

THE TRACKER

Journal of the Organ Historical Society. Inc.

Volume XVIII, Number 3

Spring 1974

Monadnock Region of New Hampshire

Beckons OHS in June 1974

by Alan Laufman

Despite uncertainties occasioned by the energy crisis, plans are going ahead for the 19th Annual OHS Convention, to be held in the beautiful Monadnock Region of southwestern New Hampshire with headquarters in Keene. A number of interesting instruments, old, new, and rebuilt, exist in a relatively small geographical area, and schedules are being arranged to minimize travel and thus conserve gasoline. A leisurely gathering is planned, with ample time for hearing and seeing the pipe organs to be visited and for enjoying the rural attractions of one of the loveliest sections of New England. Dates are Tuesday, June 25, through Thursday, June 27.

A lavish booklet describing all events in detail will be sent to all OHS members in advance of the Convention. For now, a brief outline must suffice to whet your appetite.

On Monday evening, headquarters will be open for early arrivals. Following dinner, the National Council will meet at 8 p.m., and all members are welcome to sit in on the meeting.

Tuesday, June 25, registration and exhibits will open at 8 a.m. At 10 o'clock the Annual OHS Business Meeting will be held. Following lunch, we will visit several churches in Keene and vicinity, by car and on foot, several of the churches being within easy walking distance of one another. We will have a short recital at the First Baptist Church, which houses a 2-30 1966 Noack organ incorporating parts of a 1909 Hook-Hastings from the former building, before travelling to nearby Swanzey Center to hear a delightful little 1906 2-7 Estey in unaltered condition. When we return to Keene, we will abandon automobiles and visit the United Church of Christ

(Continued on page 3)



The E. & G. G. Hook organ, Opus 153, 1853, in the Unitarian Church, Keene, New Hampshire.

THE TRACKER

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to see two new instruments by the Berkshire Organ Company, a large 1967 3-42 in the rear gallery incorporating many pipes from the former organ, a 1903 Hutchings-Votey, and a small 1974 instrument in the chapel. Then we will visit the Unitarian Church to hear Opus 153 of E. & G. G. Hook, an unaltered 1-4 of 1853. In the evening, following a sumptuous dinner at Grace Methodist Church, we will hear a recital on the splendid 1869 Steer & Turner organ at that church, described elsewhere in this issue.

Wednesday morning we will travel by bus to Dublin, where the Episcopal Church houses a 1-6 c1873 Marklove, rebuilt in 1967 by Michael A. Loris, and the Community Church holds a 2-8 George S. Hutchings, Opus 136, 1884, rebuilt by Philip A. Beaudry in 1967. We will pass through the scenic mill village of Harrisville and stop in Nelson Congregational Church, to see their impressive 1 manual reed organ on our way to Stoddard, where we will see a c1860 2-13 of unknown make in the Congregational Church. In Peterborough we will hear the English bells at the Episcopal Church and then have a recital at the Union Congregational Church on the 1873 Geo. H. Ryder 2-17, rebuilt in 1961 by Fritz Noack. After lunch, we will continue on to the Rindge Congregational Church to visit an elegant 1872 2-17 George Stevens followed by a recital at the Winchendon (Massachusetts) Unitarian Church on the 1868 2-15 E. & G. G. Hook, Opus 438. Both the Stevens and the Hook have been altered by the Andover Organ Company. Our next stop will be at the Royalston (Massachusetts) Congregational Church, to see an altered 1863 2-15 Wm. A. Johnson, Opus 142. Our last stop before dinner will be at the Trinitarian Congregational Church in Troy, which houses a 2-9 1890 Steere & Turner, Opus 304. In the evening, the Men and Boys Choir of St. Peter's Church in Worcester, Massachusetts, under the direction of Professor Louis Curran, will present a concert at St. Bernard's Church in Keene, using the 2-14 1905 James Cole rebuilt in 1963 by John Wessel.

Thursday we will travel by car to the Richmond residence of Richard Boutwell, where the Ryder Hall Quartett will present a mid-morning entertainment, using the 2-9 1898 Ryder. From there we will proceed to Winchester to see an unplayable but interesting 1 manual c1798 Henry Pratt organ which was made in Winchester, and we will also visit the Pratt Homestead and lay a wreath on Henry Pratt's grave. We will also hear short recitals on the 2-12 1893 Woodberry & Harris organ altered by R. G. Morel in 1966, in the Federated Church, and on the 2-12 1906 Hook-Hastings in the Masonic Hall. Then, on to Hinsdale for a visit to the elegant 2-24 E. & G. G. Hook of 1849, Opus 93, in the Congregational Church, followed by visits to the Northfield (Massachusetts) Unitarian Church to hear the superb unaltered 1842 2-13 E. & G. G. Hook, Opus 48, and the Northfield Congregational Church to hear Samuel B. Whitney's studio organ, a 2-11 Geo. S. Hutchings of 1892, Opus 304, an instrument with a rather unusual stoplist. After what promises to be



The organ of c1860, unknown builder, in the Congregational Church, Stoddard, New Hampshire. Photograph by Chester Berry.

a magnificent dinner at that church, we will wind up the convention with a major recital on the 2-37 1970 Andover Organ Company tracker at Mt. Hermon School (described in *THE TRACKER* Vol. XVI, No. 3).

At the time this is written, some details remain to be worked out, of course, and all plans are necessarily tentative. Our recitalists and demonstrators will include Ray Ackerman, George Bozeman, John Dunn, Frederick Grimes, Yuko Hayashi, Stephen Long, Thomas Murray, Charles Page, Albert Robinson, and Rollin Smith.

Registrants will stay in motels and tourist homes in the area; there are many such and they are reasonably priced. A list of suitable places will be included when the booklet is mailed.

Your Convention Committee (E. A. Boadway, Richard Boutwell, Marjorie McCarthy, and Alan Laufman, Chairman) are working hard to make the 19th an enjoyable and edifying event. Do plan now to attend!

PLEASE make your voice heard.

READ about OHS Election, page 16

AND VOTE on enclosed ballot.

Notes on the Building, Organ and Music of Grace United Methodist Church at Keene, New Hampshire

by E. A. Boadway

The Methodist congregation in Keene was formally established with the opening of a permanent "mission" in 1852, but itinerant preachers had visited the town regularly after 1803. The small frame building of the First Methodist Episcopal Society was erected in 1852 on the present Court Street lot, which was purchased for \$450. The plain but handsome edifice was enlarged and a spire added in 1853. Moved to the opposite side of Court Street in 1867, it served as the first home of the Court Street Congregational Church, and a few portions of it exist today in a commercial building on Vernon Street. In 1868 the lot was cleared for the present large brick Victorian Gothic structure and the cornerstone was laid with Masonic ceremonies. Called "The New M. E. Church" at the time of its dedication on November 23, 1869, the name "Grace" was probably not adopted until later in the nineteenth century.

There is very little mention of music in the earliest records, and the only indication of an instrument is an 1864 entry: "The church, Organ and Furniture were insured for \$2000." Because the use of the word "organ" in that period usually referred to a pipe organ, we could assume that the Methodists owned one, but it was more likely a reed organ. The choir was located in a gallery at the rear of the building and such an area was called the "orchestra," a quaint application of the word which continued in Methodist usage until the end of the century.

At the time of its completion, the splendid new building was one of the largest brick structures in the state, and it still retains a position of distinction in the annals of New Hampshire architecture. It was built at a cost of \$40,000 and a large debt remained until 1896. In fact, the Conference of 1877 voted an "...assessment on the salary of each preacher to help save two churches from the hammer of the

Sheriff." Keene survived and Newmarket did not. Local artisans did the construction of local materials and even the black walnut pulpit furniture was made in Keene. The architect was S. S. Woodcock of Boston, who charged \$150 for his plans. Mr. Woodcock was a master of unusual truss systems, unsupported by interior pillars, which held up extremely heavy slate roofs. Other Keene buildings of brick that were designed by Woodcock were the nearby First Baptist Church (1874) and the High School (1876), both demolished in recent years.

Probably wishing to surpass the height of the First Congregational Church, the Methodists authorized a spire reaching 134 feet in height, exclusive of the large finial. However, the First Baptist Church spire reigned as the tallest for 92 years after 1875. The exterior measures 81 by 65 feet, and the sanctuary is 58 feet long and 34 feet high. The slate roof lasted until the hurricane of 1938 and the coal and wood furnaces in the vestry served until 1947. One of Mr. Woodcock's plans shows an elaborate case in the E. & G. G. Hook style with a rose window above, but another drawing shows the present three lancet windows above the main entrance.

The windows were originally filled with rather dark "pattern" glass, and the pulpit stood at the present location of the organ console, beneath a larger circular window. In each front corner were six pews parallel with the side walls. The lighting was by gas and the walls were not decorated until 1907. The room has good acoustical qualities and the original chestnut and black walnut furnishings are in use today. In 1907 a few feet of land at the rear of the building were bought and the sanctuary underwent a major renovation at a cost of \$5025. Despite several objections to the moving of the organ from the gallery, the taste of the times prevailed and



George W. Turner



John W. Steere



William Adams Briggs

From a portrait made in 1924.

the instrument was placed in an enlarged recess behind the new pulpit platform. The walls were decorated in an outrageous mixture of classic and Gothic detail, electric lights were installed, and all of the present windows purchased. While the moving of the organ may be deplored on architectural grounds, there was limited seating space in the gallery and the windows were completely blocked; the choir now has more space and the room has more light. In the 1907 work, the clerestory windows were filled with "silver" glass, and the stairs were added at the front of the sanctuary. The room was redecorated in 1941 and 1969.

The tracker-action organ is one of the oldest Steer & Turner organs in use, and it is the largest old organ in constant use in Cheshire County. Built in Westfield, Massachusetts, by two bearded Methodist gentlemen and their employees in a factory at the corner of Elm and Meadow Streets, the organ is also one of the oldest in use in New Hampshire. John Wesley Steer (1824-1900), who changed his name to *Steere* in 1880 or 1881, and George William Turner (1829-1908) were trained by the great Westfield organ-builder, William A. Johnson (1816-1901), and formed a partnership in 1867. The Keene organ was their Opus 14 of more than 133 organs built in Westfield. The firm of Steer & Turner moved to Springfield in 1879 and continued until 1891, producing another 185 organs. The company lasted until 1919 as J. W. Steere & Sons, the J. W. Steere & Son Organ Company, and finally The Steere Organ Company. Many of their fine tracker organs exist today, having survived fire, central heating, church mergers, and in many cases, the ignorance of their owners. The firm of Steer & Turner is a remarkable history

of triumph over adversity, the factory being completely destroyed three times by fire and flood during the twelve Westfield years. Despite many vicissitudes, Mr. Steere and Mr. Turner received Masonic funerals and rest with their families in the Pine Hill Cemetery in Westfield.

On August 11, 1869, the *Western Hampden Times* of Westfield said:

Messrs. Steer & Turner have just closed a contract to build a three thousand dollar organ for the new M. E. Church, which is building at Keene, N.H., and which is to be dedicated in October.

On November 10, the same paper mentioned that:

The new organ built by Steer & Turner, for the new Methodist church at Keene, N.H., is now being put up. There is to be a grand concert and exhibition on Tuesday evening next. Messrs. Steer & Turner have one or two more organs nearly ready for shipment, and orders still coming in.

The same paper reported on February 9, 1870 that:

In describing the new M. E. Church at Keene, N.H., the *Zion's Herald* says among other good things "it has a new organ, one of the largest and finest in the State, built at Westfield, Mass., by Steer & Turner."

The program printed for the occasion does not identify Miss Mason and the violinist, and contains an erroneous stoplist. At 8 o'clock on Monday evening, November 22, 1869, the "Organ Exhibition at the

New M. E. Church, Keene, N.H." featured W. A. Briggs of Boston and C. H. Gerrish of Groton, organists, "With the Choir of the Church." Tickets were 35 cents and the doors were opened an hour before the event. It is unusual that the music performed seems to not include something secular.

