



THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume XVIII Number 4

Summer 1974



THE TRACKER

CONTENTS

Volume XVIII, Number 4

Summer, 1974

ARTICLES

From Ryder to Ryder, from Tracker to Tracker by Alan Laufman	10
George Hutchings' Opus 321 by Jim Lewis	11
Johnson Opus 315 by Homer D. Blanchard	8
Lancashire & Turner, Organ Builders	7
The 19th Annual Convention Review	3
Steere & Turner's Opus 176 Is Gone by Pat Wegner	7
A Survey of Some Extant Old Minnesota Trackers by Kim R. Kasling	12

DEPARTMENTS

Letters to the Editor	20
New Tracker Organs	23

OHS BUSINESS

Minutes of the OHS Council, April 23, 1974	18
Minutes of the OHS Council, June 24, 1974	19
Minutes of the Annual Meeting of the Organ Historical Society, June 25, 1974	19
Summary of the Annual Treasurer's Report	20

COVER—The organ case in St. Luke's Hospital Chapel, New York City, once contained George Hutchings' Opus 321 (see article, page 11).

THE TRACKER is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization. Annual membership dues (including *THE Tracker*): Regular members \$7.50, Contributing members \$15.00, Sustaining members \$25.00, Patrons \$100.00. Back issues of *THE TRACKER* are obtainable at \$2.00 each or \$7.50 for four consecutive numbers. Send membership dues, inquiries, and address changes to: The Organ Historical Society, Inc., P.O. Box 209, Wilmington, OH 45177. Advertisers may address copy, together with payment, to the Advertising Manager. Closing dates for advertising matter: Fall, No. 1—July 12; Winter, No. 2—September 12; Spring, No. 3—January 12; Summer, No. 4—May 12. Make all checks payable to the Organ Historical Society, Inc. Editorial correspondence and articles to be considered for publication may be addressed to the Editor. Editorial closing dates: Fall, No. 1—July 1; Winter, No. 2—September 1; Spring, No. 3—January 1; Summer, No. 4—May 1. Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc. Material published in *THE TRACKER* may not be reproduced without permission of the Editor. Copyright 1974 The Organ Historical Society, Inc.

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Advertising Rates in *THE TRACKER*

DISPLAY ADS:

Full Page	\$75.00 per issue
Half Page	40.00 per issue
Quarter Page	22.50 per issue
Eighth Page	15.00 per issue
Business Card	3.50 per issue
(Or \$12.00 per year - four issues)	

CLASSIFIED ADS: 30 words same rate as Business card

The 19th Annual Convention Review

On Monday, June 24, 1974, the relatively quiet city of Keene, New Hampshire, was invaded by a horde of OHS officers and members for the nineteenth annual convention of the Society. That evening a regular meeting of the National Council was held (*see minutes elsewhere in this issue of THE TRACKER*). One of the most important actions of the Council at this meeting was to change the official address of the Society from York, Pennsylvania, to P.O. Box 209, Wilmington, Ohio 45177.

The next morning we registered at the convention headquarters in the Unitarian-Universalist Church, and held the annual meeting there. (*See minutes elsewhere*). We were provided with a handsome convention booklet of 72 pages containing a photo and specifications of some 23 organs to be visited during the convention. Since the booklet did not include the programs nor identify the performers, we shall try to report this information as completely as possible.

Tuesday Tour

Tuesday afternoon we heard Frederick O. Grimes play an all-Bach program on the 1966 Noack tracker organ at First Baptist Church, Keene. Mr. Grimes, a Texan, who is now organist at Holy Trinity Lutheran Church, New York City, is a graduate of Baylor University and studied in Germany. His program included the Prelude and Fugue in D Major, "Schmücke dich, O liebe Seele," Fantasy and Fugue in G Minor, Pastorale in F, and Toccata and Fugue in D Minor (Dorian). The compact console was at right angles to an attractive organ facade of 24 copper pipes. Due to a high well in the center of this modern sanctuary, the acoustics soaked up the organ tone which sounded thin to this listener. We sang "Let the whole creation cry" to the Salzburg chorale tune.

Heading south we stopped at the First Congregational Church of Swanzey, Swanzey Center, for Ray Ackerman's mini-recital which included Heller's "Adante in G," Pleyel's "Elevation in C" and the Dubois "Grand Chorus in B Flat" —all quite appropriately to this small Estey organ. We sang "Sing of Mary" to a tune from the Plymouth collection.

The next visit at Trinitarian Congregational Church in Troy was to hear Yuko Hayashi who is chairman of the Organ Department at New England Conservatory and music director at Old West Church, Boston. Having just returned from a recital tour in Europe, Miss Hayashi had only a few moments to become acquainted with the 1890 Steere and Turner, never-the-less, she performed most graciously Stanley's "Voluntary in F" Buxtehude's choral prelude on 'O Morning Star' (which we sang upon its conclusion) and anonymous composition on "La, mi, re" and the Prelude, Fugue and Chaconne by Buxtehude.

