



# THE TRACKER

Journal of The Organ Historical Society, Inc.

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## The Music of Detroit's Mariners' Church 1849-1955

*A brief history of Detroit's oldest Protestant Church with some facts about its interesting old organ and its music program.*

By Harry B. Welliver

### PREFACE

Two hundred and seventy-two years ago, July 24, 1701, to be exact, a group of hardy explorers, fifty civilians and fifty soldiers, under the leadership of Sieur de la Mothe Cadillac, first put their feet on that piece of land now known as Detroit, Michigan. Although even a full century later an irate army officer reported officially to his superiors that the place was "good for nothing but Indians, muscrats and frogs," and it was described as late as 1817 as "another desolate spot," on that site there has grown a formidable twentieth-century metropolis where ninety per cent of the world's automobiles and no small proportion of its consumer and durable goods are manufactured.

Modern Detroit's city fathers selected the year 1951 for a celebration of ambitious proportions including a special postage stamp and an official Presidential visit. As a result of interest generated by the anniversary festivity, your author became engrossed in the fascinating history of the city's churches and their music.

Detroit's oldest stone church and its oldest Protestant congregation is Mariners', now located at 170 East Jefferson, in Detroit's Civic Center.

Mariners' is unique in the manner in which it was founded, the nature of its endowment and the mission it has carried out. In spite of several periods of regression, music has been important in the life of the congregation. In an attempt to assemble from original sources all information pertinent to the

musical life of Old Mariners', attention is focused here on the organ and the general music program of the church from its beginning until the time of its removal from its original site, 1955.

### I

Our story begins one October day in 1806 when a certain John Anderson, who had been reared in Vermont, enrolled as a cadet in the United States Military Academy at West Point. By June of 1809 he was already in that outpost of civilization known as Detroit where we find his name in an account book of that year. Two years later, however, he resigned his army commission, February 1, 1811, and purchased from Dr. William McDowell Scott lots 52 and 54 of Section 3, the lots at Woodward and Woodbridge where Detroit's Mariners' Church subsequently was erected. Bibliography (4) -31

Political events of the time must have pressed heavily upon the new settlement, for on August 16, 1812, John Anderson was again a Lieutenant in the U.S. Army. With that rank he was listed as captured when the fort and town of Detroit were surrendered by Hull to General Isaac Brock of the British forces in the War of 1812. (1)-3

But by 1818, Anderson was in Washington, D.C., where on August 12 he married one Julia Ann Taylor. (4)-32

James Taylor was an Englishman who, in 1773 had settled in Jamaica, British West Indies. He had two daughters, Charlotte Ann, who was born on the Island

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of Jamaica in 1773 (or 1774), and Julia Ann, born in North Carolina in 1793 (or 1794). Shortly before the War of 1812, both sisters were residing in Washington, D.C., where, it is presumed, the now-Colonel John Anderson and Julia Ann Taylor met. (1)-4.

The summer of 1818 was a momentous one for Detroit, for it was then that "The Walk-in-the-Water," the first steamboat ever to sail the upper Great Lakes, arrived on her first trip from Buffalo. Aboard were the Colonel and his bride, as well as her maiden sister Charlotte Ann Taylor. They promptly established their home on the future Mariners' Church site, on the land John Anderson had purchased seven years earlier, 1811. (3)-3.

Although Mrs. Anderson is credited with founding the church, a report to the trustees by a special committee on the affairs of the church, February, 1852, states it to be "well known" to the trustees that Miss Taylor left her fortune to her sister with the injunction that, at her death, it be devoted to founding a church for mariners. (14)-4

Just why the Taylor sisters had such an interest in the welfare of the sailors of the Great Lakes is not known. John Anderson died in Detroit, of Asiatic cholera September 14, 1834. (3 )-2 Charlotte Ann Taylor died in Detroit February 1, 1840, 67 years of age. When Julia Ann Taylor Anderson died in Detroit October 28, 1842, only 49 years of age, the will carried the provision that the two estates should be used to establish a Sailors' Bethel or Mariners' Church for the benefit of mariners and their families of the Great Lakes.

The church annual reports, say "founded in 1842," which is the date of the death of the last of the two sisters whose wills set up the corporation. The provisions of the wills, which specify no denomination for the new church, were:

1. Church to be built of stone
2. It is to be situated on Mrs. Anderson's lot at Woodward Avenue and Woodbridge Street.
3. It is to be called the Mariners' Church of Detroit
4. It is to be endowed (3)-5

The executors of the will were:

1. John Palmer, financial advisor to Mrs. Anderson and a Presbyterian
2. Mason Palmer, his brother, and an Episcopalian Vestryman of St. Paul's, to which Mrs. Anderson belonged
3. Judge Henry Chipman, legal advisor to Mrs. Anderson and an Episcopalian

After a lengthy legal battle over the denomination of the new church, the Michigan Legislature on March 29, 1848, enacted a bill for incorporation of Mariners' Church as an Episcopal institution (13 )-7

The original trustees of the new corporation were:

Henry Baldwin	James A. Hicks
Charles C. Trowbridge	Mason Palmer
James V. Campbell	Elon Farnsworth
Alex H. Adams	Henry Chipman
Alex D. Frazer	(7)-6



Mariners' Church. Detroit, sometime before December 24, 1871, when a great storm destroyed the two small towers and did other damage necessitating the closing of the edifice for nine months. Original photo in the Burton Historical Collections. Detroit Public Library

The estate left \$14,100 in cash plus parcels of land other than the stipulated location of the church at Woodward and Woodbridge. But the entire cost of the building and furniture was a trifle over \$15,000. (1)-4 The problem of insufficient funds was solved by the trustees simply by finishing the first floor as a store, the rent from which would alleviate the critical financial situation. In addition, a block of brick stores and offices was erected on Griswold Street, the rear of the lots facing Woodward, for additional revenue-producing purposes.

## II

The church was erected next door to the site of Smyth's Tavern where in August of 1805 the governing body of Michigan territory first sat in legislative session. (16-pamphlet, "The Detroit Episcopal City Mission Society") Next to the early St. Anne's Roman Catholic Church, Mariners' was the first stone edifice in Detroit, and since the razing of old St. Anne's in the 1880s, it is now the oldest stone church in the state of Michigan.

Originally the first floor premises was occupied, from November 28, 1849 to January, 1860, by the Detroit post office. (4)-40 Thereafter and until recent times various commercial houses used it as a storehouse and business-office combination. Until late in 1949 the major portion of the front area of the first floor was occupied by a peanut and candy vendor eking out a living from the patronage of holiday crowds bound for the excursion boats nearby and humanitarians bent on feeding the myriads of pigeons in the area.

Until the Griswold Street buildings were demolished to make way for Detroit's Civic Center construction and preparations were made to move the Church to a new site, the entire first floor area, as well as the first floor area of the old stores and offices



Mariners' Church, Detroit, with House organ on the left. Plaque on right memorializes the donors of the building, the Taylor sisters. Exquisite scale model of Great Lakes sailing vessel by an unknown sailor and resident of the Sailors' Bethel. Note nautical running lights above altar and on both sides of sanctuary. Photo by Edward D. Conner, Adrian, Michigan, 1950.

built at Woodbridge and Griswold, were used by the church for facilities of the local missionary activities for the unfortunate of the city.

Built in 1849 and consecrated December 23rd of that year by the Right Reverend Bishop McCoskry, Mariners' was one of the fashionable churches of the past century and remained so until its older members died or moved to outlying districts of Detroit.

The Detroit Daily Advertiser on December 22, 1849, the day before the consecration ceremony, gives the following description of it.

The plans for the church were prepared by C. N. Otis of Buffalo, N.Y. The style is called 'Perpendicular Gothic.' The building is a parallelogram 49 feet by 94 feet in size. It is built of rough gray stone with walls almost two and one-half feet thick, and the construction throughout is of the most enduring type. It is two stories high. The first story is intended for a store and is now occupied by the Post Office and Lewis' Banking office. The second story is for church purposes. The entrance to the church is from Woodbridge

Street in the rear, by a very broad flight of 18 steps which leads into an ample vestibule from which doors open into the body of the church. In one of the rooms is a marble slab placed in the wall with an inscription to the memory of the founders of the church. The church room is 43 by 75 feet. In the gallery Mr. House, of Buffalo, has placed one of his best organs. The pendant lamps, six in number, with four burners each, the tasty trimmings of the desks, stools, etc., are from the warehouse of Stevens and Zug. The woodwork was done by Hugh Moffat and the decorating by Atkinson and Godfrey. The glazier was Mr. C. H. Williams and the superintendent of masonry, Mr. T. Common. (9)

Especially significant are the pews of the church. Handmade of solid virgin Michigan walnut boards, they were in superb condition at the time the edifice was moved from its original location.

On December 24, 1871, it is recorded that a great storm destroyed the small towers on the southeast corner of the building as well as doing other extensive



G. House pipes. Mariners Church, Detroit. Listed in order from bottom of picture to top: Trumpet; Fifteenth (only a few of the top pipes are barely visible below the rail supporting the Trumpet rank); Flute, Principal; Violano; Stopped Diapason (the bottom twelve pipes being of wood); Dulciana. The seventh rank, the Diapason, is not visible. Note that the Trumpet stop is a true reed throughout its entire compass. Photo by Edward D. Conner, Adrian, Michigan, 1950.

Damage. The church was closed for nine months and not opened again for service until October 13, 1872.

That there was an organ in Mariners' on dedication Sunday we know from the contemporary account quoted above. In a letter to the editor of a Detroit daily on January 5, 1850, one day before the dedication service, a reader complained of the lack of proper reporting as regards the organ of Mariners' in the editorial on December 22, 1849, and went on to say that the instrument was placed by House and Company of Buffalo, "free, to have an instrument in these parts." If it proved satisfactory, the organ was to be paid for at a later date. And it was.

The same correspondent goes on to say, "It is hoped, however, that friends of this noble charity will not permit the instrument to be removed, but that they will take prompt measures to purchase it, and thus compensate the worthy builders for their labor and generosity, and at the same time secure for the Church an instrument of great worth and value. The price is \$800."

In all probability the Mr. House mentioned as having placed the organ in the organ gallery was Mr. G. (Garret, Garrett, Gerrit) House of Buffalo, established in 1845 and located at different times at 286 Main, 284 Main, 122 Clinton, and 138 Elm Streets.

This information is found in Manufacturing interests of the City of Buffalo, etc., 2<sup>nd</sup> edition, Buffalo, 1866, p. 77, from which the following is taken.

Mr. G. House was the first to engage in this (organ) business in Buffalo. He commenced in June, 1846, to manufacture Church Organs. The first large one made was for St. John's Church, at a cost of about 4,000 dollars. He has also finished instruments for churches in Rochester, where there are now ten in use, and as many more for churches in this city, including St. Joseph's Cathedral, St.



The G. House organ, 1849, Mariners' Church, Detroit. Small porcelain knob is attached to horizontally-sliding doors which covered entire front of console. Draw knobs, with mother-of-pearl inlay, were attached to square shanks. On the left, top to bottom: Trumpet 8'; Fifteenth 2'; Principal 4'; Stopt Diapason Bass 8'; Open Diapason Bass 8'; Pedals (a coupler). On the right, top to bottom: Bellows (blower's signal); Flute 4'; Violano 4'; Stopt Diapason 8'; Dulciana 8'; Open Diapason 8'. Photo by Edward D. Conner, Adrian, Michigan, 1950.

Paul's, the First Presbyterian and other churches. He has also furnished instruments for churches in cities and towns in many of the Western and Southern States, from whence he is constantly receiving orders for his work. His business in that line has gradually increased so as to compel him to enlarge his factory on Clinton and Elm Streets, where he is now fitting additional rooms with steam power, sufficiently capacious to keep pace with the increasing demand for his organs. He has now a sufficient number of hands in his employ to enable him with his increased facilities for turning out work to execute orders nearly as fast as they come in....

There is further information on G. House in Buffalo directories for the years 1849 and 1876.

### III

The organ was well received in Detroit, at least if we are to take the word of an enthusiastic reporter writing in the public press on January 5, 1850. (8)

...This writer has had opportunities of examining many instruments of the kind, made by different builders, and he has no hesitation in pronouncing the one just erected in the Mariners' Church, by Messrs. House and Co., of Buffalo to be superior in tone (reference being made to both

quality and quantity) to any he has ever before listened to. The organ is only a medium sized one, having but one set of keys, yet when its full volume of tone is emitted, it is sufficiently powerful for the Church,... The style of the case is Gothic, in imitation of black walnut, to correspond to the interior finish of the Building. It is 8-1/2 feet wide, 6 feet deep, 15 feet high, and contains the following stops, viz: Open Diapason to G, 59 pipes, stop diapason, principal, dulciana, violano, flute, fifteenth, trumpet; one octave of pedals, and swell to 4 feet C. It has 12 drawn stops, including pedals, bellow, etc. The workmanship of the whole will bear closest scrutiny.