- | | | |
|---|--------------|--------------|
| PART I. | | |
| 1. Chromatische Fantasie, (Full Organ.) | | L. Thiele |
| | Mr. Briggs. | |
| 2. Chorus — "O How Beautiful," | | Choir. |
| 3. Organ — "Andante," | | Mendelssohn. |
| | Mr. Gerrish. | |
| 4. Improvisation — (Exhibiting Principal Stops.) | | |
| | Mr. Briggs. | |
| 5. Solo — "Eve's Lamentation," (From the Intercession.) | | |
| | Miss Mason. | |
| 6. Organ Fantasie, | | Meyerbeer. |
| | Mr. Briggs. | |
| PART II. | | |
| 7. Fugue — In G Minor No. 2 | | Bach. |
| | Mr. Gerrish. | |
| 8. Adagio — (Sym. in C.) | | Haydn. |
| | Mr. Briggs. | |
| 9. Ave Maria — (With Violin Obligato.) | | Gounod. |
| | Miss Mason. | |
| 10. Christmas Anthem, | | Choir. |
| 11. Organ Solo. | | |
| | Mr. Gerrish. | |
| 12. Concert Variations — "Pleyel's Hymn." | | Briggs. |
| | Mr. Briggs. | |

The New Hampshire Sentinel of Keene briefly mentioned the occasion in its issue of November 25, 1869:

A good sized audience gathered in the new Methodist church on Monday evening to listen to the performance upon the organ. The instrument is evidently one of great power and scope. Its external appearance is very rich and beautiful and the same may be said of the audience room in which it stands...

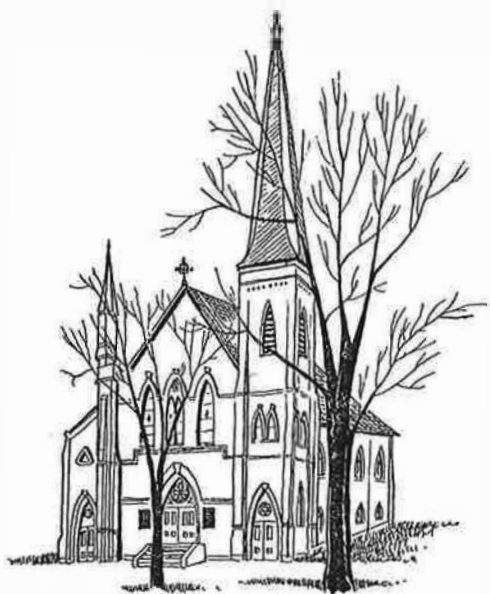
On November 27, 1869, the *Cheshire Republican* of Keene gave more extensive news and indicated that Mr. Briggs' evening was more complicated than he

perhaps expected. As a result, we do not know just exactly what comprised the entire program.

The Organ Concert given with the new organ at the new Methodist Church in this place on Monday evening, was very well attended, the body of the church being nearly filled by an audience who went away well pleased with the musical treat they enjoyed. The playing by Mr. Briggs who had a double task from the absence of Mr. Gerrish who had been expected, was of a high order; which is also quite true of the singing by Miss Mason and the choir.

On Tuesday, the new Church of the M. E. society was dedicated with appropriate services, which were very fully attended throughout the day and evening. This society deserve great credit for the energy and zeal by which they have succeeded in erecting and furnishing one of the finest churches in the place. The building is a large, substantial and handsome edifice, an ornament to the village, and a necessity to the flourishing society to which it belongs.

The recitalist was a young native of Keene, William Adams Briggs (1848-1930), a member of a prominent family of musical amateurs. His grandfather, Eliphalet Briggs (1788-1853) directed the choir of the First Congregational Church for many years, and his father, William S. Briggs (1817-1901) was a splendid local historian. In 1869 William A. Briggs was a pupil of W. Eugene Thayer (1838-1889) of Boston, America's finest organ teacher, and in 1870-71 he studied organ under Karl August Haupt (1810-1891) in Berlin, Germany. In 1872 Mr. Briggs married a soprano in the choir of the Court Street Church and moved to Montpelier, Vermont, where he served for thirty years as organist at Bethany Congregational Church, a position of great distinction in the state. He was for decades the director of music at Goddard Seminary in Barre and Vermont Methodist



The 1869 Steer and Turner organ in the Grace Methodist Church, Keene, New Hampshire. Above, 1906 photo of the rear balcony; right, in 1907 with the organ newly installed at the front of the church; far right, 1973. Photographs courtesy of Alan Laufman and Chester Berry.

Seminary in Montpelier. At his death he left a host of friends and a great many compositions for solo voice, chorus, piano, and organ, as well as more than forty works for orchestra and three violin sonatas.

Mr. Briggs gave the first recitals on the Steer & Turner organ. On October 18, 1870, some two hundred heard him in a "complimentary benefit concert" that included a Miss Stone, a Boston soprano, and a Mr. Buffington, a tenor from the same city. *The New Hampshire Sentinel* of October 13, 1870, stated that:

Mr. Allen will perform one of De Beriot's celebrated airs with variations for the cornet arranged for organ accompaniment by Mr. Briggs, which will be quite a novelty — while the organist will play some of his most popular selections including the celebrated 5th concerto by Handel and the ever favorite "Fantasie" from Meyerbeer...

On June 8, 1871, *The New Hampshire Sentinel* noted that:

By request of his friends, Mr. W. A. Briggs will give his first Organ Recital on his return from Germany in Keene some time during the present month. Mr. B. arrived in New York by steamship *Iowa* from Glasgow on the 2d. inst., after an unusually long passage of 21 days. He brings many selections of organ music which will be entirely new in this country.

The June 25 recital featured "Mr. Bartlett, our favorite basso" and tickets cost 35 cents.

The contract for the organ has disappeared, and the cash book of the Building Committee indicates just one payment of \$1083 to Steer & Turner, but the builders surely received their \$3000. On January 13, 1870, the Committee paid a bill of \$40.41 for "Freight on Organ." A subscription list was apparently circulated for organ donations, for on

October 10 and 21, 1869, the Committee received \$660 "On Organ Subscription."

The organ stands in a spacious walnut-trimmed chestnut case 14' 6" wide, 10' 1" deep (the console projects an additional 32"), and 22' 6" tall (at the top of the longest case pipe). The front is of a Gothic design often used by Steer & Turner, two nicely-framed end flats of five pipes flanking a wide and tall center flat of fifteen pipes of false length and with little woodwork at the top. The center flat has long pipe feet and serves to cover the Swell box; two small dummy pipes at each end of the flat have been removed. The front pipes comprise seventeen basses of the 8' Open Diapason in the Great and eight dummies. Originally highly decorated in gold, silver, brown, black and dark blue, they were repainted in green and gold in 1907 and again repainted in gold and silver in 1968. The access doors are below the end flats and the sides of the case were originally paneled, but most of the panels were taken away in 1907. From that year until 1968 additional flats of these dummy pipes each filled the space between the case front and the side walls. At the rear of the right side was a wheel for pumping the bellows, an improvement on the more common handle, and Steer & Turner stated in 1869 that "The Bellows has three feeders and is blown by a Balance Wheel and Shaft." The electric blower was purchased in 1919 for \$393.12.

The attached console is typical of the builders, and is a good example of the transition in American



console design from the keyboards recessed behind doors to projecting keyboards covered by a lid. The double vertical columns of stop knobs at each side of the manuals are reminiscent of the older style of console. The console woodwork is of walnut, and the flat rosewood knobs are on square walnut shafts. The one-piece music desk can be lifted for adjustment of the action; the sectional lid covers only the keys; the manual key-fronts are of wood and the Swell keys overhang; the exposed foundation board extends to form a shelf below each stop jamb; a few of the original ivory script-engraved labels are missing and until 1957 the mechanical stops and 16' Open Diapason label were tinted in red; the silver nameplate in the Swell key slip reads "Steer & Turner, Westfield, Mass. / 1869." At each side of the nameplate are ivory "On" and "Off" knob which operate the Swell to Great coupler, described by the builder "The Manuale Couplings are operated by knobs placed directly over the Great Manuale." The Great to Pedale coupler and Tremulant knobs were once notched at the shaft so they could be hitched in the on position. The Bellows Signal knob was later removed in favor of the blower switch. There were originally two Great combination pedals of metal, attached to a pair of heavy iron rollers with prongs fitted to the bass ends of the Great sliders. A small wood pedal once operated the Great to Pedale coupler, but the device was cumbersome. The removal of the pedal-operated accessories and the replacement of the much-battered chestnut bench are the only alterations at the console. The Pedal clavier of cherry, maple and black walnut, was recovered in 1968.

The only mechanical change accomplished by The J. W. Steere & Son Organ Company of Springfield, Mass., who moved the organ in November, 1907, was the altering of the Swell mechanism. The wooden Swell pedal at the right of the Pedal key, held in the open position by a stick, gave way to a balanced pedal operating the outer set of eight horizontal shades. The inner set of eight shades was removed and the whole affair never again worked properly. The remaining set of shades have warped and the shutters and mechanism will eventually be entirely replaced. The tonal changes of 1907 and 1968-69 will be discussed later. The organ is in good playing condition but needs considerable chest work and re-bushing of the action. A 1957 renovation resulted in a few new leather nuts and a better Tremulant, but the pipe received very ill-fitting and crude slide tuners all of which need to be replaced.

The Pedal action passes under the one large reservoir to a rollerboard running the entire width of the organ at the rear; the Pedal chests are on the floor at the sides and the tallest pipes are at the rear. The wind trunks have leather expansion joints and the Swell trunk has a winker. The 16' Bourdon Bass is unenclosed and on a vent chest behind the Great. The Swell is above the rear of the Great chest and its passage board and is accessible by removing panels on the rear of the box. The box is paneled and covered with a layer of wide boards. The roller are of wood and have forked arms. The organ bear.

no signatures except the name of "W. W. Wallace" stamped on the CC shallot of the 8' Trumpet.

The 1869 stoplist was:

Great Manuale

| | | |
|-------------------------------|-----------------|--------------|
| 1. Bourdon (from Tenor C) | 16' 46 pipes | wood |
| 2. Open Diapason | 8' 58 pipes | metal |
| 3. Dulciana | 8' 58 pipes | metal |
| 4. Melodia | 8' 58 pipes | wood |
| 5. Octave | 4' 58 pipes | metal |
| 6. Flauto Traverso | 4' 58 pipes | wood & metal |
| 7. Twelfth | 2 2/3' 58 pipes | metal |
| 8. Fifteenth | 2' 58 pipes | metal |
| 9. Mixture | 11 116 pipes | metal |
| 10. Trumpet | 8' 58 pipes | metal |
| 11. Clarionett (from Tenor C) | 8' 46 pipes | metal |

Swell Manuale

| | | |
|---|--------------|--------------|
| 12. Bourdon Bass | 16' 58 pipes | wood |
| 13. Bourdon Treble | | |
| 14. Open Diapason | 8' 58 pipes | wood & metal |
| 15. Keraulophon | 8' 58 pipes | wood & metal |
| 16. Stop'd Diapason | 8' 58 pipes | wood |
| 17. Octave | 4' 58 pipes | metal |
| 18. Flute a Cheminee | 4' 58 pipes | wood & metal |
| 19. Cornet Dolce (II from C# ³) | 11 165 pipes | metal |
| 20. Oboe | 8' 58 pipes | metal |
| 21. Bassoon | | |
| 22. Tremulant | | |

Pedale

| | | |
|--------------------------|--------------|------|
| 23. Double Open Diapason | 16' 27 pipes | wood |
|--------------------------|--------------|------|

Mechanical Registers

| | |
|---------------------|---------------------|
| 24. Swell to Great | 26. Great to Pedale |
| 25. Swell to Pedale | 27. Bellows Signal |

Composition Pedals

| | |
|---|---------------------------|
| 28. Piano Pedal, operating Nos. 3 and 4. Single-acting. | |
| 29. Forte Pedal, operating Nos. 1 to 11. Single-acting. | |
| 30. Pedal operating Great to Pedale coupler. | |
| Mixture: CC 19-22 | Cornet Dolce: CC 12-15-17 |
| C ⁿ 15-19 | C# ³ 12-15 |
| C ⁱ 12-15 | |
| Manual Compass: CC-A ³ , 58 notes | |
| Pedal Compass: CCC-D ⁿ , 27 notes | |

The 1907 alterations included the removal of the Cornet Dolce and the placing of a nearly inaudible new 8' AEoline on the capped toeboard. The new stop was of fine spotted metal with narrow bearded mouths and had 12 capped zinc basses, a total of 58 pipes. The Tierce rank of the Cornet Dolce was somewhat crudely added to the Great Mixture II, the smallest pipes being between the two larger ranks and the brilliance of such a low-pitched Mixture was not enhanced.

