

# THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume XVII, Number 2

Winter 1973



# THE TRACKER

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**COVER** — The organ in Methuen Memorial Music Hall, Methuen, Massachusetts. Built in 1863 by Walcker & Son for the Boston Music Hall, the organ was replaced there in 1884, and was later installed in the Methuen Hall which was built especially for the organ. The organ was rebuilt in 1954 by Aeolian-Skinner. Each year during the summer season, the organ is used for a series of weekly recitals.

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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.

# Historic Recital Series

*Ed. Note: It is most gratifying to note that our new project, a series of recitals on historically important organs, has taken root and shows signs of flourishing. The two examples reported here are the very first and are models for many more to come.*

## Charleston, South Carolina

The Historic Recital Series, sponsored by OHS, was inaugurated on November 1, 1972, with a recital by OHS member Richard Hartman playing the 1845 Henry Erben organ in the French Huguenot Church in Charleston, South Carolina. He was assisted by Lucien DeGroot, cellist.

Mr. Hartman performed on the organ which his firm restored in 1969 when it was returned to its rightful position as a noteworthy musical instrument. He is Director of Music at the First Presbyterian Church in South Orange, New Jersey, and teaches organ at Moravian College, Bethlehem, Pennsylvania. He is president of the Hartman-Beaty Organ Co., of Englewood, New Jersey.

Mr. DeGroot is in his tenth season as Director of the Charleston Symphony Orchestra. A native of Brussels, Belgium, he graduated from the Royal Conservatory of Music there. He served as principal cellist with the South African Broadcasting Corporation before coming to the United States in 1957. He is a member of the Columbia and Winthrop College String Quartets.

The Erben organ was built at the beginning of an exciting chapter in the history of the Huguenot Church, which was founded in the 1670's. More than a century and a half later, there was no Huguenot Church in Charleston, its doors having been closed in 1823 after its members had been absorbed by other denominations. In 1844, a group of Huguenot families, being dissatisfied with the churches to which they belonged, decided to reorganize and rebuild. Since income from rental properties and certain endowments still existed, they dismantled their old church and engaged architect Edward Brickell White, who made the new building his first venture into the Gothic style. For their unique edifice, they ordered an organ from Henry Erben of New York which was installed upon completion of the building in 1845. (At one time there were 17 Erben organs in Charleston.)

Services were held regularly thenceforth until 1950, except for a few years during the War Between the States.

There is a legend that the organ was carted down to a wharf in Charleston by Yankee soldiers stationed there during that war. They hoped to take this souvenir home to New York with them, but an appeal to the occupiers' commanding officer by the organist resulted in its being stored in Grace Episcopal Church until the end of the war, when it was returned to its original home.

At some time in the ensuing years, the pipes of the Trumpet (Great) and the Bassoon (Swell) had deteriorated to such an extent that they were replaced by a Keraulophon on the Great and by a bass division

for the 4' Flute on the Swell. The stop label for the Bassoon remained the same, but no one seemed to mind that the bassoon sounded like a flute. These replacements were more suitable to early twentieth century ears than a "fish-horn" trumpet and a rather authoritative bassoon.

In 1965, the Charleston Chapter of the AGO undertook the organ's restoration. Since it was still playable, it was decided to present a series of brief noontime recitals by members during the tourist season. It was hoped that, through resulting publicity and attendance, the organ's worth and its needs could be made known, and that an "angel" would appear.

The instrument responded to the admiration and affection of the hardy souls who dared play upon it, sounding less tenuous and more confident with each recital. The audiences slowly grew, so that it became unnecessary to waylay startled tourists as they walked down Church Street.

In 1968 our "angel" appeared in the person of the president of the Preservation Society of Charleston. He was charmed by the sound of the organ, and persuaded the Society to take over the job of raising the thousands of dollars still needed. About one thousand dollars had been donated by members of the Huguenot Society in Boston and New York, and by audiences at the recitals.

After the money was in hand, Barbara Owen became our mentor, advising us what was needed, and how to get it done. After bids had been received from a number of organ builders, a contract was signed in 1968 with the Hartman-Beaty Company. It was decided to restore the organ as nearly as possible to its original specification, rather than "brighten" it with a mixture or modernize it with an AGO pedal clavier.

The Keraulophon was given the ax, and a new trumpet, with the scaling and voicing of an existing Erben trumpet, was installed. A new bassoon rank was placed on the Swell as a bass for the oboe, the only original reed remaining. This was repaired and retained.

Probably the pedals originally were played only by a pull-down from the Great with a G compass clavier.

*(Continued on page 12)*

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## Recital Scheduled at Kenton, Ohio

Sunday, May 6, 1973, is the date set for a recital in the Historic Organ Recital Series on organs in two neighboring Kenton, Ohio, churches. Robert A. Griffith, Professor of Organ at Ohio Wesleyan University, will play the 1m 7r Hinners & Albertsen organ in the Reformed Church, and at Trinity United Presbyterian Church on the two manual 1886 Hook & Hastings organ, opus 1320. The recital will take place at 3:30 P.M. with a reception afterwards. The churches are located on West Columbus Street, one block north of, and parallel to, U.S. 30S. Kenton is about 65 miles northwest of Columbus, Ohio.

# John Brown In Marysville

by H. D. Blanchard



The 1895 John Brown organ in the Congregational United Church of Christ, Marysville, Ohio. Dr. M. A. Vente, Utrecht, The Netherlands, is at the organ. Photograph by Lowell Riley.

Marysville is the county seat of Union county in central Ohio. The town contains a miscellany of organs, the oldest of which is in the Congregational United Church of Christ, formerly the Congregational Church.

The local Historical Society is fortunate in owning a scrapbook containing an original dedication program of April 12, 1895 of the John Brown organ in this church. From it we learn about the church that "the cornerstone and first storey were built in 1871. The first storey was used for several years until money was had to complete the second storey. This was built in 1878 and the present sanctuary dedicated. The organ was purchased in 1895."

Housed in the building of the Historical Society are the early files of the *Union County Journal*. Here

we find in the issue of Thursday, April 18, 1895, Vol. XXI, No. 6, p. 4, a splendid description:

## The New Pipe Organ Of the Congregational Church

A Noble Purpose Grandly Accomplished — The Recital and Dedication a Pleasing Entertainment — Description of the Instrument

"The Pipe Organ recital and dedication of the new organ in the Congregational Church last Friday evening was a very pleasing entertainment, but only fairly patronized. The audience should have been twice as large. The church edifice had undergone a complete overhauling and renovation to put it in order for the new organ and this improving and beautifying preliminary was so well and tastefully done that its worshippers have as much cause to be proud of the one as the other. The inside of the building is simply handsome and speaks in highest praise of the skill of the workmen and good taste of the committee in charge. The new organ is a magnificent piece of furniture built in the alcove of the church designed for its occupancy. It was built by John Brown of Wilmington, Delaware, cost \$1,300.00 and was set up in the church by Mr. Brown himself. It has a compass of manuals of 61 notes, from CC to C4, and a compass of pedals of 27 notes from CCC to D. The complete instrument contains 759 pipes, as follows:

	<b>Great Organ</b>		
Open Diapason	61 pipes		8 feet
Dulciana	61 pipes		8 feet
Melodia	61 pipes		8 feet
Principal	61 pipes		4 feet
Harmonic Flute	61 pipes		4 feet
Piccolo	61 pipes		2 feet
	<b>Swell Organ</b>		
Violin Diapason	61 pipes		8 feet
Stopped Diapason	61 pipes		8 feet
Aeoline	61 pipes		8 feet
Violina	61 pipes		4 feet
Dulcet	61 pipes		2 2/3 feet
Flautina	61 pipes		2 feet
	<b>Pedal Organ</b>		
Bourbon [sic]	27 pipes		16 feet
	<b>Couplers And Accessories</b>		
Swell to Great Coupler		Tremolo	
Swell to Pedal Coupler		Wind Indicator	
Great to Pedal Coupler		[Pedal Check]	
	<b>Composition And Pedal Movements</b>		
Great Organ Forte			
Great Organ Piano			
Balanced Swell Pedal			

"The recital consisted of a program in two parts rendered by Mrs. Rev. S. P. Dunlap, organist, Miss Caroline Henking, soloist, and Mr. Earle K. Hawken, cornetist, all of Springfield, Ohio. Their selections were good, well rendered, and greatly delighted their auditors who manifested their appreciation by hearty applause.

"To the Y.L.A., the pastor, Rev. W. S. Bugbey, and the membership of the church in general is due great praise for the untiring energy and perseverance that has resulted in placing in their church this grand pipe organ. Certainly they are each and all to be congratulated on attaining the ambition of their lives, as we have heard some express it. The pipe organ is now a reality instead of a dream and may they all live long to enjoy its grand music.

"Misses Gertrude Morey and Clara Liggett are preparing themselves to play it and are making rapid progress."

**The program :**

- |  |  |             |
|--|--|-------------|
| PART I                                     |  |             |
| 1. "Easter March"                          |  | Merkel      |
| 2. Vocal Solo, - "Holy, Lord God Almighty" |  | Cherubini   |
| 3. a. "Angels Serenade,"                   |  | Braga       |
| b "Menuet,"                                |  | Paderewski  |
| 4. Cornet Solo, - The Lost Chord           |  | Sullivan    |
| 5. "Marche Funebre,"                       |  | Chopin      |
| PART II                                    |  |             |
| 6. "Tannhauser March,"                     |  | Wagner      |
| 7. Vocal Solo                              |  | Selected    |
| 8. "Variations on a Scotch Air,"           |  | Dudley Buck |
| 9. Cornet Solo                             |  | Selected    |
| 10. "Festive March,"                       |  | Henry Smart |

When I first saw the organ in the summer of 1969 it was in a pitiful state: filthy dirty, full of leaks, many broken trackers, and pipework so beaten up as to be sickening. The firm who had been working on the organ had told the church it was beyond repair and should be replaced. The same firm had continued to mutilate most of the metal pipework, to an extent almost beyond belief. Pipes had been hacked at with knives or meat cleavers, or had been pinched shut with pliers, tongs, or fingers, or had simply been beaten on with some blunt instrument.

It was decided to put the pipes in shape first, so as to prevent further mutilation and so as to make those that would be able to speak sound better. Work on the action and on the wind supply was left for two later work installments. The organ was cleaned and the pipes were repaired and equipped with slide tuners. The metal pipework was mainly of spotted metal, about 40% tin. The essential data may be seen in the table.

Great 8' Diapason has 19 on the case. Great 4' Fugaxa, so marked on the stopknob and pipes, although both the printed program and the newspaper article call it Principal, has 10 on the case. Great 4' Harmonic Flute shares nos. 1-5 of its basses. Great 8' Dulciana shares Nos. 1-7 with the Melodia, then has its own stopped wood pipes Nos. 8-12, when it becomes openmetal. Swell 8' Violin Diapason has 7 stopped wood basses. Swell 8' Aeoline shares Nos. 1-7 with the 8' Stopped Diapason, then has its own stopped wood pipes Nos. 8 and 9, and begins at No. 10 in open metal. The pipe total, then, is 789, not 759, as the newspaper states.

The pipe layout on the main chests is slightly different in that it is alternate, Nos. 1 through 12, but the longest pipe on the C side stands toward the middle of the chest, with B at the end of the chest. Pedal 16' Bourdon is divided, Nos. 1-9 being on the C side of the organ with C at the front, while Nos. 10-27 are on the C side with No. 10 at the back and No. 27 at the front of the organ. There is no Pedal roller board.