Returning to Keene, we heard a splendid program by Charles E. Page, organist at Old First Church in Springfield, Massachusetts, on the 1967 Berkshire electric action organ at the United Church of Christ. The placement of this instrument in the rear gallery gave ample space for unencumbered sound. Mr. Page played Sweelinck's "Balletto," Reger's "Kanzone," and Bach's Passacaglia and Fugue in C Minor. We sang a hymn, but forgot to record it in our enthusiasm.

The chapel at this church contains another Berkshire instrument, an organ of one 97-pipe rank out of which 13 stops have been made. Bruce Porter, the minister of music at this church, played Schumann's "Sketch IV," Bach's chorale prelude on "Meine Seele erhebet den Herrn" and d'Aquin's "Noël," for which he used very good registration. We sang "Our God to whom we turn" to the marvelous *Steadfast* tune.

Music and medicine often go hand in hand. For example, some years ago New York boasted a symphony orchestra made up entirely of physicians. Kenneth Wolfe, M.D., is upholding that connection in OHS, appearing as a recitalist for the OHS convention. He played the charming little E. & G. G. Hook (1853) in the parish hall at our headquarters church, including John Bull's "Gloria Tibi Trinitas," Frescobaldi's Toccata in F, and three little fugues by Wilhelm Friedmann Bach, all done with a beautiful, refined tone in excellent style. We sang Tallis' Cannon and left for dinner at Grace United Methodist Church.

A novelty instrument, a four-rank barrel organ, was demonstrated prior to and after dinner. Built by Flight & Robson of London about 1825, there are two rolls still extant, one of which has been restored containing some ten tunes.

The 1869 Steer & Turner organ at Grace Methodist has undergone many renovations, but it still stands up well and retains a good diapason chorus. About 175 persons attended the recital by Max Miller, Boston University Organist, a Californian who studied in Austria. Assisting as tenor soloist, stop-boy and, page turner, was Stephen Michael Calmes. The program consisted of Bach's Prelude and Fugue in C, and his chorale prelude on "Allein Gott in der hoh' sei Ehr'", after which we sang "All glory be to God" to the same tune. Mr. Calmes then sang the obligato part in Frescobaldi's "Capriccio," using the syllables *La, Do, Do, Ti, Re, Do Ti, La* in the absence of a text. Then came Sweelinck's variation on "Unter der Linden Grune" and Bach's Counterpoint XI from the Art of Fugue which contains his signature, B.A.C.H. After a short intermission we heard Milhaud's Petite Suite, and stood for a moment of tribute because of the composer's recent demise. The

program was concluded with the Allegretto from Parker's Sonata in E Flat, Brahms' chorale prelude on "O Traurigkeit, O Herzeleid," and Langlais' "Incantation pour un jour Saint." We sang "O God of earth and altar" to the *King's Lynn* tune.

The Wednesday Tour

Bright and early Wednesday morning we boarded buses and breakfasted at the Community Church in Dublin. Albert F. Robinson, organist at First Presbyterian Church, Haddonfield, New Jersey, played a program on the 1884 Hutchings organ (rebuilt by Philip Beaudry in 1967) including William Selby's "A Lesson," Eugene Thayer's Canon in E Flat, his own transcription of Mendelsohn's Fugue in D (originally for piano), and Seth Bingham's Fantasy on "Worksong." We sang "When morning gilds the skies" to *Laudes Domini* and "Unto they temple, Lord, we come" to *Eisenach*.

At nearby Emmanuel (Episcopal) Church we heard Lee Ridgeway of the Brooke School in North Andover, Massachusetts, play a program on the c. 1870 Marklove tracker. These were Distler's Sonatina, Matthew Locke's Voluntary in F, Japp Dragt's chorale prelude on "Good Christian Men, Rejoice," and Philip Gehrings's "Four Pieces for the Church" which was in the form of an organ mass. The hymn here was "O Day of rest and gladness" to the tune *Woodbird*.

In the Congregational Church at Nelson we enjoyed a recital by Cleveland Fisher of Manassas, Virginia, on a "William Pipe Tone Organ," a foot-pumped reed instrument of c. 1905 with 17 stops-knobs controlling the two full sets and five half-sets of reeds. This is the first time that a reed organ has been honored with a full recital at an OHS convention, and Mr. Fisher was in fine fettle. He played a suite of pieces by Elgar from the 1891 "Vesper Voluntaries," quite legitimate material for this instrument. His encore was "Tuner's Polka" by Espouta which Mr. Fisher found in the Library of Congress to be dedicated to the organ builder, Jacob Hilbus. We sang "I sing a song of the saints of God" to the *Grand Isle* tune, and Miss Gaylor made a most impressive speech and crowned Mr. Fisher with greens and flowers.