In 1968 the Mixture III was repitched and re-voiced by Thad H. H. Outerbridge of Beverly, Massachusetts, who used most of the old pipes and added a few second-hand and new pipes. In 1969 the two string stops in the Swell were replaced by Richard Hedgebeth of Methuen, Massachusetts, who used many of the old pipes and added some new ones. The 8' Keraulophon became a 2' Fifteenth and the 8' AEoline became a 1 1/3' Nineteenth. The brilliance and versatility of the organ were increased by these alterations in the "upperwork," but all of the remaining stops are as Steer & Turner voiced them. In 1969 the reed stops were restored by Wilson Barry of Andover, Massachusetts, following damage

by vandals who attacked three other organs in the city.

The 1969 stoplist is:

| | | |
|--|--------------------------------------|--------------|
| Great | | |
| Bourdon (from Tenor C) | 16' 46 pipes | wood |
| Open Diapason | 8' 58 pipes | metal |
| Dulciana | 8' 58 pipes | metal |
| Melodia | 8' 58 pipes | wood |
| Octave | 4' 58 pipes | metal |
| Flauto Traverso | 4' 58 pipes | wood & metal |
| Twelfth | 2 2/3 58 pipes | metal |
| Fifteenth | 2' 58 pipes | metal |
| Mixture | III 174 pipes | metal |
| Trumpet | 8' 58 pipes | metal |
| Clarionett (from Tenor C) | 8' 46 pipes | metal |
| Swell | | |
| Bourdon Treble (from Tenor C) | 16' 46 pipes | wood |
| Bourdon Bass | 16' 12 pipes | wood |
| Open Diapason | 8' 58 pipes | wood & metal |
| Stop'd Diapason | 8' 58 pipes | wood |
| Octave | 4' 58 pipes | metal |
| Flute a Cheminee | 4' 58 pipes | wood & metal |
| Fifteenth | 2' 58 pipes | metal |
| Nineteenth | 1 1/3' 58 pipes | metal |
| Oboe (from Tenor C) | 8' 46 pipes | metal |
| Bassoon | 8' 12 pipes | metal |
| Tremulant | | |
| Pedal | | |
| Double Open Diapason | 16' 27 pipes | wood |
| Couplers | | |
| Swell to Great — Great to Pedale — Swell to Pedale | | |
| Mixture: | CC 22-26-29 | |
| | C ⁿ 19-22-26 | |
| | C ⁱ 15-19-22 | |
| | F [#] ⁱ 12-15-19 | |
| | F [#] ⁿ 8-12-15 | |
| Total number of pipes, 1869: 1270 | | |
| Total number of pipes, 1969: 1221 | | |

The *Great* Bourdon has screwed walnut caps and is a "bigger" stop than the 16' rank in the Swell; the Open Diapason is of common metal from Tenor F and is slotted through C³; the Dulciana has 17 zinc basses, 12 of which are offset at the ends of the chest, and is slotted through C³; the Melodia has 12 stopped basses, 4 of which are offset at the ends of the chest, and the caps are of walnut; the Octave has 5 zinc basses; the Flauto Traverso is of open wood with inverted mouths and screwed walnut caps, is harmonic from Middle C, and has 12 non-harmonic open metal trebles; the Twelfth and Fifteenth are of common metal and stand on the same toeboard, and the lowest 6 of the Twelfth and the lowest 5 of the Fifteenth are slotted; the Mixture has two sliders; the Trumpet has 11 mitered basses with detachable resonators of common metal on zinc, and the stop is entirely of common metal from Tenor F with slots through C²; the Clarionett is of common metal with movable bells; both reed stops have 9 slotted flue trebles.

The *Swell* Bourdon has screwed walnut caps; the Open Diapason has 7 stopped wood basses followed by 10 zinc pipes (2 of which are mitered) and the spotted metal rank was lotted throughout. The Stop'd Diapason has screwed walnut caps; the Octave has 5 zinc basses; the Flute à Cheminée has 12 stopped wood basses with screwed walnut caps and a treble of 14 open metal pipes — the remainder is a metal chimneyed set with feet somewhat too short; the Cornet Dolce had three sliders which remain;

the Bassoon has 8 mitered basses with detachable resonators; the Oboe is of spotted metal on zinc, the bass of which is slotted, and there are 9 flue trebles.

The *Pedal* rank measures 11½" by 13¾" at CCC and is of 11/16" stock, unmitered and painted red. The 16' basses in the organ have regulators in the feet.

Scanty information exist in the church records regarding the nineteenth century organists and other musical personnel. In 1869 and 1879 Mary Thurston was paid \$35 for playing the organ. In 1870 and 1871, a Mrs. Joslin, a Mrs. Fay, a Mrs. Tilden and a Mrs. Sprague were paid small sums for playing, perhaps as substitutes for Mrs. Thurston. There is no other mention of persons playing the organ until 1879, when Dora Giffen was given permission to practice on the instrument. In 1896, a Miss Parry paid \$16 for the use of the organ. By 1891 the church was paying \$50 to its organist, and from 1890 (and perhaps earlier) through part of 1892 Mrs. George Adams was the organist. Her accomplished successor was Miss Grace V. Bryant, who served from 1893 until the end of 1897 and from 1906 to 1908. Mrs. L. G. Beliveau played the organ from 1898 to 1906, and Miss Blanche Gane was the organist for several years after 1908, later serving as director of the choir.

The boys who pumped the organ are recorded both in the records and on some of the Pedal pipes by pen and penknife. In July 1871 the church paid the "...Parker Boy for Blowing Organ 6.00." In the 1890s the annual salary of the bellows boy was \$10, and the names of Roy Fisk, C. H. Woods, L. A. Parker, Fred M. Farr and Lewis G. Britton are recorded in that decade. After the turn of the century, Theo Gann, Ernest Empey and J. A. Garfield were among those that turned the wheel. By 1907, when Charles Dana officiated at the bellows, the salary had been increased to \$12, and before the electric blower arrived a pumper received \$16 per year. Such was the salary for regular services and rehearsals — we hope that private practice, tuning, and weddings and funerals netted the pumper something in addition to the regular pay!

The leader of the choir in a nineteenth-century Methodist church was called a "chorister," an outdated but correct use of the term that was used in the Keene church for forty years in this century. The last person serving under that title was the much-esteemed Gardner Barrett, now living in New York City. It seems that the chorister was the best paid of the musical servants of the church, but his salary appears to have included the purchase of new music. The earliest recorded name of a chorister is that of A. E. Bennett, who was owed \$208 in December, 1870. No other such expenditure is mentioned until B. C. Mason received \$25 in June, 1897. Abdon Wilder Keene was the talented leader from 1902 to 1905 and received at least \$100 per year. He was succeeded by O. S. Mason, R. P. Ferguson and Ellis Ring, each serving for a year. For some years after 1911 the chorister received \$300 per year. The A. W. Keene period probably marked the acme of musical

accomplishment in this church's early period, and one of his programs is given below.

The organ received the usual maintenance in those days of more difficult travel, the necessity of having both a pumper and a keyholder, and making interior repairs by candlelight! In November, 1873, \$29.05 was spent for tuning, and in May, 1885, was a "Bill for tuning Organ & Repairing Clock \$7.00." Other small sums were paid out to such men as Henry Poole of Boston, who tuned the organ for \$10 in February, 1892. In 1893, church member Reuben Ray paid for organ maintenance as part of his pledge, and he was credited in 1896 for similar giving. H. P. Seaver of Springfield, Massachusetts, did \$70.43 worth of work in 1895, probably while rebuilding and setting up the 1869 Nutting organ in the new Unitarian Church building. Almar Green received \$12 for tuning in 1899 and in 1900, H. E. Lake, a local piano dealer, did 50 cents worth of work. Later in this century the organ was maintained by contract with James P. Bartholomay & Son.

There were perhaps few recitals following the departure of Mr. Briggs, but on November 14, 1899, the Keene Music Club sponsored a program that drew some five hundred local music-lovers to hear Mr. Charles H. Grout of Worcester, Massachusetts, play in "The Methodist Episcopal church...kindly loaned for the occasion, their organ being one of the best in the city." Mr. Grout was assisted by Miss Nellie Louise Woodbury, a Boston soprano, and Mr. F. Benning Jenness, violinist, of Keene. The program is very typical of the period:

| | |
|---|-----------|
| Introduction to Act III and Bridal Chorus (Lohengrin) | Wagner |
| Offertoire in B flat | King Hall |
| Marche Marionette | Gounod |
| "Like as a Father Pitieth His Children" (Ruth) | Cowen |
| Miss Woodbury | |
| Communion | Batiste |
| Largo | Handel |
| Old English Ballad, "My Ladies' Gorden" | |
| Miss Woodbury | |
| Intermezzo | Callaerts |
| Grand Offertoire in D minor | Batiste |
| Gavotte | Thomas |
| "All is Quiet" | Spohr |
| "Spring Song" (with violin) | Reinecke |
| Miss Woodbury | |
| Pilgrim's Chorus and March (Tannhäuser) | Wagner |

A.W. Keene and his choir of twenty-six persons presented a concert on Thursday evening, February 19, 1903. Reserved seats cost 35 cents and general admission was 25 cents. The guest organist was Everett E. Truette of Boston, noted recitalist, composer and author. The program was principally secular in content:

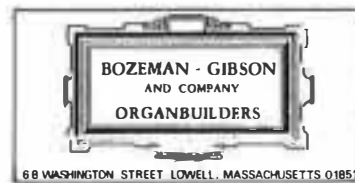
| | |
|----------------------|-----------------|
| Grand Chorus in D | Guilmant |
| "Thou'rt With Me" | Mr. Truette |
| | Mendelssohn |
| | Choir |
| "Lead, Kindly Light" | Buck |
| | Haydn Quartette |
| "Boot Song" | Cowen |
| | Choir |
| "He Was Despised" | Handel |
| | Mrs. Colman |
| "Goodnight Beloved" | Pinsuti |
| | Choir |
| "In Native Worth" | Haydn |
| | Mr. Carpenter |
| "Gaily Launch" | Mercadente |
| | Choir |

| | |
|---|--|
| Andantino in D flat | Lemare |
| Offertory in D flat | Salome |
| Swabian Volkslied, "Come, Dorothy Come" | Mr. Truette |
| | Choir |
| "On Yonder Mountain" | Mozart |
| | Mrs. Wilkins, Mrs. Kirk-Tyler, Mrs. Colman |
| "Spring" (from The Seasons) | Haydn |
| | Mrs. Kirk-Tyler, Mrs. Wilkins, Mrs. Colman |
| Schiller Festival March | Meyerbeer |
| | Messrs. Carpenter, Wilkins, Burdette, Bryant and Libby |
| | Mr. Truette |

The *Keene Evening Sentinel* gave the concert a laudatory full-column review on February 20, 1903, mentioning that the "...choir is a comparatively new one composed of volunteer singers, and their progress has been marked." The choir was on a platform at the front of the church, with the pianist, Mrs. Beliveau. Of the Andantino by Lemare (later know as "Moonlight and Roses"), the *Sentinel* said "...it suggested the singing of a thrush when accompanied by the soft bass murmuring of pines." His playing of the Meyerbeer march revealed a "...broad treatment from the introductory measures to the double-forte final..." which "carried on the audience with increasing enthusiasm to the last chord."