Very little need be said about the stoplist or the sound of the organ except to note that here is another example of a Swell without a 4' Flute, which was not uncommon in the 1890's, as evidenced in the late

*(Continued on page 13)*

Stop Name	Data on pipe	Inside diameters								
		#1	#6	#13	J18	#20	#25	#37	J49	#6L
Gt. 8' Diapason						2-3/4	2-1/2	1-3/8	11/16	7/16
Gt. 8' Melodia				1-7/8 X 2-1/8			1-5/16 X 1-5/8	3/4 X 15/16	7/16 X 5/8	
Gt. 8' Dulciana				2-1/4			1-1/4	3/4	7/16	5/16-
Gt. 4' Fugara	J3 JB (60)			1-23/32			1	19/32	3/8-	1/4-
Gt. 4' Harm. Flt.	#6 JB		2-1/2	2-1/8			1-7/16	29/32	1/2	3/16
Gt. 2' Piccolo	(72)	1-23/32		1			19/32-	3/8	1/4	5/32
Sw. 8' Violin Diap.	3 Int (48) JB			2-13/16	2-1/4		1-13/16	1	5/8-	11/32
Sw. 8' St. Diap.		3-1/4 X 4		1-13/16 X 2-1/8			1-1/8 X 1-3/8	11/16 X 13/16	3/8 X 9/16	1/4 X 7/16
Sw. 8' Aeoline	3 Int (57)			1-15/16			1-1/8	23/32	13/32	9/32
Sw. 4' Violina	(67)	2-1/8		1-9/32			3/4	13/32	9/32	3/16
Sw. 2-2/3' Dulcet	(70)	1-29/32		1-3/32			21/32	3/8	1/4	3/16-
Sw. 2' Flautina	(75)	1-1/2		7/8			17/32-	5/16	7/32	5/3♦
Ped. 16 Bourdon		6-5/8 X 8		4-3/8 X 5-1/2			2-5/8 X 3-1/4			

# The Story Of A Koehnken & Grimm

by Pat Wegner

*Ed. Note: We have had very little information on the Cincinnati builders, Koehnken & Grimm, since the OHS National Convention held in that city in 1965. Thus we are most grateful to Miss Wegner for the following article. Miss Wegner is employed by Cunningham Pipe Organs, Inc. and assists our publisher in producing THE TRACKER. She adds a footnote: "A thought occurred to me all I finished read Mrs. King's letter in those old Vestry minutes: I wonder how many organs might have been saved from limbo or destruction if they had had similar strings attached?"*

The console of the organ at St. Mary's Episcopal Church, Hillsboro, Ohio, bears an M. P. Moller name-plate dated 1933, opus number 6177, and the following stoplist:

## Great

Open Diapason 8'  
Melodia 8'  
Dulciana 8'  
Principal 4'  
Chimney Flute 4'  
Twelfth 2 2/3'  
Fifteenth 2'  
Hautbois 8'\*  
Hautbais Clarion 4''  
Tremolo  
Swell to Great 16'  
Swell to Great 8'  
Swell to Great 4'  
Great to Great 16'  
Great to Great 4'  
Unison Sep.

## Swell

Bourdon 16''\*  
Stopped Diapason 8''\*  
Violin Diapason 8'  
Solicianol 8'  
Aeoline 8'  
Flute Harmonique 4'  
Flute D'Amour 4''\*  
Fugoro 4'  
Nozard 2 2/3''\*  
Piccolo 2''\*  
Hautbois 8''\*  
Houtbois Clarion 4''\*  
Tremolo  
Swell to Swell 16'  
Swell to Swell 4'  
Unison Sep.

## Pedal

Bourdon 16'  
Echo Bourdon 16''\*  
Echo Flute 8''\*  
Flautina 4''\*  
Swell to Pedal  
Great to Pedal

\*Reed unit (73 pipes)  
\*\*Flute unit (97 pipes)  
Manual compass, 61 notes  
Pedal compass, 32 notes  
Wind pressure, 3 3/4"  
All pipes are enclosed

Conversations with the Rector of the parish, The Rev. John Carson, yielded the information that the present instrument was a rebuild of an 1885 Koehnken & Grimm. A search of parish records for the original stoplist was unproductive; the only mention of the organ before 1911 was in the minutes of the Vestry meeting of December 28, 1884. The following letter was copied into the record:

To the Vestry of St. Mary's Church, Hillsboro:

I wish to place a memorial of my brother Dr. Edward Rives in St. Mary's Church, if consistent with the views of the Vestry. I desire to make the gift an organ of best workmanship, with power suitable to the size of the church, two banks of keys and stops and pedale sufficient for the most elaborate church music.

I would wish this condition entered upon your minutes, that the organ shall be exclusively for the use of St. Mary's Church, and in case the church shall become extinct, it shall revert to my heirs. Hoping that my desire to memorialize one so dear to me will find response in your hearts, I am very Respectfully yours,

Margaret Rives King

The Vestry voted to accept the offer, agreeing to the stipulated condition. Until this time there had been no organ in the church since its erection in 1855.

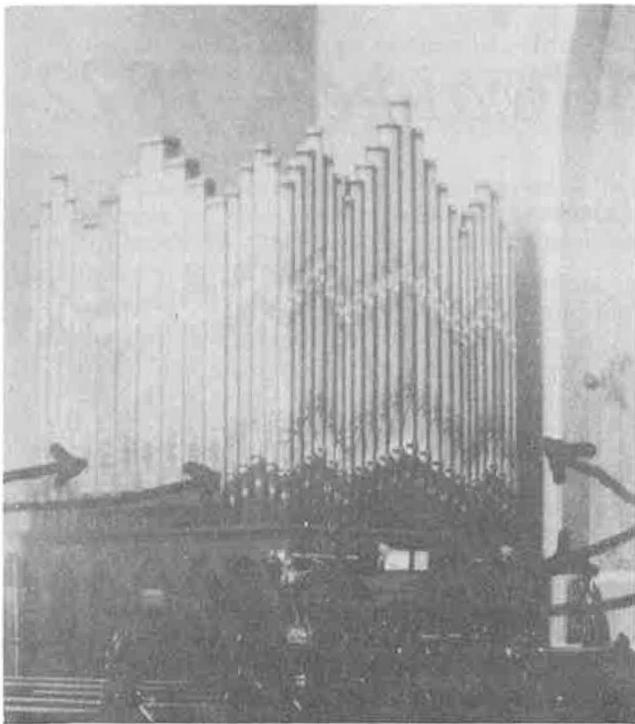
In October 1911 passing mention appears of "repairs to organ and church," but on October 7, 1924, the organ was again reported to be in a state of disrepair. Nothing seems to have been done immediately, however; for the next mention appears on May 3, 1926, when the Vestry decided that "Mr. Rimmer a Pipe Organ specialist from Cincinnati" was to be consulted. (This may have been John Rimmer, who was in the Koehnken & Grimm line of succession. Two weeks later repairs were authorized amounting to \$150.

These repairs did not suffice for long, however; on May 9, 1933, "Mrs. Meta Wright, Organist, appeared before the Vestry and presented for their consideration the matter of repairing or rebuilding the church organ. . . . She pointed out defects and showed the need of repairs, stating that in its present condition she feared it would fail or become unusable at some special service. . . ." According to Mrs. Charlotte Krebs, a long-time member of the parish, the organ was still hand pumped at this time.

The following month M. P. Moller's proposal for rebuilding the organ at a cost of \$3500, based on specifications drawn up by Prower Symons of Cincinnati, was accepted. Approximately \$3000 of this amount came from a legacy in the will of Frank W. Armstrong. The organ was rededicated Christmas 1933.

After a preliminary examination of the organ, which showed most of the pipes to be original and verified that Koehnken & Grimm were the original builders, I wrote to Moller requesting information. Jack Staley, National Sales Manager for Moller and an OHS member, was most co-operative in providing information as well as the photograph, showing the organ as it appeared in 1933, which accompanies this article.

The arrows on the photograph, placed there at the time by Moller personnel, point to the changes made in the appearance of the organ. The old console was



The 1885 Koehnken & Grimm organ in St. Mary's Episcopal Church, Hillsboro, Ohio, as it appeared in 1933 before rebuilding by M. P. Moller, Inc. as opus 6177. Photograph courtesy of M. P. Moller.

replaced by a detached console; the Pedal Bourdon pipes, which were placed in the Great swell box, were replaced by metal dummy pipes; and the space between the case and the chancel wall was filled by a flat of dummy pipes above the console, which were speaking pipes, were left in the facade; and new basses for

## The E. L. Szonntag Collection

A remarkable collection of music and musical instruments has been assembled by Eugene L. Szonntag at his home in Flourtown, a suburb of Philadelphia. It is the result of selective purchasing and musicological research, and now contains over 300 items. There are more than one hundred instruments, an equal number of accessories and displays, and about one hundred art. objects showing musical instruments.

A great number of illuminated chant manuscripts, rare music books (mostly hymn books and psalters from 1510 to the present) are included, as well as historic phonograph recordings newspapers, postage stamps, coins, magazines, opera and concert playbills, and assorted memorabilia.

The musical instrument division accommodates classical, popular, and folk instruments. The keyboard section, for example, contains clavichord, harpsichord, piano, reed organ, pipe and electronic organ categories. Among the several pianos, there is a square piano by Pommer (c1818), an 1848 Chickering, an 1896 practice klavier by Scherzer, and a player piano. Among the stringed instruments there is an early eighteenth century violin made by Jacob Stainer's successor and a bow by the famous English bowmaker, John Dodd (1752-1839). The woodwind section includes such rarities as an eighteenth century five-

those ranks were placed within the Great box. The ornamental stenciling was removed from all display pipes.

The seven ranks of the Great are all from the original organ, extended from a 58-note compass to the present 61-note compass. Fifteen new basses were added to the Open Diapason, twelve to the Dulciana (this rank has "K & G" inscribed on 1' C) and seven to the rescaled 4' Principal. The soldered caps of the Chimney Flute were replaced by moveable caps, and the large tuning ears by smaller, heavier ears.

The Stopped Diapason in the Swell was extended to a unit ranging from 16' to 2'. Its original pitch was 8'. The Hautbois unit, which is in the Swell box although it appears on both manuals, was new. Internal evidence, including the name "Whittington" and the date September 1, 1933, on the Tenor C pipe, indicates that the Aeoline was also new. Seventeen new bass pipes were added to the Violin Diapason in a rescale of the lower end of the rank only, and 15 top pipes extended the compass to 73 pipes. Fifteen top pipes were added to each of the other three ranks, making their present compass 73 pipes. The original beards of the Salicional were replaced by conventional roller bridges. I was not able to determine what other revoicing might have been done.

In the Pedal, which originally had a 27-note compass, the Bourdon is original with five new top pipes. The other three Pedal stops are from the flute unit in the Swell.

No record has been found of the original stoplist. It is likely, however, that it consisted of the thirteen ranks identified as original.

These comments are based partly on my own observations and partly on my correspondence with Mr. Staley.

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keyed clarinet, flutes and clarinets from the nineteenth century, an Hungarian tarogató. Facsimiles include a Greek kithara (500 B.C.), of which the only other known copy is in the British Museum. The ethnographic instrument division contains Mexican, Caribbean, South American, African, European and Asian instruments. Among the latter are Chinese hu ch'in, yilech ch'iu, hsiao ki na, sheng, ti, ti tsu, Indian and Pakistani instruments, Syrian zummara, Persian-Kurd tanbur, Jewish shofar, Balkan bowed lyre, panpipes, zithers, dulcimers, etc. The great variety of percussion instruments include a Revolutionary War era side drum and a number of African drums.

Most of the instruments are in playable condition, but some of the keyboard instruments are in the process of restoration. This work is being done by Mr. Szonntag, himself.

Mr. Szonntag is both a musician and an engineer. He is a member of the American Musicological Society, the New York Academy of Sciences, and the American Guild of Organists. He is available as a lecturer in the history and science of musical instruments, and his collection (or parts of it) is available on loan. Color photographs and color slides may be seen, or the actual collection may be seen by appointment. Interested parties may contact Mr. Szonntag through P.O. Box 9918, Philadelphia, Pennsylvania, 19118.

# Music Week In Milwaukee: 1872

by Robert E. Coleberd

The German immigrants who settled in Milwaukee, Wisconsin, beginning in the 1840's brought with them a rich heritage of music and the arts which they soon established in their new homeland. By 1900 three-fourths of the inhabitants of the city were either natives of Germany or of German descent. German newspapers, theater, music groups, and beer gardens gave a distinctive Teutonic flavor to the cultural and social life of the city.

The third week in April in 1872 was music week in Milwaukee. Mademoiselle Marie Aimee, billed as the "Queen of Opera Bouffe," starred at the Grand Opera House in a series of operettas by the popular German-born composer Jacques Offenbach. These included "La Grande Duchesse," "La Perichole," "La Belle Helene," "Les Brigands," "Barbe Bleue," and "Le Pont Des Soupis."<sup>1</sup> Music week also marked completion of a 31 rank three manual (1690 pipes) organ by the Marshall Brothers. The *Milwaukee Sentinel*, which took a keen interest in the work of these builders and often published specifications of their instruments and other news of the firm, gave this account of the new organ:

"During this musical week in Milwaukee there has been an event, thus far unnoticed, which deserves more than passing mention. While our people generally have been delighted with the presence of Aimee at the Opera House, and anticipating the opening of the Academy of Music, many have watched with interest the completion and trial of a new church organ, which cannot do otherwise than add to the reputation of the Cream City in musical circles throughout the country.

"The house of Marshall Brothers, located in Milwaukee, is sufficiently well known for the work turned out; and a chain of unfortunate circumstances has given the proprietors a local notoriety and sympathy among all classes, who refer to their energy and enterprise as a proper criterion for other business men. It is unnecessary to detail again the many obstructions to successful work encountered by them within the past three years. We make reference, however, to the fire of last October, which for the third time destroyed their factory. At that date these gentlemen had an organ completed for a church in Quincy, Illinois, which was burned in the building, involving serious loss. But with the energy we have mentioned they soon planned and constructed another establishment and commenced to build an instrument to take the place of the one lost.

