

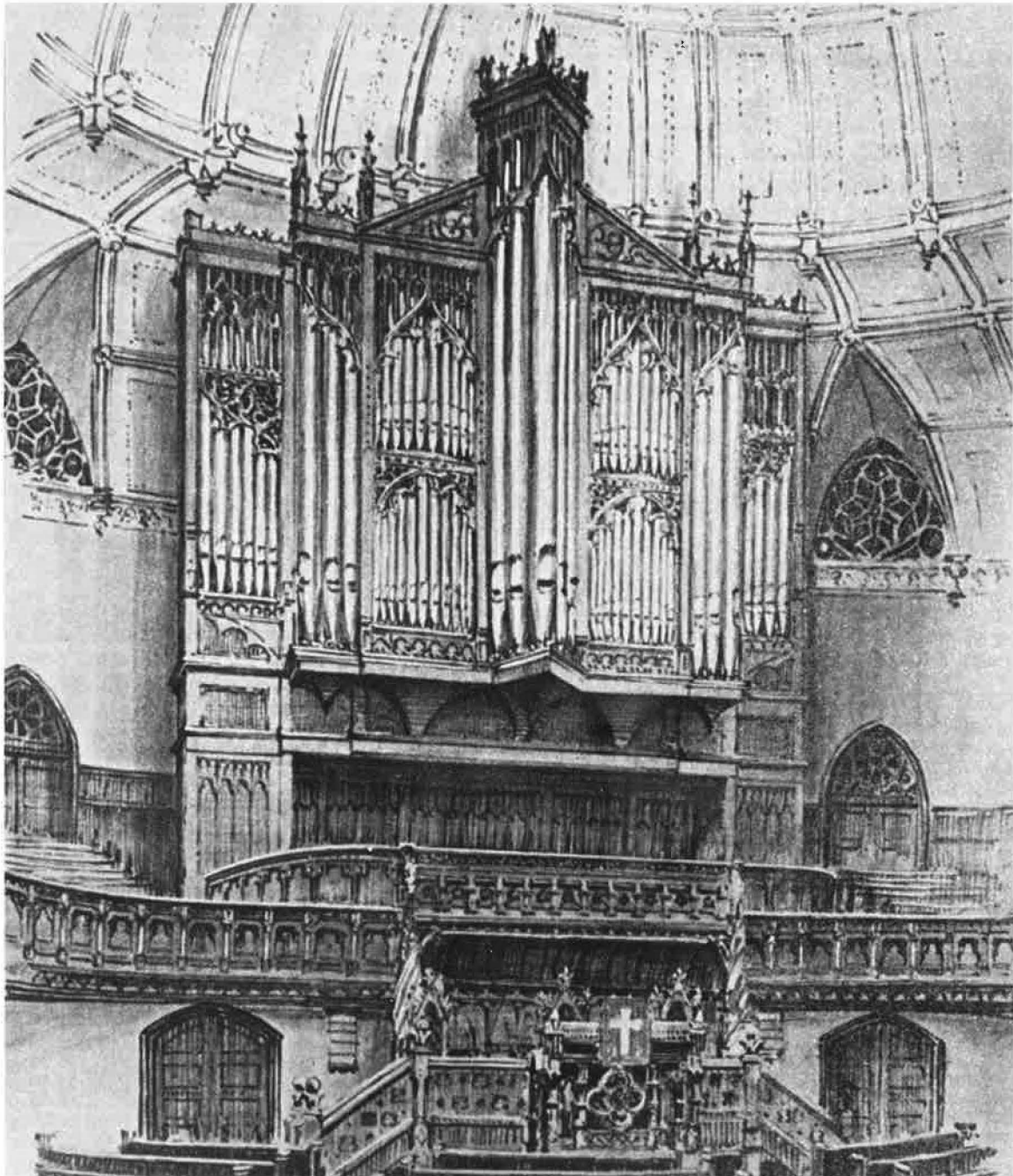


# THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume XVIII, Number 2

Winter 1974



# THE TRACKER

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**COVER** - The Fifth Avenue Presbyterian Church in New York City. The case was designated by Ernest M. Skinner for the 1913 organ and now houses the current Austin organ. See article page 3, reference to case page 9. Photograph courtesy of Roy King from a color print.

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# The Early Organs of the Fifth Avenue Presbyterian Church

by Elfrieda A. Kraege

Once upon a time, an organ, merely by being built in the right place at the right time, had a lasting effect on a trend in church music. This was the first organ of the Fifth Avenue Presbyterian Church in New York City, for it was in this church where Lowell Mason began as musical director on May 15, 1853. He had already attained prominence by his work in developing the teaching of singing in the public schools of Boston, and by his composition of many hymn tunes.

Prior to the 1850s choirs had largely taken over church music. However, according to magazine articles of the period, many good musicians and clergymen were becoming weary of church choirs. The singers were prone to show off, and to talk and laugh during the services. The musicians accompanying them would tune their stringed instruments during the sermons. There was even a problem with tobacco chewers in some choirs!

Lowell Mason wanted to try the experiment of lessening dependence on choirs so that congregations might learn to sing well. Therefore, the installation of the organ in the third building of the Fifth Avenue Presbyterian Church in 1855 was a real step. (It seems to have been the first built for the congregation. Although the architect had included drawings for an organ in the plans for an earlier building, there is no mention of an organ being sold when the other furnishings were. Since payments for the hire of a bass viol and violoncello are recorded, it is likely that the organ was verbally vetoed.) When the congregation requested an organ in 1853, the church fathers cautiously tried out the idea first, by renting an instrument from Hall and Labagh from September 1, 1853 to July 15, 1855, for \$270. The very young Lyman Abbott began his distinguished career by serving as "organist for one year, to July 1855" for \$250.

Lowell Mason had not only this talented youngster to help him, but he had the strong support of a sensitive and cultured minister, with a deep interest in music and hymnody. It was James Waddel Alexander, whose translation of *O Sacred Head Now Wounded* is still widely used. In October 1855, when the new organ was completed by George Jardine and Son, Lowell Mason's son, William, also a fine musician, became the organist.

This Jardine organ, spoken of in an 1869 catalogue as one of the largest in the city, was an instrument of three manuals and forty stops, and cost about \$4000 in 1855. In 1869, Jardine was offering for \$10,000 a standard organ with 44 stops and a case 25 feet high, 20 feet wide, and 15 feet deep; and another for \$7000, with 36 stops, and a case 20 feet high, 16 feet wide, and 12 feet deep.

The church had been closed in the late summer of 1855 for the installation of the organ. In October, Dr. Alexander, humorous as well as spiritual, commented in a letter about some acoustical improvements and added:

"On the other hand, my pride suffers at being made, with my pulpit, sermons, etc., a mere appendage to a great big organ. A savage, on entering, would certainly take the instrument for the divinity of the shrine."<sup>2</sup>

But it was having the supportive effect on the congregational singing that he and Lowell Mason were hoping for, for a month later he wrote:

"If univocality were all, we have, I think, fully attained the end of making our people sing. I have never heard a louder chorus out of a German church. As for melody and harmony, your deponent sayeth not."<sup>3</sup>

The situation, however, was rapidly improving under the inspired teaching of Lowell Mason, for in early January Alexander mentioned a newspaper report praising the singing in the church.<sup>4</sup>

We have been unable to locate the specifications of this organ, or any newspaper accounts of its exhibition in May 1856, but the 1869 Jardine catalogue carries this testimonial from Lowell Mason:

To Messrs. Jardine & Son,

Gentlemen: It gives me much pleasure to bear my testimony to the great excellence of your organs, and especially to that which you have erected in the Rev. Dr. Alexander's Church, corner

---

1 *Descriptive Circular and Price List*, George Jardine & Sons. 1869.

2 *Forty Years Familiar Letters* by James Waddel Alexander. Edited in 1860 by John Hall.

3 *Ibid.*

4 *Ibid.*

of Fifth Avenue and Nineteenth Street, New York. Having had an opportunity to become acquainted with this organ, I am enabled to say that I regard it as the best instrument of its size and contents which I have ever known. The superiority of your organs may be briefly alluded to under the two following heads, *Action* and *Tone*.

*The Action.* This excels both in respect to the quickness and efficiency of its movements. It includes: First, the blowing or the bellows action by which equality and steadiness of wind is secured. Second, that of the slides or draw-stops, also that of the composition or shifting-pedals and couplers, by which the registers are so easily and certainly controlled. Third, that of the clavier or keys, both manuals and pedals, by which freedom, promptness, and an instantaneous response to the touch of the hand or foot from well-voiced pipes are made sure.

*The Tone.* This excels, first, in its remarkable pureness, being in a high degree free from the huskiness, hoarseness, or respirated quality, so common to the human voice, as well as to organ pipes. Second, in respect to the general sonorousness, resonance, and uniformity throughout each particular register. Third, in the truly artistic and characteristic qualities or timbre of the different registers of both flue and reed pipes, by which such a pleasing variety of combinations and contrasts may be produced. Fourth, in the well-balanced dynamic relations between the diapason pitch and the mutation and compound stops; and finally, in the depth, richness, and unity of the combined powers of the full organ.

In all these things, gentlemen, I can in truth say, that in my judgment, your organs excel. Need I say *more!* Nothing, except to express the desire that, *for the people's sake*, you may have your hands full of work.

Very truly yours,  
Lowell Mason

New York, April, 1856.

In view of the fact that the Mason family was itself in the business of producing musical instruments, this was a real tribute to the skill of the Jardines.

When a fourth move of the church was made to its present location on Fifth Avenue and Fifty-fifth Street in 1873-1875, George Jardine and Son was given the contract to move and rebuild the organ. The Fifth Avenue Church has in its archives two sets of specifications, one as proposed in 1873, and one as it appears on the printed program of November 1, 1875. It is interesting to compare them and study the comments:

Specifications of the Grand Organ, as revised and erected in Rev. Dr. Hall's new Church, with the proposed additions, especially adapted for supporting congregational singing.

Compass of Great Organ	c	to	g <sup>a</sup>	56 notes
Do Swell Organ	c <sup>o</sup>	to	g <sup>a</sup>	56 notes
Do Choir or Solo organ	c <sup>o</sup>	to	g <sup>a</sup>	56 notes
Do Pedal	c	to	f <sup>o</sup>	56 notes

#### Great Organ

1. 16 feet Double open Diapason of deep cathedral tone, to be pushed up, 2 notes, largest Pipe 13 inch diameter 56 pipes metal
2. 8 feet 2nd open Diapason, of great Volume of tone and moved up the same, largest 8 inch D 56 pipes metal
3. 8 feet 3rd open Diapason, moved up 2 notes, 7 inch D 56 pipes metal
4. 8 feet Melodia with Stopped bass 56 pipes wood
5. 6 feet Quint moved up 2 notes 56 pipes metal
6. 4 feet Principal moved up 2 notes, full and clear 56 pipes metal
7. 3 feet Twelfth moved up 2 notes 56 pipes metal
8. 2 feet Fifteenth moved up 2 notes, bright and full 56 pipes metal
9. 3 Ranks Sesquialtera [sic] moved up 2 notes, rich chorus 168 pipes metal
10. 2 Ranks Mixture moved up two notes, very brilliant 112 pipes metal
11. 8 feet Trumpet to be perfectly new 56 pipes metal
12. 8 feet Extra Open Diapason of heavy metal, the largest Pipe to be 8½ inch diameter 56 pipes metal

No. of pipes 840

This Soundboard is on the largest Scale giving ample wind and speaking room to all the pipes.

The pneumatic lever to be applied to this organ, giving more wind to the Pipes and making finger touch light and elastic.

#### Solo or Choir Organ

1. 8 feet Open Diapason, full smooth tone 56 pipes metal
2. 8 feet Dulciana very sweet and soft 56 pipes metal
3. 8 feet Clariana plaintive soft 56 pipes metal
4. 8 feet Lieblich Gedakt [sic] lovely quality 56 pipes wood
5. 4 feet Hohl Flute pure and liquid 56 pipes metal
6. 4 feet Violino sweet violin tone 56 pipes metal
7. 4 feet Nazard light chorus 56 pipes metal
8. 2 feet Flageolet orchestral 56 pipes metal
9. 8 feet Cremona imitative of a Cremona violin 56 pipes metal
10. 8 feet Bassoon rich orchestral tone 56 pipes metal

504

[Nos. 9 and 10 were undoubtedly to be one rank, divided somewhere below middle C.]

These stops are very sweet in their general character, of great individuality of tone thereby beautified contrasts.

#### Pedal Organ

1. 16 feet Double open Diapason of immense strength and depth of tone 30 pipes wood
2. 16 feet Violin, a new stop forming a deep rich bass 30 pipes metal
3. 16 feet Double stopped Diapason soft 30 pipes wood
4. 8 feet Violoncello string quality 30 pipes metal
5. 4 feet Flute full and mellow 30 pipes metal tone
6. 16 feet Trombone very powerful and round 30 pipes metal 30
7. 32 feet Grand Open Diapason (32 feet) pipes wood

210

These gigantic Pipes at once make the organ among the first rank.

