



THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume XVII, Number 4

Summer 1973



ORGELMAKERS Ca. 1671

THE TRACKER

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COVER: Taken from a blue and white Delft tile, hand-made in Holland

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

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Alan M. Laufman	<i>1974 Convention</i>
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Physics Dept., St. Lawrence Univ., Canton, N.Y. 13617	
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THE TRACKER Staff

Albert F. Robinson	<i>Editor</i>
First Presbyterian Church, 20 King's Highway East, Haddonfield, New Jersey, 08033	
Norma C. Cunningham	<i>Publisher</i>
421 S. South St., Wilmington, Ohio 45177	
Robert E. Coleberd	<i>Circulation Manager for Schools and Libraries</i>
409B Buffalo St., Farmville, Pa. 23901	
Paul J. Korczak	<i>Advertising Manager</i>
319 College Ave., Apt. 1, Ithaca, N.Y. 14850	

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The Garden State in Bloom:

18th Annual OHS Convention Report

Between 80 and 100 members and friends of the Organ Historical Society were registered for the 18th Annual Convention which was held in Central New Jersey June 26, 27 and 28, with headquarters at the Lawrenceville School, Lawrenceville, New Jersey.

Known as the "Garden State," New Jersey abounds in beauty spots and in organs of great interest; and, thanks to diligent preparations by the Convention Chairmen (Messrs. Martin Walsh and Eugene Kelley), none of the best features were overlooked.

Due to the fact that the Convention Program booklet was the most detailed and complete one we have had, containing all of the histories and specifications of the organs visited and the full recital programs, and that a copy is being included with the mailing of this issue of THE TRACKER to every member, we shall not go into detail in this report but try to point out any extra features and make a few observations.

As usual, many arrived the evening before the official opening of the Convention, and several attended the meeting of the National Council. (See minutes elsewhere.)

The Annual Meeting of the Society was called to order by President Cunningham with between 40 and 50 members present. The minutes of this meeting (published elsewhere) will indicate the several activities now underway by the Society.

John Rose was the first recitalist of the convention. Due to the fact that he played three chorale preludes on *Lobe Den Herrn*, we sang the hymn "Praise ye the Lord" to that tune. To this reporter, Mr. Rose excelled in the Williamson selections.

Although the Hook & Hastings organ in Lambertville had been in very poor condition just prior to the convention, it was made playable in time for Robert Bruce Whiting's program. As usual, Mr. Whiting was in fine form showing off some nineteenth century gems as they were and should be played. We sang "Christian, dost thou see them" to the Dykes tune, *St. Andrew of Crete*.

The Standbridge rebuild in Titusville responded admirably to the deft playing of Lois Regestein. Her performance of the second Handel Organ Concerto was particularly memorable. We joined in the hymn, "Come, let us use the Grace" to the folk-tune-like *St. Martin* melody.

Our church supper at Whitehorse was hearty and delicious, and we used the spare time between the conclusion of dinner and the recital hour for an old-fashioned Gospel hymn sing, led by Brian Jones with great verve and enthusiasm, and brilliantly accompanied by Dr. Samuel Walter on an upright piano.

One of the OHS Convention favorites from away back, Donald R. M. Paterson, presented what we learned to be the first recital on the rebuilt and altered

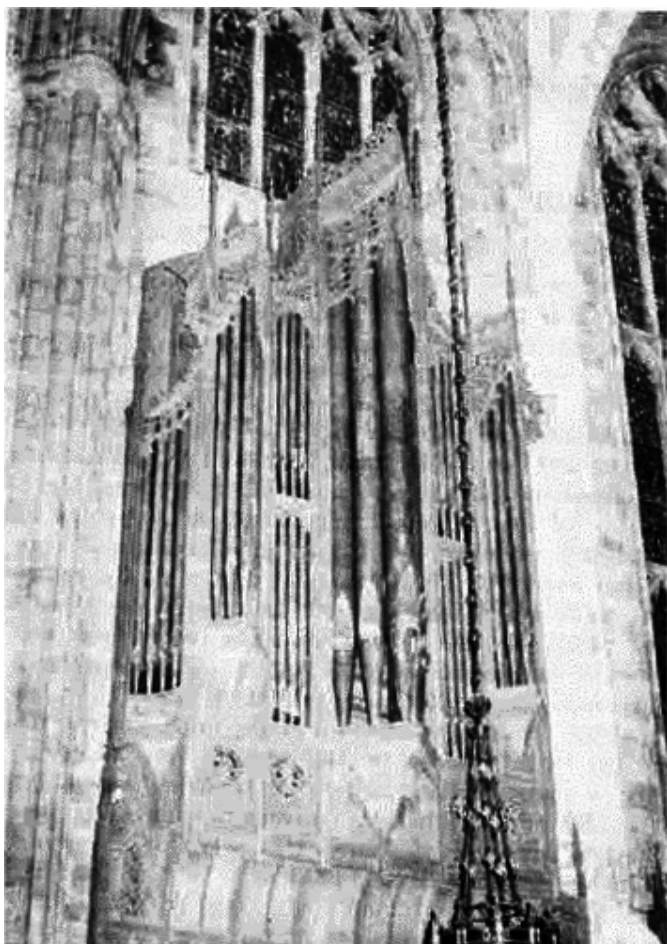
J. W. Steere & Son 1893 organ in Pearson Memorial Church. Due to the large attendance (well over 200) and the shortage of programs, Cleveland Fisher announced the selections played with occasional enlightening commentary. As usual, Mr. Paterson's performance was impeccable. The hymn was "Sing praise to God" to the German tune, *Mit Freuden Zart*.

Wednesday morning, we boarded two buses for a long day of rich experiences. The first stop was at the magnificent chapel of Princeton University where Dr. Carl Weinrich, the University Organist for many years, gave a talk and demonstration of the organ's newer pipework. He told us that the instrument had been built by Skinner c. 1927 and that it was altered in the mid '50s, with new pipework added and an antiphonal organ of about ten ranks built. There are now about 110 ranks in the organ. Dr. Weinrich played a short recital, which is reported to be his last public performance as University Organist since he retired the end of June. His selections included a work by William Byrd, Bach's A minor Concerto and the E-flat ("St. Anne") Fugue. To many, this was one of the highest peaks of the Convention.

At the historic church in Franklin, Matthew Bellocchio provided us with a registration sheet showing every stop used in every part of each composition he played. This feature might well be adopted by other recitalists, or even for entire convention programs. Please note the unusual feature of this organ as described in the Convention booklet. The Nielson selections afforded an excellent opportunity for display of the organ's individual voices, and the other selections-all very well performed-showed the ensemble features. We sang "Onward, Christian soldiers" to the familiar *St. Gertrude* tune, but with original fanfare interludes created by Mr. Bellocchio.

As a prelude to his program on the tiny Odell organ in Chester, Cleveland Fisher played the hymn tune *Chester* by William Billings in tribute to the town. He then explained that the thirteenth century "Estampie" was a Gothic dance in two voices, the upper voice in C and the lower in F which gave it a curious effect. He declared that Rebikov's "Organ Grinder" was actually easy since it was founded on a ground bass or ostinato-though to us it sounded far more complex and intricate. For an encore he rendered C. Austin Miles' chorale prelude on "In the Garden" which is written in Bach's style. The hymn was "In heavenly love abiding" to the *Nyland* tune.

An unusually fine, slightly larger Odell was heard in the same town played by Ruth Tweeten. This organ had a much bigger sound than the previous one, and although it has only one manual, Miss Tweeten's performance (particularly of the Widor) almost convinced one that it has three manuals. She was assisted in the Sweelinck by Susan Eastman, soprano, who revealed a clear, resonant voice of great beauty.



The 1927 E. M. Skinner organ in the Princeton University Chapel, Princeton, New Jersey. The organ was altered and enlarged in the 1950S.

The church is decorated in *trompe d'eil* fashion, some of which can be seen in the Convention booklet photo. We sang "Hail to the Lord's anointed" to the tune *Rockport*, and Miss Tweeten was given a standing ovation.

Donald Olson gave the recital at Lamington and the small, altered Hook & Hastings organ served him well. The Pachelbel was dignified and very fine, while the Hewlett was hilarious. It was made the more so by the use of title cards for the various movements, displayed for our edification by the irrepressible Cleveland Fisher. The hymn was "Once to every man and nation to the *Ton-y-botel* tune.

At Christ Church in Elizabeth, James McGregor gave a splendid account of himself and the rebuilt Hook & Hastings organ. Almost "tombified," the sound of this instrument has been released somewhat by removal of some ceiling boards. The difficult Brahms prelude and fugue was most effective, and the playing throughout was masterful. We sang "At the Name of Jesus" to the tune *Kings Weston*, and adjourned to the parish hall for some real sangria, and a bountiful supper.

The largest attendance of any of these programs was recorded at St. John's R. C. Church in Orange—between five and six hundred almost filled the large handsome building. The good-sized Hook & Hastings (saved almost miraculously by OHS members) had been put in excellent condition for a program which



Dr. Carl Weinrich at the console of the Princeton University Chapel organ.

had quality interest and variety. Dr. Walter's performance of the Franck was a model of its kind, and the vocal quartet (some of whom sing with the New York City Opera) were outstanding in the Marzò Magnificat. Pietro Yon's "American Rhapsody" winds up with "The Star Spangled Banner" which, of course, brought us all to our feet, but we'd have stood to cheer in any case for such an elegant performance. Of course, we all sang heartily. Richard Hartman, who was director and accompanist, deserves great praise for this program.

We had been advised that after the performance we'd be invited to a reception with refreshments, but we never expected the lavish buffet supper which the parish served. A hot table contained many varieties of food, and the cold table had twice as much again. Ice cream was served for dessert, topping off one of the finest evenings within OHS memory.

The only change from the printed Convention booklet occurred on Thursday morning when Clinton Doolittle was forced to cancel his recital at the local Presbyterian church. In his place, J. Harlan Ayers, organist of the United Congregational Church in Norwich, Connecticut, played Soler's "Emperor's Fanfare" from the sixth double concerto, Walther's chorale and four variations on "Meinen Jesum lass ich nicht," and the Trumpet Voluntary by John Stanley. We sang "I sing the mighty power of God" to the *Ellacombe* tune. The moderate sized Odell appears to be made for this church, although it has been altered recently, and Mr. Ayers displayed it to good advantage.

The sweet, well-modulated tone of a Johnson was heard at Christ Church in Trenton, as played by Philip Beaudry. His performance of the Batiste "Communion" will be long remembered, and he added a Fanfare by Jacques Lemmens at the end. The hymn here was "Great Creator of the world" to the tune *Scarborough*.

Thee little Willie Davis in St. Luke's Church proved adequate to the demands of Graham Down in his recital, particularly in the Handel Concertos. (Try it sometime—all five movements on one manual!) We sang the Finnish tune called *Tysk* using the words "God Himself is with us."



The 1879 Hook & Hastings organ, Opus 950, St. John's Roman Catholic Church, Orange, New Jersey.

After a satisfactory lunch, we enjoyed a program on the altered Bates & Culley organ in Ewing Township. Although this instrument is not in the best of condition, Donald Morse brought off his program in fine style, and we sang "Whate'er our God ordains" to the German tune, *Was Gott Tut*.

Our next stop was Westminster Choir College where we heard brief demonstrations of the Aeolian-Skinner, Noack, and Casavant organs.

We returned to Lawrenceville for the concurrent sessions. There was a mild interest in the OHS slide-tape program, but the majority of the conventioners attended the panel discussion "The 19th Century Tracker Organ: restored, rebuilt or revised?"

Eugene A. Kelley served as moderator while Donald Olson represented the Andover Organ Company, David Beaty represented Hartman-Beaty Organ Company, and George Bozeman represented Bozeman-Gibson Organ Company. Sometime prior to the meeting, each of these representatives had been given the same hypothetical problem, to wit: a modest church in a modest town owns a 1893 Hutchings organ—two manuals and 11 ranks—which is badly in need of repairs. Each firm was asked to prepare a cost estimate on the rebuilding of this organ, not knowing what the other firms were figuring. The three sets of plans were copied and distributed to all present before the questioning began, and we found to our surprise that all three bids came in the \$15,000 to \$16,500 range. The revised specifications, however, differed greatly, eliciting questions and comments of great interest.

It is not possible to record every opinion, but a few which, to us, seemed important are given here: Bozeman—"The purpose of rebuilding an old organ is to preserve the original investment."

Beaty—"The four legs of an organ are: Chest, Pipes, Wind and Action."

