedal)

## SUMMARY

Great Organ	14 stops	1 037 pipes
Swell Organ	14 stops	976 pipes
Choir Organ	11 stops	671 pipes
Solo Organ	4 stops	244 pipes
Pedal Organ	10 stops	300 pipes
Combination movements	18 stops	
Total stops	83	
Total pipes		3228





## THE ORGAN IN THE TEMPLE OF MUSIC, BUFFALO, N. Y.

BUILT BY EMMONS HOWARD, WESTFIELD, MASS.

THIS INSTRUMENT RECEIVED THE HIGHEST AWARD, A GOLD MEDAL, AT THE PAN-AMERICAN EXPOSITION

The organists of the day who were to play this organ were listed with their picture and a short biography of each. They were:

Nathan Henry Allen, Frederic Archer, Joseph Arthur Bernier, William C. Carl, George Buonaparte Carter, Seth Colegrove Clark, Robert Alexander Hallam Clarke, Charles E. Clemens, William Brewster Colson, N. J. Corey, Samuel Dayton Cushing, Gaston Marie Dethier, J. Frank Donahoe, W. H. Donley, Ferdinand Dunkley, J. D. Dussault, Clarence Eddy, William Erving Fairclough, Louis Falk, Mary Chappell Fisher, Isaac Van Vleck Flagler, Ernest Gustav August Frese, Charles Galloway, C. Percival Garratt, S. Archer Gibson, William J. Gompf, William Churchill

Hammond, Walter Heaton, Henry Stuart Hendy, William Henry Hewlett, Henry Houseley, Hamlin H. Hunt, William Sheridan Jarrett, Harry Benjamin Jepson, Albert David Jordon, Benjamin Johnson Lang, John Porter Lawrence, Emily Loucetta Maynard, Mary Florence McConnell, Russell King Miller, Richard Truman, Percy Thomas Radcliffe, William Reed, Ione Bush Riddell, F. W. Riesberg, Sumner Salter, E. Russell Sanborn, Gertrude Sans-Souci, William Charles Schwartz, Harry Rowe Shelley, Frank Henry Simms, Charles Wneham Smith, Gerritt Smith, Fanny M. Spencer, Walter Peck Stanley, Christian Adolph Stein, Winthrop Smith Sterling, H. J. Stewart, Henry Gordon

*(Please turn to page 18)*

# The Hamill at Notre Dame, Ogdensburg

by Thomas L. Finch

*Ed. Note: The author, Vice President of the Organ Historical Society and Chairman of the 15th Annual National Convention, here offers a learned account of one of the organs to be visited next June by OHS conventioners. He is grateful to the clergy of Notre Dame Church, and Mrs. W. F. Barr, the church's organist, for their help in obtaining materials, for this article, also to A. Richard Strauss for the details of the pipework.*

The parish church of Notre Dame, Ogdensburg, New York, is an imposing brick structure. It stands on a hill overlooking the St. Lawrence River, and is a familiar landmark to those who sail that historic waterway.

On the twenty-first of November, 1748, Father Francois Picquet chose the confluence of the Oswegatchie and St. Lawrence rivers as the site of an Indian mission and named it "La Presentation" in honor of that feast day. The mission was abandoned in 1760.

Nearly a century later, the French Canadians of Ogdensburg separated from St. Mary's parish and formed their own church. At first, the new parish of about two hundred families used an old mansion as a temporary church, but soon began to build a church under the leadership of their first priest, Father Lemercier. In "The History of the City of Ogdensburg", Msgr. P. S. Garand says of Fr. Lemercier: "He built the largest church in the Ogdensburg Diocese, of solid brick, with a lofty ceiling, wide aisles and a spacious sanctuary." Msgr. Garand goes on to say that Fr. Lemercier, while seeming rather impractical in building such a large church for so small a congregation, proved to be wise in doing so, as the parish grew with the city so that the church proved to be not too large for its congregation. This church stands on the site of the former Indian mission. In September, 1863, Fr. Lemercier first said Mass in the



S. S. Hamill console, Notre Dame Church  
Ogdensburg, N. Y.



S. S. Hamill organ, Notre Dame Church  
Ogdensburg, N. Y.

new church. However, the completion of the interior of the church was accomplished much later.

The first mention of an organ in Msgr. Garand's history is in a reference to Father C. H. Jeannotte: "He bought a pipe organ in 1874 from S. H. Howell at a cost of \$700." It is likely that the "Howell" of this reference was a misreading of the handwritten signature of S. S. Hamill, as will be seen from the letter quoted below.

In 1890 Father P. O. Larose undertook the finishing of the interior of the church which had served since 1863 in a very incomplete state. The ST. LAWRENCE REPUBLICAN AND OGDENSBURG WEEKLY JOURNAL for December 31, 1890, stated that the interior decorations were the work of a Mr. Ertle, a "New York artist".

Along with the interior decoration, a new, larger organ was sought. A letter from S. S. Hamill is preserved in the church records and is of sufficient interest to be reproduced here. It is handwritten in Mr. Hamill's fine flowing penmanship.

East Cambridge July 2 1890  
'Rev. P. O. La Rose  
Ogdensburg, N.Y.

'Dear Sir

'Your favor of the 30th June duly received, I have the organ mentioned by Mr. Barbour now on hand, partly made. This organ was begun for the College of Music at Peoria Ills. Owing to some financial reverses, Prof. Campbell Supt. was obliged to counter-mand the order, this threw the work upon my hands, and I am now willing to make a sacrifice in order to close out the work. I enclose the scheme in full, no. 34 Special. You will see it is a large and elegant organ and has some special features not to be found in ordinary organs. As Prof. Campbell is one of the best organists in the west, and an expert in making up organ schemes, and so made up this scheme for one of the most nearly perfect possible for an instrument of its size and cost. The compass of the Pedal is unusually large, 2½ octaves and so also the number of Combination Pedals, usually two, but he has specified five, all tending to make the organ more desirable and perfect.

"This organ is worth intrinsically \$3200. I offer it now for \$2700. Out of this I would allow \$400 for the small organ I built for your church some 15 years ago. I have no doubt it is a good one, but is now a second hand organ and must be sold as such. I could sell it for \$400, but not for more.