"The new factory is at the corner of Clybourn and Tenth streets, and with it the brothers secured greater facilities for doing work. The main structure is thirty

by eighty feet, and the building room is of the same dimensions and thirty-four feet high. A fifteen horse power engine runs the machinery, which is located in the basement. This includes sawing and planing machines designed expressly for organ work, and which do much to expedite the completion of their instruments. The metal shop and offices are separate. About the first of March an addition was made to the firm, and now the factory is owned by Marshall Brothers and Clarke - the latter member of the house being Mr. A. F. Clarke, who enters into the labors with commendable spirit. Twenty men are now employed by these gentlemen.

"The grand organ for St. John's Church, Quincy, was commenced in November, and is now ready for delivery. Meantime, five others have been building, two for this city, two for Waukesha, and one for Hannibal, Missouri. The instrument to be sent to Quincy, is the largest of its kind ever built in the West, and cost six thousand dollars. Its greatest height is twenty-eight feet. A pardonable pride in the excellent tone and beauty of the organ caused the firm to determine to give a public exhibition to our citizens, and yesterday and last night the factory had numbers of visitors to hear and see the work of art. In the afternoon we called and heartily congratulate [sic] the Marshalls upon their success. The instrument will be shipped to its destination on Monday, for which purpose two cars have been chartered. The factory will be open to the lovers of music until Saturday, and we urge all such to call and view for themselves a handsome piece of workmanship. We append the specification, which speaks for the grand organ in the highest terms."<sup>2</sup>

St. John's Church was founded on Easter Sunday in 1837 by the Rt. Rev. Philander Chase, the first Episcopal Bishop of Illinois. The present stone building, on the corner of Seventh and Hampshire streets in downtown Quincy, was built in 1852 and is said to be the oldest church building in the city. Among several noteworthy appointments in the church are the reredos over the altar, designed by Ralph Adams Cram and presented in 1907, and an eleven bell chime in the tower built by the E. W. Van Duzen Company of Cincinnati, Ohio, and given in 1905.<sup>3</sup>

The organ stood at the right side of the altar in a handsome butternut case - a favorite case wood of the

1. *Milwaukee Sentinel*, April 13, 1872, p. 1 col. 6.

2. *ibid*, April 18, 1872, p. 4 col. 2.

3. "Things You Ought To Know About St. John's Church," n.d., p. 9.

4. The author is grateful to Mr. Upson and Mrs. Roxanna Peine, organist of St. John's, for information about the church and the organ.

# 1852 Krauss Organ To Be Restored

In certain small American communities there are church buildings known as "Union" churches. This means that two or more congregations of different denominations use the building at different times for their worship services.

Huffs Union Church at Barto, Pennsylvania, is a good example of this practice where Lutheran and United Church of Christ congregations share a building-and the expenses of same.

In 1852 the congregation agreed to spend about \$950.00 for an organ which was built by John and Andrew Krauss, of the firm of Krauss Organ Co. in Kraussdale (near Palm), Penna. This was installed in the first church building, and when the church was taken down in 1881 it was stored in Jacob Moyer's barn until the new (present) church was completed. In 1883 it was placed in its present location and has served faithfully all these years until the present when a major restoration is needed to secure the future of the organ.

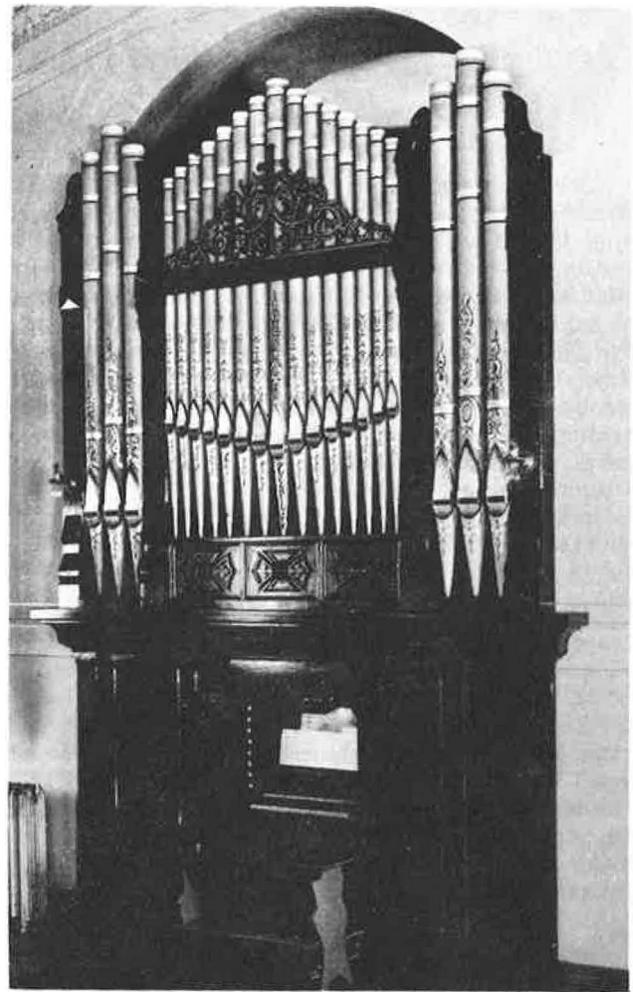
Incidentally, descendants of the builder kept the Krauss Organ Co. going until about 1925, and there are many examples of their work still extant.

The organ in Huffs Union Church has two manuals. a pedalboard of 13 notes and 16 stopknobs.

A fund has been established to raise between even and ten thousand dollars, the amount estimated to completely restore this organ. Contributions are most welcome and may be sent to:

Ronald E. Solt, Chairman  
Huffs Union Church  
R. D. 1, Barto, Pa. 19504

Checks should be made payable to Huffs Union Church Organ Fund.



The 1852 Krauss organ in Huffs Union Church, Barto, Pennsylvania.

Marshall Brothers. Electrified by the Kilgen Company in 1912, the organ was in effect replaced by a rebuild by the Temple Organ Company in the 1950's which incorporated some of the original pipework and retained the lower portion of the case. It was inspected through the courtesy of The Reverend Charles B. Upson, rector of St. John's.<sup>4</sup> The specification of the 1872 Marshall Brothers instrument as given in the *Sentinel* is as follows:

## ST. JOHN'S EPISCOPAL CHURCH, QUINCY, ILLINOIS

Three Manuals, from CC to A<sup>3</sup> 58 notes

Pedal, CCC to F 30 notes

### Great Organ

1. Double Diapason	Metal	16 feet	58 pipes
2. Open Diapason	Metal	8	58
3. Geigen Principal	Metal	8	58
4. Clarabella	Wood	8	58
5. Octave	Metal	4	58
6. Twelfth	Metal	2 2/3	58
7. Fifteenth	Metal	2	58
8. Mixture	Metal	III-IV	232
9. Trumpet	Metal		58

### Swell Organ

1. Lieblich Gedact	Wood	16 feet	58 pipes
2. Open Diapason	Metal	8	58
3. Viola di Gamba	Metal	8	58
4. Lieblich Gedact	Wood	8	58
5. Octave	Metal	4	58
6. Flute Octaviente	Wood	4	58
7. Piccolo Harmonique	Metal	2	58
8. Clarion	Metal	4	58
9. Horn	Metal	8	58
10. Oboe	Metal	8	58

### Solo Organ

1. Dulciana	Metal	8 feet	58 pipes
2. Flute d'Amour	Wood	8	58
3. Gemshorn	Metal	4	58
4. Flute	Metal	4	58
5. Haarmonique	Metal	8	46
6. Clarinette	Metal	8	46

### Pedal Organ

1. Great Open Diapason	16 feet	30 pipe,
2. Sub Bass	16	30
3. Violoncello	8	30

### Couplen

1. Swell to Great	6. Solo to Pedal
2. Swell to Pedal	7. Swell to Solo
3. Swell Super Octave	8. Tremulant to Solo
4. Swell Sub Octave	9. Tremulant to Swell
5. Great to Pedal	10. Bellows Signal

### Compositions

3 to Great Organ	2 to Swell Organ
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# A Jardine In Wisconsin

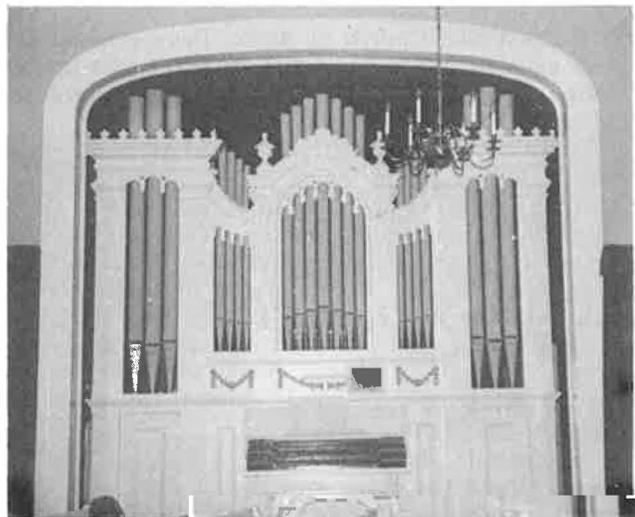
by Kim R. Ka'sling

One of the most picturesque river towns on the Wisconsin-Minnesota border lies only 40 minutes driving time from Minneapolis-St. Paul. Hudson, Wisconsin, nestled on the St. Croix River, boasts several wide avenues lined with Victorian and pre-Victorian mansions, most of which are in fine repair. Just a few blocks down from a spectacular old octagon house, now restored for museum use, is located the white-clapboard, steepled First Baptist Church. Well over a century old, this church had no pipe organ for several years, although the records report that the present steeple bell was purchased from Troy, N.Y., in 1867. It is known, too, that reed organs were used by the church.

The same records indicate that the church purchased a "second hand pipe organ from a Presbyterian church in Pittsburgh" in 1872. (Special thanks should be accorded here to Mrs. James A. Swanson of Hudson for historical data and to Mr. Richard Lurth of Mankato, Minnesota, for technical information on the organ.) In order to accommodate the instrument in 1872, remodelling was carried out to the extent of erecting an addition to the building to house the organ and make space available for a choir platform. This arrangement remains unchanged to the present.

The organ itself bearing the nameplate "Jardine & Son, New York," presents a Greco-Roman motif facade and encases pipes of the Great Open Diapason 8'. There is some evidence the facade and action may have undergone minor alteration in 1872; the organ's three interior sides are encased at exactly the same height and are flush with the top of the Swell box and interior pipes. The whole instrument, save the facade pipes, is at exactly the same ceiling level. In addition, all the pipes are cut "dead-length" save the false length scroll-tuned facade Open. The Great chest bears evidence of very old repinning and relief holes were drilled at a later date. It is possible then, perhaps to accommodate new space restrictions, that the facade and some of the action may have been altered.

Some fascinating information was found recently while the organ was undergoing a thorough cleaning and repair by the Lurth Organ Company of Mankato, Minnesota. Several pipes of the solitary pedal stop "Pedal Pipes" bear the inscription in black script "J. S. Rhodes Esq., Wheeling VA." Each pedal pipe also carries the label "Organ no." with a completely random number following. On one of the swell shades, lettering giving the probable date of manufacture reads "Dudley Jardine 1864." In addition, one of the Swell Principal 4' pipes carries the emblem "Montage-Liege." Mr. Peter T. Cameron of New York writes this insignia can be found on zinc pipes of several New York builders and evidently refers to a zinc supplier for organ pipes of the period.



The Jardine & Son organ in First Baptist Church, Hudson, Wisconsin.

## The stoplist:

<b>Swell</b> (56 notes)	<b>Great</b> (56 notes)
Open Diapason 8' metal TC	Open Diapason B' metal
St. Diapason Treble 8' w&m TC	Melodia 8' wood TC
St. Diapason Bass 8' wood	Principal 4' metal
12 pipes	Flute 4' metal TC
Cloriana 8' metal TC	Twelfth 2 2/3' mP.tal
Principal 4' metal	Fifteenth 2' metal
Hautbois 8' metal TC	St. Diapason Bass 8' wood
<b>Couplers</b>	12 pipes
Pedal and Swell	<b>Pedal</b> (25 notes)
Pedal and Great	Pedal Pipes 16' wood, stopped
Great and Swell	Pedal Octaves - (separate device)
Bellows Signal and Pedal Lock	for playing low 12 notes one octave higher)

It is somewhat unusual to find the 4' Flute on the Great only to tenor C. The solitary pedal stop is interestingly constructed, too, its pipes being located behind the pallet box and given air via long connecting tubes.

