The 1887 Kilgen In The Former First Baptist Church, Los Angeles
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Edwin B. Hedges
(1872 - 1967)

Edwin B. Hedges in his voicing room at the Dennison Organ Pipe Co., Reading, Mass.

Photo by Max R. Elsberry, about 1953

The following two papers were found among the effects of the late John Elsworth and submitted for publication in THE TRACKER by Barbara Owen. Although they were apparently written in the early 1950's, Mrs. Elsworth has no recollection of their ever having been published, and has kindly given her permission to publish them here.

During the 1940's John Elsworth, searching out material concerning the Johnson Organ Company, made the acquaintance of one of the last living Johnson men, Edwin Hedges. This acquaintance speedily ripened into a warm and lasting friendship between the Elsworths and the Hedges. At the time of their first meeting, "Ned" Hedges was still working regularly as a voicer for the Dennison Organ Pipe Company in Reading, Mass., and in fact continued, to do so off and on until only a few years before his death at the age of 95. Both Mr. and Mrs. Hedges were intelligent, gifted people with keen minds and remarkable memories. Happily, both were persuaded by Mr. Elsworth to commit to writing some of their reminiscences, which are the essence of the following papers.

The first paper, "The Story of a Great Voicer," contains "Ned" Hedges' own brief autobiography, as transcribed by his wife, "Belle" Gladwin Hedges, with an introduction and postscript by John Elsworth. The second paper "Being Educated in Music," is by Mrs. Hedges herself—a warm and sometimes whimsical account of the tribulations of a non-musician married to a very musical husband. Both papers, while short, give valuable insights into the life and times of the writers.
The Story of A Great Voicer

by John Van Varick Elsworth

The greatest and most important factor in determining the value of an organ is its tonal quality. After all, it is the final tone which reaches the ears of the listener which counts. Everything from the blower on through the action and finally the pipes must contribute to this final result. Of greatest importance above all else is the voicing of the pipes—the art of creating in each pipe the proper quality, timbre and speech. A good action, mechanical equipment and good materials are very important and desirable, but these factors cannot possibly offset poor voicing, however good they may be.

During the past 50 years, the tone of the American organ has gone through a period of decline or deterioration. Fortunately there has been a return in part to old and sound principles of tonal design. We still have further ground to cover and more of the fundamental principles of good voicing to rediscover if we are to have the ideal organ.

People’s sense of values and their ideas of what constitutes a good organ are formed more or less unconsciously by what they continually hear. The theatre organ and the radio have been responsible in a great measure for the average person’s thinking in the matter consciously by what they continually hear. The theatre constitutes a good organ are formed more or less un-

An organ to be of greatest value tonally must have beauty in the voicing of its individual stops, and it must have good ensemble which possesses silvery brilliance, dignity and pervasive power. To achieve all this, certain cardinal principles of voicing must be strictly adhered to. One of these is softness - the lack of forced tone. The application of production methods to voicing and related craft just will not and cannot produce artistic results. Haste in voicing can result in but one result - failure. The voicer must have co-operation from the pipe maker - otherwise the voicer’s task is made much more difficult, and he is sometimes extremely hard pressed to produce the artistic result for which he so diligently strives.

This is the story of the life of one of the finest voicers that ever lived and of his father before him who prob-ably made as fine organ pipes as have ever been made. The life of these men is interesting to organists, organ builders and musicians generally because of the back-ground in organs which they had and in the case of Edwin B. Hedges, the voicer, his musical accomplishments as well.

William Allen Johnson built his first organ in 1844 in Westfield, Mass. Johnson knew organ tone, good balance and how to secure these results. For many years he did all of his own voicing. He had a peculiar faculty for surrounding himself with the highest type of craftsmen, men of high ideals and who became prominent in the life of Westfield. It is not surprising therefore, to find that in 1852 Edwin Hedges Sr. began work for Johnson as an apprentice. He learned the art of pipe making with Johnson, and in the year 1855 became Johnson’s head pipe maker. Later on Edwin Hedges was in business for himself as well, supplying pipes for other firms, but he continued making all metal and reed pipes for Johnson and Son.

Edwin Hedges, Sr. was born in 1834 at Westfield, Mass. He attended Westfield Academy, and at the age of 18 entered the factory of William A. Johnson. He married Clarissa Bancroft and had a family of two daughters and one son, Edwin B. Hedges. Edwin Hedges was a quiet man, mild in voice and of high integrity. He loved poetry and music. He was highly respected by his fellow townsmen and much in the growth of Westfield is attributed to the six years he devoted to the Board of electmen. He was chairman for five of these years.

The pipework which Edwin Hedges created was beautifully made, as the many original Johnson organs will prove.

His son, Edwin B. Hedges, was born in 1872 at Westfield. He began his musical career at an early age and naturally was in and about the Johnson factory with his father at an early age. He studied voicing with Johnson, Henry Bartlett and Edward Chaffin and reed voicing with Thomas Dyson. Dyson was Johnson’s reed voicer and his methods and ideas were superior to all others of that time. Edwin B. Hedges married Isabelle Gladwin and her father also was associated with Johnson.[1]

After much coaxing and persuading Ned Hedges finally gave me some of his recollections and some of the highlights of his interesting and creative life. Mrs. Hedges acted as amanuensis. Now I shall let Ned tell of his life and activities:

As Told by "Ned" to "Belle"

I do not remember at what age I began playing the flute —the first musical instrument in which I was interested— nor do I remember what kind of a flute it was. Later, the man who became my brother-in-law an accomplished flutist, went to Europe and brought back three flutes made by Louis Lott. One of these was for me. This flute was of silver with gold embusare. I often think how valuable this instrument

[1] This was Llewelyn Gladwin, a cabinet maker who came from East Haddam, Connecticut.
would be today - not because of the metal, but because the Louis Lott flutes have ranked among flutists as the Stradivarius instruments have among violinists.

I played flute in grammar and high school periods, and used to sneak off to play with—or practice with—theatre orchestras. And I played piccolo in the town band. My mother used to tell of cutting down the uniform to fit me, and I remember the gorgeous hel-met with the red plume which floated in the breeze. We had to insert a cap inside the helmet so it would stay on.

It was at this knee-pant period also that I had the hardihood to give lessons to a man who worked in a mill.

Somewhere in the high school period another boy and I heard of an old contra bass in a distant part of the town. We investigated, bargained for and got the cumbersome instrument and lugged it home—sans cover—through the streets, (illustrating the utter lack of self-consciousness in boys with an objective in mind!). It was one of the huge "church" bass viols and was ensconced in our attic. It had only three strings, but I spent hours with it, and became for the first time interested in "string tone."

The flute playing had brought me in contact with many musicians. One of these, Orland Southland a fine bass player (pupil of Butler who was first bass in the Boston Symphony then) was interested and helpful. It was through him that I got my contra bass and it was his teaching that started me on strings.

My father did not approve of music as a means of livelihood, and sent me to the Eastman Business College in Poughkeepsie. I played flute while there, in theatre—not for extra money, for there was nothing offered to a young amateur, but for the love of playing.

When I finished I took up the bass again and did a great deal of playing in theatre and for dancing. I was about nineteen then, and it was at this time that my father again argued against my entering the field of music, which was my determination.

My father learned the trade of organ pipe-making at the age of eighteen in the organ factory of William A. Johnson. He worked for that firm two years and in 1856 started in business for himself, using the lower floor of the Johnson factory. During the latter part of the occupancy there he supplied pipes for other church organ firms. He used also the small shop on Dudley Street just back of the home.

He built up a successful and notable business and erected the large brick building just off Elm Street where from then on all work was done. This was near the Johnson factory which had moved from its former site near the Westfield River. It was natural that a father should wish his son to be qualified to carry on such a business, and, in this case tone production is a part of music, or so he must have reckoned. He tried to stir interest in the organ, and even had Johnson build a church organ of thirteen stops in a house in the back of the spacious lot on South Maple Street. (That organ was later sold to a church in Indian Orchard.)

Father generously gave me the opportunity to study the organ, and I took lessons with little enthusiasm, however.

I now appreciate the weight of his wisdom as I look back on this period. I already had done some work in my father's shop at Johnson's, and when the building on Dudley Street was used, began making eschalotts. Father had a voicing machine erected there and I began voicing flue pipes under the tutelage of Edward Chaffin. Then I went into Johnson's and worked as an apprentice under Thomas Dyson, voicing reeds.

(I remember the early days of the occupancy of that shop on Dudley St.—or was it Linden? I somehow got hold of an old clarinet—a cheap, yellow thing. I whittled out a reed for it and used to blast tunes from the window for the edification of the children in the small school house nearby. They used to come and beg for repeat performances. I doubt if the teachers shared their enthusiasm!) Music was still my hobby and I was glad of the extra cash from theatre playing and for dances.

The Hedges home at 17 South Maple St. was burned to the ground in the winter of 1896. Another house was built on part of the foundations, and when we were married in 1897, you remember, we lived with my father and mother until I acquired part of the large lot and built our house at 33 So. Maple.

Music from then on was crowded out by the responsibility of raising a family and in helping my father. The creative urge was centered in my work which was becoming more competent.

I had one hobby in my early married life—gardening—and after we built I became intensely interested in peony culture even to the extent of becoming a charter member of the American Peony Society. I imported bulbs, exhibited blooms, and had many choice varieties.

My father died suddenly in 1903. I carried on the business along with my voicing. It was in 1906 while we were on a business trip we stopped at the home of a friend in Philadelphia. He was interested in music and had invited a violinist for the evening of enjoyment. It dawned on me that I had no instrument which provided such pleasure. The piano had never appealed to me—any more than the organ—as my instrument. I returned home fired with the desire to play again.

I think if there had been a teacher of the violin cello in the beginning of my urge to play a stringed instrument, I would have taken cello instead of the bass. At any rate the seed of desire was there, and I obtained a cello and began study with Frederick Blair. After two years I played in the Springfield Symphony and in the Hartford Symphony, and as time went on became a member of a string quartet, besides playing trio, and much sonata work with Miss Lena Bartlett. I taught violin cello in Smith College for a time also.

I worked in Dorchester for the Aeolian Skinner Co. from 1944-1948 (3 ½ years) and since have done some voicing for Robert Dennison who is carrying on his deceased father's business.

My musical life was continued here in Reading. I joined the Melrose Orchestral Association and played...
Being Educated In Music

by Belle Hedges

My young friend whose husband is in the teaching profession referred to herself as having been "exposed to education" for some time. I have been "exposed" to music for so many years that the wonder is that a person could absorb so little during so long a period!

Some have averred that music besides being ennobling and refining brings more joy and solace to the average soul than any other occupation. You may not agree with that, and it is far from my purpose to intitate that life is a barren waste without enjoyment in musical art.