8. Diaoctacon, which doubles the Power of the whole Pedale.

#### The Grand Swell Organ

1. 16 feet Double open Diapason lowest Octave Bourdons of deep pervading tone 56 pipes m & w
2. 8 feet Open Diapason grande full tone 56 pipes m & w
3. 8 feet Stopped Diapason full pervading 56 pipes wood
4. 8 feet Vox celeste sweet soft tone 56 pipes metal
5. 8 feet Gamba sparkling tone 56 pipes metal
6. 4 feet Flute harmonic pure and ringing 56 pipes metal
7. 4 feet Principal bright and round 56 pipes metal
8. 2 feet Piccolo penetrating 56 pipes metal
9. 3 Rank Cornet powerful 168 pipes metal
10. 2 Rank Cymbal ringing 112 pipes metal
11. 8 feet Vox Humana very imitative 56 pipes metal
12. 16 feet Posaune great power and depth 56 pipes metal
13. 16 feet Ophiclide [sic] very orchestral
14. Tremulant

840



This organ of great power and capable of remarkable crescendo and diminuendo effects by means of the new Vertical Blinds and balance Pedal introduced by us from Europe.

#### Composition Piston Knobs

- |                         |                          |
|-------------------------|--------------------------|
| 1. Forte to Great Organ | 5. Forte to Pedal Organ  |
| 2. Piano to Great Organ | 6. Piano to Pedal Organ  |
| 3. Forte to Swell Organ | 7. Grand Sforzando Pedal |
| 4. Piano to Swell Organ |                          |

These Pedals will give the organist instant control over the Organ without disturbing his playing. The Sforzando pedal is one of the latest effects we have introduced.

#### Combination Piston Knobs and Couplers

- |                         |                    |
|-------------------------|--------------------|
| 1. Swell to Great Organ | 4. Swell to Pedals |
| 2. Swell to Solo Organ  | 5. Solo to Pedals  |
| 3. Great to Pedals      | 6. Bellows warning |

These mechanical stops made to work free from friction and easy of regulation. Balance [sic] Swell Pedal, also newly introduced by us.

#### Summary

Great Organ contains	12 stops and 840 pipes
Solo Organ contains	10 stops and 504 pipes
Pedal Organ contains	8 stops and 210 pipes
Swell Organ contains	14 stops and 840 pipes
Couplings & Pistons	6
Pedal Combinations	8

Totals	50 stops	2394 pipes
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### DETAILS OF CONSTRUCTION OF ORGAN

The swell Box and shades to be made double. The Bellows to be of ample size, with feeding capacity to supply the fullest demand. The wind feeder and Bellows or reservoir to be of sufficient size to correspond with a Hydraulic Motor of -(blank)- size. So as in the best way to economize the use of water.

Various winds will be used to produce the various effects, requiring three separate pairs of Bellows.

The wind chests, to be made with our patent improved Pneumatic Pallets, making the touch light and elastic (of the keys) as possible.

The Keyboards, Register, and Pedals shall be so arranged as to give the greatest facility to the Performer and be in accordance with the most generally accepted Standard. The best of Ivory and Ebony shall be used and made on the new overhanging principle, and the Draw Stop Knobs to be "Boyers patent diagonal Knobs."

The Pedals to be of the best pattern of hard wood and well lushed.

The Manuals to be provided with adjustable Thumb Screws for regulating the action.

The action to be arranged and constructed, so as to give the fullest access for regulation and adjustment and carefully lushed with cloth to prevent Noise.

The composition of the Pipes to be so rich with Tin as to make "Spotted Metal." All the larger Pipes to be of the best Zinc with mouths and toe pieces.

The wood Pipes of thick clear best quality Michigan Pine, the largest of two-inch thick Stuff -tapered off to the smaller.

The Violin on the Pedal Organ is also a new stop of deep rich quality.

The Grand Diapason on the Pedal Organ, the largest pipes of which are 32 feet long, will be on the same scale as those in Dr. Tyne's, St. George's, and which are built on the same scale as those in Westminster Abbey in London, etc.

The organ to be put up and completed ready for case and for use on or before (blank) —.

The time required for taking down old organ should be as little as possible not exceeding -(blank)-.

The cost of rebuilding your Organ and finishing it according to this specification would be Six thousand five hundred dollars.

As regards power, variety and beauty of finish, it would be surpassed by no organ in this city and equal in every respect to an Organ cost [sic] at least sixteen thousand dollars.

If the present case is retained the above charge would cover its re-erection and save the expense of a new case, except as its necessary enlargement.

New York Sept. 18/73 Geo. Jardine and Son

While the above represents the scheme for rebuilding the organ of 1855 from the third building (at Nineteenth Street) and its installation in the fourth edifice, there must have been some alterations to the plan, for the specification below is taken from the Program of the Exhibition of the Second Grand Organ, Built by Geo. Jardine & Son for the Fifth Avenue Presbyterian Church (Rev. Dr. John Hall's), Fifth Avenue, Corner of Fifty-fifth Street, on Monday, November 1, 1875:

#### Great Organ

1.	16 feet, Double Open Diapason	Metal	56 notes
2.	8 feet, Open Diapason	Metal	58 notes
3.	8 feet, Bell Open Diapason	Metal	58 notes
4.	8 feet, German Gamba	Metal	58 notes
5.	8 feet, Melodia Diapason	Wood	58 notes
6.	4 feet, Principal	Metal	58 notes
7.	4 feet, Flute Harmonic	Metal	58 notes
8.	3 feet, Twelfth	Metal	58 notes
9.	2 feet, Fifteenth	Metal	58 notes
10.	3 ranks, Sexquialtera [sic]	Metal	174 notes
11.	2 ranks, Mixture	Metal	116 notes
12.	8 feet, Trumpet	Metal	58 notes

#### Swell Organ

1.	16 feet, Double Open Diapason	Metal	56 notes
2.	8 feet, Open Diapason	Metal	58 notes
3.	8 feet, Stopped Diapason	Wood	58 notes
4.	8 feet, Dulcissimo	Metal	58 notes
5.	8 feet, Clariona	Metal	58 notes
6.	4 feet, Gems Horn [sic]	Metal	58 notes
7.	4 feet, Principal	Metal	58 notes
8.	2 feet, Piccolo	Metal	58 notes
9.	3 ranks, Cornet	Metal	174 notes
10.	2 ranks, Cymbal	Metal	116 notes
11.	8 feet, Vox Humana	Metal	58 notes
12.	8 feet, Vax Celestia [sic]	Metal	58 notes
13.	8 feet, Tuba Mirabilis	Metal	58 notes
14.	16 feet, Possaune [sic]	Metal	58 notes
15.	16 feet, Orpheus [sic]	Metal	58 notes
16.	Tremolo (French)		

### Choir Organ

1. 16 feet, Lieblich Gedackt	Wood	58 notes
2. 8 feet, Viol di Gamba	Metal	58 notes
3. 8 feet, Dulciana	Metal	58 notes
4. 8 feet, Triaulophon	Wood	58 notes
5. 5 feet, Boehm flute	Wood	58 notes
6. 4 feet, Violina	Metal	58 notes
7. 3 feet, Quintadena	Metal	58 notes
8. 2 feet, Flageolet	Metal	58 notes
9. 8 feet, Cremona and Bassoon	Metal	58 notes

### Pedal Organ

1. 32 feet, Double Open Diapason	Wood	30 notes
2. 16 feet, Open Diapason	Wood	30 notes
3. 16 feet, Violon	Metal	30 notes
4. 16 feet, Bourdon	Wood	30 notes
5. 8 feet, Violoncello	Metal	30 notes
6. 4 feet, Flute	Metal	30 notes
7. 16 feet, Trombone	Metal	30 notes
8. Octave Coupler		

### Coupling Stops Controlled by Knobs

1. Great Manual at Octaves	4. Great Manual to Pedal
2. Swell to Great Manuals	5. Swell Manual to Pedal
3. Choir to Swell Manuals	6. Choir Manual to Pedal

### Mechanical and Combination Pedals

1. Piano to Great and Pedal Organs	7. Sforzando to Swell Organ
2. Mezzo to Great and Pedal Organs	8. Single Solo Swell
3. Forte to Great and Pedal Organs	9. Double Full Swell
4. Piano to Swell and Pedal Organs	10. Engine
5. Mezzo to Swell and Pedal Organs	11. Bellows
6. Forte to Swell and Pedal Organs	

### Summary

Great Organ Compass, CC to A	58 notes	12 registers	870 pipes
Swell Organ Compass, CC to A	58 notes	16 registers	986 pipes
Choir Organ Compass, CC to A	58 notes	9 registers	522 pipes
Pedal Organ Compass, CCCC to F	30 notes	8 registers	210 pipes
Couplers		6	
Pedal Combinations	11 pedals		
Totals	11 pedals	51 registers	2588 pipes

The French Pneumatic Lever applied to the Action and Couplers. Jardine's Patent Vacuum Pallet applied to the Valves. Wind Supplied by one of Shriver's Hydraulic Engines, with an 8-inch cylinder.

The following is a summary of the contracts awarded on the organ:

Jardine, organ, \$8000; extra zinc for roof

\$100; pipes above keyboard, \$50 - Total	\$8150
Shriver and Co. for hydraulic engine and pump	\$1050
J. A. McDonald, plumbing work and tanks	\$ 800
James Stewart and Son, for cistern in cellar	\$ 366
Kimbel Cabus for an ash case-- (not to exceed \$3475)	
Iron beams to support tank in main tower	\$ 754

"The exhibition of the Second Grand Organ on Monday Evening, November 1, 1875, commencing at Eight O'Clock" had as participants the vocalist, Mr. J. R. Nilsen, and as organists, "Mr. Geo. W. Morgan, (organist of Brooklyn Tabernacle), Mr. Edw. G. Jardine, (organist of St. James' Church, New York), and Mr. O. B. Boise, organist of the church." Mr. Boise accompanied Mr. Nilsen in the recitative

and aria from Mendelssohn's *Elijah*, "Rend Your Hearts and Not Your Garments." Mr. Jardine played "Air from Beethoven, on the Solo Stops of the Organ, concluding with the 'Heavens Are Telling', Haydn," and a Hesse prelude. Mr. Morgan's contributions were from Bach and Handel, and the finale, "Fantasia on 'Home Sweet Home' with Variations and 'National Anthem.'"<sup>5</sup>

In the church's archives there are three more items of a miscellaneous nature regarding this organ: a letter and agreement, both dated 1876, concerning keeping the organ and a smaller one in another chapel building in regulation and tune; and a contract concerning some work a few years later, on June 4, 1879. This work included repairs and adjustments due to the settling of the instrument, and also the following which were incorporated in a letter of suggestion to the Trustees as improvements:

### Report on the Jardine Organ, by Jardine and Son, April 18, 1879.

After constant use for 3½ years, so large an Organ requires a thorough overhaul, as by that time all defects in the woodwork that could not be detected in its original construction will easily be found; all shrinkages or settlings caused by the immense weight of the organ, its case and big pipes, will have shown themselves, and the injury such settling has caused in the action must be remedied, and every part brought up into line and level and which will be permanent for years, making all the parts work well again, also improving the solidity and purity of tone and curing any rattling or unpleasant voices. We would propose to begin on the large bellows of the engine room, it requires taking apart, the heat and settling having caused the joints to become loosened, causing thereby great loss of wind and causing the Engine to run faster to supply the deficiency.

The heavy wind chests and sound boards especially of the Great Organ have settled down in the centre nearly an inch; they require shoring and screwing up in the action and bringing it all back into original place. The last reservoir bellows requires also taking apart as there is considerable leakage in the large air shaft or trunk connections as above, caused by said settlings, refilled, made air-tight, and put together again.

After this work is completed, every stop in the Organ would be carefully voiced and regulated, making the tone of each, even throughout, and any pipes found defective, replaced with new. Any modifications or improvements in the *tone*, we would make at our own expense.

The whole organ would then be carefully tuned through with the greatest care and finish possible. The expense of carrying out the above work in

<sup>5</sup> Church program for Nov. 1, 1876.

the most thorough and substantial manner will be a sum not to exceed \$650.

We also submit the following plan for improving and increasing the musical resources, power and depth and resonance of tone of the organ, adapting it better to support the congregational singing.

We would propose to take out the "mixture" stop of the "great organ," alter and enlarge the "wind chest" and add a large scale of 16 feet Double Trumpets, 58 pipes, the weight and pervading character of these tones would fill every corner of the Church, and give the combined instrument a richness and mellowness, adding vastly to its beauty and fullness. The cost of this addition will be \$450.

On the "Pedal Organ", we would substitute for the Trombone, a new one of improved construction of about double its size, obtaining for the "Pedal bass" of the organ, the same improved effect as the double Trumpet would give for the Manuals or "Great Organ", and the Chorus and Octave stops, we would modify and improve. The cost of this improvement would be \$150.

The addition to the Great Organ of the new and very effective "Doppel Flute" (double mouths) of large scale 8 ft. tone and 58 pipes would increase the volume and sustaining power of the organ very materially; the sound boards would have to be enlarged and possibly the valves to afford space and wind for these large pipes.

