

The Tracker

Quarterly Journal of the Organ Historical Society, Inc.
Copyright 1972

Volume XVI, Number 1

FALL, 1971



The McKim Residence Organ in Washington, D.C.

A note from the Publisher

THE TRACKER is in a period of transition. We have added a new staff member, an associate editor; we are changing typography; we are revising deadline schedules. For all of these changes we appreciate your patience, as they are all aimed at a more accurate and pleasing journal for you.

We welcome your comments and suggestions, as we want to serve you, The Organ Historical Society.

CONTENTS

Vol. XVI, No. 1

FALL, 1971

ARTICLES

Business Records of Hall, Labagh & Co., Part V by Peter T. Cameron	11
A Frank Roosevelt in California by Jim Lewis	10
From Tracker to Tracker-Sioux City, Iowa by Rodney L. Degner	16
The McKim Residence Organ in Washington, D.C. by Collin B. Weshke	3
Richard O. Whitelegg by Donald R. M. Paterson	9
A Thousand Tracker Organs by Aubrey Thompson-Allen	5

DEPARTMENTS

Book Reviews	20
Editorials	21
Letters to the Editor	22
Notes, Quotes and Comments	18
Record Reviews	19

OHS BUSINESS

Chapter News	17
Minutes of the Council Meeting	17
Report of the Treasurer	16

THE TRACKER is published four times a year by the Organ Historical Society, Inc., a non-profit, tax-exempt organization. It is a membership publication and is not sold on a subscription basis. Back issues are obtainable from the Corresponding Secretary @ \$1.50 each or \$5.00 for four consecutive numbers. Annual membership dues for Regular members \$5.00, Contributing members \$10.00, Sustaining members \$25.00, Patrons \$100.00. Application to mail at second-class postage rates is pending at Ithaca, N.Y. 14850. All material published in THE TRACKER is © 1972, and may not be reproduced without permission. Printed by Arnold Printing Corp., 416 E. State St., Ithaca, N.Y. 14850.

THE ORGAN HISTORICAL SOCIETY, Inc.

with headquarters at
The Historical Society of York County
250 East Market Street, York, Pa.
and archives at
Ohio Wesleyan University
Delaware, Ohio

Thomas W. Cunningham	President
421 S. South Street, Wilmington, Ohio 45177	
Thomas L. Finch	Vice-President
Physics Dept., St. Lawrence Univ., Canton, N.Y. 13617	
Donald C. Rockwood	Treasurer
50 Rockwood Road, Norfolk, Mass. 02056	
Mrs. Helen B. Harriman	Corresponding Secretary
25 Mountain St., Sharon, Mass. 02067	
Mrs. Mary R. Danyew	Recording Secretary
North Chatham, New York 12132	
Homer D. Blanchard	Archivist
108 Griswold Street, Delaware, Ohio 43015	

Councillors and Committee Chairmen:

The Rev. James M. McEvers	1972
Rt. 1, Box 673, Herrin, Ill. 62948	
Donald R. M. Paterson	1972
1350 Slaterville Road, Ithaca, N.Y. 14850	
Robert E. Coleberd	1973
409B Buffalo St., Farmville, Va. 23901	
Robert B. Whiting	1973
Fairfax 307, 5501 Wayne Ave., Philadelphia, Pa. 19144	
Kenneth F. Simmons	974
17 Pleasant Street, Ware, Mass. 01082	
Robert A. Griffith	1974
21 S. Sandusky St., Apt. 26, Delaware, Ohio 43015	
Randall E. Wagner	Audio-Visual
108 E. Antietam St., Hagerstown, Md. 21740	
Robert C. Newton	1972 Convention
201 Tyler Street, Methuen, Mass. 01844	
Alan M. Laufman	Extant Organs
Mountain Road, Cornwall-on-Hudson, N.Y. 12520	
Barbara J. Owen	Headquarters and Foundation Grants
46A Curtis Street, Pigeon Cove, Mass. 01966	
Cleveland Fisher	Historic Organs
9255 Bennett Drive, Manassas, Virginia 22110	
Barbara J. Owen	Nominating

THE TRACKER staff

Albert F. Robinson	Editor
First Presbyterian Church, 20 King's Highway East, Haddonfield, N.J. 08033	
Donald R. M. Paterson	Associate Editor
Mrs. Linda T. Paterson	Publisher
1350 Slaterville Road, Ithaca, N.Y. 14850	
Robert E. Coleberd	

Circulation Manager for Schools and Libraries

Paul J. Korczak	Advertising Manager
319 College Ave., Apt. 1, Ithaca, N.Y. 14850	

Advertising Rates in THE TRACKER

DISPLAY ADS:

Full Page	\$75.00	per issue
Half Page	40.00	per issue
Quarter Page	22.50	per issue
Eighth Page	15.00	per issue
Business Card	3.50	per issue

(Or \$12.00 per year - four issues)

CLASSIFIED ADS:

30 words ... same rate as Business card.

Address your copy, together with payment, to
the Advertising Manager

The McKim Residence Organ in Washington, D.C.

by Collin B. Weschke

Ed. Note: This article was prepared for the National Parks and Conservation Association. Mr. Jvocschke, who is their promotion manager, has given special permission for its publication in THE TRACKER. It was submitted by Carolyn Fix.

The Building

The turn of the century found the 18th and R [streets] neighborhood to be among the more desirable in the city. Of the major mansions remaining today at the intersection, the former William Duncan McKim residence, now occupied by the National Parks and Conservation Association, is the oldest.

Its neighbor, the Page house, presently occupied by the American Psychiatric Association at 1700 18th Street, was built in 1910 and the Dunn house at 1706 18th Street, occupied by the Russian Cultural Mission, was built in 1911.

By far the grandest of all the homes on the corner is the former Perry Belmont mansion, situated in the triangle bounded by 18th Street, R Street and New Hampshire Avenue. Begun in 1906, construction was completed in 1909 at a cost of \$1.5 million. It was sold in 1937 to the International Eastern Star for \$100 thousand. The Eastern Star has occupied the building ever since and has kept it in its original condition.

Dr. McKim and his second wife, Martha Moran McKim, purchased a double vacant lot at the north-east corner of 18th and R Streets on July 21, 1904, from Mrs. Elizabeth F. Sicard, a widow, of New York City. The combination of lots is entered on D. C. records as lot 132, square block 153. Dr. McKim obtained building permit number 1729 on March 14, 1905, for construction of a four-story stone (granite) and brick one family house valued at \$55,000.

The building permit lists the lot size as 95 feet along 18th Street and 51 feet, 5 inches, along R Street. oral height is listed as 58 feet. The building was designed to fit the lot exactly and a permit was granted for construction projections beyond the lot lines. These projections included the porch and steps on 18th Street, the oriel window on 18th Street, and steps to the basement. The permit also notes that an elevator was to be built in. The house was designed by the architectural firm of Hornblower & Marshall. Builder was William P Lipscomb & Co.

The building was sold in April, 1945, to the Disabled American Veterans for \$65,000. The National Parks and Conservation Association purchased it from the DAV in November, 1967, for \$225,000. It is interesting to note that the property was appraised in October, 1935, at \$60,000. The appraiser called attention to the state of disrepair into which the building had fallen and to what he termed the "greatly deteriorated" neighborhood.

The McKims

(We are indebted to Miss Mary Park Clements and her sister, Miss Margaret Delaney Clements, for much of the information which follows.)

Dr. W. Duncan McKim was born in Baltimore in 1855. He studied medicine at Columbia University, taking the degree of A.B. at the age of 20 in 1875 and the doctorate in medicine in 1878. After 17 years of practice, he retired in 1892 to devote himself to intellectual and philosophic pursuits. He studied abroad, receiving the Ph.D. from Leipzig in 1895 at the age of 40. He moved to Washington to take up residence in his new home in 1905. A member of the Cosmos Club, Dr. McKim was the author of several books, including one on "Heredity and Human Progress," and another: "A Study for the Times," in which he set forth his theories of social relations and his prescriptions for progress.

Dr. McKim was married three times. His first wife, Roge Collidge of Boston, Mass., died in 1895. (They were married in 1881.) Martha Moran Jones of New York City, became his second wife in 1900. She died in 1914. He married Leonora Jackson of New York City in 1915.

Dr. McKim died in Pasadena, California, at the age of 80 in 1935. His third wife died in 1969 at the age of 90. At the time of her death, Mrs. McKim was living at 2120 Leroy Place, N.W., Washington, D.C. She was buried in the McKim tomb in Greenmount Cemetery, Baltimore. Her estate was listed at \$1,058,505.

Under the terms of her will, many of Mrs. McKim's personal effects were to go to the Maryland Historical Society in Baltimore to become part of a permanent display. One half of the residual estate was willed to the Library of Congress to establish an organ library in Dr. McKim's name. Dr. McKim was an amateur organist of considerable talent.

Mrs. McKim was an accomplished violinist with an international reputation. She made her musical debut in Berlin at the age of 17, playing the Brahms Concerto, the Wieniawski, and the Hungarian Airs of Ernst under the baton of Dr. Joseph Joachim. She performed as a soloist with all the leading symphony orchestras of Germany including Munich, Cologne, Frankfurt, Mannheim, Dilsseldorf, Strasbourg Nurnberg, Bremen, Kiel, Konigsberg, Oldenburg and Aachen. She appeared twice at the Gewandt Haus concerts in Leipzig under the leadership of Arthur Nikish and again played under Nikish in Hamburg.

She toured all the leading cities of Switzerland and also played concerts in Vienna, Rome and Florence. She appeared as soloist with Colonne and Lamoureaux in Paris and played before King Oscar of Sweden. This was followed by a tour of England and Scotland under the direction of Sir Henry Wood, Sir Arthur McKenzie and Sir Frederick McGowan. She played before Queen Victoria and received a decoration from the Queen.

She came to the United States in 1900 and made six successful tours, presenting 160 concerts a season. She was soloist with the Boston, Chicago, Cincinnati Pittsburgh, St. Louis, Detroit, Los Angeles, and San Francisco symphony orchestras. Before her retirement,

she toured the world, played several times in Honolulu, and contributed notations to the VIOLINIST, a musical publication.

The Pipe Organ

Dr. William Duncan McKim had the financial resources to indulge himself in his hobby. The plans he had drawn for his house contained a music room of grand proportions: 61 feet in length by 23 feet wide and 45 feet high; and in it he installed, at an estimated cost of \$35,000, a luxury instrument of the finest construction known in its day.

The McKim music room is set off by a handsome set of windows on the south end, bordering on cathedral proportions, and by the towering pipes on the north end.

The organ, with a present replacement value of \$100,000, was built by the Hook and Hastings Co., of Boston Mass. in 1905, and with tubular-pneumatic in action, with three slider-and-pallet wind chests and a detached, reverse console, and hand-pumping mechanism. In 1924 the organ was electrified by the Lewis and Hitchcock Organ Co., of Washington. At that time additional combination pistons were installed and the console (modified internally but unchanged externally) was moved to the other end of the room. At a later date, possibly 1939, a water engine that ran the blower and that was connected to the city water main was replaced with an electric blower.

Unusual among home installations, the organ boasts of having all of its pipes free standing in the room where they are heard. It is unusual, too, in having a 32-foot Bourdon, pipes for which rise nearly to the ceiling. All of the pipes in the facade are gilded with silver leaf and give off a golden hue as a result of being coated with amber varnish. Behind the case the unenclosed Great division occupies the center. Behind this is the Choir box, and the huge Swell box rises over both. Pedal pipes speak from the facade and others flank the Great division. There are about 4,000 pipes in all.

Barbara Owen and Donald R. M. Paterson, of The Organ Historical Society, have provided some history of the organ and the firm that built it.

Most large homes of the day boasted similar instruments, perhaps not so ideally situated or having the real 32-foot pedal rank, until the depression years ended the "boom" for such status symbols.

Hook & Hastings built the organ as their Opus 2082 and it is considered to be an outstanding example of their fine craftsmanship. It is said to be the largest privately owned pipe organ in the District of Columbia.

At the time the organ was built, Hook & Hastings was the oldest organ building firm in the United States in continuous operation. Founded in Salem Mass., in 1827 by Elias and George G. Hook, and later moving to Boston, it became by the middle of the nineteenth century the largest and most prestigious concern of its kind in the country. The work done in this period is considered by experts to be superb and much still survives. In fact, the company's first organ is in a museum in Salem.

In 1871 Francis Hastings became a partner, and the name was changed from E. & G. G. Hook to E. & G. G. Hook and Hastings and then, later to Hook & Hastings. After Hastings' death in 1916 the firm declined and

lost business to growing competitors. However, it continued until 1936, when financial difficulties forced it to close. One of its last large organs was built for Riverside Church in New York City. This organ has since been rebuilt.

