



THE TRACKER

Journal of Organ Historical Society, Inc.

Volume XVII, Number I

Fall 1972

Journey To Pennsylvania

The Adventures of an Organist in the New World

by Robert E. Coleberd, Jr.

The John Harvard Library was established by the Belknap Press division of the Harvard University Press to make available inexpensive hard back editions of the epics in American letters. "Our intention," said Howard Mumford Jones, the editor-in-chief, "is to create a Library that will, in time, cover the full range of cultural achievement - a source of accurate knowledge and of pride for all American readers."¹ The late Allan Nevins hailed the venture, commenting, "The country has long needed such an enterprise."² Among the first volumes to be issued in this distinguished series, which includes such time-honored masterpieces as Alexis de Tocqueville's *Democracy in America*, was the little-known work *Journey to Pennsylvania* by Gottlieb Mittelberger.³

A slender volume of 102 pages, *Journey to Pennsylvania* appeared in 1756 two years after the author returned to Germany from the United States. Published first in Frankfurt and Leipzig and subsequently in Stuttgart, it was read and quoted extensively in Europe and remained well known there into the nineteenth century. But it was virtually unheard of in this country. In 1898 an English translation was printed by the German Society of Pennsylvania, nonetheless its significance remained obscure.⁴ Not until 1960 when the eminent historian Oscar Handlin, in collaboration with John Clive, prepared a new translation for publication under the John Harvard Library bookplate did the historical value of this apocalyptic work become known.

Gottlieb Mittelberger, a native of Enzweihingen in the Duchy of Wurttemberg, crossed the Atlantic in response to a call by Henry Melchior Muhlenberg, founder of the Lutheran Church in America, for an organist for the German St. Augustin's Church in New Providence, Pennsylvania, south of Philadelphia. Leaving his home in the Spring of 1750, Mittelberger stopped in Heilbronn to take delivery of the pipe organ ordered by Muhlenberg and proceeded to Rotterdam to begin the ocean voyage. He arrived in

Philadelphia on the ship *OSGOOD* in September and for almost four years lived in New Providence, employed as school teacher and church organist. But unlike his fellow immigrants, who reveled in the personal freedom and economic opportunity of the New World, Mittelberger, who longed for his wife and family, grew increasingly discontented with his surroundings. In 1754 he sailed for his homeland, preferring the hardship and despair of the Wurttemberg Territory - impoverished by the Thirty Years War and succeeding conflicts - to life in America.

Upon his return to his native Germany, Mittelberger determined to write an account of his sojourn in Pennsylvania in order to warn prospective emigrants of the frightful conditions they faced in crossing the ocean and the disillusionments which awaited them in America, especially the evils and abuses of indentured servitude. "But what really drove me to write this little book," he says in Chapter I, "was the sad and miserable condition of those traveling from Germany to the New World, and the irresponsible and merciless proceedings of the Dutch traders in human beings and their man-stealing emissaries - I mean the so-called Newlanders. For these at one

(Continued on page 3)

NOTICE!

This issue of *THE TRACKER* contains a complete index of all material published since Volume I Number 1 in 1956. It is purposely detached so that members may keep it apart from the regular issues and use it for reference. This painstaking task was performed by Pat Wegner with assistance from Norma Cunningham. Our sincere thanks to them for a job well done.

Albert F. Robinson, Editor.

THE TRACKER

CONTENTS

Volume XVII, Number 1

Fall 1972

ARTICLES

- A Garrett House Tracker Organ in Buffalo, New York 8
by R. E. Coleberd and T. L. Finch
Journey to Pennsylvania, The Adventures of an Organist
in the New World 1
by Robert E. Coleberd, Jr.
The Music of Roberts Park Methodist Church,
Indianapolis 5
by Rollin Smith

DEPARTMENTS

- Editorial 12
Letters to the Editor 9
New Tracker Organs 11
Notes, Quotes and Comments 10
Record Reviews 11
Stickers and Squares 12

OHS BUSINESS

- Chapter News 10
Gleanings from the Corresponding Secretary 8

INDEX

20 page detached supplement

THE NEW FACE OF THE TRACKER

Some OHS members will throw up their hands in desperation, and others will smile and say, "It's about time the old girl got a new hat!" In either case, we think an explanation is due.

When *THE TRACKER* graduated from mimeograph into print in 1958, the masthead was in block letters. Thinking that something more artistic and individual was called for, the editor, Kenneth F. Simmons, asked Barbara Owen to produce an appropriate banner heading. Miss Owen engaged the services of Roger Poor of Salem, Massachusetts, now deceased, who designed the heading which *THE TRACKER* has borne since 1959. The letters were adopted from the style used by Hilborne Roosevelt on a dedication program and literature, and the flanking flowerets also came from a Roosevelt design.

Well, our Publisher felt it would be appropriate for the "hat" of our Journal to point out more clearly what we are all about, and, after some exploration, we arrived at the masthead you see on this issue. We have incorporated the organ case from St. Paul's Episcopal Church in Windsor, Vermont, which has been an emblem on OHS stationery and brochures for many years, with the Roosevelt type-style. We hope the change is generally accepted.

THE TRACKER is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization. Annual membership dues (including *THE TRACKER*): Regular members \$7.50, Contributing members \$15.00, Sustaining members \$25.00, Patrons \$100.00. Send membership dues to the Treasurer. Back issues of *THE TRACKER* are obtainable from the Corresponding Secretary at \$2.00 each or \$7.50 for four consecutive numbers. Advertisers may address copy, together with payment, to the Advertising Manager. Closing dates for advertising matter: Fall, No. 1-August 12; Winter, No. 2-October 12; Spring, No. 3-February 12; Summer, No. 4-June 12. Make all checks payable to the Organ Historical Society, Inc. Changes of address should be sent to the Publisher. Editorial correspondence and articles to be considered for publication may be addressed to the Editor. Editorial closing dated: Fall, No. 1-August 1; Winter, No. 2-October 1; Spring, No. 3-February 1; Summer, No. 4-June 1. Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc. Material published in *THE TRACKER* may not be reproduced without permission. Copyright 1972 The Organ Historical Society, Inc.

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

- Thomas W. Cunningham *President*
421 S. South Street, Wilmington, Ohio 45177
Thomas L. Finch *Vice-President*
Physics Dept., St. Lawrence Univ., Canton, N.Y. 13617
Donald C. Rockwood *Treasurer*
50 Rockwood Road, Norfolk, Mass. 02056
Mrs. Helen B. Harriman *Corresponding Secretary*
295 Mountain St., Sharon, Mass. 02067
Alan M. Laufman *Recording Secretary*
Mountain Road, Cornwall-on-Hudson, NY. 12520
Homer D. Blanchard *Archivist*
103 Griswold Street, Delaware, Ohio 43015