'So I will offer this large and elegant organ now partly made for \$2300 and your present small organ. The new one to be put up complete ready for use in your church at my expense, warranted just as represented, and satisfactory or no pay asked.

"This is an exceptional bargain. I could finish the large organ by Oct 1 if wanted, or even sooner. One or two other parties are looking after it, but no definite arrangement made about it yet.

I am Yours Very Truly  
Sam S. Hamill'

The specifications which follow the letter are nearly the same as the present specifications of the instrument except for a few small discrepancies which will be noted later.

The same Dec. 31st, 1890, edition of the REPUBLICAN, referred to previously, states that "The new organ for the church has arrived and the work of putting it in will be commenced at once." It further comments on the size and elegance of the organ, and points out that the ceiling over this part of the church is "of wood and constructed as a sounding board."

The Jan. 21st edition of the REPUBLICAN stated that the organ was being installed and gave its dimensions. "The organ has two manuals, compass 61 keys each. There are twenty four stops, six combination pedals, and 1219 pipes. It is enclosed in a handsome oak case, fourteen feet wide and twenty six feet high. The front, or displayed pipes, are tastefully decorated. Mr. S. S. Hamill of Cambridge, Mass., the builder of the organ, is here, and is superintending its erection."

By the time the Wed., Feb. 25th, 1891, edition of the REPUBLICAN went to press, the dedicatory concert was history and an article on it was headlined, "The Church and Organ Opened Tuesday Evening". It described the audience of some of the "best people" in the city, and stated that the church, which "is the largest in Northern New York" was nearly filled. Both the organ and the concert were described in glowing superlatives. Organist for this opening concert was A. E. Dumouchel, organist of St. Mary's Cathedral,

Ogdensburg. The "Opera House Orchestra" was under the direction of Prof. J. B. McIntosh. The program, as it appeared in this article is as follows:

#### PART FIRST

- |   |             |
|---|-------------|
| Organ Prelude   |             |
| 1. Overture . . . . "Italia in Algeria"                           | Rossini     |
| Orchestra and Organ   |             |
| 2. Veni Creator . . . . (Quartette and Chorus)                    | Lambillotte |
| Miss L. Howard, Miss J. Mainville, J. A. Sabourin, J. E. Sabourin |             |
| 3. Ave Maria . . . . .  | Luzzi       |
| Mrs. Clara Haad   |             |
| 4. Alleluia . . . . (Quartette and Chorus) . . .                  | Mercadante  |
| Miss M. Kelly, Mrs. T. E. Spratt, A. Campbell, M. Paquette        |             |
| 5. O Salutaris . . . . (with Violin Oblit:lato)                   | Holden      |
| Mrs. Dr. Bell   |             |
| 6. (a. Lovely Appear over the Mountain . . . . .                  | Gounod      |
| (b. Cast thy Burden upon the Lord . . . . .                       | Mendelssohn |
| Mrs. Clara Hood, Miss Marion Cochrane,                            |             |
| Dr. Newell, J. Houston  |             |

#### PART SECOND

- |  |            |
|--|------------|
| 1. Overture . . . . "Raymond"                          | A. Thomas  |
| Organ and Orchestra                                    |            |
| 2. Laud Sion . . . . (Quartette and Chorus)            | Rossi      |
| Miss L. Howard, Miss J. Mainville,                     |            |
| J. A. Sabourin, J. E. Sabourin                         |            |
| 3. Sancta Maria . . . . .                              | Bassini    |
| Miss M. Kelly  |            |
| 4. Sanctus and Benedictus . . . . (Solos and Chorus) . | Gounod     |
| Dr. J. T. Newell, A. Campbell                          |            |
| 4. Sancta Mater . . . . (Duett) . . . . .              | Wallace    |
| Mrs. C. Hood, Miss M. Cochrane                         |            |
| 5. Et Unam Sanctam . . . . (Trio) . . . . .            | Mercadante |
| A. Campbell, J. Lovier, M. Pacquette                   |            |
| 7. Praise Ye the Father . . . . .                      | Gounod     |
| Chorus   |            |

The whole was under the direction of Prof. J. A. Sabourin.

The present specifications of the organ are:

#### PEDAL

- 16' Open
- 16' Bourdon

#### GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Flute
- 2 2/3, Twelfth
- 2' Fifteenth
- 3 ranks Mixture
- 8' Trumpet

#### SWELL

- 8' Open Diapason
- 8' Stopd Diapason
- 8' Salicional
- 4' Flute Harmonique
- 4' Violina
- 2' Piccolo
- 8' Oboe
- Tremulant
- Also on stopknobs are the three couplers and signal, namely:
- Swell to Pedal
- Great to Pedal
- Swell to Pedal
- Blowers Signal

There is a balanced swell pedal, centrally located, and six combination pedals. One of these pedals is a Great to Pedal reversible. The other combination pedals are  
(Please turn to page 19)

**Reserve the Dates . . .**

**JUNE 24-25-26**

**for the**

**15th ANNUAL OHS CONVENTION**

**to be held in**

**St. Lawrence and Jefferson Counties,  
NORTHERN NEW YORK STATE**

Thomas Finch,  
Convention Chairman

## A BARCKHOFF TRACKER IN POMEROY, OHIO

by Robert E. Coleberd, Jr.

Sacred Heart Roman Catholic Church of Pomeroy, Ohio, stands majestically in the center of town, its lofty spire towering above the bluffs overlooking the Ohio River. Built of native sandstone, this extraordinarily beautiful gothic church was designed by the late Fred Herr of Dubuque, Iowa. The cornerstone is dated May 22, 1898. The rich multicolored glass in the long slender lancet arch windows is typical of stained glass windows of this period. Adding to the historic and aesthetic quality of the church is the two manual nine-rank tracker pipe organ in the balcony built by the legendary Carl Barckhoff, a colorful turn-of-the-century builder once located in Pomeroy.