The NPC organ is romantically voiced. It was designed to serve as an orchestral substitute. Its relationship to other organs is explained by James F. Akright, formerly of Lewis & Hitchcock, who has done considerable service work on it.

'Pipe organs in general,' Akright says, "have a heritage of some four hundred years of music - music written expressly for the organ and recognized by all educated musicians as a very high art form. It is only this true organ music which now is given any recognition and which has been heard in recitals for the past twenty years. The PCA organ is capable of performing only about five per cent of such recognized music. It is a romantic instrument in a classical period."

Akright declares however that it is these circumstances which are the organ's greatest assets. While there are still many good organs of this era in existence, their number is decreasing rapidly and most of those which have survived have been tonally and physically altered and their consoles replaced.

The NPCA organ remains basically unaltered. It is an original installation set in the building for which it was designed. This historic organ is on the threshold to becoming a landmark, according to Akright, capable of performing the music of an almost forgotten era. The specifications are:

Great	Swell
16' Diapason	16' Bourdon
8' Diapason	8' Diapason
8' Doppel Flute	8' Gedeckt
8' Gamba	8' Quintadena
8' Dulciana	8' Salicional
4' Octave	8' Aeoline
4' Flute	8' Voix Celeste
2-2/3' Twelfth	4' Flauto Traverso
2' Fifteenth	4' Violin
8' Trumpet	2' Flautino
	Cornet
Choir	8' Cornopean
8' Geigen Principal	8' Oboe
8' Melodia	Tremolo
8' Viol d'Orchestre	
8' Dolce	Pedal
4' Flute d'Amour	32' Bourdon
4' Fugara	16' Diapason
8' Clarinet	16' Bourdon
Tremolo	16' Contra Gamba
Chimes	8' Bass Flute
	8' Flute
	8' Violoncello
	4' Bass Flute

Editor's note: Mr. Weschke writes that the organ is presently "undergoing an extensive refurbishing."

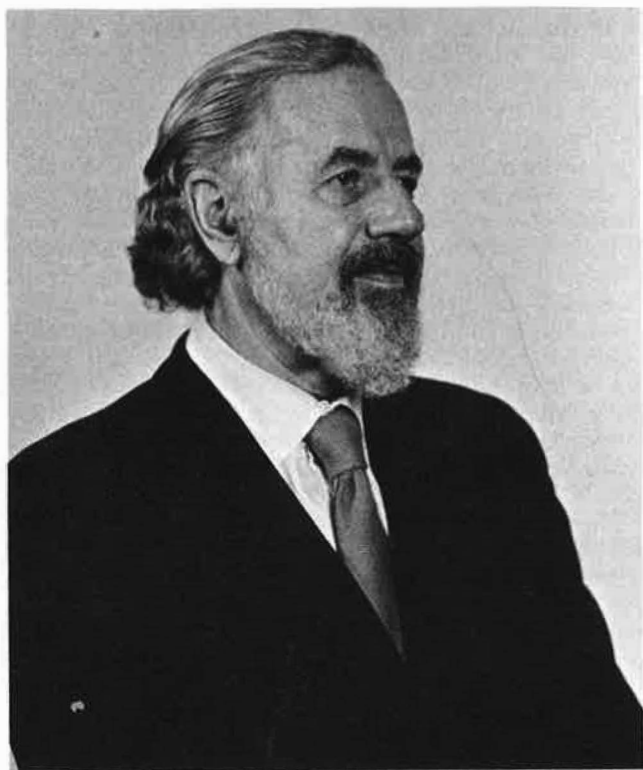
COVER PHOTO: Opus 2082, 1905, by Hook and Hastings, as it appears now. Photo by Pete Copeland, (Washington) STAR Staff Photographer, courtesy of Mr. Weschke.

G. F. ADAMS Organ Builders, Inc.

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

A Thousand Tracker Organs

by Aubrey Thompson-Allen



Mr. Thompson-Allen is Curator of Organs at Yale University. He was born in 1907 at Scarborough, Yorkshire, England. After he apprenticed in 1922 to Henry Willis & Sons, Ltd., where he was a pupil of the late Henry Willis III until 1928. In 1927 he became Superintendent of Works of the Willis factory and successor to the late G. Donald Harrison, upon the latter's departure for America. In 1912 he became a Director of the Willis firm, and was its Managing Director from 1919 to 1915. He came to this country in 1949, as assistant to G. Donald Harrison, President of the Aeolian-Skinner Organ Company in Boston, and since 1951 has been at Yale. Thompson-Allen has contributed articles to MUSICAL OPINION, THE ORGAN, THE DIAPASON, MUSICAL TIMES, MUSIC, and other journals since 1924, and contributed the article on the building of the Organ and drawings for the fifth edition of GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. He is one of the original members of the Incorporated Society of Organ Builders and of the Institute of Musical Instrumental Technology.

When I served my apprenticeship in the 'twenties the majority of churches in Europe had tracker instruments. For nearly three years I was in the Willis voicing shop with the late Richard Whitelegg. Two or three times a week we would go from our London factory to tune and overcome mechanical defects in organs with tracker-action. Not one in ten of these organs had an electric, hydraulic or any other than a hand-blowing apparatus. Few organ men around today have had any experience of the European period to which I here refer. In an organ factory the rare one to own a car was usually the head of the company. For instance, Henry Willis III and G. Donald Harrison shared the one and only car for our factory of over one-hundred men. I had the luxury of a used motorcycle (fourteen in all over the first few years), but one could not very well expect the expert voicer to place his tool-bag on his back, sit behind me on the wobbly two-wheeled steed and venture forth, usually in the rain, on a ten-mile journey for a day's struggle with a sensitive and perhaps troublesome instrument. There was no choice but that of much daily walking to a bus, tram or train, and then more walking.

In London alone there were over 40,000 churches spread over an area some twenty miles across. In this maze we would set out, usually at 8 a.m., from the factory. Some may wonder why a voicer, and a good one at that, was sent out on a tuning expedition. Whitelegg was a competent and conscientious man and his individual services were frequently requested by some of our clients. Two or three hours after leaving the factory we would arrive at our destination and the first thing would be to take our zinc candle-holder (made secretly in the pipe-making "metal-shop" by one of the "metal-hands" for his friend in the "wood-shop") and light the miserable candle. This was, as a rule, the only illumination available for the organ builder inside an organ. The candle-holder always had a metal clip soldered to it in order that it could be attached to a convenient Diapason or Principal 4 ft. C pipe adjacent to the group of pipes requiring attention (or alternatively so that we could apply it to a point amid the trackers, roller-boards, bellows or chests, if one had to seek out and rectify a defect such as a cipher or broken tracker, etc.). There was no such convenience as an extension-cord or an outlet to plug

into in those good old days. As an apprentice I had to get busy and ready to draw the stops requested of me. As a rule the organ would not be tried over first. It was usually near 11 a.m. by the time we had arrived, and there was work to be done! Besides, there was no switch from which to turn on 'the wind.' Having drawn the required stops, I would have to rush around to the back of the box of whistles ' and start raising and lowering a heavy blowing-handle. This operated the 'feeders" which inflated the bellows or reservoir, filling the bellows to the highest point one could attain. There was usually a "tell-tale" weight, hanging over a pulley, which indicated the height of the bellows, both near the handle and another by the music-desk. A wild rush would then be made back to the console in order to hold the requested note or notes quickly as possible. Valuable seconds were lost in this frenetic scramble back to the claviers because, even though no note was being sounded, the bellows would always begin its way down to the empty point again, by normal even though inaudible, leakage. A bellows which could hold the wind for as long as forty-five seconds without a note being sounded would be regarded as a miraculous one: usually it was more like thirty-seconds or less.

Organists for hundreds of years up to this time could not practise on the organ for hours at a time as they do today. How could they? Any and all practice was achieved on the harpsichord and, in more recent times, on the piano except by the lucky ones from the latter half of the last century onwards who presided at a cathedral or concert organ and had access either to a paid human helper or the rare privilege of a hydraulic, gas, steam or an electrically operated bellows.

If Whitelegg wanted me to try some of the notes of the tempered scale, there would barely be time to tune perhaps two or three pipes before the wind had gone. This would frequently be accompanied by a few suppressed curses from the frustrated man, standing by candlelight high up in the instrument, feeling old, damp, and wretched in the darkness, waiting but unable to proceed with his task. In those Far off days, despite the attraction of the superior workmanship and tone of the many Henry Willis organs we went to, I dreaded some of these visits most of all. Small I-1. H.W. (I) organs were always on three and one-half inch wind-pressure and the wind would "stay in," I found, longer than in most other makes of organs of comparable size and pressure. But where his later organs had more than one chorus-reed (in the Swell), these reeds would usually be on twice the pressure, i.e. on seven-inch wind. This meant that there would be two main bellows for the two pressures, two pairs of feeders and two blowing handles. In order that one man (where two could not always be found) could fill the bellows, the two handles would be placed adjacently and at right-angles. Of course, if only the light-pressure bellows were filled, one could still play the light-pressure pipework alone. The two-pressure Willis slider-sound-boards would have two separate pallet-boxes and a segregated bar or note-channel to each note. The two pallets for the one note would be linked by two external squares and a horizontal tracker. The front square would also be linked to the roller-board, which latter served the purpose of dividing

the chromatic scale of the keyboard into the diatonic scale of the soundboard (C & C# sides).

The reason why most organs had the chests divided into C and C# sides is interesting and controversial. There are many theories. First of all, where pipes are planted on a chest in alternate "sides," there is more speaking-room per pipe (among the bass and tenor sections) available in a given length, than if all the pipes are crowded into a chromatic scale of equal length. Secondly, when a massive chord or harmony is struck within the lower half of the compass, where the pipework is planned chromatically, all the wind has to go to the one end, where the consecutive pallets of the chest are then located. This encourages a form of "drawing" and "robbing" of the wind between adjacent pallets (notes) and can have a deleterious effect (believe me) on the music. Thirdly, if the pipes of a tracker-organ (where the manual chests are invariably in line from front to back and above and below) are planned chromatically, there is a tremendous imbalance of weight-distribution, with masses of large pipework all placed to one side of the center-line of the organ. Physically and architecturally this is not a good thing. Nowadays it is different with respect to weight-balance where electric-action is concerned, because one chest can be made to balance that of another. Where tracker chests are planned diatonically in "sides," then pipe-conductors from the chest-pallets to the front pipes of the organ do not have to be crossed over from side to side for a normal, symmetrical organ case.

The adventure of getting to an organ in a large city not only in the Middle Ages but even in the early part of the twentieth-century was often fraught with delays. If the organ builder were conscientious, and he had to be to comply with our standards, he would be very tired by the time we had ploughed through an average two, let alone a three-manual organ. I found that it was necessary to run back and forth, often down the chancel steps, to the side or rear of an instrument more than two-hundred times during the course of half a day in this process of tuning, etc. Sometimes we had to go to a second church on the same day. Imagine then, as a youth, the pleasure and often the thrill of going to an organ which had a hydraulic or an electric blower and where one could actually try the organ, a rare experience which is taken for granted today.

Even if there was a hydraulic-engine, this always acted upon the feeders (and sometimes the blowing-handle) of the organ. If there was an electric-blower it had usually, just been added for that was the great age of conversion of old organs to power blowing. The old tracker-organs about which I am writing usually had a fine and firm supply of wind because the large reservoir, whether filled by hand or by machine, retained and gave exactly the same pressure whether the bellows would be full or nearly empty. This satisfactory condition was due to the fact that all these hand-blown organs had a double-rise reservoir (with the exception of small portatives). One set of ribs would always have the normal inverted-folds and the other set would have outward or reverse folds, which would counteract a variation in compression between the full and empty positions of the reservoir. There would be a large moving frame between the two sets of folds, as

may still be seen in a few old organs today. This frame would be sustained in a midway, floating position by an ingenious counterbalancing device having a two-to-one leverage. There are several forms of this device. The most common in the latter half of the nineteenth-century comprised the lever system. But an earlier form, going back into the eighteenth-century, frequently employed the two-to-one pulley-and-rope system.

The main defect with feeder-blown wind is that as the feeders have to be reversed; between the upward and downward stroke this reversal would cause a slight or not so slight jolt in the steadiness of the wind in the reservoir. This could be felt distinctly when notes were being sustained during the period of reversal. Bishop, the well-known English organ builder of the early nineteenth century, made a very useful contribution to the organ of that era when he succeeded in reducing and often eliminating this jolt. He invented the "concussion bellows" as it was known. Of course we have a more slick term for it over here, where it is known as a "winker." This subsidiary bellows was applied either to the wooden wind-duct leading to the chest or directly to the end or bottom of the chest.