I do not offer these reminiscences with any motive of proving one fact or another, nor am I offering advice to a would-be student.

I imagine if one were really desirous of acquiring knowledge in any subject—from Sanskrit to chicken farming—he can do it, the measure of success depending on the real desire, brains, or "what-have-you." It depends also upon the environment which actsuates the motive.

For myself, not born musical, I had music "thrust upon" me (to paraphrase the saying about greatness). To be sure I have warbled in the church chorus choir and our family individually and collectively sang in our home. Sunday afternoon hymns were as regular as Sunday morning family prayers. (I wonder if many families gather to sing the fine old hymns nowadays?) This is all I had which might be termed "music," and it bore a very slight relationship to the art of music which is in the mind of the musician when he uses the term.

Then I married a musician. That was not his means of livelihood, but even so I sensed a note of pity and commiseration mingled with the banalities which custom demands on such occasions.

In the nineties the term "musician" implied a lack of he-man qualities. He was pictured as a flabby individual with long hair and a flowing tie beneath a re-treating chin and prominent Adams apple. Modesty forbids description of the manly charms of that young bridegroom—suffice it to say that none of these characteristics were evident—but he did have music.

How and why a child is born with music or any other art in his soul only the good Lord or some super-psychologist knows. Certain it is that this individual was "born with a silver spoon in his mouth" and that silver was pure music. He had played some musical instrument, apparently, from the knee pant period on. At the time we were married he was having a fling with the bass-viol, if any one could have a fling with that cumbersome instrument which musicians refer to as "the doghouse" (whether from size or grows which issue therefrom I know not!).

In the early years of our married life the howling of babies either furnished enough music or the noise dulled the yearning in his soul. Building a home, making a garden and raising babies filled a period. But the spark was there and when a friend induced him to study the violin-cello the spark was soon fanned into a consuming flame. The years following were full: lessons—hours upon hours of practice—concerts and
recitals, and as time progressed proficiency enough for ensemble work and even teaching in a nearby college.

The cellist worked hard. The gods were kind to the non-musical wife for in the lower part of the deep house lot was a small building designed as a combination hen-house and tool storage. This was converted into a neat studio. Every one called it "the Music House" or "Studio" except the one who used it. He always referred to it as "the hen-coop" and intimated that he had been banished to that ignoble retreat!

It was about this time that I entered the kindergarten class in music with an I.Q. not only far clown but quite out of sight—a reluctant pupil too. This is where music was "thrust upon" me for comradeship, which is one of the necessary ingredients of married life, urged me to accompany my musician to concerts and to gatherings of the musical intelligent-sia. I look back on that period of being one of sheer endurance punctuated often with acute suffering. If you have never been present at an enthusiastic meet-ing of people who talk a language as foreign as Choc-taw is to English you have no idea how alien one can feel in a group of musicians! I comfort myself with the thought that if I cracked under the strain at least I might merit the epitaph said to be carved on a rural tombstone: "She seen her duty and she done it."

Oh, the lovely homes I have suffered in! Sitting with a roving eye hoping against hope for some other alien who could talk plain English about children's rompers or the best fertilizer for roses.

In our home where Saturday nights and Sunday afternoons were devoted to gatherings for chamber music I managed to vent my suppressed longing to talk by energetic assembling of food in the kitchen (I have observed that no matter how rarefied the atmosphere into which the souls of musicians soar it does not lessen the urge of their appetites - quite the contrary in fact!). For myself this was by way of a safety valve. I was like the girl in the story who was possessed of a violent temper yet always appeared amiable and serene. It was disclosed later that she vented her temper by gnawing a bedpost. I was a model audience I am sure but the coffee pot acquired a good many dents.

Up to this time I was hearing music but not listening (for, mark you, this is a vital point). Then there came to our town a prominent lecturer and author who gave a series of lectures, illustrated, on what has since been termed "musical appreciation." I learned that music was not something which appealed to the emotions - music must be studied.

Some one has written "There are various ways of listening to music. Some take it in with their ears only, some with their mind, some with the soul and some apparently only with their feet." Because music depended on the degree to which I could penetrate its secrets and comprehend its methods and purposes to get real enjoyment I—to put it in slang—"sat up and listened."

It was not easy. One has to think of what the composer has to say, his themes, how he develops themes—makes them logical—like a narrative in orchestration, the tone color, expression, moods, tempo and instrumentation. At first the symphony or concerto or quartet would be meaningless. Perhaps one theme would penetrate—then, hearing the composition again, new grasped. This repetition is the key to understanding. Hearing a composition over and over not only brings discernment but real enjoyment because along with it the emotional sense is deepened.

There are ever-increasing opportunities to hear music. I remember when Brahms' compositions were considered too involved for ordinary enjoyment, and if any one had told me twenty-five years ago that I would ever get keen pleasure from several of his great symphonies I might not have been so discouraged.

I often think how much our children will profit by these opportunities. Not all children will, perhaps; there are some to whom it will be a foreign language, but that group is not as large as one thinks. There are relatively few persons born tone-deaf, contrary to popular belief.

The progress in musical appreciation is so slow that it keeps one quite humble—that is, if one is honest and sincere. A writer in a recent magazine article says "Music more than any other form of art suffers from snobbery, pretense, and hypocrisy." That is true. It brings to mind a story printed in the old "Musical America." After a concert of chamber music two women issued, struggling to appear appreciative. Finally one turned to the other and gushed "after all, Beethoven is Beethoven." This is a safe comment—a ticket to the sacred circle of the "three B's"—provided one does not utter another word. I assure you I never dared try it.

Still a student, I feel a little less alien and my musician uses me as a sort of composite audience—a few really educated, some "listeners" and a large percentage of just "hearers."

Music, like virtue, is its own reward. An Eastern proverb puts it: "If a man finds himself with bread in both hands he should exchange one loaf for some flowers, since the loaf feeds the body but flowers feed the soul." Substitute for the symbol of beauty expressed by "flowers" joy in music, and the soul is richly fed.

And so I am registered for life for continued study. Perhaps St. Peter will award a diploma based on effort rather than achievement. Until then I can only say with Thoreau: "I hearing got who had but ears."
Mechanical-Action Organs On The West Coast Installed Since 1953

by Eugene M. Nye

1953

Redeemer Lutheran Church at Didsbury, Alberta, Canada (fifty miles north of Calgary), purchased a 1-5 Hinners & Albertsen, built in 1891 for St. Paul’s Lutheran Church, Luzerne, Iowa. The organ had to be moved 1600 miles.

1955

St. Peter’s Lutheran Church, Stettler, Alberta, Canada (150 miles northeast of Calgary), purchased a 1-8 Farrand & Votey, Opus 86, 1890, from Trinity Lutheran Church, Gaylord, Minnesota.

1958

St. Mary’s German Roman Catholic Church in Vancouver, British Columbia, Canada, purchased a 2-11 Spaeth, Opus 662, which was moved in 1970 to Victoria, B.C.

1960

St. William’s Roman Catholic Church in Shelby, Montana, purchased a 1-5 Laukhoff.

1961

St. Bonifatius German Roman Catholic Church (formerly an old synagogue) in Edmonton, Alberta, Canada, purchased a 2-12 Mason & Colburn, built in 1870 for Aloysius’ Roman Catholic Church in Bridgeport, Ohio.

1962

Dale C. MacNulty purchased a 2-9 Spaeth for his residence in Seattle, Washington.


 Grace Presbyterian Church in Calgary, Alberta, Canada, purchased a 2-7 Walcker for its chapel.

 St. Mary’s Roman Catholic Church in Edmonton, Alberta, Canada, purchased a 2-11 Werner Bosch.

1963

Arthur Gesell purchased a 1-5 tracker of unknown make from St. Paul’s Lutheran Church in Winnipeg for his residence in Calgary, Alberta, Canada. The organ has since been moved.


Glenn D. White, Jr., purchased a 1-3 German-make tracker for his residence in Seattle, Washington. The organ was moved from another private residence.

Thomas C. Walters purchased a 2-14 Whalley & Spencer tracker for his residence in Concord, California. The organ had been built in 1904 for the First Presbyterian Church in San Rafael, California.

The University of Redlands in Redlands, California, purchased a 2-13 George Stevens from the Union Square Presbyterian Church in Somerville, Massachusetts.

The Mission Hills Methodist Church in San Diego, California, purchased a 2-8 Walcker.

St. Peter’s (Missouri Synod) Lutheran Church in San Leandro, California, purchased a 2-15 Werner Bosch.

1964

Bethlehem Lutheran Church in Edmonton, Alberta, Canada purchased a 2-12 C. F. Chadwick tracker built in 1910 for a U.S. church.

Christ Memorial Assembly of God Church in Paulsboro, Washington, purchased a 2-14 Steere & Turner which was moved from Auburn, New York. A 3m console was brought from Pennsylvania and 12 stops added. It now has a 32' Bourdon.

Prince of Peace Lutheran Church in Portland, Oregon, purchased a 1-5r (3 stops) Werner Bosch.

Fountain View Lutheran Church in Puyallup, Washington, purchased a 2-16r (13 stops) Werner Bosch.

Redeemer Lutheran Church in Edmonton, Alberta, Canada, purchased a 1-7 Hinners tracker from St. Anne’s Roman Catholic Church, Seattle, Washington.

The University of Redlands, Redlands, California, purchased a 2-3 Schlicker.

The Lutheran Church in Redmond, California, purchased a 2-19 Werner Bosch.

1965

Pacific Lutheran University in Parkland, Washington, purchased a 2-7 Werner Bosch.

Christ the King Roman Catholic Church in Missoula, Montana, purchased a 2-8 Walcker for its Newman Center.

Richmond Beach First Lutheran Church in Seattle, Washington, purchased a 2-15r (12 stops) Detlef Kleuker.

Maison St. Joseph Convent in Edmonton, Alberta, Canada, purchased a 2-11 Casavant Freres.

St. Mark’s Episcopal Cathedral in Seattle, Washington, purchased a 4-76r (55 stops) D.A. Flentrop.

First Lutheran Church in Cedar Mill Oregon, purchased a 2-14 Werner Bosch.

Immanuel Lutheran Church in Alameda, California, purchased a 2-21r Werner Bosch, Opus 353.

Peace Lutheran Church in Mill Valley, California, purchased a 2-11 Werner Bosch.

1966

St. Mary’s Roman Catholic Church in Helena, Montana, purchased a 2-11 Walcker.

St. Mark’s Episcopal Church in Portland, Oregon, purchased a 3-44r (30 stops) Werner Bosch.

The Universalist-Unitarian Church in Des Moines, Washington, purchased a 2-10 Jardine 1866, from the First Christian Church in Butte, Montana.


San Francisco College for Women, San Francisco,
California, purchased a 2-34r Werner Bosch.