And it was generally agreed by all panelists that:

1. A new pipe organ of 12–14 ranks would cost about \$30,000–\$40,000, today, while a rebuild of a similar size costs about half.
2. To re-leather an old chest (single) costs between \$500 and \$800.
3. Re-regulation means to check pipe-speech, restoring original sound by eliminating dirt and dents, retaining the original and essential character of the pipes.
4. Revoicing means to alter fundamental sound.
5. An organ's purpose is (a) to accompany congregational singing, (b) to accompany choir and soloists, c) to enable the organist to perform suitable literature for preludes, offertories, postludes, etc., and (d.) occasionally be used for "mood" music.

Mr. Kelley kept the discussion to the point, permitting everyone who desired to "speak his piece," and adding a note of humor from time to time. The panelists acquitted themselves like gentlemen whose knowledge of organ-building is based on years of interesting experiences, study and travel.

Since the case in point was purely hypothetical, it was not decided which builder should be awarded the contract. But nearly everyone agreed that all proposals were good and fair, and that the two-hour panel discussion had brought many things to light.

The concluding event of the Convention was Brian Jones' recital in Lawrenceville School Chapel. The almost new Andover tracker organ is a delight to the eye of the beholder as well as a joy to the ear of every listener. Mr. Jones was in top form from the very outset, bringing to each selection a delineation of the style of the composition with a clarity of technique and judicious registration. At the inter-mission we sang "Glory be to God the Father" to the tune *Edith Memorial* (the name of the chapel), composed by Francis Cuyler van Dyck who was long associated with the school. At the end of the program, another hymn was announced—"Praise, my soul, the King of Heaven" to Sir John Goss' tune *Lauda Anima*, and the chapel hymnal contains Goss' original varied harmonizations which Mr. Jones used to advantage.

Attending the convention were many notables, including Joseph E. Blanton, editor of *Art of the Organ*, and Robert Schuneman, editor of *The Diapason*, as well as distinguished builders and organists from all parts of the USA.

In thanking the Convention Committee, the performers, and all who had helped to make this 18th Convention the outstanding success that it was, President-elect Edgar A. Boadway remarked that new standards had been set and higher goals achieved which should serve as models for all future conventions.

Indeed, OHS is indebted to Messrs. Walsh and Kelley and their committee for one of the finest conventions ever.

Three Historic Recitals Reported

Boston — Kenton, Ohio — Washington, D.C.

Although the monumental tribute to Cesar Franck performed by Rollin Smith on December 10, 1972 at St. Alphonsus' Church, New York, was reported as the second in our series of Historic Organ Recitals, it was actually preceded by another Franck program on December 3, 1972, at the Church of the Immaculate Conception in Boston, Massachusetts, played by five Boston area organists.

Co-sponsored by the Boston Chapter, American Guild of Organists, the program was performed by five Chapter members: John Ferris, Frank Taylor, Brian Jones, Yuko Hayashi, and Jack Fisher, each of whom played one major Franck piece. A handsome 20-page booklet contained the program and notes, illustrations of the organ and Franck, and a note-worthy article by Barbara Owen, "The Great Organ and Its Players."

Due to some excellent advance publicity in the Boston Globe by columnist Michael Steinberg, there was a large audience—estimated at over 1,000—and in his subsequent review of the program, Mr. Steinberg stated: "The Hook instrument... is 19th century organ-building at its best. The sound is huge and impressive, but there is no screaming, and, except for a few boomy pedal stops, everything speaks with precision and clarity. The soft stops are warm and full of character, and the richly resonant acoustics of the big, barrel-vaulted Romanesque church wonderfully set off the instrument's properties and high quality. Including the visual style of the church, it was a good marriage of music, sonority and ambience."

The organ, built originally by E. & G. G. Hook of Boston in 1863 with 3 manuals and 57 ranks, was rebuilt by their successors, Hook & Hastings, in 1902 when the action was electrified, a new 4 manual console installed, and some 17 ranks were added.

The specification of 1902 runs:

Great

16 Open Diapason
8' Open Diapason, Forte
8' Open Diapason, Mezzo
8' Clarabella
8' Viola da Gamba
4' Octave
4' Flute Harmonique
3' Twelfth
2' Fifteenth
3 rks. Mixture
5 rks. Mixture
7 rks. Cymbale
16' Trumpet
8' Trumpet
4' Clarion

Swell

16' Bourdon
8' Open Diapason
8' Violone
8' Stopped Diapason
8' Quintadena
8' Voix Celeste
4' Octave
4' Flauto Traverso
4' Violina
2' Flautino
5 rks. Mixture
16' Contra Fagotto
8' Cornopean
8' Oboe
8' Vox Humana
4' Clarion

Choir

16 Contra Dolce
8' Open Diapason
8' Viola
8' Dulciana
8' Melodia
8' Gedeckt
4' Octave
4' Fugara
4' Flauto Traverso
2' Piccolo
8' Clarinet

Couplers

Swell to Great 8'
Swell to Great 4'
Choir to Great 8'
Choir to Great 16'
Swell to Choir 8'
Great to Pedal 8'
Swell to Pedal 8'
Choir to Pedal 8'
Pedal at Octaves 8'
Solo to Great 8'
Solo to Pedal 8'

Pedal Movements

Sforzando
Swell Pedal for Swell Organ
Balanced Swell for Solo Organ
Pedal for Main Motor
Reversible for Great to Pedal
Balanced Pedal for Grand
Crescendo and Full Organ

Solo

8' Stentorphone
8' Concert Flute
4' Flute Harmonique
8' Tuba Mirabilis
4' Tuba Octave
8' Orchestral Oboe
8' Orchestral Clarinet

Pedal

32' Contra Bourdon
16' Open Diapason
16' Violone
16' Bourdon
12' Quinte Floete
8' Flute
8' Violoncello
16' Trombone
8' Trumpet

Mechanical Accessories

Tremolo, Swell
Tremolo, Choir
Wind Indicator, Main Bellows
Wind Indicator, Solo Bellows
Crescendo Indicator
Electric Battery Switch
New Adjustable Bench
Combination Movements
4 Adjustable for Great and Pedal
4 Adjustable for Swell and Pedal
4 Adjustable for Choir and Pedal
4 Adjustable for Solo and Pedal
(All of the above by Pedal)
17 Pneumatic Pistons duplicating
Pedal Combinations

During the past year the first stage of major mechanical overhauling was begun. Rebuilding of the console has been accomplished, using care to preserve the external appearance. The work has been done by Robert and Richard Lahaise of Henry Lahaise & Sons, whose family has cared for the organ for three generations, since 1880.

On April 1, 1973, the Hilbus Chapter of OHS presented Richard Roeckelein in recital on the c. 1865 August Pomplitz organ in St. Vincent de Paul R. C. Church, Washington, D.C., as the fourth in the series, of Historic Organ Recitals. Assisting artists were Drew Minter, countertenor, and Anil deSilva, violinist.

Mr. Roeckelein, an OHS member, studied with Arthur Poister at Syracuse University. He is Director of Music at St. Alban's and National Cathedral Schools, and College Organist at Mt. Vernon College. He frequently is heard in recital and as soloist with the National Gallery of Art Orchestra. During the 1964 OHS convention he played at St. Paul's Church, Haymarket, Virginia.

The program included works by Stanley, Handel, Cosyn, Ahrens, Muffat, Alain, Durufle, Dupre, Boellmann and Cantata No. 53, "Schlage doch, gewünschte Stunde" by Bach.

Convention goers may recall the organ's fine, warm, early romantic sound. Its grand acoustical setting has been only slightly dampened by the recent addition of carpeting.

The organ is Pomplitz Opus 140 (on the name-plate). It has been situated in the rear gallery of St. Vincent de Paul Church since 1903 when the church was constructed. No history of its prior location is known except that the TC Swell Open Diapason pipe has the name "Alexandria" on it. So it is assumed that it was built for an Alexandria, Virginia, church just after the Civil War. The specification follows:

Great	Swell
16' Bourdon, TC	8' Open Diapason, TC
8' Open Diapason	8' Stopped Diapason, TC
8' Stopped Diapason, TC	8' Gamba, TC
8' Dulciana, TC	8' Stopped Diapason Bass
8' Stopped Diapason Bass	4' Principal, TC
4' Principal	4' Flute, TC
2 2/3' Twelfth	4' Principal, Bass
2' Fifteenth	8' Oboe, TC
Pedal	
16' Bourdon	
8' Open Diapason (Disconnected)	

The compass of the manuals is 56 keys, of the pedals, 25 keys. There is a Great and Swell "Coupling", and Great to Pedal Coupler, a Tremolo, a Blower's, Signal and a Hook-down Swell Pedal.

The Swell, with horizontal shutters, is located behind the Great on the same level. The Pedal division is located on the right side with five pipes offset in the rear. The key and stop action and the rear of the case have been extended, indicating the Swell was stacked above the Great before the organ was moved to St. Vincent de Paul. Apparently lack of space forced the removal of the Pedal 8' Open Diapason when the organ was moved; the pipes are stored in the church. The organ is still cone-tuned and uses the original reservoir. The cast iron fly-wheel and feeders for the manual blowing mechanism are in place but do not function.

Chapter members James Akright and James Baird prepared the organ for the recital. Carolyn Fix is reported to have made about 20 simulated ivory stop labels to replace those which were missing.

The extremely well performed program provided an excellent opportunity to near and judge the organ in a varied repertoire.

On Sunday, May 6, 1973, Robert A. Griffith, OHS Council Member and Professor of Organ at Ohio Wesleyan University, Delaware, Ohio, gave the first OHS-sponsored Historic Organ Recital in Ohio—the fifth in the national series. Two organs were used—the 1895 Hinners & Albertsen in the First Reformed Church and the 1886 Hook & Hastings in Trinity United Presbyterian Church in Kenton, Ohio.

Those present included OHS President Thomas Cunningham, Publisher of THE TRACKER, Norma Cunningham, OHS Vice President Thomas Finch, OHS Archivist Homer Blanchard, and OHS member Pat Wegner, together with many of the local organists and townspeople.

These two churches are practically side by side, so that it was easy to move from the one to the other during the intermission. Mr. Griffith played works by Greene, Frescobaldi, Buxtehude, Brahms, and Vierne at the Reformed Church, and Bach, Dandrieu, Franck, Yon and Reger at the Presbyterian Church.

A search through old files of *The Kenton Democrat*¹ revealed that the Hinners & Albertsen was dedicated April 7, 1895, at which time it was more than half paid for. The organist at the regular Service that day was Miss Rosa Rapp, but at the dedication, a Miss Thomson and a Mrs. Watt played. The program is not known.

The specification of the Hinners & Albertsen (built in Pekin, Illinois) runs:

Pedal (Unenclosed) 27 note clavier
16 Bourdon (15 stopped wood)

Great (Enclosed, except as shown)
8 Diapason Bass (#1-24) Unenclosed (1-15) in display, (1-6) stopped wood
8 Diapason Treble (#25-61) Unenclosed.
8 Melodia Bass (#1-24)
8 Melodia Treble (#25-61)
8 Gamba Bass (#1-24)
8 Gamba Treble (#25-61)
4 Principal Bass (#1-24) Unenclosed.
4 Principal Treble (#25-61) Unenclosed.
4 Violina Bass (#1-24)
4 Violina Treble (#25-61)
2 Flautino Bass (#1-24)
2 Flautino Treble (#25-61)

Again the files of *The Kenton Democrat* inform us that the Hook & Hastings organ in Trinity United Presbyterian Church was "built in Boston expressly for this church, and is said to be a very superior one."² The organ "is very imposing and handsome in appearance, and is said to be a superior instrument. It cost \$2,000." The organist at the dedication on December 23, 1886, was Prof. W. E. Clark of Lima, Ohio. Instead of listing the dedicatory program or mentioning the organ further, the newspaper fills most of its column with praises for the voice of one of the lady singers.

The stop-list of this Hook & Hastings Opus; 1320 (1886) is:

Pedal (Unenclosed)	Swell (Enclosed)
16' Bourdon (stopped wood)	8' Stopped Diapason Bass
Great (Unenclosed)	12 stopped wood
8' Diapason 58 metal	8' Stopped Diapason Treble
#1-17 display	46 stopped wood
8' Melodia 58 wood	8' Viola tc metal
#1-17 stopped	4' Harmonic Flute 58 metal
4' Octave 58 metal	8' Bassoon 12 metal reed
2 2/3' Twelfth 58 metal	8' Oboe, 46 metal reed
2' Fifteenth 58 metal	Tremolo
	(inertia type by Schopp)

The couplers are: Great to Pedal, Swell to Pedal, and Swell to Great. The balanced Swell Pedal is over #24-25 of the Pedal clavier.

This organ was rebuilt by Mueller of Toledo, Ohio, in 1962, who installed slide tuners, new reservoirs, rescaled some ranks, cleaned the organ and repaired the action. This organ was originally hand-blown; the water motor was added later.

1. The Kenton Democrat, April 11, 1895, p.3.
2. The Kenton Democrat, December 23, 1886, p.3.
3. The Kenton Democrat, December 30, 1886, p.3.