Special springs were designed for it, which had a quick increase ratio of compression when done properly. The springs allowed the "winker" to attain a half-way position when inflated. The "winker" acted as a shock-absorber as on the suspension of a car and it could absorb the jolt of the feeder-reversal.

Fr. Willis usually had a cut-out device on his Swell Organ concussion-bellows so that when the tremolo was drawn its effect would not be nullified by the "winker." (For details of this device please see the article entitled "The Tremulant" by the writer in Volume VI of "The Organ" published in 1927.) I never found a tremolo to be satisfactory in an organ which was hand-blown. This is because the reversal of the feeders in the course of providing the organ with wind, also disturbs and alters the rate of the tremolo not artistically but miserably. Also, a poorly designed wind-chest, wind-ducts and bellows of a tracker organ all contribute to an unmusical effect. I think the words of John Sebastian Bach himself and the work of Dom Bedos reveal these matters more clearly and concisely than any words of mine.

During my first ten years as an organ builder I visited and worked on more than one thousand organs, each having tracker-action. All through this valuable period of learning, I witnessed practically every different version of tracker-action especially in those instruments of the nineteenth-century by Bishop Bevington; Norman & Beard; Cavaille-Coll, England; Greene, Gray & Davison; Griffin, Laycock & Bannister; Lloyd; Wm. Hill & Son; Henry Jones; T. C. Lewis; Telford of Dublin, Edmund Schulze; Snetzler; Walker; Walcker; Henry Willis (I), and by several others. But in the last twenty years I have seen in America some equally well designed nineteenth-century instruments by Henry Erben, Harrison, Hinners, Hook & Hastings, Johnson, Jardine, Hutchings, Odell, Roosevelt, Steer & Turner, Williams and many others. But these American builders had to cope with much more serious problems than the European builders of tracker-action due to the very severe variations of temperature and

humidity between summer and winter. Many of these early tracker-organs still survive and function well, after one-hundred years, in spite of the devastating effects of central heating introduced at the beginning of this century. Will the many organs imported from Europe in the last two decades last as long?

Life as an organist was not the relatively simple thing it has become today with the advent of electric blowing machinery. Even in my time an organist could not drive over to his church, nor would he be able to practice all day. How then did Bach get all his practising done? Despite assistance from some of his twenty children he would frequently have been unable to play his own instrument when he wanted to, especially in his earlier years. Organists of that time did the sensible thing and turned to the harpsichord for practising and in the nineteenth and early twentieth centuries to the pianoforte. How could one ever relax and be tranquil, composing and playing on an instrument dependent on tired and unwilling humans chained to the blowing-handle? The great achievements of Bach and his retinue of peers, despite such obstacles as having to find a person to fill the bellows, transcend anything that the spoiled composers of the twentieth-century usually attain. The argument that labor was cheap in those days is not convincing. Pumping an organ by hand or foot could never afford much pleasure for anyone, except for the honor of pleasing some worthy master.

At the Royal Albert Hall, London, the renowned Henry Willis (I) organ of 1871, at that time the largest organ in the world, was blown by steam. Willis' famous air-compressors (now to be seen in the South Kensington Museum) were used. These cylinders, twenty-and-one-half inches in diameter each, were operated by a giant beam-engine and steam pistons. The steam was obtained from the heating boilers. If the organ was required, two days' notice had to be given in order to raise the steam before the organ could be played.

By the end of the last century few of the builders named were making tracker-organs except for very small instruments. But readers may take my word for it that whenever Fr. Willis used his patented tubular-pneumatic action, it was of a very advanced kind and was fast and repetitive in performance. In fact I have seen nothing to equal it either in Europe or America.

There is an exceptional example of a three-manual tracker-action organ (with Barker Lever to the Great manual and couplers) in its pristine state still standing in the church of St. Patrick, South Boston where Kenneth Starr, gifted assistant to George Faxon of Trinity Church, Boston, is now organist. This was a Hook and Hastings organ built in 1880 and rebuilt by George Hutchings circa 1892.¹ The Great Organ chest, placed centrally, is presented in its original functional formation throughout, and a very impressive sight it is. Several of the Great sets of pipes, over the full manual compass, retain their original decoration in colour. This whole, exposed formation antedates the "neo-

¹The organ is listed on the builders' lists as Hook & Hastings' Opus 1005, 1880, and as Hutchings' Opus 294, 1893. The appended specification is a composite of Mr. Thompson-Allen's and the Associate Editor's, the latter having been taken down from the console on September 7, 1955.

Baroque" (an absurd term) functional designs of recent decades by nearly one-hundred years. I for one am thankful that this period of caseless organs is about over and that the traditional organ-case of the sixteenth and seventeenth centuries is gradually replacing the ugly and unsatisfactory caseless instruments of our times. Who is responsible for this great step forward in the artistic presentation of the pipe-organ as a beautiful entity in the eye of the beholder? Albert Schweitzer was one, and there are many others in Europe and in America. It is mainly to the smaller organ companies that we owe this renaissance of the beautiful organ case.



The accompanying photograph of St. Cecilia depicted in the centre panel of St. Bartholomew, Munich, was obtained by me when the picture was exhibited at the Tate Gallery, London in 1949. It illustrates what skill and inspiration was present in the artists' minds in that era. Note the two sliders to control two stops.

FRED N. BUCH

Representing Aeolian-Skinner Organ Co.
Ephrata, Pennsylvania

CUNNINGHAM PIPE ORGANS, INC.

P. O. Box 233
Port William, Ohio 45164

The specification of the Hutchings organ referred to in this text is appended below. Upon this note I will conclude a very condensed version of some of the views and experiences of one organ builder who has emerged from a forest of over one-thousand tracker, hand-blown pipe organs and survives to tell the tale.

Hook & Hastings' Opus 1005, 1880, and Hutchings' Opus 294, 1893.

Great Organ

Open Diapason	16'
Open Diapason	8'
Doppel Flote	8'
Viola do Gamba*	8'
Dulciana	8'
Octave*	4'
Flauto Traverso	4'
Twelfth*	2-2/3'
Fifteenth*	2'
Mixture (2')*	V rks.
Scharff (1-1/3')	III rks.

Trumpet	8'
Clarion	4'

Choir Organ (unenclosed)

Geigen Principal	8'
Melodia	8'
Lieblich Gedockt	8'
Dulciana	8'
Flute d'Amour	4'
Fugora	4'
PiccCello Harmonique	2'

Clarinet	8'
----------	----

Couplers	
Great to Pedal	
(reverser foot lever)	
Swell to Pedal	
Choir to Pedal	
Swell to Great	
Choir to Great	
Swell to Choir	

Swell Organ

Bourdon Bass (12 pipes)	16'
Bourdon Treble (l.e.)	16'
Open Diapason	8'
Stopped Diapason	8'
Quintodeno	8'
Solicional	8'***
Voix Celeste (t.c.)	
Octave	4'
Flute Harmonique	4'
Viola	4'
Flageolet	2'
Mixture (2')	V rks

Contra Fagotto (t.c.)	16'
Cornopean	8'
Oboe	8'
Vox Humana	8'
Clarion	4'

Tremolo (foot lever)

Pedal Organ

Open Diapason (wood)	16'
Bourdon	16'
Quint (stopped wood)	10-2/3'
Violoncello	8'

Trombone	16'
----------	-----

Seven Composition Pedals

Piano Great
Mezzo Great
Forte Great
Piano Swell
Forte Swell
Piano Choir
Forte Choir

Great Separation (unison off)
Barker Lever pneumatic assist to Great

Great Mixture V,***

Swell Mixture V,***

CC: 15-19-22-26
Cj: 8-12-15-19
f# 2, 5-8-12
c3, 1-5-8

CC: 15-19-22-26
cl: 8-12-15-19-22
f# 2: 5-8-12-15
c3: 1-5-8-12

Compasses:
manuals: CC to C4
pedals: CCC-F

*Denotes stops which have decorated pipes.
**This must have been added since 1955.-Ed.
***Audible at console in 1955.-Ed.

Richard O . Whitelegg

by Donald R. M. Paterson

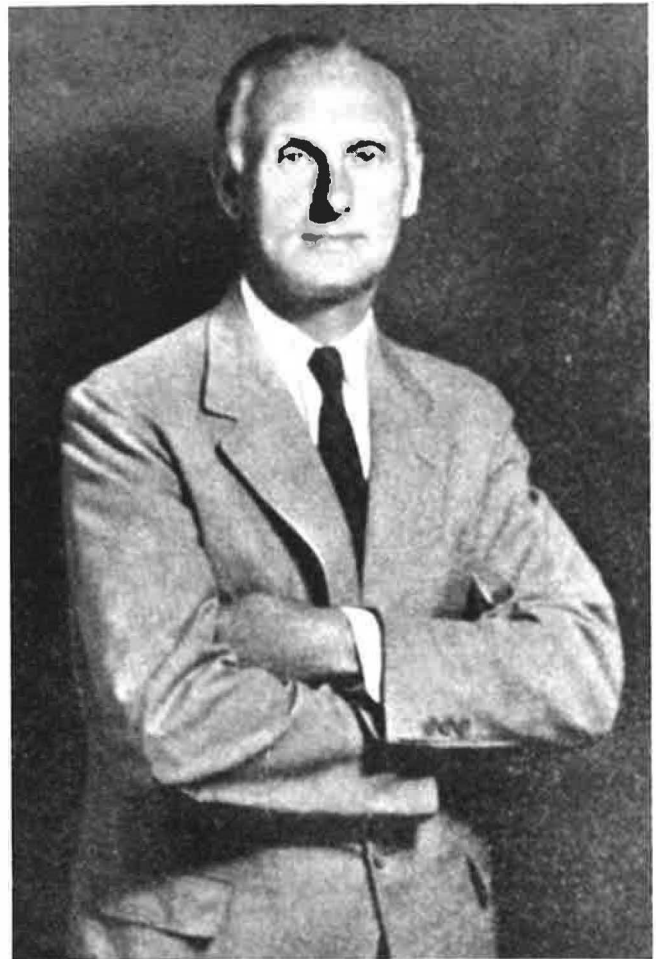
Editorial Note: Mr. Thompson-Allen's article led us to recall Mr. Whitelegg, nowadays not so widely remembered as the late G. Donald Harrison. He deserves to be more remembered, and is recognized by many as having been the creator of some of the most beautiful sounds which have ever appeared in organs built by M. P. Moller, Inc. We give herewith a brief account of his career and significance. This information is compiled largely from his obituary, printed in THE DIAPASON, vol. XXXVI, No. 2, for January, 1945, and from information received from Mr. Einar Olsen, of Hagerstown, Md. We are extremely grateful for Mr. Olsen's contributions, which are especially personal and colorful.

Richard Oliver Whitelegg was born on August 24, 1890, in the county of Cheshire, England. He studied organ playing at an early age, and was an apprentice in organ construction for seven years, apparently in his "teens." At the age of 14 he "passed the inter-mediate examination for Trinity College of Music, London, and was under the tutelage of Herbert Wild, A.R.C.O., organist of St. George's Church, Stockport."

Whitelegg spent a short time after his apprenticeship with the famous organ builders Harrison & Harrison, of Durham. Later he was associated with the firm of August Gern, in London, and with Evans & Barr, Belfast, Ireland. During World War I he was an aeronautical engineer, and was with Henry Willis (III) for several years after the war.

Early in 1926 Whitelegg came to America for the first time, as a London representative of the Aeolian Company, and went to Garwood, N.J., as a reed voicer. Later on that year he returned to England, but came back to the U.S. early in 1927 on a regular immigration visa, to become the Head Voicer for the Welte-Mignon Organ Company in the Bronx (New York City). At that time Mr. Einar Olsen, now Head Voicer for M. P. Moller, began his apprenticeship under Whitelegg. Mr. Olsen (an expert voicer) states that "the little I know about voicing, I learned from him."