First Methodist Church in El Cajon, California, purchased a 2-Manual E. F. Walcker.

Dale Burtner of Fresno, California, purchased a 2-Manual E. F. Walcker for his residence.

Thomas D. Harrison of Palos Verdes Estates, California, purchased a 1-5 Ryder (1890) from the Methodist Church in Albany, Vermont, for his residence.

Dr. Walter Teutsch of San Diego, California, purchased a 2-Manual E. F. Walcker for his residence.

1967

St. Bartholomew's Episcopal Church in Beaverton, Oregon, purchased a 2-19r (15 stops) Detlef Kleuker.

Grace Lutheran Church in west Los Angeles, Washington, purchased a 2-16r (15 stops) Werner Bosch.

Plymouth United Church of Christ in Seattle, Washington, purchased a 1-5 Hermann Schlicker for its Chapel.

St. Bernadette's Roman Catholic Church in Seattle, Washington, purchased a 2-16 Werner Bosch, which was completed in 1968.

Hal Berkeley, a professor at the University of Oregon, purchased a 1-m Ahrends & Brunzema for his residence in Eugene, Oregon.

Norberto Guinaldo of Norwalk, California, purchased a 2-7 tracker of unknown origin (from Tennessee) for his residence.

1968

St. Pius' Roman Catholic Church in Calgary, Alberta, Canada, purchased a 2-11 E. F. Walcker.

John Hamilton, Organist at the University of Oregon, Eugene, purchased a 2-3 Von Beckerath for his residence.

William Hurt of Seattle, Washington, purchased a 2-11 Werner Bosch for his residence.

Carol Shakow of Seattle, Washington, purchased a 1-3 John Hayek organ built in 1947 for her residence.

The University of California, Los Angeles, purchased a 2-22r Hradetsky organ for Schoenberg Hall in Los Angeles, California.

Rudolph F. Zahl of Campbell, California, purchased a 2-11 Andrews for his residence. This organ had been located in Oakland, California.

John L. Beckman of Manhattan Beach, California, purchased a 1-7 tracker of 1875, builder unknown, for his residence. This organ came from Tennessee.

All Saints' Episcopal Church in Palo Alto, California, purchased a 2-33 D. A. Flentrop.

Stanford University in Palo Alto, California, purchased a 2-22 Hradetsky for Florence Dinkelspiel Auditorium.

1969

Messiah Lutheran Church in Spokane, Washington, purchased a 2-24r (17 stops) Werner Bosch.

John Knox Presbyterian Church in Seattle, Washington purchased a 2-22r Werner Bosch.

Blessed Sacrament Roman Catholic Church in Seattle, Washington, purchased a 1-5 Vermeulen.

Abbott & Sieker, organ builders in Los Angeles, California, built a 2-12 for their studio.

Pacific Lutheran University in Parkland, Washington, purchased a 2-3 organ by Olympic Organ Builders.

St. Bede's Episcopal Church in Menlo Park, California, purchased a 2-34 Von Beckerath and a 1-7 F. Merten.

The University of British Columbia, Vancouver, B.C., purchased three organs: a 3-64r (43 stops) Casavant Frères a 2-3 Karl Wilhelm, and a 1-3 German organ.

1970

Emmanuel Episcopal Church on Mercer Island, Seattle, Washington, purchased a 2-37 Von Beckerath.

The University Unitarian Church in Seattle, Washington, purchased a 2-18 by Olympic Organ Builders.

St. Madeleine Sophie Roman Catholic Church in Lake Hills Seattle, Washington, purchased a 1-5 Werner Bosch, with 2nd manual prepared for.

St. Stephen's Episcopal Church in Longview, Washington, purchased a 2-17 by Olympic Organ Builders.

California State College at Los Angeles, California, purchased a 2-22 Hermann Schlicker.

Carmelite Monastery at Carmel, California, purchased at 2-9 E. F. Walcker for its chapel.

The Community Church of Monterey Peninsula, California, purchased a 2-14 E. F. Walcker.

Holy Cross Lutheran Church of Los Gatos, California, purchased a 2-manual organ of German make.

St. Timothy's Church in Mountain View, California, purchased a 2-manual D. A. Flentrop.

Westminster Presbyterian Church in Sacramento, California, purchased a 2' Positif by D. A. Flentrop.

Pacific Lutheran University at Parkland, Washington, purchased a 2-8 by Olympic Organ Builders for its Dahl Studio.

The University of Oregon at Eugene, Oregon, purchased three 2-3 practice organs by Olympic Organ Builders.

The First Congregational Church of Long Beach, California, purchased a 3-manual tracker built by Paul Ott.

1971

Trinity Lutheran Church at Lynnwood, Washington, purchased a 2-20 E. F. Walcker.

St. Martin's Abbey at Lacey, Olympia, Washington, purchased a 2-18 Vermeulen.

St. Stephen's Episcopal Church in Seattle, Washington, purchased a 2-9 Vermeulen for its chapel.

St. Thomas' Episcopal Church in Medina, Washington, purchased a 2-29 Metzler & Söhne.

The University of Southern California, Santa Barbara Branch, has ordered a large 2-manual D. A. Flentrop for its music building auditorium in Santa Barbara, California.

1972

The University of California at Berkeley, California, has ordered a 2-manual Charles Fisk.

1973

The University of Oregon has ordered a 4-54r Ahrends & Brunzema for its auditorium at Eugene, Oregon.

And at some time within the past few years Dr. Robert Magin of Long Beach, California, purchased a 2-manual tracker of an unknown builder for his residence.

The total number of organs listed is 86, a rather remarkable record in favor of tracker action.

Editor's Note: Mr. Nye writes that the list "may not be complete, but does give a goodly percentage . . . ."
FOUR OBITUARIES

Ed. Note: The following news items were culled from Boston newspapers by Robert E. Coleberd, Jr. They contain information of interest to the organ historian regarding four important builders.

George G. Hook

BOSTON EVENING TRANSCRIPT, Monday, September 20, 1880 (p. 4, col. 4):

'"Mr. George G. Hook of the firm of E. & G. G. Hook & Hastings, organ builders, died at his summer residence on Pond street, Brookline, Mass. He had reached the age of seventy-three years, and for over half a century had been actively engaged in business with his elder brother. He was born in Salem, Mass., in 1807 and was the son of William Hook, a well-known citizen of that place. In 1827 he united with his brother Elias, who had served an apprenticeship at organ making with William Goodrich, one of the pioneers at organ building in this country, and set up an organ factory in Salem. In 1829 or 1830, the brothers removed their establishment to Boston; their sign, a miniature church organ, which long stood over the door of their salesroom on Friend street, will be remembered by elder citizens. Their factory, which stood at the corner of Leverett and Brighton streets, was another prominent West-end landmark. In 1853, the firm removed to its present location on Tremont street, then within the confines of Roxbury. The deceased leaves a widow and three children — two sons and a daughter — and also a brother and sister, Mr. Elias Hook, the senior partner of the firm, who is five years older than was the deceased, and Mrs. Todd of Roxbury. Funeral services were held at Mr. Hook's residence in Brookline Saturday afternoon. Rev. James Freeman Clarke officiated."

Elias Hook

BOSTON DAILY ADVERTISER, Friday morning, June 17, 1881 (p. 1, col. 5):

"'The last of the two brothers in the firm of E. & G. G. Hook, a firm known as organ builders in Boston for the last half century, departed this life suddenly on Wednesday morning in a fit of apoplexy at his house in Jamaica Plain. He had an attack of pneumonia several weeks ago, and was recovering from the effects of it with every promise of returning to health, but when about to eat his breakfast he was smitten. All over the Union this firm was known, and in some of the largest halls and churches in the land their organs are placed. The sons of an intelligent and skillful mechanic of Salem, Mr. William Hook, soon after coming of age, they established themselves in Boston and commenced the building of church organs and by close attention and diligent and persevering attention, (sic) they came in time to be regarded as the leading builders in the country, and by no means inferior in their workmanship to any of the imported organs. Mr. George G. Hook, the associate brother, died last September, after a short sickness, and soon after erecting his elegant summer house on the Heights of Brookline. Only a junior partner, Mr. Hastings, survives to carry on the business; and, indeed, the Messrs. Hook have for several years, in the approach of age, retired from active partnership. When one considers how many organs — about one thousand — have been constructed by this firm and are, many of them, still sounding the praises of God in the sanctuaries of our people, he is compelled to admire the work they prosecuted with such unflagging zeal and ability, to the securing of such great results; and award due honor to the enterprise and genius of this worthy firm. The funeral will take place on Saturday afternoon, at 2:30 o'clock from the late residence of the deceased in Jamaica Plain, to be interred at Mount Auburn."

George S. Hutchings

BOSTON EVENING TRANSCRIPT, Monday, June 2, 1913 (p. 10, col. 5):

"'George S. Hutchings, president of the Hutchings Organ Company of Boston and Waltham, died at his home in Cambridge yesterday. He was seventy-seven years old and is survived by his wife, Mrs. Mary E. Hutchings, and three daughters, Mrs. Charles W. Alden of Cambridge, Mrs. Albert Clapp of North Attleboro, and Mrs. Mary Porter of New York.

Mr. Hutchings was born in Salem. He began his career of organ manufacturing by entering the organ factory of E. & G. G. Hook, Boston. He was superintendent for ten years and in 1896 organized the firm of J. H. Wilcox & Co. Later the firm became the Hutchings, Plaisted Company, and in 1901 the Hutchings-Votey Organ Company, with a factory in Cambridge. The Hutchings Organ Company succeeded to the business five years later and a new plant was established in Waltham.

In 1903 Yale College conferred the honorary degree of Master of Arts on Mr. Hutchings as the result of the organ he manufactured especially for the college. He installed special organs in a great many colleges, including Vassar, Wellesley, Dartmouth, Brown, Williams, Chicago University and Wesleyan; also in Symphony Hall, Boston; the New England Conservatory of Music, the First Church of Christ, Scientist, Boston, and many other churches in New England, New York and Pennsylvania. He was a member of the Masons and Odd Fellows, of the Charitable Mechanics Association, and the Organists' Guild of Boston."

George Horatio Ryder

BOSTON EVENING TRANSCRIPT, Tuesday, April 18, 1922 (p. 5, col. 1):

"'George Horatio Ryder, said to have been the oldest church organ builder in the United States, died yesterday at his home in East Weymouth. He was eighty-three years of age and was born in East Bridgewater, son of Thomas Philando and Louise C. (Albee) Ryder. The senior Ryder was a graduate of Harvard, class of 1828.

At the age of eighteen Mr. Ryder began to study music, and subsequently entered the employ of the organ building firm of E. & G. G. Hook of Boston, where he learned the trade of organ building. He lived for a time in Cohasset and Springfield, but until 1900...