George Bozeman, another Texan who has studied abroad, now conducting an organ-building business in Lowell, Massachusetts, and serving as organist at the Congregational Church in Woburn, presented a program on the c. 1855 tracker organ of unknown origin in the Congregational Church at Stoddard. David Moore, organ builder from North Pomfret, Vermont, had spent much time and effort to get this organ ready for our visit, and Mr. Bozeman showed it off to advantage in Balbastre's Variations. We sang "For the beauty of the earth" to the *Dix* tune.

We stopped briefly at All Saints Episcopal Church in Petersborough, a beautiful stone edifice surrounded in a "close" much like the parish churches in England. Indeed, we felt that spirit as someone rang a change on the chime of English bells.

After lunch at the Union Congregational Church nearby, we enjoyed a recital by W. Raymond Ackerman, organist of the Pilgrim Congregational Church



Cleveland Fisher assisting with the Hewitt "Grand Military Sonata" Photographed by Robert Dickinson.

in Lexington, Massachusetts. The much altered Ryder organ of 1873 was displayed in a meticulously played program that included Couperin's Chaconne, Guilian's Suite on the Second Tone, Rinck's Fugue in D minor, Bach's Prelude in A major, Hewitt's "Grand Military Sonata," Dubois' Sortie, Brahms' chorale prelude on "O Traurigkeit, O Herzeleid," Dubois' Offertoire and Bach's great Prelude in B minor. Mr. Ackerman was assisted by the ever-resourceful Cleveland Fisher in the Hewitt Sonata displaying the national color and then holding fire-cracker shaped posters announcing the different "movements" of the work. The result was, of course, hilarious. We sang "Sing praise to God" to *Mit Freuden Zart*.

A former vice-president of OHS, Robert J. Reich, who serves as organist at the First Parish Church in Billerica, Massachusetts, and as an officer of the Andover Organ Company of Methune, played the 1871 Stevens organ in the First Congregational Church at Rindge, assisted by his daughter, Sylvia, and Jennifer Moore, violinists. The program included Nielsen's Third Prelude, Ahren's setting of "Vom Himmel hoch", Micheelsen's Pastorale, Letourneau's Intermezzo, Drischner's chorale prelude on "Es ist gewisslich an der Zeit," two anonymous fifteenth century selections, and Homer Whitford's "In Hadrian Square" as the organ pieces. The young violinists rendered Brahms' Cradle Song and the theme from Tchaikovsky's concerto. The organ has a bold, vigorous tone with a tremendous pedal diapason. We sang "Lord of our life" to the *Iste Confessor* tune.

The Church of the Unity at Winchendon, Massachusetts, built in 1866, houses the 1868 E. & G.G. Hook organ which the Andover Organ Company renovated and tonally altered in 1965. In its present condition it has very good tone. John Dunn, music director of the Boston Archdiocesan Choir School at St. Paul's Church in Cambridge, Massachusetts,



Madeleine Gaylor places flowers at the grave of Henry Pratt in Winchester, New Hampshire.

gave the instrument a fine demonstration in his program which included Couperin's Offertory in D, Bach's chorale prelude on "Lord Jesus Christ, Turn Toward Us" and his Prelude and Fugue in B minor, Tournemire's "L'Orgue Mystique" for Holy Saturday, and Reger's chorale prelude on "Rejoice, Heaven and Earth." His Bach B minor was truly masterful and he achieved the mysticism required in the Tournemire selections. We sang "O, What Their Joy" to *O Quanta Qualia*.

Another first for OHS conventions was enjoyed when, after an abundant dinner, we heard a splendid program by the choir of men and boys from St. Peter's Roman Catholic Church in Worcester, Massachusetts under the direction of Professor Louis Curran in St. Bernard's R. C. Church at Keene. Probably the fact that our convention chairman, Alan Laufman, is a member of this outstanding choir made the arrangement possible, and for us it was all pure joy. The fine acoustics of the building more than made up for any inadequacies of the 1905 Steinert organ (actually built by James Cole), and we all joined heartily in the glorious hymns, "Alleluia! Sing to Jesus" to *Hyfrydol*, "To Jesus Christ, our sovereign King" to *Ich Glaub an Gott*, "Praise to the Lord" to *Lobe den Herren*, and "For all the saints" to *Sine Nomine*. The choir sang Holst's arrangement of "Let all mortal flesh," "Regina caeli" from the Katholischer Geistlicher Kirchengesang,

John Ireland's "Greater love hath no man," Mozart's "Jubilate Deo," the Kyrie from Haydn's *Paukenmesse*, Haller's "Jesu, be near us," Britten's *Missa Brevis* in D, Marier's arrangement of Herment's "O Mary Immaculate," Sowerby's *Nunc Dimittis*, assisted by John Minasian and John Homko who serve as assistants to Professor Curran, Brian Rano, treble, Michael Loftus, counter-tenor, John Homko, tenor, Thomas Edwards, bass, Diane Hakala and Robert Costello, trumpets. The choir was well disciplined in musical taste and blend and was given a justly deserved standing ovation.