In the latter part of 1930 Whitelegg became associated with Moller, in Hagerstown, and later became a director of the company. Mr. Olsen states that "it was here where he showed his tremendous skill as a voicer, tonal designer and organ builder," and says "in my humble opinion he was one of the foremost voicers in his day, if not the only one with the rare blessing" of being able to "voice reeds and flues alike and also play." Mr. Olsen further states (although admitting that he is "biased,") that he finds it "hard to name any man in our fraternity today that can equal this," and that "his diapason and reed choruses were out-standing and a revelation to the organ builders in this country." (We recall with special vividness an organ in Columbus, Ohio, built by Moller in the late 1930's which was voiced by Whitelegg. Its singing tone in a rather unsympathetic



Richard O. Whitelegg (1890-1944). Photo as reprinted from THE DIAPASON; reproduced by C. Hadley Smith, Ithaca, N.Y.

acoustical environment was musically demonstrated by Vernon de Tar in an A.G.O. master class in the early 1960's. We agree that his diapason and reed choruses were outstanding.)

On December 20, 1944, Richard Whitelegg passed away "after a long illness" in Hagerstown. His first heart attack had occurred in May of that year in New York, where "he had gone to attend the A.G.O. spring festival." Upon his death he was technical super-intendent of the Moller firm.

Several organs remain today which are monuments to Whitelegg's art. They include installations at Crescent Avenue Presbyterian Church, Plainfield, New Jersey; Holy Name Roman Catholic Church, New York City; Pomona College, California; and many others. (The example at First Reformed Church, New Brunswick, N.J., was recently burned by vandals.) Of the later examples which show his willingness to deal with the new trends towards the "classic" and "neo-classic" thinking of the late thirties and early forties the 1940 Moller in the Chapel of Gettysburg Lutheran Seminary remains, among others.

This account of one of America's most significant "organ men" concludes with a quotation from Mr. Olsen's letter of 9 November 1971 to the author:

(Continued on next page)

A Frank Roosevelt: in California

by Jim Lewis

One of the oldest remaining church buildings in the Los Angeles area is the Church of the Angels in Pasadena. The church was designed in 1889 by Ernest Coxhead. It was donated by Mrs. Alexander Campbell-Johnson in memory of her husband who owned the San Rafael Ranch, a tract of land consisting of some 3000 acres of what is now West Pasadena, Eagle Rock and Highland Park.

Although Mr. Coxhead was inspired by a village church in Surrey (in the south of England), the building is not an exact copy. It is strictly eclectic in style, having elements of Gothic, Tudor and even Byzantine architecture (the last-mentioned can be seen in the semi-circular baptismal area at the rear of the church). Inside still stands the original organ, a Frank Roosevelt, #433, dating from 1889.

Not long ago a local organ builder, who had been contacted by church officials to advise them about the instrument, recommended that the organ should be junked. Fortunately, the church committee decided otherwise and the organ has survived.

The organ contains six ranks on one manual and pedal and still has tracker action. When one has full organ on with the octave coupler the touch is very firm.

Although the stoplist is limited a number of lovely effects can be obtained. The Gemshorn 4' is voiced as an octave to the Open Diapason 8', and with the "manual octaves" coupler gives the ensemble a nice top.

The specifications are:

Pedal Bourdon	16'		
Open Diapason	8'	Bass and Treble	
Salicional	8'	Bass and Treble	
Doppelflute	8'	Bass and Treble	
Gemshorn	4'	Bass and Treble	
Aeoline	8'	Bass and Treble	
Bellows Signal			
Off-on buttons under manual:			
Manual to Pedal	Manual Octaves	Tremulant	
Forte combination pedal			
Piano combination pedal			
Swell expression pedal in cent;;			
Manual compass, 58 notes			
Pedal compass: 27 notes			

At one time the Los Angeles area had organs from the nineteenth century by Jardine, Hutchings, Kilgen, Farrand & Votey and Johnson, but this little Roosevelt is one of the last to remain in its original condition. We hope that it does for a long time to come.



Frank Roosevelt organ, Opus 433, 1889, in Pasadena. Photo by Mr. Lewis.

Richard O. Whitelegg

(Continued from previous page)

"Dick was rather a serious man and I find it difficult to recall any stories either colorful or humorous, except this one: I was only a youngster about 17 when Dick came back from England in 1927 to the old Welte shop. He wore the usual English trousers, way above his hips with suspenders, or braces, as he called them. One of the boys snapped them and this made him very mad. He did not say a word; he simply turned around very red-faced picked the boy up by the seat of his pants and heaved him out of my voicing room. Needless to say, no one ever snapped his braces again. The next morning Dick came to work with a belt around his trousers.

"Another incident that stands out in my mind and that I will never forget is this. When we were youngsters and were awed and inspired by his knowledge and ability as a voicer, we asked him this question: What must you know to be a top voicer? His answer was: To know what you want, to know how to get it, to know when you have it and to know how to do it yourself. How many of these so-called Tonal Directors would know how to do this today, if it were not for the unsung boys in the voicing rooms?"

Business Records of Hall, Labagh & Co.

(continued from the Summer issue)

by Peter T. Cameron

[The following letters illustrate the bad feeling between Thomas Hall and his brother-in-law, Henry Erben. The organ in the Universalist Church, now gone, was a three-manual Hall & Labagh of 1864.]

C. P. Kimball, Portland 2nd May 1870
Yours of the 28th ult in reference to the organ in the Universalist Ch. Portland, is received-We cannot but express our surprise [*sic*] that after having used the organ for between 4 & 5 years it should be found at this late day to be "very defective" and this defectiveness now discovered by an organ maker from New York. You do not mention his name. We shall be glad of information on that point which would enable us to form an opinion as to the motive that prompted so broad an assertion. Our Mr. Labagh was in Portland about a year ago, and found the organ in very good condition, some small matters needed adjusting which he attended to, charging \$10 for so doing. It is quite probable that the organ is now somewhat out of order, it having been put in a new church, and used for so long a time, an overhauling has no doubt become necessary, but as to being very defective is untrue, and we can only account for the opinion expressed by the New York gentleman by attributing it to illiberal professional rivalry. If you desire to have the organ put in perfect order we will send competent [*sic*] men to do the work, charging you a fair price for the labor performed.

S. B. A. Lufkin, Portland 14th July 1870
Mr. Lewis Harrison has just returned from his trip to the eastward. He left Concord, N. Hamp., last evening and arrived home this morning. We are very glad he happened to be in Portland at the time when Mr. Erben had been making his false and exaggerated statements respecting the organ in your church. If Mr. E. was as well known in Portland as he is in New York we would not take the trouble to notice anything he may have said but as he is a comparative stranger in your city we think necessary to say that he is notoriously untruthful and the object he hoped to accomplish in your case was to extort from you a large sum for doing what he well knows ought not to cost anything like the money he asks. Be pleased to allow us to remind you of the fact that when the organ was first finished Mr. J. K. Paine, formerly a resident of *your* city, pronounced it deficient. This was attributable

to the want of judgement on the part of the architect in power, who insisted on making the case so completely closed up that there was no opportunity for the sound to escape. The organ committee supposed this to be a correct impression, requested that more power might be given to it. We remonstrated but without avail, and the pipes were blown up to their present strength contrary to our judgement and advice. There is no difficulty whatever in bringing the tones back to their original smoothness. This will take time and of course involves some expense but as the organ has now been in use for nearly 5 years and as Mr. Harrison informs us very dirty, it is high time it should undergo a thorough overhauling and be put in complete order. This we will undertake to do for \$360. We have as you are no doubt aware a claim for extra work done to the organ amounting to \$850. This sum Mr. John Shaw engaged to pay, and reimburse himself by giving a series of concerts, one of which took place shortly after the organ was finished and yielded about \$140. This ought to have been paid over to us on acc. of extra work but was not, and the whole indebtedness still remains - We shall therefore be much obliged if you will inform us what your wishes are in relation to it. Mr. Shaw professes to be entirely unable to pay, and we think it not unreasonable that [*sic*] look to the parties who are now and have been for five years using the additions made to the organ. Will you oblige us by replying as soon as convenient.

Chas. W. Shannon, Portland 7th Oct. 1870
We have received yours of the 15th Inst and in reply have to inform you that we are aware of the condition of the organ in the Universalist Church, Portland. There has been nothing of consequence done to it since it was finish'd about 5 years ago. On the tenth of July last we wrote to Mr. S. B. A. Lufkin in relation to overhauling the organ and putting it in complete order, but have received no answer to our letter. He has our estimate of the expense & we are ready to do the work as soon as we receive orders to do so.

p. 219	Dec. 1, 1870	Presby Ch., Hempstead additions & repairs to ch. organ	275.00
p. 221	Dec. 17, 1870	Sundries to Manuf. St. George's, Newburgh Additions, cleaning, repair per agree. [This organ now stands in the Associated Reformed Church, Newburgh, N.Y.]	600.00
p. 224	Dec. 19, 1870	C. C. Gridley to Sundries To profit and loss for comm. on sale of organ	60.00
		Manufactory reps. organ	40.64
		Moving to Hackens'k	<u>20.94</u>
			121.58
		Cash to C. C. Gridley	
		Rec'd from B't Ch., Hackensack rec'd of Mov'g organ	25.00
p. 226	Jan. 9, 1871	Sundries Presbyt. Ch., Newton, N.J. for organ case	230.00
p. 238	Mar. 9, 1871	Pres. Ch., Newton to Mfy. Moving and tuning org.	60.00
p. 226	Jan. 9, 1871	Sundries Princeton College Chapel org. p. agreem.	2,500.00

Mr. J C. Pennington, 692 High Street, Newark
11 July 1870

Inclosed we beg leave to hand you scheme for the organ for chapel of Princeton College and memorandum of agrement. for building the same. Be pleased to get the signature of the President and return one of the copies to us.

J. C. Pennington 26 Oct.
1870 Yours of the 24th Inst addressed to our Mr. Kemp has been duly received, we cannot now state with

positive certainty what day we shall be ready to send on the organ, circumstances beyond our control have conspired to retard our operations, and we are con-strained to say that it will be a month beyond the time specified in the contract before we shall be able to place the organ in your chapel. We are exceedingly sorry for this delay, but as before mention'd it has been out of our power to avoid it.

p. 228	Jan. 31, 1871	Presbyt. Ch., Lyons rep. and addit. to ch. org.	265.63
p. 238	Mar. 8, 1871	Sundries: St. John's R C. Ch., Goshen for organ taken from St. Luke's, Philadelphia new stop added [This was probably Hook Opus 41, 1840]	2,500.00 150.00
p. 238	Mar. 20, 1871	Sundries to St. John's R C. Goshen Cash rec'd from Rev'd H. S. O'Hare Manufactory for expenses pd. by O'Hare Bills receivable for H. S. O'Hare (3)	101.32 148.68 2,400.00
p. 240	Mar. 31, 1871	Sundries to Mfy J. & R. Lamb ornamenting pipes for St. John's Goshen	55.60
p. 242	Apr. 6, 1871	St. John's Ch., Goshen exchanging Stop ——— for Harm. Flute	45.00
p. 259	Jun. 30, 1871	St. John's Ch., Goshen dividing slide in Bourdon & tuning organ	33.58
p. 309	Jan. 31, 1872	St. John's Ch., Goshen additions to organ	33.58
p. 236	Mar. 6, 1871	Ch. of the Holy Cross, Warrensburgh 25 Feb. cleaning, repairing & tuning and changing Trumpet stop [This organ exists: Hall & Labagh, 1m, 1866]	29.93
p. 238	Mar. 9, 1871	Douglas Robinson to Manufactory for attending to mechanical organ	4.00
p. 245	Apr. 29, 1871	Sundries to Manufactory Grove Presby Ch., Danville taking down & storing Ch. organ and expenses	35.49
p. 249	May 9, 1871	Prot. Evangel. Ch. of St. Paul, Wheeling to Mfy. ch. org. p. contract	2,150.00

Dr. Henry J. Wiesel, Wheeling, W. Va. 24th June 1870

We have received your favor [without date] in relation to an organ for a church in your city and in reply beg leave to say that we think scheme you sent us very good. The only variation we have to suggest is to extend the compass of the Pedals 3 notes farther up making the no. 25, two full octaves instead of 22 as marked in your letter. We send herewith a copy of your scheme somewhat more in detail which we hope will coincide with your views upon the subject. We shall be pleased to hear from you in reply and are yrs. tr.