Councillors and Committee Chairmen

- Robert E. Coleberd 1973
409B Buffalo St., Farmville, Va. 23901
Robert B. Whiting 1973
Fairfax 307, 5501 Wayne Ave., Philadelphia, Pa. 19144
Kenneth F. Simmons 1974
17 Pleasant Street, Ware, Mass. 01082
Robert A. Griffith 1974
21 S. Sandusky St., Apt. 26, Delaware, Ohio 43015
Donald R. M. Paterson 1975
1350 Slaterville Road, Ithaca, N.Y. 14850
Robert C. Newton 1975
201 Tyler Street, Methuen, Mass. 01844
Norman M. Walter *Audio-Viaual*
25 Watervlew Rd., West Chester, Pa. 19380
Eugene Kelley *Co-Chm. 1973 Convention*
40 Trenton St., Lawrence, Mass. 01841
Martin R. Walsh *Co-Chm. 1973 Convention*
9Belmont Circle, Trenton, N.J. 08618
Alan M. Laufman *Extant Organs*
Barbara J. Owen *Headquarters and Foundation Grants*
46A Curtis Street, Pigeon Cove, Mass. 01966
Cleveland Fisher *Historic Organs*
9255 Bennett Drive, Manassas, Va. 22110
Robert A. Griffith *Nominating*
Robert E. Coleberd *Publications*
Kenneth F. Simmons *Recital Series*

THE TRACKER staff

- Albert F. Robinson *Editor*
First Presbyterian Church, 20 King's Highway East Haddonfield, N.J. 08033
Mrs. Norma C. Cunningham *Publisher*
421 S. South Street, Wilm'g-L.O.H. Ohio 45177
Robert E. Coleberd *Circulation Manager for Schools and Libraries*
409B Buffalo St., Farmville, Va. 23901
Paul J. Korczak *Advertising Manager*
319 College Ave., Apt. 1, Ithaca, N.Y. 14850

Advertising Rates in THE TRACKER

DISPLAY ADS:

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

(Or \$12.00 per year - four issues)

CLASSIFIED ADS: 30 words same rate as Business card

Informative brochures about the Organ Historical Society and the history of the organ in America, and membership forms are available. Please address the Publisher with your request.

and the same time steal German people under all sorts of fine pretexts, and deliver them into the hands of the great Dutch traffickers in human souls."⁵

He clearly anticipated that his graphic and frequently highly emotional account of his experiences would dissuade his fellow countrymen from leaving their homeland. "Once people have read all this I have no doubt that those who might still have some desire to go over there will stay at home and will carefully avoid this long and difficult voyage and the misfortunes connected with it; since such a journey will mean for most who undertake it the loss of all they possess, of freedom and peace, and for some the loss of their very lives and, I can even go so far as to say, of the salvation of their souls."⁶

Indentured servitude was a practice whereby prospective emigrants could finance the ocean voyage by agreeing to work for a length of time, usually four to seven years, for an American master who paid the cost of their passage. A form of terminal slavery, it became widespread in the eighteenth century. For the impoverished peasantry of Europe it was a means of gaining religious and economic freedom in the New World and for American landowners it offered a source of labor which was extremely scarce in the Colonies. Persons were talked into making the trip by the so-called "newlanders" who traveled about the continent posing as wealthy ex-Germans from America, proclaiming in glowing terms the opportunities abroad. Agents of the nefarious Dutch sea captains in Rotterdam, the newlanders were paid a commission for every passenger they booked.⁷ Succumbing to the blandishments of the newlanders, thousands of Wurttemberger, Durlachet, and Palatines migrated to Pennsylvania.

The meager resources with which the emigrants, called "free willers" or "redemptioners," began the trip were soon exhausted. Customs duties levied frequently throughout the long journey to the port of embarkation dug deeply into their pockets - Mittelberger recounts that from Heilbronn to Holland on the Rhine they were required to pass through no fewer than 36 customs houses. The unscrupulous Dutch sea captains then saw to it, in one way or another, that their human cargo would be penniless when it arrived in Philadelphia. Lengthy delays in Rotterdam and Cowes, England, were purposely planned to exhaust the passengers' savings. Those who managed to begin the voyage with anything left were then systematically robbed by the ship's operators.

Lasting almost four months, the ocean crossing was a nightmare. Packed into the ship "as closely as herring" according to Mittelberger,⁸ the poor passengers subsisted on a diet of salted meat and brackish water. Sickness was rampant and numerous persons - almost all young children - perished during the voyage. Violent storms, in which the passengers were "thrown every which way,"⁹ added to the misery of the trip.

Upon arrival in Philadelphia the few who could pay for their transportation were allowed to go ashore while the others were detained aboard ship. Theoretically, everyone was supposed to be given ten days

on land in which to arrange for his passage, but in Mittelberger's experience it did not work this way. Instead, the unscrupulous sea captain auctioned off his hapless human cargo to waiting landowners who came aboard the ship to select their chattels. Parents were forced to sell their children and sometimes husbands and wives as well as children were each sold to a different purchaser, perhaps never to be reunited again. The evils and abuses of the morally questionable but economically expedient practice of indentured servitude, which Mittelberger termed bitterly "this commerce in human beings,"¹⁰ occurred in part because of the absence, in the continental experience, of a written contract which spelled out the years of work for which the person was obligated.¹¹ Without a contract in their hands, such as the earlier English emigrants had enjoyed, these persons were auctioned off for the highest price the sea captain could obtain and for whatever length of service and conditions of work the buyer demanded.

The indentured immigrant commonly faced several years of heavy manual labor; cutting timber, grubbing tree stumps, and clearing land. Mittelberger told his readers that members of the petty nobility and others who came unaccustomed to heavy work "are beaten like cattle until they have learned hard labor."¹² He warned against the glib talk of the newlanders about the easy life in America. "Furthermore I want to say that those people who may let themselves be talked into something and seduced into the voyage by the thieves of human beings are the biggest fools if they really believe that in America or Pennsylvania roasted pigeons are going to fly into their mouths without their having to work for them."¹³

Mittelberger's detailed description of life in Pennsylvania included his impressions of the status of music and recollections of the pipe organs in that Colony during this period:

'On the other hand, it is still pretty difficult to hear good music. In the capital city of Philadelphia there is neither English nor German church music. Some Englishmen occasionally give spinet or harpsichord concerts in private houses. I brought the first organ into the country (built in Heilbronn); it now stands in a high German Lutheran Church in the city of Philadelphia. After this organ had been installed there and tuned, it was consecrated with great rejoicing, and delivered to the Christian Church of St. Michael for the praise, glory, and service of God. At this great and joyous festival there appeared fifteen Lutheran preachers as well as the entire vestries of all the Evangelical churches. The number of people present was immense. Many people came a great distance, ten, twenty, thirty, forty, up to fifty hours' journey in order to see and hear this organ. The number of people listening, standing inside and outside the church, German and English, has been estimated at several thousand. On the second day of this solemn and joyous festival all the assembled Lutheran preachers and vestries held a conference in the course of which I was appointed schoolmaster and organist. As I became better and better known in Pennsylvania, and people found out that I brought fine and good instruments with me, many English and German families came ten, twenty, up to thirty hours' journey to hear these instruments and see the organ. And they

were greatly surprised, since they had never in all their lives seen or heard an organ or any of these instruments.