An 8-foot Orphycleide [sic] in place of the 4 ft. Flute on the Pedal would assist the bass parts for the solo effects, and especially support the singing; the advantage of large reed stops, of full mellow tone being they will always keep voices up to pitch by their pronounced tone.

The Great Organ Trumpet would also be exchanged for one of very much larger scale with a harmonic treble or pipes of double length.

The cost of these three items would be \$250-making \$1500 in all.

After the above work is faithfully carried out, the Organ will stand well for ten years. We will do the work in the best manner and to the entire satisfaction of the Trustees and Organist of the Church.

The same spring, a smaller organ was agreed upon for another part of the church, as shown by a trustees' minute adopting the proposal in this letter:

May 16, 1879

To: Trustees of the Fifth Avenue Presbyterian Church

Gents: I propose to construct and erect in your Lecture Room by Sept. 1st, 1879, an Organ of the best materials and workmanship to occupy a space of about eight feet wide and five feet deep, to cost the sum of \$1,800 including gilding and decorating the pipes, but the case to be furnished by you and decorated by me.

The following is the scheme.

Great Organ		Swell Organ	
1. Bourdon	16' 46 notes	6. Violin Diapason	8' 46 notes
2. Open Diapason	8' 58 notes	7. Stop. Diapason, Treble	8' 46 notes
3. Dulciana)	Grooved 8' 58 notes	8. Stop. Diapason, Bass	8' 12 notes
4. Melodia )		9. Flute	4' 58 notes
5. Principal	4' 58 notes	10. Oboe	8' 46 notes
Pedal Organ		11. Tremulant	
12. Bourdon	16' 30 notes		
Couplers			
13. Swell to Great		16. Great to Pedal	
14. Swell to Octaves		17. Pedal Octaves	
15. Swell to Pedal		18. Bellows Signal	
Balanced Swell Pedal			

Signed,

Hilborne T. Roosevelt

The next organ in the main sanctuary was an Odell, installed in 1893. On this the church has very little information. According to the trustees' minutes, this was an entirely new organ except for some re-usable material. Without the records, we can only rely on church tradition that the 32' pedal Diapason dates back to the 1875 Jardine and possibly to the 1855 instrument. The Odell organ apparently was built and installed on schedule, with a cost of \$12,940. (*See addendum. -Ed.*)

Like its predecessors, this organ was built to use water power. Space does not allow discussion of this interesting subject, but suffice it to say that a steam engine pumped the water up to a large tank in the church steeple. As it flowed down by gravity to a cistern in the basement, the feeders of the bellows were operated. A list of the contracts on parts of this system are found earlier under the Jardine organ summary.

A letter in 1903 from the chairman of the Session music committee describes a problem of the time:

The Organist has repeatedly pointed out the limitations in which his practice on the organ is now confined. He has again applied for correction of these limitations. He says that without regular practice, good work on the organ is uncertain, if not unattainable. Under present conditions he says he cannot rely upon there being water in the tank to operate the organ. Sometimes it is there and sometimes it is not; the reason being given by the sexton that the steam pump has not been used in order to avoid heating that portion of the church under which the pump is placed. The Organist suggests an electric organ blower as a remedy. I am not able to approve this change because of the expense.

A personal visit of inspection showed the simplest remedy applicable. It involved nothing more than a direct pipe connection from the main supply at the point where it enters the church, direct to the pump instead of being taken off as now from a pipe near the organ, perhaps 40 or 50 feet from where the supply enters the building. The location of the meter, I think, causes undesirable heating when the pump is worked. The

The following specification was taken directly from the list in the contract, which was signed on March 20, 1913:

In the summer of 1912, the church officers began to talk about a new organ for the church. The famous minister of the time, Dr. John Henry Jowett, was interested in music and actively promoted not only the new organ but also the church's publication of its own hymnbook. St. Thomas' Episcopal Church, two blocks away, was investing in a Skinner organ, and on February 19, 1913, the chairman of the Trustees wrote to Ernest M. Skinner that we wanted one too:

Great Organ	Pipes	Swell Organ	Pipes
16' Diapason	61	16' Dulciana	73
16' Bourdon (Pedal Ext.)	17	16' Bourdon	73
8' First Diapason	61	8' Diapason	73
8' Second Diapason	61	8' Diapason	73
8' Third Diapason	61	8' Spitzflöte	73
8' Philomela (Ext. Ped. Diapason)	17	8' Claribel Flute	73
	61	8' Gedackt	73
8' Waldflöte	61	8' Salicional	73
8' Vial d'Amour	61	8' Voix Celestes	73
8' Erzähler	61	8' Aeoline	73
4' Flute	61	8' Unda Maris	73
4' Octave	61	4' Octave	73
2' Fifteenth	61	4' Violin	73
Mixture - 3 rns	183	4' Flute	73
16' Ophicleide (from Ped. Bom-		2' Flautina	73
barde Unit)	61 notes	Mixture (large) 3 rks	183
8' Tromba (from Ped. Bombarde		Dolce Cornet - 3 rks	183
unit)	5	16' Contra Posaune	73
4' Clarion (on Great chest)	61	8' Cornopean	73
		4' Clarion	73
<b>Choir Organ</b>		8' French Trumpet	73
16' Gamba	73	8' Oboe	73
8' Diapason	73	8' Vox Humana	73
8' Concert Flute	73	Tremolo	
8' Dulcet - 2 rks	146	<b>Solo Organ</b>	
8' Quintadena	73	8' Philomela	73
8' Flauto Dolce	73	8' Harmonic Flute	73
8' Flute Celeste TC	61	8' Gamba	73
4' Octave, or Gemshorn	73	8' Gamba Celeste	73
4' Flute	73	4' Hohl Pfife	73
2' Piccolo	73	16' Contra Fagotto*	73
16' Contra Fagotto	73	8' Orchestral Oboe*	73
8' Orchestral Oboe	73	8' English Horn*	73
8' English Horn	73	8' Clarinet*	73
8' Clarinet	73	8' Vox Humana*	73
8' Vox Humana	73	(* Interchangeable, with Choir)	
Celesta	6 bars	8' Flugel Horn	73
Tremolo		8' French Horn	73
<b>Pedal Organ</b>		8' Corno di Bassetto	73
32' Diapason	32	8' Tuba Mirabilis	73
32' Violone	32	Tremolo	
16' First Diapason (Ext. from 32')	12	<b>Coupler,</b>	
16' Second Diapason (from Gt.)	32 notes	Swell to Great )	
16' Violone (ext. Violone 32')	12	Swell to Choir )	
16' Gamba (Choir)	32 notes	Choir to Great )	
16' Dulciana (Swell)	32 notes	Solo to Great )	
16' Bourdon	32		Unison,
16' Echo Lieblich (Swell)	32 notes		
8' Octave (Ext. from 32')	12	<b>Swell Super)</b>	
8' Gedackt (Ext. Bourdon)	12		Transferred to Great
8' Still Gedackt (from Sw. Bour-	32 notes	<b>Swell Sub )</b>	with Swell to Great
don)	12	<b>Choir Super</b>	
8' Cello (Ext. Violone)	32	<b>Choir Sub</b>	
32' Bombarde	32	<b>Solo Super )</b>	Transferred to Great
16' Ophicleide (Ext. Bombarde)	12		with
8' Tromba (Ext. Bombarde)	12	<b>Solo Sub )</b>	Solo to Great
4' Clarion (Ext. Bombarde)	12	<b>Swell to Pedal</b>	
16' Contra Posaune (Swell)	32 notes	<b>Great to Pedal</b>	
		<b>Solo to Pedal</b>	
		<b>Choir to Pedal</b>	
		<b>Swell to Pedal 4 ft.</b>	
		<b>Choir to Pedal 4 ft.</b>	

**Combinations** — Visibly operating the Draw Stop Knobs, and adjustable at the console:

SWELL	2, 3, 4, 5, 6, 7	On & Off	Pedal to Manual
GREAT	2, 3, 4, 5, 6, 7	On & Off	Pedal to Manual
CHOIR	2, 3, 4, 5, 6, 7	On & Off	Pedal to Manual
SOLO	2, 3, 4, 5, 6, 7	On & Off	Pedal to Manual
PEDAL	2, 3, 4, 5, 6, 7		
FULL	2, 3		

Balanced Swell, Balanced Chair & Sala, Balanced Crescendo, Reversible Great to Pedal, Sforzando, Swell Combination pistons duplicated by pedols, Pedal combinations operate Great combinations when Great combinations operate pedal combinations.

## DETAILS

The builder warrants the action and construction in every particular, and agrees to make good, any defects in the materials, workmanship or methods of construction, within five years.

No stopped basses on normally open stops.

All basses of the larger winded stops on separate chests.

The organ to be erected in the church, tuned and left ready for use.

All stops extend throughout the compass, except the Unda Maris.

The action to be electro pneumatic.

Suitable electric blowing machinery, with auto-matic starter included, exclusive of wiring from street main to motor.

No mason's or builder's work included in this contract (any possible structural alterations in the building).

The present 32' Diapason and 16' Diapason may be used in the new organ, providing they can be made as good as new.

The balance of the old material to become the property of the builder in exchange for an organ for the Sunday School Room, of similar proportions to present Sunday School Room organ, same to be placed in the gallery.

These specifications were:

**Great**  
8' Diapason  
8' Gedackt ) Interchangeable  
8' Dulciana ) with Swell  
4' Flute  
  
**Pedal**  
16' Bourdon  
8' Gedackt

**Swell**  
8' Diapason  
8' Salicional  
8' Dulciana  
8' Gedackt  
4' Flute

Both of our careful trustee's predictions came to pass. Ernest Skinner did in fact do an excellent piece of work, and he wasn't on time! One cannot but sympathize with him and with the church alike, when three months after the scheduled completion date, one of the most powerful stops in the organ, the Tuba Mirabilis, was still in Boston waiting to be voiced, while Mr. Skinner's one and only reed voicer was busy at the church on other matters connected with the organ. The ordinary delays of industrial life plagued Mr. Skinner, too. When he tried to ship some large pipes, the bill of lading came back marked "delayed on account of lack of a car of sufficient length."

In the 160 pages of correspondence in church archives, which I hope to reproduce for the OHS in the coming year, we see an artistic and dedicated man struggling to complete the organ with many difficulties-mainly the delay in his new factory being completed, and his lack of sufficient staff. In a letter of October 14, 1913, a day before the deadline, Ernest Skinner ruefully admitted that he was a victim of his own ambition to create a masterpiece, both in the organ and its case. He had especially wanted to build the casework, an opportunity he had

seldom had, and to create a beautiful case such as some European organs have. The photograph referred to earlier has disappeared, but was possibly that of the organ in St. Bartholomew's Church, Armley, Leeds. The case at Fifth Avenue Church strongly resembles it, though it is by no means a replica. The carving is beautiful, and the task immense although Mr. Skinner had employed every wood carver he could get. Apparently the Trustees understood Mr. Skinner's problems, since the penalty clause for lateness does not seem to have been carried out. The lovely organ case, modified for more convenient choir seating by Austin in 1960-1961, is still a great joy to the church as it exists today.  
(See cover. -Ed.)

If there was an inaugural concert in 1914, there is no record of it. A series of several recitals in March and April 1917 showed the qualities of the organ as interpreted by T. Tertius Noble, W. Lynnwood Farnam, David McKay Williams, Frank L. Sealy (organist of the church), Edward Shippen Barnes, and Samuel A. Baldwin. Mr. Baldwin played a posthumous work of Eugene Thayer, who had served as the organist at Fifth Avenue Church from September 1881 to May 1, 1885: 'Sonata No. 5 in C Minor, Opus 45.'

There were a number of program notes. Frank Sealy gave an historical sketch of organs. He said about the Skinner:

We have an instrument of 4 keyboards with 60 keys and a pedal of 30 notes [sic]. Instead of one or two sets of pipes, our organ has 88 draw stops and nearly 5000 pipes. In place of the in-expressive organs of old times, almost 50% of the organ is enclosed in swell boxes, almost sound proof, the shutters of which can be gradually opened or closed at the will of the player. These swell boxes when closed tightly retain probably 60% of the sound. Instead of keys so hard to push down we have an action so light that the most delicate touch causes the note to speak. A fan blower operated by a 20 horse power electric motor supplies wind to the organ. Every variety of tone color is represented in the instrument.

Here are some of Ernest Skinner's comments:

The organ in the Fifth Avenue Presbyterian Church has been planned and constructed with the single idea that it should in every way represent the modern organ at its best. The walls of the organ chamber are surfaced with Keene's cement. The space is wide and shallow from front to back, which is the best possible formation for insuring balance of tone and no obstruction to the perfect effectiveness of any of the stops wherever placed.

A modern organ of the best type embraces the fundamental characteristics of its predecessors with the voices that our own time has but just produced, namely imitative orchestral qualities, Oboe, Celesta, French Horn, English Horn, etc.

An impressive feature of the modern organ which is neither an orchestral imitation nor an

important part of the older instruments, is the pedal Bombards, which is the most effective pedal stop that has ever been conceived. It is of 32 foot pitch and stands as a foundation for the full organ that is unapproached by any other means.