The trustees of Old Mariners' were not long in taking steps to retain the House instrument, for the Detroit Daily Advertiser on February 6, 1850, carried the following information under the heading "Mariners' Church."

At a meeting of the Rector and Mariners connected with the Mariners' Church, Detroit, held on Monday, Feb. 4, 1850 it was unanimously

Resolved, That the ORGAN which is now in the Mariners' Church, be purchased for the use of the said Church

Resolved, That a committee of three persons, consisting of J. W. Kelsey; W. H. Barse, and H. Joy, be appointed to solicit subscriptions for the object

Resolved, That the Rector be appointed Treasurer to receive funds from the committee

Resolved, That the proceedings of this meeting be published in the daily papers of this city.

Detroit, Feb. 4, 1850

In the report of the special committee to the trustees on February 28, 1851, slightly more than a year following the original announcement in the public press, we find a note that "...contributions have been made by members of different Episcopal Churches in Detroit, towards the purchase of a new organ."

The Reverend David R. Covell, Rector of Mariners' and Superintendent of the Detroit Episcopal City Mission from 1942 indulged in fancy and inaccuracy when he wrote: "Members of a number of Episcopal Churches gave over \$1,000 toward the sweet-toned, two-manual pipe organ." (2)-13. To be sure the organ was "sweet-toned." And incidentally its cost was only \$800. But the organ about which he wrote in 1942 never had been a two-manual instrument nor was it one at that time. It was the original House instrument of one manual and two octaves of pedals.

With all the information currently available, apparently it is impossible to completely clarify two matters pertaining to the original organ. Among contemporary writers there seems to be unanimous agreement that the House organ was originally installed in the gallery above the entrance to the church. This can be assumed to be wholly accurate.

Unmistakable evidence, however, indicates that the instrument was moved to the front of the church, as shown in the accompanying photo, after the edifice was in use for a considerable period. For example,

one of the windows of the original building at the time of this investigation was behind the large pedal pipes. The crude cover over the window bears evidence of having been installed even after the organ was relocated there. Certainly, if the organ had been erected in that spot originally, the builder would have had the foresight to provide a more suitable and more effective cover for the window.

Furthermore, there is a long, jointed gas-light fixture tightly wedged between the case and one of the pedal pipes, further evidence of a latter-day, nonprofessional job. The gas-light fixture on the organ itself above the music rack as shown on one of the photographs was never put into operable condition after the relocation.

That the organ was originally installed in the gallery before the consecration of the church we are certain. Without a doubt, an organ builder of House's apparent reputation never would have been guilty of such makeshift and crude arrangements for the organ as those which existed in the front of the church in the 1950s. It can be concluded rather accurately, therefore, that the organ was indeed moved at some unknown date about which currently-available records are silent. We know only that immediately prior to the relocating of the Old Mariners' building itself, the organ was in the front of the church. The matter will continue to remain one of conjecture unless additional records or news items come to light.

The other matter of seeming uncertainty relates to the pedal division. Apparently, there is only one contemporary account of the organ in which technical details are given. This says that the pedal had a "one octave range." However, as of 1955, the pedal board contained 25 keys, a two-octave range.

But the present organ, or existing church or public records, gives no evidence whatsoever that the original organ, or the pedal division, had ever been rebuilt or enlarged. Such alteration of a small tracker-action organ could be detected without great difficulty.

Several possible explanations suggest themselves here. First, the contemporary reporter, or even the type-setter of the local press, could have been careless with the facts or even misinformed. More likely, however, is the conclusion that the "one octave range" description refers to the one octave of large, wood pipes which the organ indeed did possess as the lowest octave of the Stopt Diapason Bass, 8', rather than to the number of keys on the pedal board itself. Suffice it to say that the instrument as examined in 1955 had two octaves of pedal keys.

That these pipes were part of the original organ is quite clear. The original installation was hand pumped, a fact substantiated by the initials of "organ boys" carved on virtually the entire exposed area of the pedal pipes, as well as expense account records showing payments to "organ boys."

#### IV

In conclusion, it can be stated unequivocally that the organ in Old Mariners' in 1955, immediately prior to its being relocated, was the original House instrument of 1849. In every detail but one it coincides exactly with the contemporary description of the original organ. That one possible exception refers to the

range of the pedal division which has already been discussed. Stop disposition and the number of mechanical actions, 12, given in the contemporary account of 1849 are identical with those found in the organ in 1955.

Referring to the full front view of the organ itself, the stops are arranged as follows. Left side, top to bottom: Trumpet 8'; Fifteenth; Principal 4'; Stopt Diapason Bass 8'; Open Diapason Bass 8'; Pedals (a coupler). Right side, top to bottom: Bellows (blower's signal); Flute 4'; Violano 4'; Stopt Diapason 8'; Dulciana, 8'; Open Diapason 8', making the 12 mechanical actions mentioned and listed in contemporary accounts.

The Trumpet, Principal, and Fifteenth run the full compass of the keyboard. But the Flute, Violano, Stopt Diapason, and Open Diapason begin on *f* and run to the top. The "bass" stops, Stopt Diapason and Open Diapason, run from manual *e* on down.

Dynamically the stops can be described thus. The Flute is *pp*, the softest stop on the organ. Then follows the Violano, *p*, and the Dulciana which is *mp*. The Stopt Diapason is *mf*, and this is topped by the Open Diapason which is *f*. The Principal and Fifteenth are *f*, and the Trumpet is *ff*.

The Dulciana is more like our present-day Geigen Diapason with a full-bodied tone. It is definitely not the soft stop we so often hear today. The voicing of the Fifteenth can best be described by using the word "beautiful." It blends with practically all the other stops or combinations thereof and yet is not at all obtrusive.

The Trumpet is unusual by modern standards in that all its pipes are made using reeds. The upper octave or so is not flue pipes as has been the tendency for many years. This is clearly shown in one of the accompanying photographs. The tongues are made of an extremely light-weight brass, a fact which contributes to its refined yet positive tone. And it should also be noted that the Open Diapason is made of a much lighter weight metal than is customary today. The organ in 1955 was indeed the "sweet-toned" instrument described in original accounts in 1849.

The Swell effect is built around only that portion of the organ extending from *c* upwards. The shutters are actuated by a wooden toe stud which hooks either all the way open or all the way closed. The toe stud is located slightly to the right of center in front of the organist above the pedal board and is barely discernable in the full front view photograph.

As far as can be determined from all available evidence, no tonal changes and only one minor nontonal change were made in the original House instrument and this only when the organ was relocated from the gallery to the front of the nave. At that time, mechanical blowing equipment was installed. In its present location the organ shows no evidence whatsoever of the manual blowing arrangements with which the original organ was equipped. As a matter

of fact, in the relocation, components were so closely placed to the walls that a hand-blowing operation would have been both impractical and impossible.

## V

After all the original enthusiasm over the organ installed without charge by Mr. House in 1849, it is indeed strange that it is so difficult, if not totally impossible, to determine from contemporary extant records the degree of adequacy of the music program of Old Mariners'. We find only a few queer little bits of information and very sketchy entries pertaining to music in the account books.

For example, as early as 1858-- there was trouble between the trustees and the organist regarding finances. On April 20 of that year, a Mr. Ward, with the title of "acting organist," wrote the trustees asking them to pay arrearages due him and thereafter to pay him a salary, the implication in part being that up until that time at least no regular salary was paid. The records show the request was refused !

However, two years later, April 2, 1860, an appropriation was made for an organist (unnamed) at the rate of one dollar per Sunday beginning January 1. Whether the action was retroactive or in the nature of future planning records do not indicate.

Other than these incidents, we know little of the music program and organists unless we examine the offering receipt books of the church and list amounts and purposes for which money was received and, presumably, spent.

Expense account records for Mariners' for its early years appear to be missing. Existing records show only the offerings which were received and the specific purpose for which they were given. Records which are preserved were poorly kept and are very incomplete.

In the record of offering receipts for November 1, 1849, the first records kept by the church, to March 1, 1852, the first two years and four months in the life of the newly-established congregation, there is no mention either of "organist" or "organ boy." It is very likely that, in the custom of the time, both posts were filled temporarily at least by volunteers from the congregation. During this period, however, there is one musical notation: "Music Books, etc. — \$39.93."

It should be pointed out that this was a very substantial sum of money in its day and one wonders what the "etc." might have included.

It was not until 1871 that church records show offerings for an organist. But substantial receipts are shown for "Choir of the Church" beginning in March of 1869. However, the use to which funds so designated were put is not explained.

It is more than likely that somewhere in diaries letters or newspapers of the day there may be informative bits about the music of Old Mariners'. But thus far, exhaustive searches have been fruitless.

From the records of offerings received for the music program:

1865	Whit Sun	May 20	Organ Boy	5.76
	7th Sun. Trin.	Jul 15	Organ Boy	2.07
	9th Sun. Trin.	Jul 29	Tuning Organ	10.00
	13th Sun. Trin.	Aug 26	Tuning Organ	4.31
	18th Sun. Trin.	Sep 30	Organ Boy	4.58

1867	Feb 24	Organ Boy	5.67
	Jun 16	Organ Boy	4.35
	Sep 29	Organ Boy	4.48
	Oct 29	Organ Boy	3.83
1868	May 31	Organ Boy	2.86
	Jun 19	Collection, Music	1.25
	Jun 21	Organ Boy	1.00
	Nov 29	Organ Boy	2.30
1869	Jan 31	Organ Boy	4.85
	Mar 14	Choir of Church	3.00
	May 29	Choir of Church	2.82
11 <sup>th</sup> Trinity	Aug 29	Choir of Church	2.70
	Oct 31	Choir of Church	2.11
	Dec 12	For the Choir	5.26
1870	Jan 30	Organ Boy	2.14
	Feb 13	Additional Hymns	3.19
	Feb 20	Additional Hymns	2.00
	Feb 20	Additional Hymns	.81
	Mar 13	Additional Hymns	2.00
	Mar 27	Additional Hymns	1.17
	Apr 24	Organ Boy	3.50
2 <sup>nd</sup> in Trinity	Jun 26	Organ Boy	1.53
15 <sup>th</sup> Trinity	Sep 25	Organ Boy	4.91
Advent	Nov 27	Organ Boy	2.14
1871 1 <sup>st</sup> Epiphany	Jan 8	Organ Boy	2.50
2 <sup>nd</sup> Epiphany	Jan 15	Organ Boy	1.71
3 <sup>rd</sup> Epiphany	Jan 22	Organ Boy	3.21
	Jun 18	Organist	2.24

NOTE: First record of collection for the organist

W.A. Society, Mercy	Jun 18	Organ Boy	3.25
	Jun 25	Organist	1.87
W.A. Society, Mercy	Jun 25	Organ Boy	.75
	Jul 16	Organist	2.09
	Jul 23	Organist	1.21
	Jul 30	Organ Boy	1.69
	Aug 20	Collection, Organist	1.68
	Aug 27	Collection, Organist	1.48
W.A. Society, Mercy	Sep 3	Organ Boy	4.50
		Organist	10.00
	Oct 22	Organist	3.02
	Oct 29	Organ Boy	1.93
	Nov 12	Organist	2.62
	Nov 19	Organist	1.60
	Nov 26	Organist	2.61
	Dec 17	Organist	2.54
	Dec 24	Organist	3.79
	Dec 31	Organ Boy	2.46
1872	Jan 21	Organist	2.33
	Jan 28	Organist	2.19
	Feb 18	Organist	3.11
	Feb 25	Organist	1.73
	Mar 17	Organist	2.60
	Mar 24	Organist	2.67
	Apr 21	Organist	3.61
	Apr 28	Organist	2.60

The volume of original records covering the years from 1872 to 1915 deals with finances only for the years 1872 to 1885, then in a poor, sketchy fashion. There is only one note concerning expenditures for music. It is, "Dec. 14, 1872 ... for music ... \$10.00."