The organ is similar in construction to most small two manual instruments of this era - sticker and square key action, Great and Swell divisions situated front and back with a walkway in between, and Pedal pipes on either side. The casework is red oak and the key desk woodwork is finished in black lacquer. In the front pipe fence are 25 metal pipes arranged in flats of five. With the exception of the two dummy pipes on each end, the other 23 are speaking pipes from the 8' Open Diapason on the Great manual. The 16' Sub Bass on the Pedal is of small scale similar to a Lieblich Gedeckt, and is divided with the lower octave on the left (facing the organ) and the treble pipes on the right. The 27 note Pedal board is flat. A horizontal roller board is utilized in the Pedal action. The lower octave of the Dulciana and Melodia stops on the Great organ incorporate the same stopped pipes and the size of the Swell box suggests similar duplication of the 8' stops in that division - lack of time precluded further inspection. The key action and manual and pedal couplers are in good working order.

Barckhoff obtained the contract for this organ through Wilhelm Bramlagh, a local piano dealer, who subsequently prevailed upon him to move his business from Latrobe, Pennsylvania, to Pomeroy. With the backing of local capital, Barckhoff built a factory in Pomeroy in the spring of 1900 and operated there until he was ruined in the disastrous flood of April, 1913. Among his employees were three young men from Pomeroy who were to become leaders in the next generation of American organ builders: Adolph C. Reuter, founder of the firm that bears his name; and Fred and Val Durst who established the Organ Supply Corporation and Durst and Company.

The members of Sacred Heart parish and the towns people as well are justly proud of this Barckhoff organ and mindful of its historic significance in their community. Its retention in tracker form and its preservation seem assured.

Nameplate Barckhoff Church Organ Co.  
Latrobe, Pa.

Manuals: 61 note compass. Pedal: 27 note compass.  
GREAT - 8' Open Diapason SWELL - 8' Open Diapason  
8' Melodia 8' Stopped Diapason  
8' Dulciana 8' Salicional  
4' Principal 4' Violina

PEDAL - 16' Sub Bass COUPLERS - Swell to Pedal  
Great to Pedal  
Swell to Great

Accessories included: Pedal Check, Bellows Signal, and Balanced Swell pedal.

## Hubbard's Dictionary

We continue with selected definitions from the *MUSICAL DICTIONARY* edited by W. L. Hubbard and published in 1908:

**double hautboy** - An organ stop, composed of pipes fitted with reeds, for producing the sounds which greatly resemble those of the oboe. The pitch is an octave lower than that of the ordinary hautboy or oboe stop, hence the term double. The lowest tone is three octaves below Middle C.

**double main** - Fr.

An octave coupler.

**double reed**

1. The double piece of cane in the aperture of such instruments as the oboe and bassoon, set in vibration by the breath of the player.

2. An organ reed stop, whose lowest tone is three octaves below Middle C.

**double stopped diapason**

A double organ stop whose wooden and occasionally metal pipes are stopped or covered at the top, and whose lowest tone is the third C below Middle C.

**double tierce** - Fr.

Literally, double third, double having the meaning of an octave above: an organ stop composed of pipes pitched the interval of a tenth (an octave and a third) above the ordinary pitch of the corresponding keys of the keyboard. A tierce stop would be only an interval of a third above the ordinary pitch.

**double touch** - Fr.

A peculiar modification of the action of an organ, in which two grades of pressure must be used on the keys, according to the result desired. The first depth of touch is the lighter, and by using it alone the softer stops are heard. On the player's using heavier pressure, sufficient to depress the key as far as possible, a more powerful solo tone or combination is brought into effect, and the organist is thus enabled to play effectively a solo and accompaniment on the same manual. It is a comparatively recent improvement in organ building.

**double trumpet** - An organ manual reed stop corresponding in size, power and tone quality to the trumpet, and whose lowest tone is three octaves below Middle C. When, as is often the case, the lowest octave of pipe is omitted it is called the **tenoroon trumpet**.

**double twelfth** - An organ stop belonging to the class called mutation stops; it sounds a fifth above the foundation stops.

**doublette** - Fr. n.

An organ stop composed of two pipes to each key of the keyboard and giving the typical organ tone. One row of the pipes is pitched an interval of a fifteenth, or two octaves, above the ordinary pitch of the corresponding keys, and the other row is pitched the interval of a twelfth, or an octave and a fifth, above. This stop is used to brighten any other having a tendency towards dullness.

**drawknob** - A register; one of the projecting knobs or stops manipulated by the player of an organ, which when pulled out brings into action certain sets

## STICKERS and SQUARES

The old fashioned customs of Christmas still survive in odd corners of this strange world we live in. Somewhere in Newfoundland, that large island off the eastern coast of Canada, lives a Mrs. W. G. Stoodley who wrote the following "letter to Santa" which got published recently:

'If I felt sure Santa could afford it, I'd ask him for a little organ I could tuck in my living room, at which I could amuse myself, my family and friends. This would be my personal wish. But if I were to wish for something more in keeping with the true Christmas spirit, I think I should wish for peace, happiness and contentment in every home in the world.'

\* \* \*

In contrast to these ideas, and just to keep all OHS members posted on the latest fashions, customs and modes of existence, we have learned that Allan Nevins of Columbia University has established the Oral History Association. Cornell and other centers of culture are adopting the plan, too, and, as our own members sometimes encounter this source of information about the histories of organs it seems worthwhile to point out some of the ideas of the plan.

Wendell Tripp in HISTORY NEWS says that "oral history is but one of several methods for obtaining primary source material ... it has certain unique qualities which in particular cases make it an almost indispensable method.... There are two simple, but basic, criteria for determining whether a particular individual is an appropriate source. He must have been in a position to acquire the information, and he must be willing to give the information. He must not be so biased as to distort the information, nor must he rationalize to the extent that in reporting he vitiates his observations and experiences as a primary witness."

Well-next time you collect some oral history, be sure that your informant is in the "right position"....

of pipes, or couple to each other certain parts of the mechanism.

**draw stops** - The knobs or handles found on the front of an organ, which upon being pulled out connect the corresponding stops or groups of pipes with the keyboard of the instrument by admitting wind to them.

**Druckbalg** - Ger. n.

A concussion bellows: a small wind reservoir acting automatically as an accessory to the main bellows of an organ, in order to increase or decrease the wind supply as needed.

