

The Tracker

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SPRING, 1972



The 1824 Lemuel Hedge case (OHS "emblem") containing 1868 S. S. Hamill organ, St. Paul's Episcopal Church, Windsor, Vermont. This is one of the many organs to be seen at the 17th Annual National Convention of the Organ Historical Society in Vermont, June 27, 28 and 29, 1972. See the preview on page 3.

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17th Annual National OHS Convention

HEADQUARTERS AT WOODSTOCK, VERMONT

For more than a year Robert Newton and his committee (Edgar A. Boadway, Alan Laufman and Dale C. Carr) have worked tirelessly to create a program for the 17th annual national OHS convention. From the details below, it appears that a fine time is in store for OHS members and their friends on June 27, 28 and 29 of this year.

As usual, the National Council will hold a meeting on the evening prior to the opening date of the convention (June 26). This will begin with dinner at the New England Inn, Woodstock, Vermont. All members of the Society are welcome to attend this meeting, though only officers and Council members are eligible to vote.

Tuesday morning the convention headquarters will be open early for registration and exhibits. The Universalist Church at Woodstock will serve for this purpose and for the annual meeting of the Society which is scheduled for 10 A.M. The organ here is an 1875 Hutchings, Plaisted.



The 1875 Hutchings, Plaisted & Co. organ in the Universalist Church, Woodstock, Vermont.

The Tuesday Tour

After lunch a tour by private car has been arranged with plans to visit the 1881 Roosevelt in Miller Memorial Methodist Church at Bethel, the tiny 1842 William Nutting, Jr., at St. Paul's Episcopal Church in Royalton, the 2-14 c1870 Jardine & Son at the Federated Church in North Thetford, and to hear a recital by Barbara Owen on the 2-13 c1830 organ of unknown origin at the Federated church in Orfordville, New Hampshire. On the return trip, a short visit to Dartmouth College campus and Quechee Gorge will be included.

Supper will be served at our Headquarters church in Woodstock, followed by a recital on the Hutchings, Plaisted organ which was originally built for Eugene Thayer's studio. The organ has two manuals and 16 stops.

The Wednesday Tour

Leaving Woodstock by bus, conventioners will visit the 1-8 organ built by S. S. Hamill in 1886 at St.



The console of the 1875 Hutchings, Plaisted & Co.



The S. S. Hamill, c1868, in the Brick Church (Congregational), Grafton, Vermont.

James United Methodist Church in Proctorsville, then proceed to an earlier (1868) Hamill at the Brick Church (Congregational) in Grafton, and hear a recital by Donald Olson on the 1-9 William Nutting, Jr., organ dated 1860 at the White Church (Baptist), also in Grafton.

A ride on a steam train from Chester Depot will take us to Bellows Falls and a box lunch at Rockingham Meeting House, built in 1787. This visit will include the singing of some early Vermont hymn tunes, unaccompanied, as there is no organ in the building.

After lunch we shall hear a recital by Brian Jones on the 2-15 Hutchings, Plaisted 1883 organ in the United Church at Bellows Falls. Then we travel to Charlestown, New Hampshire, to hear another recital by Dale C. Carr on the 1-9 1846 E. & G. G. Hook organ in South Parish Unitarian Church. This is followed by visits to the 2-16 1873 Marklove organ in Calvary Baptist Church at Springfield, Vermont, and the 2-21 W. A. Johnson organ of 1858 at the Baptist Church in North Springfield.

Dinner will be buffet style at Hartness House in Springfield, followed by the service of Choral Evensong at St. Paul's Episcopal Church in Windsor. The service will be directed by A. Graham Down, and the organ is a 1-8 S. S. Hamill of 1868 standing in the case of a c1824 Lemuel Hedge-the OHS "emblem" organ. (Cover picture)

The Thursday Tour

Traveling again by private cars, there will be a short stop at the birthplace of the late President Calvin Coolidge in Plymouth Union, after which we look forward to a recital by Donald R. M. Paterson on the 1-10 W. A. Johnson organ of 1867 in the Community Church at Shrewsbury.

Following a visit to another tiny Nutting organ



The 1860 organ by William Nutting, Jr., in the White Church, (Baptist), Grafton, Vermont.



The 1860 organ by William Nutting, Jr., in St. John's Episcopal Church, E. Poultney, Vermont.

in St. John's Episcopal Church in East Poultney, we shall hear a recital by Jack Fisher on the 2-26 E. & G. G. Hook organ of 1856 at the Church of Our Lady of Seven Dolours in Fair Haven and then visit the 2-15 1873 George Stevens organ in the Baptist Church of that same town.

A box lunch will be served on the town common, followed by visits to the 1-4 1848 Henry Erben at

(Continued on page 24)

Johnson Organs in Buffalo

Through the courtesy of OHS member David Snyder, of Buffalo, New York, we have been provided with recent information on Johnson organs installed in that city. The following report by D. R. M. Paterson is a compilation of Mr. Snyder's recent detailed correspondence and pertinent material in the F. R. Webber papers and in his personal files.

During the 21-year period between the years 1875 and 1896 the famous firm of Johnson & Son, of Westfield, Massachusetts, installed 24 organs in the city of Buffalo. Only one is now known to remain intact in substantially unaltered condition. Following is a list of these instruments, taken from copies of the installation lists published prior to the closing of the firm in 1898, and the latest information about each organ.

Trinity Episcopal Church: Op. 448, 1875, 2 manuals 27 registers.

This organ is said to have sunk in Lake Erie. It is supposed to have been later dredged out, and was rebuilt or replaced by Hook & Hastings. Their No. 1715, built in 1896, a 3-manual with 51 registers, is listed for this church. More recently the Schlicker Organ Co. completely rebuilt the previous organ.

Delaware Avenue Methodist Church: Op. 475, 1876, probably 3 manuals, 45 registers. (Copies of the Johnson list do not agree; one type-written copy shows 2 manuals with 45 registers, another 3 manuals with 45 registers. It is possible that the original list contains a misprint.) The church is now Asbury-Delaware Methodist.

This organ was rebuilt as a 3-manual by Charles Viner, of Buffalo, many years ago, and more recently thoroughly rebuilt and altered, with electric action, by Schlicker.

Masonic Hall (Blue Room) : Op. 477, 1876, 2 manuals, 17 registers.

All of the old Masonic Temples have been torn down, and five other Johnsons besides Op. 477 apparently perished with them. They were Op. 478, 1876, a 2-manual of 17 registers for the Scarlet Room, and four other 2-manual instruments: Op. 605, 1883, for the Blue Room; Op. 606, 1883, for the Scarlet Room; Op. 767, 1891; and Op. 768, 1891. Mr. Snyder writes that the "two 1891 instruments existed intact and in very good condition until 1971, at which time the old Temple, which had been condemned, was torn down by Buffalo Demolition, and both organs with it."

North Presbyterian Church: Op. 533, 1879, 3 manuals, 42 registers.

This was the last organ built by Johnson in 1879,

and was "opened" in early 1880. The stoplist given below appeared in the *Music Trade Review* in October and November, 1879, and again in January, 1880:

Great

Double Open Diapason 16'
Open Diapason 8'
Viola da Gamba 8'
Doppel Flöte 8'
Octave 4'
Flauto Traverso 4'
Twelfth 2 2 / 3 '
Fifteenth 2'
Mixture, 4 rks.
Trumpet 8'

Swell

Bourdon Bass 16'
Bourdon Treble 16'
Open Diapason 8'
Viola 8'
Stopped Diapason 8'
Quintadena 8'
Flute Harmonique 4'
Violina 4'
Flautino 2'
Cornet Dolce, 3 rks.
Contra Fagotto 16'
Cornopean 8'
Oboe & Bassoon 8'
Tremolo

Solo

Geigen Principal 8'
Dulciana 8'
Melodia 8'
Flute d'Amour 4'
Fugara 4'
Piccola 2'
Clarinet 8'

Pedal

Double Open Diapason 16'
Bourdon 16'
Violone 16'
Violoncello B

Couplers

Swell to Great
Swell to Solo
Solo to Great
Great to Pedal
Swell to Pedal
Solo to Pedal

The Johnson was rebuilt or replaced by the Austin Organ Co. (their Op. 155) and the building was later torn down.

Church of Our Father, Unitarian: Op. 544, 1880, 3 manuals.

The building was torn down many years ago and the organ has vanished with it.

Prospect Avenue Baptist Church: Op. 587, 1882, 2 manuals.

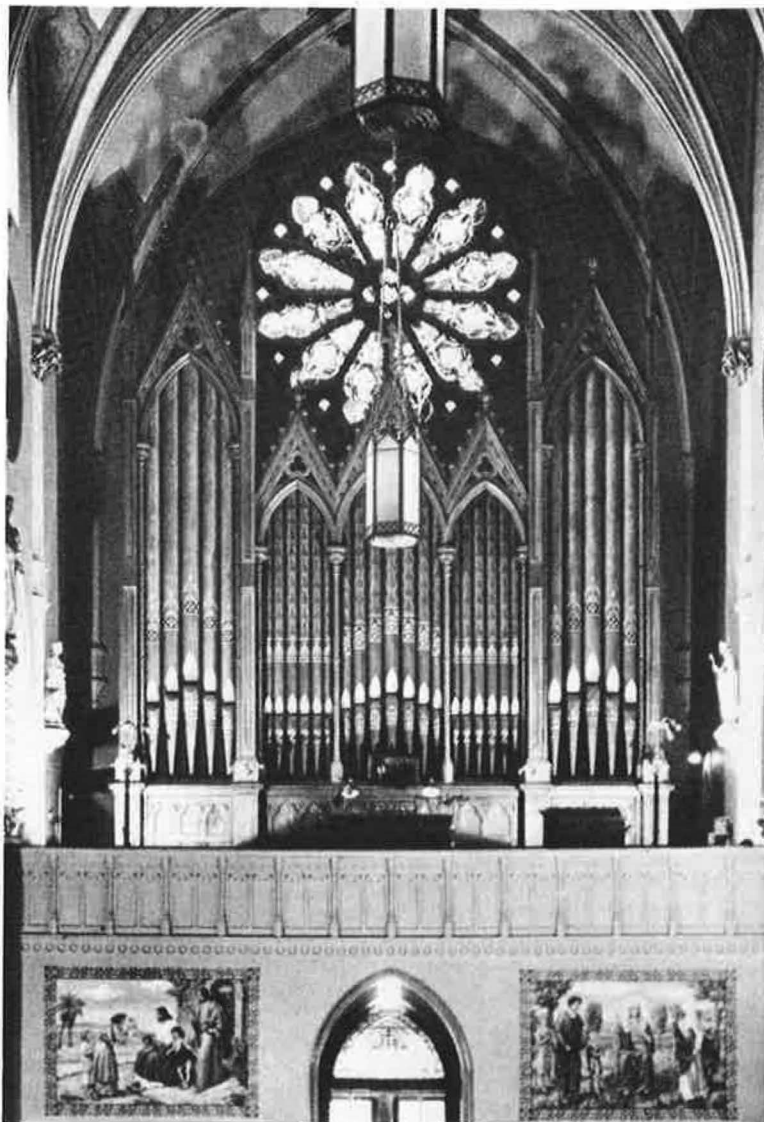
The church now has a Wicks organ, and the whereabouts of the Johnson remains unknown.

Lafayette Avenue Presbyterian Church: Op. 618, 1884, 2 manuals.

Mr. Snyder reports that this organ is now a hybrid of several organs. It was rebuilt or replaced by George S. Hutchings, who listed it in his 1899 catalogue as No. 395, with 55 registers, and now contains a Wurlitzer Solo division and a Viner Echo division.

St. Peter's German Evangelical Church: Op. 659, 1886, 3 manuals. (The church is now St. Peter's United Church of Christ.)

This organ was rebuilt by the Tellers Organ Co., who moved it from the rear gallery to a divided location in the front of the church.



The case of Johnson & Son Opus 679, 1887, in St. Ann's Roman Catholic Church Buffalo, New York. Photograph courtesy of Donald R. M. Paterson.

St. Ann's Roman Catholic Church: Op. 679, 1887, 3 manuals, 43 registers.