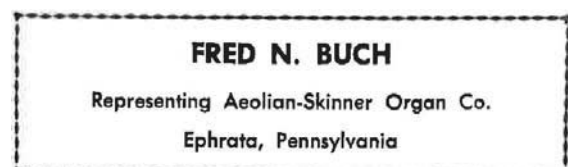
To all intents and purposes, this fine old instrument was deliberately destroyed. The decision to do away with it and substitute a modern instrument was far from unanimous and stirred considerable controversy not only within the congregation itself but also among organists, organ buffs, and the historically oriented. Sources in pos-session of the actual facts refuse to respond to inquiries for information.

The only part of the organ remaining in Old Mariners' is a portion of the original case now used to form a backdrop for the baptismal font. No pipes from the House instrument are stored in the building as is generally believed by some. Two sets of flue pipes, however, are in the hands of an organ buff

in Royal Oak, Michigan, fortunately a person who is aware of their historical significance. But a diligent search has failed to find even a trace of the other flue pipes or reed stop.

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# Hook & Hastings' 1876 Philadelphia Centennial Exposition Organ

By David Snyder

On Franklin Street in downtown Buffalo stands one of the city's most historic buildings. Finished in 1855, St. Joseph's (Old) Cathedral represents the faith of John Timon, first bishop of Buffalo, and is located in the Catholic diocese of which he was once the leader.

Within the building stands another monument: the organ built by Hook & Hastings for the Philadelphia International Exhibition of 1876, Opus 828.

A brochure printed by the company describes the organ fully:

Description of the Grand Organ at the International Exhibition, Philadelphia, U.S.A. built by E. & G. G. Hook & Hastings, Boston, Mass.

The instrument contains four Manuales, each of 58 notes, 47 Speaking Stops, 12 Mechanical Registers, including Couplers, 10 Pedal Movements for combinations, &c. including a Crescendo Pedal controlling the full power of the organ. Total number of pipes: 2,704.

## Great Organ 14 stops

16' Open Diapason  
8' Open Diapason  
8' Doppel Flöte  
8' Gamba  
6' Quint  
4' Flute Harmonique  
4' Octave  
3' Twelfth  
2' Fifteenth  
3 rank Cornet  
4' Mixture (rank)  
16' Trumpet  
8' Trumpet  
4' Clarion

## Solo Organ 2 stops

8' Stentorphon  
8' Tuba Mirabilis

## Pedals

32' Bourdon  
16' Open Diapason  
16' Violone  
16' Trombone  
8' Bell Gamba  
By COUPLING  
16' Bourdon  
12' Quinte  
8' Violoncello  
8' Octave  
8' Trumpet  
4' Super Octave

## Swell Organ 11 stops

16' Bourdon  
8' Open Diapason  
8' Viola  
8' Stopped Diapason  
8' Quintadena  
4' Flauto Traverso  
4' Violina  
3 rank Cornet  
8' Cornopean  
8' Oboe  
8' Vox Humana

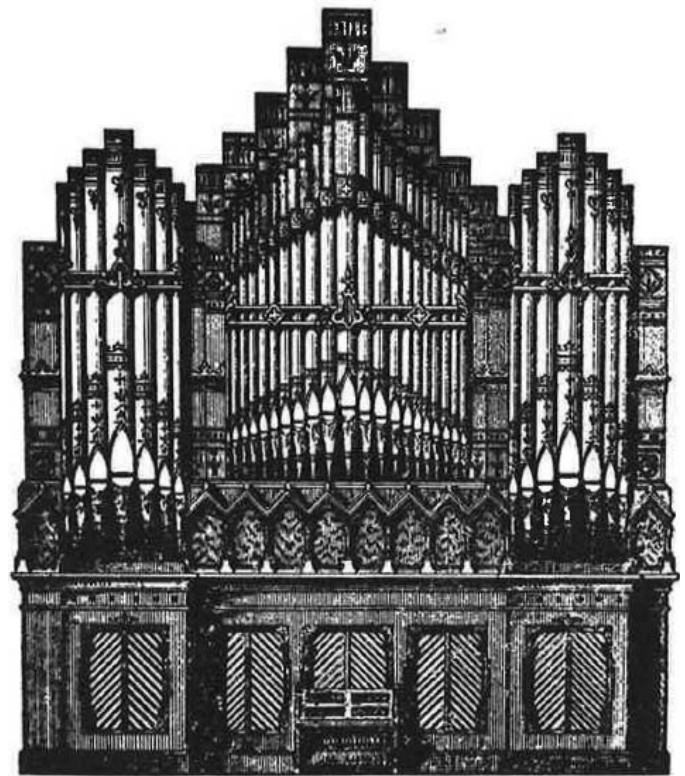
## Choir Organ 9 stops

8' Geigen Principal  
8' Dulciana  
8' Melodia  
8' Rohr Flöte  
4' Flute d'Amour  
4' Fugara  
2' Piccolo  
8' Clarinet  
8' Vox Angelica (free reed)

## Mechanical Registers

Swell to Great, Coupler  
Choir to Great, Coupler  
Solo to Great, Coupler  
Great Organ Separation  
Choir, Sub-Octave  
Great to Pedal, Coupler  
Swell to Pedal, Coupler  
Choir to Pedal, Coupler  
Solo to Pedal, Coupler  
Swell to Choir, Coupler  
Tremolo, Swell

Solo to Itself, Super Octaves



The E. & G. G. Hook & Hastings organ, opus 828, built for the Philadelphia International Exhibition of 1876. Small type on picture 32 Ft. Wide; 40 Ft. High, 21 Ft. Deep; 4 Manuals; 32. Ft. Pedale. Photo courtesy of Barbara Owen.

## Pedal Movements

1. Forte Combination Pedal for Great Organ with appropriate pedal stops.
2. Mezzo Combination Pedal for Great Organ with appropriate pedal stops.
3. Piano Combination Pedal for Great Organ with appropriate pedal stops.
4. Forte Combination Pedal for Swell Organ with appropriate pedal stops.
5. Piano Combination Pedal for Swell Organ with appropriate pedal stops.
6. Forte Combination Pedal for Choir Organ with appropriate pedal stops.
7. Piano Combination Pedal for Choir Organ with appropriate pedal stops.
8. Full Organ, all stops
9. Reversible Pedal for Great and Pedal Coupler
10. Crescendo pedal

All Manuale Couplers connecting with the Great Keyboard are controlled by knobs directly over it,

and are operated by pneumatic motors. Pneumatic motors are applied to each note of the Great Manuale and its Couplers, to the Pedal in part, and to the Registers.

All the Combination Pedals are double acting, and operate without affecting Combinations previously made by the Registers. There are three Bellows. The two main ones have vertical feeders and can supply 3600 cubic feet of compressed air per minute. An extra wind pressure is used for the Pedal, all motors, and a portion of the Great Manuale. An independent bellows supplies wind of great pressure for the Stentorphon and Tuba Mirabilis.

Hydraulic Motors operate the different bellows. These are placed below the organ on the main floor. They are furnished by the Boston Hydraulic Motor Company.

The Organ stands in the east gallery of the vast nave of the Main Exhibition Building which is nearly 1900 feet long by 500 feet wide. The exterior comprises groups of metal and wood pipes, sustained by ornamental bands, above a substantial casing of walnut wood. The larger metal pipes are grouped at the sides; between them, raised on a light open arcade, are smaller pipes; behind and over which appear the pipes of the Solo Organ; while above and back of all are seen the tops of the 32 feet Bourdon pipes. Large pedal pipes of wood form the front corners, and others are ranged across the ends in regular graduation.

The Organ is 40 feet high, 32 feet wide, and 21 feet deep.

It is an Exposition of Organ-Building Art as practiced by us, and comprises every essential principle and device. Passages traverse it in every direction, at different altitudes, connected by stairways giving ready access to every part for adjustment and inspection.

In the selection of the stops, and in the voicing, and in the treatment of the Organ generally, consideration has been given to the greatest variety of useful effects at the least cost, with a view to make it not alone a temporary exhibit of our work, but a desirable instrument for any large church or public hall for permanent use.

No exaggeration of tone has been attempted beyond a moderate increase of wind pressure under conditions allowing its reduction as may be desired.

#### THE ORGAN IS FOR SALE!

The Centennial Booklet of the Cathedral contains information of various episodes in the organ's life through the years.

The Organ was purchased by the Church to replace an 1855 House Organ, and there was some delay in getting it delivered and set up. The first concert using it was delivered on February 13, 1877.

The following excerpt from the Booklet concerns the purchase:

Considerable dickering as to price went on between the Cathedral and Hook & Hastings Company, as is evident from letters still on file. The purchase

price of \$10,000.00 was finally agreed upon. In a letter dated November 15, 1876, Mr. Hastings wrote, 'I scarcely need tell you that we feel but little satisfaction with our bargain from a money point of view, and that my partners were very reluctant to approve of it. Still my telegram had in a measure prepared them to expect it, so that they at least consented. They, with myself, value the influence and good will as a part of the payment to be received and to us, a most essential feature of the bargain.' Mr. Hastings urged the priests of the Cathedral to assist him in finding local customers for the company in order that he might recoup some of the losses sustained in the agreement which was concluded on the date of the letter.

In 1925, the Organ was electrified by the Tellers Kent Organ Company of Erie, Pennsylvania. Pull actions, a new console, and a new blower were added. Tonal emendations were made:

1. In the Swell, the 4' Violina was moved up to make an 8' Voix Celeste.
2. The Mixture on the Great became a Mixture IV Ranks. Two ranks of the Cornet and two ranks of the Mixture were used to do this; the rest are now inoperable.
3. An independent 16' Lieblich Gedeckt was added to the Pedal.

Other than that, the organ was left alone until 1937, when the two Solo stops were moved into the Swell Box (because, in the opinion of the organist, they were "too loud"). Also, a Harp unit and a set of Chimes were added to the organ. Wind pressures were not tampered with, and the majority of the organ is as it was built.

I wish to express my appreciation to both Cecelia Roy Kenny, the organist of the Cathedral, and Ken List of the Schlicker Organ Company, both of whom contributed to this article. Also, special thanks is due to Mary di Salvo of Dayton, Ohio, who typed the article and put it into its final shape.

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# One of Three?

By Jim Lewis

In the annals of American organ building probably no organ company had a shorter life than the Los Angeles Art Organ Company. The Art Organ Company was formed after the Murray M. Harris Organ Company, the first builders of organs in southern California, suffered financial problems while building the huge St. Louis Exposition organ. Murray Harris had signed the St. Louis contract early in 1903 but it proved to be more than the company could stand financially and, when troubles developed, Harris was forced to relinquish his controlling interests and Mr. Eben Smith, a Los Angeles money-man, was brought in to back the company. William B. Fleming, Harris' foreman, was made 2nd Vice-President and Superintendent and the name changed to the Los Angeles Art Organ Company. This was towards the end of 1903. The Art Organ Company also developed financial problems and in 1905 the name was changed to the Electrolian Company and the entire organization moved bodily to Hoboken, New Jersey. In 1906 the company was closed and the force disbanded.

The author is aware of only three Los Angeles Art Organ Company instruments that exist today: the St. Louis organ now part of the Wanamaker-department store installment; the Art Organ built for Christ Episcopal in Los Angeles now in the Church of the Open Door (Los Angeles) and, the subject of this article, the Sherith Israel Synagogue organ in San Francisco.

The Sherith Israel organ was sold and designed by Murray Harris but was completed and installed under the Los Angeles Art Organ Company name. It is on electropneumatic chests of William Fleming's design and was voiced by John Whitely, an Englishman who came to Los Angeles to voice the St. Louis organ plus a few other Art Organs. The tonal design and console are typical of early Murray Harris instruments. The stoplist is quite similar to Harris' design for the Stanford University organ (1901 ) although the Sherith Israel organ is somewhat larger.

The console, too, is like the original Stanford console having oblique rosewood drawknobs with ivory faces arranged on straight tiers. The voicing is remarkable for 1904. The Great principal chorus, which does not contain the 12th as did other Harris designs, is a clear sound and has a good balance up through the mixture. The Swell chorus reeds have "bite," not the smooth type typical of the early 1900 , and when added 16', 8', and 4' to the principal chorus, gives a very elegant sound.

The Synagogue itself is rather elegant. The auditorium is square shaped, with a balcony on three



Interior of Sherith Israel Synagogue, San Francisco. The organ console and choir are placed in the recess beneath the casework.



Console of the 1904 organ by the Los Angeles Art Organ Company in the Sherith Israel Synagogue, San Francisco. Note the old clear glass lightbulbs on either side of the couplers. Photos courtesy of Jim Lewis.

sides, and supports a dome that rises over eighty feet above the floor. It is decorated with carpets of red, polished mahogany woodwork, and stencilwork covering the walls, pendentives and dome. After the

*(Continued on next page)*

## 1816 Dieffenbach Restored

Thomas Eader, who owns an 1808 Dieffenbach organ, has completed the restoration work on the 1816 instrument built by Christian Dieffenbach at Altalaha Lutheran Church, Rehrersburg, Pa. Mr. Eader played a recital on May 6 to mark the rededication of this organ.