Save conversion to electrified blowing in 1938, the organ has suffered very little from alteration or "improvements." The "Pedal Octaves" mechanism was disconnected (probably in 1938) and the knob moved to a Swell terrace to operate the tremulant (which also looks to be a 1938 vintage). The "Pedal Octaves" has since been restored by the Lurth Company and, with the action regulated once more and pedalboard refurbished, but kept completely in its original design, the instrument is in a remarkable state of preservation and a joy to play. The tone is clear and mild, and the Swell Hautbois is a fine example of Jardine's skill at producing a fiery but thin trumpet-oboe stop.

Hudson is a very history-minded community and there is much recognition of the value of the organ. First Baptist's organist, Mrs. Phyllis Pratt, plays literature of all styles and eras on the instrument and finds the Jardine most tractable in all aspects. Visitors to the organ and church are welcome.

# New Zealand Tracker Organ Survey

by A. Ross Wards

## Part I

New Zealand is in many ways a small, isolated country. The population approaches three million in a land some 10,000 miles bigger than Britain. It is a beautiful place with huge lakes, the great Southern Alps, active volcanoes, sounds and fjords, thermal areas, glaciers and broad plains.

Apart from the large minority of Maoris, the people are of British stock and many still refer to the United Kingdom as "home." However, at more than 1200 miles from Australia, people have in some respects a rather insular outlook. Settlement only began in earnest about 120 years ago, so perhaps the greatest period of organbuilding has been since 1875. The dominant influence is still the English late-Romantic tradition, though this is gradually giving way under determined attack.

Until very recently, perhaps three years ago, it was possible to say with complete certainty that (1) there had been not one new New Zealand-built tracker organ in the last 45 years; (2) not one new organ in 40 years had a mixture on the Great; and (3) scarcely a single organist had any idea what a classic organ sounded like. These are now, happily, changing.

There have been many minor firms of one to three men in our history, but there have also been a number of bigger ones. The names of these will become apparent as this series of articles progresses. Suffice to say that Geo. Croft & Son, established in 1898, is still New Zealand's largest and best-known firm, though now not in the Croft family control.

As might be expected, there are a great many instruments from England in New Zealand, and all except one or two new instruments have English pipes. But there is still a great deal of interest to offer the organ enthusiast in tracker and other fields even if the great bulk of the instruments are not large. Very often small organs have a fascination out of all proportion to their size, as OHS members will be aware.

With this brief introduction, the description of some New Zealand tracker organs can be begun.

### Lyttelton Anglican, Holy Trinity

This small tracker is in almost perfect order and lovingly maintained. It was built by Gray and Davison of England in about 1865, being one of only two of that make known to be in this country. The tone is rich and warm, yet clear. Only the Bourdon and Open Diapason are unenclosed. The knobs are arranged in a horizontal row above the keys. The instrument stands in the north transept of this small stone church. The Flute is grooved to the Dulciana.

#### Manual

8' Open Diapason  
8' Clarionet Flute  
8' Dulciana (tel)  
4' Principal  
2' Fifteenth  
8' Oboe (cc)

### Roman Catholic, Masterton

Built by Abbott & Smith of Leeds, England, this is, so far as is known, the only organ of such make in New Zealand. Date is unknown, but probably about 1905/1910. It has a pleasant, unforced tone and stands in the rear gallery of the church. The organ is in very good order. The Viol is broad.

#### Great

8' Open Diapason  
8' Dulciana (tc)  
4' Harmonic Flute

#### Swell

8' Viol di Gamba  
8' Gedackt  
4' Lieblich Flute

#### Pedal

16' Bourdon

There are three unison couplers, two combination pedals to the Great, and a tremulant.

### Opawa Methodist, Christchurch

This organ, also by a rare make in New Zealand, is a combination of at least two organs, but the bulk of it was built by Fincham of 150 Euston Road, London, presumably about the turn of the century. The organ is in a very exposed position across the east end of the church. Compass of the manuals is  $\mathfrak{56}$  and of the pedals 30.

#### Great

8' Open Diapason  
8' Stop Diapason (sic) (tc)  
(wood and metal)  
8' Lieblich Gedacht (tc)  
(metal - very soft)  
8' Dulciana (tc)  
8' Stopped Diapason (bottom 12)  
4' Principal

#### Swell

8' Gamba (tc)  
8' Open (sic) (tc)  
8' Stopped Bass (permanently on)

#### Pedal

16' Bourdon

#### Couplers

Swell to Great, Great to Pedal

The mechanical stop action has been replaced by Bowden cables. The organ's future is in doubt, and it will probably be replaced by a poor electronic substitute.

### St. John the Baptist Anglican, Christchurch

This is one of the oldest organs in New Zealand, having been built about 1864 by G. M. Holdich of England. It was rebuilt and enlarged by F. H. Jenkins Kaiapoi, a local builder, in 1875, but apart from minor changes in the 1920's, nothing has been done since. The organ is in the south of this low-roofed Gothic stone church, and it speaks into the transept and chancel. Although now in deplorable order, it could be

*(Continued on page 13)*

# 1885 Hutchings Rebuilt

According to the rededication program, the 1885 tracker organ built by George Hutchings Company of Boston for the Presbyterian Church in Bedford, New Hampshire, has been rebuilt by the Andover Organ Company of Methuen, Massachusetts.

The program states that "In 1790 a bass viol provided the instrumental music for the worship services of the church and continued to serve in this capacity until 1849 when a double bass viol was purchased. The double bass, together with an assortment of other instruments, such as violins, a bassoon, clarinet and a flute, provided the music until 1866 when a reed organ was introduced. Both the double bass viol and the reed organ are still in the balcony of the church building.

"In 1885 the present tracker action pipe organ was purchased from the George Hutchings Company of Boston, at a cost of \$1,300.00. Funds for the purchase of this instrument were donated by the Ladies' Social Circle. The alcove extension on the west end of the building was constructed by the men of the church to house the instrument. The organ was dedicated in a recital performed on November 6, 1885.

"The first major renovation and rebuilding program was conducted in 1971 with the Ladies' Social Circle again providing the impetus and a major contribution of funds. The Andover Organ Company of Methuen, Massachusetts, performed the work. Although some voicing changes were made to provide for a better balance and more useful combination of stops, the organ remains essentially in its original form."

On October 15, 1971, Carlton T. Russell, Associate Professor of Music at Wheaton College, Norton, Massachusetts, played a recital in celebration of the organ's rededication. His program included works by Praetorius, Buxtehude, Couperin, Mendelssohn, Walcha, Widor, Bach.

The present specifications are:

<b>Great</b>		<b>Swell</b>	
Mixture III	183 pipes	Oboe 8'	61 pipes
Rohrflöte 8'	61 pipes	Principal 2'	61 pipes
Octave 4'	61 pipes	Stopped Diapason 8'	61 pipes
Open Diapason 8'	61 pipes	Spitzflöte 4'	61 pipes
<b>Pedal</b>		Couplers	
Bourdon 16'	21 pipes	Sw. to Ped.	Sw. to Gt.
Tremolo		Gt. to Ped.	Gt. to Gt.

## Historic Recital Series

*(Continued from page 3)*

At some time, 15 stopped bourdon pipes were added, with the top five pedals playing pipes from the lower octave. In 1929, the pedal clavier was changed from G compass to C compass, resulting in quite a mess in the trackers. At restoration they were unscrambled, and the five missing pipes were added.

All existing pipework was cleaned and repaired, and missing or mutilated pipes replaced. The entire mechanism was cleaned, repaired, adjusted, and a new 20-note pedal clavier installed. The defunct tremolo, which had been added in 1929, was removed. The hitch-down swell pedal was retained, since it was orig-

inal, if awkward to operate. A new blower was also provided.

The upper manual is divided, with the treble stops labeled "Swell," while the bass stops are labeled "Choir." Divisions are at Tenor F, although the Trumpet goes down to Tenor C. The stops are arranged in the following order:

<b>Swell</b>	<b>Great</b>
Hautboy 8'	Trumpet
Flute 4'	Fifteenth
Principal 4' Treble	Twelfth
Stopped Diapason 8' Treble	Principal 4'
Dulciana 8'	Stopped Diapason 8' Treble
<b>Choir</b>	Stopped Diapason 8' Bass
Bassoon	Open Diapason
Principal 4' Bass	Bellows (blank)
Stopped Diapason 8' Bass	Bourdon 16' (Pedal)
Gt. & Sw. coupler	Ped. & Gt. coupler

The climax of the four-year struggle was the rededication recital by E. Power Biggs on April 8, 1969. All pews and extra chairs were filled, with many standing in the churchyard. Cadets from the Military College of South Carolina (The Citadel) in full dress uniform served as ushers. The Mayor of Charleston (himself of Huguenot descent) made the opening remarks. Mrs. Henry V. Erben, widow of the grandson of the builder, had offered to sponsor the concert, being keenly interested in the organ, and having contributed to its restoration. Unfortunately, her untimely death occurred before the work was completed, but the executors of her estate honored her commitment to the recital. Her nephew, Henry Erben Gailard, a direct descendant of the builder, represented the Erben family.

Since the rededication, five evening recitals have been given on the Erben, three of them by OHS members. The Charleston Chapter, AGO, has presented a series of noontime concerts by members each Spring with gratifying attendance.

The little organ is now honored to be the first in the OHS series of Historic Recitals.

-Susanne L. Taylor

## New York City

Second of the Historic Recital Series was presented at St. Alphonsus' Church on West Broadway near Canal Street, New York, by Rollin Smith on December 10, 1972. Sponsored jointly by the Greater New York City Chapter, OHS, and the Honorable Andre Ernemlinn, Consul General of Belgium, the program consisted of the organ works of Cesar Franck to honor the 150th anniversary of his birth.

The organ at St. Alphonsus' is the 1871 E. & G. G. Hook & Hastings, Opus 576, which was rebuilt with electro-pneumatic pull-down action to slider chests by Hook and Hastings as Opus 2514 c. 1925. It has three manuals, 55 ranks and 3,066 pipes. Specifications were given in *THE TRACKER*, Vol. X, No. 2, Winter 1966, and in the OHS National Convention book for 1969, the last New York City convention. Jack Fisher was the recitalist in a splendid program on June 26, 1969, the closing event of this convention.

Rollin Smith, organist at Brooklyn Museum, has appeared as recitalist at several OHS National Conventions. He is particularly skilled in all of the French organ literature, and was thus a most fortunate choice for this program.

## John Brown in Marysville

(Continued from page 5;

Johnsons.<sup>1</sup> The Swell 2-2/3' Dulcet is rather unusual, however, and has the effect here of transferring the small scale chorus to the Swell, since the 2' Flautina is really more Principal than Flute. The Dulcet is quite mild but the scale is so small that it can scarcely be used as a mutation. The Great 2' Piccolo, on the other hand, is really fluty.

The console has Swell knobs on the left, couplers above the Swell keys, and Great knobs on the right side in typical terraced jambs. Knob faces are of celluloid and are original. John Brown's nameplate is of ivory with Old English lettering. In the middle row of Great knobs is an empty, bushed hole, as if one knob were missing. The Great chest actually has an empty topboard for a Gamba, but the stop action was never fully constructed and the space seems always to have been used as a most convenient, if narrow, passage board.

The balanced expression pedal is located over E-F of the pedal clavier and the fixed combinations are in the form of pedal touches to the right of it. Great Organ Piano brings on Melodia, Dulciana, and Flute 4'. Great Organ Forte, which is at the far right, brings on full Great. The wind indicator is in the form of a slide, to the left of the coupler knobs in the nameboard.

How John Brown happened to be building in Ohio I do not know, but he did build a much larger two manual in Mechanicsburg, which is only about 16 miles from Marysville. The Mechanicsburg instrument was removed some years ago but most of its pipes were put on modern action and installed in the Methodist Church in Mechanicsburg by Durtbaler, of Columbus, Ohio, where they still exist.

Opus 712 (1889), Bellevue, Ohio, First Congregational  
Opus 749 (1891), Baltimore, Md., Fayette-Bennet Memorial Methodist  
Opus 777 (1892), Bridgeport, Conn., Olivet Congregational  
Opus 805 (1893), Housatonic, Mass., Congregational  
Opus 847 (1894), Geneva, Ohio, First Baptist

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## New Zealand Tracker Organ Survey

(Continued from page 11)

restored, if the church had the interest and the money. The manual compass is #0 58 notes, but nothing works above top F or Ff. The Great is all tracker, but the Swell and Pedal are tracker-pneumatic. About 25 pipes are missing and many more need revoicing. All is filthy dirty and not cared for, although the local builder does his best on a limited budget.