The Schmahl And Krauss Organs In Old St. Michael's, Philadelphia

by Edward C. Wolf

One of the more pleasant rewards of historical research is the discovery of new evidence which considerably alters generally accepted beliefs. Such evidence has now arisen in respect to Gottlieb Mittelberger, a mid-eighteenth century German schoolmaster-organist who has received credit for supervising delivery of a 20-rank Schmahl organ to St. Michael's Lutheran Church, Philadelphia, in 1750. In an account of his travels which he published after his return to Germany in 1754, Mittelberger himself claimed that a primary purpose of his voyage to America was to oversee shipment of this organ as well as to answer a call for a schoolmaster-organist to serve a Lutheran congregation near Philadelphia. For some time the present writer has been aware that while Mittelberger's travel accounts are an important primary historical source, they are also filled with exaggerations that can imply false conclusions. Mittelberger's claim that he supervised shipment of the organ is another of his exaggerations, since the present writer has discovered a letter written by the Rev. Peter Brunnholtz which outlines the planning, shipment, and installation of the Schmahl organ, and Mittelberger is not even mentioned in any of the proceedings.

The Rev. Peter Brunnholtz arrived in Philadelphia from Halle, Germany, on January 15, 1745, in answer to a request from the Rev. Henry Melchior Muhlenberg for additional pastoral assistance to care for the increasing flood of German Lutheran immigration into southeastern Pennsylvania. Muhlenberg was the founder of St. Michael's congregation, but he relinquished this post for a time to Brunnholtz so that he could serve several rural churches and expand his circuit-riding duties. Thus it was Brunnholtz who was involved in ordering the Schmahl organ from Heilbronn, Germany. Apparently Brunnholtz felt a need to justify the expense which the organ entailed. Thus he wrote a long letter to his ecclesiastical superiors in Halle to explain his actions, and it is this letter which is the primary focus of this article. During the 1880's Dr. W. J. Mann, a leading Lutheran scholar and a pastor of St. Michael's and Zion (the congregation which grew from the original St. Michael's), had Dr. W. Germann copy a large number of manuscripts in the Halle archives from letters and reports which had been sent there by various missionaries to America during the eighteenth century. The copies of these manuscripts are now deposited with Mann's papers in the archives of the Southeastern Pennsylvania Synod in the library of the Lutheran Theological Seminary of Philadelphia, and it is here that the present writer located a copy of the

Brunnholtz letter. This letter is so informative both in respect to the Schmahl organ as well as to additional light which it sheds upon Johann Gottlob Klemm² that a complete translation follows.

Philadelphia, 3 March 1752

Right Reverend Fathers, this is a completely faithful report of our organ here at Philadelphia. The Right Reverend Fathers for good reason could charge me with rashness and thoughtlessness in that I had permitted or encouraged our church here to bring an organ from Germany at moderate costs when we were still in heavy debt. Therefore, it is my obligation to submit the following concise report.

1. Already in the year 1746 many members of the congregation spoke to me that they saw the growth of the congregation and asked me very often if I would allow them to obtain an organ. They were incited to do this because the organbuilder Clem, who still lived here then, promised to build them a rank of pipes without charge.

2. I answered that as yet it was entirely too soon to consider such external things that are not necessary, especially since we were still in debt and we still had no windows, pews, pulpit, altar, etc.; also no choirloft. There it remained.

3. At the close of 1746 and beginning of 1747 we had made arrangements for the pews and completed them in June, 1747. Thus the members of the congregation again began to say that I should permit them to get an organ. Indeed, the Swedish,³ Germantown, and Lancaster churches had organs, and our

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1. *Reise nach Pennsylvanien im Jahr 1750 und Rukreise nach Teutschland im Jahr 1754* (Stuttgard: [sic] Jenisch, 1756). A modern translation has been made by Oscar Handlin and John Clive, *Journey to Pennsylvania* (Cambridge: Belknap, 1960). Cf the article by Robert E. Coleberd in *THE TRACKER*, XVII, No. 1 (Fall, 1972) which discusses the new English edition.
 2. Klem was born in 1690 near Dresden, came to Philadelphia in 1736, moved to New York in 1746 or 1747, joined the Moravians at Bethlehem in 1757, and died there in 1762. His most noted apprentice was David Tannenberg. Brunnholtz always spelled his name as "Clem."
 3. The Swedish church is Gloria Dei, which was originally Lutheran but is now Episcopal.

fine church none. Moreover, Mr. Clem had promised to build a rank of pipes without charge, so it would come to 10 pounds. Everyone would contribute accordingly. Whereupon I answered that they should only have patience; I would do my best. I rode on to Mr. Clem and asked what an organ which would be adequate for our church would cost, especially with a pedal. He said £ 100. I made an estimate how much each of the congregation's members could contribute thereto, but at the time found it still impossible, partly because the congregation was still weak, partly because they had already contributed £ 140 for the pews. Thus it was dropped for the time being.

1. In 1748 the church was dedicated and many persons again reminded me about this matter. Also, the congregation was becoming larger, and if a precentor was not present, I myself had to lead the singing to avoid confusion since the people are from various places in Germany where the melodies are sung differently. Thereby I was very tired before I entered the pulpit. Thus, finally I thought more seriously about the organ than previously, but at first I did not know how to get it underway because:

2. I knew: (a) Before I came here a Germantown congregation purchased an organ or little positiv for £ 70 and had to pay £ 7 annually on it until 1750 The same truly is not worth more than £ 10 and provides poor service. (b) The organ in the Swedish church cost £ 80 and is still only a modest positiv. (c) The Lancaster organ, also, had cost £ 80; however, it is also small and a noisy patchwork. Likewise the Catholics. (d) However, to build a good organ here appears to be impossible, partly because the organ builder is old; partly because it would be too expensive. In the English church in New York he built an organ which cost about £ 700 (that according to statements from knowledgeable Englishmen still is not of the quality of our organ).

3. Meanwhile, since a new settler "named Landenberg, who lodged in Mr. Keppele's house, would again travel abroad in 1749, and since he made various proposals and promises to bring us such an organ as has yet never existed in America, I considered this matter further, especially because I had no desire to have one built here since £ 100 would quickly be thrown away and the goal not yet reached. I took. Counsel with my colleague Mr. Muhleriberg, who answered that an organ for our church must have 10 ranks. However, he gave no further advice.

4. Several days later Landenberg would begin his travels, and he demanded a specific answer, as to bringing an organ here. Mr. Keppele and I finally agreed: (a) not to give full authority to Landenberg since he was a new settler who readily sought only his own profit; (b) to grant full authority to Mr. Schuchmann, an attorney at Ittlingen-near Heilbronn, a cousin of Mr. Keppele and a man of honesty and good reputation; (c) to forward him instructions to contract for an organ of 10 ranks for about 500 or 600 gulden, to ship it here, and to borrow the money for it at suitable interest from people traveling here who would be paid back in ready cash when they arrive here; (d) to keep this project completely secret among us for many different reasons especially so that Mr. Clem could not create any discord among our people as well as our not

knowing how things would turn out. Moreover, I was sufficiently confident, as subsequent events proved, that our congregation would grasp the opportunity whenever the organ arrived.

5. Afterwards I did not think much about this external matter, which I began in a prayerful way. Meanwhile God guided the attorney Schuchmann so that he sought to fulfill our request more than sufficiently from the authority given him. He went to great effort; he had three organ builders draw up plans; he perceived the one from Heilbronn as the best; and he contracted with the organ builder Schmal⁶ that he should make an organ of 20 registers for 750 fl. because he thought it would be better to ship such an instrument so great a distance rather than one of 10 ranks since the shipping cost to here apparently would be the same. Mr. Schuchmann also sought to fulfill the first two stipulations; the organ was completed and set up at Heilbronn in May, 1750, and found to be good.

6. In August, 1750, I initially received a report from the people in the ship arriving first that a beautiful, large organ would be coming for our congregation here. Some thought it was to be a present for us; others heard it had cost 2200 fl. Keppele and I remained silent until the ship arrived.

7. When Landenberg finally arrived with the organ, I myself went to inquire concerning it, and also went to him and asked for the papers. He produced the contract, and since it was written in my name and church, I had the 11 packing cases brought into the church from the ship. Thereupon Landenberg, the deliverer, raised a fuss and put on as if he would sell us the organ for £ 400; whereupon I answered that he could not sell property which he did not own; it belonged to us as shown by a document from the Kaiser's notary in Heilbronn; he might present the bill, and if it were correct everything should be paid and he would receive a reasonable gift for his efforts, but nothing more.

8. I began immediately to take up a collection for it because the iron was hot for striking, and everyone was happy about it. But at the same time I felt an indescribable effort because the load lay on my shoulders alone. Thereupon: (a) neither my colleagues nor most of the elders could or would provide me suitable advice; though not recognized at the time, no crucial thing was omitted, however. (b) I had promised Landenberg he could set up and tune the organ. Mr. Schmal had measured a tuning pipe

4. This reference is to the 3-manual organ of 26 stops which Klem built for Trinity Episcopal Church, New York, in 1741. The church records indicate that on August 8, 1741, the church voted to pay Klem £ 520 as the balance due him. Thus the total cost may have been around £ 700 as Brunholtz states since this seems to imply that £ 520 was not the total price. The Trinity organ lacked a pedal division and seems to have followed English rather than German practice.

5. Johann, Georg Landenberg (er).

6. Johann Adam Schmahl, 1704-1757, a member of a prominent German family of organ builders.

7. A photograph of the title page of the pamphlet printed in Heilbronn for the public testing is printed in Edward C. Wolf, "Music in Old Zion, Philadelphia, 1750-1850," *Musical Quarterly*, LVIII, No. 4 (October, 1972), p. 624.

the organ. Mr. Schmal had measured a tuning pipe for him and showed him everything it was necessary to know concerning it. (c) The poorly built steeple still threatened to destroy the entire building. Notwithstanding Mr. Muhlenberg's and my remonstrances, the men were not persuaded that it should be removed until now. Now it was shown to them by Mr. Muhlenberg and me that if they installed such an expensive instrument as the organ the steeple would first of all have to be removed. Thus it was done, if only to keep the organ. (d) We obtained one of the best carpenters in the city, Mr. Fox, who had been selected to build the choirloft. The same took down the steeple in eight days; and I had to have watchmen from morning until evening so that no one would be injured by the falling beams. Thereupon we built the door according to the height, length, and width of the organ. (e) Then Landenberg began to set up the organ in the organ case; also to place the pipes into the numerous holes, but tuning remained to be done. Mr. Muhlenberg wrote me that Landenberg could not possibly tune the organ. He was afraid it might ultimately become only a mess of bits and pieces. This gave me a big setback. Thus, Landenberg was ordered to leave the organ alone. However, he continued to maintain that he could tune it. I replied that he should first tune his little positiv;⁸ thus I could conclude as to his ability to move from the small to the large instrument. However, he was not able to do this and thus things were left up in the air.

12. In the church accounts for 1750 the congregation reported in detail the entire circumstances concerning the organ, wherein they recorded that Landenberg ought to have nothing further to do with the matter. They wished to give a suitable present to him; he could not ask for more since the people who came here along with him had advanced their money not to Landenberg, but for our organ, and the congregation would pay it to them, not him. They wanted Mr. Clem to come from New York. Mr. Clem, who for a long time wanted to see the organ, was likewise willing to do it under certain conditions which we readily guaranteed to him. How happy I was! A main obstacle was thereby removed.

13. Mr. Clem came here with his helper in April, 1751, and in 9 weeks the organ was completely ready so that it could still be dedicated for Pentecost.⁹ The English people come here in crowds both to see and to hear such an organ. Hence an English sermon and announcements are always held first in the evening services, after which it is done in German.

14. Thus a new need arose whereby I should bring here an organist who knew figured bass and who could play this organ satisfactorily. Village school-masters who could at most play a positiv or a chorale were not suitable for the organ. Finally a Saxon born in Borna near Leipzig came to us who knew the organist's art perfectly and demonstrated the same in his hands. Later he gave proof of his skill at the dedication of the organ. We hired him on the advice of Mr. Schleydorn for £20 a year which is raised through a quarterly collection. The advantages which can

be expected from such a material, external thing as an organ are various: (a) Since the people here came from so many places different melodies are brought to order by means of the organ. (b) The congregation thereby learns to sing all old and new tunes. (c) It attracts young people to the church and brings in many persons who would not otherwise come-for which, then, one can say something regarding edification. (d) It is a fine addition in our church. (e) It increases the yearly offering receipts as one sees from the corresponding church accounts for 1750-51. In 1750 the sum was £ 54.2.8; in 1751, however, £ 78.15.3; thus £ 24.12 more per year.