'At the present time there are already six organs in Pennsylvania. The first in Philadelphia, the second in Germantown, the third in Providence, the fourth in New Hanover, the fifth in Tulpehocken, and the sixth in Lancaster, all of which came into the country during the four years of my stay there.'¹⁴

The organs enumerated by Mittelberger add to our knowledge of installations in Pennsylvania in the mid-eighteenth century but his assertion that the instrument he brought from Heilbronn was the first in this Colony and that the others he names were likewise built abroad is of questionable accuracy. In *The History of The Organ in America*, Barbara Owen calls attention to Johann Gottlob Klemm, an organ builder who came to Philadelphia in 1737 and who remained active there until his death in 1762.¹⁵ Perhaps the following statement could be interpreted as suggesting that Mittelberger, contradicting himself, had seen American-built organs - insofar as they reflected the use of cedarwood in pipe construction. "Beautiful and excellent cedar trees are the greatest ornament of the forests. They grow mostly in the high mountains. Their wood has a strong smell, is as light as foam, and is especially valuable for the construction of organ pipes. For organ pipes made of cedar wood have a far finer and purer tone than those made of tin. I saw enough evidence of this fact."¹⁶ He also mentions the reaction of the Indians to organ music, recalling an occasion when he played for a family of redmen at the request of a wealthy parishioner, Captain Von Diemer. "Its effect on them was that they became very merry and showed their joy and admiration by gestures and by kneeling down."¹⁷

Except to note that the organ he brought to Pennsylvania was built in Heilbronn, Mittelberger gave no description of it. A book published recently in Germany, *Organ Builders and Their Work in the Old Duchy of Wurttemberg* by Gotthilf Kleemann, identifies the builder as Johann Adam Schmahl (1704-1757), the second generation of a long line of organ builders.¹⁸ But this book contains no other information about the instrument. Whatever became of it in this country is also unknown.

The historical value of Mittelberger's *Journey* rests upon its negative impression of conditions in the New

World, in contrast to the idyllic picture of life in the Colonies thought to prevail at the time, the view generally accepted by later generations. Despite its grim warning - and the assumption that it may have dissuaded certain individuals from migrating - it had virtually no effect in reducing the total number of South Germans who elected to trade their labor services for a few years in return for the opportunity to cross the Atlantic. One authority estimates that during the eighteenth century about two-thirds of the immigrants to Pennsylvania entered as indentured servants and that by the 1750s this Colony counted about 60,000 bonded laborers.¹⁹ A tract of the times, *Journey to Pennsylvania* brought momentary acclaim to an obscure parish musician. Rediscovered and newly appreciated, it takes its rightful place among the honored works of Americana.

REFERENCES

1. Dust Jacket, see footnote number 3.
2. *ibid.*
3. Gottlieb Mittelberger, *Journey to Pennsylvania*, ed. and trans. Oscar Handlin and John Clive (Cambridge: Belknap, 1960).
4. Karl Theodore Eben trans., *Gottlieb Mittelberger's Journey to Pennsylvania in the Year 1750 and Return to Germany in the Year 1754, Containing Not Only a Description of the Country According to Its Present Condition, but also a Detailed Account of Most of the Germans That Have Emigrated or Are Emigrating to that Country* (Philadelphia: McVey, 1898).
5. Mittelberger, p. 9.
6. *ibid.*, p. 10.
7. Donald L. Kemmerer, *American Economic History* (New York: McGraw-Hill, 1959), pp. 34-35.
8. Mittelberger, p. 11.
9. *ibid.*, p. 13.
10. *ibid.*, p. 17 et passim.
11. Kemmerer, pp. 34-35.
12. Mittelberger, p. 28.
13. *ibid.*, p. 21.
14. *ibid.*, pp. 87-88.
15. Barbara J. Owen, *The History of The Organ in America*, Columbia Masterworks ML 5496 (New York: Columbia, n.d.).
16. Mittelberger, p. 56.
17. *ibid.*, p. 63.
18. Gotthilf Kleemann, *Die Orgelmacher und ihr Schaffen im ehemaligen Herzogtum Wurttemberg* (Stuttgart: Musikwissenschaftlich Verlags, 1969), p. 237.
19. Chester Whitney Wright, *Economic History of the United States* (New York: McGraw-Hill, 1949), p. 99.

*Help promote the music of
George Frederic Handel
in America by Joining
The Handel Association
of America, Inc.
for full information write:
Box 131, White Plains, N.Y. 10602*

SCHLICKER

builders of distinguished mechanical
and electric action pipe organs.

SCHLICKER ORGANS

Buffalo, New York 14217

Member APOBA

The Music Of Roberts Park Methodist Church In Indianapolis

by Rollin Smith

The present church takes its name from Bishop Robert Richford Roberts (1775-1834) who was the sixth Methodist bishop and the first married man in America to fill that office. The first church, on the northeast corner of Pennsylvania and Market Streets, Indianapolis, Indiana, was designated "Roberts Chapel." After an expenditure of some \$7,000.00, the church was dedicated in August of 1846 being at the time the finest house of worship in the middle west.

Within two weeks the trustees of the church issued a statement regarding the place of music in their new church. Known as "The Pledge on Music" and dated August 21, 1846, it read in part:

Whereas we the undersigned Members of the Methodist E. Church Roberts Chapel Quarterly Meeting Conference & Trustees of said Roberts Chapel believe that instrumental Music and Choir Singing in Public Worship are prejudicial to the worship of the Lord our God

And whereas we believe the scriptures require Sacred Music to be made with the human voice by "Singing with the Spirit and with the understanding also" Therefore,

1st Resolved that instrumental Music and Choir Singing in Public Worship shall never be introduced into the Congregation attending said Chapel with our Consent while we are permitted to be members of said Chapel Congregation.

2nd Resolved that we most sincerely request all our successors to the Offices we now occupy to **adhere strictly** to the Principles contained in the above Preamble and Resolutions so long as it may please a Kind Providence to let said Roberts Chapel Stand...

Concern with the music seems to have been restricted to the inside of the Church because much pride was taken in the bell which two years later was purchased for \$147 by the Ladies Sewing Society from the Buckeye Bell Foundry at Cincinnati. T. A. Goodwin, in his history of Indianapolis, wrote: "It was only by the strategy of getting a place for a bell that the pastor could overcome the scruples of the trustees and allow the construction of a bell tower and a new steeple for the new building. There were probably not ten churches in the State so equipped at this time." The bell was used as the town fire alarm to call out the volunteer fire department when it was necessary and later as the town clock.

In 1851 a special election was held in the city. The question to be decided was the purchase of gas street lights on Washington Street or the purchase of a town clock. The clock won and in 1853 one John Moffot completed the town clock of Indianapolis which tolled out the hours from then until three years after the close of the Civil War when the building was torn down and the bell removed to the present church.

Dr. Sumner Martin, a later pastor of the church, wrote the following poem to

"The Bell of Roberts Park"

Above the city's dust and din,
Above its sordidness and sin,
Above our city's throbbing heart,
Swings high the Bell of Roberts Park.

Above the traffic of the streets,
Above the tramp of hurrying feet,
Above the heckling of the mart,
It calls to all to come apart.

Above the mansions of the great,
In wisdom and affairs of state,
Above the city's pulsing life,
Its purity, its sin, its strife.

Above the city's hopes and fears,
Its joys and sorrows, smiles and tears,
Swings high the Bell of Roberts Park
And rings a challenge to mind and heart.