**Drucker** - Ger. n.

A sticker: that part of the action of an organ which connects the key with the pallet or valve closing the channel which leads to the opening of the pipe.

**Druckwerk** - Ger. n.

The German equivalent for tracker action: the mechanism of an organ in which the pulling movement between the keys and the pallets covering the

## BOOK REVIEW

**The Recent Revolution in Organ Building** by George L. Miller (Originally published 1909 by The Charles Francis Press, New York; Reprint of the Second Edition, 1913, by the Vestal Press, Vestal, N.Y. 192 pp.)

When I was a teen-ager, the name of Robert Hope-Jones was treated almost as though it were a "dirty word". The man was denounced on all sides as an innovator of ideas that "ruined" the organ-building business. His use of these ideas produced instruments that were considered 'no longer worthy of the name "organ", but were likened to the caliope and other monstrosities; no organist worth his salt would play one of them. His reputation on both sides of the Atlantic was unsavory.

George L. Miller, also an Englishman, whose knowledge of American organ-building was quite comprehensive, wrote his narrative on "The Recent Revolution in Organ Building" during the first decade of this century, only shortly before "my time". He covers the subject almost as skillfully as a romantic novelist, citing the great contributions to the art of organ-building by Moitessier, Peschard, Cavaille-Coll, Barker, Roosevelt, Willis, and Hope-Jones. He refers to others, of course, but regards these as the "leading actors in the drama".

Indeed, it is Robert Hope-Jones who emerges from these pages as the hero, the commanding general of the revolutionists ... not that he could have any effect on those who preceded him in time, but that he used and developed all of these predecessors' ideas and made considerable contributions of his own.

The book is very well illustrated with line drawings, photographs of the main characters and several consoles, and a dozen or more organ specifications of the era.

Vestal Press has made a genuine contribution to our field in reprinting this book. Every member of "OHS" would do well to own a copy.

- A F R

openings to the pipes is exerted by thin strips of pine called trackers.

**dulcet**

1. (adj.) Sweet; soft.

2. (n.) A delicate toned organ stop with metal pipes, whose lowest tone is one octave below Middle C.

**dulcian** - Fr. n.

1. An obsolete form of bassoon.

2. An organ reed-stop sounding as its lowest tone either C two, or C three octaves below Middle C, depending upon the use of a pipe of eight or sixteen foot pitch.

**dulciana** - An organ stop with open metal pipes of very small scale, giving a soft tone suitable for accompaniment. It is one of the most essential organ stops. Formerly the name was applied to a soft reed-stop.

(To be continued)



Muller and Abel, Opus 9, St Joseph's R C Church, New York, N. Y

### **Muller and Abel:**

*(From page 5)*

reflects anything more than mere whim it is impossible to say.

All known Muller and Abel organs were built with tubular-pneumatic action. The chests used were quite unusual, however particularly in the form of pouch used, as can be seen in the drawing. The chests operated as do all ventill chests: a stop-chamber "A" is filled with wind only when the stop above it is to speak (the valve controlling this wind supply is called a ventill, hence the name of this form of chest), thus when the key channel "B" is exhausted (i.e., a key is played), all of the pouches, "C", in wind-filled chambers will collapse, pulling the valves off the seats, and

allowing the wind to enter the pipe-feet through borings, "D". The originality of the design for these particular chests is questionable, considering their similarity to the membrane-chests of Walcker. The chests had some disadvantages. The peculiar pouches were hard to shape, requiring tedious stretching over forms by skilled hands (which undoubtedly contributed to the elimination of many aging Muller and Abels). The pouches suffer pressure from both sides, accelerating wear. And the large total surface area of the pouches undoubtedly resulted in large wind losses. Still, this form of chest had many advantages over slider chests in common with all ventill chests most significantly in the elimination of the alternately sticky/leaky sliders and the large pallets which re-



## LETTERS TO THE SOCIETY

Gentlemen:

I am writing you to find out whether or not you have any information concerning the locations of tracker organs in Tennessee. In the past year I have played eleven trackers in the state, and have learned about the locations of a few more. However, I am sure that there are some of which I have no knowledge. I am hoping that you may have information about any which I have not listed in this letter.

Most of the trackers I have found are either Pilchers or Kilgens, and from all indications they were built in the 1890's or early 1900's. The city of Clarksville (45 mi. NW of Nashville) has a Henry Erben organ in the 1st Presbyterian Church (installed 1878) and a Jardine in the Madison Street Methodist Church. However, both of these have been rebuilt and electrified. The serviceman who did the work has a reputation for shoddy work (I am not judging his work-just ask any competent serviceman around this area). He added some rather atrocious-sounding reeds to both instruments. From all indications, the Jardine is the last organ built by that company. It still contains all the original pipes.

Given below are the locations of the trackers in Tennessee which I have played or know about. I have marked with a (\*) those which I have not played.

### NASHVILLE:

Elm Street Methodist Church-A. B. Felgemaker, 17 ranks. This organ has a very warm and sweet tone. It is in very good playing condition, but the console is rather worn.

Tulip Street Methodist Church-Jardine, 24 ranks (1891), still in good playing condition.

West Nashville Methodist Church-Kilgen, 10 ranks (1906), fine condition.

Tennessee Preparatory School-Moller, 14 ranks. Originally in a church. Great is unplayable.

Saint Cecilia Convent-Pilcher:\*

### NEAR COLUMBIA:

Zion Presbyterian Church-Pilcher, 7 ranks. This organ has a very beautiful console and case. It is in first-class condition.

### SPRING HILL:

Methodist Church-Hinners, 8 ranks, in poor condition but playable. The church has not had an organist who could play the pipe organ, so they have used an electric spinet for several years.

Grace Episcopal Church-Pilcher, 5 ranks, 1 manual. This one is in fair condition. The town of Spring Hill has less than 1000 population, so I think that it is rather unusual to find two pipe organs there.

### MOUNT PLEASANT:

Presbyterian Church-Kilgen, 11 ranks, in fair condition.

### LEWISBURG:

First Presbyterian Church-Kilgen, 10 ranks, fair condition. Some painters working inside the chamber stepped on a number of pipes in the 4' Octave and 2' Fifteenth several years ago. Tragic, isn't it?