(Continued on next page)"
Marshall and Odenbrett One-Manual Organs

by Robert E. Coleberd, Jr.

The demand for economy model pipe organs by small churches in the sparsely settled agrarian regions of mid-America during the last century prompted organ builders, particularly local firms, to offer one manual instruments. Standard specifications were developed at graduated prices to appeal to congregations with limited funds. Soon after its founding, in 1867, the firm of Marshall & Odenbrett of Ripon, Wisconsin, actively solicited the market for low-cost instruments through a 4-page circular entitled: "Specifications for Organs of One Manual Suitable for Churches, Chancels or Lodges." A copy of this circular was graciously provided me by Mr. Henry R. Weiland, of Milwaukee, Wisconsin, who represents the Tellers Company and who has done extensive research on the history of Wisconsin builders.

The partnership of Octavius Marshall (1841-1918) and Phillip Odenbrett was announced in the November 22, 1867, edition of the RIPON COMMONWEALTH. Marshall became interested in organ building after he and his brothers imported an organ from England for Grace Episcopal Church in Ripon. He befriended John L. Lancashire, the young apprentice sent to install the instrument, and soon persuaded him to bring other organ craftsmen and establish a business in Ripon. Odenbrett was described in the newspaper as "not only a good musician but a popular and successful builder of Pipe Organs, Cabinet Organs, and Melodeons." He had previously operated a shop in Waupun, Wisconsin.

The Marshall & Odenbrett circular listed five one-manual organs ranging in size and price from 3 ranks for $500 to 8 ranks at $1100 as shown in the specifications below. The basic core of stops around which each instrument was designed, reflecting this builder's concept of a one manual instrument, was comprised of the 8' Open Diapason, 8' Lieblich Gedact, and 4' Octave. Because the tonal pallet rose in pitch as the instrument grew in size - excepting the 16' Lieblich Gedact-Bourdon in Numbers 4 and 5 - the average price per stop decreased from $166.67 for Model #1 to $137.50 for Model #5. Each specification contained a Pedal Coupler and Bellows Signal.

Estimated charges for extra accessories were itemized in the circular. For example, Composition Pedals would cost approximately $25, a Super Octave Coupler around $50, and the gilding of front pipes would be $50 on an eight foot front. The casework was to be either Pin or Butternut, 'plain but good," with key checks made of Polished Oak. Should the prospective purchaser desire to spend less at the time of purchase than the prices quoted he could omit the pipework on stops prepared for in the specification at a saving of 50 percent on 16' and 8' stops and 33 percent for stops of 4' pitch or higher. The circular emphasized that the prices quoted did not include transportation and installation. Marshall & Odenbrett ended the description of their product by proclaiming: "Either of these instruments may be considered to possess from two to three times the amount of variety and power of tone, more than any other manufactured in this country, of an apparent similar description, owing to the decided character of each Stop, and their wonderful power in combination."

<table>
<thead>
<tr>
<th>MANUAL CC TO F - 54 NOTES</th>
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<tbody>
<tr>
<td>No. 1</td>
</tr>
<tr>
<td>1 Open Diapason</td>
</tr>
<tr>
<td>2 Lieblich Gedact</td>
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<tr>
<td>3 Octave</td>
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<tr>
<td>4 Pedal Coupler</td>
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<td>5 Bellows Signal</td>
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<tr>
<td>Price $500</td>
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<tr>
<td>No. 2</td>
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<tr>
<td>1 Open Diapason</td>
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<tr>
<td>2 Lieblich Gedact</td>
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<tr>
<td>3 Dulciana (Ten C)</td>
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<tr>
<td>4 Octave</td>
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<td>5 Pedal Coupler</td>
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<td>6 Bellows Signal</td>
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<tr>
<td>Price $650</td>
</tr>
<tr>
<td>No. 3</td>
</tr>
<tr>
<td>1 Lieblich Gedact or Rohr Flote</td>
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<tr>
<td>2 Open Diapason</td>
</tr>
<tr>
<td>3 Dulciana (Ten C)</td>
</tr>
<tr>
<td>4 Octave</td>
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<tr>
<td>5 Flute</td>
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<tr>
<td>6 Pedal Coupler</td>
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<td>7 Bellows Signal</td>
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<tr>
<td>Price $750</td>
</tr>
<tr>
<td>No. 4</td>
</tr>
<tr>
<td>1 Lieblich Gedact</td>
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<tr>
<td>2 Bourdon</td>
</tr>
<tr>
<td>3 Open Diapason</td>
</tr>
<tr>
<td>4 Lieblich Gedact or Rohr Flote</td>
</tr>
<tr>
<td>5 Dulciana (Ten C)</td>
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<tr>
<td>6 Octave</td>
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<td>7 Flute</td>
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<td>8 Pedal Coupler</td>
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<tr>
<td>9 Bellows Signal</td>
</tr>
<tr>
<td>Price $950</td>
</tr>
<tr>
<td>No. 5</td>
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<td>1 Lieblich Gedact</td>
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<tr>
<td>2 Bourdon</td>
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<tr>
<td>3 Open Diapason</td>
</tr>
<tr>
<td>4 Lieblich Gedact or Rohr Flote</td>
</tr>
<tr>
<td>5 Dulciana (Ten C)</td>
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<tr>
<td>6 Octave</td>
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<tr>
<td>7 Flute</td>
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<tr>
<td>8 12th</td>
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<tr>
<td>9 15th</td>
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<tr>
<td>10 Pedal Coupler</td>
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<tr>
<td>11 Bellows Signal</td>
</tr>
<tr>
<td>(one composition pedal)</td>
</tr>
<tr>
<td>Price $1100</td>
</tr>
</tbody>
</table>

FOUR OBITUARIES

(Continued from previous page)

spent most of his time in Boston, where, with his brother, Thomas P. Ryder, he served as an organist in Tremont Temple, also playing in the Star Lyceum courses. In 1900 he moved to Weymouth.

Mr. Ryder was a member of the Gate of the Temple Lodge of Masons of South Boston and of the American Guild of Organists. On July 4, 1854, he married Mary G. Bates of East Weymouth. Of the union three children survive. They are Charles A. Ryder of Atlanta, Ga.; Harry F. Ryder of Richmond, Va.; and Mrs. Adelaide L. Carlton of East Weymouth. Mrs. Ryder died in April, 1921.
South Viet Nam’s Sole Pipe Organ
by SP5 Chester H. Berry

It would seem that ever since American troops began coming to South Viet Nam there has been interest in the instruments that adorn their churches. Of primary interest is the cathedral in Saigon— at least once the pages of THE TRACKER carried an offer by an American serviceman to investigate. No news was forthcoming, however, and Rumor Control began working overtime spreading a vast array of speculations, culminating in the assertion that a four-manual Cavaille-Coll was there (a myth that persisted even after it was pointed out that the noted French builder’s catalogs mention no instruments in this country).

Having lost the first day in this country to the inevitable tangle of red tape that invariably accompanies in-processing to a new unit, I was determined to see the Cathedral and its instrument for myself before my second day passed. After a hair-raising ride in a ‘cyclo’ (a modified motorcycle with a passenger’s seat up front) which included fantastic swerves in dense traffic two collisions I arrived at my destination. The cathedral faces John F. Kennedy Plaza downtown—it is a large red brick structure of Romanesque design, with twin Mansardic spires that add a note of Victorian Gothic to the form.

I was indeed fortunate in the timing of my visit, for the organist was at the console, tuning and adjusting his instrument. To my surprise, he is an American, Gordon Bachlund, working over here for an American-based company. It was difficult to believe that the organ in the Cathedral had been the subject of such magnificent stories, for it is in fact a small two-manual of the following specification:

CATHEDRAL OF THE IMMACULATE CONCEPTION (Roman Catholic)
Cornerstone 1880
John F. Kennedy Plaza, Saigon, Republic of Viet Nam
G. Gutschenritter Fils, Paris

1er CLAVIER
16 Bourdon 56 pipes
8 Mentre 56 pipes
8 Flute 56 pipes
4 Prestant 56 pipes
(#31 to 56 now open diapason)
12 stopped wood, rest capped metal
(rebuilt to Principal 4ft)
(replaced by 3rd Plein Jeu: 19.22.26.)

2e CLAVIER (Enclosed)
8 Dulciane 56 pipes
8 Salicional 56 pipes
8 Cor de Nuit 56 pipes
8 Trompette 56 pipes
12 stopped wood, rest capped metal
French shallots
derived from 1er CLAVIER Bourdon

PEDALIER
16 Soubasse
No manual accessories
PEDAL ACCESSORIES (All except the swell crescendo are hitch-down levers)
1er Clavier sur Le Pedolier
2me Clavier sur Le Pedolier
2me Clavier sur Le Premier
Swell Crescendo Lever (balanced lever, mechanically linked to the shades)
Anches 2e Clavier
Tremolo
Combinaisons Registre

The nameplate reads G. Gutschenritter Fils, a name unknown not only here but also in Paris, where several queries have failed to uncover any information at all about this builder. The console has mechanical action (the coupler causes corresponding keys of coupled manuals to drop) which is converted to tubular-pneumatic in a series of valve-boxes located just below the console. The tubes to the organ are of brass, about 3/8 inch in diameter; they are charged with wind when a key is depressed (unlike the usual American system, where the tubes are exhausted). Under the windchests, which are of slider design are small book pouches which inflate with the wind and activate valves inside the pallet-boxes. The chests do not have the long slender pallets familiar in American trackers—instead they have disc-shaped valves which are withdrawn from their seats by leather pouches inside the chest pallet-box. It is estimated that the organ was built around 1900.

The console resembles American consoles of the period, in its stepped terraces and ivory-faced drawknobs. The knobs originally had no inscription on them, a procedure Mr. Bachlund’s research indicates was fairly common with smaller French organs. The knobs have since been engraved by Mr. Bachlund with the present specification. The names for the instrument’ stops, as they originally stood were taken from the stop actions inside the organ. The two manuals are of 56 notes, CC to g3; the flat pedalboard is of 30 notes, CC to F.

Two of the pedal accessories are of particular interest. The Anches 2e Clavier is a ventil control to the reed stop which will not speak unless this pedal is depressed. The Combinaisons Registre is a rather ingenious combination system. Over each knob is a stop which will not speak unless this pedal is depressed. The Combinaisons Registre level is raised, the larger set of drawknobs controls the stops, but when the lever is depressed, control passes to the smaller set. Thus the organist has at all times two complete combinations, each of which is independently adjustable at all times.