In 1869 it was decided to sell the old church property and buy an acre of ground on the corner of Delaware and Vermont Streets; this suggested the word "Park" and the name was soon changed to Roberts Park Methodist Episcopal Church. The cornerstone was laid on May 14, 1869, and, as the pledge regarding church music "had been fulfilled" the quarterly conference consented three days later that an organ and choir might be introduced at public worship.¹ It appears that the Sunday School had already been using an organ and had organized the first Sunday School orchestra in the city.

1 At one of the programs in connection with the 60th anniversary celebration a paper was presented by Mrs. Simeon Behymer entitled "How the Organ was Introduced Into Roberts Park." Unfortunately, along with all other papers and documents pertaining to the music of this historic church it is lost.

The present edifice is built of limestone cut from the Ellettsville quarries and presents an exterior of simple grandeur, the architectural style approaching Romanesque but treated freely with, what in 1902 was described as "essentially modern feeling." Pat-terned after the City Temple in London, the dimensions are about 68 feet by 123 feet, with a still-un-finished tower projecting 21 feet from the southwest corner. The first story contains the Sunday-school class rooms. The auditorium on the second floor is 62 by 84 feet and 34 feet high, and seats 1,100 persons. Galleries extend the perimeter of the room and sweep down to the singers' platform in front of the organ.

The original organ, and indeed, the only organ preceding the present instrument, was designed, built, installed and dedicated by William Horatio Clarke,² then proprietor of the Indianapolis Organ Company. It occupied the entire recess in the rear of the platform, 23 feet by 15 feet deep and was enclosed by the surviving black walnut case which displayed silver pipes. Two life-like carvings of seraphs with their instruments surmount the three center flats. The Clarke organ contained "two-thousand-six-hundred-and-six speaking pipes, and its capacity renders it not only capable of giving the most elaborate organ compositions ever written, but a majestic power to sustain two thousand voices in full chorus, a noble leader of the kind of singing in which the Methodist congregations so heartily engage."



William Horatio Clarke

It was installed in May, 1876, at the cost of \$10,-500. Clarke, himself, tells how he won over some of the "older brothers and sisters" who "were violently opposed to the use of instrumental music in public worship:"

On the afternoon before the dedication, these troubled members were especially invited to hear

² Clarke (1840-1913) held organ and teaching positions in Dedham and Boston before becoming superintendent of music in Dayton, Ohio's public schools. Within a couple of years he removed to Indianapolis where in addition to his activities as organist and organ builder he wrote and, in 1877, published his first book, *An Outline of the Structure of the Pipe-Organ*. In 1878 Clarke moved back to Boston and for the next nine years was organist at Tremont Temple. Upon retirement to his estate at Reading he built a music-chapel in 1890 called "Clarigold Hall" and installed a 100 rank organ in it.

the organ. After they were quietly seated, I tried to reach their hearts through a few pathetic Methodist tunes associated with their earlier years, playing them on the quiet stops. In a few minutes the room was filled with sobs, and all were brought under the influence of the music; and as the organ pealed forth a hymn of thanksgiving, there came the emotional shouts of "Glory to God!" "Bless the Lord!" and then they joined in a familiar hymn with the organ. After this occasion, there were none more interested in the use of instrumental music in this church than those who had before felt that the organ was an objectional acquisition.³

That evening, June 12th, a "grand organ concert was rendered on the occasion of the opening exhibition of the new organ. Choruses from Sir Michael Costa's oratorio *Naaman* were sung by the Harmonic Society." Professor Clarke not only played the organ and conducted the choir but he also wrote the following ode for the

CONSECRATION OF THE ORGAN

(which was recited while an appropriate accompaniment was played with the soft stops).

Open are thy golden mouths,⁴
Ever waiting to incite
Songs of praise which raise the soul
Up from earthly strife and blight;
May thy myriad voices e'er
With angelic hymns unite.

As the Sabbath morn returns,
Let thy sacred tones inspire
Those who yearn for purer lives,
With devout, sincere desire;
At the solemn Vesper hour,
Breathe response to heaven's choir.

Softly swell thy distant notes,
Like seraphic strains above;
Soaring with thy thrilling power
To the highest throne of love;
Trembling now in sweetest strains
As descends the Spirit Dove.

And when mourners tread these aisles,
And their aching hearts are sore,
Comfort give in soothing chords;
Calm their grief, and peace restore.
May thy dreamy, mystic waves
Bear them to the unknown shore.

When before the altar stand
Those who pledge their marriage-vow.
Join in tender unison
With thy diapasons low;
Bursting forth with joyful themes,
Let thy trumpets gladly blow!

³ Clarke, *The Organist's Retrospect*. E. T. Clarke, Reading, 1896. p. 151.

⁴ Clarke must have felt "golden mouths" more poetic for the pipes were silver until Skinner added the row of pipes across the top of the case to hide the swellbox and then gilded them.

May no loose and trifling touch
Taint with desecrating hand
Keys that ope celestial streams,
Flowing on so full and grand;
Blend with harmonies divine,
Wafted from the unseen land!

**William Horatio Clarke Organ
1876**

Great Manuale		Choir Manuale	
16'	Tenoroon Diapason	8'	Geigen Principal
8'	Open Diapason	8'	Dulciana
8'	Viola Da Gamba	8'	Melodia
8'	Doppel Flote	4'	Celestina
4'	Octave	4'	Flute d'Amour
4'	Concert Flute	2'	Piccolo
5 1/3'	Quint	8'	Clarionet
2 2/3'	Nozard	8'	Vox Humana
Swell Manuale		Pedale Clavier	
2'	Doublette	16'	Open Diapason
3RK	Mixture	16'	Sub Bass (Open)
3RK	Acuta	10 2/3'	Stopped Quint
8'	Tuba Mirabilis	8'	Violoncello
16'	Bourdon (Bass & Treble)	8'	Stopped Diapason
8'	Open Diapason	6'	Octave Quint
8'	Salicional	4'	Super Octave
8'	Gedeckt	4'	Flauto
4'	Principal	2'	Clarina
4'	Violin	16'	Trombone
4'	Flute Harmonique	Great, Swell, Choir to Pedal	
2 2/3'	Gemshorn Quint	Swell, Choir to Great	
1 2/3'	Tierce (sic)	Swell to Choir	
2'	Flageolet	Swell, Choir Tremolo	
2RK	Cornet	Pedal Separation	
16'	Contra Fagotta & (Oboe)	Motor major	
8'	Trumpet	Motor minor (Bellows signal)	
		Pedal Check	