### Great

16' Lieblich Gedocht {le} wood  
8' Open Diapason  
8' Clarabelle (tc) wood  
8' Dulciana (le)  
8' St. Diapason (bottom 12)  
4' Principal  
4' Flute (le) wood  
2 2/3' Twelfth  
2' Fifteenth  
III Mixture  
8' Clarinet (tc)

### Couplers

3 Unisons  
Swell 16' and 4'

There are three combination pedals each to Swell and Great, and a Swell tremulant. The Swell Horn is in a swell box extension at the back of the box behind the Bourdon.

### Knox Presbyterian, Masterton

Built by Wadsworth of England in 1909, this is one of only two or three organs of this make in New Zealand. The church is fairly large and of brick, but the roof is low. The organ is in a spacious area across the east end. The organ was transferred into the "new" church from the old in 1942, after earthquake damage to the church fabric. Broad bold tone, but not woolly, characterizes this organ. It was intended to electrocute the organ, but the writer persuaded the church to get Geo. Croft & Son to restore and enlarge it instead. The work was completed in 1967 at less cost than electrocution. Only two new ranks could be afforded, and thus are conveyanced off the Great chest: although they are thus a minute fraction behind in speaking, this cannot be detected from the church. A new pedalboard, not flat, was fitted, and the old Sw-Gt 16' coupler was turned upside down, literally, to become a Sw-Gt 4' coupler.

### Great

8' Open Diapason  
8' Salicional {not stringy}  
8' onr Gedeckt (metal)  
4' Principal  
4' Wald flute (wood)  
2' Fifteenth (new)  
1/3 langot (MW-tapered)  
**Pedal**  
16' Open Diapason (wood)  
16' Bourdon  
8' Flute (ext. 16')

### Swell

16' Bourdon - wood  
8' Open Diapason  
8' Dulciana (le)  
8' Vax Angelico (tc)  
8' St. Diapason - wood  
4' Principal  
4' Suobe Flute /tc) wood  
2' Fifteenth  
8' Oboe (tc)  
8' Horn

### Pedal

16' Open Diapason - wood  
16' Bourdon Pedal Pipes

### Swell

8' Open Diapason  
8' Clarabelle  
8' Gamba (stopt bass)  
8' Voix Celeste (tc)  
4' Octave  
II Mixture {12.15}  
8' Cornopean  
Couplers  
3 Unisons  
Swell to Great 4'

There are three combination pedals each to Great and Swell and a Swell tremulant. The new mutations on the Great are ideal for solo use, yet produce a remarkably brilliant full Great in chorus work. The reed is very free and brassy.

### Post Script:

The Opawa Methodist Church's trust, after four and a half years of the writer's haranguing them, have decided to keep the organ though it will be electrocuted and enlarged, not in accord with his wishes. The details may be given later.

(To be continued)

## MINUTES OF THE OHS COUNCIL MEETING

October 28, 1972

Delaware, Ohio

The meeting was called to order by President Cunningham. The following members were present: Thomas Cunningham, Norma Cunningham, Thomas Finch, Homer Blanchard, Robert Griffith, Robert Newton, Martin Walsh, and Pat Wegner. In the absence of a quorum, it was decided to hold an unofficial meeting.

The Minutes of the previous meeting and the Annual Meeting at Woodstock were read.

Tom Cunningham highlighted the Treasurer's Report, copies of which had been mailed to Council before the meeting. Mr. Cunningham suggested that we should spend up to \$100.00 for an adding machine for the Treasurer. Meeting agreed.

The report of the Corresponding Secretary was read.

The report of the Editor of *THE TRACKER* was read, along with a letter from the Editor of *The Diapason*, commending the Society for our publication.

The report of the Publisher of *THE TRACKER* was read.

Mrs. Cunningham gave the report of Robert Coleberd, Circulation Manager, with reference to mailings to libraries.

Homer Blanchard, Archivist, read his report. He requested that copies of all official Society business be provided for the Archives (notices of meetings, etc.). It was suggested that all Committee Chairmen be reminded of the meetings in time to provide reports. The Archivist would like two or more bound sets of *THE TRACKER* in the Archives, one for regular use, one for permanent file. He would also like a steel storage cabinet and a 3 drawer index card file. Meeting recommended that funds be appropriated for this. Homer Blanchard recommended that Archives should be getting *BOC Newsletter* and *Hilbus Chapter Newsletter*. Other publications include the *ISO Information*, *The Organ*, *Art of the Organ*, and *The Diapason*. Reviewed material is often kept by the reviewer, but it should go to the Archives. Homer Blanchard suggested the possibility of an official reviewer.

It was mentioned that the Society should make a list of contemporary builders.

Lunch was provided by Mrs. Blanchard.

Norma Cunningham read the Quarterly Report of the Audio-Visual Committee, sent by Norman Walter. He recommended that the Society should own some Audio-Visual equipment, but opposition to this was expressed, because of problems of shipping the equipment. Homer Blanchard mentioned Lowell Riley's recording and photographic equipment.

Martin Walsh presented plans for the 1973 Convention. His address after January 1, 1973, will be 699 River Road, Yardley, Pennsylvania 19067. Tom Finch suggested unofficial approval of the Convention plans; meeting agreed.

Homer Blanchard recommended M. A. Vente as an Honorary Member. This met with general approval.

Bob Newton raised the question of having an official Society recording of Convention recitals. George Pallage of Cincinnati may be able to help with this.

The meeting recommended deletion of the \$100.00 Convention deficit clause in the Proposed Revised Version of Rules and Suggestions for Convention Committees, June 26, 1972, p. 2. It was also recommended that there be no photography during Convention programs.

Norma Cunningham read the report of the Extant Organs Committee, submitted by Alan Laufman.

No report was received from the Historic Organs Committee.

In connection with the report of the Publications Committee, there was some discussion of the Elsworth manuscript. Homer Blanchard felt that we should establish ownership. Tom Finch reported on the BiCentennial Committee.

Ken Simmons reported on the Historic Organs Recitals. Richard Hartman will give the first recital on the Erben organ at the Huguenot Church in Charleston, South Carolina, in November. Rollin Smith will play the second recital on the Hook & Hastings organ at St. Alphonsus Church in New York City, in December. Tom Cunningham read a report from Barbara Owen on Headquarters and Foundation Grants. She states little interest by general members in Headquarters.

The next meeting will be held at Haddonfield, New Jersey, March 3, 1973, and will be hosted by Albert F. Robinson. There was some discussion of the best location for Council meetings, considering the geographical center of membership. Some places mentioned included Columbus, Boston, Albany, Philadelphia, and Harrisburg.

President Cunningham adjourned the meeting.

/s/ Alan Laufman

Recording Secretary

(from notes taken by Robert Newton)

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## CHAPTER NOTES

### Greater New York City Chapter

With the removal of Peter Cameron from the New York scene, the Chapter elected Robert A. James as its President. Louis J. Iasillo is Secretary and Alan Laufman is treasurer. Peter Cameron will continue to serve as editor of *Keraulophon*, the monthly news letter.

Members planned to attend recitals at St. Michael's and St. Thomas' Churches, and the series of Bach Cantatas at Holy Trinity Lutheran Church.

The *Keraulophon* continues to publish notes on builders, this time on James Mandeville who is listed in New York directories in the 1870's.

Chester H. Berry, who has been serving in the Armed Forces in Europe, wrote about the German builder, B. Schlimbach, who also flourished in the

1870's. Chester is expected to complete his tour of duty and return to the USA by the time you read this.

### Hilbus Chapter

President James Akright has been busy building cymbelsterns - one for the AEolian-Skinner organ in Kennedy Center and another for the Rieger organ in All Souls Unitarian Church. While engaged in moving a c. 1811 Hilbus organ from the Smithsonian recital hall to an exhibit room, he discovered that wood-boring worms were active in a leg of the windchest support. Museum experts have injected vermicide into the affected parts with hypodermic needles.

Two new Rieger organs are being installed, one in St. Mark's Episcopal Church, Washington, and the other for a church in Baltimore.

Stephen Kowalyshyn has left our area, having accepted a position with the Fisk Organ Company of Gloucester, Massachusetts.

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### SUMMARY OF THE TREASURER'S REPORT

Statement of Condition, October 17, 1972

Assets: Balance in checking account	\$ 2,168.86
Balance in savings accounts	3,948.06
Helen Harriman Foundation	219.27
<b>Total Funds on Deposit</b>	<b>\$ 6,336.19</b>
Inventories - Archives, Records, etc.	5,980.59
<b>Total Assets</b>	<b>\$12,316.78</b>
Retained Earnings: Balance 6/1/72	\$11,447.10
Net profit to 10/17/72	869.68
<b>Total Retained Earnings</b>	<b>\$12,316.78</b>

Statement of Net Income and Expenses,  
June 1, 1972, to October 17, 1972,

	<i>Expenses-</i>	<i>Income</i>
Receipts: All membership dues		\$ 3,552.81
Expenditures: 1. <b>THE TRACKER</b>	\$ 2,497.38	
2. Convention 1972 (see below)		210.50
3. Recordings		21.75
4. Slide Film		51.38
5. Historic Organs (no activity)		
6. Archives (no activity)		
7. Historic Organ Recital Series	109.75	
8. Office & Administration	455.04	
9. Savings Account Dividends		95.41
<b>Totals</b>	<b>\$ 3,062.17</b>	<b>\$ 3,931.85</b>
Net Income	869.68	
<b>Totals</b>	<b>\$ 3,931.85</b>	<b>\$ 3,931.85</b>

Convention 1972 (Fiscal years 1971-2 and 1972-3)

Receipts: Registration fees	\$ 3,864.15
'Ads - Convention book	1,078.00
<b>Total Receipts</b>	<b>\$ 4,942.15</b>
Expenses: Meals	\$ 1,698.50
Transportation	934.09
Printing Convention book	875.00
Admission feeR	365.00
Telephone	338.30
Recitalists	245.00
Mimeographing	130.69
Postage	100.22
Tuning & repairs to organf.	92.58
Stationery & Supplies	1647
<b>Total Expenses</b>	<b>4,795.85</b>
<b>Net Income</b>	<b>\$ 1,146.30</b>

# ANNOUNCING THE 18th ANNUAL NATIONAL CONVENTION

of the

ORGAN HISTORICAL SOCIETY

to be held in

CENTRAL NEW JERSEY

*June 26, 27, 28, 1973*

with headquarters at

THE LAWRENCEVILLE SCHOOL

Lawrenceville, N.J.

Watch for All details

in the next issue of

### THE TRACKER

Martin R. Walsh and

Eugene A. Kelle

Co-chairmen

## NOTES, QUOTES and COMMENTS

It is indeed a pleasure to report that the 1880 Hilborne Roosevelt tracker organ in the Church of St. Charles Boromeo, Philadelphia, has been undergoing repairs by Joseph Chapline. The work should have been completed by the time you read this. The organ was heard in a brilliant recital by the blind organist, Robert Ege (now deceased), during the 1960 OHS Annual Convention in Philadelphia.

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Prof. Donald R. M. Paterson, University Organist at Cornell, played the dedicatory recital on the restored E. & G. G. Hook organ of 1870 in the Congregational Church at Auburndale, Massachusetts, on October 29, 1972. His program included works by Corrette, Gigault, Couperin, Buxtehude, Vivaldi, Balbastre, Kellner, Bohm, and J. S. Bach.

The organ originally stood in Centenary Methodist Church of South Boston. In 1921 it was moved to the Methodist Church of Our Savior in South Boston, and was used until that congregation disbanded in 1971. Through the church's organist, Lois Regestein, and the Organ Clearing House, the organ was moved to Auburndale and restored by George Bozeman, Jr., assisted by David Gibson and David Willett. Corinne Gibson restored the case pipes to their original appearance, and five ranks were added so that there are now 22 stops composed of 24 ranks of pipes. Mr. Bozeman also commissioned Jon Wattenbarger to compose a special work for the dedication. This composition, entitled "Renaissance," is based on a poem by Richard Coburn, and was performed by Mary Louise Graves, soprano, and Lois Regestein, the church's organist.

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We are in receipt of a Newsletter of the American Musical Instrument Society, a nicely illustrated 8-page pamphlet which describes their first annual convention held in Washington D.C., on April 15-16, 1972. A note from the Secretary says: "A few of our members are interested in organs [but] our membership is heavily wind people (especially flutes and other woodwinds)." Inquiries should be addressed to her as follows:

Miss Linda Tauber  
86 Hamilton Avenue  
Yonkers, New York 10705

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Noticing an ad regarding the sale of stopknobs, we wrote to inquire the price of same, and are happy to pass on the information to OHS members. The firm of Thomas Harrison & Sons (a division of N. P. Mander Ltd.), Unit 66, Ada Street, London, E.8, England, provides solid ivory drawstop knobs and rosewood knobs with ivory inserts. The cost of the unengraved knob is 2.25 pounds sterling, plus engraving fee which varies from 75 pence to 1.50 pounds according to the style and number of letters. Packing fee (10% of order) and shipping are extra.