### MEMPHIS:

Saint Patrick's Catholic Church-Pilcher, 24 ranks, fair condition. This organ has a very sweet sound.

### McMINNVILLE :

First Methodist-Hinners.\*

First Presbyterian-Pilcher, said to be a stock model by that firm.\*

A nice little Kilgen tracker of 8 ranks was removed from the First Methodist Church in Gallatin last winter. It was in perfect condition, and the tone was beautiful. An interesting feature was the Swell to Great 4' coupler, the only tracker I have played which has this device.

If you should have any information concerning trackers other than those I have mentioned, I will greatly appreciate knowing about them. Old trackers are fun to play, and most of them I have played have not been too hard to play. These which I have listed came to my knowledge through a serviceman in Nashville.

Sincerely,  
/s/ Melvin Potts  
Box 299  
David Lipscomb College  
Nashville, Tennessee

Dear Mr. Potts:

I am sorry to say that the Organ Historical Society has very little information concerning the locations of tracker organs in Tennessee.

We would like very much to have all the information we can get on Tennessee organs, and I would like permission to publish your letter in the next issue of THE TRACKER, official publication of our Society. You will find two sample copies enclosed with a brochure, with membership invitation on the back.

Our Society membership is 500. It is quite possible that information would come from our readers which would shed some light on the tracker situation in Tennessee which would be a benefit to you and to our Society. Thank you for writing.

Sincerely yours,  
/s/ Helen B. Harriman  
Corresponding Secretary

Dear Mrs. Harriman:

I have received your letter of December 4, and all I can say is Thank You! The sample copies of THE TRACKER are very interesting-I would love to go to Chicago sometime just to play some of the organs mentioned. Soon I plan to join the Society, and will be sending my check to the regular headquarters. You have my permission to print my letter in the journal. Although most of the organs would be classified as "8 foot" or "Romantic" instruments, I had fun playing them and found all of them to be very interesting. It seems as though Tennessee is short on old trackers such as those mentioned in your magazine. However, all of the ones I mentioned are interesting, and if anyone interested in trackers passes through the mid-Tennessee area, he would do well to hear and play some of these organs.

I am sending you the specifications of all the trackers which I have played. They may be of interest to you and other Society members, and you will also have a record of them. When I played the first few trackers, I may not have copied the names



exactly as they appear, but I have tried to do so for the past few I have played. In my first letter, I mentioned the organ at the Saint Cecilia Motherhouse. I had the opportunity to play it this past week, and found it in fair condition. It is a duplicate of the one at Zion Presbyterian Church near Columbia.

I do not have any pictures of any of the organs for which I am sending specifications. My photographic skill is not too good when inside and using flashbulbs. However, some of the organs have interesting fronts (some could hardly be called cases). It is hoped that someone will find these lists of interest. Many thanks again for your letter and the sample copies of THE TRACKER.

Sincerely,  
/s/ Melvin Potts

**Tulip Street Methodist Church, 522 Russell Street**  
Jardine - 2 manuals, 24 ranks, c1891 (church was built in this year)

GREAT - Double Diapason 16 Open Diapason 8 Gamba 8 Clarabella 8 Doppel Flute 8 Flute Harmonic 4 Nazard 3 (it actually appears this way on the knob) Piccolo 2 Trumpet 8 (does not work) Bells 8 (does not work)	SWELL Bourdon Treble 16 Bourdon Bass 16 Open Diapason 8 Aeoline 8 Clariana 8 Lieblich Gedeckt 8 Flauto Traverso 4 Violono 4 Flageolet 2 Cornet III Oboe and Bassoon 8 Vox Humana 8 (knob not labeled - located on right jamb with Great stops)
PEDAL - Open Diapason 16 Bourdon 16 Violoncello 8	

**Elm Street Methodist Church, Corner of 5th Ave. S., and Elm**  
Felgemaker - 2 manuals, 17 ranks

GREAT - Bourdon 16 Open Diapason 8 Melodia 8 Dulciana 8 Viola di Gamba 8 Flute d'Amour 4 Twelfth 2 2/3 Fifteenth 2	SWELL Stopped Diapason 8 Open Diapason 8 Salicional 8 Voix Celestis 8 Flute Harmonique 4 Flageolette 2 Oboe 8 (treble) Bassoon 8 (bass - 12 pipes)
PEDAL - Bourdon 16 Double Open Diapason 16	

**West Nashville Methodist Church, 4710 Charlotte Avenue**  
Kilgen - 10 ranks, 2 manuals, about 1905 or 1906

GREAT - Open Diapason 8 Melodia 8 Dulciana 8 Unison Bass 8 (12 pipes) Octave 4 Fifteenth 2	SWELL - Stopped Diapason 8 Salicional 8 Geigen Principal 8 Flute Harmonique 4
PEDAL - Bourdon 16	

**Anna Cole Auditorium, Tennessee Preparatory School, Foster Avenue**  
M. P. Moller, 2 manuals, 14 ranks (Great unplayable at present)

GREAT Open Diapason 8 Melodia 8 Dulciana 8 Principal 4 Twelfth 2 2/3 Piccolo 2	SWELL Bourdon Bass 16 Bourdon Treble 16 Aeoline 8 Stopped Diapason 8 Flute d'Amour 4 Piccolo 2 Oboe Bass 8 (12 pipes) Obae 8
PEDAL - Bourdon 16	

(This organ was in the 11st Lutheran Church until it moved to a new location sometime in the 1940's when the organ was given to this school.)