On the evening of Sunday, November 23, 1969, the organ's centennial was marked by a "Grand Concert" arranged by Mr. E. A. Boadway, organist and choir director of the church. A very large audience heard Jack Fisher and Philip A. Beaudry of Boston, assisted by the Dudley Buck Quartett, in the following program:

| | |
|---|---------------------------|
| Prelude and Fugue in C minor | J. S. Bach |
| | Mr. Fisher |
| "The Singing of Birds" | Dr. George William Warren |
| | (Easter Cantata, 1875) |
| "I will lift up mine eyes unto the hills" | Edwin T. Baldwin |
| | The Quartett |
| Prelude, Fugue and Variation | Cesar Franck |
| | Mr. Fisher |
| Hymn, "Love divine, all loves excelling" | Tune: Hyfrydol |
| Rondo (from the Flute Concerto) | J. C. H. Rinck |
| Fugue a la Gigue | Dietrich Buxtehude |
| | Mr. Beaudry |
| "I will lay me down in peace" | Henry Wilson |
| "Father, hear our prayer" | William A. Briggs |
| | The Quartett |
| Marche Religieuse | Alexandre Guilmant |
| | Mr. Beaudry |
| "Festival Te Deum in E flat" | Dudley Buck |
| | The Quartett |
| Hymn, "For all the saints" | Tune: Sine Nomine |



FRED N. BUCH

Pipe Organs

1391 W. Main Street

Ephrata, Pennsylvania

E. & G. G. Hook, Opus 48, at Northfield, Massachusetts

by E. A. Boadway

The First Parish Church, Unitarian, in Northfield, Massachusetts, houses E. & G. G. Hook's Opus 48, 1842, which was given in 1871 by the Church of the Unity, Springfield, Massachusetts. The stoplist is:

| Great | | Swell | |
|---------------------------|-----------|--------------------|--------|
| Open Diapason | 8' 47 | Open Diapason (G") | 8' 35 |
| Dulciana (G") | 8' 35 | Stop Diapason (G") | 8' 35 |
| Stop Diapason Treble (G") | 8' 35 | Stop Diapason Bass | 8' 23 |
| Stop Diapason Bass | 8' 23 | Principal (G") | 4' 35 |
| Principal | 4' 58 | Hautboy (G") | 8' 35 |
| Flute | 4' 58 | Pedal | |
| Twelfth | 2 2/3' 58 | Sub Bass | 16' 13 |
| Fifteenth | 2' 58 | | |
| Cremona (G") | 8' 35 | | |

There are Gt. Or. & Ped. Couple, Sw. & Gt. Or. Couple (stop table missing), two Great combination pedals, and a Bellows Signal. The Manual compass is GGG-f² (no GGG#), 58 notes, and the Pedal compass is GGGG-CC (no GGGG#), 17 notes—13 pipes from CCC, the lowest 4 keys operate pipes an octave higher.

Though there is no nameplate, the organ is definitely a Hook, was "largely the gift of the Springfield Society," and was erected in Northfield at a cost of \$500. The Third Congregational Church of Springfield built the Church of the Unity in 1868 and purchased Hook's Opus 449, a large two-manual organ with an odd case designed by H. H. Richardson. On Christmas eve in 1870, the handsome 1833 frame building of the Northfield congregation burned, and in 1871 the present frame church, designed by Boyden & Son of Worcester, was erected at a cost of \$15,000. The organ was in the rear gallery until about 1902, when it was moved to a free-standing position in a spacious recess behind the pulpit platform.

So little has been changed that the organ is likely the oldest two-manual Hook extant and perhaps the oldest unaltered two-manual organ in the nation. In 1871 the gilded case pipes were redecorated in the colors seen today; an electric blower, a recent duplicate of the worn-out 1842 Pedal keyboard, electric light fixtures and a few sets of slide tuners are later additions. Because three mitered 16' Pedal pipes are visible from the pews, two stand outside the case, and the rear of the organ is designed to hold removable panels, it is obvious that the present Sub Bass is a very early Hook addition, but it is not an original stop. The organ perhaps had an 8' Sub Bass going to the lowest G (10 2/3' in length), much like the same stop in the 1847 Hook in the Federated Church at Sandwich, Massachusetts. In the gallery locations, the largest pipes were not visible above the casework.

The handsome pine case is "fake-grained" to imitate dark oak and the sides are paneled. The five flats are arranged 3/5/7/5/3 and are small in scale but considerably enriched by plaster pipe shades and decorations above the cornices in "classic" style. The end flats house the lowest six pipes of the Gt. 4' Principal and the rest of the front pipes are Open Diapason from GG. The cornice of the taller center



The 1842 E. & G. G. Hook organ, Opus 48, in the First Parish Church, Unitarian, in Northfield, Massachusetts. Photograph by Chester Berry.

flat extends at the sides to form the top of the small Swell box above the Great. The bellows handle is on the right side and the blower is in a small room at the left of the chamber.

The recessed console is covered by sliding doors, the wood-fronted manual natural keys have ivories in perfect condition; the mahogany music desk covers two shelves and the unit is removable for access to the action; the flat knobs are on square shafts and are lettered in handsome script, arranged in a single column at each side of the manuals; a hitch-down Swell pedal operates horizontal shutters; the two wooden combination pedals at the left bring on all of the Great stops and take off all but the four 8' flue stops, working a wooden roller at the bass end of the Great chest; the Pedal keys are quite narrow and somewhat uncomfortably situated. The unenclosed Sw. Stop Diapason Bass stands behind the Great passage board and two pipes are tubed off to

(Continued on page 15)

Does Anyone Remember the 1960 Convention?

by Nelson E. Buechner

That which is described in the Summer 1960 issue of *THE TRACKER* as one of the outstanding organs visited during the OHS Annual Convention of that year is the E. & G. G. Hook organ of 1869, Opus 505. On Monday, June 20, 1960, Donald R. M. Paterson played a recital on this instrument as part of the Convention program. The organ is located in the Methodist Memorial Temple on Green Street, West of Tenth, in Philadelphia.

Early in 1961 plans were formulated for extensive renovations to be made to the undercroft of the church for use by a weekday education program and community center. Included were also plans for some improvements in the church sanctuary, such as painting and new carpeting. I spoke to the then pastor, the Rev. James A. Simons, about the possibilities of completely renovating the organ. Further discussion with the church authorities, and the interest generated by the OHS visit resulted in the approval of the expenditure.

This work was done by Brantley A. Duddy, who made no additions or alterations. The organ was completely cleaned, worn trackers replaced, and slide tuners put on the pipes. A new electrically operated tremolo was installed, connected by a switch to the tremolo stop. The wind reservoir had been re-leathered in 1957. After all of the pipes were cleaned and replaced in the chest, the entire instrument was tuned and tonally regulated. Thus the organ, with the exception of the installation of an electric blower to replace the hand-pump, stands in its original mechanical and tonal structure.

After the renovation work was completed, I was invited to play a recital in a service of rededication. This was held on November 12, 1961, and the organ pieces included works by Bach, Brahms, Haydn, Mendelssohn, Vierne, Dupre and Campra.

The Rev. Mr. Simons presented me with the original contract for this organ and one of the cancelled checks sent in part payment. The contract is in the form of a four-page brochure, the cover of which bears a standard Hook case design of three flats in an ornamental frame, and the text: "E. & G. G. Hook, Manufacturers of Superior Church Organs of all sizes. Tremont Street (near Roxbury Line), Boston, Mass. E. Hook. G. G. Hook. F. H. Hastings." Evidently this was their scheme for a model "E" instrument, for that letter appears at the top of page two, followed by:

Specification of an Organ to have Two Manuales and a Pedale of Two Octaves and Two Notes. Compass of Manuales from C⁰ to A³, 58 notes. Compass of Pedale from C¹ to D⁰, 27 notes.

To be enclosed in an elegant case built of chestnut with walnut trimmings, and of design submitted first, with front pipes richly ornamented in gold and colors and to contain the following stops and pipes: viz:

GREAT MANUALE

| | | |
|---------------------------|--------------|-----------|
| 1. Bourdon | 16 ft. Wood, | 46 Pipes. |
| 2. Open Diapason | 8 " Metal, | 58 " |
| 3. Dulciana | 8 " " | 46 " |
| 4. Stopped Diapason Bass, | 8 " Wood, | 58 " |
| 5. Melodia, | | |
| 6. Octave | 4 " Metal, | 58 " |
| 7. Fifteenth | 2 " " | 58 " |
| 8. Mixture | 2 rank " | 116 " |
| 9. Trumpet | 8 ft. " | 58 " |

SWELL MANUALE

| | | |
|------------------------------|--------------|-----------|
| 10. Open Diapason | 8 ft. Metal, | 46 Pipes. |
| 11. Keraulophon | 8 " " | 46 " |
| 12. Stopped Diapason Bass, | | |
| | 8 " Wood, | 58 " |
| 13. Stopped Diapason Treble, | | |
| 14. Flute Harmonique | 4 " Metal, | 58 " |
| 15. Violina | 4 " " | 58 " |
| 16. Oboe, | 8 " " | 58 " |
| 17. Bassoon, | | |
| 18. Tremulant. | | |

PEDALE

| | | |
|------------------------|--------------|-----------|
| 19. Sub Bass (Bourdon) | 16 ft. Wood, | 27 Pipes. |
| 20. Flöte | 8 " " | 27 " |

MECHANICAL REGISTERS

21. Swell to Great
22. Great to Pedale
23. Swell to Pedale
24. Bellows Signal

DIMENSIONS

Width 10 ft. Depth 8 ft. Height 16 ft.

If necessary, the height could be reduced to 13 ft. by increasing the depth to 11 ft., though 9 ft. would answer by increasing the width to 12 ft.

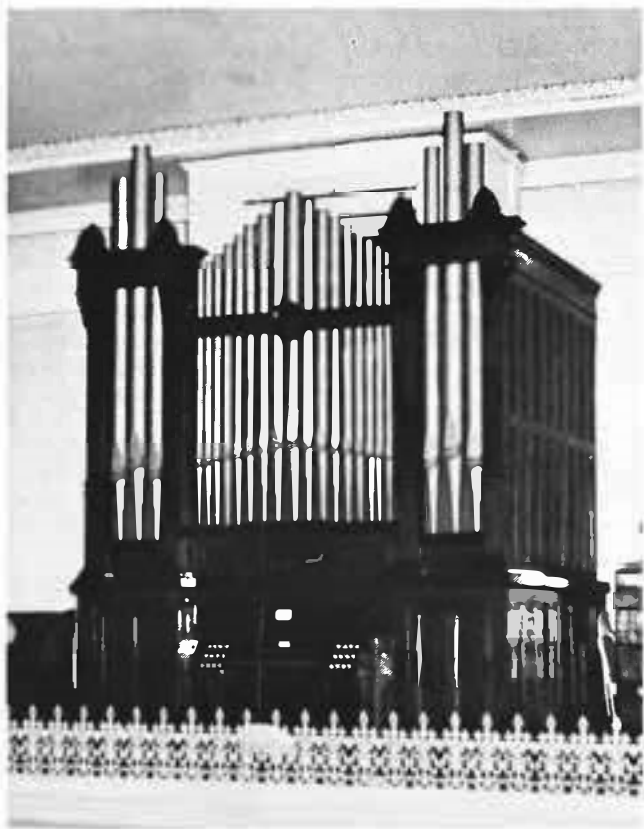
These dimensions are given to show the least space that should be allowed for the organ; generally more would be desirable.

TWO COMPOSITION PEDALS

The Organ throughout to be constructed after the most approved methods, and in the most thorough and durable manner, from well selected materials.

Page 3 continues with these details:

The arrangement of stops, and the compass of the Manuales and Pedale in this scheme, are the best which can be made for an organ of its cost; and is the result of careful study and great experience derived from the construction and



The 1869 E. & G. G. Hook organ, Opus 505, in the Methodist Memorial Temple on Green Street, Philadelphia.

use of a large number of organs of this class, varied in every possible manner in the selection of stops.

It combines, in the most economical form, the greatest variety and power, with a dignity, fulness and delicacy of tone rarely found even in larger instruments.

We have, within the past few years, made important improvements in our method of "voicing," whereby we retain all the beauty and purity of tone for which our organs have always stood pre-eminent, and at the same time procure the full, sonorous and brilliant qualities which characterize the best European organs. Our smaller instruments possess, so far as is compatible with their size, all the character and finish of tone to be found in our larger organs.

Though some of the stops are divided into "bass" and "treble," for the convenience of the organist in combining them, yet nearly all are of full compass. Too often is found in organs, even of largest size, a "Trumpet" treble without a bass. This stop is of such a powerful, positive character, that the adding of a treble without the bass octave, destroys the proper balance and symmetry of tone of the full organ; but with

(Continued on page 17)

And the 1970 Convention in Northern New York

by Roger C. Hannahs

One of the delightful (and more hilarious) events of the "Great Fifteenth" annual convention of the Organ Historical Society, held in Northern New York State in June, 1970, was the visit to Zion Episcopal Church in the little village of Colton.