The organ in particular has not caused any debt to the church as one perceives from the remarks concerning the accounts, but work on the choir gallery and making a few large windows above it greatly increased the expense. From this can my Right Reverend Fathers judge me in consideration as to whether or not this undertaking was blundered. Only this I add: had I anticipated all the effort and difficulties as they subsequently occurred, I would not have thought that this project should ever come to completion. Meanwhile, praised be Him who helps all however it be done on earth. In submissive obedience am I your humble Peter Brunnholtz.

The Krauss Organ

Johann Schmahl's organ faithfully served St. Michael's from 1751 until 1815, when it was replaced by an instrument built by Andrew Krauss. ¹⁰ The Krauss organ itself has had quite a history, and during the late nineteenth and early twentieth centuries it was one of those peripatetic organs whose travels read something like a detective story.

The original St. Michael's church building served the St. Michael's and Zion¹¹ congregation until a new Zion church was constructed on Philadelphia's Franklin Square in 1870. At that time a new St. Michael's congregation was founded and a new church constructed at Trenton Avenue and East Cumberland Street in the Kensington area of Philadelphia. The St. Michael's and Zion church records for September 22, 1871, indicate

8. Does this imply that Landenberg brought an additional small organ or so with him when he came from Germany?
9. According to Muhlenberg's diaries the dedication occurred May 12, 1751, in association with the annual meeting of the Evangelical Lutheran Ministerium of Pennsylvania.
10. Cf. Edward C. Wolf, "Sequel to 'Journey to Pennsylvania,'" *THE TRACKER*, Vol XVIII, No. 3, Spring 1973, regarding the subsequent history of the Schmahl organ.
11. Although St. Michael's and Zion maintained only one house of worship, Zion, after 1870, the congregation continued to use the dual name by which it was known since the building of old Zion in 1769. The new Zion church built in 1870 was razed to make room for a Lutheran high-rise development for the elderly.



that the organ, pulpit, altar, and pews were sold to the new St. Michael's for the symbolic sum of one dollar. Actual transfer of the organ apparently occurred in March, 1872. In 1879 the new church was enlarged and rededicated on February 29, 1880. For this occasion, the organist-choirmaster H. A. Brechter played the Krauss organ.

In 1895 the new St. Michael's decided to replace the Krauss organ with an instrument built by the Bohler Pipe Organ Factory of Reading. At this time the church council published a 25th anniversary booklet¹² for sale to church members and other interested persons; the title page states that proceeds were to go to the fund for a new organ. A paragraph on pages 48-49 of this booklet states that when the Krauss organ was built in 1815 for the old St. Michael's Church, all usable portions of an even older instrument dating back to 1752 (sic) were used in its construction. From this statement—which seems quite plausible—it appears that Krauss incorporated portions of Schmahl's organ into his instrument. (Unfortunately the St. Michael's and Zion records for 1814-15 do not indicate to what extent, if any, Krauss may have used portions of the older instrument). The booklet further states that the reason for replacing had become too weak to support congregational singing adequately, and that repairs had been unable to correct this problem. A photograph facing page 56 of the booklet shows how the Krauss organ looked at that time. In the photo the cover over the manuals is closed, and it is difficult to get an accurate scale of the size of the case. However, it would appear to be a case of considerable size such as one would expect for an instrument with two manuals and pedal. Metal pipes are arranged across the entire front with the tallest pipes forming a center turret which gracefully slopes down to two smaller, balanced turrets on each side. Some type of ornaments, not recognizable in the photo, rise above the case a few feet on either side of the central pipes.

Since St. Michael's (Kensington) no longer needed the old organ, ownership reverted to St. Michael's and Zion, which offered its use to Christ Church, a new German Lutheran congregation at 26th and Columbia Street, Philadelphia. The minutes of Christ Church¹³ for November 24, 1895, indicate that the church contracted with a Mr.: Bachman to set up the organ and make all necessary repairs for the sum of \$315, and the singing committee was authorized to see that the contract was properly fulfilled. Thus, the Krauss organ now found its third home, and on the first Sunday in May, 1896, all German Lutheran congregations in Philadelphia were invited to attend its dedication.

However, the travels of the old organ were still not over. In 1904 Christ Church decided to obtain a

new instrument, and once again the advice of St. Michael's and Zion was sought. The St. Michael's and Zion minutes for September 11, 1904, state that their current pastor, J. C. Nidecker, relayed a report from the Rev. Otto Kleine, pastor of Christ Church, that Christ Church was getting a new organ and they wanted to know what was the wish of St. Michael's and Zion regarding disposition of the old St Michael's organ. The St. Michael's and Zion council moved that the old organ be given to Friedens (Peace) Church under the same conditions as St. Michael's and Zion had given it to Christ Church. So it was that the old Krauss instrument received still another lease on life and was given to Peace Lutheran Church at Clearfield and Emerald Street, Philadelphia.

At this point the present writer hit some snags in unraveling the peregrinations of Andrew Krauss's instrument. The old organ doesn't seem to have died; it just faded away. Perhaps some OHS member who lives in Philadelphia and who has personal contacts with the present Peace or St. Michael's (Kensington) churches can untangle the mysteries which letters and phone calls have not solved. The synodical archives of the Lutheran Theological Seminary at Philadelphia¹⁴ contain a letter from Edward W. Hocker dated February 27, 1949, which states that the Krauss organ is still in use in the Sunday school room at St. Michael's (Kensington). If correct, this would mean that the venerable old instrument found its way back to its second home. However, the last time the present author was in Philadelphia a phone call to the current pastor of St. Michael's proved fruitless. Hocker's 1949 letter also contains other statements calculated to raise OHS members' eyebrows. He writes that the Krauss account books are in the Schwenkfelder Library, Pennsburg, Pennsylvania, even though the Krauss organ builders were ousted from the Schwenkfelders because they made "music machines." Thus, it is possible that a wealth of information concerning Krauss organs is still available. Even more tantalizing is the thought that the old St. Michael's Krauss which survived so many moves and related vicissitudes is still reposing more or less intact somewhere in Philadelphia. Perhaps the Mittel-berger-Landenberg "Journey to Pennsylvania" has not yet reached its end.

12. Die Geschichte der Evangelisch-Lutherischen St. Michael Gemeinde (Philadelphia, Globe Printing House, [1896]).
13. The original Christ Church is now defunct. The minutes are in the Synodical archives of the Lutheran Seminary at Philadelphia.
14. The author especially wishes to thank the Rev. David J. Wartluft of the Krauth Memorial Library at the Philadelphia Seminary for making the archives available to him for both this and other research.

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A San Francisco Treat

by Jim Lewis

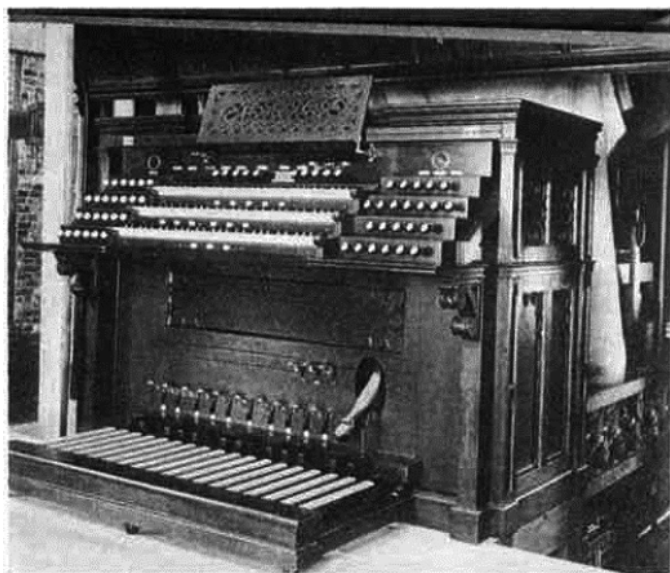


Grace Episcopal Church, San Francisco, California at California and Stockton Streets, photographed about 1900.

"Grace Episcopal Church was filled last night with a large audience the occasion being the presentation, consecration and inaugural recitals on the memorial organ, the offering of Edward F. Searles to the church. At 7:30 o'clock the doors of the main entrance were thrown open to admit the throng that had already assembled. In a very few minutes all the pews which had been set apart for visitors were filled, as was also the vestibule.

"The exercises were opened by Rev. R. C. Foute, who introduced Horace G. Platt, who read the letter from Mr. Searles to the wardens and vestry of Grace Church, containing the order for the beautiful organ about to be consecrated to the memory of his departed wife. Mr. Platt spoke of the generous act of Mr. Searles, who believed in the advancement of art and contributed to that end. Mr. Searles was a member of Grace Church, and instead of putting another memorial window in the edifice, he presented this beautiful organ, hoping that in its dear notes the congregation might be reminded of the departed member."¹

This is quoted from the June 23, 1894, San Francisco Chronicle reviewing the opening concert of James E.



The console of the Searles Memorial Organ set up in the factory at Methuen, Massachusetts, James E. Treat Organ of 1894.

Treat's organ built for Grace Episcopal Church in San Francisco. The organ was donated by Edward F. Searles in memory of his late wife who was, before her marriage to Searles, the widow of the California railroad magnate Mark Hopkins. The Grace Church organ was the largest instrument built by the Treat firm and was placed in a position where it spoke into both the chancel and north transept with matching Gothic style cases designed by Boston architect Henry Vaughan.

Before the organ was installed in Grace Church, a recital was given for invited organists and businessmen of Boston at the Treat factory in Methuen, Massachusetts. It was then taken down, packed and shipped by rail to San Francisco where it was assembled by Treat employees.² Veteran San Francisco organbuilder Louis Schoenstein remembers that his father was engaged by Grace Church to remove the old organ. While he was removing the instrument, which was covered with the dust of many years, the Treat men became enraged when they found their new tin pipework, which was laid out waiting to be installed, coated with a layer of dirt from the old organ.³

The organ was opened on June 22, 1894, by Boston organist Everett E. Truette, who also played the recital at the factory, and the organist of Grace Church, Henry M. Bosworth. A special piece was composed by Mr. H. M. Dunham in memory of Mrs. Searles using her favorite hymn.

1. *San Francisco Chronicle*, June 23, 1894, Section 1, page 7.
2. *Boston Organ Club Newsletter*, December 1967, pages 5 & 6.
3. Letter from Louis Schoenstein to author, November 8, 1972.

A Theodore C. Knauff Organ

By Robert Bruce Whiting

One of the largest three manual and pedal tracker action organs built by Theodore C. Knauff was in St. Teresa's Roman Catholic Church, Broad and Catharine Sts., Philadelphia, Pa. This organ stood in the spacious rear balcony of the large sanctuary of this formerly flourishing parish.

The name plate was inscribed Theodore C. Knauff & Co. The organ was built in the early 1890s. The manual compass was 58 notes, from CC to high A, and the pedal was 30 notes, CCC to F. The stoplist was:

The concert program was as follows:

Grand offertoire de St. Cecile	E. Batiste
Henry M. Bosworth	
Fantasia in C	Berthold Tours
Elevation in A flat	
Grand Chorus	Alex. Guilmant
Funeral March and Seraph's Song	
Offertoire in D flat	Th. Salome
Finolr.	Everette E. Truette
Everette E. Truette	
Prelude and Fugue in C	J.C. Bach
Henry M. Bosworth	
"In Memorial"	H. M. Dunham
Pastorale, Opus 103	Gustav Merkel
Andante in G	Edouard Batiste
Schiller Festival March	Giacomo Meyerbeer
Everette E. Truette	

The Chronicle article goes on to describe the new organ: "The case, of pure Gothic order, is of quartered oak, dark finish, exceeding rich in detail, with displayed pipes of burnished proof tin, 102 in number. The key desk is of improved construction. A system is introduced by which the registers most used are placed nearest the performer. The pneumatic motor is applied to the great and its couplers and to the lower octave of the swell, choir and pedal organs. The register action is tubular pneumatic. There are three wind reservoirs, aggregate capacity 135 square feet. All the manual chests are on a level insuring equal temperature. The swell box is 12 x 12.6 and 10 feet high with double louvers. A separate box with adjustable front is located in the rear within for the vox humana. The organ is blown by a powerful hydraulic engine operating duplex feeders underneath throwing fifty cubic feet of compressed air, drawn from the interior of the organ exclusively at each movement of its piston. There are two distinct systems of combination movement-by pistons under their manual, affecting the drawknobs, throwing on the combination and taking off all others; and by the usual double-acting pedals, making in all 24 fixed combinations, each different from the other. These systems can be used jointly or severally, the changes made with the greatest speed and ease."

Great

16' Double Open Diapason
8' Open Diapason
8' Viol de Gamba
8' Doppel Flute
6' Quint
4' Octave
4• Flute o' Cheminee
3' Twelfth
2' Fifteenth
IV Mixture
8' Trumpet
4' Clarion

Swell

16' Bourdon
8' Violin Diapason
8' Stopped Diapason
8" Salicianaol
4' Violino
111 Cornet
8' Oboe IT C. >
8' Bassoon (12 notes)

There were also five fixed combination pedals that were operated by foot.