This organ includes some special stops that are neither orchestral nor conventional, of which the Erzähler and Kleine Erzähler are examples; these voices are hybrids. They are neither flute, string, reed, or diapason in character, but they are charming in quality and blend well with every-thing in a similar dynamic field. As regards the stops of older types, diapasons, flutes etc., a decided improvement in pipe construction has given these voices a purity, charm, and freedom from defective speech which their antecedents did not have.

The speed and precision of the action is at present so far beyond the capacity of any performer that nothing now stands between the organist and his ability to perform. The flexibility and obedience to touch, taken in conjunction with the effectiveness of the modern swell-box, leave little to choose between the violin, piano and organ in point of sympathetic responsiveness.

The pedal department of this instrument will be found rich, not only in effects of power and depth, but having a variety of the softer stops in both 8 and 16 foot pitches, which is a feature peculiar to instruments of this type.

The full organ is massive and satisfying, but great care has been observed that it should be in no sense harsh or unmusical.

This completes the story of the early organs at the Fifth Avenue Presbyterian Church, as contained in church archives. The Skinner organ was replaced, after 47 years of service, by an Austin organ in 1960-1961. The specifications and data concerning this organ can be found in *The Diapason*, November 1960.

### The Organists of the Fifth Avenue Presbyterian Church

Lyman Abbott	1854-1855
(on a small rented instrument)	
William Mason	1855-1860
John Warner	1860-1864
"Mr. Flint"	1864-1865
Segismund Lasar	1865-1868
John Pound	1868-1871
Otis Boise	1871-1876
William Scharfenberg	1876-1879
John White	1879-1880
William Dayas	1880-1881
Eugene Thayer	1881-1885
Albert Ross Parsons	1885-1894
W. S. Wheeler	1894-1897
C. L. Harrington	1898-1899

*Ed. Note: Miss Kraege is the historian for Fifth Avenue Presbyterian Church. She says that she is not an organist, which may be true, but her keen interest and careful attention to detail single her out as an exact and important author to whom we are greatly indebted.*

Frank L. Sealy	1900-1918
Harold Gleason	1918-1919
W. Lynnwood Farnam	1919-1920
Harry Gilbert	1920-1953
Robert Baker	1953-1962
Richard Bouchett	1962-1972
Mrs. Eugenia Glover*	1972
George Wilson*	1973
William Whitehead	1973-

(\* = interim)

### Addendum

*Although Miss Kraege was unable to find the specifications for the 1898 Odell Organ in the church's records, we are happy to add this information and thus complete the history of this church's organs. The scheme given below was supplied to us by Peter T. Cameron who obtained it, from an F. R. Webber manuscript. -Ed.*

Fifth Avenue Presbyterian Church, New York City  
J. H. & C. S. Odell & Ca., 1893, Opus 316

<b>Great Organ: 13 stops</b>		<b>Choir Organ: 10 stops</b>	
1. Double open diapason	16'	30. Lieblich gedeckt	16'
2. First open Diapason	8'	31. Open diapason	8'
3. Second open diapason	8'	32. Keroulophone	8'
4. Viole di gamba	8'	33. Dulce d'omour	8'
5. Dulciana	8'	34. Concert flute	8'
6. Doppel flöte	8'	35. Stopped diapason	8'
7. Octave	4'	36. Violino	4'
8. Flute harmonique	4'	37. Rohr flöte	4'
9. Octave quint	2 2/3'	38. Piccolo	2'
10. Super octave	2'	39. Clarinet	8'
11. Mixture, 4 ranks		<b>Pedal Organ: 7 stops</b>	
12. Trumpet (harmonic)	8'	40. Double open diapason	32'
13. Clarion	4'	41. Open diapason	16'
<b>Swell Organ: 16 stops</b>		42. Dulciana	16'
14. Bourdon	16'	43. Bourdon	16'
15. Open diapason	8'	44. Violoncello	8'
16. Salicional	8'	45. Twelfth	5 1/3'
17. Vox celestis	8'	46. Trombone	16'
18. Stopped diapason	8'	<b>Couplers:</b>	
19. Dulciana	8'	Swell to Great	
20. Octave	4'	Choir to Great	
21. Hohl flöte	4'	Swell to Choir	
22. Flögeolet	2'	Great to Pedal	
23. Cornet, 3 ranks		Swell to Pedal	
24. Mixture, 3 ranks		Choir to Pedal	
25. Contra fogotto	16'	Reversible Swell to Great	
26. Cornopeon	8'	<b>Compositions on Great: Pedal</b>	
27. Oboe	8'	Organ forte	
28. Clarion	4'	Pedal Organ mezzo	
29.- Vox humane	8'	Pedal Organ piano	
<b>Piston Movements:</b>		Great to Pedal reversible pedal	
Full organ		<b>Compositions on Swell:</b>	
Full to Mixtures		Full organ	
Full to Super octave		Full to Oboe, except Mixtures	
Full to Octave		Full to Flögeolet	
Open diapasons		Full to Octave	
Second Open, Doppel flöte, and Dulciana		Open diapason, Dulciana, Salicional and Stopped diapason	
Doppel flöte and Gamba		Dulciana, Salicional and Stopped diapason	
Flute harmonique		Stopped diapason and Salicional	
Compositions on Choir		Vox humane and Stopped diapason	
Full organ			
Full to Violina			
Open diapason, Keroulophone, Dulce d'omour, Concert flute, and Stopped diapason			
Keraulophone, Dulce d'amour and Concert flute Keraulophone and Dulce d'amour			
Stopped diapason and Dulce d'amour			
Dulce d'amour			
Rohr flöte			

Compass of the manual: 58 notes  
Compass of the Pedal Organ, 30 notes



# Theses and Dissertations Relating to the History of the Organ in America

by Barbara J. Owen

All colleges and universities require some sort of research paper to be submitted in partial fulfillment of the requirements for a graduate degree. A very few later see publication as books, and a few others appear in print in the pages of professional journals. For the most part, though, these theses and dissertations, upon which much original research and diligent work is often expended, are tucked away on the shelves of the library of the school which granted their authors their degrees, their existence unknown to the majority of researchers elsewhere.

The American Musicological Society has in recent years published a list of Doctoral dissertations in music, and a very partial list of Master's theses. From these lists one discovers that few Doctoral candidates have chosen to write on subjects related to the organ in America, and although a larger number of Master's candidates seem to have done so, most of their work seems beneath the notice of the A.M.S. From these A.M.S. lists and my own investigations I have compiled a preliminary list of theses and dissertations of particular interest to OHS members—indeed, many of the authors of these works may be found on the OHS rolls, showing that their interest in their chosen subject did not end with the granting of their degrees. A look at the chronology will show that many of these writings are of fairly recent origin—the OHS influence, perhaps? At any rate, it indicates a growing interest within the academic community in American organ history as a topic for serious research.

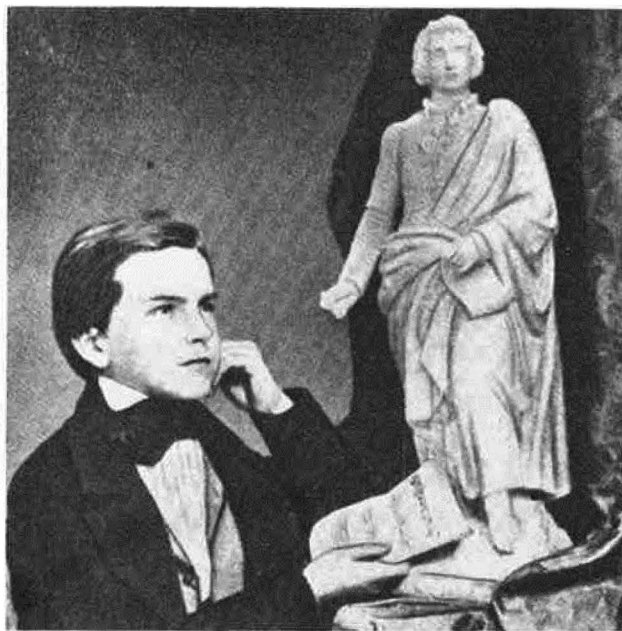
Perhaps it is no surprise that a large number of the papers listed come from Union Theological Seminary, a school which has long been prominent in the granting of graduate degrees in church music, although it should be said that in general these Union theses are shorter and less detailed than what is required from most other institutions. Their value is in their choice of somewhat restricted subjects (usually a single church, a single organ builder, or a community) which they are then able to deal with in depth. This is a far preferable approach than to attempt to bite off more than one can chew within the restrictions of the form—as does one rather confusing Master's thesis that purports to deal with the entire history of American organ-building prior to 1900.

If a researcher wishes to obtain a copy of one of these theses or dissertations for use in his work, this can be accomplished through inter-library loan. For those not familiar with this process, it consists simply of going to a library where one is a recognized borrower or card-holder, and requesting that the librarian send to the library of the institution in

question for a copy of the work. Some libraries will charge for postage, and there is usually a limit to how long such a book can be borrowed. Small local libraries may take their time making these arrangements, but college libraries do it all the time and are quite used to it.

The list appended hereto is far from a complete or definitive one. However, it is hoped that it may be the beginning of such, and readers are urged to send to the writer their own additions to it, whether papers they have written themselves or ones they have come across in the course of their own investigations. Individuals presently in process of writing theses or dissertations which will be completed within the year may also submit titles, for listing in future issues. When submitting, please follow the form of the present list: Author, Title, Institution, Degree, and Date.

- Allwardt, Anton Paul. *Sacred Music in New York City, 1800-1850*. Union Theological Seminary, S.M.D. 1950.
- Beasley, William J. *The Organ in America, as Portrayed in Dwight's Journal of Music*. University of Southern California, Ph.D. 1971.
- Bleyle, Carl Otto. *Georg Andreas Sorge's Influence on David Tannenberg and Organ Building in America During the 18th Century*. University of Minnesota, Ph.D. 1969.
- Breitmayer, Douglas R. *75 Years of Sacred Music in Cleveland, Ohio, 1800-1875*. Union Theological Seminary, M.S.M. 1951.
- Dean, Talmage W. *The Organ in 18th Century Colonial America*. University of Southern California, Ph.D. 1960.
- Getz, Pierce A. *Organ Mixtures in Contemporary American Practice*. Eastman School of Music, M.Mus. 1967.
- Harvey, John Wright. *The Wylst Point Organ*. Union Theological Seminary, M.S.M. 1952.
- Heaton, Charles H. *A History of Austin Organs, Inc.* Union Theological Seminary, M.S.M. 1952.
- Johnson, James. *Henry Erben, American Organ Builder, A Survey of His Life and Work*. Yale University, M.Mus. 1968.
- Minter, William J. *Church Music in the American Baptist Union of the San Francisco Bay Cities*. Union Theological Seminary, M.S.M. 1960.
- McDonald, Donald G. *The Mormon Tabernacle Organ*. Union Theological Seminary. M.S.M. 1952.



Newton, Sarah M. *The Story of the M. P. Moller Organ Co.* Union Theological Seminary, M.S.M. 1950.

Orr, Freeman R. *Twentieth Century Organ Design in America.* Northwestern University, M.Mus. 1954.

Owen, Barbara J. *Organ Building in New England in the 18th and 19th Centuries.* Boston University, M.Mus. 1962.

Packer, Mina Belle. *A Brief Survey of Sacred Music in Pittsburgh, Pa., Past and Present.* Union Theological Seminary, M.S.M. 1955.

Parks, Edna D. *A History of the Building Techniques and Liturgical Uses of the Organ in Boston.* Boston University, M.Mus. 1944.

Perrin, Irma Cooper. *The History of Organs and Organ Building in America Before 1900.* Northwestern University, M.Mus. 1953.

Quade, Robert M. *A History of the Washington Cathedral - Its Structure and Its Music.* Union Theological Seminary, M.S.M. 1955.

Schurer, Ernst. *The History of the Tracker Organ with Special Reference to Texas.* University of Texas, M.Mus. 1960.

Simmons, Kenneth F. *The Johnson Organ Co.* Union Theological Seminary, M.S.M. 1949.

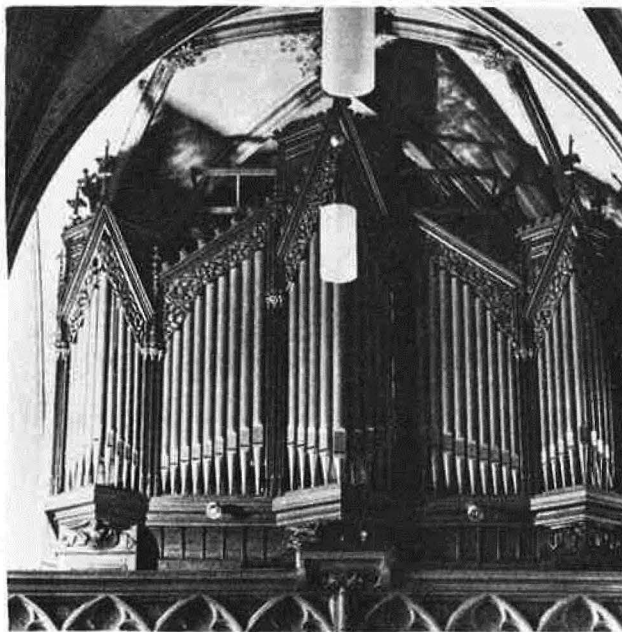
Teichert, Adolph. *Some Notes on the Music at St. Mary the Virgin, New York City.* Union Theological Seminary, M.S.M. 1953.