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John B. Skelton played a recital to rededicate the organ in the Parish Church of Our Savior at Middleborough, Massachusetts, on October 8, 1972. The organ, Jesse Woodberry & Co., Opus 161, c. 1890, has recently been rebuilt by the Andover Organ Co. of

Methuen, Massachusetts, retaining the original chests console and mechanical action. A concave tadiatin pedal board replaces the original flat one, and the tonal scheme of the organ was altered, increasing the number of ranks from 12 to 18. The pedal Sub Bass and the Swell Open Diapason are the only original pipes, and 16 new ranks (some imported) were installed.

Mr. Skelton's program included works by Sweelinck, J. S. Bach, Buxtehude, Stanley, Pinkham, Brahms, Heiller and Reger.

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Peter Cameron, one of the founders of the Greater New York City Chapter, OHS, and the editor of *Keraulophon*, has left Brooklyn and now lives at 190 Pearl St., Somerville, Massachusetts 02145, and is employed in the firm of Philip A. Beaudry Co. We all wish him well in his new location and work.

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W. Raymond Ackerman played a "Grand Organ Concert" on the E. & G. G. Hook organ in First United Baptist Church of Lowell, Massachusetts, on October 29, 1972. The 28-rank tracker was rebuilt in 1972 by C. B. Fisk, Inc., of Gloucester, Massachusetts. Unfortunately we have neither the new specifications nor the recital program.

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The Moravian Music Foundation in Winston-Salem, North Carolina, was established in 1956 to preserve and study, some 10,000 unpublished music manuscripts from the eighteenth and early nineteenth centuries in America and Europe. In addition to sacred choral compositions by Moravians, the collections include chamber works and full symphonies by Haydn, Handel, and the sons of Bach. It also has the Irving Lowens collection of early American tune-books. Research and editing have made available some 100 titles, mainly choral music from the collections, many of which have been performed at Festivals of Early Moravian Music under Thor Johnson's direction. The tenth such event occurred June 11-18 last year at Salem College. On September 1, 1972, Dr. Ewald V. Nolte, director of the Foundation for 8 years, retired, and Karl Kroeger of Moorhead, Minnesota, replaces him.

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The Organ Literature Foundation has issued a new list, No. 68 as supplement to Catalog F, together with a descriptive brochure on recordings made using Wicks organs. The Foundation also announces their newest republication, H. F. Milne's *How to Build a Small Two-Manual Chamber Pipe Organ*, which is described as "a practical guide for Amateurs with full instructions for making, including chapters on tuning and voicing . . ." The action described is tracker. It is the perfect companion to the Wicks *Organ Building for Amateurs*. The price is ten dollars, and it may be ordered from the Foundation at Braintree, Massachusetts 02184.

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We were pleased to note that our Honorary Member, William H. Barnes, has brought out a new edition (the ninth) of his noted work *The Contemporary*

## LETTERS TO THE EDITOR

Dear Sir,

About three years ago you wrote to tell me that *THE TRACKER* would welcome articles on New Zealand tracker organs, so here is the first installment.

I really do enjoy reading *THE TRACKER* and wonder if there are any other readers in the Southern Hemisphere.

Gradually, as my limited budget and the extreme scarcity of second-hand parts in this country allow, I am collecting parts to build my own organ at home here. It will have to be electric action, most regretably, as I simply do not have the skill to attempt to make the tracker action for a three-manual in a room with only 9' 6" headroom. It will be a classic-type design, all unenclosed, but the actual design depends to a fair extent on what ranks of pipes I can get hold of. I shall, of course, try to acquire slider chests, though these are very rare on the second-hand market.

I am also interested in making a small collection of organ knobs of different styles and types, and wonder if your readers have any they could spare, whatever the labels on them?

Yours sincerely,  
/s/ A. Ross Wards  
"Rosslyn"

8 Ramahana Rd. Huntsbury Hill  
Christchurch, New Zealand

\* \* \*

Dear Sir,

. . . Recent issues of *THE TRACKER* show signs of real improvement, both in editorial content and in physical appearance. It would appear that the circumstances of OHS are steadily improving, and that its

*American Organ* during the past year. Congratulations to him, and best wishes for his continued success.

Prof. Donald R. M. Paterson, University Organist at Cornell, played a recital of French organ music of the sixteenth and seventeenth centuries along with selections by Bach at the Anabel Taylor Chapel of Cornell in Ithaca, New York, on July 23, 1972, using the new Wolff tracker organ.

From Rodney L. Degner: "Regarding the McKim Residence Organ in Washington, D.C., [in *THE TRACKER*, Vol. XVI, No. 1, Fall 1971] it is stated there are about 4,000 pipes in all. How can this possibly be? The specification shows 39 to 40 ranks dependant on how large the Cornet is. If the Cornet is 3 ranks, and all the pedal stops are independent, the pipe count will be 2192. I caught this because the St. Paul [Sioux City, Iowa] organ is 42 ranks and 2,200 pipes."

A son, Robert Thurston Munroe, was born on August 8, 1972, to Mr. and Mrs. Donald R. M. Paterson at Ithaca, New York. This is the Paterson's third child, and we tender the congratulations of the whole society to them.

journal is taking its rightful place as a badly needed and valuable contribution to the American organ world. Congratulations to your staff (if there is one?) and to you for such an achievement. I'm sure that all of us will be enriched thereby.

Keep up the good work.

Cordially,  
/s/ Robert Schuneman  
Editor, *The Diapason*

\* \* \*

Dear Sir,

I thought you might be interested in a couple of quotes from a letter of a friend named Dan Nealon in Bloomington, Illinois, who has worked for both Warren Gratian (grandson of Joseph) and Charles McManis.

"I remember Mrs. Gratian telling me that Warren is the fifth generation of organ builders in his family, that they came from England and paid for their first building in Alton with English gold coins. There is a window in St. Paul's Episcopal Church in Alton, rather old looking, honoring the Gratian family. When I visited McManis last fall, in his shop they were reconstructing a 16' open wood, very old, which came from a large Catholic church in Kansas City. It was being revised as a stopped 32' for McManis' large instrument (70 ranks plus) in St. Paul's Episcopal, Sarasota, Florida. McManis completely rebuilt each one using the same old wood to make the stoppers and fill the tuning slot, then beautifully sanded and refinished."

Sincerely,  
/s/ Pat Wegner  
889 Rombach, Apt. 5  
Wilmington, Ohio 45177

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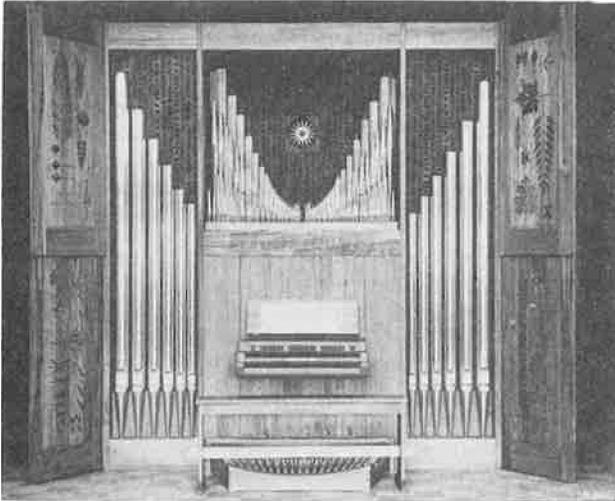
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## NEW TRACKER ORGANS



The recent Johannes Klais organ in the residence of Emile Norman, Big Sur, California. Photograph courtesy of Brooks Clement.

### Johannes Klais in Big Sur, California

Homer D. Blanchard reports the two-manual and pedal house organ built by Johannes Klais of Bonn, Germany, for the residence of Emile Norman in Big Sur, California, is a most unusual installation. The specifications were devised by Hans Gerd Klais, with Brooks Clement collaborating. Josef Schaefer designed the physical layout of the pipes and casework, and Mr. Norman (a noted sculptor) inlaid the doors of the organ case with his exquisite artwork in rare and exotic woods.

It is stated that there are some 40-50 different varieties of wood in the inlays. "What looks in places like a 'distressed' wood finish is apparently not; it is a matter of intarsia work." The interesting wood pipe screens were also designed by Mr. Norman. The wood pipes are of mahogany, while metal pipes are largely 70% tin, polished. The action is tracker throughout.

Mr. Clement, who serves as Mr. Norman's manager, is also an organist and has kindly contributed the photo shown here. The disposition of the organ is:

<b>Great — 61 notes</b>	<b>Positif — 61 notes</b>
8' Rohrflöte	8' Holzgedackt
8' Quintadena	4' Spillflöte
4' Principal	2' Principal
2' Blockflöte	1 1/3' Siffelöte
2r Sesquialtera	8' Musette-regal
3r Mistur	Cymbelstern
Tremulant	Tremulant
<b>Pedal — 32 notes</b>	<b>Couplers</b>
16' Subbass	Great/Pedal
8' Principal	Positif/Pedal
4' Spizflöte	Positif/Great
16' Dulcian	
4' Schalmey	

E. Power Biggs gave the dedicatory recital, and many famous organists have performed since that time. There are 16 registers, 19 ranks, and 983 pipes.

### Brombaugh in Columbus, Ohio

The firm of John Brombaugh & Co. of Middletown, Ohio, has completed a new organ with mechanical key and stop action in a free-standing case of fumed white oak. The organ has two manuals, ten ranks and 572 pipes, with provision for the addition of two more stops at a future time. The metal pipes were imported from Zeist, Holland, and the wood pipes were made at the Brombaugh shop. The organ stands in St. James Episcopal Church, Columbus, Ohio, and the specification is:

<b>Great</b>		<b>Positive</b>	
Praestant	8'	Gedackt	8'
Holpijp	8'	Rohrflöte	4'
Octave	4'	Principal	2'
Octave	2'	<b>Pedal</b>	
Mixture	V	Subbass	16'
Gt/Ped	Pos/Ped	Praestant	8'

The Subbass is an extension of the Great Holpijp and the praestant is "by transmission from 1 Manual." The manual compass is 56 notes, C-g<sup>3</sup> and the Pedal is 30 notes, C-f<sup>2</sup>.

The organ was dedicated on October 24, 1971, with a recital played by Arthur Carkeek, Professor of Organ and Theory at DePauw University, Greencastle, Indiana.

John Brombaugh & Co. also installed a one-manual and pedal instrument in the home of Martin Littmann, Middletown, Ohio, the same year. This organ has three ranks of pipes and permanently coupled pedal.

### Hradetzky in St. Louis, Missouri

The new 28 rank tracker-action organ for St. Louis Priory in St. Louis, Missouri, was built and assembled in the workshops of Gregor Hradetzky Orgelbau, Krems-Donau, Austria, the first of its kind to be imported to America. It was dedicated on September 17, 1967, and follows this specification:

<b>Great</b>		<b>Swell</b>	
Prinzipal	8'	Gedeckt	8'
Rohrflöte	8'	Kleingedeckt	4'
Oktave	4'	Prinzipal	2'
Waldflöte	2'	Quint	3/3'
Sesquialtera	II	Scharff 2/3'	IV
Mixture 1 1/3'	V-VI	Krummhorn	8'
	<b>Pedal</b>		
	Subbass	16'	
	Oktavbass	8'	
	Gedeckt-bass	8'	
	Choralbass	4'	
	Nachthorn	2'	
	Fagott	16'	

This organ was recorded by Ars Nova-Ars Antiqua, with William Maul playing a program of Baroque music. (See *THE TRACKER*, Vol. XV, No. 4, Summer 1971.)

### Bosch in Bel-Nor, Missouri

The tracker action organ in Unity Evangelical Lutheran Church at Bel-Nor, Missouri, was built in the Werner Bosch Werkstätte für Orgelbau near Kassel, Germany, where it was assembled and tested. It arrived at the church in December, 1970, and was installed and voiced by Herr Martin Ott of the Bosch firm and Mr. W. A. Brummer of Midwest Organ Service, Granite City, Illinois, who designed the organ, assisted by Mr. Whitney Otis. Bel-Nor is a suburb of St. Louis.

There are 18 ranks among the 14 stops and a total of 982 pipes. The Holzgedackt pipes are made of oak and the Subbass pipes of mahogany. All of the other pipes are metal. There are five electrically operated general combination pistons, adjustable at the console.