The Swell Stopped Diapason from middle C up was of metal with long ears and pierced wooden stoppers. The Swell Bourdon was of the same scale as the Stopped Diapason and with similar metal trebles. The Choir Dolcissimo was a small-scale bell gamba, tuned by the ears. The Choir Gem horn had a considerable taper, the trebles being almost closed at the top and had slotted tuners. The Great Flute a' Cheminee had short ears, a very long tube, and felted tops so that it was tunable from the top and the ears. The Great Mixture at CC was 2', 1½', 1', and ½'. The Pedal Concert Cello had two ranks, one at 8' and one at 4'.

In recent years the neighborhood changed and the number of families in the parish dwindled. In the summer of 1972 the Roman Catholic Archdiocese closed four churches, one of which was St. Teresa's. An effort was made to sell and relocate the organ, but the huge size of the case, the massive chests, and the height of the instrument made prospective buyers consider it economically unfeasible to move the instrument intact. Finally after fruitless attempts to find a new location for the organ, it was sold to a local organ serviceman for pipes and parts.

The writer played this organ on several occasions. The acoustics of the church were excellent and the sound of the organ was impressive. The Great principal chorus, based on the 16' series, was especially fine. This short article is written so that there may be some record of an outstanding Theodore C. Knauff organ.

Choir

8' Geigen Principal
8' Melodia
8' Dolcissimo
8' Vox Celestis
4' Gemshorn
4' Harmonic Flute
2' Piccolo
8' Clarinet

Pedal

16' Contra Diapason
16' Bourdon
8' Concert Cello

Couplers

Great to Pedal
Swell to Pedal
Choir to Pedal
Swell to Great
Choir to Great
Swell to Choir

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Old and New -May 1973

Boulder	First United Methodist	Frank Roosevelt #382 fr. Grace Methodist, Denver	1888	3-36
	University of Colorado Macky Auditorium basement	Charles Anderson fr. Unity Church, Denver	1887	2-24
	University of Colorado	Casavant Freres #2707	1963	2-10
Central City	St. James Methodist	J. W. Steere & Son #456	1899	2-16
Cortez	St. Barnabas Episcopal	Bozeman-Gibson & Co.	1973	2-16
Delta	First United Methodist	Hinners Organ Co. #1191	1911	2-18
Denver	All Saints R. C.	Hook & Hastings #1702 1st Cong., Cheyenne, Wy.	1896	2-19
	Asbury United Methodist	Charles Anderson, alt. fr. old Temple Emmanuel	1875	2-16
	Chapel of the Most Merciful Saviour, Episcopal ; old All Saints Episcopal	Farrand & Votey #88	1890	2-22
	Colorado Women's College	Hammar-Reuter	1969	2-15
	Colorado Women's College	Walcker, alt. fr. Univ. of Kansas	c1960	2-13
	res. Henry Ruby	Charles Anderson fr. Trinity Memorial Epis. (later St. Andrew)	1886	2-13
	St. Mary's Episcopal	Dewey Layton	1970	2-17
		using parts of Charles Anderson	1887	2-8
		fr. E. F. Hallock res.		
	So. Gate Masonic Lodge	Farrand & Votey	cl891	2-12
	Wellshire Presbyterian	Casavant Freres #3146	1972	2-14
Durango	St. Mark's Episcopal	Henry Pilcher's Sons	1907	2-9
Evergreen	Episcopal Conference Center Meeting House	Frank Roosevelt #361 fr. Kemper Hall, Kenosha, Wisc.	1887	1-5
Fort Collins	Colorado State University	Casavant Freres #2955	1968	3-43
	St. Luke's Episcopal	L. Phelps & Assoc. # 1	1973	2-45
Georgetown	Grace Episcopal	Charles Anderson	1876	1-7
Idaho Springs	Calvary Episcopal	Farrand & Votey fr. 1st Meth., Kimball, Neb.	c1896	2-12
Leadville	First United Presbyterian	Wm. Schuelke #67	1889	2-17
	St. George's Episcopal	Geo. H. Ryder #101	1883	2-15
Lyons	Old Stone Church (Congregational)	Hook & Hastings Co. #1948 fr. 1st Cong., Longmont, Col.		
San Luis	Most Precious Blood R. C.	,John Brown fr. Capitol Heights Presby, Denver	18??	1-8
Westminster	Mt. Zion Luthernrn (Mo. Synod)	Barckhoff Church O. Co. (Pomeroy, Ohio)	c1895	2-11
		fr. old St. Stephen's Epis.		

This list prepared by James M. Bratton, edited by Alan Laufman, Chairman
of the Extant Organs Committee of the Organ Historical Society,

W. B. D. Simmons In Northfield, Vermont, To Be Restored

An attractive brochure, with a front cover line drawing showing the case of the W. B. D. Simmons tracker organ, has been published by the United Methodist Church in Northfield, Vermont, along with an appeal for funds to pay for the organ's restoration.

We learn that the instrument was originally built in 1854 for the Congregational Church (later called Bethany Church) in Montpelier, and that when the Congregationalists built a new church with a larger organ, this organ was sold to the Northfield Methodists in 1868 where it has served ever since.

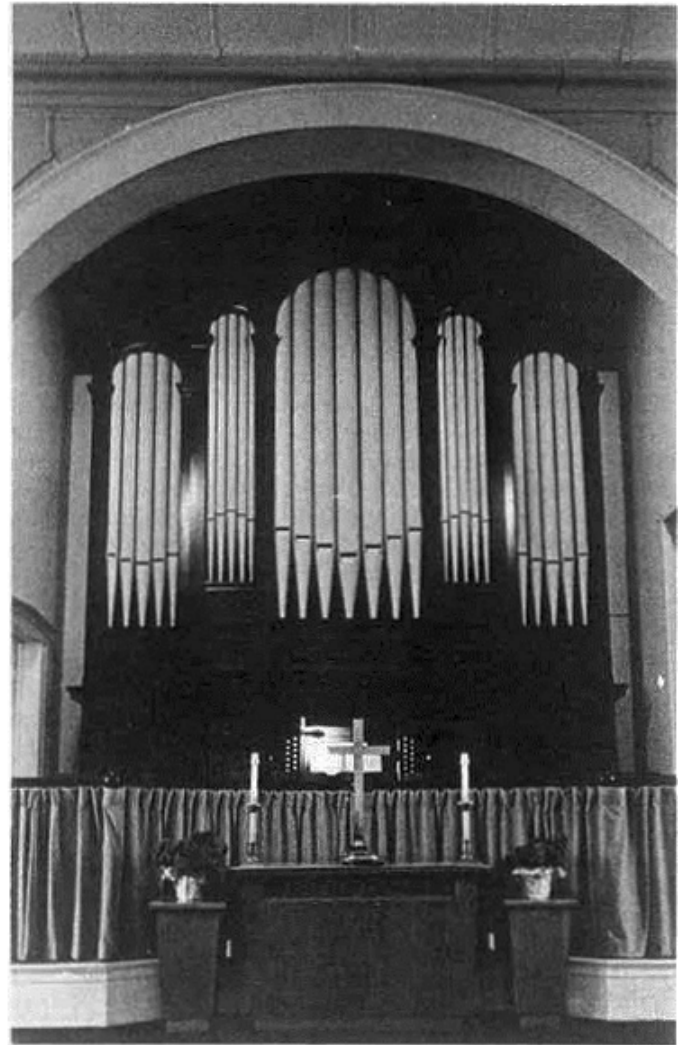
It is said to be the largest tracker organ in the state of Vermont and ranks among the ten oldest. It contains 27 ranks of pipes on its two manuals and pedals.

A. David Moore, Inc., of North Pomfret, Vermont, has been engaged to carry out the full restoration work which is estimated to cost something over \$10,000. A series of recitals is planned, voluntary offerings from which will be added to the fund, but any contribution from OHS members anywhere will be appreciated. These should be sent to:

Miss Elinor Johnson, Treasurer
United Methodist Church Organ Fund P.O. Box 54
Northfield, Vermont 05663

Great			Swell (enclosed from TC)		
Eolina (TC)	16'	44 pipes	Bourdon (TC)	16'	44 pipes
1st Open Diapason	8'	56 pipes	Open Diapason	8'	44 pipes
2d Open Diapason	8'	56 pipes	Open Diapason Bass		
Vial de Gamba (TC)	8'	44 pipes		8'	12 pipes
Dulciana	8'	56 pipes	Dulciana (TC)	8'	44 pipes
Clarabell Treble (MC)	8'	32 pipes	Dulciana Bass	8'	12 pipes
St. Diap. Bass	8'	24 pipes	St. Diapason (TC)	8'	44 pipes
Principal	4'	56 pipes	St. Diapason Bass	8'	12 pipes
Celestino	4'	56 pipes	Principal (TC)	4'	44 pipes
Wald Flute	4'	56 pipes	Principal Bass	4'	12 pipes
Twelfth	2½'	56 pipes	Night Horn (TC)	4'	44 pipes
Fifteenth	2'	56 pipes	Nassard (TC)	2½'	44 pipes
Tierce	1½'	56 pipes	Fifteenth (TC)	2'	44 pipes
Larigot	1½'	56 pipes	Trumpet (TC)	8'	44 pipes
Twenty Second	1'	56 pipes	Hautboy (TC)	8'	44 pipes
Trumpet Treble (TFJ)	8'	39 pipes	Tremblant		
Trumpet Bass	8'	17 pipes	Pedal		
			Doub. Open Diapason		
				16'	25 pipes
			Double Dulciana	16'	25 pipes

There are two Great combination pedals, a pedal check, a bellows signal, Couple Gr. & Sw. Unison, Couple Gr. & Sw. Octave, and Couple Pedals to Great. The compass of the Manuals is 56 notes, CC-g⁴, and of the Pedals 25 notes, CCC-C.



The 1854 W. B. D. Simmons organ in the United Methodist Church, Northfield, Vermont.

The hitch-down Swell pedal has been replaced by a crude "balanced" pedal, probably during the 1908 renovation. Except for recovering the pedal clavier in the early 1950's, no other work has been done, and while it still functions, a thorough renovation is needed to preserve its continued use.

OHS ELECTION RESULTS

Edgar A. Boadway, the first elected Secretary of the Organ Historical Society who has served the Society in many capacities over the years, was elected President for a two-year term at the Annual Meeting in Lawrenceville, New Jersey.

Robert E. Coleberd, Jr., member of the National Council for two terms, was elected Vice-President without contest.

The two new Council members are Thomas W. Cunningham, retiring President, and George Bozeman, Jr.

Our thanks to the out-going officers and councillors, and best wishes to the new officials.

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TROMPETTE EN CHAMADE

The Fellowship of United Methodist Musicians publishes a monthly newsletter called Music Ministry which features a "Poll of the Month." January's question was: "If you had \$15,000-\$20,000 to spend on an organ, would you choose a pipe or an electronic?" The result was: 100 percent of those who replied preferred a pipe organ. There is cause for rejoicing here.

GOING! GOING! (Almost) GONE!

by Albert F. Robinson

This story is so often repeated that the details are familiar to every member of the Organ Historical Society. It therefore hardly bears repetition, except that possibly through the publication of these facts there might develop a ray of hope for the instrument in question.

Downtown "old Philadelphia" has four Roman Catholic Churches within a stone's throw of each other. St. Joseph's on Willings Alley is the oldest, housing a Henry Corey (1839)...rebuilt by Hilborne Roosevelt (1886)-rebuilt by Delaware Organ Co. (1961). St. Augustine's on 4th Street just north of the Benjamin Franklin Bridge has a Berger case hiding a Wurlitzer theatre organ. Both of these churches were visited by OHS members during the Philadelphia convention of 1960. St. Mary's on 4th Street near Spruce has the remains of what must have been a 3-manual tracker before it was rebuilt and electrified some years ago. And Holy Trinity has a Hook & Hastings of unknown date-the subject of this story.

Holy Trinity is located at 6th and Spruce Streets, and was the great "German Catholic" church of the old days. Built about 1820, it thrived until the beginning of World War I, and since that time the congregation has dwindled until—just to keep it open—one mass is said each week. The other churches are not much better off, attendance-wise, but St. Joseph's seems to hold out best of all, perhaps due to its historic significance.

The Hook & Hastings organ stands in the rear gallery of Holy Trinity. Apparently the only change over the years has been the addition of an electric blower. No date appears on the console, which is reversed so that the organist may have a view of the altar at the front end of the church.

According to some of the authorities, the Hook & Hastings was not the first organ in this building. The records show that about 1820 a sum of \$3000 was spent for an organ, but no identification is available on this instrument.