OHS members will recall the announcement in THE TRACKER for the Winter, 1969 (XIII :2) issue of the project launched by the Dieffenbach family for raising funds for the restoration. The medallions, struck in bronze, silver or gold, were sold to many OHS members and friends.

According to the Lebanon Daily News, the organ was dedicated at the morning worship service, and the recital occurred in the evening. The program included works by Purcell, Bach and other composers, and Mr. Eader was assisted by Mrs. Sue Dieffenbach, trumpet, and John Schucker, flute.

The 1816 organ was rebuilt in 1886 by Thomas Dieffenbach who added pedal pipes and a separate console. It has been unused since 1937, but is now restored as closely as possible to its original condition.

*(Continued from page 11)*

Synagogue survived the 1906 San Francisco earthquake, it was used as a temporary Hall of Justice. A guide to San Francisco prepared by the W.P.A. Writer's Program tells us that an Abraham Ruef was indicted on sixty-five counts of extortion by the grand jury and a juryman Hass, exposed as an ex-convict, was shot and wounded by Francis Haney-all at Sherith Israel.

Today things are a little quieter. The Synagogue continues to be very active and the organ has survived as a rare example of a Los Angeles Art Organ Company product and also an example of a large early Murray M. Harris organ.

Great	Swell
16 Double Open Diapason	16' Bourdon
8' Open Diapason I	8' Open Diapason
8' Open Diapason II	8' Violin Diapason
8' Viola da Gamba	8' Stopped Diapason
8' Viol d'Amour	8' Spitz Flute
8' Doppel Flote	8' Salicional
4' Octave	8' Aeoline
4' Flute Harmonique	8' Unda Maris
2' Fifteenth	4' Octave
Mixture IV	4' Flauto Traverso
8' Trumpet	2' Flautino
4' Tuba Clarion	Cornet V
<b>Echo (on Great)</b>	16' Contra Fagotto
8' Aeoline	8' Cornopean
8' Wald Flute	8' Oboe & Bassoon
8' Vox Humana	4' Clarion
Choir	Pedal
16' Contra Gamba	16' Open Diapason
8' Geigen Principal	16' Gamba (Choir)
8' Melodia	16' Dulciana
8' Leiblich Gedackt	16' Bourdon
8' Dulciana	8' Octave (Metal)
8' Quintadena	8' Flute
4' Fugara	8' Violoncello
4' Flute d'Amour	16' Trombone
2' Piccolo	
8' Clarinet	

## Historic Organ Recital in Vermont

When the first announcement appeared concerning the plan of the United Methodist Church in Northfield, Vermont, to rebuild their William B. D. Simmons organ (c. 1854) involving the required amount of approximately \$10,500.00, the funds contributed by April 1973 amounted to \$1,200.00.

By July 26, 1973, a total of \$6,500.00 plus \$700.00 in pledges had been raised, and on that date in a freewill offering box placed at the door for those attending the Historic Organ Recital by Albert F. Robinson amounted to an additional \$332.00.

Northfield is a small community south of the state capital, Montpelier. It has a still operating fabric mill, and is the home of Norwich University. But besides the Simmons organ in the Methodist church, there is another younger Simmons and a Hook & Hastings tracker in the town.

The Methodist organ does, indeed, need rebuilding. Three days before the recital there were many dead notes and several ciphers; but on the day of the recital, A. David Moore, who holds the contract to rebuild the organ once the total funds are raised, was able to eliminate all of the faults so that the recital could be played without awkwardness or embarrassment save for a few out-of-tune pipes.

The program had been publicized throughout the area with posters and public announcements, and an audience which comfortably filled the church was in attendance.

Mr. Robinson played works by Handel, Arne, Mendelssohn, Hewitt, Franck, Bingham, Elmore and Eugene Thayer.

A description of the organ appeared in the Summer issue of THE TRACKER (XVII:4).

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# New Zealand Tracker Organ Survey

by A. Ross Wards

## Part II

*Ed. Note: This is the concluding half of the article begun in the Winter issue of THE TRACKER (XVII:2) and contains some of the "more unusual tracker organs in New Zealand." Mr. Wards is the Archivist-Historian of the New Zealand Association of Organists, a psychologist in the Justice Department, and is building an organ in his own home (presently containing 29 ranks). He would be pleased to hear from OHS members who would like to share old church music, stopknobs, organ pipes, etc. His address is: "Rosslyn," 8 Ramahana Road, Huntsbury Hill, Christchurch 2, New Zealand.*

### Hawara Methodist

Built by Brake of New Zealand in 1914, this is the only untouched Brake organ in New Zealand. The others have been electrocuted or destroyed. Brake is said to have been a gifted amateur, and it is certain he made most of his pipes, importing as few metal ones as possible. This organ is in a wooden structure seating about 160 people and the instrument was built in 1914. Tone varies between good, quaint, scratchy and odd.

<b>Great</b>	<b>Swell</b>
8' Open Diapason (metal)	8' Open Diapason (wood, CC)
8' Clear Flute (wood)	8' Stopt Wood
8' Salicional (wood, CC)	8' Gamba (wood, CC)
8' Dolce (metal, CC)	8' Aeoline (wood, CC)
4' Principal (metal)	4' Gamba (indep. wood)
4' Leiblich Flute (wood)	2' Fifteenth (metal)
<b>Pedal</b>	<b>Couplers</b>
16' Violin Bass (wood)	3 Unisons
16' Bourdon (wood)	Ped. Octave
	Ped. Un. Off

There are no accessories at all. It should be noted that the Pedal action is pneumatic and that each of the two ranks has 42 pipes to allow for the unusual two Pedal couplers.

### St. Joseph's Roman Catholic Cathedral, Dunedin

Built by Geo. Fincham of Melbourne before the turn of the century, this organ is in the rear gallery of this Gothic Cathedral seating perhaps some 700. Stone-vaulted, the building is most reverberant and the organ therefore sounds tolerable, but in the gallery a different story. The instrument is decrepit, dirty and out of tune, and almost 100 years old. All is tracker, even the 16 ft. basses horizontally, these stretch some 18 ft. to the back of the organ. This, again, is the only untouched Fincham organ in New Zealand, as far as is known. Not a good organ, this.

<b>Great</b>	<b>Swell</b>
8' Open Diapason	8' Dbl. Open Diap. (all stopt)
8' Open Diapason	8' Stopt Wood
8' Dulciana	8' Gamba (wood, CC)
8' Claribel & St. Diap.	4' Principal
4' Principal	2' Fifteenth
4' Flute	8' Oboe
2' Fifteenth	8' Trumpet (Shattering)
II Sesquialtera	<b>Pedal</b>
Couplers	16' Grand Open Diapason
3 Unisons Only	16' Bourdon
The Pedal Open Wood is c. 14" x 13", wood, approximately 1½" thick, and ii booms uproariously (ound the place,	

### Reformed Church, Silverstream, Upper Hutt

This wee organ is in a small wooden church, built about 1960 and seating only some 50 or so. The denomination is the New Zealand establishment of Dutch Reformed people, or similar. The organ seems to date from about 1864 and is Dutch, builder unknown. It was brought to New Zealand in 1964/5, freight-free, by Shaw-Savill (so it is reported) and cost some 350 pounds. Compass: 54 manual notes, 26 pedal notes. Manual is divided at Mid. B/c. It was found in Holland by the then Minister, the Rev. A. I. de Graaf, no mean organist himself. All is rather wornout. The pedals are permanently coupled, being short and straight. The labels are not all original, as is obvious below. Tone is clear, bright and unforced. The 8 ft. basses are permanently on the Pedal and work by pneumatics, being placed in a "Ruck" position. The organist thus sits in the middle of the organ, the whole job being only about 12 ft. high, 8 ft. deep (including console and basses) and 9 ft. wide.

<b>Manual</b>	<b>Diskant</b>
<b>Bass</b>	8' Prestamt
8' Holpijp (1)	8' Hohl Fluit
4' Prestant	4' Open Fluit
4' Fluit (2)	2½' Quint
2' Octaaf (3)	2' Octav
1' Flöte	
<b>Accessories</b>	
Octov-Koppeln (treble only)	
Tremolo	
Swell Pedal (some of trebles only)	

### Ponsonby Baptist, Auckland

Made by Johannes Avery in 1779, this organ was said to have been given to Bishop Selwyn (early Anglican bishop in New Zealand) for use in one of the East Coast churches by Queen Victoria. It was bought by this moderate-sized wooden church in the 1890s. Details are as supplied, but it is thought that the spellings are accurate. Avery was an excellent craftsman, but was known for being a drunken sot most days in each week. The tone is gentle and unforced.

<b>Swell</b>	
(left jamb)	(right jamb)
Fifteenth	Wald Flaute
Dulceana	Leiblich 1 oct.
Principal	Twelfth
Open Diap.	Bourdon
Stopt Diap.	
<b>Pedal</b>	<b>Coupler</b>
16' Bourdon (not original)	Swell to Pedal

This is certainly one of the most historic organs in New Zealand. Fortunately the church realises this.

### St. Joseph's Roman Catholic Cathedral, Dunedin

Built in about 1920 by Geo. Croft, this organ is divided in the rear gallery of this reverberant Gothic church seating about 450 to 500. There is a straight

pedal-board, surprisingly for this late date. The console in the centre of the gallery is detached, pedals being pneumatic. Most rare for New Zealand, the 16 ft. wood is in the showcase. The tone is quite fair.

Great	Swell
8' Open Diapason	16' Bourdon TC
8' Stopped Diapason	8' Open Diapason
8' Dulciana	8' Rohr Flute
4' Principal	8' Gamba
8' Trumpet	8' Voix Celestes TC
Pedal	4' Principal
16' Open Diapason (wood)	2' Flautina
16' Boudon	II Mixture (19, 22)
Couplers	8' Oboe
Sw Gt 16	8' Horn
Sw Gt 8	Accessories
Sw Gt 4	3 pistons GT (thumb & toe)
3 Unisons	3 pistons Sw (thumb & toe)

The accessories, clearly, are pneumatics. Quite an unusual combination of ideas here. The Swell is most bright and bold in tone.

### All Saints' Anglican, Dunedin

Built by Bevington of Soho, London, this organ originally came from the St. Paul's Presbyterian Church in Christchurch, displaced approximately 1915. The building date is presumably about 1875. The church is Gothic, brick, seating about 450, reverberant, and has some exceptionally fine glass. The organ is in a south chancel chamber, and was recently restored unaltered by the South Island Organ Company. A curious feature is that the Great knobs are on the left and the Swell knobs on the right. The tone is pleasant without being memorable. The Open Wood is of fine tone, however, and automatically "adjusts" its own power to any combination drawn on the manuals this is a characteristic of many excellent Open Woods and Bourdons of this period from England, voiced with exceptional skill and scaling sense to produce the all-purpose stop on about 2¾" wind.

Great	Swell
16 Open Diapason	16 Dble Op. Diapason
8 Claribel	8 Open Diapason
8 Dulciana (open wd bass)	8 Bell Gamba (stopt bass)
8 Gamba	8 Leiblich Gedackt
4 Principal	4 Principal
2½ Twelfth	4 Harmonic Flute
2 Fifteenth	III (15, 19, 22)
8 Trumpet	8 Cornopean
Pedal	
16 Open Diapason (wood)	
Accessories	Couplers
3 toe pedals Great	3 unisons
2 toe pedals Swell	

The Swell 16 ft. is open to Mid. C, then Bourdon down to CCC. The organ would have been electrified and "wrecked," but the church is Anglo-Catholic, has a very tiny congregation these days, and literally had no money to spare-cheers !

### St. Alban's Anglican, Mt. Eden, Auckland

Built by Henry Jones, in this wooden and stone Gothic church seating about 250, this organ is yet another early English one, dating from about 1870. It was taken from St. Mary's Anglican Cathedral in about 1908 when they bought a larger instrument. The organ has fine tone and there are apparently no attempts to have it electrocuted, although there are plans for a much-needed cleaning and restoration. The

Jones organs in New Zealand.