**Saint Cecilia Motherhouse, at end of 8th Avenue N.**  
Pilcher, 2 manuals, 7 ranks

GREAT - Open Diapason 8 Melodia 8 Dulciana 8 Stop'd Diapason Bass 8	SWELL - Stop'd Diapason 8 Unison Bass 8 (12 pipes) Violin Diapason 8 Flute Harmonic 4
PEDAL - Bourdon 16	

**Zion Presbyterian Church, about 5 miles SW of Columbia, off U.S. 43**  
Pilcher - 2 manuals, 7 ranks

GREAT - Open Diapason 8 Melodia 8 Dulciana 8 Unison Bass 8 (12 pipes)	SWELL Stopped Diapason 8 Stopped Diapason Bass 8 Violin Diapason 8 Flute Harmonique 4
PEDAL - Bourdon 16	

**Grace Episcopal Church, Spring Hill, 30 miles S of Nashville on U.S. 31**  
Pilcher - 1 manual, 5 ranks

MANUAL - Open Diapason 8 Melodia 8 Unison Bass 8 Dulciana 8 Gemshorn 4 Manual 8ve coupler (an unusual feature)	PEDAL - Bourdon 16
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**Spring Hill Methodist Church - across the road from Grace Episcopal**  
Hinnars - 2 manuals, 8 ranks (not now in use)

GREAT - Open Diapason 8 Melodia 8 Dulciana 8	SWELL - Violin Diapason 8 Stopped Diapason 8 Salicional 8 Flute Harmonic 4
PEDAL - Bourdon 16	

**Presbyterian Church, Mount Pleasant - about 55 miles SW of Nashville Rt US 43**  
Kilgen - 2 manuals, 11 ranks

GREAT - Open Diapason 8 Melodia 8 Dulciana 8 Unison Bass 8 Octave 4 Fifteenth 2	SWELL Stopped Diapason 8 Stopped Diapason Bass 8 Aeoline 8 Salicional 8 Flute Harmonic 4 Oboe 8
PEDAL - Bourdon 16	

**St. Patrick's R. C. Church, Memphis - corner of 3rd and Linden**  
Pilcher - 2 manuals, 24 ranks

GREAT Open Diapason 8 Melodia 8 Dulciana 8 Viola d' Gamba 8 Principal 4 Flute d'Amour 4 Fifteenth 2 Trumpet Mixture B*	SWELL Bourdon Bass 16 Bourdon Treble 16 Violin Diapason 8 Aeoline 8 Salicional 8 Stopped Diapason 8 Violina 4 Flute Harmonic 4 Piccolo 2 Cornet III Oboe and Bassoon 8
PEDAL - SubBass 16 Open Diapason 16	

(\*) According to the serviceman who works on the organ, the Trumpet Mixture contains 3 ranks of flue pipes. It has a reedy sound, but not like that of a Trumpet.

**First Presbyterian Church, Lewisburg - 50 miles S of Nashville on US 431**  
Kilgen - 2 manuals, 10 ranks

GREAT - Open Diapason 8 Dulciana 8 Unison Bass 8 Melodia 8 Octave 4 Fifteenth 2	SWELL - Violin Diapason 8 Salicional 8 Stopped Diapason 8 Flute Harmonic 4
PEDAL - Bourdon 16	

## 'LETTERS TO THE EDITOR

Dear Sir,

In the summer issue of THE TRACKER there was a record review of "The Grand One", the organ in Sydney [Australia] Town Hall. It was stated that the builder was not identified. I suppose that others have written in to identify this organ, but it is a W. Hill and Sons instrument, and Thomas Hill headed the firm at the time of its construction. That interests me particularly as the large organ in Bangor [Wales] Cathedral, which I had an opportunity to practice on while I was there, is a Hill of about the same period, albeit rebuilt by Compton.

Sincerely,  
/s/ THOMAS L. FINCH  
Physics Dept.  
St. Lawrence Univ.  
Canton, New York

Dear Sir,

I was surprised and delighted to read a most interesting article in THE TRACKER about the 1822 Thomas Elliot organ that was in the Old South Church in Boston. (I am using "Elliot" instead of "Eliot" because that was the spelling in Edgar Boadway's letter to me.)

While attending the Worcester Convention program at the Brookfield, Mass., Congregational Church, I told Mrs. Harriman that I had part of the Thomas Elliot organ in my home. After a short discussion I assumed that the subject was dropped until I read the article concerning the organ.

The story of my acquisition of the Thomas Elliot organ is as follows:

About 1955, I was told that St. Mary's Church of Milford, Mass., was replacing an old tracker organ with an electronic. As I had been looking for pipes to build an antiphonal organ for my church, I in-

**Louis J. Schoenstein**

*(From page 2)*

Summer Cottage in Paradise, Northern California, where we remained for 6 years. Due to our isolation from family and friends, we finally decided to move closer to San Francisco, and on November 18, 1968, made our temporary home in the historic town of Sonoma, in the "Valley of the Moon", the former home site of the popular author, Jack London, and where the California Bear Flag and American Flag were first hoisted in California.

Now, after recently celebrating my 85th birthday amidst a large group of my numerous children, grandchildren, and great-grandchildren, and their parents, in the old family home in San Francisco, I must express my gratitude to a loving Providence in favoring us with so many blessings. One, not the least, led me to the "Church Organ Business" - a business unique in working practically daily in a house of worship and being instrumental in singing His praises through the voice of the pipe organ, the King of Instruments, and the one and only instrument most suited to sing His praises and honor.

vestigated and found that the St. Mary's organist was an electronic enthusiast who had persuaded his pastor to replace this magnificent 38-rank organ with a [substitute]. I was told by the pastor that I could have all the organ that I could remove from the church in the three days before it was scheduled to be taken out by the junkman.

I gathered a group of men from my church and started to work. The front of the organ was going to be retained and pushed back, so many of the bass pipes are still in Milford. We had time to take out the three manual chests and the pipes that went with them. The Swell chest, as I recall, was about twenty feet off the balcony floor. What a job to get that heavy English oak chest out to the truck!

The last day that we were there we learned of the historical background of the organ from an old parishioner who was in tears over the change.

Quoting from one of Mr. Boardway's books, "There is a fine old English organ in the Old South Church. Over the upper row of keys is the maker's name, thus:

THOMAS ELLIOT

Builder to His Majesty's Chapel Royal.

London, 1822

The cost, after importation, was about \$10,000. It was the first organ with three rows of keys ever heard in Boston."

Mr. Boadway also told me that the Elliot organ was moved to Milford in 1876, not in the 1890's, as your article mentions.