This instrument existed intact until 1966. In July of that year it was purchased by Robert Po-Chedley for \$500. Mr. Snyder writes that the organ "was really in need of attention mechanically, and the church is in a depressed area, and had no money for it. When the Barker lever finally broke down, that was the last straw. The case . . . and the console (reversed) were left there." Following is the stoplist, as received from Mr. Snyder, who obtained it from one of the former organists.

Great

Double Open Diapason 16'
Open Diapason 8'
Hohl Flöte 8'
Doppel Flöte 8'
Viola da Gamba 8' Octave 4'
Flute Harmonique 4' Quint 2 2/3'
Super Octave 2'
Mixture 4 rks.
Trumpet 8

Swell

Bourdon 16'
Open Diapason 8'
Gedackt 8'
Salicional 8'
Octave 4'
Flauto Traverso 4'
Flautino 2'
Cornopean 8'
Oboe & Bassoon 8'
Vox Humana 8'
Tremolo

Solo

Geigen Principal 8'
Lieblich Gedackt 8'
Dolce 8'
Fugara 4'
Flauto Amabile 4'
Clarinet & Fagotto 8'

Pedal

Double Open Diapason 16'
Violone 16'
Bourdon 16'
Quint 10 2/3'
Octave 8'
Flöte 8'
Violoncello 8'
Trombone 16'

Church of the Holy Trinity English Lutheran: Op. 687, 1887, 2 manuals.

This organ was rebuilt or replaced by Hillgreen, Lane & Co. (their No. 96), and later by M. P. Moller, Inc.

St. Lucas German Evangelical Church: Op. 700, 1888, 2 manuals.

This building is unknown to Mr. Snyder at the present time.

St. James Episcopal Church: Op. 701, 1888, 2 manuals.

This building is also unknown to Mr. Snyder.

First Congregational Church: Op. 725, 1889, 2 manuals.

The building in which this organ stood was torn down many years ago and the organ has apparently disappeared.

Temple Beth Zion: Op. 737, 1890, 3 manuals.

This organ was either thoroughly rebuilt or replaced by Wurlitzer, and the building burned subsequently.

Sentinel Methodist Church: Op. 775, 1892, 2 manuals.

The church is now the United House of Prayer for All People, at 60 Howard Street. The organ is the only known remaining unaltered Johnson in Buffalo. It is in good condition, according to Mr. Snyder, who sends the stoplist:

Great	Swell
Open Diapason 8'	Open Diapason 8'
Melodia 8'	Stopped Diapason Treble 8'
Dulciana 8'	Stopped Diapason Bass 8'
Unison Bass 8'	Dolce 8'
Octave 4'	Fugara 4'
Flute d'Amour 4'	Oboe & Bassoon 8'
Twelfth 2 2/3'	Pedal
Fifteenth 2'	Double Open Diapason 16'

Church of the Redeemer: Op. 783, 1892, 2 manuals.

Mr. Snyder writes that this organ "has been done over several times, but, according to Bob Po-Chedley, the pipes might still be Johnson. It is electrified."

St. Stanislaus Roman Catholic Church: Op. 797, 1893, 3 manuals, 45 registers.

This organ was rebuilt and electrified by the Tellers Organ Co. through their representatives, Stephen Po-Chedley and Son, of Tonawanda, in 1955. It was dismantled, cleaned, and reinstalled on new vent chests. Wind pressures were not changed, according to Mr. Snyder, even though some stops were extended and unified. (Mr. Po-Chedley has stated that the Great was brightened slightly, the reeds were revoiced to the new chests, and that the strings were also somewhat revoiced.) Mr. Snyder states that the rebuilding was "conservative and careful," and that

Johnson & Son

Great	Choir
Double Open Diapason 16'	Geigen Principal 8'
Open Diapason 8'	Melodia 8'
Doppel Flote 8'	Dolce 8'
Spitz Flute 8'	Fugara 4'
Viola da Gamba 8'	Flauto Amabile 4'
Octave 4'	Piccolo 2'
Flute Harmonique 4'	Clarinet & Fagotto 8'
Quint 2 2/3'	
Super Octave 2'	Swell
Mixture 4 rks.	Bourdon 16'
Trumpet 8'	Open Diapason 8'
	Gedackt 8'
	Quintadena 8'
Pedal	Salicional 8'
Double Open Diapason 16'	Aeoline 8'
Violone 16' [wood]	Gemshorn 4'
Bourdon 16'	Flauto Traverso 4'
Quint 10 2/3'	Flautino 2'
Octave 8'	Dolce Cornet 3 rks.
Flote 8'	Cornopean 8'
Violoncello 8'	Oboe & Bassoon 8'
Trombone 16'	Vox Humana 8'
	Tremolo

Tellers

Great	Choir
Double Open Diapason 16'	Dulciana 16' [T.C.]
Open Diapason 8'	Gelgen Principal 8'
Doppel Flote 8'	Melodia 8'
Spitz Flote 8'	Dulciana 8'
Viola da Gamba 8'	Unda Maris 8' {T.C., new}
Quint 5 1/3' [from Ped. Violoncello ext.]	Fugara 4'
Octave 4'	Flauto Amabile 4'
Flute Harmonique 4'	Dulciana 4'
Octave Quint 2 2/3'	Dulciana Twelfth 2 2/3'
Super Octave 2'	Piccolo 2'
Larigot 1 1/3' [from 5 1/3']	Tierce 1 3/5' [from Dulciana]
Mixture IV	Larigot I 1/3' [from Dulciana]
Trumpet 8'	Clarinet 8'
Clarion 4'	Tremolo
Tremolo	Pedal
Swell	Resultant 32' [from Bourdon 16']
Rohr Bourdon 16'	Double Open Diapason 16'
Open Diapason 8'	Principal 16' [from Gt. 16']
Gedackt 8'	Violone 16'
Quintadena 8'	Bourdon 16'
Salicional	Quint 10 2/3' [from Gt. 16']
Voix Celeste 8' [T.C., new]	Principal 8' [from Gt. 16' ext.]
Aeoline 8'	Major Flute 8' [from Ped. 16']
Octave Geigen 4' [new]	Bourdon 8' [from 16']
Gemshorn 4'	Gedeckt 8' [from Swell]
Flauto Traverso 4'	Violoncello 8'
Stopped Flute 4' [from 16']	Super Octave 4' [from Gt. 16' ext.]
Nazard 2 2/3' [from 16']	Choral Bass 4' [new]
Flautino 2'	Octavina 2' [from Gt. 16' ext.]
Mixture III	Mixture III [from Gt. Viola]
Cornopean 8'	Trombone 16'
Oboe 8'	Tromba 8'
Vox Humana 8'	Clarion 4'
Clarion 4'	Pedal to Fifths
Tremolo	

Delaware Avenue Baptist Church: Op. 827, 1895, 3 manuals.

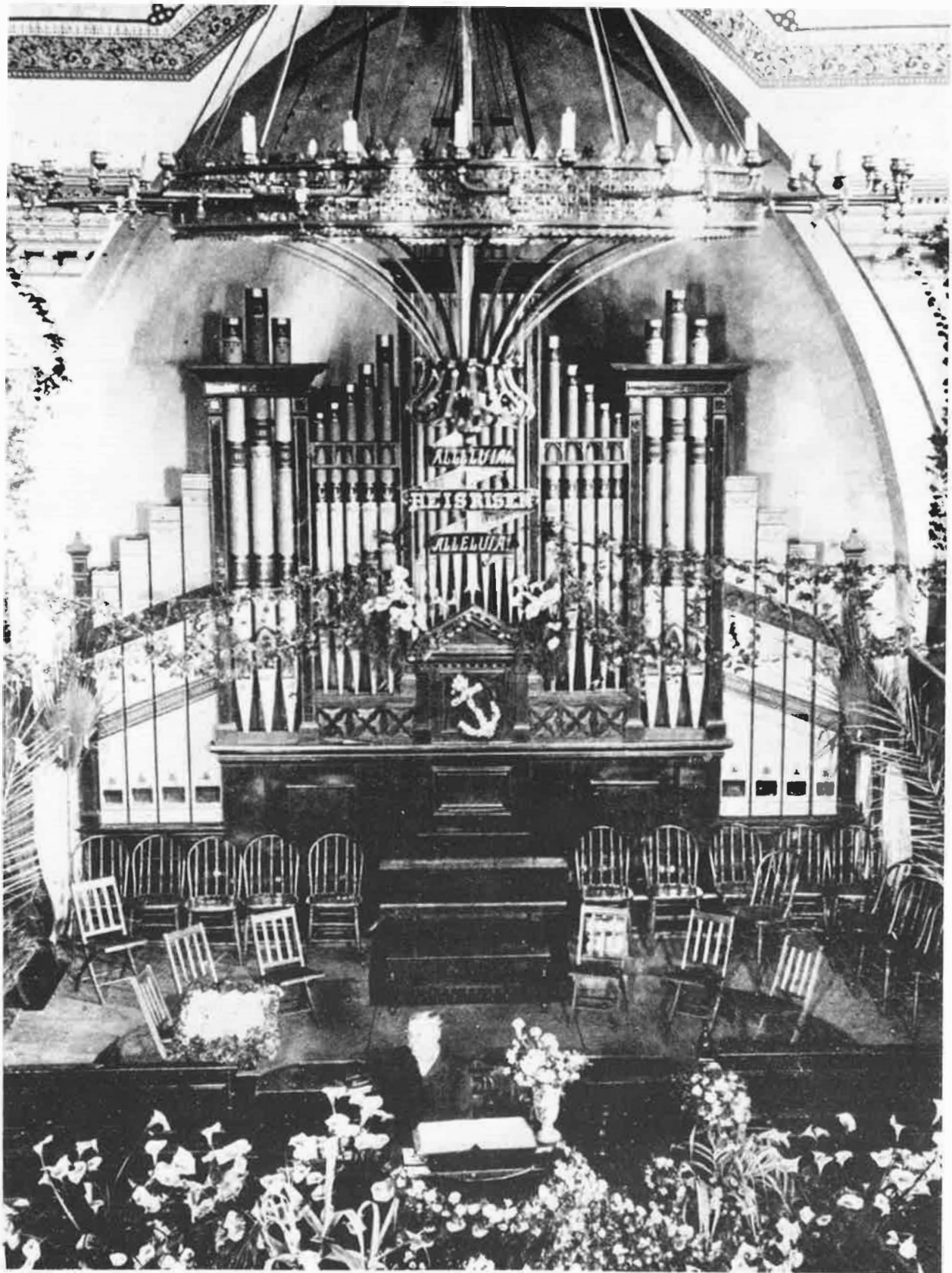
This organ was electrified with "pull-down" action and slider chests retained by Charles Viner sometime during the 1950's. It is now being cared for by Schlicker. The stoplist is:

Great	Swell
Double Open Diapason 16'	Bourdon 16'
Open Diapason 8'	Bourdon Bass 16'
Doppel Flote 8'	Open Diapason 8'
Spitz Flote 8'	Stopped Diapason 8'
Viola da Gamba 8'	Salicional 8'
Octave 4'	Quintadena 8'
Flauto Traverso 4'	Aeoline 8'
Quint 2 2/3'	Flute Harmonique 4'
Super Octave 2'	Violina 4'
Mixture III	Flautino 2'
Trumpet 8'	Dolce Cornet III
Choir	Cornopean 8'
Geigen Principal 8'	Oboe & Bassoon 8'
Melodia 8'	Vox Humana 8'
Dulciana 8'	Tremolo
Fugaro 4'	Pedal
Flute d'Amour 4'	Double Open Diapason 16'
Piccolo 2'	Bourdon 16'
Clarinet & Fagotto 8'	Violoncello 8'

Calvary Presbyterian Church: Op. 837, 1896, 3 manuals.

This organ was moved from its original location when the church was torn down during the Depression. It was electrified with new chests by Tellers; through Stephen Po-Chedley, and installed as a divided organ in St. Theresa's Roman Catholic

(continued on page 12)



The Hutchings, Plaisted & Co. Opus 114, 1882, in the Fort Street (First) Methodist Church in Los Angeles.