Trautmann, Jean E. *A History of the Music at St. Bartholomew's Church, New York.* Union Theological Seminary, M.S.M. 1951.

Vollstedt, Don A. *A History of the Music at St. Thomas' Church, New York.* Union Theological Seminary, M.S.M. 1955.

Wolfe, Lucy Louise. *Moravian Church Music in Wachovia, N.C.* Union Theological Seminary, M.S.M. 1951.

Wolverton, Byron Adams. *Keyboard Music and Musicians in the Colonies and U.S.A. Before 1830.* Indiana University, Ph.D. 1966.



Photographs above:

Josef Rheinberger's birth house in Vaduz, Liechtenstein, and the little Chapel where he played at the age of seven in 1840. Colored sketch by Fanny Rheinberger. Original: Dr. Rudolph Rheinberger, Vaduz. Photographs courtesy of E. Power Biggs.

Josef Rheinberger at the age of 14, in 1853, with a statue of Mozart. Rheinberger Archives, Vaduz.

The Steinmayer organ in the Church at Vaduz. Josef Rheinberger played the opening concert on March 31, 1874.

Ed. Note: See book review in this issue.

# A Nineteenth Century Genius

by E. Power Biggs

Josef Rheinberger deserves a far greater share of our attention than the musical masterminds of today accord him. In his own day he was justly famous, both as a composer and performer, and he attracted wide attention as a teacher with pupils flocking from all parts of Europe and America.

Born in Vaduz, the capital of the tiny principality of Liechtenstein (bordering Switzerland and Germany), on March 17, 1839, he was a gifted pianist at age five. At seven, he attained such skill at the organ that he was appointed organist of the Chapel of St. Florian in Vaduz. At eight, he had composed his first Mass. At eleven, he entered the Munich Conservatory where he became professor of piano and composition by the time he was 20.

When he was born, his father in thanksgiving gave an organ to the small parish church where young Josef obtained his first job. Much later, when a new Parish Church was built, Rheinberger designed the new organ for it, and gave the opening recital on the instrument on March 31, 1874. It was built by Steinmayer. A cost sheet and specification (original owned by Harald Wanger in Schaan) taken from a notebook of Rheinberger, about 1872, shows the following:

Orgel in Vaduz (Steinmayer)			
I. Man.		III. Man.	
1. Principal 8'	600 M.	21. Geigen princ. 8'	300
2. Bourdon 16'	180	22. Wienerflöte 8'	180
3. Tibia 8'	160	23. Dolce 8'	170
4. Gamba 8'	224	24. Viola 4'	124
5. Gedakt 8'	180	25. Flautino 2'	60
6. Trompete 8'	340	Ped.	
7. Quiniflöte 5 2/3	100	26. Principalbass 16'	400
8. Octav 4'	150	27. Violon 16'	272
9. Gemshorn 4'	120	28. Subbass 16'	190
10. Mixtur 2 2/3 5f	290	29. Quintbass 10 3/4	160
11. Octav 2'	72	30. Posaune 16'	300
II. Man.		31. Octavbass 8'	140
12. Principalflöte 8'	280	32. Violoncello 8'	150
13. Salicional 16'	230	33. Flötenbass 4'	100
14. Aeoline 8'	180		
15. Fag. Clar. 8'	360		6666
16. Liebl. Ged. 8'	120	Dazu dos ubrige	6998
17. Fugara 4'	124		
18. Flöte Trav. 4'	110		
19. Cornett 5f	230	Summe	13,664 M.
20. Flageolet 2'	60		

King Ludwig II of Bavaria made Rheinberger a Knight of St. Michael, and Pope Leo XIII made him a Knight of Gregory the Great. He married a poetess, Franziska von Hoffnas, who was 17 years his senior. And he served as organist at the Court Church of St. Michael in Munich.

But it is the great legacy of his compositions which deserves our careful attention. The two magnificent Concertos for Organ and Orchestra (see review elsewhere in this issue of *THE TRACKER*: Ed.) are truly outstanding examples of the form so favored by Handel and Mozart, but neglected entirely by later composers. While the rich scores are a combination



Josef Rheinberger at age 30, in 1869. Rheinberger Archives, Vaduz.

of the logic and counterpoint of Bach, they are also as warm, exuberant and expressive as Schubert or Brahms. Here is the epitome of the "romantic" school—but only its best qualities for there is nothing tawdry or overly sentimental in this music.

A generation or so ago, organ teachers held Rheinberger's 18 organ sonatas in great respect and required their pupils to study at least some of them. But how many of our members possess copies of any of them, or have even heard one played? There is an abundance of interesting material here which should be explored.

While Rheinberger composed so abundantly for the organ, he also left us a wealth of piano music (sonatas and concertos), many orchestral works including a symphony, chamber music, violin sonatas, and a great amount of choral music, mostly for the church. But he did not stop there, for he wrote operas for the court and the Munich opera which were popular a century ago.

Thus he was a master of his art, intelligent, talented and wholly devoted to the craftsmanship which consumed his time. He died at Munich on November 25, 1901, leaving a heritage of great music which should not be forgotten.

# Electrolian Player Organ Is Focal Point Of New Organ Museum

By Karl R. Sliter and Norman C. Lane

A striking feature of the newly established organ museum at the University of Colorado, Boulder, Colorado, is an 18 rank Electrolian Player Organ. The museum is a project of Everett Jay Hilty, Professor of Organ and Director of Organ and Church Music at the University.

According to the only marking on the organ, a patent label, the Electrolian Organ Company was the "successor to the Los Angeles Art Organ Company." The Los Angeles Art Organ Company is probably best known for the organ which was built for the Festival Music Hall at the St. Louis Exposition of 1904 and is now a part of the organ in the John Wanamaker department store, Philadelphia. The St. Louis Exposition organ is mentioned by George A. Audsley in his book, *The Art of Organ-Building*.

The Electrolian organ was originally installed circa 1906 in the Miss Wolcott School in Denver. The well-known West Coast organ man, Stanley Williams, was in charge of this installation. The Miss Wolcott School is described in a local newspaper advertisement of the day as a ...

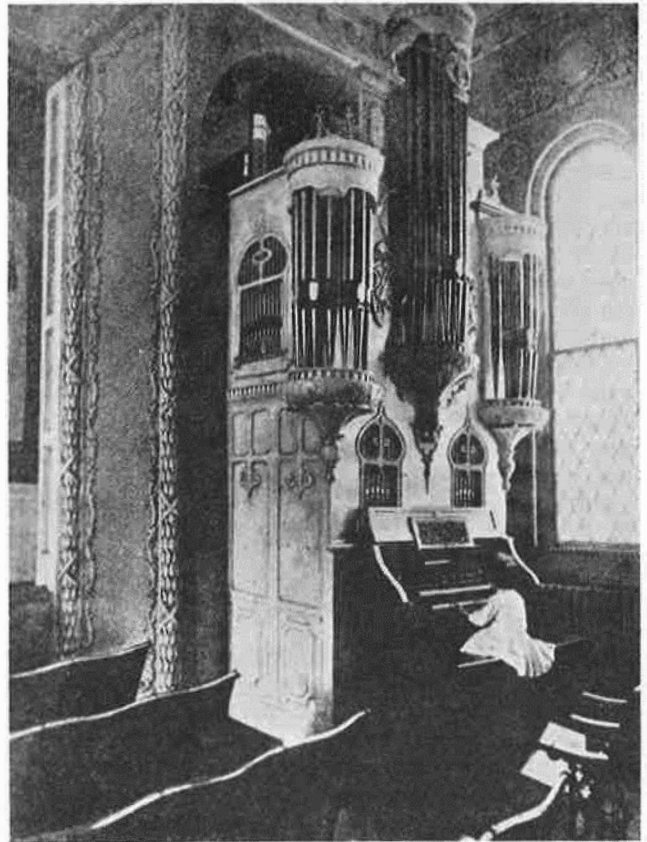
Boarding and day school for girls. 1400 Marion St. Denver. Prepares for college, but also has special advantages for young children. The various departments of the school includes Kindergarten, Gymnasium, Music, Modern Language, etc.<sup>1</sup>

Miss Wolcott had apparently dedicated the organ in memory of her mother, for an inscription on the organ case reads:

HARRIET AMANDA POPE WOLCOTT  
1821 - 1901  
Her children arise and  
Call her Blessed

In about 1934, after the break-up of the Wolcott School, the organ was moved to the basement of the Denver College of Music by Fred H. Meunier, a local organ serviceman and rebuilder. Several changes were made in the organ at this time. The organ case, not needed now that the organ spoke up through a grille in the floor of a teaching studio, was placed in storage. The console, formerly built into the case, was separated from the organ and enclosed in panels from the former case. The taller pipes were either mitered or laid horizontally to be accommodated in the 7-½' ceiling height of the basement. It is interesting that E. J. Hilty, as organ instructor for the Denver College of Music, taught on this instrument.

The Denver College of Music closed its doors in 1938 and the organ was again dismantled and reinstalled under the supervision of Fred Meunier, this time in the home of Mr. Thomas Smith in Denver. Prior to the demolition of the Smith home in 1957 to



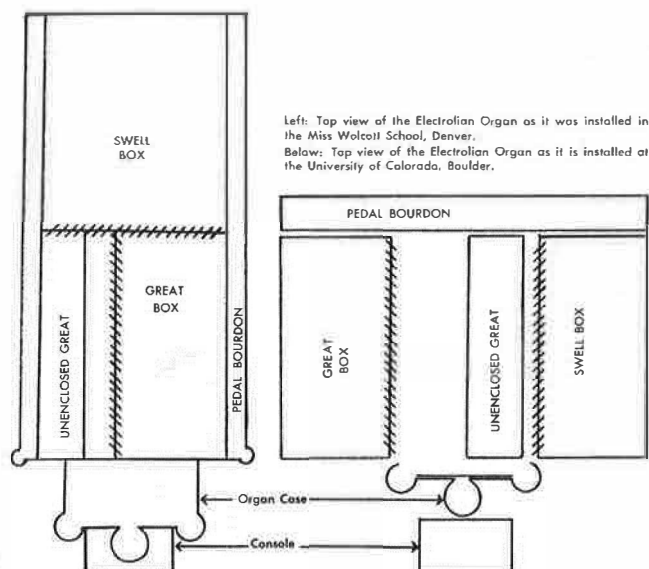
The Electrolian Player Organ as it appeared at the Miss Wolcott School, Denver.

make way for an office building, the organ was given to the University.

The Electrolian organ was stored at the University until 1969 when it was reinstalled by the firm of Meunier Associates under the direction of Norman Lane and Hugh Turpin. The instrument is installed in a large, rectangular room which is part of an air-conditioned practice complex in the basement of the Macky Auditorium on the University of Colorado, Boulder Campus. In addition to housing the organ, this room also provides class room space and permanent, glass-enclosed displays of organ memorabilia, the latter donated by Hugh Turpin after his retirement.

As installed in the university organ museum, the organ is intended to present an authentic account of its original tonal qualities. Hugh Turpin carried out the tonal refinishing of the organ with the express intent of discovering and restoring the original sound

<sup>1</sup> *The Denver Post*, Sunday, January 7, 1906, p. 15.



and avoided "brightening" of trebles or other rebalancing. Because of the available height in the present situation (about eleven feet), the original physical lay-out of the organ could not be duplicated. The original installation required in the neighborhood of sixteen feet of height, thus allowing the reservoir, relay action, and coupler switch stack to be located directly beneath the windchests. The Great expression box is about six feet high inside in order that the Swell Organ in the original installation could speak into the auditorium over the top of the Great Organ. The manual windchests were at the same level and the Swell box was four feet higher inside than the Great box to make this arrangement possible. The installations of 1934 and 1938 had required such drastic alterations to the tall Swell box that little was left of the original box by 1969 and for this reason the Swell box and shutters are all new. The present height available dictated that the manual divisions face each other and the organ case rests directly on the floor instead of starting at the top of the console.

Undoubtedly, the roll playing feature (located behind the removable music rack of the console) was considered to be of great value in teaching music appreciation. The selections available on the twenty or so remaining rolls consist mainly of operatic, symphonic, and piano literature. The roll player, which still plays, operates from organ pressure and not vacuum like a player piano. It has a 58 note compass (C - a<sup>3</sup>) and plays the Great keys only. The Swell and Pedal are available solely through couplers (Swell to Great and Bass Coupler). Tempo, registration, and expression are left to the person operating the roll player.

The mild, round tone of the organ, not as heavy and opaque as later work, but certainly not brilliant either, along with its finely crafted and, to this day, absolutely reliable electro-pneumatic action, recalls an era which asked far different things of an organ builder than does our own. Regardless of the pendulum's having moved far in our contemporary thinking, the Electrolian speaks well for the integrity and ingenuity of those who, in building this instrument,



The present installation showing the console and the ornate case of the Electrolian Player Organ, University of Colorado, Boulder.

sought to follow the trend desired by turn-of-the-century American musicians and audiences. Destined yet to bring tears of nostalgia to the eyes of its listeners, this organ has finally found a permanent home.