The 1884 Hook & Hastings organ, Opus 1222, was demonstrated most capably by Cleveland Fisher during that convention and, besides his splendid playing, one recalls his famous encore entitled "Resting," and also his contribution to the Society's archives of a dead bat which had clogged one of the pipes.

In 1973 it became apparent that a thorough cleaning and restoration was needed, and A. Richard Strauss of Ithaca, New York, was engaged to do the work. In addition to the cleaning, he opened up the 4' Flute in the Swell and replaced the missing stop-knob labels. The whole instrument is now delightful.

On October 28, I was invited to give an organ recital in memory of Myrtle Smith Bullis who served as organist of Zion Church for 62 years to celebrate the completion of the restoration. At the age of 14, while living in Potsdam and an organ student of Gilbert Macfarlane at Trinity Church, I had played my first church service as a substitute at Zion Church.

I chose the following program for this event:

| | |
|---|------------------------------|
| Voluntary in C | (Unknown 18th Cent. English) |
| Variations on "Ei, du feiner Reiter" | Samuel Scheidt |
| Sonata in G minor | Domenico Zipoli |
| Chorale Preludes: | |
| Blessed are Ye Faithful Souls | Johannes Brahms |
| Deck Thyself, my Soul, with Gladness | Max Reger |
| Rejoice Greatly, O my Soul | Sigfrid Karg-Elert |
| Toccata | Roger C. Hannahs |
| (Composed for the re-dedication of Zion Church organ) | |
| Sonata in D major | Carl Philipp Emmanuel Bach |

In spite of the limited resources I don't think I used the exact same registration twice in the whole program, which gives an idea of the usefulness of each rank.

The organ now holds:

| Swell | | Great | |
|------------------|-----|----------------|----|
| Viola | 8' | Open Diapason | 8' |
| Stopped Diapason | 8' | Octave | 4' |
| Unison Bass | 8' | Dulciana | 8' |
| Flute Harmonique | 4' | | |
| Pedal | | Couplers | |
| Sub-bass | 16' | Great to Pedal | |
| | | Swell to Pedal | |
| | | Swell to Great | 8' |
| | | Swell to Great | 4' |

The Swell Unison Bass is a 12-note rank which supplies the bottom octave of the Viola or Stopped Diapason, both of which begin at Tenor C.

Here is another instance of a good instrument, well cared-for, and now ready to serve at least another 90 years.

Ed. Note: Dr. Hannahs is now Choral Director at Rensselaer Polytechnic Institute at Troy, New York.

Historic Organ Recital Reports

Johnson in Attica, New York

On Sunday afternoon, November 4, 1973, two hundred people filled the 100-year old sanctuary of the First United Presbyterian Church of Attica, New York, to hear a recital by the church organist, LaVerne C. Cooley, Jr., sponsored by OHS as one of the Historic Organ Recital Series, and the Church Centennial Committee. The organ is Johnson and Son, Opus No. 744, built in 1890. It was the gift of Robert S. Stevens, who also had contributed generously to the building of the red-brick church sanctuary which was completed in 1873.

The organ stands in the rear gallery so the tone is projected freely into the church. There are 912 pipes in the 17 ranks. The manual compass is 58 notes, CC to a³; pedal compass is 27 notes, CCC to D. The center flat of pipes in the case contains the lowest 17 pipes of the Great 8' Open Diapason; the end flats are dummy pipes. The organ still has its original mechanical action.

Some years ago an electric blower was installed, and in 1960 the late E. G. Marin of Buffalo removed the old flat pedalboard and installed a radiating-concave pedalboard. At this time the balanced swell



The 1890 Johnson and Son organ, Opus 744, in the First United Presbyterian Church, Attica, New York.

pedal was installed in the center replacing the old shoe at the far right. This necessitated disconnecting the two composition pedals: Great Piano and Great Forte. No changes have been made to the pipework or the voicing of the instrument. Recently the heavy cloth at the foot of the case pipes was removed so the Great now sounds brighter than formerly.

Carl K. Rademaker of Middleport, New York, who regularly tunes the organ, recently replaced the pedal squares, releathered the Swell Stopped Diapason, did other minor repair work and carefully tuned the organ in preparation for the recital. The stoplist is as follows:

| | |
|-------------------------------|---------------------------|
| Great (Unenclosed) | Swell |
| 8' Open Diapason | 8' Open Diapason |
| 8' Dulciana (7 capped pipes) | (7 capped pipes) |
| 8' Melodia (12 stopped pipes) | 8' Viola (9 capped pipes) |
| 4' Octave | 8' Stopped Diapason |
| 4' Flute d'Amour | 4' Fugara |
| (12 stopped pipes) | 4' Flute Harmonique |
| (28 pierced stoppers) | (harmonic from 2' C) |
| (18 open metal pipes) | 2' Piccolo |
| 2 2/3' Twelfth | 8' Oboe-Bassoon |
| 2' Fifteenth | Tremolo |
| 8' Clarinet (Tenor C) | Pedal |
| Bellows Signal | 16' Bourdon |
| Couplers | 8' Flöte |
| Swell to Great | Pedale Check |
| Great to Pedale | |
| Swell to Pedale | |

Mr. Cooley made excellent use of the organ's resources in the recital program which was well received. He was accorded a standing ovation at the conclusion. The program was:

| | |
|---|--------------------|
| Grand Jeu | DuV. age |
| Chaconne in G Minor | Louis Couperin |
| Adagio in D Minor | Antonio Vivaldi |
| Psalm 19 | Benedetto Marcello |
| Toccata in D Minor | J. S. Bach |
| Jesu, Joy of Man's Desiring | J. S. Bach |
| Sinfonia to Cantata No. 156 "Arioso" | J. S. Bach |
| Chorale Prelude: "Sleepers Wake!" | J. S. Bach |
| Prelude and Fugue in E Minor ("Cathedral") | J. S. Bach |
| Chorale Prelude: "O God, Thou Faithful God" | J. Brahms |
| Adagio in A Flat | Alexandre Guilmant |
| Chorale No. 3 in A Minor | Cesar Franck |
| Aria | Flor Peeters |
| Maestoso in C Sharp Minor | Louis Vierne |

The program concluded, in typical OHS fashion, with the singing of a hymn. It was "For All the Saints" to the great Ralph Vaughan-Williams tune, and was followed by a reception for the recitalist in the church parish hall, provided by the ladies of the church.

Mrs. Richard Fargo

E. & G. G. Hook in Jamaica Plain, Massachusetts

Under the joint sponsorship of the Boston Organ Club and OHS, the distinguished organist, Thomas Murray, presented a program on the E. & G. G. Hook opus 171 (1854) in the First Church of

Jamaica Plain, Unitarian, on Sunday, October 28, 1973.

The program was designed to honor Felix Mendelssohn, including two of his organ sonatas (No. 3 in A and No. 1 in F). And the Choir of the First Religious Society of Newburyport sang "How Lovely Are the Messengers" from "St. Paul." Also included were three voluntaries and a fugue by Samuel Wesley, and Bach's Prelude and Fugue in E-flat, plus four of Bach's chorale preludes.

The handsomely printed program bore a likeness of Mendelssohn and contained excerpts from several of his letters, showing his strong interest in the organ works of Bach.

The organ's specifications are:

| Great | | Swell | |
|---|-----------|----------------------|-----------|
| 16' Grand Open | | 16' Bourdon Treble | 44 pipes |
| Diapason (TC) | 44 pipes | 16' Bourdon Bass | 12 pipes |
| 8' Open Diapason | 56 pipes | 8' Open Diapason | 56 pipes |
| 8' Gamba (TC) | 44 pipes | 8' Stopped Diapason | |
| 8' Stopped Diapason | | Treble | 44 pipes |
| Bass | 12 pipes | 8' Stopped Diapason | |
| 4' Principal | 56 pipes | Bass | 12 pipes |
| 2 2/3 Twelfth | 56 pipes | 8' Viol di' Gamba | 44 pipes |
| 2' Fifteenth | 56 pipes | 4' Principal | 56 pipes |
| Sesquialtera, | | Mixture, II ranks | 112 pipes |
| III ranks | 168 pipes | 8' Trumpet | 56 pipes |
| Mixture, II ranks | 112 pipes | 8' Hautboy (tenor E) | 40 pipes |
| 8' Trumpet Treble | 44 pipes | 8' Vox Humana | 56 pipes |
| 8' Trumpet Bass | 12 pipes | | |
| 4' Clarion | 56 pipes | Choir (added 1860) | |
| Pedal | | 8' Stopped Diapason | |
| 16' Double Open | | Treble | 44 pipes |
| Diapason | 27 pipes | 8' Stopped Diapason | |
| 16' Double Dulciana | 27 pipes | Bass | 12 pipes |
| 16' Bourdon (by communication with Swell) | | 8' Claribella (TC) | 44 pipes |
| 8' Violoncello | 27 pipes | 8' Dulciana | 56 pipes |
| 16' Posaune | 27 pipes | 8' Viol d'Amour (TC) | 44 pipes |
| | | 4' Principal | 56 pipes |
| | | 4' Flute | 56 pipes |
| | | 8' Clarionet | |
| | | (eight-foot G) | 49 pipes |

Couplers

Great to Pedals, Swell to Pedals, Choir to Pedals, Swell to Great, Swell to Choir, Choir to Great at Sub-Octaves.

Erben in Charleston, South Carolina

Mary Julia Royall reports that Donald R. M. Paterson of Cornell University gave a splendid performance at the Huguenot Church in Charleston, South Carolina, on November 13, 1973.

This is the second concert there sponsored by OHS. The 1845 Henry Erben, 2m, 12r, restored organ was the first to be heard in this series of Historic Organ Recitals. It was November, 1972, when Richard Hartman, of the Hartman-Beaty firm which did the work of restoration, played the program reported in the Winter 1973 issue of *THE TRACKER*.

Advance publicity for the Paterson concert included newspaper articles, advertisements on the entertainment page, mention in the music column, and an announcement in the women's section of the Sunday edition. Public service announcements on local radio stations invited the public to attend. Probably the most unusual promotion feature was the telephone Time-of-Day Service which told the caller about the program. A billboard also announced the concert, courtesy of the owner. On the individual level, post cards were mailed to music-loving friends.

The results of these efforts were gratifying since, on November 13, the church was more than half filled with interested listeners. The donation of one dollar was asked at the door. That, plus several individual contributions and the OHS grant, provided the necessary financial support.

Mr. Paterson certainly gave us an enjoyable evening of music. His choice of compositions was most compatible to the instrument. Composers represented were Antonio de Cabezon, Walther, Kerll, Muffat, Buxtehude, Pachelbel, Boyce, Handel, Mozart, and Bach. S. D. St. John-Brainerd, the reviewer in the *Charleston Evening Post*, wrote, "Paterson is a musically thoughtful performer, lovingly coaxing beauty from his music."

—O—

E.&G.G. Hook, Opus 48 . . .

(Continued from page 11)

the ends of the Cremona toeboard; the Swell action is by long backfalls below the Great chest; the key-depth is regulated by adjustable wedges below the backfall frames; the Swell wind trunk passes in front of the Great pipes and the Swell pipes are in "A" formation. The organ is in good playing condition but it does need a thorough renovation.

The 11 bass notes of the *Great* Open Diapason are borrowed by channeling from the Stop Diapason Bass and the Open's own pipes begin in the case at GG; the Stop Diapason is entirely of wood with glued caps; the Flute has 16 stopped wood basses and is a metal chimney flute with arched mouths and 5 open trebles; the Cremona is entirely of reeds and the narrow resonators are not belled. The *Swell* Stop Diapason is a metal chimney flute from Middle C; the Hautboy now has two bell gamba trebles. All of the metal pipes are of common metal and there is a minimum of sagging among the feet. The reed stops add considerably to "full organ."

The tone of this Hook is mild, rich and "silvery"—quite pleasing for old English music. As the player becomes accustomed to the console, the great charm of the voicing is more apparent, and even those persons who prefer more brilliant and "chiffy" organs usually leave convinced that the Northfield organ is a splendid survival that is adequate, useful and satisfying as a church organ and a musical antique.