FIVE HUTCHINGS ORGANS IN LOS ANGELES AREA

by Jim Lewis

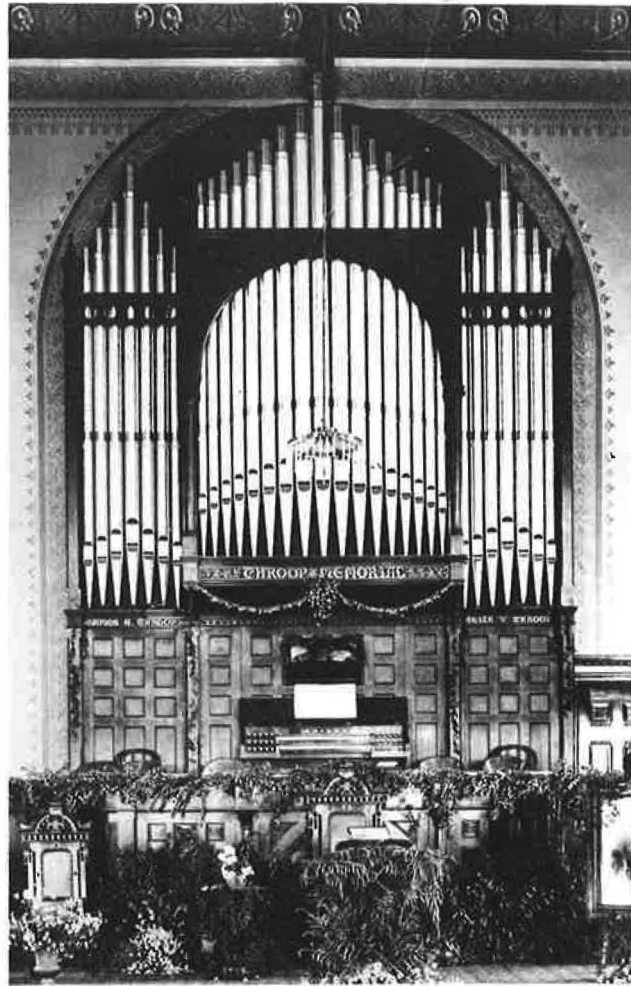
In the 1880's, the Los Angeles area received its first pipe organs. Among the instruments that arrived from the east were five organs from the Boston shops of George Hutchings. As each organ was completed it was given a glowing account in the local newspapers and magazines. Today, these descriptions are our only way of knowing about these early instruments as all but one of them had been destroyed or broken up for parts by the 1920's.

In 1875 the Fort Street Methodist Church of Los Angeles held benefit concerts to obtain funds for the purchase of a pipe organ.¹ The money was raised and, in 1882, a two manual, 18 stop organ arrived from Hutchings, Plaisted Co. of Boston (Opus 114). An article in the *Los Angeles Times* reported that "The organ will be 20 feet wide by 25 feet high from base to apex with elaborate veneered panels and columns with heavy mouldings. It will be a handsome affair and will have the added recommendation of being a home product as every part of it, with the single exception of the pipes which were brought from Boston, is being constructed in this city. Mr. Symonds of Salem, Massachusetts, has charge of the work of constructing the instrument which is now in process in the church."² It may be possible that the *Times* reporter was somewhat over-zealous and, in reality, the only part of the organ built in Los Angeles was the casework.

The organ was dedicated on November 19, 1882, and lasted until a new building was built in 1900. At the dedication concert, Mr. S. C. Symonds was presented with a silver medal as a tribute for his "fidelity and skill" in the manufacturing of the organ.³

The year 1893 saw the arrival of one, Murray M. Harris, who had worked with Hutchings in Boston? He came to Los Angeles to team up with Henry C. Fletcher, a local instrument maker and organ tuner, to build organs under their own name, and also to serve as the west coast agents for Hutchings.⁴

Their first sale for Hutchings was to the Throop Memorial Universalist Church in Pasadena. It was dedicated in December of 1894 and lasted, intact, until the 1950's when the church was torn down. Some of the pipework is now in the First Church of the



The 1894 Hutchings organ, Opus 361, in the Throop Memorial Universalist Church, Pasadena, California.

Nazarene in Pasadena. The *Pasadena Daily Star* wrote of the dedication concert: "The front of the platform was decorated with flowers, but the organ needed no adornment. It presents to the eye a burnished front of great and small pipes finished in imitation of dead aluminum with bright aluminum and gold trimmings. The organ was built to order by George S. Hutchings of Boston and it is an instrument of the \$4800 grade. The organ has 23 speaking stops, a total of 37 movements and 1359 pipes. It is played on two banks of keys. It was planned for

¹ *Los Angeles Express*, August 12, 1875.
² *Los Angeles Times*, August 3, 1882.
³ *Los Angeles Times*, November 19, 1882.
⁴ *Los Angeles Times*, April 22, 1896.

practical church use and therefore the principal stops are contained in the great organ. These are eleven in number and include some beautiful tones conspicuous among which is the Viola di Gamba, pure tm stop of exceeding sweetness. There are some peculiarly valuable features about the instrument one of which is that the combination pedals ar double acting. The pedal organ has three stops and the swell organ nine. In the latter the effect of the tones is greatly enhanced in beauty by a double set of shutters which modulate them."5

Throop Memorial Universalist Church
Pasadena, California
Hutchings Opus 361

Great		Swell	
Bourdon	16	Leblich Gedackt (Bass)	16
Open Diapason	8	Leblich Gedackt (Treble)	16
Melodia	8	Violin Diapason	8
Viola di Gamba	8	Stopped Diapason	8
Dulciana	8	Salicional	8
Octave	4	Aeoline	8
Flute d'Amour	4	Violina	4
Twelfth	2 2/3	Flute Harmonic	4
Fifteenth	2	Flautina	2
Mixture III		Bassoon (Bass)	8
Trumpet	8	Oboe (Treble)	8
Pedal		Tremolo	
Open Diapason	16		
Bourdon	16		
Violoncello	8		

Two Hutchings instruments arrived in 1895. The first was a two manual, 22 stop organ (Opus 365) for All Saints' Episcopal Church in Pasadena. For some reason no newspaper space was given to the new instrument or the dedication concert. The church records show that it cost \$2700. and was installed in February of 1895. In 1901 it was enlarged by Harris for \$1200. and moved forward, flush with the chancel wall. In 1909 a large Murray Harris organ was placed behind the Hutchings casework.

A few months after the All Saints' organ arrived, the organ for Simpson Methodist Church in Los Angeles was installed. This was a "second hand Johnson organ,"6 which was rebuilt and enlarged by Hutchings for Simpson Methodist. Again a complete account was given in the papers: "The case is of selected red birch elegantly carved to match the interior wood of the church. At the sides the case is composed of open work panels, the entire height of the organ. In front, the case extends upward the height of the great organ soundboards and is surmounted by a belt which supports and conveys the wind to the beautiful display of speaking pipes in front. At each of the front corners are towers of full 16' metal speaking pipes of the Double Diapason which is the stop that gives the characteristic dignity and breadth of tone to the manual department of a large organ. Between the towers are displayed more of the large metal pipes and in the center the lower notes of the 8' Diapason are corbelled out over the key desk. All of the above are burnished with aluminum and tastefully decorated with bronze and gold bands.

5 *Pasadena Evening Star*, December 15, 1894.
6 *Los Angeles Times*, April 22, 1896.



Hutchings Opus 365, 1895, in All Saints' Episcopal Church, Pasadena, California. This view shows the organ as it was originally installed. In 1901 it was enlarged and the console and front pipes were moved forward to the chancel wall. The arch, through which the console can be seen, was then filled with facade pipes.

"There are two large bellows which are placed under the organ and the four feeders are operated by throw cranks on a line of shafting which is to be driven by an electric motor. One of the important features which has been added to this organ by Mr. Hutchings is a double set of vertical swell shutters controlled by a balanced pedal, the shutters being double greatly enhances the efficiency of the swell organ."7 By 1898 Simpson Methodist began to have financial problems which forced them to vacate the property around the turn of the century. At this time the building became the Simpson Opera House and the organ was removed to make room for a stage. What became of the organ is not known; it is possible that it was broken up into parts for use in new Harris organs.

(Continued on page 12)

7 *Los Angeles Herald*, May 5, 1895.

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082

1886 Emmons Howard Finds New Home

From the dedication recital program we learn the story of how a tracker organ built in 1886 for a church in Connecticut has found a new home in Massachusetts.

"As far as is known, the first pipe organ enjoyed by the members of the Congregational Church at Richmond, Massachusetts, was built for the church in 1883 by the Springfield, Massachusetts, firm of Steere & Turner. Their Opus 180 was a one manual tracker action instrument. It was enlarged in 1925 by incorporating parts from a two manual tracker organ, also built by Steere & Turner, Opus 274, originally installed in the First Congregational Church of Dalton, Massachusetts, in 1889. Without changing the tracker action of the two manual instrument, the Rev. William M. Crane added a third manual, connected electrically to the original one manual organ, thus converting it into what was known as an echo organ. At the same time Mr. Crane changed some of the pipework, and the new organ was dedicated November 15, 1925. This instrument served until it was destroyed with the church building in the fire of January 26, 1969.

"Soon after the fire, plans were made for a new building. An organ committee, charged with the responsibility of providing the finest possible music, engaged in conversations with Lou R. Steigler, organist of First Church of Christ, Congregational, in Pittsfield, which led to the appointment of John Ferris, organist of Harvard University, as consultant.

"Through Alan Laufman, director of the Organ Clearing House, Cornwall-on-Hudson, New York, the Richmond congregation learned of the availability of a used tracker organ. Built in 1886 for Grace Episcopal Church of Trumbull, Connecticut, by Emmons Howard of Westfield, Massachusetts, the two manual instrument was left behind when the Trumbull congregation built a new church a few years ago. After being purchased by the Richmond church, it was dismantled in November, 1969 by Robert Newton of the Andover Organ Co., Methuen, Massachusetts, Alan Laufman, and two of his students. It has been completely rebuilt by the Andover Organ Co., for the Richmond church, and the excellent tracker action has been retained and renovated.

"All three organs in the Richmond church have had tracker action.... With proper care, the Emmons Howard tracker organ will sing praises to God for generations."

On July 18, 1971, John Ferris played a recital to

THE JAMES M. McEVERS CO.
Organ Craftsmen

Route 1, Box 673, Herrin, Ill. 62948

The Vineer Organ Library

by William Vineer

The Vineer Organ Library began in 1967 as a Centennial Project and has been growing steadily ever since. Basically, it is a collection of Textbooks, Magazines, Organ Specifications, Technical and Descriptive Data from Organ Builders, Films on Organs, information and historical data of organs in famous churches and halls, recordings and write-up material on famous organists, organ builders or contributors to the organ world.

Most of the Library content is available for use as a Reference Library and some have found it most helpful. As material is added, its usefulness will increase as a reference source.

The Library is indebted to many persons who have sent books, films, magazines, recordings, etc. Among the chief contributors are H. William Hawke of Ganonoque, Ontario, who was for many years organist and choirmaster at St. Mark's Church, Philadelphia, and Ernest White who worked for the Moller Company in Hagerstown, Maryland, for some years, and Carman H. Milligan of Ottawa, Ontario. Several organ builders have sent unusual and interesting items, too numerous to mention here.

From the book list, some of the older items are: *The Art of Organ Building*, Audsley, 1905; *Modern Organ Stops*, Bonavia-Hunt, 1923; *The Organ Fifty Years Hence*, Burgess, 1908; *Organs and Tuning*, Elliston, 1898; *English Organ Cases*, Freeman, 1912; *Father Smith*, Freeman, 1926; *Some Continental Organs*, Wedgwood, 1910.

The Library is looking for copies of *The American Organist* from 1918 through 1963. Copies of this may be sent to William L. J. Vineer, 1050 Gladstone Avenue, Ottawa, Ontario, Canada K1 Y 3G5.

dedicate the organ which now serves the United Church of Christ (Congregational) in Richmond, Massachusetts, in their new church building. His program included works by Pachelbel, Hanff, Bach, Mendelssohn, Franck and Vierne.