The specification reads:

<b>Great</b>		<b>Swell</b>	
8' Principal	61 pipes	8' Holzgedackt	61 pipes
8' Rohrflöte	61 pipes	8' Salicional	61 pipes
4' Oktave	61 pipes	4' Spitzflöte	61 pipes
2' Spillflöte	61 pipes	2' Weitoktave	61 pipes
IV Mixtur	244 pipes	1 1/3' Kleinquinte	61 pipes
<b>Pedal</b>		8' Oboe Schalmei	61 pipes
16' Subbass	32 pipes		
8 Geigenprincipal	32 pipes		
4' & 2' Choralflöte	64 pipes		

Dr. Paul Manz of Minneapolis played the dedicatory recital on this organ on January 31, 1971, including works of Bach, Buxtehude, Franck, Peeters, Langlais, Micheelsen, and his own four Chorale Improvisations.

### Bosch in Bloomington, Illinois

The First Baptist Church in Bloomington, Illinois, had a Möller organ dating from 1911. In 1966 a committee was formed and in 1970 the congregation voted to purchase a new Bosch tracker action organ. It was thereupon built by the Werner Bosch Organ Company of Sander hausen/Kassel, Germany, under the supervision of Mr. Walmar A. Brummer of the Midwest Organ Service of Granite City, Illinois. The installation and tonal finish was done by Mr. Martin Ott and Mr. Whitney Otis, both of whom were formerly associated with the Bosch firm in Germany.

There are 23 ranks comprising 19 stops. The organ is free-standing, encased, with reversed console. The key colors are reversed, i.e., black naturals and white sharps. It has been reported that the touch is rather heavy. Also, that the organ was very well designed but that carpeting added after its installation detracts from the final result. The stoplist reads:

<b>Great</b>		<b>Swell</b>
Principal 8'		Holz Gedackt 8'
Gedackt 8'		Spitz Gamba 8'
Oktave 4'		Gamba Celeste 8'
Flach Flöte 2'		Rohr Flöte 4'
Sesquialtera II		Oktave 2'
Mixtur IV		Klein Quinte 1 1/3'
Trompette 8'		Oboe Schalmei 8'
<b>Pedal</b>		Tremulant
Sub Bass 16'		Couplers
Oktave 8'		Swell to Great
Pommer 8'		Swell to Pedal
Choral Bass 4'		Great to Pedal
Fagott 16'		

The organ was dedicated on January 9, 1972, with a recital by Gerhard Krapf of the University of Iowa. His selections included work by Buxtehude, Arnold Schlick, Josef Meck, Walther, Walchsa, Dandrieu, Reger, Bach, and his own Psalm Suite.

### Fisk in Willimantic, Connecticut

Charles Fisk's opus 57 was completed for its dedication on September 24, 1972, in St. Paul's Episcopal Church, Willimantic, Connecticut. On October 1 the dedicatory recital was played by Dr. George Becker.

Called the "Alleluia Organ," the instrument contains a Cymbal Star which has visible turning stars



The 1972 Charles Fisk organ, opus 57, in St. Paul's Episcopal Church, Willimantic, Connecticut.

(not installed at the time the picture was taken). The specification runs:

<b>Great</b>		<b>Choir</b>	
Bourdon 16'	61 pipes	Stopt Diapason 8'	61 pipes
Prestant 8'	61 pipes	Flute 4'	61 pipes
Chimney Flute 8'	61 pipes	Doublet 2'	61 pipes
Italian Principal 4'	61 pipes	Sharp IV	244 pipes
Cornet II-III *	147 pipes	Cremona 8'	61 pipes
Mixture VI-VIII	447 pipes	<b>Pedal</b>	
Trumpet 8'	61 pipes	Bourdon 16'	32 notes from Great
<b>Couplers</b>		Oktave 8'	32 notes from Great
Great to		Trumpet 8'	32 notes from Great
Pedal Choir to		Sackbut 16'	32 pipes
Pedal Choir to			

Great\* This stop provides a Nazard 22/3' when drawn halfway. There is a tremulant and Cymbalstar, and there is a machine stop affecting the Mixture and Great Trumpet.

### Frobenius in Cambridge, Massachusetts

An installation which has caused great interest is the first example in America of the Danish organ builders, Theodore Frobenius, and Sons, of Copenhagen. This instrument is installed in the First

(Continued on next page)

## GLEANINGS

### from the corresponding secretary

I've gotten quite a few chuckles gleaned bits from an 1898 issue of *The Musician*. Quoting from "The Organist's Retrospect" by Ernest Onslow, the editor chose several examples of ignorance, and one of the best was:

"Sometimes there would be an officious critic on an organ committee who would in many ways endeavor to assert his superior knowledge above the others. On one occasion, when the final tuning of a new instrument was being done in the church, a very fussy member stood by the key-board watching each note. He attempted to criticize the voicing of every pipe. While one register was being regulated, he stopped the work in its progress, and said that C $\sharp$  was of a different quality of tone from C, and that it must be made right before the organ would be accepted."

### New Tracker Organs

(continued from page 19)

Church, Congregational, at Cambridge, Massachusetts, having 40 stops, mechanical key action, electric stop action, and wind pressures from 2½ to 3 inches.

The October 1972 issue of *Music/the AGO Magazine* contains a fine article on this organ and its builder. We have, however, a copy of the builder's specifications and are happy to present them here:

<b>Hovedvark C-c "" (I. Man.)</b>	<b>Svellevark C-c "" (III. Man.)</b>
1. Pommer 16'	11. Bordun 8'
2. Prinzpal 8'	12. Viola 8'
3. Flöte 8'	13. Celeste 8'
4. Oktave 4'	14. Prinzpal 4'
5. Gemshorn 4'	15. Quintade 4'
6. Oktave 2'	16. Oktave 2'
7. Mixtur IV	17. Scharf IV
8. Zimbel III	18. Fagott 16'
9. Trompete 8'	19. Trompete 8'
10. Trompete 4' (en chamade)	20. Oboe 8'
<b>Positiv C-c "" (II. Man.)</b>	<b>Pedal C-g '</b>
21. Rohrflöte 8'	31. Untersatz 32'
22. Prinzpal 4'	32. Prinzpal 16'
23. Blockflöte 4'	33. Subbass 16'
24. Nasat 2 2/3'	34. Oktave 8'
25. Hohlflöte 2'	35. Spitzflöte 8'
26. Terz 1 3/5'	36. Nachthorn 4'
27. Quinte 1 1/3'	37. Choralbass 4' & 2'
28. Otave 1'	38. Hintersatz IV
29. Scharf IV	39. Posaune 16'
30. Regal 16' (en chamade)	40. Trompete 8'
<b>Koblinger</b>	<b>Tremulanter</b>
1. Positiv — Hovedvark	1. Svellevark
2. Svellevark — Hovedvark	2. Positiv
3. Svellevark — Positiv	
4. Hovedvark — Pedal	
5. Positiv — Pedal	
6. Svellevark — Pedal	

It has been stated that this organ cost one hundred and forty thousand dollars.

It was dedicated on October 6, 1972, with a recital by James Johnson, organist of the church, and an orchestra and choir conducted by Gerald Moschell. Future concerts include one with the Harvard University Choir directed by John Ferris on March 25, 1973, and our honorary member, E. Power Biggs, will play a program of Festive Music for Organ and Brass on April 22.

"The tuner within the instrument, knowing the finicality of the critic, stopped his work, and giving several raps with a hammer on some portion of the wood-work inside, asked him if the pipe was now right.

"Bending his ear close to the keyboard as the note was sounded, he pronounced it perfect, although the tuner had not touched the pipe; and selected a number of other notes which he desired regulated in the same manner. After hearing the hammer raps as before, he said he was delighted with the improvement, and declared that this particular stop was now the most perfect of the kind he had ever heard, boasting to the other members of the committee that its superiority was entirely owing to his careful supervision."

Sometimes one finds things of interest right in "one's own backyard," so to speak, and I recently came across an old Christmas book called "Christmas Carols New and Old" which was published in England in 1874 (the date is very faded). It belonged to my mother who came from Nova Scotia, and it is quite unusual.

The words and music of some forty-two carols are accompanied by some of the most interesting, beautiful illustrations I have ever seen. These plates are taken chiefly from the designs of W. J. Wiegand, T. Dalziel and F. A. Fraser plus a few others, and the quaint allegorical frontispiece is by Dalziel, although the index states it is by Arthur Hughes. Well, this will give a clue to some of the contents, for some of the titles (while they may be original) are misleading, and some of the tunes differ from those provided in such musical bibles as *The Oxford Book of Carols*.

Except for the wonderful OHS convention at Woodstock, Vermont, my most interesting activity of last summer was to spend several days at the St. Dunstan's College Conference on Sacred Music in Providence at the end of August.

In 1920 St. Dunstan's Choir School was founded for the training of choir boys and to provide boy singers for several Providence churches. St. Dunstan's College of Sacred Music was founded in the early 1930's for the purpose of training choirmasters and organists. It had an academic affiliation with Brown University. While the Choir School continued for many years, the college lasted only two years in those depression times. However, the charter of the College has been renewed yearly in the State Assembly. In 1968, Hollis E. Grant formed the St. Dunstan's College Conference on Sacred Music which continues, at least briefly, the aims and original purposes of the College.

I attended a recital by Gerre Hancock who played gloriously—much verve and spirit despite the very hot, humid weather—on the 3m 60r Möller in First Unitarian Church. Another memorable program was given by Maria Gregoire, harpsichordist, and James Maes, organist, at St. John's Cathedral—both splendid artists. The organ used was a portativ built by David Cogswell.

There was also a Jean Langlais festival—a program of his works with the great composer himself as organist and the Conference Chorus conducted by Alexander Peloquin. Over the years many notables, such as Elaine Brown, George Faxon, Jack Noble White, Albert Russell, Clarence Snyder, Jack Fisher, Edward Gammons and Barbara Owen have served on the faculty here.

## STICKERS and SQUARES

In Ernest Onslow's "The Organist's Retrospect" (published some time prior to 1898) we read:

"In another church the pastor acted as the head of the committee. Before the shipment of the organ, I had sent a letter giving directions to have an unessential portion of an overhead timber removed, as it was in the way of the position which the lowest open pedal pipe would occupy, and as it would be out of sight, its removal would not in any way be detrimental, explaining that an organ pipe, to give the correct sound, must be of a prescribed mathematical length.

"As this was not done before the arrival of the organ, the workmen were subject to some delay in setting up the instrument, and stood the pipe up on one side so that the amount to be cut away could be readily seen. It not being in their province to do this work, they left directions with the pastor to have it done while they were away at the noon-hour.

"But the pastor felt that every portion of the church had been consecrated, and took upon himself the adjustment in a way which was the most satisfactory to his professed reverence for the holy framework of the sanctuary.

"Instead of removing the obstruction, he solved the problem by deliberately sawing off the large pipe with his own hands, saying to the workmen on their return that I had no authority to make a pipe of such length as to cause any portion of the sacred edifice to be mutilated!"

Have you dusted off your Merkel lately? Gustav is described in *The Organists' Journal* for January 1893 as "one of the peers among the composers of organ music in Germany." He was born in 1827, studied composition with Schumann among others, and served as organist at churches in Dresden from 1858 until his death in 1885. Nearly two hundred of his compositions were published, mostly organ music, including nine organ sonatas. The *Journal* says that "the second sonata, in G minor, has been played a great deal, and is probably the most popular one of the set. All the sonatas are characterized by their contrapuntal and fugal treatment rather than the stereotyped sonata form, particularly in the first movements." Better get out that dust cloth.

The following August, the *Journal* contained this paragraph:

A few Sundays ago, at a small church not far from New York, the choir thought that they would regale their congregation with the anthem, "How Beautiful Upon the Mountains." At the conclusion of the piece the good old minister turned around to them and exclaimed: "Yes, my friends, you are perfectly right, it is beautiful upon the mountains, and it would seem to me that judging from the slim attendance here this evening, that nearly all of our congregation are there, or at the sea shore. It doubtless is far more pleasant to be there enjoying oneself than to attend church in this pesky dried-up town, but after all we must do our duty faithfully and uncomplainingly, and on the whole feel glad that we are alive, even if we are denied the many privileges which fall to the lot of our

more worldly brethren, we will now sing the hymn, 'Return Ye Wandering Sinners Home.' "

Matthew-Michael Bellochio contributes the following text which may be sung to the tune called "Aurelia":

### *Our Organ's Firm Foundation*

Our organ's firm foundations are diapasons fat  
Installed in nineteen-twenty, from that day since  
they've sat.

From Boston, Mass., we sought it—the object of our  
pride;

For fifteen grand we bought it when our old tracker  
"died."

Elect from every family of pipes that give a toot,  
It's Great specification: one reed, one string, one flute;  
With leathered diapasons at sixteen, eight, and four;  
And sub and super couplers, how could one ask for  
more?

Though with a scornful wonder men hear it sore  
opprest,

By ciphers rent asunder, by wind-line leaks distress.  
Yet choir boys are list'ning; their cry goes up, "How  
long

Before this hoot and hissing cease drowning out our  
song?"