The 10-rank Choir division of the Elliot organ is now installed in the balcony of the Barre Congregational Church and is played with the main organ, a three manual Hall, during the singing of hymns. One organist commented that it is rare to hear an antiphonal organ that sounds better than the main organ.

The Thomas Elliot organ had been changed to tubular pneumatic pull down action in 1910. I altered these to electro-pneumatic and wired the Choir division to the front organ.

The Great division of the organ is in the basement recreation room of my home in Barre. It has 10 ranks including a brilliant trumpet. The organ is far from complete but playable. Because of space limitations, the tracker chests are operated by an electro-pneumatic action. The organ is played from an Everett Orgatron console, perhaps the best sounding Orgatron there is! Donald Paterson, Kenneth Simmons, Edgar Boadway, and Philip Beaudry are included among those who have played it. I hope in the near future to install the Swell division.

The oldest set of pipes in the organ a 2' Fifteenth, is marked "1797" on the C# pipe. According to pipe markings, it was rebuilt in 1858 and 1910.

As a note of interest, the organ is pitched exactly ½ tone sharp. It must have been tough on the tenors and sopranos!

Anyone wishing to play this organ is most welcome to do so. I am proud of its heritage and hope someday to see its installation complete.

Yours truly,  
/s/ ROBERT H. ALLEN  
James Street  
Barre, Mass. 01005

## GLEANINGS

by Helen Harriman

My friends will surely feel that I have been neglecting them because I haven't "gleaned" a single item from any newspaper, magazine or book since the last issue of THE TRACKER. However, there has been a great deal of OHS correspondence recently, and many of our members will have heard from me personally.

Much of this correspondence includes the enrollment of new members. One of these, Melvin Potts, is a student at David Lipscomb College in Nashville, Tennessee. His letters are so full of interesting material that I am forwarding them for publication in a separate column of our magazine. And I would like to urge all members who are acquainted with that area to write to Mr. Potts, giving him whatever information they may have.

A recent illness and preparation for the holidays, as well as plan for my annual sojourn in Florida, have kept me from doing many of the things I enjoy most, such as attending historical organ recitals. The one I had anticipated most this fall was the Donald Paterson recital on the century-old Simmons organ in the First Church of Christ, Lancaster, Mass., on October 5th. According to friends who did attend, it was very beautifully played and I am sorry I could not be there.

I understand that our Convention Chairman, Dr. Finch, has plans to publish the 15th OHS Convention Program well in advance of the Convention so that members will know what to expect of the Northern New York State area and activities. This is a wonderful idea because people can make definite plans to attend well in advance. I hope it is carried out and that it becomes part of our regular Convention schedule.

Our Church Fair had an "Antiques Booth" for the first time this year, and I was chairman. We made over \$450 on our booth alone! I was simply amazed. The things people will buy! It was very interesting and I learned a great deal. We didn't have an organ to sell, but I saw one recently in an antique shop that should win a prize—not for the musical quality of the instrument, but for the ornate bric-a-brac case. It had nine shelves and 12 mirrors!

By the time this is printed I expect to have developed a good tan, and I wish to extend to all best wishes for a happy, prosperous and healthful New Year.

## The Temple of Music Organ

(From page 9)

Thunder, James Beiton Tipton, Everett E. Truette, Abram Ray Tyler, Harry Leonard Vibbard, Henry B. Vincent, Samuel P. Warren, Andrew T. Webster, Harrison M. Wild, Herve Dwight Wilkins, Raymond Huntington Woodman, Francis L. York, and Harry J. Zehm.

I am not certain of what value the list of organists may be, but it is interesting to see how many one has ever heard of since that time. Emmons Howard was not my favorite builder, and I do not know, personally, what happened to this organ. However, he certainly has a place in organ history and more needs to be known about him and his work.

## Muller and Abel:

(From page 14)

quired substantial force, either human or pneumatic, to open.

Muller and Abel's casework can be compared in the accompanying photos.

The reason for the firm's demise is not known; however, it is believed that financial problems forced the company to close in 1902. This would be understandable—Muller and Abel attempted to build organs of Roosevelt quality without the personal financial backing that the Roosevelts were able to give their company.

A list of all known Muller and Abel organs follows:  
Opus 7 (c1894) St. Luke's Evangelical Lutheran Church, Brooklyn

Opus 9 (c1895) St. Joseph's R. C. Church, 404 East 87th Street, New York; electrified and tonally altered by Midmer-Light, 1961; 2m 34 rks in original specification (courtesy Louis J. Lasillo), specification similar to Twelfth Scientist.

Opus 14 (c1896) Lutheran Church of the Redeemer (L.C.A.) Ditma Avenue at 22nd Street, Brooklyn; originally in congregation's building in Williamsburg section of Brooklyn (which still stands and is used as a synagogue, electrified by Aeolian-Votey Co. in 1929, using new chests; 3m 41 rks, specification similar to German Zion Lutheran.

Opus 23 (c1897) Twelfth Church of Christ, Scientist, described above.

Opus 34 (1897) East 68th Street Reformed Church—building sold in 1969 to Alliance Church, 3515 E. 68th Street, New York; organ is presently dismantled and standing in the church which is being refurbished; organ is to be rebuilt as a contemporary instrument soon. Original specification (courtesy of Louis F. Mohr & Co.) shows 2m 20 rks, similar to St. Luke's, Brooklyn.

Opus 36 (1898) Ascension R. C. Church, 221 West 107th Street, New York; rebuilt in 1936, electrified with new console 1961 using French names for stops; original specification (courtesy of Louis J. Lasillo) shows 3m 42 rks, similar to German Zion Lutheran.

Opus 56 (1901) German Zion Evangelical Lutheran Church, Brooklyn, described above.

Opus 61 (1902) St. Augustine's R. C. Church, 167th Street at Fulton Avenue, Bronx; unplayable for about a decade, console disconnected; 2m 34 rks, similar to Twelfth Scientist; third manual (bottom) was to be Solo Organ—five stops prepared for.

Opus 62 (1902) New Brooklyn Reformed Church, described above.

Opus (?) St. Paul's R. C. Church, Court and Congress Streets, Brooklyn; unplayable for many years, console removed; reported to have been a 3m.