Gt organ	1. Bourdon	16	Swell	
	2. Principal	8	9. Melodia	8
	3. Dulcian	8 lower oct. wood	10. Viol da Gamba	4
	4. Octave	4	11. Harm. Flute	4
Stop Diop	5. Floete	4	12. Picolo	2
	6. Twelfth	2-2/3	Pedals	
	7. Fifteenth	2	13. SubBass Stopt	
	8. Cornet	3 ranks	Couplers	
Reversed actn ----	extra.		14. Pis & Gt'org.	
Space for 4 extra slides to cost			15. Pis & Swell	
with drawstop action ----	each.		16. Gt & Swell	
Price delivered at factory			17. Tremul Swell	
packed ----			18. Bellows Signal	
Front pipes not to be gilt			19. forte Pedal	
or ornamented.			20. Piano -Do-	

H. J. Wiesel, Wheeling 6th July 1870

Yours of the 1st Inst. received this morning. We hasten to reply and in the first place we think that the Great organ as described in the scheme sent you is as near right as it can be made. There is a 16 ft

stop, 2 8 ft -D-, 2 4 ft, and 12th and 15th which makes the balance perfect. The swell would be improved by making the Viol de Gamba at 8 ft instead of a 4 ft stop as marked in the scheme. This will take away the thinness you seem to apprehend. The additional cost will be \$50. We would also advise you to have the extra slides, etc., on the wind chests. The expense is but small, and by making provision for future additions now you will save expense. Should you desire to increase the power of the instrument, all that then would be required is the pipes. With respect to putting up the organ, you will perceive our estimate is made "For the organ deliverable at our factory packed for transportation." This is in accordance with your first letter to us upon the subject. Should you however think it best for one of our men to go to Wheeling, the extra charges will be his traveling expenses out and home, his board, and \$6. p. day from the time he leaves N.Y. until he gets back. We think it will take 8 or 10 days to put up the organ and presume the time consumed in traveling will be 3 or 4 days. You probably know better than we do what these expenses will amount to. If we receive your order within 12 or 15 days, We shall be able to finish the organ by the 1st November next. Be pleased to inform us when you write as to how much room you have for the organ to stand in. It is very important that it should not be crowded.

Organ case plain Gothic, blk. Walnut. Pipes neither gilded nor ornamented.

p. 253 May 31, 1871	Mfy. to Reform'd Ch., Plainf'd for old organ on acct.	300.00
	St. John's Ch., Tuckahoe to Manuf'y for second-hand organ from Plainfield	450.00
p. 256 Jun. 12, 1871	East Reformed, Newark organ per contract [Now known as Trinity Reformed. The organ exists.]	2,000.00
	Open Diapason 56 Sw. Bourdon 44	
	Salicional 56 Sw. Bourdon Bass 12	
	Melodia 56 Sw. St. Diap. 56	
	Flute Harmonic 44 Sw. Op. Diap. 56	
	Principal 56 Sw. Violana 56	
	Fifteenth 56 Sw. Cornet 118 (12, 15, 17)	
	Sub Bass 16' 25 Great to Swell	
	Swell to Pedal cotlp. Bellows	
	Ped & Great Tremolo	
p. 267 Aug. 11, 1871	Sundries to Mfy. changing reeds St. John's German Ch. Newark	2.62
p. 267 Aug. 15, 1871	Water St. Ref'd Ch., Paterson to Mfy. regulating, revoicing & tuning ch. Organ	42.25
p. 269 Aug. 25, 1871	1st Parish Church, Portland [Hall & Labagh organ] new blowing apparatus and Salicional stop	80.00
p. 269 Aug. 31, 1871	Ref'd Ch., Plainfield to Mfy. for Ch. organ	3,000.00
p. 277 Sep. 30, 1871	Mfy. to Sundries S. B. Ryder painting organ case [Plainfield]	100.00
p. 273 Sep. 9, 1871	St. John's Church, Yonkers taking down ---- church organ alterations	12.67 172.50
p. 280 Oct. 7, 1871	St. Ann's Church, 18th Street moving, alterations	600.00
p. 281 Oct. 14, 1871	St. James Ch., Philo. to Manuf. moving, alt., add.	1,741.00
p. 429 Feb. 28, 1873	St. James Ch., Philo. to Mfy. additions	330.00

G. H. Kirkham Nov. 4th 1869

Yours of the 29th Ult. was duly received. We will mak arrangements to commence removing the organ out of St. James on Monday the 22nd In t whi h will allow tim enough to get it before the 1st Decem. Mr. Littell says that he is not yet ready to give us the drawing relating to the position of the organ in the New Ch. & for the case that will be required for same. As soon as we receive the necessary information as to these matters we will furnish you with our estimate for doing the work.

R. Nicholls 13th Nov. 1869

The organ in St. James' Church, Phila., must be taken down & removed by the 1st Decembr. To accomplish this we have written to the parties concerned that we would make a beginning on Monday morning the 22nd Inst. Can you attend to it, or must we send some hands from N.Y.? Please inform us as soon as

you can how we shall manage. Your acct. has been received and we find it all right. We would have remitted you the amt. before now, but have been so terribly disappointed in collecting what was due us that we find it hard work to meet our engagements. A very short time however will we hope make us all right when we will send you some money.

G. H. Kirkham 22nd Novr 1869

Your favor of the 20 Inst. is received. Our Mr. Labagh while in yr city made an arrangement with Mr. Nicholls to commence taking down the old organ, and we presume he has gone to work this morning. The additions to be made to the organ will be put in hand at once so as to be ready when required. Mr. Littell can keep us informed as to the time he will be ready to have the organ put up in the new church, the cost of the whole not to exceed 2500 dollars & "as much less as the work required will permit."

p. 296 Dec. 30, 1871	Calvary Chapel, Brooklyn to Manuf. organ p. contract	2,050.00
p. 448 May 23, 1873	Fort Greene Pres. Ch. additions	72.32

[From "History of the City of Brooklyn" by Henry R Stiles, 1884:

"The Lafayette Ave. Presbyterian Church established a mission in Cumberland Street known as Calvary Chapel. The flourishing Sunday School was the nucleus of a church which the Presbytery organized in 1873 as Fort Greene Presbyterian, with Rev. William Guthrie Barnes the first pastor. Lots were bought for \$10,000 and a handsome brick church, about 70 x 120 feet was erected, costing about \$45,000."J

p. 310 Feb. 9, 1872	Trinity Ch., Mobile Church organ	3,000.00
p. 319 Feb. 1872	St. Ignatius Ch. Sundries to Mfy. moving, setting and tuning organ and alter bellows	125.00
p. 341 Apr. 24, 1872	Estate of Wm. Post storage of organ; insurance, moving to factory, setting up and tuning	47.50
p. 350 May 13, 1872	Clinton Ave. Ref'd Ch., Newark organ p. contract [The case remains.]	6,500.00
p. 351 May 16, 1872	Pres. Ch., Cherry Valley taking down organ	38.40
p. 464 Aug. 4, 1873	Pres. Ch., Cherry Valley set up and tune organ	134.25
p. 357 June 1, 1872	St. Mary's, Burlington, N.J. additions	1,180.00
p. 357 June 1, 1872	Ch. of Evangelist, Brooklyn 6 mos. hire of organ	42.00
p. 364 Jul. 3, 1872	Pres. Ch., Wilkes-Barre repairs and alterations	812.00
p. 364 Jul. 20, 1872	Pres. Ch., Wilkes-Barre additions	143.70
p. 365 Jul. 14, 1872	Grace Ch., Newark reps. and additions	256.12
p. 426 Feb. 8, 1873	Grace Ch., Newark organ per contract	4,050.00
p. 371 Aug. 5, 1872	Ch. of the Strangers alterations of action	46.25
p. 379 Sep. 16, 1872	Rose Hill Meth. Ep. Ch. to Mfy. Ch. organ as per cont.	3,250.00
p. 379 Sep. 27, 1872	Vassar College additions and repairs	595.68
p. 379 Sep. 30, 1874	Pres. Ch., S. Orange alterations	365.00
p. 401 Dec. 13, 1872	Collegiate Ref. Ch. to Mfy. ch. org. p. contract [St. Nicholas Ch., 48th St. and Fifth Avenue]	7,650.00
p. 402 Dec. 31, 1872	St. John's Ch., Kingston ch. organ per contract Mfy. to sundries St. John's for old organ	3,050.00 500.00
p. 420 Jan. 16, 1873	Pres. Ch., S. Solem putting up organ	20.52
p. 446 May 3, 1873	Pres. Ch., S. Salem additions	93.00
p. 422 Jan. 22, 1873	Sundries to Mfy., German Evon. Mission putting up and tuning organ	33.55

p. 428 Feb. 14, 1873	Market St. Ref'd Ch., Newark additions	32.15
p. 434 Mar. 8, 1873	M. E. Ch., Greenwich to Mfy organ per contract [This organ was later moved to Baltimore, and now stands in the residence of James Baird, Herndon, Va.]	2,000.00
p. 435 Mar. 18, 1873	Ref. Ch., Woodside Moving organ, storage, etc.	138.17
p. 444 Apr. 30, 1873	Ref. Ch., Woodside to Wm. Post transfer of account [from "A Manual of the Reformed Church in America," third edition, 1879, by Edward Tanjore Corwin, D.D. - in the alphabetical list of churches: "WOODSIDE, Essex Co., N.J. 1871"]	33.33
p. 445 May 1, 1873	St. John's Ch., Bayonne Church organ	600.00
p. 452 Jun. 23, 1873	St Mary's Ch., Wilkes Barre Church organ	4,000.00
p. 452 Jun. 23, 1873	J. B. Flagler alterations to organ	50.92
p. 459 Jul. 8, 1873	Christ Ch., Red Hook repairs to organ	16.00
p. 460 Jul. 23, 1873	P. E. Theol. Sem. to Mfy take down and store organ	8.55
p. 486 Dec. 3, 1873	Sundries to Mfy. Episc. Seminary set up and tune	67.40
p. 464 Aug. 8, 1873	E. O. Flagler to Mfy. Alterations Pres. Pokeepsie	38.75
p. 469 Sep. 10, 1873	Christian Ch., 28th St. Additions to organ	400.00
p. 475 Oct. 25, 1873	Collegiate Ref. Ch. to Mfy. alterations to organ in N. Dutch	8.00
p. 485 Nov. 30, 1873	St. George's M. E., Passaic to Mfy. church organ p. contract	3,000.00

(Concluded)

New readers will find the beginning of Mr. Cameron's articles in the Summer, 1970 issue of THE TRACKER (Volume XIV, Number 4). The articles run consecutively thereafter.

WANTED

EXPERIENCED ORGAN MEN

to work in our new facilities in
Port William, Ohio
on State Route 134, 7 miles north of
Wilmington, Ohio

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

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

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

Excellent opportunity for right men.

CUNNINGHAM PIPE ORGANS, INC.

State Route 134, P. O. Box 233
Port William, Ohio 45164

Phone (513) 486-5445

Plan now for the

1972 National OHS Convention
JUNE 27-28-29

Woodstock, Vermont

Members desiring to advertise in the convention booklet should contact Alan Laufman, Mountain Road, Cornwall-on-Hudson, New York, 12520 by March 15.

Robert Newton, *chairman*

• *The James M McEvers Co.*

Organ Craftsmen

ROUTE 1. BOX 673. HERRIN, ILLINOIS 62948

THOMAS MURRAY

Immanuel Presbyterian, Los Angeles
Southern California College

ALBERT F. ROBINSON

First Presbyterian Church
Haddonfield, New Jersey

From Tracker To Tracker The Organs in St. Paul's Lutheran Church, Sioux City, Iowa

by Rodney L. Degner

All that can be found to date-April, 1971-regarding the first organ in St. Paul's Lutheran Church, Sioux City, Iowa, is that it was tracker action, purchased in 1901 for \$647.97 by the Walther League, the youth organization of the church. It was hand pumped, and obviously a minimum-sized instrument, probably of only one manual.

The standard specification during this period of organ building was: Open Diapason 8', Octave 4', Fifteenth 2', Melodia 8', Flute d'Amour 4', Gamba 8', Dulciana 8'. There may have been a Twelfth 2-2/3', but the pedal would have contained only one stop: Bourdon 16'. Today this instrument would cost ap-proximately \$18,000.

The organ stood in an edifice at 613 Jackson from 1901 to 1927. When this building was razed, the organ was dismantled for lumber by a church member. A few pipes from the wooden flutes were saved. The new church building, erected at 7th and Jennings in 1927, contained a new organ, a Reuter from Lawrence, Kansas, costing \$5,000. The Walther League also paid for this organ which contained eleven ranks, unified into 21 stops. The instrument is installed divided in the chancel with tonal openings only in the side walls facing into the chancel. Both divisions are under expression. The organ is placed at a disadvantage and does not contain a basic principal chorus.