The stoplist reads:

Great		
8' Open Diapason	Old-revoiced	58 pipes
8' Stopped Diapason	New-voiced	58 pipes
4' Octave	Old-revoiced	58 pipes
4' Flute	Old-revoiced	58 pipes
2 2/3' Octave Quint	Old-revoiced	58 pipes
2' Super Octave	Old-revoiced	58 pipes
Swell		
16' Bourdon	Old-revoiced	58 pipes
8' Stopped Diapason	Old-revoiced	58 pipes
8' Salicional	Old-revoiced	58 pipes
4' Spitzlote	New-voiced	58 pipes
2' Flageolet	Old-revoiced	58 pipes
Sesquialtera	New-voiced	116 pipes
8' Oboe	Old, adding 12 used pipes for bass	58 pipes
Pedal		
16' Bourdon	Old	27 pipes

(Continued from page 7)

Church, South Buffalo. There was apparently little or no revoicing, and the original wind pressure was not changed. Following is the complete original stoplist as found in the Webber papers, sent to Mr. Webber by Kenneth F. Simmons as a copy of an original Johnson document. Changes by Tellers included the addition of a Vox Celeste to the Swell and the remaking of the Fugara into an Unda Maris (with new basses). Otherwise, the present stoplist is not significantly different, and Mr. Snyder reports that "what plays sounds as fine as St. Stan's," but that the organ is now in poor condition.

Three manuals--CC to c4, 61 keys Pedale-CCC to F, 30 Keys

SWELL ORGAN

- 1 16' Bourdon
- 2 16' Bourdon Bass
- 3 8' Open Diapason
- 4 8' Salicional (7 from No. 7)
- 5 8' Aeoline
- 6 8' Stopped Diapason
- 7 8' Quintadena
- 8 4' Flute Harmonique
- 9 4' Violin
- 10 2' Flautino
- 11 2' Dolce Cornet III rks.
- 12 8' Cornopean
- 13 8' Oboe & Bassoon
- 14 8' Vox Humana

PEDALE ORGAN

- 15 16' Open Diapason [wood; now gone]
- 16 16' Violone
- 17 16' Bourdon
- 18 8' Violoncello
- 19 8' Flute
- 20, Pedale Check

- Coupler, - Draw knobs placed over the Swell Manual in the Center
39. Swell to Choir
 40. Swell to Pedale

- Couplers and other Mech. Stops - pneu. push knobs between manuals
43. Swell to Great, Unisons
 44. Swell to Great, Octaves
 45. Choir to Great
 46. Great Organ Separation

- Tremolos-Mech. Push Knobs placed between the manuals
47. Tremolo to Swell Organ
 48. Tremolo to Choir Organ

Pedal Movements

- 1 Forte, Great organ
- 2 Mezzo, Great, Double Acting
- 3 Piano, Great, Double Acting
- 4 Forte, Swell organ
- 5 Mezzo, Swell, Double Acting
- 6 Piano, Swell, Double Acting
- 7 Forte, Choir organ
- 8 Piano, Choir, Double Acting
- 9 Forte, Pedal organ
- 10 Piano, Pedal, Double Acting
- 11 Great to Pedale reversible
- 12 Balanced Swell Pedal
13. Balanced Choir and Great Pedal

All ranks complete - 61 Mixtures - 183 Pedale - 30
All Choir stops and four Great Stops (Nos. 27, 28, 29, and 30) are enclosed in a separate Swell Box, making two Independent boxes.
Dimensions - 28' high, 25' wide, 13' deep (from front to back)

If any readers have more information about the Buffalo Johnsons, they are urged to share it with Mr. Snyder at 1323 East Ferry Street, Buffalo, New York 14211.

(Continued from page 10)

Simpson Methodist Church
Los Angeles, California
Hutchings Opus 370

Great		Swell	
Double Open Diapason	16	Leblich Gedackt	16
Open Diapason	8	Open Diapason	8
Salicional	8	Keroulophon	8
Dulciana	8	Quintodena	8
Melodia	8	Stopped Flute	8
Octave	4	Harmonic Flute	4
Flute d'Amour	4	Picc'olo	2
Twelfth	2 2/3	Mixture	I
Mixture	III	Cornopean	8
Clarionet	8	Oboe	8
Trumpet	8	Tremolo	

Pedal		Movements	
Open Diapason	16	Pedal Check	
Bourdon	16	Blower Signal	
Violoncello	8	Sw to Gt, Gt to Ped, Sw to Ped	

Compass, Manual, 58 notes - Pedal, 27 notes

In 1898 the last Hutchings for Los Angeles found its way to the University Methodist Church. Owing to a lack of depth in the organ chamber, the instrument was mounted high and spread out on either side which gave it a very imposing effect. The case was made of quartered oak supporting the facade pipes which were gold and stenciled in colors to match the decoration in the church.⁸ The organ had a short life for, in the 1920's the church moved into a new building and it was replaced by a new instrument.

University. Methodist Church
Los Angeles, California
Hutchings Opus 421

Great (61 notes)		Swell (61 notes)	
Open Diapason	8	Bourdon (49 pipes)	16
Dulciana	8	Violin Diapason (Stp Boss)	8
Clarobella	8	Salicional (Sip Bass)	8
Octave	4	Aeoline (blank)	8
Rohr Flute (blank)	4	Stopped Diapason	2
Super Octave	2	Flute Harmonique	4
Pedal		Oboe (49 pipes)	8
Bourdon	16	Tremolo	
Blower Signal		Wind Indicator	

Photographs from the collection of Tom Owen, Los Angeles Public Library.

⁸ *California Independent*, August 28, 1897.

G. F. ADAMS
Organ Builders, Inc.

204 W. Houston St.,

New York, N.Y. 10014

ALBERT F. ROBINSON

FIRST PRESBYTERIAN CHURCH
HADDONFIELD, NEW JERSEY

Hubbard's Dictionary

Where space permits, we continue with selected definitions from the Musical Dictionary edited, by W. L. Hubbard and published in 1908: The last installment appeared in Vol. XV, No. 9, for Spring, 1971. However, a printers error caused the omission of the following items from page 10 of Vol. XV, No. 2, for Winter, 1971. They should be inserted after "full organ" on that page.

Fullflöte - Ger. n. - Literally, filling flute: an organ stop composed of pipes producing a high, flute-like tone. Its lowest note is an octave below middle C. This stop is used with other stops, when the tone lacks brilliancy, hence the idea of filling expressed in the name, its duty being to make the tone fuller.

Fiillpfeife - Ger. n. - Dummy pipe; an ornamental organ pipe that produces no sound.

Fiillquinte - Ger. n. - Literally, filling fifth: a stop composed of pipes having a pitch a fifth higher than the ordinary pitch of the keys that sound them.

fiinffach - Ger. adj. - Fivefold; in five parts; said of organ pipes, having five ranks.

furniture - A stop having two or more ranks of pipes thus producing more than one tone for each key. Same as mixture or compound stop.

filssig - Ger. adj. - Footed: used in describing organ pipes, as 'acht filssig,' eight foot pitch.

Fusston - Ger. n. - Literally, foot-tone: the word is used in connection with organ pipes and stops; as 'acht-fusston,' eight foot pitch, or the tone produced by a pipe eight feet long.

gamba - It. n. - An organ stop comprising narrow pipes producing what is technically known as stringy tones, that is, tones resembling those of bowed instruments like the violin. The name comes from the obsolete viola da gamba, the predecessor of the violoncello.

gamba major - An organ stop having as a lowest tone the C three octaves below middle C.

Gamba'bass - Ger. n. - A stop in the organ operated by the pedals and consisting of pipes which give a very deep tone.

Gambette - Ger. n. - An organ stop comprising pipes giving the compass of an octave. The pipes are constructed like those of the gamba.

gedackt (also **Gedeckt**); - Ger. part. - Stopped; not open

Geigenprincipal - Ger. n. - A stop found in German organs and composed of pipes producing a bright, full tone resembling that of bowed instruments such as the violin.

Gemshorn - Ger. n. - 1. Literally, the horn of a chamois or goat found on the Alps; an instrument made from the horn of such an animal. 2. A German organ stop consisting of open conical metal pipes producing a mellow, horn-like tone. They are connected with the pedals.

Gemshornquinte - Ger. n. - An organ-stop whose tone is similar to that of the Gemshorn, but consisting of pipes which give tones a fifth higher in pitch than the ordinary pitch of the keys which sound them.

grand bourdon - Fr. - An organ stop composed of

pipes having a very deep pitch and connected with the pedals.

grand choeur - Fr. - Full organ; that is, all the stops together.

Grand cornet - In the organ a stop consisting of pipes furnished with reeds and producing a tone similar in quality to that of the cornet. The lowest tone of which this stop is capable is C three octaves below middle C.

grand jeu - Fr. - A direction found on organ scores, indicating that all the draw stops are to be drawn in order to secure the effect of all the pipes sounding together.

grand orgue - Fr. - 1. Full organ or all pipes combined. 2. A great organ or principal keyboard to which are connected the most powerful pipes and the stops having the most extended compass.

great organ - The principal keyboard of the organ connecting with the more powerful stops and with those which have an extended compass.

grobgedackt - Ger. adj. - Compounded of the words meaning coarse and stopped and used in reference to those pipes of the organ which are stopped and of such a wide diameter as to make the tone coarse in effect.

Grosse Nazard - Ger. n. - An organ stop tuned a fifth above the principal stops.

Grosse Quinte - Ger. n. - An organ stop composed of pipes connected with the pedals and producing tones the interval of a fifth higher than the ordinary pitch of the corresponding pedals of the keyboard.

grosse tierce - Ger. and Fr. - Grosse means great or major, and tierce is French for third. The interval of a major third; an interval of two whole tones.

Grosses Principal - Ger. n. - A large open diapason stop. One composed of pipes possessing great length and producing tones of deep pitch.

Grossgedackt - Ger. n. - Literally, double covered; an organ stop composed of pipes which are covered at the top and whose lowest tone is two octaves below middle C, a pitch an octave lower than the ordinary pitch of the principal stops of the organ, hence this stop accompanies, or doubles the stop of higher pitch, and receives the name double-covered.

Grossenasart - Ger. n. - Meaning great and nasal and applied to any organ stop whose pipes produce tones a fifth higher than the tones ordinarily signified by the keys which sound them.

halbgedackt - Ger. adj. - Literally, half covered or stopped: applied to organ stops of wooden pipes producing a flute-like tone and half covered at the top. The cover is of thin, pliable metal and can be rolled back as much as desired if the pitch is to be raised.

Halborgel - Ger. n. - Literally, half organ: a small organ; an organ which contains no pipes having a pitch lower than the second C below middle C.

Halbprinzipal - Ger. n. - Literally, half principal: smaller principal; an obsolete organ stop having as a lowest tone the C an octave below middle

(Continued on page 24)

MINUTES OF THE OHS COUNCIL MEETING

February 26, 1972

Philadelphia, Pennsylvania

The meeting was called to order by the President at 11:15 A.M. at the Old First Reformed Church, 4th and Race Sts., Philadelphia, Pennsylvania. Those present were: Thomas Cunningham, Thomas Finch, Robert Coleberd, Robert Whiting, Robert Griffith, Albert Robinson, and Norma Cunningham. Also present were Eugene Kelley, Norman Walter, and Martin Walsh.

The minutes of the Council meeting on October 16, 1971, at Jamaica Plain, Massachusetts, were read and approved.

The Treasurer's report was discussed and accepted with thanks to the Treasurer for his excellent work.

The Editor's report was read by Albert Robinson. He noted that the material for the Fall issue of *THE TRACKER* had reached the Publisher on October 20, 1971, and the Winter issue on January 30, 1972. Although the delay in publishing *THE TRACKER* seems to be too long, it must be remembered that this work is done by unpaid non-professional personnel and therefore patience is in order. There is still a need for articles for *THE TRACKER*.

The Publisher's report, sent in by Linda Paterson, was read and accepted. President Cunningham announced the resignation of Linda Paterson as Publisher because of the pressure of many other duties. Council accepted the resignation with a resolution of appreciation to Mrs. Paterson for her many services to the Society.

Dr. Coleberd, Circulation Manager, announced that he had prepared a card file index of libraries, including college libraries, for five states and was expanding this to include all states. A brochure and subscription form will be sent to these libraries. Council approved funds for this project.

Albert Robinson read a report from Helen Harriman which listed her correspondence on Society activities.