Great	Swell
8' Open Diapason	16' Double Diapason TC
8' Hohl Flute	(all stopt pipes)
8' Keraulophon (grvd bass)	8' Open Diapason
4' Principal	8' Gamba
4' Harmonic Flute	8' Leiblich Gedeckt
2' Fifteenth	4' Gemshorn
Pedal	8' Oboe
16' Pedal Pipes	Couplers
	3 Unison

There are two pedals to Great combinations and a tremulant. It is presumed that not all the Swell 6 lts. have their own independent basses, but this may be so.

### Trinity Methodist, Palmerston North

This is another old Henry Jones, in a brick, reverberant church seating about 200. The congregation is small, but enthusiastic. The organ is in a completely free position at the front of the church, with much air space above, behind and to the sides. The organ is 80" deep and 132" high. It was installed in this church on Oct. 17, 1929, and came from All Saints' Anglican in this city when they bought a larger organ. About five years (or perhaps six) ago, there were firm plans to electrocute the organ, but the strenuous efforts of the writer made them change their mind and restore and alter, almost following his suggested scheme. The organ is now most exciting and versatile, and in perfect order for the next century.

Great	Swell
8' Open Diapason	8' Leiblich Gedeckt (not sickly)
8' Stopped Diapason	4' Principal (old 8 ft. Op. Diap. TC)
(bored stoppers above Mid. C)	
8' Dulciana (grvd bass)	2' Flautina (good blender, metal)
4' Principal	II (26, 29) (new, repl. Gemshorn)
2' Fifteenth (old Swell 4 ft. Gemshorn, replaces Har. Flute)	8' Oboe (rather tired & soft)
Couplers	Pedal
3 unisons only	16' Bourdon
Accessories	8 Bass Flute
Tremulant	4 Principal
2 Pedals Great	2 Twenty-second

The pedal has been electrified and a new R & C board put in. There was originally only the 16 ft., but the old Harmonic Flute has had its holes stopped up and added to the Bourdon, thus making a 68-pipe unit that changes gradually from Bourdon to Open Metal to Principal tone. It was intended to put the Great Open Diapason on the Pedal at 8 and 4 ft., and the Pedal Bourdon at 5½ ft. as well, but the church people were a little frightened even of the above changes. Also, the writer had originally suggested the (26.29) for the Great and a new (26.31) for the Swell. Nevertheless, the result has been exceedingly satisfying,

### St. Thomas' Anglican,

### Tamaki/Kohimarama, Auckland

The church here is completely dead acoustically, though made of stone and wood; it is pseudo-Gothic and seats only about 200. The organ is divided each side of and underneath the west window, the pipe mouths being only some 7 ft. from the floor (the organ is not in a gallery). All is unenclosed, except that the Pedal towers each side are in reflecting cases. The organ was built in 1969 by Geo. Croft & Son and is the biggest tracker built in this country for many,

(Continued on page 16)

# Organs Rebuilt by Philip A. Beaudry

*Ed. Note: The following report, covering four of the organs rebuilt by the Philip A. Beaudry Company of Somerville, Massachusetts, was submitted by Mr. Beaudry, and is reproduced here exactly as reported. Mr. Peter Cameron is now connected with this firm.*

## Unknown in Hudson, Massachusetts

The Unitarian Church of Hudson, Massachusetts, has a two-manual organ by an unknown builder, possibly Holbrook, which came there second-hand and was rebuilt by George H. Ryder, opus 161 in 1891. Renovation by Mr. Beaudry was completed in February 1969.

The Swell chest was originally over the Great instead of behind as at present, and the console was detached and reversed. Ryder built a new attached console and casework.

The organ was renovated in the following ways : the chests now have slider seals, and new plywood tables, chest bottoms, and pallet-box bottoms, which were needed because of poor construction by the original builder. The mixture toeboard had to be replaced also because of poor workmanship. The organ has new metal trackers throughout and floating action. There are three tonal changes, but the stoplist is unchanged. The pipes were cleaned and regulated.

Great	Swell
16 Bourdon	8 Open Diapason
8 Open Diapason	(bass from St. Diap. Bass)
8 Hohl Flute	8 Stopped Diapason
8 Viola	8 Salicional
8 Dulciana	(TC grooved to Keraulophon)
4 Octave	8' Keraulophon (stopped bass)
4 Rohrflute	4 Harmonic Flute
2 $\frac{2}{3}$ Twelfth	4 Viola
2 Fifteenth	2 Flutina
III Mixture 15, 19, 22	8 Oboe TC
8 Trumpet	8 Basson (12 notes)
	Tremolo
	Sw to Gr
	Sw to Ped
	Gr to Ped
Pedal	
16 Open Diapason (wood)	
16 Bourdon	

Unusual characteristics of the pipes include the following: the bass of the 4' Rohrflute has chimney flutes instead of the usual stopped wood pipes; the Pedal Diapason is actually a Melodia with inverted mouths; and the treble of the Pedal Bourdon has peculiar harmonics, giving the effect of adding a soft string. These treble pipes are made of unusually thick wood which is perhaps the reason for the unusual tone.

Tonal changes: the mixture originally had an octave break at middle C and now has a half-octave break. The Swell 4' Viola was actually a Bell Gamba but inscribed 'Swell Principal'; this rank was revoiced as a 2' Spitzflute. The 2' Flutina pipes were inscribed 'Swell Fifteenth' and these pipes have been placed at 4' pitch.

The Great had two composition pedals, piano and forte. These were changed to draw on and retire the chorus ranks. There is an original Great to Pedal reversible pedal, and a balanced Swell pedal at the right opening ninety degrees. The swell box is very effective, having thick walls.

## Stevens in West Concord, Massachusetts

The organ in Union Church, West Concord, Massachusetts, was built by William Stevens of Boston in 1869 and first served a church in Wilton, New Hampshire. It was purchased from St. Mary's Roman Catholic Church in Manchester, New Hampshire, its third location, in 1970. The Organ Clearing House assisted in the locating and purchase of the instrument. After the rebuilding and enlargement of the organ by Mr. Beaudry, Yuko Hayashi played a dedicatory recital on October 31, 1971.

Great (58)	
(old)	(new)
8 Open Diapason	8 Diapason
8 Dulciana (stopt bass)	8 Hohl Flute
8 Melodia TC	4 Octave
8 Stopped Bass	4 Flute
2 $\frac{2}{3}$ Twelfth	2 $\frac{2}{3}$ Twelfth
2 Fifteenth	2 Fifteenth
4 Flute	Sesquialtera 11
- (blank knobs for a divided stop)	Mixture III-IV
Sw to Ped	Tremolo
Gr to Ped	Sw to Ped
	Gr to Ped
Swell (58)	
8 Open Diapason TC	8 Stopped Diapason
8 Stopped Diapason Treble	8 Viola
8 Stopped Diapason Bass	4 Flute
8 Dulciana (replacement label)	2 Fifteenth
4 Violina	8 Trumpet
8 Oboe Gamba	Tremolo
(replacement stop)	Sw to Gr
Tremolo	Bellows Signal (inoperative)
Sw to Gr	Pedal Check
Bellows Signal	
Pedal Check	
Pedal (27)	
16 Open Diapason (wood)	16 Subbass (new)
16 Bourdon	16 Gedeckt

In the present stoplist, there are four new stops the two mixtures, Trumpet and Subbass. The other ranks were revoiced. In the Swell there was another knob which operated a device which uncoupled the pedal stops from the keys by dropping the pedal square rail a fraction of an inch. In its last home the organ lost its large pedal rank, which accounts for the new Subbass. The Great chest had a blank toeboard on which is now the Mixture III-IV.

The original Stevens Swell tremolo is of the type called "Tremulant Doux" by Dom Bedos. The Great has a Beaudry-designed tremolo for use with the Sesquialtera and Flute. The organ still has a nagshead Swell.

The casework, of American walnut, was restored the woodwork stripped and re-oiled, and the case pipes regilded. Chest pallets were made removable, the manual action was made floating and all trackers were replaced with new wooden trackers.

## Cole & Woodberry in North Cambridge, Massachusetts

The organ in St. James' Episcopal Church, North Cambridge, Massachusetts, was built by Cole & Woodberry in 1889 with detached reversed console. Rebuilding was completed by the Beaudry firm in November 1971, and the organ has new manual chests made of mahogany, mostly 11ew manual action (floating) and new console coupler mechanism, made in the Beaudry shop. A concave, radiating pedalboard of 30 notes replaced the flat 27-note original, and a toeboard has been added to the Great chest for an eventual 8' Trumpet.

Great (61)	
(old)	(new)
8 Open Diapason	8 Open Diapason
8 Dulciana (17 Quint basses)	8 Melodia
8 Melodia	4 Octave
4 Flute d'Amour	4 Flute d'Amour
4 Octave	2 Flageolet
2 Fifteenth	Mixture III
	8 Trumpet
Swell (61)	
(old)	(new)
8 Open Diapason	8 Stopped Diapason
8 Stopped Diapason	8 Viola
8 Aeoline	4 Nachthorn
4 Flauto Traverso	2 Principal
4 Violina	Sesquialtera
8 Oboe TC	8 Oboe
Pedal (unchanged except for compass)	
16 Grand Open Diapason	Sw to Gr
16' Bourdon	Sw to Ped
Balanced Swell pedal	Gr to Pedal

The Swell Principal is the old Great Fifteenth. At present there is a Quint 1½' on the toeboard prepared for the II Sesquialtera. The Oboe has a

## New Zealand ...

*(Continued from page 14)*

many years. Some of the action was made by Laukhuff, but most, including all chests, made by Croft. All wood pipes were made in New Zealand, flue metals from Stinkens, and reeds from Giesecke. The compass is: manuals 48, pedals 32. The wind pressure is about 2¼".

Great	Positive
8 Stopped Diapason	8 Rohr Flute
4 Principal	4 Spitz Flute
2 Block Flute	2 Octave
III (22, 26, 29)	1½ Larigot
8 Trompette	II (12, 17)
Pedal	Couplers
16 Subbass	3 Unisons
8 Flute	Accessories
4 Spitz Octave	Gt. Tremulant
16 Fagot	Pos. Tremulant
4 Schalmey	

This organ is clearly one of the most exciting in the whole country for a host of reasons. It is delightfully voiced and in this church is certainly no woofy, soft or delicate thing, yet all is exceedingly, indeed musically, alive. Full organ is most powerful. Everything speaks with just the right degree of intonation, the chuff on the flutes being controllable to some degree. As can be imagined, the Stinkens upperwork and Geisecke reeds are first-class, but the surprising thing (perhaps) is that the New Zealand flutes and pedal woods are equally fine.

new bass octave. The Aeoline was replaced by the Viola 8' made from the Great Dulciana. The other changes were accomplished with new ranks.

## Hutchings in Norwood, Massachusetts

The organ now at Grace Episcopal Church, Norwood, Massachusetts, was built as opus 415 by George S. Hutchings in 1896 for Grace Episcopal Church of South Boston. After being stored for about ten years it has been rebuilt this year by Mr. Beaudry. The church is an A-frame building and the organ stands in a chancel chamber with a new case-front, replacing an undistinguished pipe fence. The basic frame, chests, console and manual action remain. The Pedal Bourdon has been electrified and extended two octaves, and a Pedal Principal with octave extension on electro-pneumatic action has been added. The forty-two principal pipes form the new facade.

Great (61)	
(old)	(new)
8 Open Diapason	8 Principal (old Sw Diap. revoiced)
8 Melodia	8 Gedeckt (old Gr. Diap. capped)
8 Dolcissimo	4 Octave (old)
4 Harmonic Flute	2 Fifteenth *
4 Octave	Mixture III (new)
2 Fifteenth	
Swell (61)	
(old)	(new)
8 Open Diapason	8 Gemshorn (new)
8 Salicional	8 Cor de Nuit (old St. Diap. revoiced)
8 Aeoline	
8 St. Diapason treble	4 Flute (old, revoiced)
8 St. Diapason bass	2 Principal *
4 Flute d'Amour	1 Quint *
Tremulant (hitch-down)	8 Trompette (new)
	Tremulant (hitch-down)
Pedal (unchanged except for compass)	
16' Bourdon	16 Bourdon
Bellows Signal	8 Bourdon
Sw - Gr	4 Flute
Sw - Ped	8 Principal
Gr - Ped	4 Choral Bass

\*These ranks are made from old unison ranks from this or other organs, cut down and revoiced. The couplers are now operated by hitch-down pedals, and the coupler and signal knobs are used for the new pedal stops.

The chests have slider seals and several new toeboards. The Stopped Diapason Bass action was used for one of the mutations. Two new reservoirs replace the original bellows. The manual to pedal couplers are still mechanical, with a new rollerboard with aluminum rollers replacing the old fan-frame. The action is floating, the Great having the original backfalls and the Swell having new wooden horizontal trackers and new metal pull-downs. The interior of the console, of walnut and mahogany, has been oiled and shellacked, and the keys and stop labels have new ivory. The new pedal board is of oak with a walnut finish. The electro-pneumatic chests are made without leather to be long-lasting.