Mr. Bachlund is the Chief Electrical Engineer for the Southeast Asia Division of World-Wide Consultants, Inc. From speaking with the nuns at the Cathedral, he discovered that the instrument was brought here after the second World War by a French bishop assigned here, who was also responsible for the “bandshell” around the instrument, which projects the instruments sound sufficiently to almost fill the choir loft. After the bishop’s departure, the instrument was neglected, and by the time Mr. Bachlund arrived, it had decayed considerably. Through his patient efforts, and with the help of many military chaplains stationed in the area, he has been able to restore the organ and improve its tonal resources to provide the Cathedral with a remarkably effective liturgical instrument.

Mr. Bachlund has no hopes of any other instruments in the country; the nearest organ is believed to be in Hanoi (are you listening, Rumor Control?).
Existing Tracker Organs  
Long Island, New York

Editorial Note: For several years, as Chairman of the Extant Organs Committee, Alan M. Laufman has been assembling data on the present existence of old tracker organs in various states. In recent years, the lists have been expanded to include newer tracker-action organs. Lists compiled by Mr. Laufman for the following states have been previously published in THE TRACKER: Maine (Summer, 1964); New Hampshire (Summer, 1961): Massachusetts (compiled by Edgar A. Broadway, Summer, 1965); Boston, Mass. (a separate list, compiled by Messrs. Laufman and Broadway, Spring, 1966); Chicago, Ill. (a separate list, compiled by Prof. James Wyly, Summer, 1966); Rhode Island (Spring, 1967); New York State (except the greater metropolitan area) (Winter, 1968, and Spring, 1968); and Vermont (compiled by Messrs. Broadway and Laufman, assisted by Michael A. Loris, Spring, 1970).

The following list was completed by Mr. Laufman in July, 1971, assisted by Peter Cameron, Herbert Hauman, Malcolm Lomax, and Alex Mitchell. As far as is known, this list is complete and accurate at the time of its publication. If readers have any additions and/or corrections, they are kindly re­quested to send such information to Mr. Laufmann.

### Nassau County

| Location         | Organ Details                                                                
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Bellmore</td>
<td>St. Mark's Episcopal</td>
</tr>
<tr>
<td>East Meadow</td>
<td>Christ the King Epis. 2408 Fifth street</td>
</tr>
<tr>
<td>Glen Cove</td>
<td>First Presbyterian</td>
</tr>
<tr>
<td>Locust Valley</td>
<td>Studio, Richard Lippold</td>
</tr>
<tr>
<td>Oyster Bay</td>
<td>St. Dominic's R. C.</td>
</tr>
<tr>
<td>Roslyn</td>
<td>St. Mary's R. C.</td>
</tr>
</tbody>
</table>

### Suffolk County

<table>
<thead>
<tr>
<th>Location</th>
<th>Organ Details</th>
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</thead>
<tbody>
<tr>
<td>Bay Shore</td>
<td>St. Luke's Lutheran Montauk Hwy</td>
</tr>
<tr>
<td>Brookhaven</td>
<td>Old South Haven Presby</td>
</tr>
<tr>
<td>East Marion</td>
<td>Baptist</td>
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<tr>
<td>Medford</td>
<td>St. Mark's Episcopal</td>
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<tr>
<td>Northville</td>
<td>Sound Ave. Congregational</td>
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<tr>
<td>Oakdale</td>
<td>St. John's Episcopal</td>
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<td>Orient</td>
<td>Methodist</td>
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<td>Port Jefferson</td>
<td>Christ Episcopal</td>
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<tr>
<td>Riverhead</td>
<td>Grace Episcopal Chapel</td>
</tr>
<tr>
<td>Sag Harbor</td>
<td>Christ Episcopal</td>
</tr>
<tr>
<td>Sag Harbor</td>
<td>Methodist</td>
</tr>
<tr>
<td>Sag Harbor</td>
<td>Old Whaler's Church (Presbyterian)</td>
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<tr>
<td>Setauket</td>
<td>Caroline Episcopal, Parish Hall</td>
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<tr>
<td>Stony Brook</td>
<td>All Souls Episcopal</td>
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<tr>
<td></td>
<td>res. Malcolm Lomax “Locust Grove”</td>
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</tbody>
</table>
An Organ That Once Was . . .

An 1856 Jardine in the South Congregational Church, St. Johnsbury, Vermont.

Photo by David H. McPeak

1856 Jardine console.

Photo by Studio 43
An Old Three-Manual Kilgen in Los Angeles

by Jim Lewis

(Picture on front cover)

One of the last places one would expect to find an old three-manual tracker organ is in a Full Gospel Tab-ernacle, but on West Sixth Street in Los Angeles, such an organ exists in the "fullest" of Full Gospel Tabernacles. This 26-rank organ was built by Kilgen of St. Louis, and installed in the First Baptist Church of Los Angeles in 1887. It was given by A.C. Potter in memory of his parents, Deacon Ellera and Catherine Potter, "two of the founders of one of the largest Baptist churches in Western New York, 1812." In his book, Music in the Southwest, Howard Swan says this about the organ: "... in July, 1887, the first three manual organ in southern California was dedicated by the First Baptist Church. In September, Clarence Eddy, eminent Chicago virtuoso, made the first of many visits to Los Angeles to play this instrument and so delighted his audience that the TIMES advised its readers that 'praise is unnecessary -to criticize, impertinent'."

The August 4, 1887, THE LOS ANGELES HERALD described the organ as "... a very fine instrument of its kind containing 85 keys, 33 stops and 1500 pipes. Its tones are very melodious and the harshness generally noticed in new pipe instruments is entirely absent."

The organ was used in two downtown buildings and finally came to the present location which served as a temporary home for the First Baptists between 1923-27. Behind the now dingy facade, the Great and Choir are on one level, the Choir being placed behind the Great, unenclosed. The Swell is above the Choir. The organ is unplayable, due to broken trackers, bad leather on the bellows, and mashed pipes. Finally, not long ago, the blower was disconnected. The church uses an electronic substitute and electric guitars. There is no thought of restoring the organ.

Casavant in Nashville, Tennessee

A Casavant organ of two manuals and 37 ranks was installed in the spring of 1970 at Wightman Chapel Scarritt College, Nashville. The opening recital was played by Gillian Weir. The organ has mechanical key action and electric stop action. Its touch is noticeably heavier than that of the Pels and Van Leeuwen. The sound is very brilliant and has quite a lot of buoyancy to it. The stoplist is:

Hauptwerk
Prinzipal 16'
Prinzipal 8'
Quinte 1 1/3'
Mixtur V (1 1/3')
Trompete

Schwellwerk
Octav 8'
Posaune 16'
Trompete 8'
Schalmei 4'

Schlicker at Albert Lea, Minnesota

The new pipe organ at Grace Lutheran Church, Albert Lea, Minn., was built by the Schlicker Organ (Continued on page 22)

NEW TRACKER ORGANS

The following two items are reported by Melvin Potts of Nashville, Tennessee:
Pels and Van Leeuwen at Bowling Green, Kentucky

Built for the United Methodist Church of Bowling Green, this 32-rank interesting instrument was dedicated in 1969. The key action is mechanical, the top action electric. Setterboards control the combination action. The manual compass is 56 notes, the Pedal compass is 30. The organ's sound is clean and bright with rather bold voicing on the reeds and mixtures. It is surprisingly easy to play even with the manuals coupled. The stoplist is:

Hauptwerk
Prinzipal 16'
Prinzipal 8'
Octav 4'
Mixtur IV (2')
Trompete

Schwellwerk
Gedackt 8'
Gedacktflöte 4'

Krummhorn 8'
Krummhorn 8'

Scharf IV (1/2)
Scharf IV (1/2)

Schalmei 4'
Schalmei 4'

Schlicker at Ephrata, Pennsylvania

The new pipe organ at Grace Lutheran Church, Ephrata, Pennsylvania, was built by the Schlicker Organ (Continued on page 22)
Coleberd Opus One

Members of the Jacob Hilbus Chapter of the OHS were guests of Mr. and Mrs. Robert E. Coleberd, Jr. on September 11th at an open house marking completion of a new tracker organ. The one-manual, nine rank (488 pipes) instrument was built for the living room of the Coleberd home in Washington and is Bob’s Opus One.

Andrew E. Price presented a short program to demonstrate the instrument. He played the First Noel in A Major from the Second Suite of Noels by Claude Balbastre, and J. S. Bach’s Prelude in F Minor and the Two-Part Invention #13 in A Minor.

Requiring two and a half years to build, the organ contains the work of several builders past and present.

Pipework includes George S. Hutchings Opus #1675—an unknown Baltimore church (acquired from an Allen dealer) and Opus 1729—First Presbyterian Church, York Pennsylvania. Also represented is Henry Pilchers Sons Opus #565 (1905) — Liberty Christian Church Liberty, Missouri. The mixture is new from R. V. Anderson Sons. Leo F. Constantineau, president of the Andover Organ Company, was general consultant on the project. Tonal design and voicing were by Wilson Barry. Hermann Schlucker provided the bar for the slider chest. James F. Akright answered many questions during construction and tuned the instrument.

The stoplist:

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pipe Size</th>
<th>Register</th>
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<tbody>
<tr>
<td>Manual</td>
<td>8'</td>
<td>Holzgedeckt</td>
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<tr>
<td></td>
<td>8'</td>
<td>Salicional (TC)</td>
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<tr>
<td></td>
<td>4'</td>
<td>Octave</td>
</tr>
<tr>
<td></td>
<td>4'</td>
<td>Rohrflote</td>
</tr>
<tr>
<td></td>
<td>2'</td>
<td>Spitz Principal</td>
</tr>
<tr>
<td></td>
<td>1 1/3'</td>
<td>Quint</td>
</tr>
<tr>
<td></td>
<td>8'</td>
<td>Cymbel (26,29)</td>
</tr>
<tr>
<td>Pedal</td>
<td>16'</td>
<td>Sub Bass</td>
</tr>
</tbody>
</table>

Chapter Notes

Hilbus Chapter

An organ crawl was enjoyed on November 13 in the Warrenton, Remington, Haymarket, Manassas area of Virginia (including the three organs at Cleveland Fisher’s residence) with demonstrations by Ben Faidley, Paul Birckner, Stephen Kowalyshyn and Mr. Fisher.

Chapter President Paul Birckner presented his slide program on European organs at All Souls Unitarian Church, Washington, D.C. on December 5, prior to the organ recital by Cherry Rhodes on the Reiger tracker organ in that church the same afternoon.

The Chapter’s visit to St. Peter’s Episcopal Church in Port Royal, Va. in 1970 seems to have been the spark needed to generate life in the old church with its c1850 George Stevens organ.

Church attendance has steadily increased since that visit, and the Chapter has been invited to present a concert there in the spring.

Chapter dues (only one dollar per year) are now due, and should be sent to Carolyn Fix, Treasurer, 11515 Braddock Road, Fairfax, Va. 22030.