And now a rebuilt tracker organ is being installed in the rear gallery of St. Paul's Church. This is a 23-rank John Brown from Wilmington, Delaware, originally built in 1903 for the Augustana Lutheran Church, 19th & Cass, Omaha, Nebraska, the organ was removed from the Omaha church just before the building was razed in the first month of 1970. The original specification was:

Great	Swell
Open Diapason 8'	Violin Diapason 8' (Viola)
Octave 4' (Fugara)	Bourdon 16'
Melodia 8'	Stopped Diapason 8'
Harmonic Flute 4'	Flute 4'
Quint 2-2/3' (Dolce)	Flautina 2'
Piccola 2'	Dolce Cornet II (Mixture)
Gamba 8'	Aeoline 8'
Dulciana 8'	Voix Celeste 8'
	Violina 4'
	Cornopean 8'
	Oboe 8'
Pedal	
Double Open Diapason 16'	
Bourdon 16'	
Cello 8'	

Every rank of this organ was independent. It was originally installed free standing in the center of the

rear gallery of the Omaha church, but in 1917 it was moved to the right side of the chancel in front. I think the tonal changes were made during this time, which explains the discrepancy between stop labels and actual ranks.

The organ is now being completely rebuilt and enlarged both tonally and mechanically. Both manuals retain the tracker action (actually only about the last octave was tracker, the majority of the action having been tracker-pneumatic, so the pneumatic portion is being eliminated in favor of tracker). The Pedal is electro-magnetic and employs unification from 4 basic ranks. The case pipes are polished copper with tin mouths. The Pedal Quint 10-2/3' and Pedal Fagott 16' are full length as is the Pedal Prinzipal 16'. The final specification of 41 ranks is:

Hauptwerk	Positivwerk
Prinzipal 8'	Kleinprinzipal 8'
Prinzipal 4'	Kleinprinzipal 4'
Prinzipal 2'	Kleinprinzipal 2'
Mixtur 1' III-VII	Kleinprinzipal 1-1/3 & 1'
Klein Gedeckt 8'	Kleinmixtur 1/2' III-VII
Rohrflöte 4'	Kleinprinzipal Schwebung 8'
Kornettino 2-2/3 - 2 - 1-3/5'	(Celeste)
Helltrompete 8'	Quintadena 8'
	Grossgedeckt 8'
	Koppelflöte 4'
	Hohlflöte 2'
	Sesquialtera 2-2/3 - 1-3/5'
	Krumhorn 8'
Pedalwerk	
Prinzipal 16'	
Prinzipal 8'	
Prinzipal 4'	
Quint 10-2/3'	
Quint 5-1/3'	
Quint 2-2/3'	
Mixtur IV	
Bordun 16'	
Bordun 8'	
Bordun 4'	
Bordun 2'	
Bordun 1'	
Fagott 16'	
Fagott 8'	
Fagott 4'	
Fagott 2'	

REPORT OF THE TREASURER

For June 1, 1971 - October 9, 1971

ASSETS:

Balance in checking account	\$ 1,759.96
Regular Savings Account	2,224.21
90-Day Special Notice Account	2,555.89
Helen B. Harriman Foundation	207.12

Total funds on deposit	6,747.18
Inventories - Archives, Records, Tapes, etc.	5,812.93
Total Assets	\$12,560.11

STATEMENT OF NET INCOME & EXPENSES

	Expense	Income
Receipts: Membership Dues	----	\$1959.00
1. THE TRACKER	-----	1.47
2. 1971 Convention	\$1,074.80	----
3. Recordings	-----	95.83
4. Slide Film	-----	-----
5. Historic Organs	3.64	----
6. Archives	-----	-----
7. Special Projects	-----	-----
8. Office & Administration	377.11	----
9. Savings Account Dividends	-----	94.61

NET INCOME FOR THE PERIOD \$ 694.36

*1971 Convention (totals to date)

	Expense	Income
	\$2,230.27	\$1,836.00
Net Loss to date	394.27	

MINUTES OF THE OHS COUNCIL MEETING

Jamaica Plain, Mass., October 16, 1971

The meeting was called to order by the President at 11:15 A.M. Those present were: Thomas Cunningham, Thomas Finch, Helen Harriman, Donald Rockwood, Robert Coleberd, Robert Whiting, James McEvers, and Kenneth Simmons. Also present were Eugene Kelley, Robert Newton, Lois Regestein, Martin Walsh and Barbara Owen.

The minutes of the Council meeting on June 22, 1971, at Ellicott City, Md., were read and approved with corrections as follows: (1) Robert Whiting volunteered to take the minutes in event of Mrs. Danyew's absence; he was not appointed Recording Secretary. (2) Peter Cameron declined the appointment to serve on the Historic Organs Committee.

The minutes of the annual meeting on June 24, 1971, at Glen Burnie, Md., were read and the following correction was noted: the codification of all rules of the Society was to be completed within six months.

Donald Rockwood read the Treasurer's report and Council accepted it. Council discussed the \$394.27 deficit of the 1971 convention and noted the numerous recital fees. Since the Society has many capable organists who would play demonstrations and recitals gratis, Council directed that in the future these fees be kept to a minimum.

The Editor's report, prepared by Albert Robinson and read by Helen Harriman, stressed the urgent need for articles for *THE TRACKER*.

Thomas Cunningham read a brief report from Homer Blanchard, Archivist. Council members requested prompt acknowledgement of donations to the archives, with a statement of value, if possible.

Mrs. Harriman reported that there were only 175 records left and then spoke of the records and books she had received as donations to the Society.

Barbara Owen, chairman of the 1972 Nominating Committee reported that the two other committee members are Mary Danyew and Alan Laufman.

No report was received from Thomas Eader, Chairman of the 1971 convention. Robert Newton spoke briefly of the plans for the 1972 convention at Woodstock, Vermont. Eugene Kelley proposed a 1973 convention for central New Jersey. Council requested him to write up the proposal and submit it at the next meeting.

In discussing *THE TRACKER*, Council expressed great concern over the increasing delay in publishing *THE TRACKER*. Council approved a motion that the Editor and the Publisher be contacted by the President to see what further steps can be taken to expedite the issuing of *THE TRACKER*. Council also directed that the minutes printed in *THE TRACKER* must be exactly the same as the official copy.

Robert Coleberd suggested that the Society increase its printed offerings to include reprints of organ music, translations of books on the organ, a bibliography of organ material, theses on organ topics, builders' opus lists, line drawings of organs and musicians, and perhaps a calendar.

At the annual meeting in Glen Burnie, a member

suggested that Council members be reimbursed for travel expenses to council meetings. Council felt that travel expenses would put too great a burden on the treasury. However, in line with this suggestion, Council approved a motion that the expenses of the one meal of the council meeting be paid for by the treasury for council members only (not visitors, guests, or committee members).

Barbara Owen, chairman of the Headquarters Committee, reported that the committee now consists of herself, Lois Regestein, and Donald Rockwood. This committee has met with trustees of the First Parish Church (Unitarian) of Jamaica Plain, Mass. The church officials have no idea yet of selling the building but would consider leasing all or part of the building to the OHS as a headquarters and for a library, exhibits, museum, storage of materials, concerts and recitals, and meetings:

Council requested the committee to investigate other possible locations and to put a notice in *THE TRACKER* asking Society members to suggest other locations. Council approved a motion to thank the committee for their work to date and to affirm Council's support of the concept of a headquarters building.

The next Council meeting was set for February 26, 1972, at the Old First Reformed Church, 4th and Race Sts., (Independence Mall) Philadelphia, Penna. at 11:00 A.M.

The meeting adjourned at 4:30 P.M.

Robert B. Whiting

for Mary Danyew, Recording Secretary

CHAPTER NEWS

Hilbus Chapter (Washington, D. C., area)

This chapter's news letter for September, 1971, bore the banner holding, "Where the Tracker Action Is ...". This is certainly an apt title, for the letter reported many items of interest, and included the names and addresses of all OHS members in the area, about half of whom also belong to the Hilbus Chapter.

James Baird has repaired the c1875 Thomas Diefenbach organ at Salem Reformed-United Church of Christ in Bethel, Pa., and the chapter held its annual concert of music on an historic tracker organ there at 2 P.M. on October 24. Stephen Kowalshyn, James Houston, Andrew Price, Terrance Banks and James Baird organists, Bryan Dyker, flute, and Carolyn Fix, voice, were the performers.

The 2-12 Moore organ of 1870 at St. Timothy's Episcopal Church, Herndon, Va., has recently been restored. A recital by David Lowry of Winthrop College, Rock Hill, S.C., was presented on October 12.

Andrew Price gave a demonstration on the new Robert Coleberd Opus 1 organ at the September meeting in the Coleberd residence. The organ is a real "gem."

James Akright (whose self-built organ charmed us at the recent OHS convention in Baltimore) has moved the 2-15 Hook & Hastings, Opus 1912, (1901) tracker from St. Cyprian's R.C. Church, 13th and C Streets, Washington, to Christ Episcopal Church on Capitol Hill (620 G St., SE). And a Lewis & Hitchcock tracker

(Continued on page 20)

NOTES, QUOTES, and COMMENTS

Does anyone have a copy of THE CONSOLE, an organ publication of the 1920s? We have seen this quoted from several several times recently but no original copy has been found. If you have one or more, would you share it with your editor?

Our confreres in France, L'Association Francaise Pour La Sauvegarde de L Orgue Ancien, has sent a copy of it Spring 1971 issue of CONAISSANCE DE L'ORGUE, their quarterly journal. It is illustrated with photographs and line drawings, and features articles on the organ at Saint Jacques du Haut Pas and the organ at Saint Benoit. The society publishes recordings, the latest being one of Jean Boyer playing the historic organ at Gimont, built by Godefroy Schmit in 1772. Address the treasurer, M. Marcel Caux, 35, square Dufourmantelle, 94-Maisons-Alfort, France, for further information.

Lawrence Bishop Director of Music at First Congregational Church, Great Barrington, Mass., informs us that the great Roosevelt organ there (Opus 113, 1883 later rebuilt by Laws, apparently without tonal change) was damaged by a leaking humidifier. The only part ruined was the Laws primary action for the Great manual, but Mr. Bishop will re-leather this himself. He states, however, that the organ is fast approaching the time when a complete rebuild is necessary to keep it operating, and that the church is facing grave financial problems. The music committee is investigating possible outside help from foundations and historical groups. Mr. Bishop would be pleased to hear from any members of OHS.

Wedding bells rang July 31st at the Fourth Presbyterian Church in Bethesda Maryland, for OHS Councillor Robert E. Coleberd, Jr., and Miss Barbara Anne Thompson. They moved to Farmville, Virginia in September where Bob is associate professor of economics at Longwood College. OHS sends congratulations and best wishes for happiness.

Our reference to the Estey "cash register" consoles has brought forth several inquiries and comments. (Please see Eugene Nye's letter to the editor.) In 1923 the Estey Organ Company of Brattleboro, Vermont, introduced its "luminous piston" console. All of the stops and couplers were located on a fascia board directly above the top manual where piston-discs slightly larger than a quarter were grouped according to the divisions of the organ, i.e., all pedal stops and couplers to the left, and so on, each disc bearing the name of the rank or coupler it controlled. To "draw" the stop, the organist pushed he piston-disc required. The disc snapped back, a light inside it flashed on and the stop could be played. A second push and the light went out and the stop was "off." All of this was, of course, hooked into the regular piston action and the crescendo pedal. The discs, in the latter usage, did not snap up and down, but the lights came on and off according to the settings of the pistons or the build-up of the crescendo pedal. (We

remember the organ in the Capitol Theatre, New York, and were always fascinated by the seemingly magic operation of the luminous stops due to the manifold piston and crescendo demands of the music.)

Early in 1929 the manufacturer advertised that this type console "is an exclusive Estey design announced six years ago and growing in favor rapidly because of its speed and other advantages over the older types. A demonstration of the luminous-piston control is con-vincing." Within the year the Great Depression was on hitting all American organ builders very hard. Although Estey was able to reorganize, its operations were on a far smaller scale than previously, and the cash register consoles were abandoned.

The idea, however, may have been ahead of its time - but not much. Today we have computer consoles for all sorts of work, machine which a good organist might operate with ease. Who knows, perhaps one of the electronic geniuses will develop a new design for stop and coupler control ? If this should occur, let this reminder serve as a testimony to the experience of the past. There is really nothing new under the sun!

Chester S. Collier, a pipe organ service man in South Bend, Indiana, reports that he was called to service an organ in the Congregational church of Michigan City, Indiana, and it turned out to be Frank Roosevelt s Opus 506, dated 1891, built for the Church of the Messiah, Chicago.

The organ is a three-manual tracker-pneumatic, apparently in mint condition except that the Cornopean pipes have been removed. A special feature he noted is the fact that the Swell Bourdon knob is divided through the middle horizontally; the lower half draws separately, playing only the lower octave of that rank, while the upper half draws both halves-the full rank.