**ALBERT F. ROBINSON**

**FIRST PRESBYTERIAN CHURCH  
HADDONFIELD, NEW JERSEY**

## MINUTES OF THE OHS COUNCIL MEETING

August 21, 1973

### Worcester, Massachusetts

The meeting was called to order by President Boadway. The following Council members were present: E. A. Boadway, Helen Harriman, Albert Robinson, Ken Simmons, Norma Cunningham, Robert Newton, George Bozeman, and Alan Laufman. Also present were Eugene Kelley and Martin Walsh.

The minutes of the last meeting at Lawrenceville were approved.

Helen Harriman reported for Donald Rockwood that there had been no significant change in the Treasury since the last meeting. Helen Harriman read her report as Corresponding Secretary which was accepted with thanks. She also read a letter from William Memmott of Saint Louis, which Alan Laufman will answer.

Albert Robinson presented his report as Editor of *THE TRACKER*, which was accepted with thanks. He also reported on progress on the BiCentennial issue, and read a letter from University Microfilms with details of the arrangement to microfilm *THE TRACKER*.

Norma Cunningham reported that the Spring issue of *THE TRACKER* is out, after unavoidable delays. The Summer issue is at the printer. There was some discussion of printing problems.

Norma Cunningham reported for Homer Blanchard that Helen Harriman and Barbara Owen have sent much material for the Archives. Alan Laufman gave Norma Cunningham a packet of materials to transmit to Homer Blanchard.

Norman Walter's proposal as Chairman of the Audio-Visual Committee was considered, and Council authorized him to proceed along the lines suggested in the proposal. Council recommended that he consult by mail or telephone with Morley Lush.

Alan Laufman reported that the Extant Organs Committee has been somewhat dormant this summer because the Chairman has been too busy moving old instruments (6 in the last 6 weeks). Work on various lists will resume in the fall.

A letter from Robert Coleberd was read, reporting that the Research and Publications Committee has sent out a number of letters. A full report will be presented at the next meeting.

Ken Simmons reported on the Historic Organs Recital Series. Albert Robinson played the Simmons organ at Northfield, Vermont, in July; Thomas Murray will play the E. & G. G. Hook organ at Jamaica Plain (Massachusetts) Unitarian in October; and Don Paterson will play recitals at the Huguenot Church in Charleston, South Carolina, in November (Erben organ) and on the Johnson organ at Gilbertville, Massachusetts, in August or September 1974. His report was accepted with thanks. It was suggested that a possible recital on the Hook organ at Hinsdale, New Hampshire, during the 1974 Convention might be included as one of the series.

Barbara Owen's report as Chairman of the Committee on Headquarters and Foundation Grants was read and accepted.

Martin Walsh and Eugene Kelley reported that the 1973 Convention ended up in the black. They recommended that a donation of \$284.47 from St. John's Church, Orange, be returned to the church. Their report was accepted and a vote of thanks to the Convention Committee was passed.

Alan Laufman reported on plans for the 1974 Convention. The Convention Committee includes Richard Boutwell, Marjory McCarthy, E. A. Boadway, and Alan Laufman, Chairman. Detailed plans and a proposed budget will be presented at the next Council Meeting.

There was some discussion of the BiCentennial Commission.

A letter from Chester Berry suggesting a 1975 Convention to be held in the New Haven area was read. Council voted to ask Chester Berry to be Chair-man of such a Convention.

In the absence of Donald Rockwood, action on changing the procedure for membership renewals was tabled.

Council voted to accept the Revised Rules for Convention Committees.

George Bozeman was appointed Chairman of the Historic Organs Committee, with Barbara Owen, Robert Newton, and Alan Laufman as members of the Committee. George Bozeman was authorized to ap-point one additional member.

Council voted to change the wording of the Copy-right Notice appearing in *THE TRACKER* to read "...may not be reproduced without written permission of the Editor."

There was some discussion of procedure in handling requests for information to be used in publicity. Council suggested that members refer such requests to the Research and Publications Committee, but urged that members give all help possible, especially when time is short.

The price for back issues of the Convention book-lets was fixed at \$0.50.

Council voted to accept with thanks the donation of \$284.47 from St. John's Church, Orange. Council voted further that the recital there in June, during the 1973 Convention, be included retroactively as one of the Historic Organs Recitals Series. Ken Simmons was asked to send \$100.00 to the church for this reason. There was some discussion of Council policy on gifts, and it was decided that a policy should be determined and spelled out at a future meeting.

There was considerable discussion of policy on meeting expenses of Council members. Council voted to ask Donald Rockwood to chair a committee to recommend a policy and suggest a formula for reimbursing Council member for expenses.

Helen Harriman was obliged to leave at this point, officially adjourning the meeting for lack of a quorum. The following matters were, perforce, discussed with no formal action being taken.)

There was some discussion of the desirability of publishing a Society Newsletter, separate from *THE TRACKER*. This would leave *THE TRACKER* as a quarterly scholarly magazine with a somewhat flexible deadline, while the Newsletter would function more as

(Continued on page 18)

## LETTERS TO THE EDITOR

Dear Sir,

Thanks to my friendly local library I have learned that the "Mr. Rimmer" who worked on the Hillsboro Koehnken & Grimm organ in 1926 (see *THE TRACKER*, Vol. XVII, No. 2, p. 6) was John M. Rimmer. A further "indication that this was the same John Rimmer who was briefly a partner of Edward Grimm was the listing in 1930-31 of a Mae Rimmer as the widow of John Rimmer. The timing is right.

Speaking of Koehnken & Grimm-Homer Blanchard had a surprise for the OHS members who attended the Historic Organ Recital in Kenton, Ohio. After the recital he took us to Immaculate Conception R. C. Church, telling us he had found another old organ the preceding Thursday. Going first into the nave, we turned to the gallery for our first look, and Tom Cunningham immediately recognized the Koehnken & Grimm style of the case, which is of walnut and butternut with the low end of the Great Open Diapason across the front. The appearance of the case was somewhat marred by the false ceiling in the church, a rather recent addition, which was lower than the apex of the case. There is evidence that the organ was probably built in 1887. Its sound is delightful in the fairly reverberant church, and the stoplist is typical of the period:

Great		Swell	
Open Diapason	8	Geigen Principal	8
Melodia	8	Salicional	8
Dulciana	8	Aeoline	8
Octave	4	Stopped Diapason	8
Twelfth	2 2 / 3	Flute Harmonic	4
Fifteenth	2	Tremolo	
Couplers		Pedal	
Swell to Pedal		Bourdon	16
Great to Pedal			
Swell to Great			

## MINUTES

(Continued from page 17)

a medium for live news, subject to more stringent deadlines. Albert Robinson was asked to consider the possibility of such a charge, and to confer on the matter with Don Paterson and Norma Cunningham. He will report back to Council on his findings at the next Council meeting.

Albert Robinson read a letter from Information Sources-Music and Music Education requesting information about the Society. Helen Harriman will respond.

It was suggested that Homer Blanchard prepare a printed acknowledgement form to be sent to all those who contribute items to the Archives. Such a form would be paid for from the Archives budget.

It was suggested that it might be worthwhile to print a leaflet describing the Historic Organs Recital Series. Ken Simmons was asked to look into the possibilities.

The next Council meeting will be held at the First Presbyterian Church, Haddonfield, New Jersey, at 9:30 a.m., Saturday, November 24, 1973.

Respectfully submitted,  
/s/ Alan Laufman,  
Recording Secretary

The organ is in very good condition, although it receives practically no maintenance according to the priest of the parish. We spent several hours playing and examining the instrument-much like kids with a new toy-leaving only when forced to by thoughts of the long drive home.

The Sunday following the Historic Organ Recital in Kenton I attended a recital sponsored by the Cincinnati Student Chapter of the AGO at St. Paul's R. C. Church. The program consisted of the works of Cesar Franck. The organ is listed as Hook & Hastings, 1900, and has electric action but slider chests (the original arrangement, according to Thomas Cunningham). One of the students told me that the original power source was mercury batteries. As I sat listening to the music, I had the feeling I was hearing Franck for the first time. The building has several seconds reverberation. Some refer to this church as a "typical old Cincinnati barn," and it stands in a rather scruffy looking neighborhood; thus I was totally unprepared for the beauty inside. The windows were especially lovely.

As a direct result of the Winter issue of *THE TRACKER* I have discovered still another of the joys of active involvement in OHS-correspondence with other members. Bob Coleberd is one who wrote to me; and thanks to a lead he gave me, I am finally getting the information I need to write the story of the old Prante organ that formed the nucleus of Jim McEvers' big organ in St. Matthew's Episcopal Church, Bloomington, Illinois. I have also discovered that the first organ in that church (1865) was a Garret House.

Another correspondent in Bloomington told me that the building which housed the Hinnens factory in Pekin for so many years was torn down in the summer of '72 to make way for a parking lot. This seems to be the epitaph for so much these days.

Sincerely,  
/s/ (Miss) Pat Wegner  
350 W. Ninth  
Erie, Pennsylvania 16502

Dear Sir,

Thank you for the notation in the Winter 1973 issue of *THE TRACKER* about my work at St. Charles Borromeo, Philadelphia.... I am spacing out the work so that each visit will see some item fixed, adjusted, or made to work....

But in the meanwhile, I have been doing a number of other jobs that might interest the readership of your magazine. Last summer, 1972, I reinstalled the George Stevens organ of 1869 from Chepachet, Rhode Island, in Trinity Church, Shepherdstown, West Virginia. This organ I received in completely dis-mantled condition with some parts in Methuen, Massachusetts, at the Andover Organ Company, and some other parts, mainly case, in Glenville, New York, near Schenectady. I replaced the tableboard on the Swell chest because it was badly split and did some other repair work. It went together without problems, and now sits in a church that was built in the 1840's. It looks fine and its walnut case is as elegant as the day it was built. (I oiled it.)

Then there is the Ziegler organ in the Goshenhoppen Museum of Pennsylvania German history. I recently moved that organ from their old location in Vernville to their new quarters in Green Lane. I did some re-leathering and quieted the action with some felt. Meanwhile they located and acquired an old Krauss organ in Rahns, Pennsylvania, in a church that was being decommissioned. I removed the organ and stored it in their museum unassembled. The reservoir has been re-leathered; but I am also reinstating the old hand-pumped mechanism. There was a blower, but I left it in the church. The old feeder system is quite obvious and I shall have no trouble re-creating it. There aren't many instances, I suppose, of electric blowing being replaced by hand-blowing mechanisms. Soon I shall put it all together in the main auditorium of the museum.

A month ago, I received the contract to completely refurbish the Simmons organ in the Church of Divine Love, 1518 Girard Avenue, Philadelphia. This organ is in nearly original condition insofar as the pipe-work is concerned, but the usual air leaks, bad reservoir, and sloppy tracker repair work are all over. Furthermore, I am going to install a detached console so that the organist can place his choir between himself and the organ. The new console will be entirely new with electric stop action. This church is extremely active and the changes should make for even better activity in the choral-organ music phase.

Finally, the oldest Tannenberg organ still in exitance is in Zion (Moselem) Lutheran Church near Kutztown, Pennsylvania. This organ, now unplayable, needs to be completely gone over and put back into playing condition. I find that it was used continuously from 1770 to 1956 when it was replaced by an electronic substitute. The church authorities have now seen that perhaps in this old organ they have some-thing better to work with. It is up front and from what I can tell is in good condition except for air leaks and realignment of keys. However, I found an early picture that showed the typical recessed key-board with vertically aligned stop knobs and two doors to cover the keyboard. This design was changed in 1890. I expect to put it back to the original arrangement. Meanwhile, I am researching archives trying to find out what the original organ had in it with the hope of putting it back that way. Although it now has an electric blower that I shall retain, I am also restoring the hand-pumping here too so that one can have it either way.

The tracker field moves on,  
Sincerely yours,  
/s/ Joseph Chapline  
624 West Upsal Street  
Philadelphia, Pennsylvania 19119

NOTES, QUOTES and COMMENTS

In order to make information available about the arrangements for Historic Organ Recitals as sponsored by OHS, the Society is planning to provide brochures describing the procedure which may be distributed to church officials. This is one more help to members who would like to participate in this phase of the Society's activities.