Greater New York City Chapter

The Chapter sponsored a recital at St Alphonsus’ Church by Rollin Smith on December 14 but due to a foot ailment this program was canceled. However, the 100th anniversary of the 1871 E. & G. G. Hook & Hastings organ (Opus 576 a 3-46) was celebrated with a recital by Samuel Walter on February 27, 1972, 100 years to the day after its dedication.

E. Power Biggs played a recital on the Adams organ in the gallery of St. Thomas’ Church on December 22, attended by many Chapter members.

The Chapter enjoyed an organ crawl to two Roman Catholic Churches on Nov. 20. St. Catherine of Genoa, 506 West 153rd St., has Geo. S. Hutchings’ Opus 308, 1893, and Resurrection, 276 West 151st Street, has Hook & Hastings’ Opus 1352, 1887.

The Chapter attended the dedication of an organ at St. Rosalia’s R. C. Church in Brooklyn (14th Ave. at 63rd St.) on October 31. The organ was built for an unknown church by Lewis C. Harrison, probably with second-hand pipes, moved to Park Avenue Presbyterian Church in Bloomfield, N.J., sold through the Organ Clearing House and installed in its new location by G. F. Adams, who added one stop to the Great.

THE KERAULOPHON, the Chapter’s bulletin has been carrying sections of an article on George Jardine & Son by F. R. Webber during the past several issues.

Chapter dues are three dollars per year, and the bulletin is usually issued ten times in the year.

KENNETH F. SIMMONS
17 Pleasant Street
Ware, Massachusetts, 01082
Correspondents often write news that is both happy and sad. I suppose that this is to be expected—something like the balance of life found in nature, the balance of power among nations, and so on. Thus the Organ Historical Society has its “ups and downs.”

Robert Thomas reports that the little Barkhoff organ, described by Dan Marshall in THE TRACKER, Vol. X, No. 4, (Summer, 1966) pp. 13-14, located in Bonnot’s Mill, Missouri, may be saved and put into playable condition. For some time the instrument was closed off by a false ceiling, but a new priest, The Rev. Michael E. McHugh, has taken an interest in the organ. The church is called “St. Louis Church,” and we hope this organ may be restored to use once more.

Mr. Thomas also reported that the Pfeffer organ which he described in THE TRACKER, Vol. XIV, No. 4, (Summer, 1970) pp. 6-8, is now in danger of being electrified, although the pastor, the Rev. Mr. Bahlow, would like to keep it as it is. This organ really meant something to the people in New Melle, Missouri (witness the pride, enthusiasm and committee-membership cooperation revealed in Mr. Thomas’ story), and we hope no harm comes to it.

I found the following in the July 1883 issue of FOLIO, a journal of music, drama, art and literature: “Pittsburg, May 31, 1883
““To the Presbyterian General Assembly: Sirs, ““Allow me to say a few words to you on the musical question. There would be no harm to play the fiddle in the church or to take a dance. We find King David dancing before the ark. I say, let sacred music be played on the organ instead of this opperitic music then Christians will take no offence at it. I don’t believe in these paid Quiers of singing boys and girls—they only go there to show off. There is no religion about your hymns or organs. You might as well sing Yanky Dudle as your lis of hymns sung us—the inspired compositions of Heaven to Him that redeemed us and washed us from our sins. . . . Repeting a prayer is not praying nor repeting a sermon is not preaching. Preaching is extempirious speaking. For my part I do not care what kind of a form you adopt in your churches for I think that the present religion is only a burlesk of Christianity. We have too many different forms of religion which spoils the whole thing, till amidst this Babylon God has a people.

“Yours truly
“J. McKee.”

The following arrived, bearing an unsigned message: “This little sock we send to you, It’s not for you to wear. Please multiply your size by two, And place inside with care. But if you think that is too small, Give what you have to spare. Please send or bring sock to the Van Cortlandtville Church on May 14 for the benefit of a New Organ.”

One of our members is a soldier in Vietnam and
Notes, Quotes and Comments

Cleveland Fisher writes: "I have just realized that the picture on the front page of THE TRACKER, Vol XV, No. 4, Summer 1971, is the Pomplitz & Rodewald at St. Barnabas Church, Leland Road, Upper Marlboro, Md., instead of the one at St. Paul's, Baden. In the photograph, the box in front of the door and under the flag at right is the inadequate wind supply."

Many organs have found new and safe homes through the offices of the Organ Clearing House. Recently the 1894 Roosevelt of 22 stops, originally built for the Church of the Ascension, New York, has been acquired by the Friends' School in Moorestown, New Jersey. The installation will occur in the late spring, 1972.

E. Power Biggs was soloist with the Montreal Symphony on November 9 and 10, performing with the orchestra in Notre Dame Cathedral. In September he played at the opening concert at Santa Maria degli Angeli (a Michaelangelo church), again with orchestra. On New Year's Eve he appeared with a brass ensemble at St. George's Church, New York.

We just received a copy of Cynthia Hoover's beautifully illustrated booklet, "Harpsichords and Clavichords," a product of the Smithsonian Institution Press in Washington, D.C. The text is technical enough to be interesting. Most of the photos are credited to Robert Laufman and make use of instruments on exhibit at the institution. The booklet is priced at forty cents the copy.

In a tribute to the late Marcel Dupre, "L.S.B." reports in the LONDON TIMES that he was greatly appreciated in Great Britain, and that on one occasion his performance of Bach's Fantasia and Fugue in G minor was "marked by the Dupre characteristics of flawless precision and invincible rhythm, earning such a maelstrom of applause that he was obliged to concede five encores." This caused the BBC nine o'clock wireless news to be several minutes late!

Two descriptive booklets of considerable interest have arrived describing organs of contemporary design. One is concerned with the organs (Holtkamp and Möller) in the Catholic and Protestant Chapels of the United State Air Force Academy at Colorado Springs, Colorado, compiled and edited by Technical Sergeant Vernon M. Bonniwell, and the other describes the huge Tabernacle organ in Salt Lake City Utah. The later has a color-photo cover showing Alexander Schreiner at the five-manual console. Both contain complete stoplists.

A new Casavant organ, designed by Lawrence I. Phelps, has been installed in St. Stephen's Lutheran Church, Wilmington, Delaware, where our member, Anita Greenlee, is organist. The instrument has slider chests, but because of space location the chests are operated electrically rather than mechanically. There are forty-nine ranks distributed over the Great, Swell, Positiv and Pedal organs, twenty combination pistons and the usual couplers. The service of dedication was held on September 26, 1971 and Bernard Lagacé played a recital October 17. Miss Greenlee played a recital December 12, and will present another May 14, 1972. Claribel Thomson played March 12, and there are vocal recitals and choral concerts to round out the season.

Mr. Paul R. Heaney, OHS member from Rochester, N.Y., reports that Johnson & Son's Opus 792, built in 1893 for the First Methodist Church (now United Methodist), Honeoye Falls, New York, is still intact, and the stop list is as follows:

Great
1 Open Diapason 8'-58 pipes
2 Melodia [TC] 8'-46 pipes
3 Dulciana [TC] 8'-46 pipes
4 Unison Bass 8'-12 pipes
5 Octave 4'-58 pipes
6 Flûte d'Amour [TC] 4'-46 pipes
Swell
7 Viola Diapason [TC] 8'-46 pipes
8 Viola d'Gamba [TC] 8'-46 pipes
9 Stopped Diapason treble 8'-46 pipes
10 Stopped Diapason bass 8'-12 pipes
11 Flûte Harmonique 4'-58 pipes
Tremolo
Pedal
12 Bourdon 16'-27 pipes
Couplers
Swell to Great
Swell to Pedal
Great to Pedal

There are a Pedale Check; a Blower's Signal; two fixed combination pedals - Great Forte (which draws all Great stops) and Great Piano (which draws Nos. 2, 3, and 4); and a wind indicator (the pressure measured 3" in 1957).

Mr. Heaney says that "there appears to have been some modification, in that the Bourdon pipes have their stoppers set well down into the pipe bodies, so low that most of the stopper handles are concealed within the pipes. The display pipes which speak have also been raised in pitch by the cutting of new 'tuning holes' in the rear of the pipe bodies. Instead of soldering in new pipe metal for tuning slots, the zinc pipes have been cut with tin snips and the metal bent away from the hole, giving the rear of the pipe the appearance of having been modified by an explosive being detonated within the pipe. Some of the metal pipes ... cone tuned ... have had their tops crushed in, but they still are able to speak properly." In spite of these problems, the organ "is used regularly in church services."

On April 30, 1957, John Van Varick Elsworth wrote to F.R. Webber about this organ, as follows: "Small, but every pipe is beautiful in character and speech. The two Diapasons in the Great ... are rich and solid, and of such harmonic richness that they seemed as though a Twelfth and Fifteenth were with them. The Swell Stopped Diapason is absolutely perfect, as clean as the finest metal flute, yet having the character that only a wood flute can impart. The same is true of the other flutes, and of course the Dulciana is a gem too."

The Rev. M. Fred Himmerich reports that Henry Weiland, of the Tellers Organ Company, Erie Penn-
sylvania, has designed and installed a new organ in St. Paul's Episcopal Church, Watertown, Wisconsin. The console, chests, and other mechanical parts are from an old Fegelmaker tracker which was in excellent condition. The pipe work is all new, and was made by August Laukhuff, of Wurtenburg, Germany. A new case was also built. The organ is unenclosed and stands in the southeast corner of the nave of the church. The key and stop action are mechanical, and the pedal (added to the original instrument) is electro-pneumatic. There are 17 stops and 21 ranks. The church building is fairly small but acoustically very live. The stop list is:

**Old Stoplist**

**Great**
1. Open Diapason 8' [lead, moved to 4' pitch in Swell]
2. Melodia 8' [discarded]
3. Dulciana 8' [TC; lead]
4. Principal 4' [TC; lead; discarded]
5. Fifteenth 2'

**Swell**
6. Lieblich Gedackt 16' [TC; moved to Great]
7. Open Diapason 8' [spotted metal; moved to Great]
8. Stopped Diapason 8' [discarded; same scaling as no. 2]
9. Salicional 8' [TC with Gedackt basses]
10. Flute Harmonic 4' [lead; discarded]
11. Copped Oboe [discarded]

**Pedal**
Subbass 16'
Oktav 8'
Bach Floete 2'
Dulzian 16'
Trichter Regal 4'

**New Stoplist**

**Great**
1. Principal 8' [from old no. 7; same scaling as rest of Great chorus (medium)]
2. Principal 4' [from old no. 4]
3. Principal 2 2/3' [from old no. 3]
4. Principal 2' [from old no. 5]
5. Rohrgedackt 8' [from old no. 6]

**Swell**
6. Holz Gedackt 8' [used Müller; bigger scale than no. 3]
7. Metal Gedackt [new German]
8. Principal 4' [from old no. 1]
9. Klein Principal 2' [from old no. 9]
10. Zimbel II [from used pipes]
11. Krummhorn [new German, small scale]

Mr. David Morgan of Sioux City, Iowa, writes that the c. 1885 Moline organ in the Mayflower Congregational Church there has been rebuilt. A history of the organ was written by Elizabeth Towne (now Mrs. Elizabeth Towne Schmitt) and published in THE TRACKER, Vol. VII, No. 3, for Spring, 1964. (One correction in that article needs to be made: the manual compass was 58 notes and the pedal 27.)