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Port William, Ohio 45164

ARTHUR LAWRENCE

Doc. Mus. Arts, A.A.G.O., Ch.M.

Saint Mary's College

Notre Dame, Indiana 46556

NOMINATIONS FOR 1974

The Nominating Committee, Robert E. Coleberd, Jr., chairman, reports that the following members of the Organ Historical Society have agreed to be candidates for the offices listed in the annual election:

For Treasurer: Donald C. Rockwood, Martin R. Walsh

For Corresponding Secretary: Helen B. Harriman, Charlotte Ricker

For Recording Secretary: Matthew Michael Bellocchio, Alan M. Laufman

For Councillors (two to be elected): Chester H. Berry, Eugene A. Kelley, James McFarland, F. Robert Roche, Lawrence Trupiano

Thumb-nail Sketches of Candidates

DONALD C. ROCKWOOD has been Treasurer of OHS since 1968, having been a member since 1961. He is a graduate of Burdett College where he majored in accounting. He is employed as assistant treasurer of the Wrentham, Massachusetts, Co-operative Bank. A member of AGO, he is organist of the Sheldonville Baptist Church, and associate organist of Trinity Episcopal Church, both in Wrentham.

MARTIN R. WALSH is presently a candidate for M. Eng. and M.B.A. degrees at Boston University from which he now holds a B.S. in Manufacturing Engineering. He joined OHS in 1968 and was co-chairman of the 1973 National Convention in Central New Jersey. He was co-author of an article on tracker organs in Trenton for *THE TRACKER*, and serves as organist at Blessed Sacrament Church, Trenton. He is a member of the Society of Manufacturing Engineers, the American Institute of Industrial Engineers, the American Guild of Organists and the Boston Organ Club.

HELEN B. HARRIMAN'S first OHS convention was Philadelphia in 1960. She was elected corresponding Secretary in 1964 and has served faithfully and well ever since. She graduated from New England Conservatory and has been organist of several churches in that area. At the Worcester convention in 1968 the "Helen Harriman Foundation" was established for the purpose of providing funds (when the Foundation is substantial enough) to be used when the fate of an historic organ is in jeopardy. Mrs. Harriman carries on correspondence with organ historians around the world.

CHARLOTTE RICKER is employed by the Western Electric Company in North Andover, Massachusetts, as an Accounting Clerk with Bell Telephone Laboratories. Long interested in music, Miss Ricker's interest in pipe organs developed in 1964 when, as Chairman of the Music Committee of her church in Haverhill, Massachusetts, she recommended the purchase of an 1896 Hook & Hastings organ. Since then, her interest has led to membership in the Boston Organ Club and (for 8 years) OHS. She is new letter editor for the Merrimack Valley Chapter, AGO, and a trustee of the Methuen Memorial Music Hall.

MATTHEW MICHAEL BELLOCCHIO is a Brooklynite who now resides in Massachusetts. He studied architecture at Pratt Institute and psychology at St. Francis College, earning a degree in Psychology cum Laude (with a minor in French) from St. Francis. He studied organ with Michael Greene and served as associate organist at the Church of the Holy Innocents in Brooklyn for six years. He served an apprenticeship in organ-building with Allan Van Zoeren and Peter Batchelder in New York and is now Vice-president and Tonal Director at the Roche Organ Co. in Taunton, Massachusetts.

ALAN LAUFMAN joined OHS in the 50s and has taken an active part ever since, serving as Membership Secretary in the early 60s. He has served on many convention committees, and is chairman of the 1974 Convention to be in New Hampshire. Mr. Laufman is a member of the English Department at Clark University in Worcester, Massachusetts. His name is widely known as founder and director of the Organ Clearing House, and he is presently holding the office of Recording Secretary.

CHESTER H. BERRY joined OHS while a student at New York University and served on the Committee for the 1969 New York City Convention. He carried out a thorough search for historic organs during his military tour of duty both in Southeast Asia and Europe. He is presently employed as a computer programmer at The Hartford Insurance Group, Hartford, Connecticut, and is studying for a Masters degree at Rensselaer Polytechnic Institute. He has contributed many articles to *THE TRACKER*.

EUGENE A. KELLEY joined OHS in 1966 and has attended all conventions since then. He served as co-chairman of the 1973 Convention in Central New Jersey, and has acted as organ consultant—promoting the restoration, rebuilding and placement of historic instruments. He is head of E. A. Kelley Associates, Lawrence, Massachusetts, a small firm of Market Analysts specializing with small businesses and organ firms in the Eastern United States. Recently he was the recipient of a private grant to study the economics of rebuilding 19th century mechanical action organs. He is a member of AGO, Boston Organ Club, and professional societies in his field.

JAMES MCFARLAND resides in Selinsgrove, Pennsylvania.

F. ROBERT ROCHE of Taunton, Massachusetts, has been a member of OHS since the 1959 National Convention, having attended every convention since then. He served as Recordings Supervisor from 1962 until 1973 during which time he published six record albums for the Society and distributed the Slide-Tape educational program which he assisted in producing. He has presented this program personally in eight of the eastern states, and has served on two

convention committees. He is an organ-builder, sings in a barbershop quartet, and enjoys photography as a hobby.

LAWRENCE TRUPIANO, of Brooklyn, New York, studied at the School of the Visual Arts in Manhattan where he received his B.A., and at New York University where he received his M.A. In 1972-73. Trupiano renovated the 55 rank 1871 E. & G. G. Hook organ at St. Alphonsus R. C. Church in New York City. He is Vice-president of the Greater New York City Chapter, OHS, and belongs to the Boston Organ Club. He is a partner of a commercial art studio which supplies art to publishing houses and industries. He is also designer-secretary of the firm of G. F. Adams, Organ Builders, Inc., New York City.

Does Anyone Remember . . . 1960 . . .

(Continued from page 13)

stops of lighter character this omission is less important because less perceptible.

Instead of the old method, which to a great extent is still adhered to, of having only the treble part of the second Manuale enclosed in a swell, with a meagre bass outside, thus making a disagreeable break in the tone in the middle of the key-board, this arrangement has all the pipes enclosed. This advantage, together with having a reed stop extending through the entire compass, gives to this Manuale a marked character which cannot be too highly estimated.

The Pedale has a compass adequate to the performance of all music written for the organ, and has two stops: the "Bourdon 16 ft.," of large scale, voiced by our new method, giving in place of the hard, "breaking" tones so often heard from the larger "stopped" pipes, a full, deep, prevailing bass, which, for usual choir accompaniments, is preferable to the overpowering "Open Diapason 16 ft." This latter, though better adapted in power for the "full organ," is too prominent for general use; but if to the "Bourdon 16 ft." the "Flote 8 ft." is added, a grand, powerful, well-defined bass is formed, quite adequate for the "full organ" and chorus effects.

There are two pedals for arranging combinations of stops of the Great Manuale, thus giving the player control of the registers without moving his hands from the key-boards.

The fourth page bears no printed matter, but on it is written the specific contract for this organ, as follows:

Boston, Mass. May 12th, 1869
Memorandum of an agreement made this day by & between E. & G. G. Hook of Boston, Mass., party of the first part, and

A committee duly authorised, & acting in behalf of the "Green St. M. E. Church," Green St.

above 10th, Philadelphia, Pa., party of the second part.

To Wit.—

The party of the first part shall build an organ according to the annexed specification, of the best materials and in the most thorough manner, warrant it perfect in every respect, and deliver it set up in church, in good order ready for use, on or before October 5th, 1869.

The party of the second part in full consideration for the above, shall pay to the party of the first part, upon the completion of the organ in the church, the sum of Three Thousand Dollars (\$3000. -)

Payment to be made by a draft on a bank in Boston or New York, payable to the order of the party of the first part.

All risk of damage to the organ or parts thereof by fire, shall be incurred by the party of the second part, after the organ or parts thereof have been deposited in the church.

M. S. Bisher
Witness

E. & G. G. Hook
Allen Bard
John H. Pilley

There was a red stamp bearing the likeness of Washington marked "U. S. Internal Revenue Certificate 5 Cents," hand-cancelled by "I N P" and dated 5/14/69.

The bank draft read: "\$919 — Philadelphia Oct. 8, 1869 / Thirty Days after date I promise to pay / to the order of E. & G. G. Hook / Nine Hundred & Nineteen Dollars / (without deflation) Value received. / Payable at Consolidation Nat^l Bank / Allen Bard." And to this was affixed a 50 cent U.S. Internal Revenue Conveyance stamp.

About two years ago the church was broken into and there was some vandalism in connection with the organ. Some of the flue pipes were damaged and several pipes of the Great Trumpet were severely damaged. Mr. Duddy was called, and the necessary repairs were made. The organ is still in working order, and is used every Sunday for the services of the church.

ALBERT F. ROBINSON

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Our Preferred Members

Once again it is our pleasure and privilege to publish the names of those members who support the Organ Historical Society by joining as Sustaining or Contributing members. It is interesting to note that there are still no names in the Patrons area. However, we are most grateful to these following who thus show evidence of their trust and confidence in the Society and its projects.

Honorary

E. Power Biggs, William H. Barnes, M. A. Vente

Sustaining

Donald C. Curry, Joseph F. Dzeda, Thomas L. Finch, David Gooding, Cyrus Hersey, E. Woody Kuhlman, William E. Orser III, Terrence P. Schoenstein, Richard Scott-Walker, Timothy M. Thompson, Randall E. Wagner, Martin R. Walsh, John Wilson

Contributing

Mrs. John S. Adams, Robert F. Baker, Norman V. Balinson, Gene R. Bedient, Matthew-Michael Bellocchio, Gordon A. Blaine, Homer D. Blanchard, Fred N. Buch, Peter T. Cameron, Sidney R. Chase, Robert

C. Colby, Robert E. Coleberd, Mr. & Mrs. Michael M. Cone, LaVerne C. Cooley, Jr., John B. Daly, Charles Lane Davis, Kent S. Dennis, Vernon deTar, David A. Drinkwater, Brantley A. Duddy, Wesley C. Dudley, Malcolm D. Dutton, Charles L. Easton, Frank L. Eldridge, George Faxon, Charles Ferguson, George F. Geyer, Robert L. Guenther, Joseph Grillo, Wallace R. Hackling, E. Robert Harned, Mrs. Helen B. Harriman, Yuko Hayashi, Robert A. Hinners, Mrs. Dana Hull, Louis J. Iasillo, Charles F. Ingerson, Eugene Kelley, Colin C. Kerr, Annie H. Lakos, James M. McEvers, James McFarland, Frederick L. Mitchell, Noel W. Nilson, Richard H. Oslund, George L. Payne, Mrs. Edward H. Phillips, Daniel F. Pilzecker, Charlotte E. Ricker, Joseph G. Roberts, Richard Roeckelein, Schantz Organ Company, Charles T. Schrider, Gale E. Smith, David Snyder, H. Allen Spangler, Robert Soies, Ernest Stavenhagen, Mrs. Francis B. Taylor, William Weaver, William H. Wertman

According to our treasurer, as of January 7, 1974, the total membership of the Organ Historical Society is 577, broken down as follows: Honorary—3, Sustaining—13, Contributing—62, and Regular—499.