The Specifications of the current organ are:

Left Jamb	Right Jamb
Tremulant	8' Doppel Flute Gt
8' Bassoon Sw.	16' Bourdon Gt
8' Oboe Sw	16' Subbass Gt
2' Flautino Sw	8' Viol de Gamba
4' Violina Sw	8' Open Diapason Gt
8' Open Diapason Sw	8' Trumpet Gt
8' Salicional Sw	4 Rks Mixture Gt
8' Stopped Diapason Sw	2' Fifteenth
4' Flute Harmonique Sw	3' Twelfth
Sw to Ped	4' Octave
Gt to Ped	16' Open Diapason Ped
Sw to Gt	16' Bourdon Ped
Wind Indicator	Bellows Signal

Some years ago the Hook & Hastings organ ceased to function due to lack of proper care, and a small electronic substitute was installed. The electric power to the blower was disconnected and, "as there was no one available to operate the handpump, it was impossible to ascertain anything in regards to the tonal qualities of this organ. But

from the appearance of the manuals, there are ciphers and runs galore. The church has no funds to consider a restoration, but the present clergy are sympathetic and have declared that the organ will not be removed. Under another regime, no one can predict what the fate of this organ will be. The area in which the church is located is known as "Society Hill," and a number of new homes, and apartment buildings are already constructed with others on the way. It is possible that there may be a new life for the old church, and if so, the organ may remain and be restored some day. Otherwise it may, like its neighbor the Standbridge at Old Pine Street Presbyterian Church—simply disappear some dark night. (See THE TRACKER, Vol. XIV, No. 1, Fall 1969.)

A San Francisco Treat

(Continued from page 13)

Scheme of the Searles Memorial Organ:

Great		Choir	
Open Diapason	16	Leiblich Gedeckt	16
Open Diapason, 1st	8	Open Diapason	8
Open Diapason, 2 nd	8	Viola Dolce	8
Gemshorn	8	Dulciana	8
Viola di Gamba	8	Melodic	8
Doppel Flote	8	Quintadena	8
Octave	4	Violin	4
Flute Harmonique	4	Flute d'Amour	4
Twelfth	2 2/3	Piccolo Harmonique	2
Fifteenth	2	Contra Fagotto	16
Mixture III		Clarinet	8
Trumpet		Pedal	
Swell		Grand Bourdon	32
Bourdon Bass	16	Double Open Diapason	16
Bourdon Treble	16	Double Gamba	16
Open Diapason	8	Double Dulciana	16
Flute Harmonique	8	Bourdon	16
Salicional	8	Flute	8
Dolcissimo	8	Violoncello	8
Stopped Diapason	8	Trombone	16
Octave	4		
Hohl Flote	4		
Gambette	4		
Flautino	2		
Mixture IV			
Trumpet	16		
Cornopean	8		
Oboe and Bassoon	8		
Vox Humana	8		
Clarion	4		

When the 1906 earthquake and fire leveled most of San Francisco, Grace Church and the memorial organ were not spared, Old photographs show only the burned out shell of the church was left standing with the interior completely gutted by fire.

FRED N. BUCH

Representing Aeolian-Skinner Organ Co.

Ephrata, Pennsylvania

MINUTES OF THE OHS COUNCIL MEETING

June 25, 1973

Lawrenceville, New Jersey

The meeting was called to order by President Cunningham. The following Council members were present: Thomas Cunningham, Norma Cunningham, Donald Paterson, Thomas Finch, Kenneth Simmons, Donald Rockwood, Helen Harriman, Albert Robinson, Robert Coleberd, and Robert Whiting. Homer Blanchard, Archivist, Norman Walter, Chairman of the Audio-Visual Committee, and Eugene Kelley and Martin Walsh, Co-Chairmen of the 1973 Convention, were also present. The following guests attended the meeting: Chester Berry, Charlotte Ricker, Edgar Boadway, Cleveland Fisher, Mrs. Homer Blanchard, Matthew Bellocchio, Carolyn F'ix, Raymond DiBona, and Ronald Dean. Alan Laufman arrived late, and the minutes of the first part of the meeting were kept by Charlotte Ricker.

The minutes of the Council Meeting at Haddonfield were read and approved.

Donald Rockwood distributed copies of the Treasurer's report and commented on unusual items. The report was accepted for file and audit, and Council voted thanks to the Treasurer for his fine work.

Helen Harriman reported on convention booklets left over from the Saratoga, New York City, Baltimore, and Northern New York conventions. Council voted that they be offered for sale by advertisement in THE TRACKER at a price to be determined by the President and the Corresponding Secretary.

Albert Robinson presented his report as Editor of THE TRACKER. He outlined ideas for a special BiCentennial issue of THE TRACKER as suggested at the last Council meeting, and urged that work on this issue should begin immediately. It was suggested that this might be done with the cooperation of the BiCentennial Committee and the Research and Publications Committee. Mr. Robinson will present a progress report at a future Council meeting. He read an invitation from University Microfilms offering to Xerox and microfilm all back

issues of THE TRACKER and all convention booklets at no cost to the Society. Council voted to accept this offer; Mrs. Harriman and Mr. Robinson will make appropriate arrangements.

Norma Cunningham reported on the unavoidable delay in the publication of the Spring issue of THE TRACKER. Her report was accepted, and Council passed a vote of thanks to Mrs. Cunningham and Mr. Robinson for their work.

Homer Blanchard presented a report on the Archives, which was accepted. He urged members to send programs of organ recitals and dedications to the Archives and requested that dates, times, and places be indicated on programs.

Alan Laufman reported on the activities of the Extant Organs Committee. Lists for Colorado, tr>P. District of Columbia, Maryland, Virginia, Michigan, Missouri, Wisconsin, North Carolina, and South Carolina, have been prepared within the last year. The Colorado list will soon appear in THE TRACKER. Lists for other areas are in progress, including Philadelphia, Connecticut, and California.



Maarten A. Vente

ONE MORE HONORARY MEMBER

As predicted in our Spring issue, Maarten A. Vente of The Netherlands was elected an Honorary Member of OHS at the 18th Annual Meeting of the Society. The National Council had unanimously recommended this action, and the motion passed, also unanimously, at the Annual Meeting.

Since Dr. Vente is a frequent visitor to the USA, it is hoped that we may have the pleasure of his company at one of our annual conventions.

This brings to five the number of members thus honored:

1. Albert Schweitzer (deceased)
2. F. R. Webber (deceased)
3. E. Power Biggs
4. William H. Barnes
5. Maarten A. Vente

Members desiring copies of preliminary lists may obtain them by writing to the Chairman of the committee.

Robert Coleberd reported for the Publications Committee on the plans for publishing the Ellsworth manuscript. Work has been continuing on this project, and it should be ready for publication early next year. Council voted to change the name of this committee to the Committee on Research and Publications.

Norman Walter presented a report on the Audio-Visual Committee. He will present a detailed pro-proposal at the next Council meeting.

Kenneth Simmons reported that the first year of the Historic Organs Recitals has been a success. Recitals have been held in Charleston, South Carolina, New York City, Boston, Washington, D.C., Meriden, New Hampshire, and Kenton, Ohio. A Chicago recital did not materialize.

The first recital in the 1973-74 series will be given on July 26 in Northfield, Vermont. Albert Robinson expressed the thanks of Council to all who have made this series a success.

Council accepted with thanks the report of the 1973 Convention Committee.

Robert Coleberd and Thomas Finch reported on plans of the BiCentennial Committee and promised a detailed proposal by the next Council meeting.

No report was received from the Headquarters and Foundation Grants Committee.

Alan Laufman and Cleveland Fisher reported briefly on activities of the Greater New York and Hilbus Chapters. Each Chapter is prospering, and has had a number of interesting programs, and publishes an informative newsletter.

After some discussion, Council passed the following motion: Regular Members who renew their memberships at the Annual Convention may do so at \$7.00 and Contributing Members may do so at \$14.00; Regular Members who fail to renew by December first will be billed \$1.50 to cover the cost of mailing back issues of *THE TRACKER*. [Editor's Note: See Minutes of the Annual Meeting.]

Thomas Finch presented the final revision of the Convention Committee Rules. Council will vote on acceptance of these Rules at the next Council meeting.

Appointment of a new Chairman of the Historic Organs Committee was deferred to allow the new President to make the appointment.

Council accepted a proposal from Alan Laufman for the 1974 Convention. It will be held in the Monadnock Region of New Hampshire, June 25, 26, 27, 1974. Detailed plans will be presented at the next two Council meetings.

Council voted to name Maarten A. Vente an Honorary Member of the Society, subject to approval of the membership at the Annual Meeting.

Council approved a motion that the Society become a member of the National Trust for Historic Preservation. Donald Rockwood will make appropriate arrangements, and Trust Mailings are to be sent to the President.

There being no motions before Council, suggestions that the Society appoint an official reviewer, and that a member be appointed to draw up a list of contemporary builders were dropped.

President Cunningham named Matthew Bellocchio and Chester Berry as Tellers for the election, and named Homer Blanchard and Robert Whiting as Auditors.

The next Council meeting will be held in Worcester, Massachusetts, Tuesday, August 21, 1973.

President Cunningham adjourned the meeting.

Respectfully submitted,

/s/ Alan Laufman

Recording Secretary

MINUTES OF THE ANNUAL MEETING OF THE ORGAN HISTORICAL SOCIETY

June 26, 1973

Lawrenceville, New Jersey

The Annual Meeting was called to order at 10:15 AM at the Lawrenceville School, with a welcome to the members by President Cunningham.

Kenneth Simmons was appointed Parliamentarian for this meeting.

Alan Laufman briefly recapitulated the previous evening's Council meeting.

The Treasurer's Report was presented and the Auditors reported that they had found all of the records in good order. Upon the recommendation of the Auditor, the report was accepted with thanks.

Helen Harriman reported on her activities as Corresponding Secretary.

Albert Robinson presented his report as Editor of *THE TRACKER*. He thanked those who have sent material for publication, reported on the plans for a special BiCentennial issue of *THE TRACKER*, and explained the offer, accepted by Council, of University Microfilms to Xerox and microfilm back issues of *THE TRACKER* and convention booklets. His report was accepted with thanks.

Norma Cunningham presented a report as Publisher of *THE TRACKER*, and explained briefly the unavoidable delay in publication of the Spring issue.

Homer Blanchard reported on activities of the Archives, and urged members to send recital and dedication programs to the Archives.

Lawrence Trupiano reported on the Greater New York Chapter, and Carolyn Fix reported on the Hilbus Chapter.

Norman Walter spoke briefly about the Audio-Visual Committee.

Alan Laufman reported on the activities of the Extant Organs Committee and urged members to send information to the committee.

Robert Coleberd reported on the activities of the Research and Publications Committee, and stated that the Ellsworth manuscript should be ready for publication early next year.

Kenneth Simmons told of the six Historic Organ Recitals that have been given in the past year as part of the series.

Alan Laufmann spoke of plans for the 1974 Convention, to be held in the Monadnock Region of New Hampshire the last week of June.

Thomas Finch reported continuing plans for the Bi Centennial, and encouraged members with ideas and suggestions to send them to him.

President Cunningham thanked all the officers of the Society for their hard work during the year, and during the four years he has been President.

Donald Paterson, in the absence of Robert Griffith, read the list of candidates. The tellers reported the election results as follows: Edgar Boadway, President; Robert Coleberd, Vice President; George Bozeman and Thomas Cunningham, Councillors (term expiring 1976).

Robert Coleberd was asked to chair next year's Nominating Committee, with Albert Robinson and Robert Roche to serve on the Committee.

Homer Blanchard recommended that the Society name Maarten A. Vente as an Honorary Member, as passed by Council. Motion passed unanimously.

After much discussion, it was voted not to accept Council's action instituting a \$1.50 penalty fee for late

ALBERT F. ROBINSON

FIRST PRESBYTERIAN CHURCH
HADDONFIELD, NEW JERSEY

renewals and a discount for renewals at convention time. Council was asked to consider the matter further.

President Cunningham adjourned the meeting at 11:30 A.M.