Picture postcards of organs in European cathedrals and churches are quite common. Hardly a summer goes by but one or two of these arrive from friends who are on tour. Why are not more American organs thus publicized? There are many beautiful cases in this country which would make handsome postcards, yet very few have been produced.

Another way to promote publicity for your organ is the very inexpensive mimeographed page giving its history and some of its more interesting features. We found this in a small New England town recently and learned a lot more about the instrument than met the eye through a casual glance.

Regarding the list of the world's largest organs, Robert Coleberd writes: "See Alexander McCurdy's several articles in *The Etude* away back when. It might make a nice sequel." If any member has access to this material, the editor would be pleased to receive it.

E. Power Biggs conducted a master class in organ and played a recital in Memorial Auditorium, Montclair State College, NW Jersey, on April 4 and 5. His program included works by Sweelinck, Purcell, Soler, Franck and Bach.

Dr. Kim Kasling, professor of organ at Mankato State College, Mankato, Minnesota, played a recital on April 29 at Grace Lutheran Church, Albert Lea, Minnesota, on the new Schlicker tracker organ there. (See *THE TRACKER*, Vol. XVI, No. 2.) His program included works by Muffat, Couperin, Bach, Heiller, Krenek, Ives and Messiaen.

Edgar A. Boadway, assisted by Marlene Hartley, soprano, and Richard Boutwell, tenor, presented a recital on the oldest organ in Vermont which is located in St. Paul's Episcopal Church, Windsor, Vermont, on May G. The organ is the "emblem organ" of OHS, appearing on Society brochure; and, more recently, in *THE TRACKER* masthead. The program included works by Tomkins, Mozart, Handel, Purcell, Stanley, Attwood, Wesley and Mendelssohn. Mr. Boadway is now regular organist at this church.

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Perhaps it has been done before, but we haven't heard of it. Yehudi Menuhin, world famous violinist, has produced a series of six 25-minute violin lessons on color film in England. Individual lessons cost approximately \$325. each (prices vary slightly on each lesson), and the whole series may be bought for about \$1800. Who will be the first organ teacher to produce such a course?

Robert I. Thomas of St. Louis, Missouri, writes: "I've just come home from working on the pedal pipes for my wonderful little tracker which I have placed on loan in an inner-city church made up largely of young folks, students, etc., quite modern in appearance and very biblical in doctrine. They're doing a fine work, and they use quite a bit of good music (as well as some quite contemporary...) and they love the organ. They use it with recorders, flutes, a cello, etc. They have congregational gatherings to learn Bach chorales... This is the oldest Kilgen organ anyone knows about, so far as I can learn, and it's certainly different in voicing from the Kilgens of just a few years later ... sounds almost Baroque at times."

CORRECTION: In the Spring *TRACKER*, XVII:3, page 6, the photo at left is of the 1873 Odell, Opus 128, in the First Congregational Church, Chester, New Jersey.



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## STICKERS and SQUARES

The amusing organ specification which appeared in this column, Spring issue of *THE TRACKER*, brought forth many comments. Best of the lot came from Jack Morse of Webster, New York, who writes:

"After reading the organ specification in 'Stickers and Squares' I thought you might be interested in the alternative to the large classical (?) instrument presented in that column. You may publish it if you think OHS members should be exposed to this point of view."

The Wooley-Mammoth Organ Co. of East Cornopcan, Iowa, is pleased to announce the appointment of a new tonal design consultant. She is Aunt Nellie Sweetlove, retired organist of the Church of Perpetual Inactivity.

In a recent interview, Aunt Nellie voiced her views on organ tonal design: "All of them Yourpeen names is subversive," she said. "I like plain American words that tells you what a stop is gonna sound like. I names 'em as I hears 'em! Give me the good ol' 8' stops any day. Who needs all them fumptives and mixers anyhow?"

Aunt Nellie showed me the specifications she had drawn up for all the organs to be built by the Wooley-Mammoth Organ Co. Standardization and plastic will make it possible for churches to own a pipe organ for as little as \$84.67 for a two-manual instrument. For larger churches, the same specification is recommended with a choice of a 7 or 8 manual console.

### Great (56 notes)

- 8' Exhaler
- 8' Hoot
- 8' Creomoro (a useful stop for recessionals to the coffee hour)
- 4' Stringent
- 2' Shriek (from 4' Stringent; a most supportive stop for elderly sopranos)

### Pedal

- 16' Vile Bass
- 16' Rumble (the rumble declined in popularity at the end of the 1950's but we feel it is the answer to attracting certain hard-core youth back to the church. The Centre-Rumble of another builder is definitely subversive.)

### Couplers (and other stuff)

Swell to Great, Great to Swell, Swell to Pedal, Great to Pedal, Great to Swell, Pedal to Great, Great and Swell to Pedal, Great Relief to Swollen Pedals, to Pedal or Not to Pedal. Accelerator Pedal.

Tremolo (and flag waver): When the tremolo is activated, an American flog unfurls from the central pipe of the 8' Hush pipe fence. This effect has been known to cause a hush to fall all over the church.

Pitchfork: Since Wooly-Mammoth organs are most suited to accompanying a capella anthems, this device will be very useful in starting the choir (especially those who tend to "drop off" during the service.)

### Swell

- 8' Raucous
- 8' Hush (this stop activates the display pipes at the front of the organ case for extremely quiet background music)
- 8' Inaudible (when combined with the 8' Hush, the resulting celeste defies description.
- 4' Feeble (from 8')
- 16' Chimes
- 8' Chimes
- 4' Chimes
- Autoharp

**KENNETH F. SIMMONS**

17 Pleasant Street  
Ware, Massachusetts

Churches placing orders for a Wooley-Mammoth organ before Jan. 1, 1984, will receive a free velvet curtain for the front of their choir loft-choice of brown or black.

Well, believe it or not, in the very same mail our telephone bill arrived, replete with the usual envelope stuffers, the most interesting of which is a little news brochure called "Tel-news." One paragraph was related to the above, viz:

"Probably the best known building at the North Jersey Shore is the Auditorium in Ocean Grove. It, ... was opened in 1894 ... seating nearly 7,000 persons ... In 1908; a magnificent Hope-Jones organ, billed as the largest in the world, was installed. A recent rebuilding program has produced a new four-manual console which can produce the sound of practically any musical instrument as well as surf, thunder, rain and bird effects. And a huge, electrified American flag can be illuminated with one key and made to flutter as if in a breeze."

One wonders whether Aunt Nellie Sweetlove had a hand in this design, and whether the Wooley-Mammoth Organ Co. was contractor for the rebuilding.

It is strange how one jolt seems to energize another. Pat Wegner also responds with an item to enlighten us further in the "Nordic Kultur" department, "A Dictionary of German for the Organist" composed by Jan Custer Bryan. (We personally think it should be called "A Dictionary of Organ Stops for the Edification of Germans," but never mind.) Here it goes:

**BLOWER:** das Wheezenpuffer

**BOMBARDE:** das Loudenboomer

**BORROWED STOPS:** das Cheatenschtoppers

**COMBINATION PISTONS:** das timesaven Shortishcutters

**DRAW STOP KNOBS:** das pullen und shoven Werks

**GENERAL CANCEL:** das Buttonpopper mit Sound ein gross kaput

**PEDAL KEYBOARD:** das Schtompinwerks

**SFORZANDO:** das suddenisher Schreamenpusher

**STATE TRUMPET:** das earschplitten Loudenboom

**SWELL BOX SHUTTERS:** das volumaker upper-downen Gepflappenwerks

**TREMOLO:** das Sound .Schaker

**UNISON COUPLERS:** das Hitchenschtoppers

**1' STOP:** ein Peepenskwieker

**4' COUPLERS:** das Hitchuppenscbtopperil

**16' COUPLERS:** das Hitchdownemichtoppers

**32' STOP:** das longisher grossen Growlenboomer

**ARSTRAUSS**

Ithaca, new york

## NEW TRACKER ORGANS

### Casavant in Boston

Casavant Freres, Ltd., of St. Hyacinthe, Quebec, Canada, has completed a three-manual, 43 stop tracker action organ for the First and Second Church in Boston, Massachusetts. The organ was planned along classical lines by Lawrence I. Phelps. The case design and placement were developed by Paul Rudolph, architect of the church. Tonal finish was carried out under the direction of Gerhardt Brunzema. The specifications are:

GREAT		PEDAL	
Quintaden I	16'	Prinzipal	16'
Prinzipal	8'	Subbass	16'
Rohrflöte	8'	Oktav	8'
Oktav	4'	Bordun	8'
Waldflöte	4'	Choralbass	4'
Quinte	2½'	Rohrpfeife	2'
Oktav	2'	Nachthorn	2'
Kornett V	8'	Blockflöte	2'
Mixtur VI	1½'	Terz	1½'
Dulzian	16'	Quintflöte	1½'
Trompete	8'	Sifflöte	1'
		Scharf IV	1'
POSITIVE		Zimbel III	¾'
Gedackt	8'	Krumhorn	8'
Prinzipal	4'	Tremulant	
Koppelflöte	4'	Mixtur V	2'
Nasat	2½'	Posaune	16'
Oktav	2'	Fagott	16'
		Trompete	8'
SWELL		Schalmei	4'
Gedackflöte	8'		
Salizional	8'		
Vox coelestis	8'		
Spitzflöte	4'		
Gemshorn	2'		
Sesquialtera II	2½'		
Kleinmixtur III	¾'		
Oboe	8'		
Tremulant			

There are six combination action pistons to each division and eight general pistons, with pedal and generals operated by both thumb and toe studs. Also there is a full organ (thumb and toe), general cancel, and adjuster. There are the usual couplers with reversible pistons for Great, Positiv and Swell to Pedal; Positiv and Swell to Great. The key action is mechanical. There is a mechanical swell pedal, and the combination action is electric.

On November 19, 1972, this organ was dedicated; and a recital was played by Yuko Hayashi who included works by Buxtehude, Sweelinck, de Grigny, Franck, J. S. Bach, and Shoko Maita (b. 1935).

(Continued on next page)



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The von Beckerath Smith Memorial organ at Pomona College, near Los Angeles, California. Photo courtesy of Jim Lewis.

### von Beckerath at Pomona College, California

A three-manual organ with slider windchests, mechanical key action and electrical register controls has been installed in Ralph H. Lyman Hall of Pomona College, near Los Angeles, California. The compass of the manuals is 56 notes and of the pedals, 32 notes. The specification reads:

GREAT		SWELL	
Bordun	16'	Holzgedeckt	8'
Principol	8'	Gemshorn	8'
Rohrflöte	8'	Celeste	8'
Octave	4'	Holzflöte	4'
Blockflöte	4'	Principal	2'
Nosal	2 3/4'	Sifflöte	1'
Waldflöte	2'	Obertone III	
Tierce	1 3/4'	1 3/4', 1 1/4', 1 1/2'	
Mixture V	1 1/4'	Cymbale III	3/4'
Trumpet	8'	Trichterregal	8'
RUCKPOSITIV		PEDAL	
Gedackt	8'	Principal	16'
Principal	4'	Subbass	16'
Rohrflöte	4'	Octave	8'
Octave	2'	Gedackt	8'
Quinte	1 1/4'	Metalflöte	4'
Sesquialtera II	2 3/4', 1 3/4'	Nachthorn	2'
Scharf IV	1'	Mixture IV	2 3/4'
Dulcian	8'	Posaune	16'
		Trumpet	8'
		Trumpet	4'

The couplers (drawknobs duplicated by reversible toe studs) include Swell to Great, Ruckpositiv to Great, Great to Pedal, Swell to Pedal, and Ruckpositiv to Pedal. There are tremulants for the Swell and Ruckpositiv, six general combination pistons, (duplicated by toe studs), and 2 combination pistons for each manual and pedal.

This organ was dedicated with a series of recitals during the 1972-1973 season. One of the recitalists, Robert Noehren of The University of Michigan, played works by: Sweelinck, Buxtehude, Couperin, Bach, Hindemith, Janacek, and Brahms.

## RECORD REVIEWS

***Anthology of American Organ Music, Vol. III:*** Compositions by Charles Ives and Leo Sowerby. Janice Beck playing the Noehren organ in First Baptist Church, Ann Arbor, Michigan. OR A-264 stereo.

This, the third of five discs attempting to cover the range of organ music composed by Americans, confines itself to the works of two men born in the nineteenth century who achieved renown in the twentieth—Charles Ives (1874-1954) and Leo Sowerby (1895-1968). It is possible that succeeding discs will make up for the other American contemporaries whose works might have been included here.