The specifications are:

Great		Swell	
Double Open Diapason	16'	Bourdon	16'
Open Diapason	8'	Open Diapason	8'
Viola di Gamba	8'	Salicional	8'
Doppel Flote	8'	Stopped Diapason	8'
Octave	4'	Gemshorn	4'
Octave Quint	2-2/3'	Flute Harmonique	4'
Super Octave	2'	Cornet	III
Trumpet	8'	Oboe	8'
		Cornopean	8'
Pedal		Tremulant	
Open Diapason	16'		
Bourdon	16'	Choir	
Violoncello	8'	Geigen Pr;ncipal	8'
		Dolce	8'
		Concert Flute	8'
		Rohr Flote	4'
		Piccolo Harmonique	2'
		Clarinet	8'

A pamphlet from England has arrived announcing the publication of a book, "Organ Blowing; Its History and Development," by Laurence Elvin. (who also authored "Forster and Andrews, Organ Builders"). It is the result of considerable research into periodicals, business documents and historical notes on the story of organ blowing, covering the use of steam, water, gas, oil and electrical power in England, on the continent

(Continued on page 20)

RECORD REVIEWS

Jan Hora an der Orgel der Kirche St. Martin zu Bonn, Bad-Godesberg. Stereo mono abspielbar M33 GEMA, Lp OD 1 A.

Jan Hora plays a two-manual and pedal tracker organ built in 1967 by Johannes Klais. His program includes 'Apparition de 'Eglise eternelle' by Messiaen (1932), 'Fugue and Choral' by Honegger (1917), 'Fantasie' Op. 32 by Iloslav Kabelac (195), and Bach's Partita on 'Sei gegriisset Jesu gi.itig' (BWV 768).

Mr. Hora studied with Prof. J. B. Kreuz at

Prague Conservatory, with Prof. J. Reinberger Academy of Musical Art; and with Prof. J. E. Kohler in Weimar. He took part in the Bach Competition at Ghent in 195 , in Leipzig in 1964, and received his diplomas in the International Competition in Munich in 1957 and in Prague in 1964. He has given recitals in Belgium, Holland, Germany, Denmark, Sweden, Austria and Switzerland, and participates in radio programs in various countries.

The document which accompanies the record gives, besides the specifications of the organ, a list of the stops used by Mr. Hora in each composition, indicating the stops used in the measures in which changes are made.

A short genealogy of the three generations of Klais organ builders (Johannes, born 1852, his son Hans, b. 1890, and grandson, Hans Gerd, b. 1930) appears in the document along with a picture of each.

Also included in the folder is a short and comprehensive illustrated description of the mechanics of the instrument translated from the German by Dr. Peter Williams of Edinburgh.

Mr. Hora's playing and choice of stops is individual and contemporary.

This record may be purchased from Dr. U. Pape, D-334 Wolfenbiittel, Fontaneweg, Germany.

-Helen B. Harriman

The Biggs Bach Book: E. Power Biggs playing the Flentrop tracker organ (1958) in the Busch-Reisinger Museum of Cambridge, Mass., and the Johann Andreas Silbermann organ (1761) at Arlesheim, Switzerland. Columbia Stereo M 30539.

Most of the selections performed here are quite familiar to the general public. Mr. Biggs has selected eleven short items from the "Little Music Book for Anna Magdalena Bach" - dances usually taught to young pianists, but they come off exceedingly well on the Flentrop organ at Cambridge, Mass., adding a new dimension to their usefulness.

All of the other pieces are performed on the Silbermann organ at Arlesheim. These include the aria, "Bist du bei mir," two chorales, Gigue from the "Little Clavier Book for Wilhelm Friedemann Bach," a movement from Cantata #79, "Sheep May Safely Graze," two Chorale Preludes - "Sleepers, Awake!" and "A Mighty Fortress," and other cantata selections. All are given splendid readings, and the contrast between the two organs is interesting to hear.

The recording is superior, and the jacket notes (by Mr. Biggs) include specifications for both organs.

Organ symphony No. 5 in *F Minor* by Charles-Marie Widor: played by Richard Ellsasser at the organ of the John Hays Hammond Museum in Gloucester, Mass. Nonesuch Stereo H-71210.

The organ used for this recording is widely noted, contains seven divisions, four manuals, 144 stops and over 10,000 pipes. Hammond was a specialist in sound and had the organ built in an 85-foot-high tower; the concrete chambers open into his mansion great hall, a room 60 x 100 feet.

One would think, then, that this is the perfect instrument for a performance of perhaps the grandest of organ symphonies; but we must, in all honesty, report that this recording does not measure up to our expectations. It is not the fault of the organist for Mr. Ellsasser has both the technique and temperament for Widor and his performance is first-rate. Perhaps it is the location of the organ chambers, or again it might be improper recording technique. In any case, we found this record disappointing.

The jacket notes are especially informative, written by Rafael Kammerer and their is a complete list of the stops and their dimensions.

John Bull-Selected Works: played by the Gamben-Consort Johannes Koch, Lady Susi Jeans, Virginal, and Francis Cameron, Organ. No.4 Research Penod, Archiv Produktion 198472 Stereo.

This superb record is important because of its sterling performances of music rarely heard and the fact that the organ used is a seven-stop gem built in 1642 by Joest Siborgh for the church in Westerhusen bei Emden, heretofore not heard on records, so far as we know.

On Side 1 the first three selections are Fantasia, Dorick, and In Nomine, played by the consort of Gambas. These are followed by nine dances played on a Virginal by Lady Susi Jeans, who is well known to American audiences. These are all in "Musica Britannica," Vol. 19.

On Side 2 we hear Francis Cameron in twelve selections on the organ. These also are principally found in "Musica Britannica," Vols. 14 and 19, of which Mr. Cameron is one of the editors. The registration is both clever and interesting, and the organ appears to be in mint condition.

The anonymous jacket notes reveal a fascinating account of John Bull, his life and his influence on music and musicians. There are detailed accounts of the instruments used, including organ specifications, and handsome colored pictures of the composer and the organ case.

We have to thank THE MUSICAL HERITAGE SOCIETY for making this record available in America. Their address is 1991 Broadway, New York N.Y. 10023.

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082

BOOK REVIEWS

The Reed Organ: Its Design And Construction, by H. F. Milne, MUSICAL OPINION, London, 1930, reprinted by the Organ Literature Foundation, \$5.00 per copy.

In my article, "A Reed Organ Bibliography," published in THE TRACKER, Vol. XIII, No. 3, Spring 1969, I described this book as the finest book on reed organs of both the suction and pressure types. Those who now have the opportunity of securing this rare book at a nominal price and read it will surely agree.

The Milne book describes in detail with numerous diagrams all the essential features of the two types of reed organs: (1) the American reed organ, which operates on a suction system in which the reservoir has a vacuum and atmospheric air passes into the organ, through the reeds, and into the reservoir, and (2) the European harmonium, which operates on a pressure system in which the reservoir has air under pressure which is forced through the reeds and out into the atmosphere.

The author then explains how to construct a reed organ on either of these traditional systems or on an original system combining features of each. This is followed by excellent chapters on reed organ faults and their remedies, the tuning of reed organs, and the only comprehensive discussion in English on reed voicing and regulating.

For the amateur reed organ enthusiast, a reprint is needed of the booklet, "Repairing the Reed Organ and Harmonium," by S.G. Earl, MUSICAL OPINION, London, 1930; and for the reed organ expert, a reprint with English translation is needed of the book, "Das Harmonium," by L. Hartmann, printed by B.F. Voigt, Leipzig, 1913. But certainly every person who is interested in reed organs, be he amateur or expert, will want the Milne book, and the Organ Literature Foundation deserves great credit for reprinting it.

Organ Building For Amateurs, A Practical Guide For Home Workers, by Mark Wicks, Ward, Lock & Co., London, 1887, reprinted by the Organ Literature Foundation, \$10.00 per copy.

This book is of more interest to those concerned with the history of organ literature than to those actually desiring to build a small pipe organ. Indeed, with the availability of modern works on the construction of tracker action pipe organs, one wonders why this archaic work was reprinted. For up-to-date information on the construction of tracker action pipe organs, there are the well-known books by Hans Klotz, Paul-Gerhard Andersen, and Oosterhof and Bouman, and the periodical I. S. O. Information by the International Society of Organbuilders.

The organ specifications given in the Wicks book are out-of-date, the chapter on making pipes from paper is just a curiosity, and the console dimensions given are not standard. An amateur organ builder today should not rely on this book.

A number of books on organ construction were published in England in the late nineteenth century. Some examples are "Organs and Organ Building" by C.A. Edwards, "Organs and Tuning" by Thomas Elliston, "Practical Organ Building" by W. E. Dickson, "Organ

Construction" by J. W. Hinton, and "The Organ Viewed From Within" by J. Broadhouse. The Wicks book belongs with these as part of the literature on organ construction. Those historians interested in such literature will find this black and white paper cover reprint of the Wicks book useful, but the bibliophile will much prefer the original edition with its hard covers in red, blue and gold and with the strikingly beautiful plate of organ pipe decorations in full color.

A novice organ builder would have been helped more if the Organ Literature Foundation had re-printed the book "How To Build A Small Two-Manual Chamber Organ," by H. F. Milne. And organ historians would be aided more by the reprinting of some significant early American booklets on the organ, such as "The Organ Manual" by H.D. Nicholson, Oliver Ditson & Co., Boston, 1866, or "Clarke's Outline of the Structure of the Pipe Organ" by Wm. H. Clarke, Oliver Ditson & Co., Boston, 1877, or "Organ Voicing and Tuning," no author given, John Church Co., New York, 1881. Perhaps the Organ Historical Society should consider reprinting these and other older American books on organ construction!

-Robert Bruce Whiting

Chapter News (Continued from p.17)

is scheduled to be installed soon in St. Thomas Episcopal Church, south of Broad Creek, Maryland.

New York City Chapter

Peter Cameron continues as editor of THE KERAULOPHON, newsletter of this chapter, and Louis Iasillo sends it out. Recent editions contain a series of articles on the history of the Jardine firm and organs taken from an unpublished and incomplete manuscript in the files of the late F. R. Webber. (These files are now owned by Donald R. M. Paterson, and will eventually become the property of the OHS.)

Activities include attending concerts of interest and occasional meetings.

Notes, Quotes and Comments

(Continued from p. 18)

and in America. There are 221 pages and 85 plates. A copy may be ordered from the author at 10 Almond Avenue, Swanpool, Lincoln, England, enclosing ten dollars, post free.

Another pamphlet, "Organs in Early America," by John Fesperman describes the organs exhibited in the Hall of Musical Instruments, Smithsonian Institution, Washington, D.C. Descriptions of the Srietzler, Good-rich and Hilbus organs are given together with a good booklist. Copies, we believe, are free on request.



REFLECTIONS AND REMARKS

from the Associate Editor

Everyday brings another incentive, another inspiration, and another problem. The older we grow, the more we are questioned, and the more we realize how little we know.

It is disturbing to see how often the awareness of these realities is forgotten in the world of the organ. So many organ builders (and organists) seem not only to have all the answers to everyone's questions but also apparently the only correct answers. Scholarship, sincerity, and devotion so often seem to be eclipsed by platitudes dictums and adverse criticisms. Perhaps this is because many in the profession appear to be "on the defensive." And perhaps they need to be in view of the increased competition of electronic substitutes, of misunderstandings concerning the nature and function of the instrument, and of general artistic insensitivity.

But we believe that there is more room for sharing and learning, one with and from the other in the arts of organ building and organ playing. A letter recently received from an organ builder included a statement which bothered us. The author hoped we would realize that he is "not a loudmouth clod like so many of these self-appointed 'experts' [referring to certain other organ builders]."

Bickering, name-calling, pomposity, ignorance and inflated egotism will do the world of the organ (which is part of the worlds of science, art, and music) no ultimate good if learning, reason and objectivity do not ultimately prevail. Perhaps all this ranting will be eventually productive. Personal conviction and competition are necessary and healthy. But what will happen to our instrument if its makers take valuable time away from their art to slur others, apparently in order to desperately claim that they (only they?) are right? Others have been right before them, and in the art world, right and wrong are often difficult to distinguish.

Let us not for a moment object to argument. Let us instead probe and inquire to find out what we really think is right for us if not for everybody else, and why. If we can convince by example or by persuasion, fine. If we are enraged by disagreement, we should start all over again.