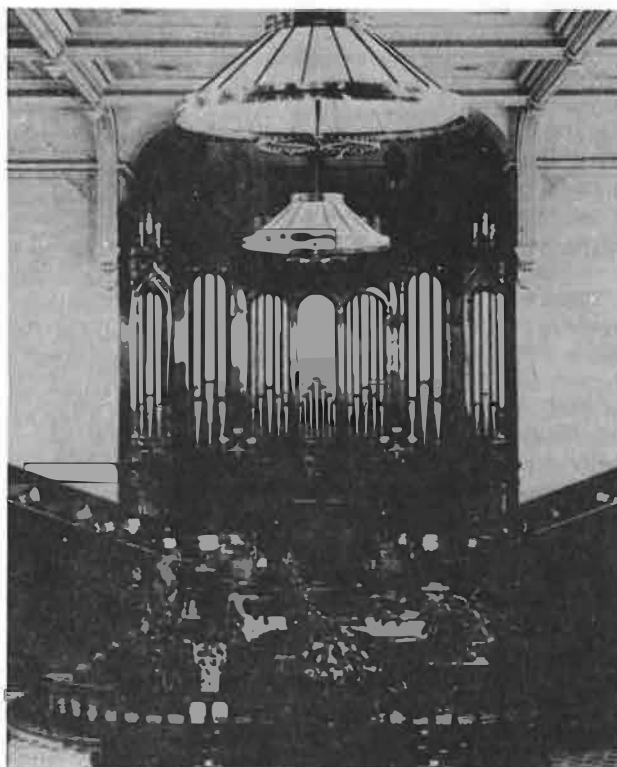
The specification of the 3 manual, 48 rank organ presents several rather interesting features — not the least of which is a pedal which boasts but two stops less than the Great with two four-foot and one two-foot stops — a rarity even in our own day. While there were no 4' reeds and only a 16' Oboe on the Swell (American classic?) mutations were liberally supplied: two quints on both Great and Pedal and two sesquialteras on the Swell! The Vox Humana, as in some Cavaille-Coll's is on the Choir. The Motor major stop controlled the gas engine and in case of emergency, the Motor minor was a Bellows signal.

In 1891 the interior of the audience room was renewed. The ceiling and walls were frescoed, the wood-work hand-polished, the floors carpeted with body brussels, the pews fitted with upholstery of the latest design, new chandeliers were placed with electric lights, and the organ was fitted with an electric motor — though the Motor minor was probably drawn into the registration on more than one occasion. The photograph, taken the day after the rededication held on October 3, 1891 (the period when James Whitcomb Riley, "The Hoosier Poet" sang in the choir), shows the new sanctuary decorated for a "Harvest Home" service.

How are the mighty fallen! Twenty-five years later Ernest M. Skinner installed the present organ

**The James M. McEvers Co.
Organ Craftsmen**

ROUTE 1, BOX 673, HERRIN, ILLINOIS 62948



The 1876 William Horatio Clarke organ in Roberts Park Methodist Church, Indianapolis, Indiana, as it appeared in 1891.

at a cost of \$27,000. Prof. Charles Hanson, the famous blind organist of the city, dedicated it on May 23, 1916.

**Ernest M. Skinner Organ
1916**

Great		Swell	
16'	Bourdon	16'	Bourdon
8'	First Diapason	8'	Diapason
8'	Second Diapason	8'	Gedackt
8'	Erzahler	8'	Clarabella
8'	Claribel Flute	8'	Viol d'Orchestre
8'	Gedeckt*	8'	Viol Celeste
8'	Dulciana*	8'	Aeoline
4'	Octave*	8'	Unda Maris
4'	Flute*	4'	Octave
8'	Cornocean*	4'	Flute Harmonique
	Chimes	2'	Flautino
		111	Mixture (12-15-17)
		16'	Contra Posaune
		8'	Cornocean
		8'	Flugel Horn
		8'	Vox Humana
			Tremolo
Choir		Pedal	
16'	Gamba	16'	Diapason
8'	Diapason	16'	gt Bourdon
8'	Concert Flute	16'	sw Echo Lieblich
8'	Viol d'Amour	16'	ch Gamba
4'	Flute	8'	Octave
2 2/3'	Nazard	8'	Gedeckt
8'	Clarinet	8'	Still Gedackt
8'	French Horn	16'	Posaune sw
	Tremolo	8'	sw Tromba

*Swell stops duplexed on the Great.

The original Clarke organ was, from the specification, a brilliant instrument and, although, in effect, located in another room, filled the church gloriously. With the cushioning of the pews and the carpeting

of the floors in 1891 the acoustical properties of the room were deadened, but surely the nadir of musical opportunity was reached with the combination of both the Skinner specification and the complete recarpeting of the building — both effected simultaneously. With the suppression of the upperwork (Clarke's Pedal had more voices above 8' pitch than most Skinner Greats!), the duplexing of the Swell stops to fill out the Great, the incomplete flue and reed choruses, it has an "ensemble" which, in an acoustically ingratiating building and judiciously used, would be at least passable, but which, in the dead room into which it speaks, falls far short of the mark in interpreting any type of literature — organ or orchestral. Of course, the orchestral stops are beyond compare — though but two in this opus. The French Horn, the first in Indiana, is ravishing, but like the Clarinet, and other of Skinner's orchestral reeds in general, is so soft it can hardly be accompanied, much less heard in the auditorium with even a small audience present. This organ, however, was considered a masterpiece by Mr. Skinner and when he was consulted in the early 40's when a rebuild was being considered, the only tonal change he suggested was the addition of a Flauto Dolce and Flute Celeste "the most beautiful sound in music."

This memorial to Ernest Skinner's effect on the golden age of American organ building remains, if we could echo the words of the 1846 trustees, in no way "prejudicial to the worship of the Lord our God," but for the interpretation of the literature, devoid of "understanding."

GLEANNINGS...

from the corresponding secretary

There has been interesting correspondence from Myron Leet of Wilkes-Barre, Pennsylvania. He is minister of music at the First Presbyterian Church which is planning its 200th anniversary celebration. At one time, he thinks, there may have been a Hall & Labagh organ there, and Peter Cameron is helping us trace this out.

Mr. Leet has a group of students with wide interests. They go on "organ crawls" from time to time, and recently visited a c. 1870 Jardine at Larksville Methodist Church.

In addition, he has recently discovered an 1871 Mills organ and a c. 1900 Lyon & Healy. More information will be forthcoming on these items soon.

Last winter in Florida I attended a meeting of the Palm Beach Historical Society and learned that a building was to be destroyed to make way for progress. This was the home of Anton Gottfried, a famous organ pipe maker who worked for Hilborne and Frank Roosevelt. Mr. Gottfried built the house himself of San Dominio mahogany. The interior has a vaulted roof so that he could make his 32' pipes there. He built a few organs on his own, one of which is still used in the Christian Science Church in West Palm Beach, not far from his home. There is much, much more to this case, and I hope to have it fully completed for a later issue of *THE TRACKER*.

A Garrett House Tracker Organ In Buffalo, New York

by R. E. Coleberd and T. L. Finch

St. Stephen's Roman Catholic Church is a gothic limestone church located at 193 Elk Street in South Buffalo in an area known as the First Ward. The parish was established in 1875 as an offshoot of St. Bridget's Church and the present sanctuary was built in 1888. At that time the neighborhood was an Irish settlement of railroad workers whereas today it is primarily a Polish community and is one of the poorest sections of Buffalo. The building remains intact except for the steeple, which was dismantled in the late 1940s. The wooden altar was taken down several years ago. We learned about the Garrett House pipe organ through the announcements in the program booklet of the 1970 AGO National Convention in Buffalo. It was inspected and played through the courtesy of the pastor, The Reverend James E. McCarthy, and the organist, Mr. Joseph M. Maurus.

Standing in a handsome dark case in the rear balcony of the sanctuary, the organ quite obviously predates 1888 — the year the church was built. The case style, recessed keydesk, square stop shanks, and the absence of pitch length on the stop knobs all suggest that the instrument was built in the 1860s or earlier. The exact date the organ was built, where it was originally installed, and when it was erected in St. Stephen's Church are unknown.