Respectfully submitted,
/s/ Alan Laufman
Recording Secretary

SUMMARY OF ANNUAL TREASURER'S REPORT May 31, 1973

ASSETS:

Funds on Deposit (checking, savings accounts and Helen B. Harriman Foundation)	\$5,472.02
Inventories (archives, office equipment, tapes, etc.)	7,241.27

Total Assets	\$12,686.29
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LIABILITIES & RETAINED EARNINGS:

Liabilities - None	
Retained Earnings: Balance 6/1/72	\$11,447.10
Adjustment for Inventory Val.	1,040.72
Net income	198.47

Total Retained Earnings	\$12,686.29
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STATEMENT OF INCOME & EXPENSES:

	Expense	Income
Receipts: All types of dues		\$ 5,076.11
Expenditures:		
1. THE TRACKER	\$ 3,967.78	
2. '72 Convention		210.50
3. Recordings		52.70
4. Slide-tape		156.88
5. Historic organs (no activity)		
6. Archives (no activity)		
7. Special projects*	918.85	
8. Office & Admin.	H4.12	
9. Savings Dividends		252.03
Totals	\$ 5,549.75	\$ 5,549.75

(* - Includes Historic Organ Recital expenses)

PROPOSED BUDGET for 1974:

1. THE TRACKER	\$ 2,600.00
2. Convention	-0-
3. Recordings	-0-
4. Slide Film	-0-
5. Historic Organs	50.00
6. Archives	50.00
7. Special Projects & Publications	100.00
Historic Organ Recitals	1,200.00
8. Office & Administrative	1,000.00
9. Savings	200.00
Total	\$ 5,200.00
Anticipated Receipts	\$ 5,200.00

Respectfully submitted,
/s/ Donald C Rockwood, Treasurer

BOZEMAN - GIBSON

AND COMPANY

ORGANBUILDERS

68 WASHINGTON STREET LOWELL MASSACHUSETTS 08851

LETTERS TO THE EDITOR

Dear Sir,

I want to thank my good friend Bob Whiting for setting the record straight on the organ in Mittelberger's *Journey* (THE TRACKER, Vol. XVII, No. 1, Fall, 1972). He reports that the church is now known as Augustus Lutheran Church near Trappe, Pennsylvania. The original building has been preserved (the congregation worships in a more recent building) and "up in a front balcony is a small organ case, supposedly from the Mittelberger organ. And the church still has the wind chest of the Mittelberger organ...." Before the Civil War, the con

gregation had allowed the original old church to fall into disrepair. The organ was vandalized and the pipes stolen as souvenirs. That's why only the case and chest remain."¹

And now for a restoration?

Cordially,
/s/ Robert E. Coleberd
Longwood College
Farmville, Virginia 23901

1. Whiting to Coleberd, February 8, 1973

Dear Sir,

I want to congratulate you on the recent issues of THE TRACKER. There has been a wider variety of articles, increased accuracy and scholarship, and a very pleasing format. THE TRACKER has been steadily improving, and the Editor and the Publisher deserve hearty thanks from the whole society.

I am also pleased that THE TRACKER assists the preservation and restoration of worthy old pipe organs, such as the Dieffenbach organ at Rehler's Church and the Krauss organ at Huff's Church.

To correct some misinformation on the Krauss organ (THE TRACKER, Winter 1973, page 9), the 1852 Krauss organ in Huff's Church could not have been built by John and Andrew Krauss, and also there never was a Krauss Organ Co. The correct chronology of the Krauss family of organ builders is as follows:

The brothers Andrew Krauss (1771-1841) and John Krauss (1770-1819) built their first church pipe organ in 1796 for Wentz's Church, Worcester, Montgomery County, Pennsylvania. In 1812 the partnership was ended and Andrew continued building organs. His son, George, (1803-1880) and George's son, Edwin, (1838-1929) continued the business. In the early 1900's, Edwin Krauss ceased making new organs. The organ shop was first located in Kraussdale, Upper Hanover Township, and then in 1840 was moved to Palm, Pennsylvania.

Thus the 1852 organ in Huff's Church was built by George Krauss.

Sincerely,
/s/ Robert B. Whiting
5501 Wayne Avenue

Philadelphia, Pennsylvania 19144

Dear Sir,

As a long-time OHS member and reader of all its publications, I always look forward to seeing THE TRACKER when it arrives. The current issue (Winter 1973) was no exception, and I found in it a great deal of interesting reading.

Having noticed the editorial on "The Eighth R!" in this same issue, I was both surprised and amused to notice another interesting word usage in Part I of Mr. A. Ross Wards' "New Zealand Tracker Organ Survey." When he speaks (on p. 13) of the Knox Presbyterian, Masterton, organ, he states that "it was intended to *electrocute* the organ." Now, we all understand what he meant by this, but I think that most of us in the United States think of using this verb in the way given in my dictionary: "To execute (a criminal) by electricity; hence, to kill by an electric shock." Rather than quibble with Mr. Wards' charming use of this word, I suggest that it be added to the vocabulary of organ history and building. Let us remind ourselves that, when someone contemplates *electrifying* the key action of a tracker-action organ, it is usually the "execution" (*electrocution*) of the instrument which will be the final result!

Sincerely,
/s/ Arthur Lawrence
Assistant Professor of Music
Saint Mary's College
Notre Dame, Indiana 46556

Dear Sir,

THE TRACKER is one of the most interesting magazines that comes to my house and one of the few that I still find time to read. Three cheers for your good work!

Sincerely,
/s/ Norman Lane
330 E. 34th Avenue
Denver, Colorado 80205

Dear Sir,

In regard to Mr. Rodney Degner's comment about the McKim residence organ in the Winter edition of THE TRACKER, he is correct about the number of pipes. The pipe count should be 2163 instead of 4,000. Note that the Swell Cornet is IV ranks and the Pedal is three ranks plus extensions. There are thirty-three manual ranks. The extensions in the Pedal were added by Lewis & Hitchcock, Inc. when the organ was electrified years ago.

In 1971 Lewis & Hitchcock, Inc. restored the organ to working order. It was cleaned, pipes were repaired, etc. The slider and pallet windchests were left electro-pneumatically operated from the console at the opposite end of the large room, which is presently used as a library. The McKim Residence is now owned by the National Parks and Conservation Association.

Visitors are usually welcomed and privileged to play the organ as other use of the room allows. It is best to call ahead for an appointment, of course.

Sincerely,
/s/ Gerald L. Piercey
Lewis & Hitchcock, Inc.
9150 Brookville Road

Notre Dame, Indiana 46556

Dear Sir,

I was going through the April 1960 issue of THE TRACKER which has the 4th installment of an article entitled "Old Tracker Organs of the West." Part 4 lists a number of organs for California, several of which are listed wrong and many of which haven't existed since the turn of the century. I thought you might be interested in these corrections to bring the list "up to date."

Starting on page 10: St. Ignatius is neither Hook nor Farrand & Votey; it was a tubular-pneumatic instrument—possibly a Kimball—came from the College of the Pacific. The Hook and Farrand & Votey organs mentioned were destroyed in the 1906 San Francisco earthquake. (See *The Diapason*, June 1972.) St. Mary's Cathedral was destroyed by fire in 1962 taking with it the Hook Opus 1431.

Page 11: the 2 manual Erben at Howard Presbyterian is in fact an 1852 Wm. B. D. Simmons. The Nuestra Senora de Guadalupe is listed here as having an 1880 Hook that has disappeared. This is wrong. Below, the 1888 Hook from the 1st Unitarian is said here to have been moved to Brooklyn Presbyterian about 1925. This also is wrong. The 1888 Unitarian Hook was moved to Senora de Guadalupe about 1913 when the Unitarians purchased an E. M. Skinner. The Hook is still at Guadalupe.

The Roosevelt at the Church of the Angels in Pasadena (not Los Angeles, as listed in the article) is 6 ranks, not 9 as listed, and is still around. The 2m Whaley at All Saints' Church in Palo Alto has been replaced by a 2m Flentrop. The 2 Hooks for 1st Methodist and St. Paul's Episcopal, both in San Diego, bit the dust many years ago. St. Paul's now has a big Aeolian-Skinner. The unknown organ at Sierra Madre Episcopal was a Fletcher & Harris, 2/12, and was the first organ to be built in Southern California; it is gone now. The 2/13 Johnson at Glendale 1st Presbyterian was not the Johnson from Massachusetts—it is the Johnson that bought out the Murray Harris Company in 1913. Hardly a tracker organ! The Hillgreen-Lane at St. Luke's Episcopal in Long Beach is now at Forest Lawn cemetery in Burbank, electrified and combined with other ranks behind an almost exact copy of the case for Old North Church in Boston. The Roosevelt (Calvary Presbyterian, Riverside) is now in the Seaman's Chapel at San Pedro.

I don't know if this is of any value, but I thought I'd pass it along to you.

Sincerely,
/s/ Jim Lewis
6216 Yucca Street
Hollywood, California 90028

STICKERS and SQUARES

The pixies have been busy again, coming up with:

An organ which used only one watt
Was painted the color of kumquat.
Its old tracker-action
Still gave satisfaction,

Though its tonal design's altered somewhat.

NEW TRACKER ORGANS

Hartman-Beaty in Babylon, New York

A three-manual organ with detached, reversed con-sole, has been built by Hartman-Beaty Organ Company of Englewood, New Jersey, for the Methodist Church in Babylon, Long Island, New York. The bottom manual will serve as a "coupling manual" for the two-manual tracker organ in the Chancel, and it will also play an existing 7-stop Antiphonal Division. The stop action is electric, and the organ is encased and situated in the middle of the Chancel facing the people. The stoplist is as follows:

Great (middle manual)			Swell (top manual)		
1. 8'	Prestant	58 pipes	9. 8'	Bourdon	58 pipes
2. 8'	Pommer	58 pipes	10. 8'	Spitzviole	58 pipes
3. 4'	Octave	58 pipes	11. 4'	Spillflute	58 pipes
4. 4'	Rohrflute	58 pipes	12. 2'	Principal	58 pipes
5. 2'	Gemshorn	58 pipes	13. 1 ½'	Quint	58 pipes
6. 2 ½'	Sesquialtera II (TC)	88 pipes	14. ¾'	Scharf II-III	156 pipes
6. 1 ½'	Mixture III-IV	220 pipes	15. 8'	Krummhorn	58 pipes
8. 8'	Trompette	58 pipes	Pedal		
			16. 16'	Subbass	30 pipes
			17. 8'	Prestant	30 pipes
			18. 8'	Gedackt (ext 16)	12 pipes
			19. 4'	Choralbass	30 pipes
			20. 16'	Fagott	30 pipes
			21. 4'	Rohrschalmel	30 pipes

Hartman-Beaty in Fairview, New Jersey

An entirely mechanical action pipe organ has been installed in Trinity Evangelical Lutheran Church, Fairview, New Jersey, by the Hartman-Beaty Organ Company of Englewood, New Jersey. The instrument is an encased organ situated on the Epistle side of the Chancel facing the Nave of the church. The console is detached, and the stoplist reads:

Great			Positiv		
1. 8'	Prestant	58 pipes	6. 8'	Holzgedackt	58 pipes
2. 8'	Rohrflute	58 pipes	7. 4'	Spitzviole	58 pipes
3. 4'	Principal	58 pipes	8. 2'	Principal	58 pipes
5. 2'	Gemshorn	58 pipes	9. 1 ½'	Quint	58 pipes
6. 1'	Mixture III	174 pipes	10. 8'	Krummhorn	58 pipes
				Tremulant	
Pedal					
11. 16'	Subbass	30 pipes			
12. 8'	Pommer (ext)	12 pipes			
13. 4'	Choralbass	30 pipes			
11. 16'	Subbass	30 pipes			

Andover in Wellesley Hill

The Andover Organ Company of Methuen, Massa-chusetts, built their opus 70 for the Unitarian Society of Wellesley Hills, Massachusetts, having 1564 pipes. 22 stops, and 32 ranks in its three divisions. The metal pipes were imported from Germany and Holland, and the console has components from Germany, England and America. The tonal design and finishing were done by Robert J. Reich. The physical and visual design were done by Leo E. Constantineau in co-operation with Edward W. Flint and Chandler Gregg.

The specifications are:

Great (56 notes)		Swell	
16'	Bourdon	8'	Gedeckt
8'	Principal	8'	Spitzflute
8'	Chimney Flute	4'	Principal
4'	Octave	4'	Koppel Flute
2'	Block Flute	2'	Octave
II	Sesquialtera	1 ½'	Larigot
IV	Mixture	IV	Scharf
8'	Trumpet	8'	Krumhorn
Pedal			Tremolo
16'	Sub Bass		
8'	Principal		
8'	Stopped Flute		
4'	Open Flute		
IV	Mixture		
16'	Bassoon		

There are the usual couplers and a Sforzando pedal. The key action is mechanical, the stop action and combination action are electrical. The pedal division is divided on either side of the Swell and Great, and the general design is "classical."

There are the usual couplers and a Sforzando pedal. The key action is mechanical, the stop action and combination action are electrical. The pedal division is divided on either side of the Swell and Great, and the general design is "classical."

Brian Jones played a recital on this organ on November 5, 1972, including works by Walther, Buxtehude, Balbastre, J. S. Bach, Schumann, Albright lb. 1946), and Mendelssohn.