Mr. Morgan says: "In 1965 the organist's job became my wonderful responsibility," but with the passage of time he began to realize that this organ "had more to offer than it was giving." As he tuned the pipes and repaired the action it became increasingly apparent that the organ had undergone various changes. The wind pressure had been increased and the touch had become heavier; a high-pressure capped oboe had replaced the old one; pipes had been moved on the chests; and several new low C's had been "home-made" for the gedeckts and pedal subbass. Mr. Morgan states that it was "apparent that this organ had lost its original character and identity," and that the "congregation had been saving money to replace the organ with an electronic imitation." This money and subsequent memorial gifts provided the means for the rebuilding. Case pipes had seven layers of paint removed; "passionate purple" and green paint was removed from the pedalboard; dummy case pipes were removed from the center display; the swell shutters were discarded; bottom octaves of incomplete ranks were added; wind pressure was lowered to 2 ½ "; and all pipes were revoiced (all of the old flue-work had been "heavily" nicked). "Many of the old ranks were incorrectly named," says Mr. Morgan, "but are now correctly named and positioned." The project was under the direction of Rodney L. Degner, OHS member of Mankato, Minneso, who did the revoicing. Plans have been made for future additions and changes in the organ. Mr. Morgan enthusiastically says that the "congregation is now so proud of the organ, that any talk of removal is heresy!" The two stoplists are as follows:

**Old Stoplist**

**Great**
1. Open Diapason 8' [lead, moved to 4' pitch in Swell]
2. Melodia 8' [discarded]
3. Dulciana 8' [TC; lead]
4. Principal 4' [TC; lead; discarded]
5. Fifteenth 2'

**Swell**
6. Lieblich Gedackt 16' [TC; moved to Great]
7. Open Diapason 8' [spotted metal; moved to Great]
8. Stopped Diapason 8' [discarded; same scaling as no. 2]
9. Salicional 8' [TC with Gedackt basses]
10. Flute Harmonic 4' [lead; discarded]
11. Copped Oboe [discarded]

**Pedal**
Subbass 16'
Oktav 8'
Bach Floete 2'
Dulzian 16'
Trichter Regal 4'

**New Stoplist**

**Great**
1. Principal 8' [from old no. 7; same scaling as rest of Great chorus (medium)]
2. Principal 4' [from old no. 4]
3. Principal 2 2/3' [from old no. 3]
4. Principal 2' [from old no. 5]
5. Rohrgedackt 8' [from old no. 6]

**Swell**
6. Holz Gedackt 8' [used Müller; bigger scale than no. 3]
7. Metal Gedackt [new German]
8. Principal 4' [from old no. 1]
9. Klein Principal 2' [from old no. 9]
10. Zimbel II [from used pipes]
11. Krummhorn [new German, small scale]
**RECORD REVIEWS**

Tastes in music are something akin to marriage, for once you are "hooked" you stay that way for a long time - usually for life. We confess that we became "hooked" on the combination of organ and trumpet many years ago, and have an insatiable appetite for this kind of sound which is only occasionally gratified. But recently the recordings have been appearing more frequently and we are pleased to list them below.

**Music for Trumpet and Organ:** Compositions by Hovhaness, Persichetti, and Torelli. Marice Stith, trumpet, and Donald R. M. Paterson, organ. Redwood Records RRES 2, stereo.

Three years ago we reported this recording to readers of THE TRACKER, but a review of it never appeared. Suffice to say that the performers are in top form and the recording is well done. Alan Hovhaness is represented by his 'Sonata for Trumpet and Organ,' a work which is typical of his distinctive style. Vincent Persichetti, considered by many to be one of today's outstanding composers, is represented in a composition entitled "The Hollow Men." To some this is a "far-out" work but it contains some very beautiful effects artistically realized by the performers. Giuseppe Torelli, the seventeenth century violinist is represented by his 'Sinfonia con tromba,' a work which is typical of his Baroque style. His music is unique piece in the first half of the eighteenth century. The church was founded in 1212, and has been noted for its music from the beginning of the sixteenth century. During that time a used instrument was installed, which received considerable rebuilding through the years. In 1889 an organ which might be described as "romantic" in design was installed, but it was not until 1966 that Alexander Schuke of Potsdam, Germany, began to build the organ itself. This writing by the great master was made in the exact surroundings where the organ exists today.

This recording also appeared about three years ago. The record was made in the German Church of the Evangelist, Paris, where the organ was built by Detlef Kleuker. Here again we have a pair of superb artists who bring life to the 250-year-old instruments of sixteenth, seventeenth, and eighteenth century composers all of obviously transposed and in some cases transposed to suit the trumpet.

Thomaso Albinoni is represented by two sonatas, the D major and the F major, each in four movements. Some of the best results are achieved in these sonatas. Claude Gervais composed many dances, six of which (along with an anonymous composer's "Bransden") are heard next, revealing the sort of contrasts which prevail in concertante music of the period. Next we hear two short sonatas by Giovanni Buonaventura Viviani, whose works may be the only compositions originally intended for trumpet and organ on this disc. Finally, Bach's chorale prelude, Jesu meine Freude," concludes the disc. The engineering is exceedingly good.


This new recording is announced as a sequel to the above containing as it does the same fine artists, and compositions of the same period. It is recorded in the same church using the same organ and we learn that M. Andre plays a "Selmer" trumpet.

Giovanni Battista Martini is represented by a Toccata, Largo and Sonata al "Post-Communion" (Introduction and Allegro), the latter a quite unique piece in concertante style. And the concluding selection is another by Martini, his Elevazione in E Major. Johann Gottfried Walther's Concerto in G Major comprises five movements, alternately fast and slow, is heard next. Tomaso Albinoni is represented by a three-movement Concerto in F Major which contains some of the finest performances on this disc. J. C. Bach is represented by his Concerto in E-Flat Major, for all the world displaying his leaning toward the secular vein in music. Again, the recording is a splendid achievement.


Our honorary member continues his amazing demonstration on the great organs of the world on this disc made in the exact surroundings where the great master worked for twenty-seven years in the first half of the eighteenth century. The church was founded in 1212, and has been noted for its music from the beginning of the sixteenth century. During that time a used instrument was installed, which received considerable rebuilding through the years. In 1889 an organ which might be described as "romantic" in design was installed, but it was not until 1966 that Alexander Schuke of Potsdam, Germany, began to build the organ itself. Mr. Biggs plays, on this first recording by an American in this historic building, the Toccata and Fugue in D minor, the Passacaglia and Fugue in C minor, the Prelude and Fugue in G Major ("The Great"), and the Prelude and Fugue in C Major (9/8). He is in rare form, giving electrifying interpretations to each one, and making the most of the splendidly rich acoustics as well as the fine instrument at his disposal. Eberhard Richter and Ed Michalski, the engineers, also deserve our appreciation for the success of this recording.


The only details of the organs heard on this disc which are revealed on the jacket are "The two instruments have a total of 491 keys, 9 keyboards, 9,138 pipes and 410 controls. The largest pipe in the organ is a metal pipe 37 feet in length and weighing 825..."
pounds; the smallest pipe weighs less than one half of an ounce. If all the electrical wiring running from console to console (the length of a football field apart) and throughout the organ was stretched end to end it would equal the distance between the east and west coasts of the United States. The two organs are the quarter of a million dollar gift..." Fascinating, isn't it?

But M. and Mme. Durufle come through in fine style. Personally, we've always considered Monsieur's playing a bit academic ("dry" is a better word, perhaps), and found Madam's performances far more artistic. And the same impression is conveyed on this disc. Monsieur plays Buxtehude's Fugue a la Gigue in C Major in perfect rhythm, and Bach's chorale prelude, "Herr Gott, nun Schleuss den Himmel auf" with rigid determination. Monsieur has arranged Handel's Organ Concerto No. 8 in A Major for two organs and here graciously assigns the organ solo part to his wife on the larger (gallery) organ while he plays and here graciously assigns the organ solo part to his wife on the larger (gallery) organ while he plays the reduced orchestral parts on the chancel organ "a football field" away. (The engineers have succeeded in eliminating any suggestion of distance between the two organs, so that it is barely possible to discern the difference between them. All of which is rather unfortunate.) Madam really steals the show with her performance of Tournemire's Chorale Improvisation: Victimae Paschali Laudes. And she concludes the disc with her husband's Prelude and Fugue on the name "Alain" in grand style.

— A.F.R.

Louis Vierne, Complete Organ Works (Volume I, 4 sides): Rollin Smith playing the organs at St. Thomas Church, New York City. Repertoire Recording Society (1150 Forty-first Street, Brooklyn, N.Y., 11218) RRS 4/5, $6.50 postpaid. Chancel organ (Aeolian-Skinner, 1933-1935) and the Reduced pipe organ (of E. M. Skinner (and vice versa) and a few programs of Vierne's tour of the United States in 1927. For further information one might consult the excellent book Louis Vienne: la Vie et l'Oeuvre, and Vienne's own memoirs entitled Mes Souvenirs which appeared in THE DIA-PASON from September, 1938, through September, 1939, translated by this reviewer.

It is with real anticipation that we look forward to the appearance of the albums that will contain the major organ works of Louis Vierne.

— Esther Jones Barrow

**Editor's Note:** Mrs. Barrow, who holds B.A. and M.A. degrees from Smith College, is Director of Music at the First Congregational Church, Williamstown, Mass. She studied organ with Wilson Townson Moog, Organist at Smith College for many years; Clarence Doersam, former Organist at Columbia University; and with Louis Vierne in 1933-1935.
New Tracker Organs (Continued from page 15)

Co., Buffalo, N.Y. The pipework is placed in an encased structure which is free standing, the case serving as a reflective body for the sound.

The playing mechanism is tracker action, and the organ's unusual features include a Rueck-Positiv which projects out from the balcony railing and a Trompeta Real, with horizontal pipes projecting from the main case. The organ has electrical stop action.