#### Great (C to c<sup>4</sup>, 61 notes)

8' Open Diapason  
8' Viol d'Gamba\*  
8' Dulciana\*  
8' Melodia\*  
4' Fugara  
4' Flute d'Amour\*  
8' Clarinet\*\*  
Tremolo

#### Swell (C to c<sup>4</sup>, 61 notes)

16' Bourdon  
8' Violin Diapason  
8' Salicional  
8' Aeoline  
8' Vox Celeste (t.c.)  
8' Lieblich Gedeckt  
4' Violina  
4' Harmonic Flute  
2' Harmonic Piccolo  
8' Orchestral Oboe\*\*  
8' Vox Humana\*\*  
Tremolo to Swell

#### Pedal (C<sub>2</sub> to f, 30 notes)

16' Bourdon  
16' Lieblich Bourdon (from Swell)  
8' Bass Flute (from 16' Bourdon)

#### Couplers

Swell to Great  
Swell to Pedal  
Great to Pedal  
Swell Octave  
Swell Octave to Great  
Swell Sub Octave  
Swell Sub Octave to Great

#### Roll Player

Automatic (to play)  
Bass Coupler [Pedal to Great (1-17)]  
Reroll

#### Other Features

3 Swell Combination Pedals  
3 Great Combination Pedals  
1 Great to Pedal Reversible  
Register Crescendo  
Swell Expression Pedal  
Great Expression Pedal

\* located in Great expression box.

\*\*Reed stops made by F. I. White, Reading, Massachusetts.

# An Erben-Standbridge Now Lost

by Lawrence Trupiano

Saint Brigid's Church, New York City, was erected in the year 1848 to meet the "spiritual needs" of the great tide of Irish immigrants to this country during the early part of the nineteenth century, who settled for the most part in New York's lower east side. In the beginning of 1848, there was no church for the English-speaking Catholics on the east side between St. Mary's on Grand Street, St. Stephen's, then located on Madison Avenue and 27th Street, and the Church of the Nativity on Second Avenue and 2nd Street. At this time there was a chapel, or "out mission," at 572 East 4th Street, which was attended by the priests of Nativity Church. The people attending this chapel thought themselves capable of maintaining a church and resident pastor; and in May, 1848, the then Bishop John Hughes appointed Father Kein to found the new church and to be the first pastor of St. Brigid's. Father Kein sought a site for the church in the vicinity of Tompkins' Square Park, but owing to the "bigotry and prejudice of many property owners" it was some time before he could purchase property for church purposes. Finally, he secured the present site, at the corner of Avenue B and 8th Street, facing Tompkins' Square Park.

The cornerstone of the church was laid on September 10th, 1848, and so rapidly did the work progress that on Sunday, December 2nd, 1849, the new church was solemnly dedicated. It was soon a well organized parish, instinct with the Catholic life of the nineteenth century. Large as the church seemed to be originally for the congregation, it soon proved to be none too spacious. Also, because of the growth of the parish many arduous labors caused Father Kein's health to fail, and Archbishop Hughes assigned him in 1853 to St. Raymond's Church in Westchester (Bronx), New York, and appointed as his successor at St. Brigid's his assistant, Father Thomas Mooney.

The organ in St. Brigid's was built in 1849 and replaced or enlarged by Henry Erben. The 1849 and 1857 dates are given by Mr. Erben himself, in a pamphlet that the late F. R. Webber discovered in New York City. An employee of Erben, William M. Wilson, had circulated the report in 1880 that Mr. Erben had quit. Mr. Erben issued a reply, calling it a "dastardly misrepresentation," and stated he had built, between 1824 and 1880, no less than 1734 organs, not counting a number of small chapel and chamber organs. He also attaches some representative organs, among them St. Brigid's:

**Great**  
 16' Grand Open Diapason  
 8' Open Diapason  
 8' Gamba  
 8' Dulciana  
 8' Stopped Diapason  
 4' Principal  
 4' Flute  
 3' Twelfth  
 2' Fifteenth  
 II Mixture  
 IV Sesquialtera  
 8' Trumpet  
**Pedal** (two octaves)  
 16' Double Open Diapason  
 16' Bourdon

**Swell**  
 16' Bourdon  
 8' Open Diapason  
 8' Stopped Diapason  
 8' Viol d'Amour  
 8' Dulciana  
 4' Principal  
 4' Rohr Flute  
 2' Piccolo  
 II Cornet  
 8' Cornopean  
 8' Oboe & Bassoon  
 Tremulant  
**Couplers**  
 Swell to Great  
 Swell to Pedal  
 Great to Pedal

In 1861 when the Civil War broke out, Father Mooney volunteered his services and served as Chaplain of the "Fighting 69th" Regiment of New York. Upon his return to the parish from the war he redecorated and enhanced the interior of the church. The altar was enlarged, and the Erben, after only ten years of service, was to be rebuilt. For this task, J. C. B. Standbridge of Philadelphia was to be the builder.

In the latter part of 1862, the regiment Father Mooney was with was assigned to Philadelphia, and at this time he may have heard an organ built by Standbridge or even may have made his acquaintance. Other than this assumption, it is not known why Erben was denied the privilege to work on the organ at St. Brigid's.

In 1867, the rebuilt and enlarged instrument at St. Brigid's was completed and had the following disposition: (*Asterisk indicates Erben rank retained by Standbridge*):

**Great** - 58 notes  
 \* 16' Double Open Diapason  
 \* 8' Open Diapason  
 8' Violin  
 \* 8' Gamba  
 8' Melodia  
 \* 8' Stopped Diapason  
 \* 4' Principal  
 4' Traverse Flute  
 4' 8ves Violin  
 \* Twelfth  
 \* II Mixture 19th & 22nd  
 \* IV Sesualtra (sic)  
 \* 8' Trumpet  
 4' Clarion

**Choir** — 58 notes  
 8' Open Diapason  
 8' Dolcan  
 \* 8' Viol d'Amour  
 8' Stopped Diapason  
 4' Principal  
 4' Chimney Flute  
 Twelfth  
 Fifteenth  
 II Mixture 19th & 22nd  
 8' Clarinet TC 46 notes  
 8' Bassoon 12 notes  
 Tremulant

**Swell** — 58 notes  
 \* 16' Bourdon  
 \* 8' Open Diapason  
 8' Kalaphone (sic)  
 (Keraulophon?)  
 8' Clarabella Angelica  
 \* 8' Stopped Diapason 53 notes  
 8' Stopped Diapason Bass 5 notes  
 \* 4' Principal  
 \* 4' Chimney Flute  
 \* Twelfth  
 \* Fifteenth  
 \* Seventeenth  
 II Sesqualtra (sic) 19th & 22nd  
 \* 8' Oboe TC 46 notes  
 8' Clarinet TC 46 notes  
 Tremulant

**Solo** — 58 notes  
 8' Open Diapason  
 4' Flute Harmonique  
 Bells

**Pedal** — 29 notes  
 \* 16' Double Open  
 \* 16' Bourdon  
 16' Double Dulciana  
 8' Violoncello  
 16' Trombone  
 Pedal Check



Couplers  
Great - Pedal  
Swell - Pedal  
Choir - Pedal  
Great - Great 16'

Choir - Choir 16'  
Swell - Great  
Choir - Swell  
Solo - Choir

There were four combination pedals affecting the Great organ. The windpressure of the instrument was 3" for the manuals and 3½" for the pedal division. It was comprised of 45 stops, 51 ranks and 2,789 pipes.

It is interesting to find the II Mixtures on all the three main manuals along with the probability that the Great (and perhaps the Swell) had a Barker pneumatic action, and that the keyboards were situated with the Great as the lowest manual with the Swell, Choir and Solo above. The Solo organ was a Standbridge experiment in either a tubular or electric action. Whichever action he used, by the turn of the century the pipes, chest and action were completely removed.

Although the Solo organ of Standbridge was faulty, the rest of the instrument gave perfect performance. The organ was given a general overhaul in 1947 in preparation for the Centennial Anniversary of St. Brigid's Parish in 1948. The action was repaired and regulated where needed and all the pipes were cleaned and regulated. The work was executed by the New York organ maintenance firm of Louis F. Mohr & Co., who had maintained the instrument at St. Brigid's since 1908.

During the later part of the 1940s and '50s, the New York City Diocesan Music Commission was headed by an ordained "organist" who almost single-handedly organized a Reign of Terror. Every nineteenth century instrument in a Catholic church in the city was in the utmost danger of destruction. His Reverence would journey from parish to parish in search of the perfect organ that would fulfill not only the liturgical aspect but also an instrument possessing the tonal resources adequate for the performance of the literature. When he would come upon an instrument which he felt was "inadequate," he would not only notify the proper authorities about their problem, but also act as consultant (gratis) to the parish. Such was the case at St. Brigid's.

In the winter of 1951, his Reverence went to St. Brigid's to see how the Standbridge was. Under a strenuous test of "Holy Mary, Mother Mild," he found the instrument very disappointing. During Holy Week of 1952, after 85 years of service, the Standbridge organ was junked and replaced with a perfect "liturgical and concert" instrument-a Kilgen:

<b>Manual One (Great)</b>		<b>Manual Two (Swell)</b>	
8' Open Diapason	61 pipe,	8' Gedeckt	85 pipes
8' Gedeckt	from Swell	8' Salicional	73 pipes
8' Dulciana	73 pipes	4' Flute d'Amour	Swell unit
4' Flute d'Amour	Swell unit	2 2/3 Nazard	Swell unit
4' Dulcet	Great unit	2' Flautina	Swell unit
		8' Orchestral Oboe	
<b>Pedal</b>		Salic,onal & Nazard	
16' Bourdon	56 pipes		
8' Gedeckt	Swell unit		
8' Bass Flute	Pedal unit		
4' Block Flute	Pedal unit		

There is a general Tremolo and the usual super and sub couplers. It is comprised of 15 stops, 5 ranks and 348 pipes.

The Standbridge was completely thrown out, and as one member of the church remembers, "The kids in the neighborhood had a lot of fun with the whistles." The only parts retained were two or three pedal Bourdon pipes to reinforce the old case and

## Another Appeal for Funds

Once again the OHS influence has been effective in the preservation of a nineteenth century organ. This is the instrument in the Presbyterian Church at Mahopac Falls, New York. It was built by W. M. Wilson who advertised himself as "Successor to Henry Erben," but no date is known.

Peter Cameron, in *Keraulophon* for May 1971 (newsletter of the Greater New York City Chapter, OHS), describes the organ as follows:

<b>Great</b>	<b>Swell</b>
8' Open Diapason	8' Open Diapason TC
8' Melodia TC	8' Salicional (bass from St. Diap.)
4' Octave Bass (12 notes - actually 8')	8' Stopped Diapason
4' Flute	4' Violina
	Tremolo
<b>Pedal</b>	<b>Couplers</b>
Ped Bourdon (not original label)	Great and Swell
Bellows Alarm	Pedal and Great
	Pedal and Swell
	Octave Coupler (label missing)

The organ stands behind the pulpit platform in a recess. The facade has a single flat of Diapason pipes framed by a post at each end. It is a wrap-around type front, with five dummy pipes on each end extending back about half the width of the case. The pedal stop is divided at the sides, and the Swell is behind the Great. The nameplate is on the impost. The projecting console has overhanging Swell keys and round-shanked draw-stops. The lettering is Roman italics. The tremolo is the old-fashioned box type. There are key adjustment screws. The action with the octave coupler drawn is light, and the Swell Open Diapason and Violina coupled at octaves to the Great Diapason make an adequate chorus.

The organ is in good condition; the reservoir is new. Tenor A# of the Great Diapason is inscribed Organ No. 1253 Chas. Rouk. This name is found on the Erben organ of 1875, formerly in the New York Masonic Temple, now in St. Agnes Church, Brooklyn.

But the years have taken their toll, and, due to uneven heating during winter months, there are many faults. The church has decided to have a thorough rebuild, and a campaign for funds was launched last summer. The amount to be raised is \$10,000, and all contributions, large and small, are welcome. They should be sent to:

Mrs. Ruth Cole  
Mahopac National Bank Mahopac  
Falls, New York 10541

Checks should be drawn to Mahopac Falls Presbyterian Church Organ Fund.

The church is a white frame structure in Victorian gothic style, standing on a promontory at the southern boundary of Putnam County on Route 6N. It is called the "church on the hill."

facade. This was one of many organs which came to an end during the Reign of Terror. Unfortunately, the attitude as it was then, and probably even today, is that "anything and everything has to be better if it's new."

# 1882 Canadian Organ Rebuilt

(from letters by J. Henry Gaudet and G. William Connely)

The tracker action organ built in 1882 by L. Mitchell, located in the Church of St. Simon and St. Jude at Tignish, Prince Edward Island, Canada, has been completely rebuilt and restored to use. Mr. J. Henry Gaudet, organist of the church, was chair-man of the committee responsible for the work which was begun in August, 1970. The work was accomplished by Maritime Pipe Organ Builders, Lt., of Lewisville, New Brunswick. The men performing the work were Ben and Albert Evers (natives of Holland) and Maurice Richard.