The stoplist below reflects what could be ascertained during the brief time we were in the church. It is only a preliminary estimate because of the impossibility of determining exactly the nature of the several ranks of pipes not speaking at present.

(Nameplate) G. House	
Buffalo	
Manuals — 56 note compass, Pedal — 27 note compass	
Great	Swell
16' Double Open Diapason (t.c.)	16' Bourdon Bass
8' Open Diapason	16' Double Stop ^d Diapason
8' Dulciana	8' Dulciana Bass
8' Stop ^d Diapason Bass	8' (Stop ^d Diapason)?
Stop ^d Diapason Treble (t.c.)	8' Open Diapason
8' Viol d'Amour	8' Clarabella
4' Principal	4' Principal (t.c.)
4' Flute	4' (String) (t.c.)
2 2/3 Twelfth	2' Picola
2' (Fifteenth)?	III Dulciana Cornet
8' Trumpet Bass	12, 15, 17 (t.c.)
Trumpet Treble	8' Trumpet (t.c.)
Pedal	Couplers
16' Double Open Diapason	Couple Grt. & Pedal
	Couple Swell & Pedal
	Couple Swell & Grt.

Parentheses indicate face missing on stop knob. There is one other stop on the Great — nailed closed; and one additional stop on the Swell — blank and inoperative.

FRED N. BUCH

Representing Aeolian-Skinner Organ Co.

Ephrata, Pennsylvania

LETTERS TO THE EDITOR

Dear Sir:

The problem of whose name shall appear on the nameboard of an organ is certainly a difficult one. The "little tirade" in the Spring 1972 issue (of *THE TRACKER*), however, still leaves some misconceptions about "What Makes An Organ Builder."

Let us first of all admit that it probably does happen that organs are simply re-installed or "pieced together" with no credit being given to the original builder on the nameboard. Critical comments are certainly justified in these cases. On the other hand, few organ builders are able to turn every screw in an organ themselves. The very size and complexity of the instrument make this nearly impossible. The organ builder is usually able to build some of the parts himself, but not often the pipes! Only the largest organ companies are usually able to maintain a pipe shop, as the editor must know. Any organ builder who has a sizeable output must rely on his employees and other sources for the various parts of his organs. This is also common practice in other industries. The making of the parts, then, is not the criterion for who is an organ builder.

Many organ builders have very small shops and staffs. Much of the making of the various parts must therefore be farmed out to others or used parts must be utilized. Someone has pointed out that the organ is almost totally re-cyclable. Let us be proud of that fact. If an old organ cannot be saved intact, let us save the usable pieces rather than seeing them hauled off to the dump. Many would probably be surprised to hear of specific examples of well-praised organs which are not generally known to contain some old materials, and yet these organs certainly do not suffer from this.

An organ builder, then, is one who assumes responsibility for the construction and final musical result of an instrument. It is his name which should appear on the nameboard. His qualifications as an organ builder should be judged by the instrument he produces.

The editor is in error in his statement that "there is no school, to the best of our knowledge, where one may enroll and graduate with a diploma in organ-building." Richard Rensch describes just such a school in an article found in *ISO Information* No. 6, May 1971. This was originally a paper read before the ISO Congress in 1970. Herr Rensch points out that "For decades there has existed a special department of the crafts school in Ludwigsburg, Württemberg, for organ-building." Herr Rensch does not mention it, but there are also, in addition to apprenticeship courses, other courses for journeymen and preparation for the degree of Master Organ Builder.

Of course, most young people in this country are not able to attend the school of organ-building in Germany. It is unfortunate that we do not have such a school here. Many have a difficult time finding an American builder who will take them for an apprenticeship, and especially one who builds the kind of organs most young people are interested in building today. They are forced, then, to learn wherever they can, from books, and from others who are also trying to learn to build organs. Perhaps they cannot make all or even any of the parts themselves, but perhaps

the design, technical execution, and tonal qualities of the organ will be such that they can truly be called organ builders. Let the instruments produced be the criterion, and not the source of the parts!

Sincerely,
/s/ Roy A. Redman
2742 Avenue H
Fort Worth, Texas 76105

* * *

Dear Sir:

In the spring issue of *THE TRACKER*, under "Stickers and Squares" I read with a deep sense of nostalgia your comments regarding the pipe organ pumper.

I feel fortunate indeed to have been a member of the Guild of Former Pipe Organ Pumpers, and thru my early association with the founder, Chet Shafer, can supply members of OHS with some interesting facts.

The Guild was organized over 50 years ago, and back in 1925 *The Saturday Evening Post* ran an article on this obsolete but honorable profession. Little complimentary reference has been made to the pumpers who, by virtue of their physical and moral exertion, produced the wind that made the reputations of early organists possible.

Chet Shafer, founder of the Guild and who, according to the testimonial of Mrs. Gertrude Starr, one-time organist of the First Presbyterian Church at Three Rivers, Michigan, "was a first-class pumper and especially good on anthems."

Mr. Shafer spent most of his life in Three Rivers, Michigan, and contributed articles regularly to one of the large Chicago newspapers. Somewhere I have clippings of the Will Rogers type of column he wrote.

The Guild of Former Pipe Organ Pumpers, Loft Number 1, was at Three Rivers, Michigan. Slogan for the Guild was, "Pump, For the Wind is Fleeting." Officers, named after the stops on the organ from the Grand Diapason to the Contrafagotta, the Dulciana, the Tremolo, and on down to the Fifth Assistant Quint and the Gauge Tender, were elected. The salute — among members — was the up-and-down arm action at the handle. The uniform adopted was your best "Sunday clothes."

During meetings there was a rousing revival of interest in such old inspirational tunes as "When He Cometh," "Alas and Did," "Beulah Land" and "Shall We Gather at the River." Lofts were established generally, and some large companies whose officers were one-time pumpers perpetuated interest by establishing branches of the Guild. I am a member of the General Electric Branch at Grand Rapids, Michigan.

In 1926, Greenberg, Publisher, Inc., New York, published a book titled *The Pipe Organ Pumper* by Chet Shafer, with a foreword by Fellow-Pumper, Will H. Hays, then "Czar of the Movies." The book was written to lend support to the wholesome aims of the Guild, and to perpetuate the memories of this obsolete but honorable profession, and also to correct the general though erroneous impression, acquired by the public from autobiographical sketches in popular periodicals, that every successful man earned his first

(Continued on the next page)

CHAPTER NEWS

Hilbus Chapter

No less than 14 chapter members attended the annual OHS convention in Woodstock, Vermont, and everyone had a great time.

Our July 16 program was a hymn sing (with Mary Akright as soloist) at Grace United Methodist Church, Manassas, Virginia. The organ, Hook & Hastings No. 1000, built in 1880 for Christ Episcopal Church, Washington, D.C., was reconditioned in 1962 by Cleveland Fisher. We also visited Rohr's Museum and enjoyed a picnic supper.

An organ crawl on August 19 began with a visit to the residence of Richard Kline near Thurmont, Maryland, where there is a WurliTzer theatre organ and a 1-6 Wilfred Hall of 1826; thence to Taneytown to see and hear the 1804 G. P. England (rebuilt in 1875 by Niemann) organ heard at the Baltimore convention of OHS. Some of us also visited a Felgemaker, a John Brown, and a tubular Frank Roosevelt.