Contract for this organ was signed in May, 1967, and it was first played on March 7, 1971. It was dedicated at services on May 2, and that evening Prof. Gerhard Krapf played a dedicatory organ concert including works by Bach, Gérambault, Boyce, Messiah, Buxtehude, three chorale preludes by Brahms, and his own Sonata II for Thanksgiving. Gene R. Janssen is Minister of Music. The stoplist is:

Great
16’ Quintadena 56 pipes
8’ Principal 56 pipes
8’ Spillflöte 56 pipes
4’ Octave 56 pipes
2’ Waldflöte 56 pipes
V Mixture (1-1/3’) 267 pipes
8’ Trompeta Real 56 pipes
Chimes
Rueck-Positiv
8’ Holzgedeckt 56 pipes
4’ Rohrflöte 56 pipes
2’ Italian Principal 56 pipes
1-1/3’ Quint 56 pipes
III Scharf (2’3”) 168 pipes
8’ Krummhorn 56 pipes
Tremolo
Swell (enclosed)
8’ Rohrflöte 56 pipes
4’ Rohrflöte 56 pipes
4’ Koppelflöte 56 pipes
2-2/3’ Nasat 56 pipes
2’ Nachthorn 56 pipes
1-3/5’ Terz (tenor C) 44 pipes
IV Principal
Mixture (1’) 212 pipes
8’ Schalmei 56 pipes
Tremolo
Pedal
16’ Principal (ext.) 12 pipes
16’ Subbass 30 pipes
8’ Flachflöte 30 pipes
4’ Choralbass 30 pipes
III Rauschpfeife 90 pipes
(2-2/3’) 16’ Falgott 30 pipes
4’ Kornett 30 pipes
Accessories:
Six General Pistons
Three Pistons for each manual
(Swell has four)
Sforzando toe stud
General Cancel

The wind pressures are: Great - 2-1/4”; Swell - 2-1/4”; Pedal - 2-1/2”; Positiv - 2’.

In the interest of tracking down rumors of new tracker-action organs, we wrote to Austin a firm which has never built tracker actions but was rumored as having undertaken a trial instrument of this type. Fred Mitchell replied that the idea is still on the drawing boards that Austin wants to construct all of its own parts and is not yet in a position to do so. We hope to have more news from them in the near future.

Wilhelm Zimmer, Sr., president of W. Zimmer & Sons, Inc., of Charlotte, North Carolina, advises us about six tracker instruments they have built or will complete in the near future, as follows:

Zimmer in Charlotte, N.C.

The Park Road Moravian Church has a 2m and pedal Zimmer built in June 1970, with mechanical key action, electric stop action, and setterboard combination action. This organ is located near the Zimmer factory and a visit to one will result in a visit to the Page 22 other. The stop-list is:

<table>
<thead>
<tr>
<th>Hautwerk</th>
<th>Positiv</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Principal 8’</td>
<td>7. Quintadena 8’</td>
</tr>
<tr>
<td>2. Gedackt 8’</td>
<td>8. Koppelflöte 4’</td>
</tr>
<tr>
<td>4. Octave 4’</td>
<td>10. Nasat 1-1/3’</td>
</tr>
<tr>
<td>5. Blockflöte 2’</td>
<td>11. Sesquialter II (T.C.)</td>
</tr>
<tr>
<td>7. Trompeta 8’</td>
<td>13. Tremolo</td>
</tr>
</tbody>
</table>

Zimmer in Kingsport, Tenn.

Holy Trinity Lutheran Church in Kingsport, Tennessee, has contracted for a Zimmer organ to be installed in April 1972. This organ has 2m and pedal, mechanical key action, electric stop action, and setterboard combination action. Also, the Trompeta on the Hauptwerk is to be “en chamade.” The stop-list is:

<table>
<thead>
<tr>
<th>Hauptwerk</th>
<th>Ruckpositiv</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Principal 8’</td>
<td>6. Quintadena 8’</td>
</tr>
<tr>
<td>2. Gedackt 8’</td>
<td>7. Koppelflöte 4’</td>
</tr>
<tr>
<td>3. Gemshorn 8’</td>
<td>8. Principal 2’</td>
</tr>
<tr>
<td>5. Blockflöte 2’</td>
<td>10. Sesquialter II (T.C.)</td>
</tr>
<tr>
<td>6. Mixture III-V 1-1/3’</td>
<td>11. Schalmei 8’</td>
</tr>
<tr>
<td>7. Trompeta 8’</td>
<td>12. Tremolo</td>
</tr>
</tbody>
</table>

(Continued on page 24)
and Plymouth Church, Brooklyn. Just completed the Grand Organ, been moved to Buffalo Cathedral and that they had built for the 1876 Centennial in Philadelphia, had been performed at the Grand Centennial. According to the January, 1878, issue the Hook & Hastings ad (they were then at 1131 re- moat St. Boston) announced that the “Grand Centennial Organ,” built for the 1876 Centennial in Philadelphia, had been located to Buffalo Cathedral and that they had just completed the Grand Organs in Boston Cathedral and Plymouth Church, Brooklyn.

Other organ builders advertised were James E. Treat, Boston; Roosevelt, New York; Johnson & Son, Westfield, Mass.; and, of course, George Woods, who claimed to produce a “pipe and reed organ combined.” Other advertisers included Benedict & Burnham who manufactured “piano forte and organ butts;” O. J. Faxon, who dealt in “piano-fort and organ hardware and findings;” the Munroe Organ Reed Co., Worcester, Mass.; and Geo. W. Archer of Rochester, N.Y., who made piano and organ stools as well as patent dentist, barber and surgeon chairs.

The Oliver Ditson Company announced that its “Gem Musical Library” included “Fairy Fingers, Golden Chimes, Magic Circle, Pearl Drops, Musical Blossoms, Pleasant Memories, Musical Gathering, and Brilliant Gems,” each volume containing about 26 pages and priced at $1.50.

In the column “Sharps and Double Sharps,” we note a quote from PUNCH: “Dr. Stainer, the celebrated English organist, is soon to join the teetotalers and become a temperance man. His name in future will be ‘Ab-Stainer.’ ”

The musical selections in this issue include “The Mill Wheel,” a song with four stanzas “arranged by Dr. Holloway,” a piano piece entitled “The Spring-Time of Love” by Aug. Loumey, sub-titled “Tyrolean Fantasie,” and a song by C. F. Blandner with the “air” by Schubert called “Before I Close My Eyes in Sleep,” a “Child’s Evening Prayer” presented as a solo and later for “quartette ad libitum.”

The main article is a piece on Chinese Music written by the editor, and the reviews of new music are fraught with caustic puns. From the White, Smith & Co. Boston, list we find:

“Come Back to New England,” Danks. he music is fair enough for its class, but in the poem (?) the beauties of New England are put with a little poetic license. Clover meadows, young ladies polite as queens, (how polite are queens?) forest shades, and parties, sunny pastures, balls, faithful hearts, picnics, woodland glades and sociables, all are mentioned. A person who could withstand the list of temptation mentioned must be very callow indeed. At the end (alluding possibly to the fact of so many “patent” composers residing here), New England is spoken of as “the Home of sweet song.” We have heard some very “sour song” here, also.

Lovers of “rock” (of whatever variety) are not the only ones who may be risking damage to their hearing ability. (We realize that most rock can be best appreciated only when played loud, but, according to recent statements in the press, such a danger of permanent hearing impairment does exist.) During a recent regional convention of the A.G.O., it is said that a person brought a decibel meter into a church for a recital there. The meter reportedly read 98 in the rear gallery, where the organ is located, and 96 downstairs on the main floor of the church. The threshold of pain for some people is supposed to be 100. Even churchgoers may now have to beware of their new organs in some cases.

Time was when the Victor Talking Machine Company employed a full staff of musicians — chorus, orchestra, conductors, soloists — to produce records containing bits and pieces of operas, operettas and musical shows of the day. Thus we had “Gems from Faust” — two sides of a 12-inch disc which played at 78 rpm, permitting a total of from 10 to 12 minutes of music altogether. “Gems from Flora Dora,” “Gems from Blossom Time,” and many others found a ready market. But this sort of thing faded out with the emergence of the 33 rpm records, and changes in musical tastes.

Well, today THE ETUDE is a thing of the past, too. But every now and then a copy turns up and provides us with some eye-openers, some of them veritable “gems” worthy of repeating here.

In the February 1917 issue, H. E. Irvin has these (Continued on next page)
New Tracker Organs

(Continued from page 22)

Zimmer in Cincinnati, Ohio

Concordia Lutheran Church, Cincinnati, has contracted for a Zimmer organ of 2m and pedal to be installed early in 1972. This organ has mechanical stop and key action, and the Trompete will be "en chamade." The specifications are:

Zimmer in West St. Paul, Minnesota

Augustana Lutheran Church in West St. Paul, Minn., has contracted for a 2m and pedal Zimmer organ to be installed in June of 1972. This instrument has mechanical key action, electric stop action, and console combination action. The Trompete is to be "en chamade." The stop-list runs:

Schlicker in Decatur, Ga.

We noted in THE DIAPASON an announcement of the completion of a tracker action organ installed at Agnes Scott College, Decatur, Georgia, but lacking a stop-list. Upon writing to the manufacturer, we were favored with the following details:

Stickers and Squares

(Continued from previous page)

comments on "Rebuilding the Organ":

Every sensible body of church officers know that the organ is the most interesting part of the church property judged from the standpoint of public interest. Put all the stained glass windows, all the libraries, all the carved screens, all the altar furniture you may choose in the church investment and leave out the organ. What is the result? An immediate lack of interest. Music and music more than anything other than the desire for worship draws congregations to a church. A good sincere, eloquent, devout pastor, a good choir, and a good organ means a prosperous church.

There comes a time in nearly every church when it is desirable to renovate and increase the size of the organ. If the organ is an old one and a very good one it pays to rebuild. If it is a poor one, sell it and buy a good one.

It often costs more to overhaul and increase the size of an organ than the original cost of the instrument. The organ at Trinity Church in New York City is an instance of this. The organ was built in 1846 but it was so excellent that when it was repaired eight years ago additions to the extent of $10,000 were made to it. The original organ [built by Henry Erben] could not have cost that much. The rebuilt organ, however, was estimated to be worth at least $25,000. This was of course due to the vastly increased cost of materials.'

In April 1920, Pietro A. Yon, who had recently been appointed organist at St. Patrick's Cathedral, New York, declared that the "World's Best Organs [Are] Being Built Here":

'The best organs in the world are being built in the United States. You see, the United States has the three things necessary for such a result: The money, the supply of wood necessary for ideal construction purposes, and the workmen. The men have been recruited from all parts of Europe, and naturally gravitate to the land of best opportunity. And nowadays this opportunity is unlimited, for there is not only a call for finer and finer church organs; there also is an unprecedented demand for theater and residence organs, and of course all this means, in time, that public taste is going to be educated to the level it has reached in the Old World.'

—A.F.R. and D.R.M.P.