A letter of resignation of Randall Wagner as chairman of the Audio-Visual Committee was read by the President and accepted by Council. Council approved the appointment of Norman Walter as chairman of this committee with the duty of preparing a prospectus outlining an entirely new slide-tape program.

No reports were received from the Nominating Committee, the Historic Organs Committee, the Headquarters Committee, or the committee responsible for the codification of all Society rules and procedures, and no progress report was received from the Extant Organs Committee.

In the absence of Robert Newton, Chairman of the 1972 Convention Committee, Eugene Kelley read the detailed plans for the annual convention, to be held June 27th to 29th with headquarters at the Universalist Church, Woodstock, Vermont.

Thomas Finch presented many proposed additions and revisions to the list of rules, suggestions, and instructions for convention chairmen, originally prepared by Robert Reich in 1962. - Council requested

that he prepare this in final form for action at the next Council meeting.

President Cunningham read a resolution suggesting that Mrs. Norma Cunningham be appointed Publisher of *THE TRACKER* and setting forth in detail the duties and responsibilities of the Editor and Publisher. Council discussed the resolution at length and approved it.

Eugene Kelley presented a summary of a proposed 1973 OHS convention in central New Jersey. Council accepted this proposal.

In other actions, Council authorized the location of the OHS visual display at President Cunningham's home for distribution; approved a motion to pay Professor H. Peter Kahn \$40.00 for his written critique of *THE TRACKER*; approved the payment of \$35.00 for Periodical Exposition Displays, to have *THE TRACKER* on exhibition at librarians' conferences; requested Albert Robinson to have printed the revised brochure he had prepared; and asked Robert Griffith to investigate the possibility of having an OHS display at the AGO convention in Dallas, Texas.

The next Council meeting was set for June 26th at 7:30 P.M. at the North Chapel Universalist Church, Woodstock, Vermont.

The meeting adjourned at 5:30 P.M.

/s/ Robert B. Whiting

for Mary Danyew, Recording Secretary

SUMMARY OF TREASURER'S REPORT February 14, 1972

Assets: Balance in checking account	\$ 1,496.96	
Balance in savings accounts	6,089.39	
Helen Harriman Foundation	211.72	
Total Funds on Deposit	\$ 6,798.06	
Inventories	6,012.87	
Total Assets	\$12,810.93	
Retained Earnings: Balance 6/1/71	\$11,866.75	
Net income to 2/14/72	945.18	
Total Retained Earnings	\$12,810.93	
Receipts: All membership dues	Expense	Income
Expenditures:		\$ 3,135.50
1. <i>THE TRACKER</i>		
2. Conventions	\$ 865.63	
3. Recordings	1,088.00	
4. Slide-tape		165.43
5. Historic Organs	8.64	62.60
6. Archives (no activity)		
7. Special projects	7.33	
8. Office & administrative	678.26	
9. Savings Account dividends		207.60
Totals	\$ 2,625.85	\$ 3,571.03
Income for period 6/1/71-2/14/72	945.18	
Totals	\$ 3,671.03	\$ 3,571.03

Respectfully submitted,

/s/ Donald C. Rockwood, Treasurer

REPORT OF THE NOMINATING COMMITTEE

The ballot will read :

For Treasurer: Donald C. Rockwood

For Corresponding Secretary: Helen Harriman

For Recording Secretary:

Alan Laufman

George Bozeman, Jr.

For Councillors (vote for two):

Brian E. Jones

James McEvers

Robert Newton

Donald R. M. Paterson

Nominating Committee:

Barbara Owen

Mary Danyew

Alan Laufman

SKETCHES OF THE CANDIDATES

DONALD C. ROCKWOOD has been Treasurer of OHS since 1968, and is a graduate of Burdett College where he majored in accounting. He is assistant manager of the Norwood, Massachusetts, office of the Union Warren Savings Bank, and the organist of a local Baptist Church.

HELEN B. HARRIMAN, long active in OHS, has been Corresponding Secretary since 1964. The founder of our "Harriman Fund" has served as organist of a number of churches during her career, and is a graduate of New England Conservatory.

GEORGE BOZEMAN, JR., a native of Texas, has worked as an organbuilder for Rubin Frels and Fritz Noack, and presently has his own business in Lowell, Massachusetts. In addition, he is one of the editors of *Art of the Organ* and organist of the First Congregational Church of Woburn, Massachusetts.

ALAN LAUFMAN is a member of the faculty of the Storm King School, Cornwall-on-Hudson, New York. As founder and director of the Organ Clearing House, his work in relocating and preserving old organs is well-known to most OHS members. He has also served on various OHS convention committees, and is chairman of the extant organs committee.

BRIAN E. JONES, a graduate of Oberlin Conservatory and Boston University, is music instructor at Noble & Greenough School in Dedham, Massachusetts. He is also organist of the Congregational Church of Needham, Massachusetts, and director of the Dedham Choral Society. He has been heard as recitalist at OHS conventions and has given many recitals on old organs.

JAMES McEVERS is an Episcopal clergyman, and served as head of his Deanery for some time. He is currently head of James M. McEvers Co., organ craftsmen, of Herrin, Illinois, and organist of St. Francis Xavier R. C. Church, Carbondale, Illinois.

ROBERT NEWTON has for several years been employed by the Andover Organ Co. of Methuen,

Massachusetts, in which capacity he has been in charge of many restorations of old organs. He is chairman of the 1972 OHS convention committee, and one of the members of the "Dudley Buck Quartette."

DONALD R. M. PATERSON, a graduate of Williams College and University of Michigan, is Organist of Cornell University of Ithaca, New York. He is well-known as a recitalist and has given many recitals at OHS conventions. A former President of OHS, he is currently chairman of the publications committee.

CHAPTER NOTES

Hilbus Chapter

The March event was an organ crawl south of Washington to see and hear the new Lewis and Hitchcock one-manual and pedal tracker organ in St. Thomas Episcopal Church, Croom, Prince Georges County, Maryland. A color slide program of old tracker organs of North Germany was presented by Jim Houston who played for us at the 1971 OHS convention.

Robert Coleberd, with the help of his wife, Barbara, has completed his Opus 1 tracker organ in their home. Bob reports that Father Anthony Justs, pastor of St. Francis R. C. Church in Staunton, Virginia, responded favorably to his inquiry about the 1912 Carl Barckhoff tracker organ in that church. OHS members passing through Staunton are asked to stop and reinforce the Society's concern that this instrument be retained and eventually restored.

Plans are underway to tour the Musical Memories Museum on Lee Highway between Falls Church and Fairfax, Virginia, owned by Jim Wells and containing his collection of mechanical musical instruments.

Greater New York Chapter

E. Power Biggs played the all-Bach recital program at St. Thomas Church on March 22. This was originally scheduled for December 22, 1971, but was interrupted by a bomb scare.

Swiss organist, Guy Bovet, played at St. Thomas in his New York debut on April 12. He also played at All Souls' Unitarian Church in Washington on April 9 (his American debut).

George Powers played a recital at St. Alphonsus' Church on April 16, following Samuel Walter's great success there. Congratulations to Lawrence Trupiano for his work on the organ and for the elegant "period" program booklet.

ARSTRAUSS

Ithaca, new york

from the corresponding secretary,

Helen Harriman

Last winter I became acquainted with Mr. and Mrs. Steward Phillips, neighbors in Lantana, Florida. Mrs. Phillips showed me a most extraordinary piece of parchment which she found with some other papers of the Phillips family of Boston upon the settlement of an estate. This was called Articals of Agreement," and it was difficult to decipher as the ink was brown and faded.

"Articals of Agreement"

"We whose Names are Under Written do mutually Agree to Abide by Comply with and Conforme ouer Selves in Every Respect to the Articals within Mentioned.

"First We do Agree to put Ouer Selves under the tuition and Instruction of Mr. Sam.-[undecipherable]-to be by him Instructed in the Rules of Psalmody.

"2.ly We Do agree (in Order to be taught the Above Rules) to Meete Once a weke At the house of Mr. Sam Pitcher And we do Appoint the time for this Quarter to be thursday At Seven a Clock in the Evening and so to Alter the time Each Quarter as The Company Shall think Proper.

"3.ly That if any One of us is Absent After Said Houer he Shalle forfeit the sum of One Shilling old tennor.

"4.ly We do agree to Chuse a Clark to Receive such fines as may-[undecipherable]-and Render an Acct. of the same and all Other Money that he shall Receive of the Company for the Maintainance of the Sociaty Once Every three Months.

"5.ly We do agree Not to sing After the houer of Nine and then that Who Ever is so minded may withdraw and that if any are Inclined to Stay Longer thay may Not Excede the houer of ten.

"6.ly We do Agree that No person be Invited or Admitted as a Member with oute the Consent of the Maj. part of the Sociaty.

"7.ly We Do agree that Every Person Upon his Entrance shall pay to the Clarke ten Shill. Old tennor that so the Stock is -[-]--cept good.

"8.ly We Do Agree to Conforme ouer Selves with Regard to all the Clauses of Each of the Above Articals to the Maj. Vote of -[-]-Com.

"Samll Pitcher
"William Boairato
"David Wheeler
"John M. Lee
"Joseph M. Lawrence
"Caleb Eddy
"Nathan Eaton [or Caton]
"Nathaniel W - [-]
"Thomas Baker
"Sam Holbrook"

The signatures are each in his own handwriting. As will be noted, there is no date.

Stoughton is the next town due east of Sharon, and in its Library I found the names of John Lee of Boston, William Bearestow of Dedham, and Caleb Eddy of Boston who died in 1753. Thinking this Caleb of the singing society might be a son of the man who died in 1753, I looked until I found an "Article of Agreement & Division & Partition made and fully concluded upon the eighteenth day of March Anno Domini one thousand seven hundred and fifty and in the twenty fourth year of the reign of our sovereign Lord George the Second over Great Britain" signed by Caleb Eddy, exactly the same signature as we found on the singing society agreement. We may conclude, therefore, that this document was written sometime prior to 1753.

There was a Musical Society in Stoughton, formed in 1762 and under the leadership of the noted William Billings. I wonder if the men in Sam Pitcher's group were the nucleus of the Stoughton Society. Perhaps some were, for I found Pitchers in Canton (just northwest of Stoughton) and Holbrooks in Sharon at a later date.

My reference books, which contained information far too long to quote here, were: *"Old Landmarks and Historic Personages of Boston"* by Samuel Adams Drake, 1873, and *King's Handbook of Boston*, 1885.

THE SOCIETY'S DISTINGUISHED MEMBERS

As of February 17, the following list of OHS members are recognized for their contributions to the Society. The Treasurer reports that the rolls are broken down as follows: Honorary 2; Sustaining 7; Contributing 67; Regular 455; for a total of 531 members. Is *your* name on the list below?

Honorary-E. Power Biggs, William H. Barnes.

Sustaining-Donald D. Curry, Terrence P. Schoenstein Richard Scott-Walker, Barbara M. Sheldrake, Timothy M. Thompson, Martin R. Walsh, John Wilson.

Contributing-Aubrey Thompson-Allen, David H. Andreae, Priscilla Adams Baslow, Gene R. Bedient, Homer D. Blanchard, James M. Bratton, Fred N. Buch, Peter T. Cameron, Cyrus R. Carruthers, Ralph E. Carver, Sidney R. Chase, Blakslee H. Colby, Robert C. Colby, Robert E. Coleberd, Jr., LaVerne C. Cooley, Jr., John F. Corkill, Jr., Thomas W. Cunningham, Charles Lane Davis, Kent S. Dennis, Vernon deTar, David A. Drinkwater, Brantley A. Duddy, Joseph F. Dzeda, Charles L. Easton, Leonard Ellinwood, Emmanuel Baptist Church (Malden, Massachusetts), George Faxon, Charles Ferguson, Thomas L. Finch, George E. Geyer, Gordon W. Graham, Wallace R. Hackling, Richard C. Hamar, Helen B. Harriman, Hartman-Beaty Organ Co., Yuko Hayashi, Will Headlee, Robert A. Hanners, Mrs. Dana Hull, Louis J. Iasillo, Charles F. Ingerson, Eugene Kelley, Norbert Kelvin, Colin C. Kerr, E. Woody Kuhlman, James Mayton, John R. Mercier, Frederick L. Mitchell, James M. McEvers, Richard H. Oslund, Barbara J. Owen, Daniel F. Pilzecker, Charlotte E. Ricker, Joseph G. Roberts, Richard Roeckelein, Schantz Organ Co., Charles T. Schrider, Jr., Kenneth F. Simmons, Richard Arthur Smid, Gale E. Smith, H. Allen Spangler, Robert Spies, Mrs. Francis B. Taylor, Randall Wagner, Richard B. Walker, William Weaver, Dean H. Woodhull.