The Liturgical Committee, formed in 1969, was charged with the responsibility of getting the organ rebuilt. This included Mrs. Harold Cormier, Mrs. Alcide Boudreault, Rev. Sister Marie Gaudet, Leo Handrahan, Denis Pitre, Winston Keough, Rev. Arthur O'Shea, Mrs. Howard O'Shea, Mrs. Henry Richard and the Chairman, Mr. Gaudet.

The organ was originally installed in the church in 1882 under the direction of the pastor, the Rev. Dugald M. MacDonald, at a cost of \$2400.00. The builder, L. Mitchell of Montreal, numbers this as his 129th work. Each of the two manuals has 56 notes, and the pedal board has 31 notes. There are 1,118 pipes in all, the largest of which has a height of 16 feet.

In order to produce better light while working, electric lights were installed inside the organ and enclosures were painted white. All pipes were removed for cleaning and repair. The majority of the pipes were sleeved in order to facilitate tuning and prevent further damage.

A few changes were made in the voicing of the organ. A new set of pipes was installed in the Swell, a 2' Doublette which now replaces the 8' Horn Diapason (removed). The reason for this change was to give a better balance between Swell and Great, and to give more brilliance in sound to the Swell division. The present drawbar 2' Doublette on the Swell now has the position of what was originally Violina 4'. The Violina 4' now has the position of the original 8' Horn Diapason.

In the Great organ, pipes were added to the 2 Ranks Mixtures to give added brilliance to the Great. Originally, the Mixture went as far as middle "c" and returned back again an octave into the bass. The new change in the Mixture has pipes going beyond middle "c" into the treble. This change likewise has enhanced the brilliance of the organ as a whole. The new Mixture is now like a Sesquialtera stop.

In order to assure more even wind distribution to the three organ divisions, a new 30" separate bellows for the Swell only was installed. A new Tremolo mechanism connected to the Swell bellows was also installed. Additional shock absorbers were put in to avoid sudden jolting bursts of wind pressure.



The L. Mitchell organ in the Church of St. Simon and St. Jude at Tignish, Prince Edward Island, Canada.

The Great 8' Trumpet is of questionable pedigree. It is not like Mitchell's work, but rather more similar to the Casavant work of 1920-'30. Mitchell reeds were considerably better, but hard to tune. They were in the French manner—very fiery.

Pipes leading to the Montre (or Prestant) were soldered, and the front pipes sprayed with gold paint. The mirror and organist's overhead light were replaced.

Albert Evers, one of the workmen, who had worked on Cavaille-Coll organs in France, found the organ extremely interesting in tone and of great historical value. The replacement value set by him was \$25,000.00.

The complete rebuilding cost was \$7,500.00 after negotiations from previous estimates of \$9,000.00 and \$8,100.00. The funds for the work came from memorials at \$100.00 each, about 30 of which were received, plus a parish-wide collection which brought in \$2,500.00. A "Stompin Tom" Show (given by a former parishioner) netted \$819.00, and donations continued to come in for almost a year after the initial campaign began. The Rev. Father Rooney (then pastor-now retired) gave the Committee a check for \$2500.00 in order that the builder's bill might be paid upon completion of the work.

During the summer of 1971 a memorial plaque, including a brief history of the organ, was installed in the church porch.

On November 22, 1970, Mr. Christopher Gledhill, M.A., B. Mus., organist at the Kirk of St. James, Charlottetown, Prince Edward Island, presented the first recital on the newly renovated organ. His program included works by Langlais, Buxtehude, Bach, Boellmann, and his own "Pro Magistro Marbeck." At the conclusion of the program Mr. Gledhill improvised on a theme submitted by Mr. Gaudet.

The present specification for the organ is:

Great	Swell
8' Trumpet	4' Wald-Flöte
3 Ranks Cymbals	2' Doublette
2 Ranks Mixtures	8' Oboe & Bassoon
2' Fifteenth	Tremolo
4' Principal	4' Violina
4' Harmonic Flute	8' Clarabella
8' Stop't Diapason	8' Viola Di Gamba
8' Dulciana	8' Vuisson Bass (Unison Bass)
8' Flöte Traverso	Pedal
8' Open Diapason	8' Cello
	16' Double Open Diapason

There are the following couplers: Pedal to Swell, Pedal to Great, Octave Coupler and Great to Swell. Two accessories not now in use are Repell and Ventil.

Other Mitchell instruments are to be found at St. Michael's R. C. Church in Vaudreuil, Quebec, which dates from 1875 and is comparative in size and specifications to the Tignish organ, and at Notre Dame Church in Levis, Quebec-but this one was altered by Casavant in 1912.

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## MINUTES OF THE OHS COUNCIL MEETING

November 24, 1973

Haddonfield, New Jersey

The meeting was called to order by President Boadway. The following Council members were present: E. A. Boadway, Donald R. M. Paterson, George Bozeman, Albert F. Robinson, Robert Coleberd, and Alan Laufman. Robert Newton arrived late. In the absence of a quorum at the start of the meeting, it was decided to read all reports and vote on their acceptance later. Also present at the meeting were Norman Walter and Martin Walsh.

Because the minutes of the last meeting at Worcester had been distributed to all Council members, they were not read.

Donald Rockwood's report as Treasurer was distributed.

Albert Robinson read Helen Harriman's report as Corresponding Secretary. She indicated much interesting correspondence with various people.

Albert Robinson presented his report as Editor of *THE TRACKER*, including a progress report on the BiCentennial issue.

Albert Robinson reported on behalf of Norma Cunningham, Publisher of *THE TRACKER*.

There was no report from the Archivist, Homer Blanchard.

Norman Walter reported for the Audi-Visual Committee. He stated that tapes are being collated and deposited in the Archives, that quotations on recording equipment for the Society are being sought, and that the slide-tape program is in the process of being updated.

Alan Laufman reported on the activities of the Extant Organs Committee, and summarized the various projects underway at this time.

George Bozeman presented his report as Chairman of the Historic Organs Committee. The committee has drawn up guidelines and has prepared a preliminary list of instruments to be designated as historic organs.

Robert Coleberd reported for the Research and Publications Committee. Work is progressing on the Ellsworth manuscript and other documents are being considered for publication.

Robert Coleberd, Chairman of the Nominating Committee, reported that the committee is seeking candidates for various offices. The committee welcomes suggestions from the membership.

Albert Robinson reported for the Historic Organs Recital Series Committee. Recitals have been held in Jamaica Plain (Massachusetts), Charleston (South Carolina), and West Rutland (Vermont). Other recitals are planned for the near future.

The Headquarters and Foundation Grants Committee (Barbara Owen, Chairman), is continuing to seek information on grants, and will use computer printouts to aid in the search.

Alan Laufman reported on plans for the 1974 Convention, to be held in the Monadnock Region of New Hampshire.

Robert Coleberd presented the report of the Bi-Centennial Committee. Plans include the discussion of the possibility of a commercial record by E. Power

Biggs as a companion to his earlier recording *The Organ in America*; the reprinting of eighteenth and nineteenth century organ music; listing of OHS recitals in the National BiCentennial Calendar; and a possible commemorative plate or tile.

At this time all the foregoing reports were summarized, approved, and accepted. a quorum having been attained. The minutes of the Worcester meeting were also accepted.

The matter of changing the procedure for membership renewals was tabled, in the absence of Donald Rockwood.

Council approved the appointment of 4 new members to the Historic Organs Committee (Jim Lewis, Kim Kasling, Robert Thomas, and Suzanne Taylor) and approved the Committee's new By-Laws. At his request, Alan Laufman was named an ex officio member of the Committee, instead of as a regular member as had been decided upon at the last meeting.

Council approved a motion that Donald R. M. Paterson be empowered to complete the editing of the Ellsworth manuscript to his satisfaction, and that of the Research and Publications Committee, in anticipation of publication.

Council authorized the Research and Publications Committee to obtain a copy of the 1899 *Piano and Organ Purchaser's Guide* at a cost of \$27.00.

It was recommended that regular budgets be authorized for the work of each standing committee, and committee chairmen were asked to submit proposed budgets for the next Council meeting.

Albert F. Robinson and Norma Cunningham were authorized to revise the OHS brochure and arrange for a new printing, with such revision to include a statement on gifts to the Society, and an indication of ongoing committee work. It is stated Council policy that gifts to the Society are encouraged, desirable, and welcome.

Donald Rockwood, Kenneth Simmons, and Thomas Cunningham were appointed as a temporary committee to establish policy on travel expenses for Council members, and were asked to present recommendations at the next meeting.

After some discussion, Council voted to table any action on publication of a Society Newsletter separate from *THE TRACKER*. Council voted, however, to make a definitive decision on this matter at the next meeting.

Albert Robinson, Edgar Boadway, and Alan Laufman were appointed a temporary committee to investigate the possibility of formalizing arrangements for secretarial help. They are to consider the possibility of the appointment, by Council, of a paid, non-voting Membership and Publications Secretary. They will report on their findings at the next Council meeting.

Council voted to authorize Donald Rockwood to send \$564.00 to the Cunningham Pipe Organs, Inc., for secretarial expenses incurred on behalf of the Society for the period June 1, 1972 to September 18, 1973. This was voted even though the Company has not submitted a formal bill. It was further voted to authorize the Treasurer of the Society to pay the Publisher for future secretarial help, up to \$500.00

per volume year. The Publisher was asked to submit a bill for expenses incurred prior to June 1, 1972.

Council instructed the Publisher to print 500 post-card size forms acknowledging receipt of materials for the Society Archives. The form is to include the Society emblem, and the proof of the form is to be approved by President Boadway before printing. When the forms are printed, they are to be sent to the Society Archivist for him to send out as appropriate.

Council authorized Albert Robinson and Norma Cunningham to print a brochure for the Historic Organs Recital Series. This form, of which 1500 are to be printed, will delineate the possibilities for such recitals and spell out the obligations both of the Society and of those immediately responsible for such recitals. When printed, these brochures will be sent to Kenneth Simmons to be sent out to those inquiring about sponsoring such recitals. Single copies of the brochure are to be sent to each member of the Society along with a future issue of *THE TRACKER*.

There was some discussion of Conventions for the next several years. Chester Berry has expressed interest in chairing a New Haven Convention in 1975, but indicated his willingness to postpone such a convention until 1977 or later if that seemed desirable. It was voted to ask Morris Spearman and several members in the Charleston, South Carolina, area if they would be willing to host a Convention in North and South Carolina in 1975. Norman Walter expressed interest in hosting a Convention in Berks County, Pennsylvania, in 1976. If the Carolina Convention can be held in 1975, Chester Berry will plan on New Haven for 1977; otherwise, he is ready to plan a New Haven Convention in 1975.

Alan Laufman reported that Chester Berry has expressed concern about various collections of organabilia which have never been copied. He is willing to make efforts to get such collections copied on microfilm or in other ways. Robert Coleberd will contact him to see what arrangements might be worked out with the Committee on Research and Publications.

It was suggested that there should perhaps be only three Council meetings each year, rather than four. This will be discussed further at the next meeting, to be held after Easter at Robert Newton's residence in Methuen, Massachusetts. The exact time and date of the meeting will be announced.

The meeting was adjourned with a vote of thanks to Albert Robinson for his hospitality and for a splendid luncheon.