The Episcopal Church in Shepherdstown, West Virginia, is obtaining a George Stevens tracker through the Organ Clearing House.

Greater New York City Chapter

Lawrence Trupiano has done considerable research into the records of St. Alphonsus parish and learned that the first church building contained an 1848 Henry Erben 2-15. And with the aid of Robert A. James, he has discovered many interesting details of the Hook & Hastings organ which is still extant there. All of this appears in recent issues of *Keraulophon*, the monthly newsletter of the Chapter.

Peter Cameron, editor of the newsletter, has found some interesting historic data on the Jardine family, mostly culled from the *New York Times*.

The Chapter is planning to celebrate the 150th anniversary of Cesar Franck's birth with a recital of Franck's complete organ works played by Rollin Smith on December 10, 1972, at St. Alphonsus Church. The concert is under the auspices of the Honorable Andre Ernemann, Consul General of Belgium, and is the only official Cesar Franck Sesquicentennial commemoration in America. The organ is undergoing extensive repairs in preparation for the event, and the Repertoire Recording Society has announced that it will produce recordings of the program which will be on sale soon after the concert.

Letters . . . (Continued from page 9)

dollar selling newspapers. If the book is out of print, I will be glad to furnish installments for OHS members if interested, as the single volume consists of only 70 pages.

Lifetime membership in the Guild was \$5.00 and in addition to qualified members, there was a subsidiary organization of Sponsors, composed of those who aspired to pump the organ, but for some reason, were unable to do so. I hope to locate my list of members and sponsors for your readers.

I am submitting this brief account of the Guild on copies of the official stationery, containing an interesting "letter head," apropos to the humor of Chet Shafer, Grand Diapason, with whom I was acquainted.

Sincerely,

/s/ Victor I. Zuck, F. P.
212 Trotwood West Drive
Pittsburgh, Pennsylvania 15241

NOTES, QUOTES and COMMENTS

Brian Jones played a recital April 23 on the And-over rebuild of the Jesse Woodberry organ in Sacred Heart R. C. Church at Weymouth Landing, Massachusetts. He was assisted by Monica Kensta, violin, and Joan Kensta, 'cello.

Bernard Lagacé, the distinguished Canadian organist, gave a recital on the 61-rank, 5 division Roche Organ Company Opus 10 in Unitarian Memorial Church at Fairhaven, Massachusetts, on March 19. On April 19, Rollin Smith gave a recital on the same instrument. The church is an outstanding example of Gothic architecture, just off Route 6, open daily except Tuesdays.

Karl E. Moyer, Associate Professor of Music at Millersville State College, Millersville, Pennsylvania, is taking a two-year leave of absence to do advance studies at the Eastman School in Rochester, New York. He reports that the Johnson in Millersville Methodist Church has been rebuilt. "Some of the pipework is new, including the 8' Principal on the Great. The Great *organo pleno* is really quite something to behold, and the pedal supports it quite well without couplers; the pedal is entirely new except for the Subbass." Prof. Moyer played for the rededication. This is Johnson's Opus 609, built in 1883 and originally installed in the First Presbyterian Church at Williamsport, Pennsylvania. The rebuilding was done by Hartman-Beatty Organ Co., of Englewood, New Jersey. The organ now has 28 ranks plus an Acoustic Bass 32' (from the Subbass), 2 manuals, and 1434 pipes.

On the evening of Nov. 27, 1971, Dr. Kim Kasling of Mankato State College, Mankato, Minnesota, and a student, Miss Mary Jeanne Rasmussen, performed a recital on the 1883 2-manual, 18-rank, Johnson organ in the Masonic Temple of Faribault, Minnesota. The organ was originally in the Baptist Church of Faribault and was moved to the Temple decades ago.

Correction: Dwight P. Colburn of Sharon, Massachusetts, a "qualified and accepted member with the degree of Fellow Pumper" of the Guild of Former Pipe Organ Pumpers, informs us that the signature of the "Grand Diapason" on his certificate is that of Chet Shafer, and not C. W. Basford as stated in the Spring 1972 issue of *THE TRACKER* under "Stickers and Squares".

The firm of Hathaway and Bowers, Inc., dealers in mechanical musical instruments in Santa Fe Springs, California, has sold out to G. W. MacKinnon who conducts a similar business in Charlotte, North Carolina. Mr. Hathaway will continue with the MacKinnon firm, and Mr. Bowers will divide his time between Copenhagen and Hollywood. The latter has just completed a huge "Encyclopedia of Automatic Musical Instruments" now being published by Vestal Press. Mr. MacKinnon plans to continue operations in both locations—453 Atando Avenue, Charlotte, N.C., and 11975 East Florence Avenue, Santa Fe Springs, Cal. Catalogs of the instruments, records, books and accessories are available at two dollars per issue.

NEW TRACKER ORGANS

Wolff at Ithaca, New York

The new tracker organ in Anabel Taylor Chapel of Cornell University at Ithaca, New York, is the work of Hellmuth Wolff of Laval, Québec, Canada, and his assistant, Dieter Rufenacht, with carving and woodwork by Robert Sylvestre, and assistance from Andres Hermann. This is the sixth instrument built by the firm, and the second installed in the United States.

All of the casework, wind mechanism, key and stop action and wooden pipes were built in Laval, the metal flue pipes were imported from Mittermaier and Sohn in Reichen, near Stuttgart, and the reed pipes were imported from Giesecke in Göttingen, Germany. The tonal design, reflecting the French classical tradition, was determined by Mr. Wolff in consultation with Prof. Donald R. M. Paterson, University Organist.

The casework is of solid white oak, the wind chests of plywood, and the toe boards are laminated with telescopic slider seals. Shutters for the Récit division are of laminated oak. The natural manual keys are of grenadill and the sharps are of padouk faced with ivory. The wind is supplied by one reservoir for the entire organ. The blower, a Meidinger, delivers a pressure to the wind chests of 2 3/8". The stoplist is as follows:

Grand Orgue (lower manual, 56 notes)			
Montre	8'	56 pipes	75% tin
Flute a cheminee	8'	56 pipes	oak and planed common metal (30% tin)
Prestant	4'	56 pipes	60% tin
* Doublette	2'	56 pipes	60% tin
Flute a fuseau	2'	56 pipes	common metal
* Fourniture	IV ranks	168 pipes	60% tin
** Cromorne	8'	56 pipes	spotted metal
Récit Expressif (upper manual, 56 notes)			
Bourdon	8'	56 pipes	oak and planed common metal
Flute a cheminee	4'	56 pipes	planed common metal
*** Nazard	2 2/3'	44 pipes	planed common metal (playable separately)
*** Tierce	1 3/5'	56 pipes	planed common metal
Doublette	2'	56 pipes	60% tin
Larigot	1 1/3'	56 pipes	planed common metal
Cymbale	II-III ranks	138 pipes	60% tin
Voix Humaine	8'	56 pipes	spotted metal
Tremblant doux (frequently adjustable at the console)			
Pedale (30 notes)			
Soubasse	16'	30 pipes	pine and oak
Flute en montre	8'	18 pipes	60% tin (bottom octave from Montre 8')
Prestant	4'	30 pipes	60% tin
** Cromorne	8' (from Grand Orgue)		

Couplers

Recit — Grand Orgue
Recit — Pedale
Grand Orgue — Pedale

* Controlled by one knob; the Doublette is derived from the Fourniture, but can be drawn separately.