GLEANINGS...

from the corresponding secretary

A columnist in the *San Francisco Examiner* for April 3, 1918, paid tribute to Edwin H. Lemare for his recitals at the Pan-Pacific Exposition Auditorium under the heading, "Ye Towne Gossip." Signing himself only as "K. C. B.," he wrote:

| | |
|----------------------------------|------------------------------|
| "The finest organ in the world," | And fear |
| That's what he called it. | That chilled the heart. |
| And I went with him | And no more fear |
| Into the Exposition Auditorium | And land |
| Where they may seat | And cheers |
| Ten thousand persons | And tramping feet |
| And sat there | And just an echo |
| In all that space | Of a distant roar |
| Alone | That grows |
| And I heard him play. | And rolls along |
| And somewhere | And crushes things |
| Along the way | And burns |
| He asked me | And kills |
| For a theme | Until I hear |
| On which to play. | Above the roar |
| And I gave him | A cheer, |
| A soldier boy | And then more cheers |
| Just bound for France, | And victory. |
| And through the war | And birds come back, |
| And home again, | And blossoms, |
| And closed my eyes. | And the earth grows green. |
| And from the farthest corner | And out upon the sea |
| Of that great big place, | Our soldier boy, |
| Two hundred feet | And no more prowling things, |
| From where he sat, | And winds that laugh |
| There came a bugle call. | Instead of cry, |
| And answering it from all around | And lights at night |
| It seemed to me | And "Home, Sweet Home" |
| Came tramping feet, | So softly |
| And with them | That I hardly know |
| Now and then | The organ's ceased. |
| A tear | And that was all. |
| And muffled sob, | And could I write |
| And then the sea | The tale he told, |
| And whistling winds, | I'd write it |
| And all lights out | For eternal fame. |
| And prowling things, | I thank you. |

This was reprinted on the back of one of the Municipal Organ Recital programs for April 2, 1922, in Portland, Maine. This was Lemare's 30th recital, and he played *Finale Risoluto*, d'Evry; *Morning Serenade* and *Gavotte*, Lemare; *Fantasia* in F minor,

Mozart; *Gavotte*, Rameau; and *Overture* to "Prometheus," Beethoven. On an early recital (January 22, 1922), Lemare played *Triumphal March* from "Aida," Verdi; *Dream Frolic*, Lemare; *The Sigh and The Smile*, Johnson; *Shepherd's Dance*, German; and *Poet and Peasant Overture*, Suppe.

These recitals are still a part of Portland's musical programs to this day... a thing for Maine to be proud of. The organ, built by Austin in 1912, had 90 ranks originally and was said (at the time of Lemare's recitals) to be the "best organ in the world, the fourth largest." It was presented to the city of Portland by the noted Philadelphia publisher, Cyrus H. K. Curtis, in memory of a Portland, musician, Herman Kotzschmar. In 1927 it was enlarged and improved, and still serves the purpose for which it was built.

Some time ago an Organ Walk was conducted in Lansing, Michigan. The event attracted between four and five hundred people, and was so successful that it has become an established feature every other year in Lansing.

According to our member, J. Paul Schneider, the organs visited include the large four manual Möller, Opus 10076, 1965, at the First Presbyterian Church, the 1956 Casavant three-manual in Central Methodist Church, the four-manual Aeolian-Skinner (rebuilt in 1959 by Casavant) in First Baptist Church, the three-manual 1936 Casavant (rebuilt by White & Ferland 1968) in St. Mary's Cathedral, the 1951 Austin, Opus 2169, of five divisions in St. Paul's Episcopal Church. A fine six-division Kilgen (console photo appears on page 268 of the sixth edition of *The Contemporary Organ* by William H. Barnes) at Plymouth Congregational Church was lost when fire completely destroyed that church on February 25, 1971.

Refreshments were served to the entire group at the Episcopal church, and Mr. Schneider has forwarded copies of the specifications of all of the above

organs (including the lost Kilgen) to Dr. Blanchard for preservation in our archives at Ohio Wesleyan University.

Another correspondent, Eugene M. Nye of Seattle, Washington, who has often supplied interesting articles for *THE TRACKER*, writes that he has found an excellent discourse on the early Cincinnati organ builders, Koehnken & Grimm, "much more complete than was published in the September 1970 *AGO/Music* magazine." It is the work of Kenneth W. Hart as a thesis at the College-Conservatory of Music in Cincinnati. Mr. Hart is Director of Music at Westminster Presbyterian Church in Lincoln, Nebraska, and a visiting lecturer in Organ at Hastings College, Nebraska. Mr. Hart has contributed a copy to OHS with his permission to reprint it in a future issue of *THE TRACKER*.

A recent issue of *The New York Times* carried a story by Craig R. Whitney about the famous Bamboo Organ (see *THE TRACKER* XIII: 2). Last fall it was taken to Bonn, Germany for a complete job of restoration by Johannes Klais. Some part went by air, but the heavier chests were shipped by boat. In a room especially constructed to house the Bamboo Organ where it enjoys its native Philippine Island climate of tropical heat and 70 per cent humidity, the Klais firm is performing a restoration without any changes save the replacement of a few bamboo pipes.

The Philippine Ambassador to West Germany, Mauro Calingo, was present when the organ parts arrived. He helped with the unpacking and stated, "I wish the organ could have been repaired in the Philippines, but that wasn't possible." The crates used for shipping were sealed with tin. There are 836 pipes, the longest of which is eight feet. The new bamboo to be used in replacing damaged pipes came from Japan.

Ambassador Calingo is seeking contributions to cover the cost of the restoration, estimated to be \$80,000. Hopefully, the organ will be back in its native home in Las Pinas Church by Christmas of 1974.

Horst Sandner, the Klais factory foreman, says, "The instrument is built just about the way a German builder of the time would have done it, except out of bamboo. Fr. Diego Cerra must have been an expert." He added, "We've gone into the question of who will take care of it afterward; there's a Filipino student in Saarbrücken who will be working here on the restoration, and when he goes back home he should be able to keep it in good repair."

The specification of 22 stops on a five-octave keyboard includes a horizontal trompeta real, or fanfare stop, and a normal full organ chorus sound of 16, 8, 4, 2 $\frac{2}{3}$ and 2-foot lengths. The pedal board is "about an octave."

This organ has been a great tourist attraction in the past, and should continue to attract wide interest. I understand that anybody who wants to is permitted to play it, and the news of its restoration after more than 150 years of use is cause for rejoicing.

LETTERS TO THE EDITOR

Dear Sir,

Among my note I have located additional information (in the form of a review of the exhibition of the 1856 Jardine organ) in reference to Fifth Avenue Presbyterian Church, New York City. The following account appeared in the *New York Musical World*, Vol. XV, No. 5, Whole No. 270, May 31, 1856, p. 261:

Organ Exhibition. Mr. Jardine's new organ in Dr. Alexander's Church was exhibited on Monday evening, Mr. Morgan, Mr. William Mason and Mr. Jardine *filed* untying all the hidden chains of harmony, etc. Mr. Morgan is a thorough-bred organist, of excellent skill in pedal-playing and possessed of a true organ-tal. Mr. Mason, who makes less pretension we believe to pedal playing has, ever since we have known of him, been an adroit and felicitous improviser on this suggestive instrument while Mr. Jardine is a much better player than he would probably be willing himself to confess.

These gentlemen made the great heart of this new instrument speak eloquently out, and with fidelity betray each individual thrill it experienced. While we admire severally the solo stops, the great tone-mass of the full organ has, we confess, less of the diapason quality than we like to hear. Nothing adequately takes the place to our ear of the diapason; and we are always best pleased when this is the dominant tone of the organ, both as to the habitual combination of the organist — the permanent background of his musical picture — and as prevalent in the full organ. However — this is a matter of taste, whereon person may justly differ; and we should hesitate before we poke confidently in opposition to the fine musical sensibilities of Messrs Jardine & Son.

Sincerely,
/s/ Peter Cameron
94 Fairview Ave.
West Springfield, Massachusetts 01089

Dear Sir,

The program for the rededication of the 1816 Christian Dieffenbach organ in Altalaha Lutheran Church, Rehresburg, Pa., was held May 6, 1973. At the morning service the music was provided by the church choir with Mrs. Harvey Hill as organist. That evening Mr. Thomas Eader, who had done the work of restoration on the organ, presented a program which included pieces by Purcell, Bach, Widor, Handel, Selby, Dowland, and Buxtehude. He was assisted by Mrs. Sue Dieffenbach, trumpet Miss Carol Dieffenbach, organist, Mr. Quentin Keith, tenor, Mrs. Alemlia Funk, organist, Dr. D. Leonard Kahler, violin, Mr. John Schucker, flute and the Altalaha and Salem choirs with Mr. Hill as organist.

The church was crowded at the evening service. It was full for the morning service, but not like the evening when people stood in the aisle and on the stair. Virginia, Maryland New York and Ohio are places I saw in the register. And the work is all paid for, so thanks for the push you gave us.

Several weeks ago Frank and Rhea, Curtis and Erma, Frank's son Norman and Susan and I went down to Baltimore. Mr. Eader took us through the Peale Museum and the Carroll house, and then gave us a private concert on his 1808 Christian Dieffenbach pipe organ in his home. The pipes on his organ are not quite as fancy as the Altamaha church organ, but can you picture anyone wanting to scrape those pipes which is the only example of that type of work around?

We are continuing the fund. Maybe we can get some other church to restore their Dieffenbach organ. Rieth's Church in Stouchsburg, Pa., has one in the basement.

Sincerely,
/s/ Ray J. Dieffenbach
218 N. Maple Street
Elizabethtown, Pa. 17022

Ed. Note: According to the enclosed program the organ was built in Berk's County in 1816 by Christian Dieffenbach who had learned organ building from his father, John Jacob Dieffenbach. His son and grandson were also organ builders, and in 1886 this organ was rebuilt by Thomas Dieffenbach who added pedal pipes and a separate console which permitted the organist to face the altar. Unused since 1937, the organ has been restored to be as much as possible like it was in 1816. It contains the following stops on one manual of 51 notes:

| | |
|---|-------------------|
| 8' Principal | 4' Octave |
| 8' Violine Principal (added in 1886) | 4' Flute Traverse |
| 8' Gedackt | 4' Nachthorn |
| 8' Flute Amabile | 4' Salicet |
| 8' Dulciana (1886) | 3' Quinte |
| | 2' Octave |

The ornamenting of the pipes was done by Jacob Dieffenbach, son of Elias Dieffenbach. Attending the rededication service were Sadie Irene (Dieffenbach) Derr, Della Daisy (Dieffenbach) Kintzer, Ray Jacob Dieffenbach, Harry Eugene Dieffenbach, Curtis Carl Dieffenbach and Frank Miller Dieffenbach, children of Victor C. and Minnie (Miller) Dieffenbach and all great, great, great grandchildren of Christian Dieffenbach. The family tree appears to be:

John Jacob Dieffenbach

Christian Dieffenbach

David Dieffenbach

Elias Thomas David

Jacob

Victor

Ray Jacob

Dear Sir,

A new book has come out for which I furnished some material on James Dakin, architect of Fifth Avenue Presbyterian's second church building, our Duane Street Church. He had a small organ case in his plans; but it must have been verbally vetoed because there are many indications that the organ

NEW TRACKER ORGANS

Lake Wales, Florida

The Rieger Organ Company of Schwarzach/vor Arlberg, Austria, has installed a new mechanical action organ in the First Presbyterian (Associated Reformed) Church in Lake Wales, Florida. The instrument, a memorial to the late A. R. Updike and his wife, was designed by Josef von Glatter-Götz, president of the firm.

One of the chief problems to be solved in the tonal design was that of coping with the generous amounts of carpeting and pew cushions that were not to be removed. The stop-scheme is:

| | |
|-----------------------|--|
| Hauptwerk (II) | Positive (I) (under expression) |
| Tremulant | Tremulant |
| Trompete 8' | Krummhorn 8' |
| Mixtur IV 1-1/3' | Cimbel II 1/3' |
| Nassat 2-2/3' | Principal 2' |
| Octav 4' | Praestant 4' |
| Principal 8' | Holzgedackt 8' |
| Rohrflöte 8' | Koppelflöte 4' |
| Blockflöte 2' | Quintlein 1-1/3' |
| Terz 1-3/5' | Terzsept III 1-3/5', 8/9', 8/15' |
| I/II | Cibelstern (to be added) |
| Pedal | Wind Pressures |
| Fagott 16' | Pos. 2-3/16" (55) |
| Mixture III 2' | Hptw. 2-3/8" (60) |
| Choralbass 4' | Ped. 2-3/4" (70) |
| Octavbass 8' | |
| Subbass 16' | |
| Gedackt 8' | |
| I/P | |
| II/P | |

Also prepared for is the Regal, which will be self-contained on a separate Manual III and which will be removable for use elsewhere. A dedication recital was scheduled for November 4 with Milford Myhre, Carillonneur of the Bok Singing Tower, as soloist.



The Rieger organ in the First Presbyterian Church, Lake Wales, Florida.

described in my article was the very first. If by some chance anyone should see the book and write about the early organ case plan, this is to let you know it probably was vetoed before it "got to first base."