What Makes An Organ Builder? ...

An Editorial

To the average layman the term "organ-builder" implies anyone who is engaged in the work of tuning, repairing or actually constructing organs. (It goes without saying that the type of instrument involved is the pipe organ.)

But we would rather confine this little tirade to the man or firm which produces the instrument, and leaves the tuning and repairing for another time.

Since the average layman is so grossly ignorant on this subject, he often is victimized by the many charlatans who proclaim themselves to be organ-builders but who rarely practice the art in "the full sense of the term.

The late F. R. Webber, known to most of us as a mild and gentlemanly fellow, knew his builders well. On one occasion he noted the nameplate on an organ and roared indignantly, "That firm! They never built an organ in their lives!" The firm in question was one of the many who took organ parts-nearly always used parts-and pieced them together, put their nameplate on the console and announced a "new organ" had just been installed. There have been too many of these firms or individuals in America in past years.

On the other hand, the reputable organ-builders, both firms and individuals, know their jobs and perform them well. They build instruments of quality which endure. The larger firms manufacture all of the parts-pipes, cases, chests, action, consoles, and the infinite small items which are required. The individual builder does not have the equipment to do all of this, and uses the resources of the organ supply houses-although he sometimes is able to build some of the parts, often the pipes, himself. In either case, the organ may be said to have been built by the firm or individual.

But builders have other responsibilities than just putting parts together to make an organ. They must have a keen sense of organ design, of planning the right instrument within the available budget for the room where it is to be placed. Then, they must know the art of voicing so that the organ they produce will have an ensemble as well as beautifully voiced solo stops. Further, they must produce an instrument which will accommodate the organist handily in the presentation of the kind of music called for in that particular situation, be it church, concert hall, school or home.

How does one become an organ-builder with all of the above qualifications? There is no school, to the best of our knowledge, where one may enroll and graduate with a diploma in organ-building. Our advice to anyone who has been bitten by the "organ-building bug" is to apply as a helper to one of the respected organ-building firms and, by working for some time in this capacity, get a good basic outline of what goes into the manufacture of organs of various

types. Serve an apprenticeship with a known builder for some years; then, if finances permit, establish a small shop and begin to produce organs, specializing in one style of construction, because it is only through specialization that one becomes a master of his art.

Today there are more and more young people engaged in organ-building. We hear of new builders with almost every issue of the trade magazines. Let us hope that all of them have a thorough background, that the organs they produce will be properly and durably made, and that they may become true masters of the art of organ-building so that our American heritage may continue to flourish.

NOTES, QUOTES and COMMENTS

An Institute for Baroque Performance has been announced for the period July 16 to August 6 at Oberlin Conservatory of Music with August Wenzinger as director and a noted faculty. Instruction on Baroque instruments will be featured, and auditors and performers on other instruments will be admitted. Application forms and full details may be obtained from Professor James B. Caldwell, Oberlin Conservatory, Oberlin, Ohio 44074.

Hathaway and Bowers, Inc., have announced a new Catalogue (No. 18) available in April of this year. They list many fine automatic instruments (Orchestrions, Music boxes, Pianellas, Concertinas, and a 44-note Aeolian player reed organ). A copy may be had by writing them at 11975 E. Florence Ave., Santa Fe Springs, California 90670.

The tracker organ in the Congregational Church at Groveland, Massachusetts, built in 1908 by John D. Brennan of Reading, Massachusetts, has been rebuilt by Wilson Barry of Andover, Massachusetts. A recital to mark the completion of this work was presented on October 31, 1971, by Mr. Barry, Joyce Foley and George Wallace.

The Philadelphia Chapter, AGO, will hold a Conference on Church Music at Krisheim, the Conference Center in Chestnut Hill, Philadelphia, from July 9 to 14. James Baeringer, university organist at Susquehanna University in Selinsgrove, Pennsylvania, is musical director. A brochure and full information may be obtained from Mrs. Emily Klaus, 1810 Rittenhouse Square, Philadelphia, Pennsylvania 19103.

Chester H. Berry, who successfully survived his tour of duty in Vietnam, is now stationed in Germany. At every opportunity he visits the famous cathedrals and churches there and takes copious notes on the organs. He has recently acquired a small car and plans to see as much of Europe and its organs as possible.

The booklet, "The Dieffenbach Organ Builders" by Victor C. Dieffenbach, referred to in the letter to the editor, is a valuable historical account of that family and its connection with organ building. There are only two illustrations: one is the family crest and the other shows one of the organs in its dis-

tinguished case. The author of the letter did not state that these booklets were available, but we suggest that a contribution to the cause of restoring the Dieffenbach organ in Rehrersburg might bring a copy if any remain. Write to Ray Dieffenbach, 218 Maple Street, Elizabethtown, Pennsylvania 17022. Our copy will find its way to the OHS archives in Delaware, Ohio.

Yuko Hayashi, OHS member and chairman of the Organ Department at the New England Conservatory, who thrilled us with her recital at the Portland, Maine, OHS Convention in 1963, played a dedicatory recital at West Concord Union Church, Concord, Massachusetts, on October 31, 1971. The organ was built by William Stevens of Boston in 1869 for a church in Wilton, New Hampshire. It was later moved to St. Mary's R. C. Church in Manchester, New Hampshire, and finally brought to Concord through the Organ Clearing House in 1970. It has been rebuilt and enlarged by Philip Beaudry Co., of Somerville, Massachusetts, and now consists of two manuals (58 notes), pedals (27 notes), 19 ranks and 15 stops.

A beautifully designed and most informative booklet describes the new organ (albeit, non-tracker) at St. Matthew's Episcopal Church in Bloomington, Illinois, built by our Council member, The Rev. James McEvers. The five divisions contain 58 ranks including some new pipes and some from an August Prante instrument dated 1867, plus some Aeolian-Skinner work designed and voiced by the late G. Donald Harrison. An SASE might bring a copy to you, if interested.

Stanley E. Saxton of Saratoga Springs, New York, was one of the four recitalists on the 1848 Ferris tracker organ at Round Lake, New York, last summer. (See *THE TRACKER*, Vol. XI, No. 2, Winter 1967, for a full account of this organ.) He writes that it is "still going strong, although each year questions arise as to continuance." James Autenrith of Potsdam, New York, and W. Raymond Ackerman of Harvard were other recitalists during August.

The Canadian Broadcasting Corporation is currently presenting a series of programs on historic organs in eastern Canada, arranged by G. William Connely of Montreal. The first program will use the 1875 organ in St. Michael's Church, Vaudreuil, built by Louis Mitchell and containing 16 ranks on 2 manuals. Also, St. Stephen's Anglican Church in Chamblay contains a 1 manual, 7 rank organ built in 1854 by S. R. Warren, which Mr. Connely describes as a "gem." We hope to have an article on the organs in this area in a forthcoming issue.

An organ recital by Ivan R. Licht, assisted by the St. Christopher Choir, was presented at St. Martin of Tours Church, Valley City, Ohio, using the 1881 Odenbrett and Abler, rebuilt in 1961 by Homer D. Blanchard. (See *THE TRACKER*, Vol. VII, No. 3, March 1963, for the story of this organ's restoration.) The recital was given November 7, 1971, and included works by Stanley, Arne, Pachelbel, Buxtehude, Vaughan Williams, Bingham, Vierne and Franck.

Council Member Donald R. M. Paterson, University organist at Cornell, played a splendid recital on the Casavant tracker organ in Cole Memorial Chapel of Wheaton College at Norton, Massachusetts on October 8, 1971. His program included works by Frescobaldi, Marchand, Pachelbel, Lebegue, Lubeck, Robert Palmer, Brahms, Mendelssohn and Bach.

Our honorary member, E. Power Biggs, played an outstanding recital on the Loening Memorial Organ (the G.F. Adams' tracker in the gallery) at St. Thomas Church, New York City, on March 22, 1972. His program consisted of works by J. S. Bach entirely: Toccata and Fugue in D minor, Passacaglia and Fugue in C minor, 8 Movements from the "Little Music Book for Anna Magdalena Bach," Prelude and Fugue in C major, Chorale Prelude on "Jesu Meine Freude," and Prelude and Fugue in B minor.

OHS member Robert I. Thomas-author of "1839 German Organ in Venedy, Illinois" (*THE TRACKER*, Vol. XIV, No. 1, for Fall, 1969) and "John G. Pfeffer's Organ Centennial Celebration" (*THE TRACKER*, Vol. XIV, No. 4, for Summer, 1970)-writes from St. Louis that the oldest Pfeffer organ he knows of has been restored at St. Mary's Roman Catholic Church, Moselle, Missouri. Raymond Churchtown, of the American Pipe Organ Company of Washington, Missouri, directed the restoration and was assisted by Randall D. Andrae. Mr. Thomas reports that they did a "splendid job." The organ dates from 1862 and has one manual and pedal with 8 stops. The Pfeffer firm was founded in 1860; and Mr. Thomas and William E. Repperger, another OHS member, are probably the most informed of anyone about the company and its organs. It is gratifying to see nearly a full page devoted to the organ, with clear photographs by the *Washington Missourian* in its issue for Thursday, November 25, 1971. The Rev. Joseph Lessard, Pastor of the church, aptly notes that the organ "was in good use until the day we began the project. Now it will be good for another 100 years." Individuals possessing any information about this important St. Louis organ builder are urged to share it with Mr. Thomas, whose address is 11816 Devonshire, St. Louis, Missouri, 63131.

VOTE!

Enclosed with this issue of *THE TRACKER* is the annual membership ballot. PLEASE fill it out and mail it as directed. Only mailed ballots are acceptable, postmarked not later than June 19.

CUNNINGHAM PIPEORGANS, INC

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Port William, Ohio 45164

STICKERS and SQUARES

Vague references have occasionally been made to the subject of organ pumping which was done by hand (or foot) over a period of many years, long before machines for pumping air into bellows became economically practicable, and we have heard many stories of experiences in this activity.

Usually, the organ pumper was a youth who took the job of pumping the local church organ during practice periods and church services for a small stipend. Reports vary as to the amounts paid, anywhere from five cents a service (or practice hour) to fifty cents for the same period. In the larger city churches, ten cents a service seems to have been quite common around the turn of the century.

Old woodcuts show that in the case of very large organs of about the seventeenth century, several sets of foot-treadles were attached to the organ bellows and full grown men operated these. In some areas, captives or slaves were chained into place for this form of forced labor.

But in America, the largest hand-pumped organs could, apparently, be pumped by two stalwart youths who were hidden from the sight of the congregation where they could relax during the long sermons and other non-musical parts of the services. This often led to some sort of mischief; and one story is told of a church in Brooklyn where two boys operated the pumps faithfully for some time, spending their idle moments playing poker on a plank within the organ case. All went well until one Sunday after the tuner had been there and had moved the

plank slightly. When the boys climbed up, the plank gave way and the boys, cards and plank plunged several feet into the many ranks of pipes. The boys were, of course, forthwith dismissed-but not for the damage done. It was the cards that offended the church officials.

We have also discussed this occupation with senior citizens who recall their experiences with relish. Nearly always they make some claim to establish the essentiality of their position such as, "I could pump any tune into that organ that old Aunt Susie could play out of it!" That former pumper has long since passed on, as have most of the men who formerly comprised the Loyal Order of Organ Pumpers.

There actually was such an organization, we are told, although it seems that few if any records were kept and we can't locate any survivors at the moment.

However, Helen Harriman did discover a neighbor in Sharon, Massachusetts, who owns a certificate dated March 1, 1938, on which the owner, Dwight P. Colburn, is verified as a member of the Guild of Former Pipe Organ Pumpers, whose slogan was "Pump, for the Wind is Fleeting." It is signed by an almost illegible signature which looks like "C. W. Basford," whose designated title is "Grand Diapason."