** Controlled by one knob, but playable separately either in the Grand Orgue or in the Pedale.

*** Controlled by one knob; Tierce playable only with Nazard.

There is a balanced pedal to control shutters of the Recit. The entire tonal specification comprises 19 stops, 22 ranks, and 962 pipes.

Two identical recital programs were presented by Prof. Donald R. M. Paterson, University Organist, on May 14 and 15, 1972, to invited audiences. The program included works by Corrette, Guilain, Jullien, Marchand, Couperin, Pachelbel, Buxtehude, Lübeck, Brahms, Walther and J. S. Bach.

RECORD REVIEWS

E. Power Biggs—Johann Gottfried Walther, Six Concertos for Organ, After Italian Masters: E. Power Biggs playing the Gottfried Silbermann organ in Freiberg Cathedral, Germany. Columbia M 31205, stereo.

Not to be outdone by their Italian contemporaries, Walther and the great J.S. Bach, himself, transcribed many of the instrumental concertos of the early eighteenth century for the organ — or harpsichord.

Here, played on a superb organ which was completed in 1714 and was dedicated by Bach, we hear six of these delightful compositions as transcribed by Bach's friend. That Mr. Biggs is right at home on the instrument in this milieu becomes apparent at the outset, and the production is splendid from every angle.

The works include Concerto in F major, after Tomaso Albinoni, Concerto in A major, after Gentili, Concerto in B minor, after Antonio Vivaldi, Concerto in B-flat major, after Giulio Taglietti, Concertos in A minor and D minor, after Giuseppe Torelli. Most are in the usual three movements (fast - slow - fast).

Johann Gottfried Walther: The Seven Concertos for Solo Organ: Nicholas Jackson, organ and pedal harpsichord. MHS 1319, stereo.

Oddly enough, this record, which arrived at the same time that Mr. Biggs' recording of Walther's Concertos, contains the same music as listed above, plus a Concerto in C minor, after Telemann.

There are other differences, however, specifically in the fact that the F major, D minor and B minor concertos are played on a pedal harpsichord, built by John Feldberg at Sevenoaks, Kent, England. Further, the organ used for the other concertos is the new tracker built by Noël Mander for Churchill Memorial Chapel, Westminster College, Fulton, Missouri — but the record was made at the Mander factory just after the organ had been assembled in the shop and immediately prior to shipment to the U.S.A.

Mr. Jackson's performances are excellent on both instruments. The organ, although not as large as the Silbermann used by Mr. Biggs, would probably compare favorably as to tone if located in a large church or cathedral. Thus, there is a lack of mellowness and sonority.

None-the-less, this is a fine record and most interesting to have to compare with the Columbia disc described above. It is available only through the Musical Heritage Society.

ALBERT F. ROBINSON

FIRST PRESBYTERIAN CHURCH
HADDONFIELD, NEW JERSEY

CUNNINGHAM PIPE ORGANS, INC.

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

The New, New Look Of OHS

An Editorial

Some few years ago the fashions-in-clothes designers proclaimed their newest styles with a slogan, "The New Look." Like many other promotion campaigns, the saying caught on and Americans used it for several seasons expanding its coverage from clothing to hair-styles, home decoration, automobiles, and just about every facet of life in these United States.

Even the organ building industry did not escape, for one firm advertised in organ trade journals "The New Look in Organ Design."

In floundering around for a fitting description of the Organ Historical Society in its present stage, no more appropriate slogan presented itself than the title of this homily. For indeed, there is a new-new look on the horizon and it promises opportunities for a bright and busy future.

First of all, there is the new project of the Historic Organ Recital series beginning this Fall. In this, almost every member of OHS can play a vital part by organizing, publicizing, performing, or generally promoting one of these programs on an organ that is historically important, and with financial backing by the Society for same. Please see the Summer issue of *THE TRACKER* for all of the details, or write to Kenneth Simmons, chairman of the committee. This project could put OHS on a par with many other larger musical organizations, even the AGO, in many areas of our country.

Second, we have favorable reports on a new sight-sound program covering the history of American organ building. Our first program is still available and should still be used, but a new program which will keep step with the progress in production of such activities is needed and underway. It may be a year

or more before any news is available on this subject, but at least the project has been started.

Third, our recent annual convention in Vermont brought together an energetic, enthusiastic group of members and friends, many of whom had not met or attended previous conventions. The convention itself was one of the finest ever, and the new faces and genuine interest of all present brought courage and conviction to all OHS officials.

Fourth, the project begun thirteen years ago (with the Fall issue of *THE TRACKER*, 1959) of publishing by states the lists of extant organs built prior to about 1900 continues to appear. At first, contributions of lists by individuals (e.g., Eugene Nye's "Old Tracker Organs of the West") were published, but beginning in 1964 the state lists were organized by a committee with Alan Laufman as chairman; Maine and New Hampshire lists appeared in the Summer issue of *THE TRACKER*. Since then, Massachusetts, Boston (a separate list), Chicago, Rhode Island, New York State (omitting New York City and Long Island), Vermont and Long Island, N.Y., have been published, and the New Jersey list is almost ready to appear. In addition, several builder's lists (notably Casavant, Kenneth Simmons' treatise on the Johnson firm, and Donald R. M. Paterson's thesis on William King) were published in these pages. The project will continue, Mr. Laufman predicts, until the entire country has been covered. It may take many more years, but it will progress as members cooperate by supplying information.

Finally, the fund to supply aid in emergencies (known as the Helen Harriman Foundation) is growing slowly but surely. Someday, if contributions provide a sizable principal, interest from this fund may save many a worthwhile organ from destruction. Members are urged to provide for this by regular (annual) contributions or legacies.

Yes, there's a new, new look to OHS these days. Are you keeping up with the fashions?

STICKERS and SQUARES

An organ that came from Peru
Had a most unobliging Swell shoe;
If you closed it too tight
It would stay shut all night
And open at dawn with a "Boo!"

-Pixies. - Ed.

The Lansing, Michigan, *State Journal* for January 30 described plans for an "organ walk" sponsored by the AGO Chapter. What caught our eye was the statement that this event would "provide a rare opportunity to see and hear the organs in five historic downtown Lansing churches." Two "Casavant" organs, two by unnamed builders, and one Austin were to be heard in 15 or 20 minute mini-recitals, all followed by refreshments - at the Episcopal church, of course! Thanks to J. Paul Schneider, our member from Okemos, Mich.

ARSTRAUSS

ithaca new york

CLASSIFIED

FOR SALE - Milne's "Reed Organ" \$5.00; Wicks' "Organ Building for Amateurs" \$10.00; Norman's "Organ Today" \$7.50; Williams' "European Organ" \$22.00; Foort's "Cinema Organ" \$6.00. New and postpaid. Organ Literature Foundation. Braintree, Mass. 02184.

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.

THOMAS MURRAY

IMMANUEL PRESBYTERIAN CHURCH

3300 Wilshire Boulevard
Los Angeles, California 90010