Ives was pupil of Dudley Buck from 1893 to 1902. He held church positions in New Haven, Connecticut, Bloomfield, New Jersey, and at Central Presbyterian in New York City. His compositions are enjoying far greater favor today than when they were written, and while the bulk of his output is sincere there is an element of humor which is overlooked by most critics and reviewers.

In his "Variations on America" he employs a great variety of styles using canon, major and minor, whimsy, dignity and his ever-present sense of humor to color the familiar tune in lights and shades. The finale is a tour-de-force for the pedals, and Mrs. Beck makes the most of it.

In the piece called simply "Adeste Fideles" there is a mystic quality achieved by writing the counter-point a half-tone away from the melody's key. This choral prelude was described as "awful" in 1897, but today, at the hands of a fine artist like Mrs. Beck, it becomes quite acceptable.

Leo Sowerby spent many years as organist at St. James Cathedral in Chicago, playing a 1920 Austin organ. During his later life he served as head of the now defunct College of Church Musicians in Washington, D.C.

On this record we hear his "Arioso" (a lyrical prelude-type of composition), Fast and Sinister from Symphony in G (which does not come off in that manner on this organ despite a fine performance), Prelude on Psalm 46 (employing an English hymn tune in another example of Sowerby's penchant for lyricism), and Air with Variations from a Suite for Organ (1935—which calls for a clarinet solo which the organ does not possess, but Mrs. Beck achieves splendid results in the build-up to the climax).

The recording is excellent and the playing superior to the other discs in the series. It is available only through the Musical Heritage Society.

***Ely Cathedral: Arthur Wills, Organist:*** No. 13 in the Great Cathedral Organ Series. Four manual Harrison & Harrison organ, 69 speaking stops. E.M.I. Records, the Gramophone Co. Ltd., England. CSD 3625 stereo.

We met Arthur Wills in England in 1970 and heard him play a fine recital on a 9-rank tracker organ. Subsequently, we arranged for him to play a recital for the Philadelphia Chapter, AGO, on the fine Aeolian-Skinner organ at St. Mark's Church, Frankford, Philadelphia—an instrument which Alec Wyton greatly admires. He now makes regular tours of the USA.

Dr. Wills has a special penchant for the French repertoire, and on this disc runs the gamut of Franck through Dupre, Messiaen, Gigout, and Vierne are represented as well, and the performer's own "Introduction and Allegro" forms a fitting close to a splendid recital.

Ely Cathedral (illustrated on the jacket cover) is a monstrous building with typical acoustics which are capably captured on the record along with the excellent tonal qualities of the organ. All of the selections are given expert registration and interpretation, and the performance is top quality, as is the record engineering.

Twelve other Cathedral organ records are listed in this series, and there may be additions to the list by this time. Many of these are available in larger record shops in America.

***Introduction to the Organ-Narrated*** by Robert Waller and played by Herbert M. Hoffmann, Heinz Wunderlich and Heinrich Hamm. MHS 1604, 1605, 1606, 1607 Stereo.

The Musical Heritage Society has made a major contribution to the study and history of organ building with this album of four discs. The three-page leaflet which accompanies the set include three specifications of the four organs used and notes by Heinz Wunderlich and Walter Supper (translated by Mark Ganttt). Indeed, there is so much material of value that the set is important to every student of organ and organ building, both historically and artistically.

Side 1 of the first record is titled "Ring Out, Ye Pipes!" and subtitled "An Introduction to the Sound-world of the Organ." OHS member Robert Waller's commentary is both interesting and knowledgeable as he calls for demonstrations of the various stops and combinations found in the Walcker (1963) Organ in St. Paul's Church at Furth. The second side has Herbert M. Hoffmann playing Bach's Passacaglia and Fugue in C minor and Pachelbel's Prelude and Fugue in D minor—both sterling performances.

The second disc begins with a demonstration and explanation of the sounds of the "North German Baroque" organ—the Arp Schnitger instrument in St. Jacobi Church, Hamburg. Mr. Waller's commentary is shorter here, so that organist Heinz Wunderlich has time to play a fifteenth century composition—Arnold Schlick's Trio on "Maria zart" and Buxthude's "Toccatina and Fugue in F." Side 2 contains Pachelbel's Prelude and Fugue in E-flat, two Bach chorale preludes—"Das alte Jahr vergangen ist" and "Ich ruf zu dir, Herr Jesu Christ"—and Bach's *Prelude and Fugue in E-flat*. The *St. Anne Fugue* comes off with clarity and finesse. The four-manual organ was built in 1693.

The third record begins with a demonstration of the "South German Baroque" sound. Using the Joseph Gabler organ (built 1737-1750) at Weingarten Basilica which has four manuals and seven divisions we hear quite a different type, of sound from that heard on record 2. The tremulous reverberations of the building have a telling effect, often preventing a clarity of definition. In spite of the careful performance by Heinrich Hamm, it is impossible to hear all of the registrations he employs. After the final demonstration.

Herr Hamm plays Fridolin Sicher's *Resonet in Laudibus* (composed c. 1500), and J. K. F. Fischer's *Three Ricercari*. On Side 2 we hear Froberger's Fantasia in A, Johann Kaspar Kerll's Magnificat on the 6th Tone, Muffat's Toccata Primi, Carlmann Kolb's Preludes II and III, and Bach's Prelude and Fugue in E minor (known as "The Cathedral") which just rolls around in the resonant building.

The last disc is an example of the "Late Romantic and Early Modern" organ sound, using the 1960 instrument built by E. Kemper & Son of Lubeck known as Jacobi Organ II as it stands just to the left of the Schnitger in St. Jacobi Church, Hamburg. The three manual organ has several features which we would call "modern" or "progressive," including four hand levers which alter the tonal production of any register at will, a drum which "programmes" the position of any register, and a set of direction lights to inform the player on his performance. After Mr. Waller's commentary Herr Wunderlich performs Johann Nepomuk David's Chaconne in A minor, and on Side 2 Max Reger's Second Organ Sonata and chorale prelude "O Gott, du frommer Gott."

All of the surfaces are excellent and the engineering is very good.

*E. Power Biggs: Famous Organs of Holland and North Germany*—played by E. Power Biggs on eight organs. Columbia M 31961 Stereo.

Once again our Honorary Member has produced an Organ travelogue of great beauty, both for the instrument chosen and the music performed.

Through a Bach Chorale Prelude, "All Glory be to God on High," we are introduced to the fine sound of the sixteenth century organ by Niehoff at St. John's Church, Luneburg, North Germany. Then we move to the Dutch Reformed church at Uithuizen to hear two Fantasias in Echo style by Gherardus Scronx and an Aria by Telemann, played on the Arp Schnitger organ which was built in 1700. Next come three Fantasias by Sweelinck played on the great Schnitger organ of 1720 in St. Michael's Church, Zwolle.

On Side 2, Mr. Biggs takes us to Lüdingworth to hear the organ built by Antonius Wilde in 1598 and Arp Schnitger in 1682 for an excerpt (Fanfare) from a Buxtehude cantata. A chorale prelude by the same composer. "Let us together praise our God," played on the Arp Schnitger organ at Dedesdorf. One of the earliest organ compositions. Conrad Paumann's "Mit Ganczem Willen" (1452) is heard on the small organ, (builder unknown, c 1500) in the Great Church of St. Laurens at Alkmaar. And in the same church is the other great Schnitger organ (1723) on which is played Pieter Cornet's "Courantes Met Varieties." The journey ends with a *Partita for English Horn and Organ* composed by the contemporary Jan Koetsier and performed by Leo van der Lek and Mr. Biggs at the Church of the Holy Sacrament, Breda. Where the organ is a 1948 D. A Flentrop.

All of the organs are in tune and apparently working well. The performers are superb, with special praise for the final Partita where the two instruments blend with great artistry. Ed Michalski, the engineer, deserves our thanks, too, for a job well done.

A. F. R.

## One Man's Opinion

### ... An Editorial

Americans are a heterogeneous lot, particularly in the matter of organs and organ building. Sages will say that this is the characteristic of American life which keeps our country strong, and, as regards organ building, it is the factor which keeps this industry alive.

Opinions on the subject of organ building are being voiced in all of the trade journals-and elsewhere! The jackets of organ recordings and even daily newspapers are often channels for one man's opinion on the subject, and greatly varied they are.

We of the Organ Historical Society are united in one great purpose—the study of the history of organ building in America from the beginnings in the early eighteenth century to the present. Naturally, since we inherited our skills in this art from European ancestors, it is occasionally valuable to refer back to the very beginnings of organ construction and what happened down through the ages. But primarily our subject matter is here.

It is also natural that our members should have various interests and divergent points of view. Some

are only interested in organs with tracker action, for example. Well and good, but since other actions were and are built in America, the complete historian must at least acknowledge these ideas and accept them as part of the whole organ building account. To overlook or eliminate them is just as gross an error as we find among the builders of substitutes for organs whose elaborate claims are somewhat exaggerated.

But even those whose interests and opinions are regarded as narrow by a majority of us have a right to their opinions, whatever they may be. And it is our responsibility as members of OHS to exercise respect to the same degree that we expect respect for our own personal views. It may be interesting (and even fun, sometimes) to challenge one who is outspoken and vehement on certain topics, but there is no good gained by stirring up a storm of controversy especially when there is legitimate argument to each side of the question.

What we are trying to get at is that in OHS there is room for all who are seriously interested in our chief objective—the study of organ building in America from its beginnings to the present. No one need feel "left out" if he is considered too individualistic. Every person has a right to his own opinion, and OHS exercises respect to each for his own.

and Its Players" is included, and very worth having.

## Announcing the 19th Annual National Convention of the Organ Historical Society

June 25-26-27, 1974

Monadnock area of New Hampshire

Headquarters at Keene

Plan to attend

Alan Laufmann  
English Dept., Clark Univ  
Worcester, Mass. 01610

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### CLASSIFIED

**STEREO RECORDING**—John Rose at the Great Organ of the Methuen Memorial Music Hall. 11 \$5.95 post-paid from Keyboard Arts, Inc., Box 213, Lawrence, Mass. 01842.

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**FOR SALE**—2 MANUAL (58 notes) & pedal (30 notes) antique tracker reed organ. 10 ranks, 11 stops, 5 couplers, plus 7 accessory selections. 3' deep, 7' long, 8' high less facade pipes (11 ½' with pipes). Beautiful working order. Electric blower included. \$850.00 P. D. Austin, Box 333, Shelburne, Vermont 05482

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**FOR SALE**—50 used TRACKER ORGANS, all sizes, varying condition, located Maine to California, about \$500.00 each. Organ Clearing House, Mountain Road, Cornwall-on-Hudson, New York 12520.

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**HALF-PRICE SALE**—Closing out our convention records '64 Washington, '65 Cincinnati, '66 Cape Cod-only \$2.50 each. Also Melville Smith record. Please include 25¢ per record for postage. Order from OHS Treasurer.

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**FOR RENT**—OHS slide-tape program "A History of the Organ in America from 1700 to 1900." Duration: 45 minutes. Full information and rates: Norman M. Walter, 25 Waterview Rd., West Chester, Pa. 19380.

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**FOR SALE** — OHS Convention Programs, containing specifications and photos; Central New York State 1967, Worcester, Mass. 1968, New York City 1969, Northern New York State 1970, Baltimore 1971. 50 cents per copy. Order from the Treasurer enclosing payment.

# ADDENDUM

**NOTE:** *This page is not part of the original text.*

## NOTES ON THIS REPRINT

1. Because of problems with the Optical Character Recognition of the scanned file, this issue was reprinted. While the initial scanned image was a truer pictorial representation of the original, the text could not be copied as it was an image of the text, not actual text. It was felt being able to copy the text for quotation without having to retype it was more useful to researchers than seeing the exact typeface and line breaks. Care was taken to ensure the page breaks are identical, so that any previously made citations remain accurate.
2. Photographs have been enhanced by adjustment of contrast and brightness.
3. Spelling and typographical errors were not intentionally corrected, although some corrections may have been made by the editing program automatically.
4. Any errors in fact were not corrected, although notes on the text are provided in this addendum.

## NOTES ON THE TEXT

1. The first article uses a non-standard means for numbering endnote citations: Bibliography (4) -31. Instead of the notes going in order (1, 2, 3,...) the note numbers in parentheses refers to the Bibliography number followed by the page number of the quoted material.
2. The only error noted in the text was on page 21, right column, where some of the stops that belong to the Positiv are listed in the Pedal. The corrected version is below.

## NEW TRACKER ORGANS

### Casavant in Boston

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POSITIVE			
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Kleinmixtur III	¾'		
Oboe	8'		
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