Opus (?) Synagogue, 323 East 6th Street, New York; according to Peter T. Cameron this was formerly St. Mark's Lutheran Church, and contains a playable but unused 2m.

Opus 45 (1899) Recently removed from Methodist Church, Katonah, N.Y.; church now has Odell; specifications of old organ (courtesy of Peter T. Cameron) indicates 2m 14 rks, similar to New Brooklyn Reformed Church.

The author would greatly appreciate receiving any further information on Muller and Abel and their organs.

## The Hamill of Notre Dame

(From page 11)

blocked off, but appear to have been two for the Great and three for the Swell. The compass of the manuals is 61 notes and the pedalboard is 30 notes, straight and flat.

All of the metal pipes (except zinc basses) are of spotted metal. The case pipes are in three flats of 7, 11 and 7. Of these 25 case pipes, 17 are from the Great Open Diapason, three are dummies and five are from the Great Octave. The Great Bourdon is stopped wood, throughout. The lowest 17 pipes of the Great Melodia are stopped wood, while the top octave of the Great 4' Flute is stopped wood, then ear-tuned metal Rohrflute pipes to c<sup>2</sup> and open metal from c#2 up. The composition of the Great Mixture is 15-19-22 (notes 1-24), 12-15-19 (notes 25-42), and 8-12-15 (notes 43-61). Thus the Mixture is properly a part of the diapason chorus and can be used effectively in contrapuntal music. The Swell Open Diapason has a stopped wood bass, as does also the Salicional. The Stop<sup>d</sup> Diapason is stopped wood up to tenor B, then ear-tuned rohrflute pipes to c<sup>3</sup>. The top octave is open metal. The Flute Harmonique is harmonic from middle c up, and the Piccolo is really a small fifteenth.

The organ is in a free-standing case in the rear gallery. There is about a three-foot space between the back of the organ and the wall. The Swell shades are mounted so that their axes are vertical.

There are only a few minor discrepancies between the present stoplist and the proposed specifications in Mr. Hamill's letter. Hamill called the 16 foot Bourdon on the Great an 8 foot Bourdon, but from its position in his list, I am sure that it was a mistake in writing and he intended it as a sixteen. He used the word "Dolce" instead of Dulciana, and wrote "Flute d'Amour" for the Great 4' Flute. He also wrote "Violin" for the Swell Violina, and "Oboe and Bassoon" instead of "Oboe" as it appears on the stop-knob. His letter also used "Double Open Diapason" for the Pedal Open, while the knob simply calls it "Open" with the word "Pedal" above it to identify the division. The knobs do give the pitches in feet. Mr. Hamill gave a total of 1249 pipes, but one must (in this rare case!) agree with the newspaper article which gave 1219 pipes. The newspaper's count of 24 stops followed the common procedure of counting the couplers and the blower's signal. Mr. Hamill's letter also listed five pedal movements (in addition to the swell pedal), one being the Great-Pedal reversible, and the others being:

"Great Forte. Draws all the stops

Great Piano. Closes all but nos. 3 and 4 (Dulciana and Melodia)

Swell Forte. Draws all the stops

Swell Piano. Closes all but no. 12" (Salicional)

Also there was to be a "Wind indicator over the keys, also one for Bellows Blower", and the dimensions of the case were to be "Width (across front of the organ) 13 feet. Height (in centre, front) 20 to 25 feet, as may be desired. Depth (front to rear) 8 feet. Case Gothic in design made of oak, ash, or walnut as may be desired."

The organ is kept in very good condition, and the large church provides the necessary resonance to give it a grand effect. The gallery is unusually deep, and may interfere slightly with the transfer of the sound to the main floor of the nave, but the instrument's impact on those who sit in the gallery is very impressive.

## CLASSIFIED

FOR SALE - RECENT REVOLUTION IN ORGAN BUILDING by Miller, \$5.95 postpaid. Free catalog of many books and reprints on historical organs, player pianos. Vestal Press, Vestal 57, N. Y. 13850.

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 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 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.

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

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New York 12520

## KENNETH F. SIMMONS

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Ware, Massachusetts, 01082

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## OBLIGATION and SUCH THINGS An Editorial

In a democracy, government of the people, by the  
people, and for the people flourishes only when the  
people themselves get involved and fulfill their obli-  
gations as citizens.

In non-profit, cultural societies the organization of  
the members, by the members and for the members  
succeeds only to the limit by which the members involve  
themselves and accept and fulfill their obligations.

The Organ Historical Society has been fortunate  
indeed in that the officials duly elected by the members have  
carried out their responsibilities faithfully and well-  
often at considerable personal sacrifice and expense. We  
refer to those who have held and now hold office.

But, in addition to the officers of the society, there is a  
group of elected member of the National Council. These  
persons are just as important to the conducting of the  
society's business as the President or any other officer  
with a "title", and yet, almost from the beginning of our  
society, many council members have taken their  
responsibilities so lightly that one wonders whether they  
are aware of their obligation.

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In fact, the records show that there have been  
some Councilmen who *never attended one meeting*  
during their term of office. One could well ask, "Why  
did they accept the nomination?"

The seriousness of the situation has been pointed  
up sharply in two recent instances. Last August's  
Council meeting did not have a quorum present. (It  
is true that a last minute change of date may have  
prevented several members from attending.) And the  
December meeting was cancelled because it was  
learned in advance that a quorum would not attend  
again. As a result of this situation, much important  
business of the society has been delayed, the new  
president is powerless to put into action any new policy  
or plan, and the wheels of progress are virtually at a  
standstill.

True, distances are great, travel is expensive, and  
attending meetings is time-consuming. But unless a  
person is willing to undertake these obligations it  
would be better for him to decline the nomination to  
office or council. We'll go a step further and suggest  
that those now in office or on council who feel they  
cannot carry out these responsibilities might, in the  
better interests of the society, consider tendering their  
resignations now so that their places may be filled at  
the next regular election.

Strong language? No, not when you consider that  
OHS has accomplished things just short of a miracle,  
and yet there are many more miracles awaiting our  
time and attention. Let's accept our responsibilities,  
fulfill our obligations, and get the wheels rolling again!

**JAMES BRATTON**  
**University of Denver**