Sincerely,
/s/ Elfrieda Kraege
P. O. Box 4102
Grand Central Station
New York, N.Y. 10017

RECORD REVIEWS

An Anthology of American Organ Music, Vol. III—Janice Beck playing the Noehren organ in First Baptist Church, Ann Arbor, Michigan. OR A-264 Stereo. Musical Heritage Society.

The third of this five-volume project appears now, containing two works by Charles Ives and four pieces by Leo Sowerby. No "period" is mentioned, so we would presume this to represent organ music of the 1890 to 1940 era. Dates are given for the Ives compositions—both in the 1890s—but only one (1935) for the Sowerby works. So, we must presume.

Mrs. Beck's technique is quite adequate for the scores chosen, and the performances are clean and clear through commendable registration and outstanding engineering.

But we question the interpretation of the Ives' "Variations on America." According to authorities, it was indeed a "tongue-in-cheek" creation, written before Ives studied compition with Dudley Buck, and with a great sense of humor. But Mrs. Beck performs it with awe and dignity befitting the British national anthem—not perfect, mind you, but rather lacking in subtleties, thus losing all of the fun.

The other works fare better, and Charles Beck (husband of the performer) is to be commended for a well-produced disc.

John Rose at the Great Organ of Methuen Memorial Music Hall—Available through Keyboard Arts, Inc., P.O. Box 213, Lawrence, Mass. 01842. FKA-1 Stereo.

The first recitalist for the 18th OHS National Convention was young John Rose, organist of the Cathedral of the Sacred Heart, Newark, New Jersey, who played the 14-rank tracker organ rebuilt by Hartman-Beatty in New Hope, Pennsylvania.

In his program, he played Mendelssohn's Second Organ Sonata, which is the first selection on this disc. As Henry Cook has observed, the Mendelssohn organ sonatas bear close resemblance to the eighteenth century English organ voluntaries, particularly in form. That Mr. Rose appreciates this fact becomes immediately apparent here, for the big Walcker—though built in Germany—sounds indeed like a fine British instrument, and the music comes off majestically.

The French work, Mulet's "Carillon-Sortie" will please those who enjoy the full-organ sound of this mighty instrument, but on our better-than-average sound equipment it lacked clarity and definition. This was, of course, no fault of Mr. Rose, but rather an engineering problem which Joseph Quill and Kenneth Robinson failed to solve.

Max Reger's Phantasie on the Choral "Ein feste Burg" is a gigantic composition occupying some 15 minutes of this disc. It is a technical tour-de-force requiring the full resources of a large organ. In this case Mr. Rose is able to cope with all of the requirements and delivers a stunning performance.

Thomas Arne's "Flute Tune" completes this disc. It is charmingly played on silvery flutes with all of the characteristic embellishments.

Gilbert Robinson was the producer, and there are program notes by Richard Barrows. The color-photo of the great case is by Peter Markhard.

NOTES, QUOTES and COMMENTS

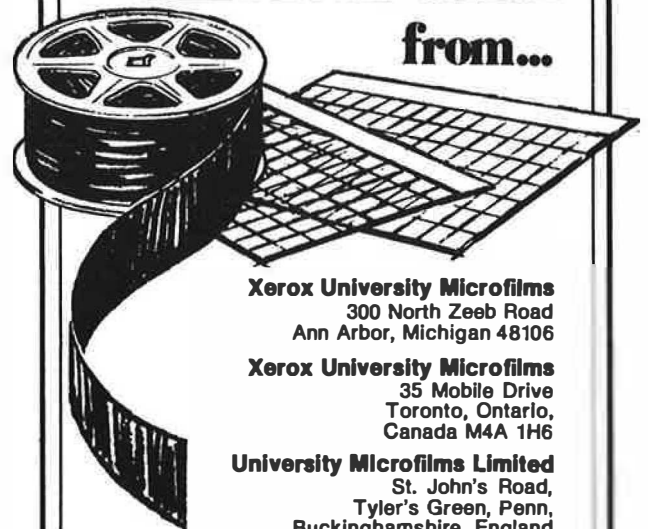
Anyone interested in the history of theatre organs might want to place an order for "The WurliTzer Theatre Organ Revised Installations List" by Judd Walton. It contains standard model specifications and the wiring schedule numbers list. The information is updated to January 1973, with a supplement planned annually without additional cost. The price is \$29. the copy postpaid, and it may be ordered from Doric Records, P. O. Box 605, Alamo, California 94507.

Doric Records also has a large assortment of theatre organ records for sale, including examples of both American and English instruments. A free list is available on request. Please enclose a stamped, self-addressed envelope.

Rollin Smith, Director of Music at the Church of Our Lady of Angels, Brooklyn, New York, has completed a series of eight monthly recitals on the 1914 Aeolian organ at the Frick Collection, Fifth Avenue and 70th Street, New York. The recitals began in May 1973, and were concluded in December. Program topics were: The German Classics, The English Victorians, Handel, American Organ Music 1900-1920, Italian and Iberian Organ Music before 1800, The Aeolian Organ and its Music, Jongen, and Music for Christmas.

Karl Sliter of Boulder, Colorado, reports that the 1889 Hook & Hastings organ in the First Congregational Church at Colorado Springs has been "rebuilt"

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again. It was first done by Dewey Layton in 1957, and recently "restored" by Kurt Roderer. Mr. Roderer is "organ builder in residence" at Northwestern University, Evanston, Illinois. The funds for the current restoration, in the amount of \$30,000, came from an anonymous donor, according to the *Colorado Springs Sun*.

An Aerogramme from France announces that Rosalind Mohnsen, our member from Leigh, Nebraska, is spending this year in Paris. Miss Mohnsen gave a recital on September 9, 1973, at St. Alphonsus Church, New York, on the 1871 E. & G. G. Hook organ. The program included works by Bach, Schumann, Reger, Dupre, Vierne, Tournemire, Langlais and Widor.

Peter Cameron, who has edited the New York City Chapter's *Keraulophon* for some time, has resigned as editor and moved to West Springfield, Massachusetts, where he has joined the staff of the Berkshire Organ Company. Lawrence Trupiano is now editor of *Keraulophon*, and we wish him well in his new assignment.

According to Byron K. Horne, chairman of the board of the Lititz Historical Foundation at Lititz, Pennsylvania, "a part of the house and shop used by David Tannenberger [sic] is now incorporated into one rear wall of another building." One of Tannenberger's organs, now restored, and 85% of another (which has also been restored) are located in the town. There is also a piano built by him which was restored in 1971. Visitors are welcome to see these instruments by applying to the office of the Moravian Church in Lititz.

Paul R. Heaney writes that he has located Johnson & Son's Opus 792 in the United Methodist Church of Honeoye Falls, New York, apparently still in good condition and regular use. He says, "There appears to have been some modification in that the Bourdon pipes have their stoppers set well down into the pipe bodies, so low that most of the stopper handle is concealed within the pipes. The display pipes which speak have also been raised in pitch by the cutting of new 'tuning holes' in the rear of the pipe bodies. Instead of soldering new pipe metal for

snips and the metal bent away giving the rear of the pipe the appearance of having been modified by an explosive detonated within the pipe." The stop list is:

Great—56 notes
Flute d'Amour 4'
Melodia 8' *
Octave 4'
Unison Bass 8' *
Dulciana 8' *

Pedal—27 notes
Bourdon 16'

Others
Tremolo

Pedale Check
Blower Signal

Swell—56 notes
Stopped Diapason Treble 8'
Flute Harmonique 4'
Viola Diapason 8'
Viola da Gamba 8'
Stopped Diapason Bass 8'

Couplers

Great to Pedal
Swell to Pedal
Swell to Great

Pedal Pistons
Draws Great stops marked *
Draws all Great stops

The Rev. M. Fred Himmerich advises us that Henry Weiland of the Tellers Organ Company of Erie, Pennsylvania, has designed and installed a new organ in St. Paul's Episcopal Church, Watertown, Wisconsin. The console, chests and other mechanical parts are from a Felgemaker tracker, c. 1870. The new pipes were made by August Laukhuff of Wurtenburg, Germany, and a new case was also provided. The manual key action and stop action are mechanical, but the pedal division is electro-pneumatic. The stoplist is:

Manual I
Praestant 8'
Holz Gedackt 8'
Oktav 4'
Block Floete 2'
Sesquialter II
Mixture III
Dulzian 8'

Manual II
Rohr Pommer 8'
Spitz Floete 4'
Oktav 2'
Zimbel II
Holz Regal 8'
Tremulant

Pedal
Subbass 16'
Oktav 8'
Bach Floete 2'
Dulzian 16'
Trichter Regal 4'

Wilhelm Zimmer & Sons, Inc., of Charlotte, North Carolina, have published a beautifully illustrated book on the work of organ-building with particular emphasis on tracker action organs. It contains no stoplists, but many recent installations are illustrated in various ways. Structural, visual and tonal designs, problems of rebuilding, and details of construction are dealt with briefly, and the booklet ends with the oft quoted "Soli Deo Gloria."

We are in receipt of the first issue of *Organ Quarterly*, a new journal very attractively produced by James D. Lowe. There are articles on the organ,

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A Marvelous Slogan . . .

An Editorial

If the late President John F. Kennedy is remembered for nothing else, his Inaugural Speech will go down in history along with the Gettysburg Address and other equally great orations. One phrase will always stand out: "Ask not, 'What can America do for me?' but rather, 'What can I do for America?'"

What a wonderful slogan for OHS!

Some people join our Society for what they can get out of it. Some of these, after a year or two of regular membership, refuse to renew their membership because they "got nothing out of the organization."

Still other members of long standing have contributed exactly nothing to the betterment of the Society, although they are known to be actively interested in the history of organs and organ building in America. Some of these are actually hoarding material that should be shared with the entire membership.

If you find yourself in any of the above categories, isn't it time to have a change of face? Ask not, "What can OHS do for me?" but rather, "What can I do for OHS?"

Take a look at the "super-members list" which appears in this issue of *THE TRACKER*. Is your name there? If not, why not?

How many articles, news items, and other materials have you submitted for publication in *THE TRACKER*? Surely you have some information which should be shared with other members and, since we have a constant goal of improving our publication, the better the subject the more welcome it is.

How many OHS national conventions have you attended? We, having attended every one of the eighteen conventions held so far, can truthfully report that each one has been better than the last. Furthermore, OHS conventions are inexpensive, friendly, and always full of surprises. You may have to overcome some problems in order to attend, but who doesn't? Try the next one and see for yourself. As one member from the West Coast put it last year, "It was well worth the trip across the country."

How many times has the OHS slide-tape program been presented in your area? It has been shown three times in the Philadelphia vicinity, and still a lot of people have not seen it. We hope to have another showing this year.

How many Historic Organ Recitals have you organized? The National Council budgets for twelve such programs each year, but to date we have not met that quota. Surely there must be an instrument near you which would serve this purpose well.

How many new members have you introduced to OHS? You do not have to be an organist to belong, yet the non-playing members can be counted on one — well, not more than two hands. Scholars, historians, musicians in every field are welcomed. Help us to bring them in.

Now then, if you find you *do* belong to this latter group of members and *have* done all these things for OHS, ask yourself, "What else can I do for OHS?" and maybe you'll come up with some new, fresh ideas which will keep the Society an ever-growing organization, broadening its sphere of influence and furthering our American heritage.

Notes, Quotes and Comments

(Cont.)

excellent photography and a planning calendar to help you prepare service music in advance. Short choral and organ pieces are also included, and the publication is not without a sense of humor. The subscription is three dollars per year. Address: *Organ Quarterly*, 142 Manhattan Avenue, Jersey City, N.J. 07307.

The 1974 Organ Competition for the *Grand Prix de Chartres* will be held in September with two prizes of ten thousand francs each — one for "Interpretation" and one for Improvisation. Elimination contests will be held privately in Paris from September 9 to 19, and the finalist will play publicly in Chartres Cathedral on September 22. Registration must be completed by July 1st. Write to Secretariat du Concours, 75, rue de Grenelle, 75007 Paris, France, for full information.

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

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.

MOVING?—Don't miss your TRACKER. Send your old and new addresses to THE TRACKER, 421 S. South St., Wilmington, Ohio 45177.