If there are any members of OHS who have experiences to add to this account of an occupation of the past, we would be pleased to hear about them. It is true that there are still a few organs requiring hand pumpers in use today, and we wonder if the operators are organized. Correspondence is invited.



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IS A QUALIFIED *and* ACCEPTED MEMBER
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Dated at New York *March 1, 1938*



C. W. Basford
GRAND DIAPASON

LETTERS TO THE EDITOR

Dear Sir,

At this same time I mail to you a booklet, "The Dieffenbach Organ Builders." It was written by my father, Victor Dieffenbach. At his death we found several cartons of writings unpublished. One was selected at random and printed by me as a memorial to him. Am sending the copy for your library as a gift. Most of the 500 copies were given to historical societies and public libraries, and to those interested enough to donate ... to our restoration fund.

Before my father died (1965) he proposed a collection to save money towards helping Altalaha restore the most beautiful of the Dieffenbach pipe organs. This organ has not been played in 30 years, at least.

In October, 1971, the Thomas Dieffenbach organ restored in Salem U. C. Church at Bethel, Pennsylvania, caused another flurry of interest in restoring the Christian Dieffenbach organ ... [in Altalaha Lutheran Church at Rehrersburg, Pennsylvania]. But unless some outside interest is shown, the project will fall flat when they (the congregation) find out that it will cost about twenty times the original cost of the organ in 1816.

A friend of mine, a member of that church, lent me a copy of the Spring 1971 issue of *THE TRACKER*. I read the articles by Mr. Eader. Would you give me permission to make photo copies to stimulate interest in the project? Also we would invite any advice from your organization on how we could get outside help to get the organ restored.

The church was organized sometime before 1757; the organ installed 1816. Christian Dieffenbach, 2nd generation of builders, is buried right behind the church; his son, David, a few hundred feet north.

The father of Christian is buried at St. Paul's in Hamlin, Pennsylvania. He is said to be the first native born pipe organ builder in America. He was born July 8, 1744, son of Johan Adam and Maria Sybilla (Koebel) Dieffenbach. He was baptized Johan Jacob Dieffenbach. There were several that built organs before his [first organ in] 1776, and he repaired some before then. But those others were foreign born and learned the trade in Europe.

My hobby is gathering the family history. I have approximately 1400 descendants of Johan Adam & Maria Sybilla Dieffenbach (or married to a descendant) but have only been able to find out where there was at one time a Dieffenbach organ at 18 places. Most of them are not around. Some were dismantled and pieces given to the congregation as souvenirs, others sold, etc.

It reminds me of the way Henry Melchior Muhlenberg once said of a situation: he couldn't help but think of the fable when the chickens found a diamond on the manure pile and couldn't decide what to do with it.

Enclosed find a stamped envelope for anything you care to share with us on how to go about getting an organ restored when financial resources are limited. The congregation is rural and only around 200 members. A letter from your organization to Pastor Larry Hassler or one of the committee might just

do the trick. My brother, Mr. Curtis Dieffenbach, Richland, R.D.1, Pennsylvania 17087, belongs to the congregation and is on church council and restoration committee. So is Mr. Schuyler Brossman, Box 43, Rehrersburg, Pennsylvania 19550.

Respectfully,

/s/ Ray J. Dieffenbach
218 North Maple Street,
Elizabethtown, Pennsylvania 17022

* * *

Dear Editor,

Prof. Paul M. Hall of Samford University, Birmingham, Alabama, in his 1970 dissertation for the Catholic University of America, mentions some reed organs called the Carpenter Organ.

These were, I believe, made for a few years in Dayton, Virginia, around 1880. Prof. Hall tells of their being offered as a premium to the person sending in the most new subscriptions to *The Musical Million*, a periodical published in Dayton by the Ruebush-Kieffer Co., 1870-1914, the subject of his dissertation.

Do any of our readers know additional facts about the history of the Carpenter factory at the head of the Shenandoah Valley?

Faithfully yours,

/s/ Leonard Ellinwood
3724 Van Ness, N. W.
Washington, D. C. 20016

P.S. *The Console* was published from 1914 to 1919 in New York by the old National Association of Organists. According to the National Union List of Serials, the only place there is a complete set is Illinois University. Here at the Library of Congress, we have only a few scattered issues.

RECORD REVIEWS

The Six Concerti, Opus 2 by John Stanley: The Little Orchestra of London with Harold Lester, Harpsichord solo and continuo, and Leslie Jones, Organist and Conductor. MHS 1214 Stereo.

Although blind from the age of two, John Stanley stands out as one of London's native musicians at the time of Handel. Indeed, the great Mr. Handel is said to have been one of his supporters and on him fell the responsibility for conducting the oratorio concerts upon Handel's death. Stanley received his Mus. B. at Oxford at the age of sixteen, and served for many years as organist to London's Temple Church.

The concerti here presented followed the concerto grosso pattern which the Italian school developed and Handel employed, containing from three to five movements each. The organ is featured as a solo instrument with strings in Nos. 2 and 3, and as continuo with strings in No. 1. The harpsichord is the solo instrument with strings in Nos. 5 and 6, and as continuo with strings in No. 4.

Mr. Jones has chosen to use the organ in St. Mary's Church, Rotherhite, said to have been built in 1764 by John Byfield. Although additions were made in the nineteenth century, N. P. Mander restored the organ in 1959, and only the original stops are used in this recording. Mr. Lester's harpsichord,

a two manual, was built in 1951 by Hugh Gough, copying a Kirkman instrument of the eighteenth century.

The performances are top quality, containing a vivacious bounce and beautiful tone as well as rich tonal balance and blend. The recording is superior. Available only from the Musical Heritage Society, 1991 Broadway, New York, New York 10023.

Paul Hindemith Organ Sonatas and Concerto: Janos Sebestyen and Alessandro Esposito, organists, with the Angelicum Chamber Orchestra conducted by Umberto Cattini. MHS 1354 Stereo.

One of the greatest contrapuntalists of his time, Paul Hindemith (1895-1963), has written music in almost every form and for many different instruments or combinations thereof. Born in Germany, he fled his homeland when nationalist forces condemned his musical style and came to America to join the faculty at Yale University.

His unique originality distinguishes the Concerto for Organ and Chamber Orchestra (Opus 46, No. 2, 1928) which follows the classical formula of three movements. The program notes declare that his intention was to pay homage to J. S. Bach whom he revered. If it was Bach's inventive genius which inspired him, then Hindemith achieves his goal for the contrapuntal invention is brilliant throughout the work. Indeed it is this quality which elevates this concerto far above other contemporary organ concertos, and one wonders why it is not programmed more often.

The Organ Sonatas date from a later period. Sonata No. 1 (1937) follows the classical style in four movements, and is perhaps the best known of the works recorded here. It, too, is marked with outstanding counterpoint, and the third movement (Phantasie) contains some very beautiful writing.

Sonata No. 2 is omitted on this record.

Sonata No. 3 (1940) is labeled by the composer "On old folksongs." Its three movements are each based on a German folksong which Hindemith sentimentalizes, due probably to his exile from the homeland. Like his British counterpart, Ralph Vaughan Williams, he treats the tunes with a deft and tender hand and, although limited by the bounds of the tunes, his mastery of invention is everywhere present.

The performances are all quite satisfactory and the engineering excellent.

Thomas Murray Plays Cesar Franck: Grande Piece Symphonique and Fantaisie in A; the 1863 Hook Organ at Immaculate Conception Church, Boston. Sheffield Album S-11.

This is a most important recording, both from the standpoint of the historic organ used and the sterling performance on it by Thomas Murray. Further, Mr. Murray's choice of these two monumental Franck works adds to the importance of the production, for they are contemporary with the instrument. Finally, this is the first recording of this organ to be made available to the general public.

The jacket contains valuable detailed commentary

by the very knowledgeable Barbara Owen concerning the music, the organ and the artist.

The organ was built originally as a three manual tracker, but was electrified and a fourth manual added in 1902. This latter action is now in poor condition and, as the organ is not now in regular use, much care had to be given in order to produce this recording. In his efforts at authenticity, Mr. Murray does not employ the solo manual nor the octave and sub-octave couplers which were later additions to the organ.

Mr. Murray plays Franck with a romantic flair that is neither flamboyant nor sentimental. He achieves beautiful blends and perfect balance through carefully controlled registration, and his technique is superb.

It is regrettable that we cannot bestow equal praise on the engineering, but, played on our highly efficient equipment, it falls short in this area. None-the-less, save for this one reservation, we recommend this record to every member of OHS and to all interested in historic organs. It may be obtained from Sheffield Records, Box 5332, Santa Barbara, California 93103.

A.F.R.

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MUSIC REVIEWS

Organ Rarities, Vol. 1: Edited by Jon Spong. Abingdon Press, New York - Nashville, APM-887 \$3.00.

The indefatigable Jon Spong has produced another volume of organ music that will be of considerable interest to tracker organ enthusiasts, since all of the compositions were written before the nineteenth century. A great deal of research has gone into the presentation.

Beginning with two selections from Jan of Lubin's Organ Tablature, which was compiled in Poland in the first half of the sixteenth century, there are works by seventeenth century giants such as Roberday, Marchand, Frescobaldi and Pasquini, followed by eighteenth century representations by Zipoli, Muffat, Johann Bernhard Bach, Telemann, Albrechtsberger and Rinck.

The sixteen pieces are brief (none longer than three pages, many only one), ideally suited for use as offertories or short voluntaries. Some might even find their way into recital programs.

A large organ is not required and most could be played on an instrument of one manual with pedals, although there are six selections requiring no pedal.

The plates are all new and the printing beautifully clear. We look forward eagerly to the publication of Volume II.

8 Organ Gems From the Past: Compiled and edited by Jon Spong. The Sacred Music Press, Dayton, Ohio. \$2.50.

Two eighteenth and six nineteenth century composers are represented in this album of easy organ pieces. Familiar names like Franck, Guilman and Marcello are surrounded by less known but equally able men such as Walmisley, Knecht, Andre and Roques.

Once again, Jon Spong has rendered a service to

the organ literature by researching and presenting these compositions in a modern edition. The plates are new and fresh; and the spacing of notes is amply distributed so that the score is clear and easily read.

Included are some seasonal pieces-for Passion-tide and for Christmas-but the material will serve well for teaching at other times. As is usual with Mr. Spong's editions, there are interesting notes on the composers.

A.F.R.

BOOK REVIEW

Organ Blowing-Its History and Development, by Laurence Elvin. Available from the author, 10 Almond Avenue, Swanpool, Lincoln, England. Price \$10.00 (post free).

With this book Laurence Elvin has again given us an example of the type of specialized history he writes so well, and which one wishes more American authors would publish. He also gives us an example of the sort of good scholarship and reliable fact reporting too often lacking in some of the things which are published here.

Mr. Elvin organizes his material well chronologically, beginning with the earliest known forms of manual blowing, thence through the numerous (and sometimes amazing) machines devised for mechanical blowing in the late nineteenth and early twentieth century before the rotary fan blower now in universal use had won the day (or had been invented). Included here are histories of some of the major firms producing organ blowing machinery, and sketches of many inventors involved in the field. While the author's bias toward British history is understandable, continental and American developments have by no means been slighted; and readers will find ample material on our once-familiar Ross and Whitney water motors, as well as Kinetic, Spencer, and other makers of rotary fan blowers.

Even if the subject of organ blowing leaves one cold (and Mr. Elvin's interesting and well-organized writing makes this a very doubtful possibility indeed), the long chapter entitled "Stories of Organ Blowers" is almost worth the price of the book. Here are to be found all of the delightful anecdotes you have ever heard about organ blowers (human variety), and many others besides, right on down to the epitaph of the brawny Welsh blower who "could fill double G, and now lies a note lower"!

A sizable appendix contains many specifications of organs referred to in the text, such as the 66-stop Handel Festival Organ of 1857 (which was blown by ten men) and our own Cincinnati Music Hall organ (blown by five hydraulic engines). There are also an extensive chapter-by-chapter bibliography, a very thorough index, and many pages of illustrations from photographs (old and new), drawings, cartoons and old advertisements. All in all a very worthwhile compendium of interesting information on this often slighted but obviously essential facet of organ history.