Not long ago we had the experience of improvising for a half-hour or so upon a large 4-manual Ernest M. Skinner organ of 1927, almost completely unaltered and a monument to its makers and the thinking of its time. This instrument is kept intact and working perfectly, and is used regularly by one of our most distinguished concert organists and university professors who believes it should stay that way. In view of the increasing myopia in the vision of organ history—a vision which is only discriminable in the light of the tracker action—it is especially refreshing to be re-minded that not all of the past should be forgotten.

It has been our experience that the Organ Historical Society has provided an opportunity for those interested in the past to share their experiences and knowledge, probing the events and creations which have gone before us and relating them to our time. The history of the American organ did not cease with

AMERICA FIRST! . . .

An Editorial

This old and all but worn out headline banner was flaunted vicariously by the Hearst newspaper chain for most of the first half of the twentieth century. Its honorable intention but dubious impact are now a matter of history.

Today the United States of America is torn by dissidents of every hue with only faint outbursts of patriotic fervor occurring at wider and wider intervals.

One of these efforts was voiced recently by a lady from the mid-west, not a member of the Organ Historical Society, who demanded that her ideals for Americanism be published in THE TRACKER and if not, why not!

We have no argument with expressions of patriotism, having always practiced the American creed and boasted a love for our country comparable to any citizen and most patriots. We willingly abandoned our private career in order to volunteer for service in the armed forces in war-time. And we'd probably do it again.

But it seems to us that the lady from the mid-west has underestimated the Organ Historical Society in her zeal for America. It is obvious that she has not read any of its background purpose or intent, and that the pages of this magazine hold little interest for her except as a vehicle for her own brand of self-expression.

Does she know, for example that we organized to fill a much needed gap in American history? That, and the fact that no other group of Americans had under-taken the study of the art of organbuilding in this country previous to ours? That, and the firm and solid growth of the Society from a few hard working individuals to a company of over five hundred—all interested in American craftsmanship? That, and the successful results of our endeavors in the establishment for all America of information hitherto unpublished and unobtainable? That, and the missionary effects of our slide-tape program on thousands of viewers the world over proclaiming American organbuilding a highly developed art from pre-revolutionary times to the present? That, and the fact that many examples of American organ-building have been preserved for posterity?

We in all honesty consigned the lady's letter to the circular file and trust that these few lines will serve as our reply to her. But to others, the members of the Organ Historical Society, and to those concerned with organ-building throughout the world, let us keep in mind that our goal and chief interest are and always shall be: AMERICA FIRST!

—A.F.R.

the advent of electric action and drastic changes in the concept of the instrument. Another organ builder recently suggested that the OHS "take a stand" on pertinent contemporary issues. We do not feel that any greater "stand" need be taken than to study the history of American organ building, and to try to evaluate its events in the light of preceding and succeeding practice. Interest in discovering history begins as soon as appears to be scorned, ignored, or forgotten. We might learn from any part of it.

- D. R. M. P.

LETTERS TO THE EDITOR

Dear Sir,

A copy of THE TRACKER (Vol. XV, No. 2) was sent to me recently and I was pleased to see the article on the Swink organ at the First Presbyterian Church in Utica New York. Just for the record, however I would like to correct one small detail. In your closing paragraph you understandably, but mistakenly, assumed that the organ was moved to Utica from Wayne, Pa., when it was installed in the Presbyterian Church in 1965. Since my original letter to Mr. Laufman had not stated the whereabouts of the Swink residence at the time the estate was settled, this was a reasonable assumption. However, the Swinks had resided in Utica for some years prior to their death in 1965. It had been my understanding that they had moved to Utica from Ohio shortly after the period of the organ's restoration. This would put it around early 1938. It is the Swink daughter, Mrs. William Sieber, who has been residing in Wayne, Pa.; I do not think the Swinks themselves ever lived there. How well I recall dismantling the instrument at the Swink home and then reassembling it in the chapel of the Presbyterian Church! That is what I was doing until darkness struck on the night of THE GREAT BLACKOUT of '65.

Sincerely,
/s/ David C. Walker
General Theological Seminary
175 Ninth Avenue
New York, N.Y. 10011

Dear Sir,

There is every possibility that you do not often hear from many, many OHS members who thoroughly enjoy THE TRACKER. In fact, since my contribution of four articles in 1959, perhaps only once has any further word filtered through from the West Coast. This is not to say that we are no longer here!

In the Winter, 1971, issue among your 'gleanings' a few points were raised and asked in question. It occurred to me that perhaps I could be helping in clarifying a bit of this data for you and the readers.

For instance, on page 18, following Mr. Rutledge's interesting letter, you ask about the instrument he refers to in the Methodist Church of Leavenworth, Kansas. I dug down in my archives (of some 40 years) and checking over the 34 organs I have listed for this location, have come up with the following about the Methodist Church. It seems they have had four instruments in their history. The first one was Opus 116, built in 1882 as a 2-21 by Hutchings-Plaisted. This was replaced in 1912 by a Hinners. They evidently saw fit to replace this in 1948 when a 2-16 Austin, Opus 2117, replaced it, which in turn has been rebuilt and improved in 1970. Obviously, the first organ the 2-21 Hutchings-Plaisted, was the one pumped by Mr. Rutledge.

He also mentions that the only other larger organ was the one in the Catholic Cathedral. This probably referred to the 1871 3m Pfeiffer (rebuilt and tubularized by Moller later) in St. Joseph's, or the 1868 2m Barckhoff in Immaculate Conception.

Then, on page 17 of the same issue, you ask about Estey luminous-stop consoles. In the event that you are interested, there was quite a descriptive article on these by Ernest L. Mehaffey on page 123 of the May, 1927, issue of THE AMERICAN ORGANIST. Indeed there are a number of these left around the country. For instance, we have a 2-18 right here in Seattle at Mount Baker Park Presbyterian Church, installed in 1924. In Tacoma, Washington, (30 miles southward) is a large 3 manual having this type of console, and still in use. This organ was personally voiced by William E. Haskell, and installed in 1925 at a cost of \$25,000. In 1930, three additional sets of shutters were added at Estey's own expense. The auditorium is very theatrical in style with tonal openings above the proscenium arch, and the heavier parts of the instrument had to be lifted in by the fire department! The church seats 1250 persons, and in about 1937 the writer gave a program or two there. The famous blind Scottish player, Dr. Alfred Hollins, also has given concerts here.

Up until recent years, there was another Estey luminous-stop console in the 3-30 organ in The Church of Our Father, Unitarian, in Portland, Oregon. This was finished on November 16, 1924, and is described in the December, 1924, DIAPASON. It was used regularly until 1967 when the church burned. Only the Echo organ was actually destroyed, and the last I knew of it, it was being sold in parts to local do-it-yourself-ers some years back.

Other luminous consoles are still around the country. For example, in the Scottish Rite Temple of San Jose, California, there is a 4-33 of 62 stops, and was described in the June, 1926, DIAPASON, and the October, 1927, THE AMERICAN ORGANIST.

There is another in the Lake Merritt Scottish Rite Temple, Oakland, California—a 4m of 38 ranks, unified. And I believe the luminous console is still in existence on their famous organ in the National Cash Register Auditorium in Dayton, Ohio. This one was described in the August, 1922, DIAPASON, as having 51 stops, 3074 pipes, and 42 ranks which was enlarged later to 51; it replaced an older 4m Hutchings organ.

Then, the third item, on page 17 of the same issue of THE TRACKER, concerned the list of large Jardin organs. In checking my records on these, in answer to the question, I do not believe any one of these were kept intact, but all broken up more or less for parts. The two most interesting are the Mobile, Alabama, organ in Immaculate Conception R.C. Cathedral, and St. George's Church, New York City. There is a superb article on the Mobile organ in the June, 1951, THE AMERICAN ORGANIST, with stoplist and photographs. This instrument was built in 1858 as a 3-33. It was partially burned in 1954 at which time they bought an electronic substitute for temporary use (Thank God!). Then, if you will refer to the March, 1957, DIAPASON, it shows the stoplist of the new 3 manual Wicks of 48 ranks and 56 stops, a fairly straight organ.

The St. George's organ New York City, is their most famous organ. From two excellent articles in the August, 1934, THE AMERICAN ORGANIST, and the February, 1959, issue of the same, the facts can be easily ascertained. The 'new' church was completed

in 1815, and in 1817 they paid someone \$265. for an organ, but this one's identity has been lost. But in April, 1852, they decided to get a "real" organ, and this was the Henry Erben for \$6,000, plus an additional \$750. for a 32' open metal stop. It was used until the fire of November 14, 1865. The rebuilt church was opened in 1867, and a year later they entered into a contract with George Jardine & Son for a \$12,000. organ. This one was the 'famous' one and opened about 1872. In 1883 they desired to also have a chan-cel organ, and so in 1886 they paid Jardine \$900. to complete this division, plus \$630. more to hook up the two, by ELECTRIC action! They did add another small division in the chancel (another builder, I believe) in 1910 for \$1200. This is the survey of the instruments until the 1927 Austin went in, costing \$79,000. It contained 8780 pipes, 120 voices, and 135ranks. This was used until the new Moller of 93 ranks which was installed in 1956-'57, and described in the June, 1957 issues of both THE DIAPASON and THE AMERICAN ORGANIST. So far as I know, the Jardine organ, at least its insides, were pretty well scrapped.

I was pleased to note the use of the Jardine in Brooklyn Tabernacle as the cover design for the 1969 OHS Convention Program which was held in New York. There were 5,000 seats in the Tahernacle. There were 51 stops and 66 registers in the organ. The church was demolished in 1930.

I hope the above, for what it is worth, might be of some assistance to you. With every good wish,

Cordially yours,
/s/ Eugene M. Nye
12755 4th Avenue N.W.
Seattle, Washington 98177

Mr. Nye answers questions posed by Mrs. Harriman in her "Gleanings" column for the Winter, 1971 issue.

Dear Sir,

I am one of the "silent majority" of OHS members. I've never attended an OHS convention, and don't believe that I am acquainted with any other members. But I do enjoy THE TRACKER and have learned a great deal about the history of organ-building from its pages.

SCHLICKER

**builders of distinguished mechanical
and electric action pipe organs.**

SCHLICKER ORGANS

Buffalo, New York 14217

Member AOBA

CLASSIFIED

PIPES, CASE, BLOWER-Open wood Bourdon pipes by Standbridge, Phila. c.1830, chests. Walnut case-parts c.1885; cheap. Large blower & motor; best offer. Carl Peters, Titusville, N.J. 08560. 609-737-2342.

HALF-PRICE SALE-Closing out ourconvention records '63 Portland, '64 Washington, '65 Cincinnati, '66 Cape Cod-only \$2.50 each. Please include 25c per record for postage. Order from OHS Treasurer.

FOR RENT-OHS slide-tape program "A History of the Organ in America from 1700 to 1900." Duration: 45 minutes. Full information and rates: F. Robert Roche, 60 Park St., Taunton, Mass. 02780.

WANTED-c.1928 Ernest M. Skinner published a booklet, "The Modern Organ." A copy should be in OHS archives. Is any member able and willing to provide same?

FOR SALE - Milne's "Reed Organ" \$5.00; Wicks' "Organ Building for Amateurs" \$10.00; Norman's "Organ Today" \$7.50; Williams' "European Organ" \$20.00; Foort's "Cinema Organ" \$6.00. New and post-paid. Organ Literature Foundation. Braintree, Mass. 02184.

WANTED-Information on whereabouts of a reed organ built near turn of the century bearing the name "Golden Harp." Write Box 222, Westminster Choir College, Princeton, New Jersey 08540.

One thing bothers me, however, and that is the continuous badgering about writing articles for publication. I have very limited access to organs and therefore nothing to write about. So, please ease off on that one point, and I'll continue a happy member.

Best wishes,
(Name withheld on request)

Help promote the music of

George Frederic Handel

in America by joining

*The Handel Association
of America, Inc.*

For full information write:

PO Box 131, White Plains, N. J. 10602

the **FIRST AVAILABLE RECORDING**



**of the magnificent E. & G. G. Hook organ (1863)
at Immaculate Conception Church, Boston**

THOMAS MURRAY

**First-Place Winner, A.G.O. National Competition — 1966
plays Cesar Franck: Grande Piece Symphonique: Fantaisie in A
on SHEFFIELD album S-11 Cover notes by Barbara Owen**

**also ANTHONY NEWMAN
A Bach Organ Recital
the Von Beckerath Organ — 1957
Trinity Evangelical Lutheran Church
Cleveland, Ohio
on SHEFFIELD album S-6**

**order from
SHEFFIELD
RECORDS
Box 5332, Santa Barbara
California 93103
or from your local dealer**

stereo, \$6.00 each, post paid