Laukhuff in Los Angeles, California

OHS member Raymond A. DiBona reports that Donald L. Kohles has installed a fully mechanical action organ in St. Stephen's Catholic Church, 3705 Woodlawn Avenue, Los Angeles, California. The instrument was built by August Laukhuff in Weikersheim, West Germany, and the organ consultant was Prof. Desiderius Klempay. The dedication occurred on March 31, 1973, with Prof. Klempay as recitalist. Another program was given April 14, 1973 with Mrs. Olga M. Lindner, the church organist, as recitalist.

St. Stephen's is used by both German and Hungarian congregations.

The oak case has a frontal display of 37 polished tin pipes (from Manual I Prestant 4); the compass of the manuals is 56 notes, and of the pedals, 30 notes. The stop-list:

Manual I		Manual II	
Quintade	8 spotted metal	Gedeckt	8 stopped wood (oak)
Prestant	4 polished tin	Rohrflute	4 spotted metal
Waldflute	2 spotted metal	Zimbel	III rks spotted metal
Pedal			
Subbass	16 stopped wood		
Rohrpommer	8 spotted metal		
Choralbass	4 spotted metal		

The Alleluia Organ in St. Paul's Episcopal Church, Willimantic, Connecticut, (see THE TRACKER, Vol. XVII, No. 2, page 19, was heard on January 7, 1973 in a recital given by Barbara Owen who played works by Bach, Zipoli, Dandrieu, Pachelbel, Fleury and Langlais, all. on the Christmas theme. This was one of a series of dedicatory recitals on the new Fisk tracker organ.

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NOTES, QUOTES and COMMENTS

Barbara Owen gave an illustrated lecture-recital on February 25 at St. Alphonsus Church, New York City, where the fine Hook organ of 1871 is still serving. Her program included works by Mendelssohn, Franck, Fleury, Durufle and Langlais. There was a clever program designed by Beverly Owen showing various shapes of organ pipes and an exposed tracker organ interior.

The Philip A. Beaudry Company of Somerville, Massachusetts, has rebuilt the 1941 Casavant organ at Free Christian Church, (Congregational) in Andover, Massachusetts. There are now 33 stops and 39 ranks in the organ from a tonal design of Mr. Beaudry in consultation with Donald Morse, Minister of Music. Richard Hedgebeth, Eugene Kelly, Martin Walsh, Peter Cameron and David Willet assisted in the work. A dedicatory recital was given by John and Carolyn Skelton on January 14. The program included works by Couperin, Dandrieu, Balbastre, Soler, Bach, Roger-Ducasse, Schroeder, Vierne and Litaize.

Alan Laufman, Recording Secretary and Chair-man of the Extant Organs Committee, earnestly re-requests all OHS members to send material regarding extant organs built prior to 1900 to him from all parts of the country. Several lists (by states) are still in preparation, and those already published need to be kept up to date.

The University of Colorado (at Boulder) presented an organ festival May 18 and 19 entitled "Early Americana and the Pipe Organ." Jon Spong and Everett Jay Hilty shared the organ programs, and there was an exhibit of the Hugh Turpin organ collection, recently presented to the University, a concert of player rolls over 50 years old on a 1907 18 rank Electrolian Player Pipe Organ, and a repeat of the dedication recital on the 100 rank Austin organ, originally played by Frank Wilbur Chace in 1923-this time played by Prof. Hilty.

Frederick B. Sponsler has restored the John Ziegler organ located in the museum of the Montgomery County Historical Society, Norristown, Pennsylvania. The organ had been unplayable for many years, and Mr. Sponsler successfully overcame numerous problems in the restoration.

At the annual meeting of the Society on February 17, 1973, Robert Bruce Whiting delivered a lecture to the over 200 members and friends in attendance on the subject, "John Ziegler, Montgomery County Organ Builder." After his address, Professor Whiting

played a short recital on the Ziegler organ of pieces by Billings and Selby and also some early Mennonite hymns. The musical part of the program was concluded by Ellen G. Sponsler, soprano, who has made a special study of early American art songs. Mrs. Sponsler sang two songs from "Seven Songs for Harpsichord," composed by Francis Hopkinson in 1788 and dedicated to George Washington.

Lawrence W. Leonard advises us that Dr. Samuel Walter, organist at the Church of the Resurrection, New York City, gave a recital on the George H. Ryder Opus 168 of 1892. The organ is "well-kept and unchanged," and about 125 persons attended the program on a stormy night-January 22, 1973. Dr. Walter's program included works by Lubeck, Daquin, Dandrieu, Couperin, Rameau, Bach, Eugene Thayer, Dudley Buck, Harry Rowe Shelley, Horatio Parker and George E. Whiting.

The American Guild of Organists sponsored a series of recitals on the 1845 Henry Erben organ in the French Huguenot Church, Charleston, South Carolina, during the spring. The organists included Sara Younkin, Loving H. Phillips, Delight St. John-Brainerd, Benjamin Hutto, Adrian Bailey and Sarah G. Younker. Singers and instrumentalists augmented the roster of performers in these Friday noon programs.

On March 27, 1973, W. Thomas Smith, director of music at St. John's Lutheran Church in Summit, New Jersey, played a full recital on the same organ. His program included works by Francisco Correa de Araux, Samuel Scheidt, Matthew Camidge, John Travers, Johann Gottfried Walther, Franz Joseph Haydn, J. S. Bach, Charles W. Ore, Gerald Near and David A. Schack.

Using the 1968 von Beckerath tracker organ in the Presbyterian Church at Farmville, Virginia, Robert Gant played a recital on March 19 including works by Charles Piroye, Bach, Liszt and Heiller. Mr. Gant is currently writing his doctoral dissertation about the life and work of Anton Heiller with whom he has studied.

St. George's Methodist Church, North 4th Street, Philadelphia, is said to be the oldest Methodist building extant, having been opened c. 1769. Recently a new/old tracker organ has been installed, to be dedicated on September 30 with a recital and address by Frederick B. Sponsler. The instrument is a 2m Moller tracker with antique pipes of various makes.

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BOOK REVIEW

Principles of Organ Playing—Everett Jay Hilty. Pruett Publishing Co., Boulder, Colorado. Paperback edition \$7.50. Clothbound edition \$9.50. (Copyright date 1971)

The distinguished Professor of Music at the University of Colorado brings the wealth of his accumulated experience and ability, as well as that of others, to this beautifully printed manual. The material is organized on a progressive unit basis. The principles explained in each unit are stated in clear and concise terms, accompanied by carefully detailed exercises. Each unit concludes with a Repertoire list, often containing as much as a full page of suggestions, with comments regarding the performance of each piece listed.

Twenty-one compositions are sprinkled throughout the volume, many of them original, all of them fine. The eight variations on "Gelobet Seist Du, Jesu Christ" by Scheidt are preceded by the composer's own suggestions for playing four-part music and a harmonization of the chorale. Informative notes about the chorale and its performance in the period follow, then the actual score is set out with easy to manage page turns.

This valuable volume contains a preface by the editor, the first four paragraphs of which should be "read, learned and inwardly digested" by all organists, be they students or teachers, and then memorized! A page of "Hints For Practising" follows, concluding with the apt advice, "Clean keys beget clean playing!"

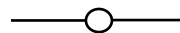
Included next is "An Introduction to Principles of Registration (as viewed by an organ builder)" by Norman Lane. Accompanying the text are two full page diagrams, one of flue pipe tone and the other of reed pipe tone, both with drawings of the actual pipes involved. A teacher of organ will find these most useful. Another dramatic diagram is concerned with diffusion versus clarity in organ ensemble registration. Two diagram-illustrations of mixtures by Joseph Blanton are included in Unit III. Elsewhere there is a photograph illustrating thumbing procedure.

Ten Units make up the volume, covering every aspect of technique and the organ itself. Suggestions for adapting piano accompaniments to the organ and for hymn playing are among the many subjects covered in meticulous fashion.

Finally, there is a bibliography, followed by a comprehensive list of organ music and publishers, including addresses of domestic and foreign publishers. Unfortunately, the list of publishers' addresses now needs updating, but this is a small matter in relation to the great value of the book itself. The entire production gives evidence of an editor who is thoroughly organized and totally in command of every aspect of his art.

Many of us who have not returned to a teacher for a "check-up" for a long, time might well invest in this manual and read and play through it carefully, detail by detail, page by page.

Wesley A. Day




GLEANINGS..

from the Corresponding Secretary

They say that wars create strange bed-fellows, but I wouldn't know much about that. However, I am happy to report that wars produce strange bequests. The Dutch-Canadian Committee, in gratitude for the liberation of the Netherlands by the Canadian Army in World War II, has presented a two-manual and pedal Flentrop pipe organ "suitable for major recitals" to the National Arts Centre in Ottawa, Canada. It is being built in the opera house of the centre by Siem Doot, chief voicer of the Flentrop firm. The organ contains 1350 pipes, and is mounted on a plat-form so that it may be used in a variety of stage arrangements.

The quarterly magazine of the Muncy Historical Society, "Now and Then," has published the full story of the restoration of the Moline tracker organ in Muncy, (Pennsylvania) Presbyterian Church by George K. Stout who provided us with a few facts as published in *THE TRACKER*, Vol. XV, No. 2, Winter 1971. The Muncy publication is Vol. XVII, No. 6, January 1973, and bears a photo of the organ on its cover, plus several interior pictures with the article. From the article I would like to quote the following:

"Found painted on the inside of one of the boards was the name N. F. Stahl—Muncy—and also on one side of the long air-bellows pump handle were the initials N.F.S. Apparently Mr. Stahl helped with the installation work or was perhaps a carpenter who helped assemble




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Publicity For Your Organ

An Editorial

Does the organ in your church or home or hall receive adequate publicity? To answer this question, stop the very next person you meet on the street and ask what kind of organ is used in your church. Your chances of getting a knowledgeable answer are about one in one hundred or even less.

Whether the organ you play is of historic or artistic significance or not, you can increase the layman's awareness and knowledge by an occasional reference to it in your church's Sunday bulletin. And if the church publishes a pamphlet giving its history and other data, be sure that there is ample space given to the organ. And if the organ you play is particularly distinguished, have a special pamphlet printed so that visitors might become aware of your prize possession. If these items can be illustrated, all the better—but not just with pictures of the donor or the current organist or the chairman of the music committee. Take some good photos of the case and console. In instances where there are no display pipes, a photo of the interior of the organ might be highly educational.

In addition, get the local newspaper to give the organ a write-up, particularly in advance of your next recital, whether given by you or a guest organist. There are news-hungry reporters attached to every publication, and this might be just the "angle" they are looking for in their search for something different.

If you don't know too much about the history of your organ, look up the early church records, vestry minutes, etc. You might be surprised at what you'll find there, especially if the records were carefully kept and go back many years.

And don't forget THE TRACKER! If you find the research interesting and rewarding, it is a fair indication that other OHS members will also. So please write the story of the organ you play and send it with photos to the editor.

Finally, talk about the organ wherever you are. If it needs repair, restoration or any of the other "R's," start a talking campaign and stir up interest from the historical viewpoint. It may be that another "R" is the only solution to a serious problem—replacement. But be sure to see that it is the proper kind of replacement—not just a substitute! Whatever the case, begin to take some action on these ideas now. Tomorrow may be too late.

Gleanings ...

(Continued from page 23)

the organ case. Also found on the inside cover of the old bellows-wind chest was painted 'Eddie Touhey-19 yrs. old Molien Pipe Organ Co., Molien, Illinois, February 22, 1884.' Without question, the Moline Co. had its own craftsmen, perhaps under supervision of John Lancashier [sic] of the Willis Co. of England, install the organ and do all the tuning, etc., a few local people may have helped in general ways. The pump handle and wind chest cover have been kept as souvenirs."

One of the most encouraging announcements to appear in a long time occurred in the April issue of The Diapason in which I learned that the University of Dayton in Dayton, Ohio, is considering a course in the art of organ building. The curriculum as now planned would include specialized courses in tracker organ design and construction, and a campus work-shop would train the student in wood and metal fabrication, pipe-metal casting, voicing, tuning, case and windchest construction, and design of action mechanisms.

Before any commitment to this program is possible, the University of Dayton would appreciate a letter from any interested individual answering the following: (1) Would this program interest you as a prospective student? (2) As a professional organist or organ builder, what is your estimation of such a curriculum and potential student interest? Please address all replies to Mr. Patrick S. Gilvary, Chairman, Performing and Visual Arts Department, University of Dayton, Dayton, Ohio, 45469. I hope many OHS members will write and encourage the establishment of this school.

I understand that the Franck Festival, held at Boston's Church of the Immaculate Conception on December 3rd, using the magnificent 1863 Hook organ, was so crowded that the supply of 750 programs printed for the event was

exhausted by the audience and some had to do without programs. However, extra copies have been reprinted, and may be ordered from Miss Barbara Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966, for one dollar plus 16 cents postage. Miss Owen's story, "The Great Organ and Its Players" is included, and very worth having.

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