Barbara Owen

NEW TRACKERORGANS

Andover at Worcester, Massachusetts.

A handsome booklet describes the new 2-manual and pedal, 14 rank tracker organ built by the Andover Organ Company, Inc., of Methuen, Massachusetts and installed in St. George's Orthodox Cathedral at Worcester, Massachusetts. Date of the dedication was May 9, 1971. In addition to the stoplist and dedicatory recital program which was played by John Ogasapian of Lowell, Massachusetts, the booklet gives material on what a tracker organ is and a history of the Andover Organ Company from its inception in 1948.

The stoplist is :

Great	
8' Principal	Open Metal
8' Gedeckt	Capped Metal
4' Octave	Open Metal
IV Fourniture	Open Metal
Swell	
8' Gedeckt	Capped Metal
4' Rohrflöte	Metal with Chimneys
2' Principal	Open Metal
1 1/3' Quint	Open Metal
II Sesquialtera	Tapered Open Metal
Pedal	
16' Sub Bass	Stopped Wood
Couplers	Sw. - Gt., Sw. - Ped., Gt. - Ped.

There is a total of 760 pipes, and there is a provision for the addition of up to four stops in the future.

Two Abbott & Siekers in California.

Abbott & Sieker, organbuilders of Los Angeles, California, have been in business for about 10 years. They have produced several tracker-action organs, and the two largest are described here through the courtesy of Jim Lewis, OHS member in Pasadena. Both organs have mechanical action, but electro-pneumatic stop action.

The Methodist Church at Claremont, California, has an Abbott & Sieker of 2 manuals and pedal with 29 ranks disposed as follows:

Great	Swell
Principal 8'	Gedackt 8'
Rohrflöte 8'	Gemshorn 8'
Octav 4'	Blockflöte 4'
Spillflöte 4'	Principal 2'
Flachflöte 2'	Larigot 1 1/3'
Mixtur IV	Sesquialtera 11
Trompette 8'	Scharf IV
Pedal	Krummhorn 8'
Subbass 16'	Tremolo
Spitzprincipal 8'	
Gedackt 8'	
Chorbass 4'	
Mixtur II	
Fagott 16'	

Claremont Methodist was designed by the noted west coast architect Richard Neutra. The organ is at the front of the church just left of the altar.

St. Peter's Episcopal Church in San Pedro, California, has an Abbott & Sieker of two manuals and pedal, 19 ranks. This organ specification was laid out by Dr. Robert Tusler of UCLA music department. The Trompette en Chamade is a 4' stop, more useful as a chorus stop than as a solo reed. There are six general pistons of setter-board type.

The music rack slides up to reveal the setter

switches. The organ and the choir are located at the front of the church behind the altar area, the latter being separated from the choir by an open metal screen.

The stoplist is :

Great		Swell
Principal 8'	[capper pipes n facade]	Gedackt 8'
Rohrflöte 8'		Gamba 8'
Octav 4'		Blockflöte 4'
Flachflöte 2'		Principal 2'
Mixtur IV		Larigat 1 1/3'
Trompette en Chamade 4'		Halz Regal 8'
Pedal		
Subbass 16' [in facade]		
Spitzprincipal 8'		
Nachthorn 4'		
Fagot! 16'		

Andover at Northfield, Massachusetts.

One of the most noted installations of the past year is the new organ built by the Andover Organ Company, Inc., of Methuen, Massachusetts, for the Chapel of Mount Hermon School in Northfield, Massachusetts. It has two manuals (with a compass of 56 notes) and pedal (with a compass of 32 notes), mechanical key action, and electric stop and combination action. It was dedicated on December 2, 1971, with a recital by Joseph P. Elliott, Jr., organist of the School. Other recitals were later given by Brian Jones, Dr. George Becker, Donald Paterson, and Graham Down.

The stoplist is:

Great		Swell
Quintatan 16'		Bourdon 8'
Principal 8'		Viola 8'
Gemshorn 8'		Celeste 8'
Octave 4'		Spitzprincipal 4'
Rohrflöte 4'		Blockflöte 2'
Twelfth 2 2/3'		Quint 1 1/3'
Fifteenth 2' '		Scharff III
Foumiture IV		Bosson 16'
Cornet III		Hautbois 8'
Trumpet 8'		Tremolo
Pedal		Couplers
Principal 16'		Swell to Great
Sub Bass 16'		Swell to Pedal
Octave Bass 8'		Great to Pedal
Gedeckt 8'		
Chore I Bass 4'		
Mixture IV		
Posaune 16'		
Schalmei 4'		

Wolff at the residence of M. and Mme. Bernard Lagace, in Montreal, Quebec.

Left Jamb - Great	Right Jamb - Positiv
Viole de gambe 8''	Cymbale II
Dessus de cornet II	Larigot 1 1/3'
Petit Bourdon 2'	Flute 2'
Prestant 4'	Flute a fuseau 4'
Bourdon 8'	Flute a chem'inee 8'
Toggle-switch tremolo	

Hook-down footpedals:

- | | |
|--|-----------------|
| 1) 8' open-wood pedal rank | 4) Pos. to G.O. |
| 2) 4' open-metal pedal rank | 5) G.O. to Ped. |
| 3) Makes 8' G.O. stop play-able on pedal | 6) Pos. to Ped. |

* This will be a reed (short-resonator) for Positiv. All stops are flutes; even the Prestant is a stoppered wood rank. The organ was built by Hellmuth Wolff in 1970, Opus 2.

CLASSIFIED

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

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

van Beckerath in New Haven.

Rudolf von Beckerath of Germany has built the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel of Yale University, New Haven, Connecticut.

H. Frank Bozyan, an early member of OHS, was a member of the Yale School of Music faculty for some 45 years. At the time of his death in 1965, he was University Organist and Associate Professor of Organ Playing Emeritus. A more appropriate memorial cannot be imagined.

The organ has 3 manuals and pedal, 54 ranks, and tracker key action. Among the special features are the "Cornet Separe", the large French "Cromorne", the rarely found "Terzian", "Trichterregal", "Rankett" and a tremolo on the Pedal division.

The stoplist is :

Pedal		Great
Principal 16		Bordun 16
Subbass 16		Principal B
Octave 8		Rohrflöte B
Gedackt 8		Octave 4
Octave 4		Spielflöte 4
Hohlflöte 4		Nasal 2 2/3
Nachthorn 2		Octave 2
Mixture V		Flachflöte 2
Posaune 16		Tierce 1 3/5
Trumpet 8		Mixture V
Schalmei 4		Trumpet 8
Tremolo		Positive
Swell		Gedackt B
Gedackt 8		Quintadena 8
Principal 4		Principal 4
Waldflöte 2		Rohrflöte 4
Sifflöte I		Octave 2
Terzian I		Quinte 1 1/3
Cymbel III		Sesquialtera II
Trichterregal 8		Scharf IV
Tremolo		Rankett 16
Couplers		Cromorne 8
Gt/Pd, Sw/Pd, Pos/Pd,		Tremolo
Pos/Gt, Sw/Gt		

There are three pedal combinations, four general combinations and a Cymbelstern.

The organ was completed in 1971. A series of Bach recitals was played by Charles Krighbaum on October 17, 31, November 14, 28, and December 12.

Aeolian-Skinner in Marblehead, Massachusetts.

One of the first mechanical action organs built by Aeolian-Skinner under the direction of Robert L. Sipe is in the First Church of Christ, Marblehead, Massachusetts. It consists of two manuals and ped-

al and has a detached console and solid state combination action.

On October 14, 1971, Robert Anderson, head of the organ department at Southern Methodist University in Dallas, Texas, played a recital at Marblehead including works by Buxtehude, Bach, Alain, Durufle, Tagliavini, and six fugues on the name BACH by Schumann.

The stoplist follows :

Great	Swell
8 Principal	8 Rohr Flote
8 Gedeckt	8 Gemshorn
4 Odave	8 Gemshorn Celeste
4 Spitzflote	4 Spillflote
2 Blockflote	2 Principal
Mixture IV - V	1 1/3 Quint
Sesquialtera II	Scharf III
8 Trompete	8 Krummhorn
Tremulant	Tremuloni
Pedal	Couplers
16 Subbass	Swell to Great
8 Principal	Great to Pedal
8 Gedeckt	Swell to Pedal
4 Chorobass	
Mixture III	
16 Fogott	

There are four adjustable capture system pistons for the Great, four for the Swell, and four toe studs for the Pedal, in addition to five general pistons duplicated by toe studs. Also the organ has a swell expression pedal, Great to Pedal reversible toe pedal, and Full Organ reversible toe pedal and piston.

Fisk in Collinsville, Connecticut.

The new tracker organ built by Charles B. Fisk at Gloucester, Massachusetts, and installed in Trinity Episcopal Church at Collinsville, Connecticut, was dedicated on October 24, 1971. It stands in a handsome case at the rear of the nave.

The opening recital was played by George E. Becker, assisted by Greig Shearer, flutist. Their program included works by Micheelsen, Distler, C. P. E. Bach, Brahms, Haydn, Pachelbel, Buxtehude and J. S. Bach.

The stoplist is:

Manual	
8' Preston!	61 pipes
8' Stopped Diapason	
Treble	36 pipes
8' Stopped Diapason	
Bass	25 pipes
4' Spire Flute Treble	36 pipes
4' Spire Flute Bass	25 pipes
2' Fifteenth	61 pipes
I Sesquialtero Treble	72 pipes
I Sesquialtero Bass	50 pipes
IV Mixture	244 pipes
16' Hautboy Treble	36 pipes
16' Bassoon Bass	25 pipes
Pedal	
16' Bourdon	32 pipes
16' Bassoon	32 notes
8' Houtboy	32 notes
Accessories	
Machine stop to 15th and Mixture	
Manual to Pedal Coupler	
Tremulant (hand lever)	

COME ALIVE . . . VISIT VERMONT

17th Annual National Convention

June 27, 28 and 29, 1972

17th Convention

(Continued from page 4)

Christ, Sun of Justice Catholic Chapel in Benson, the 1-11 1865 E. & G. G. Hook at the Congregational Church in Orwell, the 2-13 c1853 W. B. D. Simmons organ in Brandon's Baptist Church, and the 2-11 1888 Woodberry & Harris organ in St. Paul's Universalist Church at Rutland.

Dinner will be served at the Federated Church in West Rutland, followed by a recital by John Russell on the 2-23 1866 W. A. Johnson organ.

The Thursday tour may be made by bus if enough conventioners are willing to pay the extra charge.

Extra Friday tours may be arranged for those who wish to visit more organs in the area.

The above outline is, of course, subject to changes, but generally speaking we may expect to see and hear nearly two dozen organs by most of the important builders of the nineteenth century, to hear at least eight recitals by outstanding organists of our time, to attend one church service, and to enjoy a steam-drawn train ride and other New England delights during our stay. All photos are courtesy of Barbara Owen.

We urge every living member of OHS to attend.

Hubbard's Dictionary

(Continued from page 13)

C. This pitch is an octave higher than that of the typical or principal organ stops.

Halbwerk - Ger. n. - Literally, half work; an organ in which the stops of deep pitch are lacking; even on the pedals no tone lower than the second octave below middle C can be produced.

hand-organ - The name sometimes given to the portable barrel-organ that is played on the streets.

harmonic flute - An organ-stop composed of open metal pipes through the middle of whose length a hole is bored. This causes the column of air contained in the pipe to vibrate in two equal lengths, thus producing a tone an octave higher than that which would be produced by the entire pipe. Consequently the tone is sweet and clear.

harmonic piccolo - An organ-stop whose tube is twice the normal piccolo length, but pierced in the middle with a small hole. [See harmonic flute.]

harmonic reed - In an organ a reed pipe twice its normal length, but pierced in the middle with a hole, causing the air column to divide into two parts and producing a tone an octave higher than that ordinarily produced.

(to be continued)

Editor's Note: The reprinting of selections from Hubbard's Musical Dictionary reminds us of the misunderstandings, now amusing, of certain early 20th-century scholarship, evidenced especially in the above definitions of French terms. But similar misunderstandings occur nowadays, and record of contemporaneous should be preserved for the future. A fine history professor once noted that it is not so important to whether Marie Antoinette actually said "Let them eat cake" as it is to realize that many people thought she said it.