Respectfully submitted,  
/s/ Alan Laufman  
Recording Secretary

**FRED N. BUCH**

Pipe Organs  
1391 W. Main Street  
Ephrata, Pennsylvania

# SUMMARY OF THE TREASURER'S REPORT

November 12, 1973

## Statement of Condition

Assets: Funds on Deposit (checking, savings accounts and Helen Harriman Foundation) \$ 8,024.71  
Office Furniture & Fixtures 267.98  
Inventories 6,946.29

Total Assets \$15,238.98

Liabilities: None -0-

Retained Earnings:  
Balance 6/1/73 \$12,686.29  
Add Net Income 6/1/73-11/12/73 2,552.69

Total Liabilities & Retained Earnings \$15,238.98

## Statement of Income & Expenses

6/1/73-11/12/73

Receipts: All membership dues \$ 4,481.50

### Expenditures:

1. THE TRACKER	\$ 1,271.15	
2. Convention (see below)		
3. Recordings		24.50
4. Slide Film		10.24
5. Historic Organs (no activity)		
6. Archives	10.66	
7. Special Projects & Publications		
Helen Harriman Found. Donations		295.47
Sale of Convention Books		7.50
Ellsworth M/S	71.65	
Recital Series	600.00	
Other Misc.	22.00	
8. Office & Adm.	364.57	
9. Savings Accounts		73.51

Totals \$ 2,340.03 \$ 4,892.72

Net Income 6/1/73-11/12/73 2,552.69

Totals \$ 4,892.72 \$ 4,892.72

## Convention 1973 Report as of November 12, 1973

Registration fees, room & meals \$ 3,424.00

### Convention Book:

Income from Ads\* \$ 1,393.20

### Less Expenses—

Printing \$1,224.00  
Misc. 78.28

Total Expenses 1,302.28

Net Income from Book 90.92

Total Receipts \$ 3,514.92

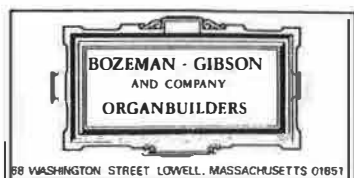
### Less Convention Expenses:

Meals \$1,026.00  
Lodging  
(Lawrenceville School) 786.50  
Recitalist fees 405.00  
Busses 329.60  
Telephone 470.00  
Organ Maintenance 160.00  
Printing and Addressing 131.99  
OHS Memberships 33.00  
Misc, Office & Postage 58.42

Total Expenses 3,401.37

Income (as of 11/12/73) \$ 113.55

\* This figure does not reflect income from three ads that have been billed but not received by the treasurer totaling \$75.00,



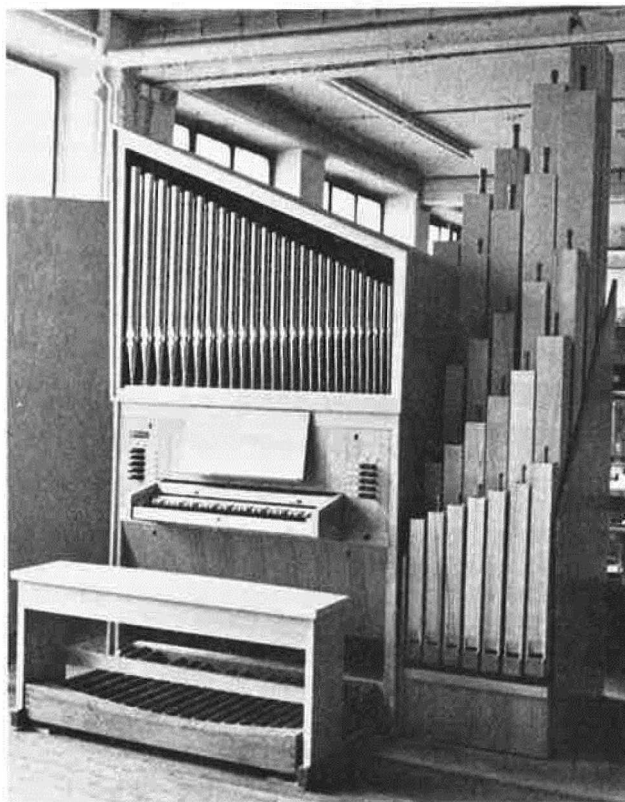
## NEW TRACKER ORGANS

### Danville, Virginia

A new German-built tracker has been installed in the home of Dr. Hannah V. Leonhardt at 451 Hawthorne Drive, Danville, Virginia. But let Dr. Leonhardt describe it in her own words:

It was in my hometown in Germany, Heilbronn on the Neckar River, that I first got the idea of having a pipe organ in my house: a local architect, an amateur organist, built one into his modern home, soon followed by a piano teacher friend of mine who acquired a small Triptych-shaped organ.

In the spring of 1968, I was called to the hospital in Danville, Va., to interpret for a German organbuilder, Mr. Bloningen, who had fallen ill while working on the new Kleuker organ for the Chatham Hall Chapel in Chatham, Va. During the many hours at his bedside, I told him of my old dream. He immediately started sketches for "my" organ, and together we decided what stops it should have for the most Baroque sound.



The Detlef Kleuker organ in the shop in Brackwede, Westfalen, now installed in the Leonhardt residence, Danville, Virginia.

## CUNNINGHAM PIPE ORGAN CO.

State Route 134, P. O. Box 233

Port William, Ohio 45164

Before leaving for home, Mr. Blonigen visited the future area for the organ.

In the fall of 1969, the instrument was on its way from Brackwede, Westfalen, via Bremen by the freighter *Moselexpress* to New York. Then on to Virginia, where a Kleuker-trained organ-builder, Herr Reck from Steiner Organs, flew in from Louisville, Kentucky, to rebuild [set up?] the organ, with the help of the local children, who polished the pipes. In the evenings, the event was celebrated with wine from the vineyards of the Count of Hohenlohe-Oehringen, which was found inside some of the pipes.

The organ has a housing of natural pine, with asymmetrical prospect. The pipes for the pedal are made of fir, and manual keys of ebony (black), the upper keys of maple with ivory-like top layer. The only slightly curving pedal keys consist of massive oak. Here is the disposition:

Manual		Pedal	
Gedackt	8'	Subbass	16'
Rohrflöte	4'	Koppel	
Prinzipal	2'	Manual/Pedal	
Quinte	1 1/3'		
Zimbel	2-fach		

Like in the instruments of the Baroque, slightly more than half of the right of the keyboard is controlled by the stops on the right, thereby allowing for trio-effect.

In May, 1970, a dedicatory recital was given by five organists, including Dr. William Johnston of Duke [University], helped along by flute and strings in the Concerto in B $\flat$  major for Organ (harp) and String orchestra (Flutes ad lib.) by Georg Friedrich Handel. Detlef Kleuker, when visiting his instrument in Danville, was quite satisfied.

### Gibbsboro, New Jersey

About five miles due east of Haddonfield is the village of Gibbsboro which was settled in 1714. In the 1960s, the little Episcopal Church of St. John's in the Wilderness had outgrown its old building, and -further in the wilderness-built a new church. The then rector insisted on a tracker organ, and a Walcker was ordered from Germany. It was installed in 1968 with the following specification:

Manual I (left jamb)	Manual II (right jamb)
Gedackt 8'	Gemshorn 8'
Principal 4'	Rohrflöte 4'
Mixtur (2-3 fach)	Principalflöte 2'
Pedal	Quinte 1 1/3'
Subbass 16'	
Couplers (toe studs) II/1, I/Ped, II/Ped	

The organ stands free in a beautiful case in the rear gallery of the modern church. Its tone is velvety, and it sounds out into the nave with clarity.



## THE AGO NATIONAL CONVENTION

JUNE 17-21, 1974

- Samuel Adler
  - William Albright
  - Matthias Bamert
  - The Cleveland Orchestra
  - Donald Erb
  - Burton Garlinghouse
  - Robert Glasgow
  - Jean Guillou
  - Gerre Hancock
  - Helen Kemp
  - Louis Lane
  - Gustav Leonhardt
  - Marilyn Mason
- Billy Nalle
  - Robert Noehren
  - Karel Paukert
  - The Philharmonia Chorale of Cleveland
  - Arthur Poister
  - Cherry Rhodes
  - Ned Rorem
  - Jeffery Rowthorn
  - Joseph Sittler
  - Gregg Smith Singers
  - Gerd Zacher
  - ... and others!

WRITE: 2757 FAIRMOUNT BOULEVARD, CLEVELAND, OHIO 44118



## BOOK REVIEW

**Rank on Rank**, a Bibliography of the History and Construction of Organs, by Walther M. Liebenow. Calligraphy by Judith Duncan. Martin Press, Minneapolis. 117 pp. \$12.95.

Only 1000 copies of this handsome volume have been produced, but perhaps that will be sufficient to supply the musical reference libraries-at least in America.

Mr. Liebenow's bibliography of books, monographs and other material pertaining to the history and construction of the organ contains geographic divisions including France, Germany, Great Britain, Italy, Netherlands Scandinavia, Spain, Switzerland, and the United States. He then extracts those items which have to do with the history of the organ, and makes another list of the material which is mainly concerned with the organ's construction.

It is impossible to evaluate the material from foreign countries, but the chapter on United States publications includes only 25 publications. Five of these are major items: Audsley's *The Art of Organ Building*, Barnes' *The Contemporary American Organ*, Dean's *The Organ in Eighteenth-Century English Colonial America*, Armstrong's *Organs for America*, and Barnes' *Two Centuries of American Organ Building*. The remainder includes theses and dissertations plus short monographs such as *Beckwith Organs* (no author) published by Sears, Roebuck & Co. in 1904. One senses a lack of completeness here.

In fact, Barbara Owen's article on "Theses and Dissertations" (appearing in this issue of *THE TRACKER*) contains some 22 listings which do not appear in **Rank on Rank**-all by American authors, written between 1944 and 1971. One wonders whether other countries are likewise incomplete.

But the book is well-bound and is illustrated with drawings and maps. The calligraphy by Judith Duncan is unusually fine-so much so that full-size photolitho reproductions of eight of the original pen and ink line drawings, done on bristol board, are available individually or as a set-for a price, of course.

As the advance flier proclaims, "If you cannot buy every book on organs, perhaps this is the book to ... lead you to the ones you really need." Hopefully you'll find it in a reference library.

A.F.R.

## SCHLICKE ORGANS

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Mechanical or Electrical Action**

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42nd Year of Fine Organ Building**

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Buffalo, N.Y. 14217

Inquiries Invited

## RECORD REVIEW

**Rheinberger: Two Concertos for Organ and Orchestra**—E. Power Biggs and the Columbia Symphony conducted by Maurice Peress. Columbia M 32297 Stereo.

The choice of the Möller organ in St. George's Church, New York City, for this recording was fortunate because the instrument lends itself to the scores here performed and to its use with orchestra admirably. Great credit is due E. Power Biggs for reviving these concertos which have been too long neglected.

Josef Rheinberger was born on St. Patrick's Day in 1839 in Vaduz, the capital of the tiny principality of Liechtenstein which borders Switzerland and the Tyrol. At the age of five he gave his life to music, and at eight was organist of the Chapel near his home. He entered Munich's Conservatory at 11, and was a professor of piano and composition at 20.

He was a prolific composer in all fields, and for the organ, besides the two concertos recorded here, he left 18 organ sonatas.

Although organ concertos by Handel, Haydn and Mozart were popular in their time, the nineteenth century composers neglected this form except in rare instances. Here we have two superb examples—the first composed in 1884, and the second in 1894. Rheinberger chose a plainsong-like theme for the first movement of the F major Concerto, inverting it and developing it most masterfully. Continuing the same figure in the slow movement in a pastoral vein, he builds it up to a tremendous climax midway through. The last movement is a lively amalgam of three bright themes culminating in a brilliant cadenza. The G minor Concerto is more antiphonal in character with two themes in the first movement, and the second movement again begins quietly and increases to a forte before diminishing toward its end. The final movement is a metamorphosis from the sinister minor mode into the triumphant major, including another cadenza for both organ and orchestra.

The performances are absolutely tops, and the recording is excellent. The producer, Andrew Kazdin, and the engineers, Edward Graham, Ed Michalski and Raymond Moore, deserve our thanks. Also supplied is a 7-inch disc on which Mr. Biggs gives enlightening commentary.

A.F.R.

## ARTHUR LAWRENCE

Doc. Mus. Arts, A.A.G.O.,  
Ch.M. Saint Mary's College  
Notre Dame, Indiana 46556

## KENNETH F. SIMMONS

17 Pleasant Street  
Ware, Massachusetts, 01082

## Right In Your Backyard . . . .

### An Editorial

We were taken aback recently when an invitation arrived for a recital by a young Belgian organist, Jean Ferrard, at a church in Gibbsboro where a Walcker tracker organ would be used.

Gibbsboro, New Jersey, is a village just five miles east of Haddonfield. The organ was installed there in 1968, but this is the first time its existence was brought to our attention. (See "New Tracker Organs" for description.)

We began to wonder just how many other organs of interest—new trackers or old—might be right here in our own backyard, so to speak, and have plotted a campaign to find out.

Naturally, the element of time and the problem of getting into church buildings are major obstacles to be overcome, and call for a large dose of patience; but one never knows when something of interest may be found.

How about you? Have you made any investigations in your area? Can you honestly claim that you have actually checked every possible organ location within a radius of 25 miles? If you can, you are almost unique.

As we all know, some OHS members such as Alan Laufman, Edgar Boardway, Cleveland Fisher, Jim Lewis, Robert Whiting, Barbara Owen, Kim Kasling, Robert Thomas and Eugene Nye (to name a few) are constantly alert to the news of organs. They seem to have an extra talent for finding them, too. It is something like practicing—you get into the habit of doing it, and you develop a technique which makes the activity easier as the pursuit is carried on.

One of the results of organ hunting is the accumulation of knowledge for your files. The real OHS member will report his findings for publication in *THE TRACKER*. Sharing such information is as satisfactory as making the discovery.

Another result is the spread of OHS doctrine to church authorities where it has been unknown. Time and time again we hear: "If we had only known!" This is the common lament of church committees after an organ of value and interest has been lost. But the active OHS member can prevent such laments, and make a major contribution to American organ history by spreading the good news.

And you never know—the opportunity may exist right in your own backyard.

### CLASSIFIED

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 (11½' with pipes). Beautiful working order. Electric blower included. \$850.00 P. D. Austin, Box 333, Shelburne, Vermont 05482

FOR SALE—50 used tracker organs, all sizes, varying conditions. For list send 20¢ in stamps to Alan Laufman, Director, Organ Clearing House, English Dept., Clark Univ., Worcester, Mass. 01610.

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.

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.

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.

## 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 Laufman  
English Dept., Clark Univ.  
Worcester, Mass. 01610

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