'Mid toil and tribulation and heated vestry wars,

We wait the ruination of it for evermore;

'Till with some chiffing glorious our longing ears are  
blest,

And leathered pipes notorious shall be but scraps at  
rest.

Yet we still oil the swell shades each month with  
three-in-one,

And grease the motor bearings, to quiet down its run;  
Oh mis'erable contraption! Lord grant us funds that we  
Might junk it for a tracker with pressures less than  
three!

One gem that turned up at the Philadelphia Flea Market last summer was a suite by Joseph Bonnet, "organiste due Grand-Orgue de St. Eustache" entitled "Poèmes d'Automne," being three pieces for concert or salon. They were subtitled "Lied des Chrysanthèmes," "Matin Provençal" and "Poème du Soir." The work, Opus 3, was published in 1908 and dedicated to Alexandre Guilmant. The cover bore a striking likeness of St. Cecilia carrying a neat portativ strapped around her shoulders, playing the keyboard with her right hand and pumping a small bellows with her left hand—all surrounded with Easter lilies!

ARSTRAUSS

Ithaca, new york

## REVIEWS

### Books

*The Organ from its invention in the Hellenistic Period to the end of the Thirteenth Century.* Jean Perrot. London, Oxford University Press, 1971.

The author of this review recalls his first interest in the pre-Christian period organ was originally aroused on reading an article by Willi Apel in the periodical *Speculum* some years ago—a fascinating exposition which, however, left a number of questions unanswered. Although isolated accounts have appeared in other sources since, this is the first complete, definitive early history of the organ. It has been used as one of several required texts in a two-semester college course in organ literature; it has been suitably tested, therefore, under exacting pedagogical conditions.

A highly detailed study, the approximately three hundred pages of text have been divided into two sections: 1) devoted to the Graeco-Roman organ, and 2) a description of the organ in the Middle Ages, which included the organ in the Arab world and in the East. The mediaeval portion is of interest, although containing emendations and clarifications of material already discussed in other standard works on the history of the organ. Nevertheless, it is the section on the invention of the organ—the *hydraulus*—that may constitute the greatest single contribution to the history of the instrument under one cover, and proved most intriguing to the writer.

It seems strange that the hydraulus was *invented*. One would have thought it might have *evolved*, like the wheel. Ktesibios, an engineer, is credited with its invention around 270 B.C. He left writings; explanations of the hydraulus by Vitruvius and Hero of Alexandria are based on these. The work that Perrot has done was admirable in several important respects. He was able to arrive at conclusions with regard to the exact nature of the hydraulus through the examination of incomplete descriptions as found in Greek and (later) Latin treatises of the time—no mean feat, since it implies a thorough knowledge of these languages, and some of the more subtle nuances of meaning of certain key words. As the hydraulic organ became better known in the ancient world, representations of it were made, and there is an important chapter on available iconographical evidence. Only one with his massive scholarship would be able to look at—let us say—a picture or a terracotta representation of an organ and be able to separate factual, useful information from possible artistic flights of fancy. Several myths were laid to rest. One of these (perpetuated by H. G. Farmer, who should have known better) that the hydraulic organ used boiling water was patently absurd. Finally, using exact measurements, supplying missing information on a deductive basis from incomplete descriptions, pictures, and the like, Perrot constructed his own hydraulus, a working model. The problems of the pump system, of steady wind pressure, of admitting air into pipes, were

solved by the ingenious Ktesibios in a manner not fully understood until now, and although there were many subsequent improvements, it was several hundred years before there was a radical departure from the system. And ancient methods of using keys, sliders, and other methods of admitting air to pipes persisted well into the Middle Ages.

Realizing that the interest of the average reader of this review would not be served by an in-depth discussion of the particular chapter in which formulae for measuring water and air pressure are set forth at length, yet it must be asked whether there is not an error on p. 147 in the equation; whether a plus rather than a minus sign is not called for here. The formula seems somewhat meaningless as it stands, and it is the most important part of Chapter Eight; the publishers should re-examine it. One other perhaps more important point: source material is extensively annotated in chapter footnotes, and some primary source material appears in untranslated form in appendices. An all-inclusive bibliography would have been highly desirable, as well.

It is decidedly unfair to a balanced review of this text that our personal enthusiasm for the earlier chapters and the limitations of space require that the mention of the remaining sections of the text, which are of equal importance, must here be superficially treated; the Eastern organ, glory of the Byzantine court; the tenth century "mixture" organ at Winchester (in a building probably the predecessor of the present Cathedral) in which two organists, each playing his own manual, pushed alphabetized keys, or sliders, in and out—each slider operating perhaps ten pipes; the development of pipe scaling and tessitura; the opposition of the mediaeval clergy to the introduction of organs into churches, which eventually gave way to a form of competition as to who could own the most splendid instrument; this will make fascinating reading for some, heavy going for others. There is much of a highly technical nature in this text. But it is the definitive book on the organ of this period. The publishers should be commended for issuing a book which, despite its inherent value, may not be in great demand even by the organ enthusiast, since practical performance literature from the period is non-existent. But with Peter Williams' *The European Organ 1450-1850*, and William Sumner's *The Organ*, the performer has an invaluable reference library on his instrument; no informed person will want to be without this splendid addition to the history of the king of instruments.

—Harry Wilkinson

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### Records

*Messaen*: "Les Corps Glorieux," "La Nativite du Seigneur," and "Messe de la Pentecote" —played by Charles Krigbaum on Yale University's Woolsey Hall organ. Lyrichord LLST 7224, 7225, 7226.

What makes an organ historic? Many answers could be given, but they boil down to two things—

uniqueness and excellence. This is true of historic recordings as well. In the past year two splendid recordings of historic (or, in one case, history-making) organs have come to my attention as being especially worthy of commendation to OHS members. Both also share the property of being performed by sensitive and technically outstanding artists.

The first represents a truly major recording project—three discs containing three of Messiaen's best known works. The Woolsey Hall organ at Yale is perhaps the largest (175 speaking stops) and best early twentieth century Romantic instrument. It was built by Hutchings in 1903, rebuilt and nearly doubled in size by Steere in 1916, and again rebuilt and enlarged by Ernest Skinner in 1928. Since then it has been unaltered, and it is intended that it remain so. Although the instrument has been in constant use for recitals since its building, these recordings are the first commercial discs to be made on it to this reviewer's knowledge, and Professor Krigbaum is to be commended for so ably filling this gap in the discography of the American organ.

Krigbaum's playing is impeccable, never showy, letting the natural emotionalism of the music make itself felt. Indeed, he exhibits, a kind of musical humility which seems rare in performers who are attracted to Messiaen, and which this listener finds refreshing and illuminating. Under Krigbaum's fingers Messiaen fares well indeed. From the vast resources of the Woolsey Hall organ his registrational choices seem always well thought out, often transcendently beautiful. There are some highly successful studies in contrast, of which the alternate tension and tranquillity of the *Combat de la Mort et de la Vie (Corps Glorieux)* serves as one outstanding example. For sheer virtuosity, try the *Sortie* from the *Messe de la Pentecote*—it's a real display piece for the organ, too. However, of the three discs, my own personal favorite is the *Nativite*, which I find to be one of the most listenable performances of this suite I've heard on a record or off. And these are top-drawer recordings, too; really good reproduction without a trace of distortion.

*Dedicatory Recital Program*—played by Yuko Hayashi on the new Rieger organ at International Christian University in Tokyo, Japan.

A historic organ of a different sort is the fine

new 3-manual Rieger in Tokyo. It is only during the past decade or so that Japan has become organ-conscious, and this instrument, the largest in the country thus far, is a milestone. The dedication recital, played by OHS member Yuko Hayashi, occurred in October, 1970. Miss Hayashi, though now residing in Boston, is a native of Japan and perhaps the first Japanese organist to gain international recognition as a concert artist. Pieces on the record are the *Bach-Vivaldi Concerto in D*, *Bach's Fantaisie & Fugue in G minor*, *Franck's Chorale No. III*, and *Messiaen's Dieu Parmi Nous*. All are played with a sure feeling for individual styles and a mature and self-effacing musicianship which contribute to a most satisfying listening experience. This is a record worth having not just for its uniqueness but for its lively and highly competent interpretation of the music. It can be ordered by sending six dollars to: Music Department, International Christian University, Mataka, Tokyo, Japan.  
—Barbara Owen

*Moussorgsky: Pictures from an Exhibition*—played by Calvin Hampton on the Roosevelt-Aeolian-Skinner organ in Calvary Church, New York. MHS 1472, Stereo.

Is the pendulum beginning to swing back? Time was when transcriptions for the organ took precedence over organ literature, and our recitalists made up their own transcriptions if none was available in print.

Well, the Moussorgsky work, originally composed for the piano, is far better known in its several orchestral transcriptions. And, if memory serves, it was Horowitz who made a *piano* transcription of the piece! Robert Elmore made one for the theatre organ not long ago, but now comes this version by Calvin Hampton and it is something of an achievement.

Mr. Hampton states that he was intrigued by the idea when asked to play the final movement ("The Great Gate at Kiev") for a wedding processional at Calvary Church where he is organist. From there he set about transcribing the other movements and the result is a stunning account of this lovable score. His registration is imaginative and telling. His technique is superb. His depth of comprehension is mature and clear. And the organ responds magnificently to his every nuance.

The jacket tells us that the present instrument was built by Hilbourne Roosevelt in 1885, (replacing the

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# The Eighth R!

## . . . An Editorial

About five years ago we got the OHS pot boiling over with a rundown on seven important words connected with the history of organs and organ building, namely Rebuild, Restoration, Renovation, Revision, Revoicing, Regulation, and Re-regulation.

Recently one of these was brought into sharp focus when we attended a gathering in an old house in Philadelphia. The charming hostess was brimming with information about the original details of the place, and she topped it off with a proud declaration that the house had been "restorated" a short time prior to our visit.

Well, *restorated* doesn't appear in any dictionary available to us, and we rather doubt its actual existence in our language. But looking around in the organ world, it might be applied to some of the work done on organs we've encountered.

But that is not the point of this discussion, nor is it our objective to stir up a controversy involving these terms.

Rather, we would add another R—research. This word is defined in Random House as "diligent and systematic inquiry or investigation into a subject in order to discover facts or principles. . ." Many of the writers for *THE TRACKER* have taken this matter

John Ferris organ of 1847?) and that it has undergone several rebuildings including a major one by Aeolian-Skinner, but that much of the Roosevelt pipe-work remains. Whatever the case, the organ sounds superb in this recording which is available only through the Musical Heritage Society, 1991 Broadway, New York, N. Y. 10023.

*Bach Organ Favorites, Vol. 5*—played by E. Power Biggs on the 1958 Flentrop organ in the Romanesque Hall of the Busch-Reisinger Museum at Harvard University. Columbia M 31424 Stereo.

Although Mr. Biggs, our Honorary Member, has produced four previous Bach Albums, this one really tops them all with the big works of Bach.

Beginning with the Fantasy and Fugue in G minor (the "Great") and continuing with the Chorale Prelude on "Jesu, Priceless Treasure" and the Fantasy in G major, the first side of this disc reveals the tremendous range of Bach's skill in organ literature.

The second side, not to be outdone, offers the Prelude and Fugue in B minor (the "Great"), followed by the Chorale Prelude "We All Believe in One God" with its fugue on the Creed, and closing with the delightful Prelude and Fugue in C major.

Mr. Biggs is in his top form in all of these works, bringing life and vitality through his authoritative interpretations making them models for all of us to follow.

The organ, built for this building, is enhanced by the fine acoustics. The recording is superior and on good stereo equipment makes one feel almost present at a live performance. Hats off to Andrew Kazdin, the producer.

—A. F. R.

seriously and contributing highly interesting and valuable information concerning the history of organs and organ building in America. Most of this information is not available elsewhere, and when some material has appeared previously, our authors have taken great pains to update and bring to light details that earlier writers have overlooked or omitted because the facts were not then known to them.

The results of research are often far-reaching. Many an organ has been preserved because someone took the time to delve into its history and point out to the almost always ignorant authorities that the instrument is valuable historically, musically and intrinsically. Many a student has found material suitable for reference in working on a thesis. And the subject matter often inspires even larger fields of interest in connection with organ building.

The rewards of research are very great indeed. Research takes on added dimension when shared with others. It improves the status of OHS when reports of this kind appear in *THE TRACKER*. It places literary crowns of glory on the writer, and it generally improves the state of mankind and his understanding. If you, dear reader, have not enjoyed this type of activity, we urge that you give it a try.

Oddly enough, the word listed directly above "research" in our dictionary is "rescue." But that is meat for another column—right?

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