The Thursday Tour

Thursday morning began with another vocal treat—a rousing performance by the Dudley Buck Quartett at "Ryder Hall," the residence of Richard Boutwell in Richmond. The two-manual Ryder organ of 1898 was displayed by Samuel Walter in Horatio Parker's "Pastorale" (which included some rather frisky lambs) and Harry Rowe Shelley's elaborate "Fanfare d'Orgue." The Quartett, which made its OHS debut at the Cape Cod convention in 1966, consists of Mary Lou Williams, Lois Regestein, Philip Beaudry and Robert Newton, rendered Baldwin's "I will lift up mine eyes," Briggs' "Hear my prayer" and Dudley Buck's Festival Te Deum in E Flat, all with marked devotion to the scores. The demanded encore was a repeat of the Easter cantata, "The Singing of Birds" by George W. Warren. This remarkable work was on a text by Bishop Coxe of Western New York and was first presented on Easter Day, 1875, at St. Thomas' Church, New York. At its conclusion Miss Gaylor showered us with floral petals from the staircase, and we sang "Morning is breaking" to a Gaelic melody, Mr. Boutwell's home sits on a mountainside overlooking Mt. Monadnock. He had brought in 150 folding chairs for our visit and every one was occupied.

The First Congregational Church in Royalton, Massachusetts, is fitted with a handsome chandelier of 12 oil lamps (now electrified) plus two smaller three-lamp fixtures. Like so many of the churches in the area, it has pressed metal (sheet tin) walls and ceiling which make for good acoustics.

It also has the 1863 Johnson organ which was partially rebuilt in 1948 by Joseph Smith. Although the action is noisy in the rapid passages, the tone is still good and it fills the room nicely. Eileen Hunt, organist at St. Mary's R. C. Church in Brookline, Massachusetts, played a program including a chorale prelude by Vaughan Williams and Mendelsohn's Second Organ Sonata, and we sang "O God Our Help in Ages Past" to *St. Anne*.

Our next stop was another "first" for OHS conventions. It was a visit to the grave of an organ builder, Henry Pratt, in Winchester. Pratt was noted for building about 30 chamber organs, some of which still survive. One of the Goodrich brothers is said to have visited Pratt's shop in Winchester to study his craftsmanship. Miss Gaylor presented a floral arrangement as she recited the following:

"Henry Pratt, after all these years the Organ Historical Society, consisting of people dedicated in preserving lovely little organs such

as you made, reaches out to you in appreciation. We believe that the organs, products of your devoted labor, will long after these stones here have crumbled."

And Cleveland Fisher led us in singing of "For all the Saints" to *Sine Nomine* a capella. The ceremony was indeed impressive.

At the Library in Winchester we saw a Pratt instrument which was partially dismantled. We found the pipes to be particularly delicate and the workmanship very fine.

After an ample lunch at the Federated Church in Winchester we heard a demonstration of their rebuilt 1893 Woodberry & Harris organ by Stephen Long and Philip Beaudry who rendered as a duet the amusing "Toot Suite" said to be composed by PDQ Bach. A fitting encore was "The Entertainer" by Scott Joplin. We sang "Praise, my soul, the King of Heaven" to *Lauda anima*.

A small 1906 Hook & Hastings organ in Phileasian Lodge at Winchester was played by Norbert Kelvin of Lexington, Massachusetts. His program included the "Four Winds Suite" by Alec Rowley and a short piece by Bossi. We sang "God Himself is with us" to the *Tysk* tune.

Another major recital was given by Carrol Hassman, organist at Newton Highlands Congregational Church in Newton, Massachusetts, who played the 1849 E. & G.G. Hook organ in the First Congregational Church at Hinsdale. We learned that this is the largest organ in America still unaltered to have been built before 1850, and that it is the largest organ where the low G (an octave below the usual low G) exists. Until recently the organ has been in poor condition, but in recent weeks Robert Newton has spent more than 150 hours in repairs for our visit. It is, in spite of its 25 ranks, not a loud organ, but has a sweet tone and telling reeds. Mr. Hassman played Bach's Concerto I, Couperin's Dialogue sur la Vox humaine, Clerambault's Recits de Cromorne, Raison's Passacaglia, Handel's "Tunes for Mr. Clay's Clock," the Trumpet Air by Bremner, Billings' Christmas Voluntary, Carr's Aria, Read's Trumpet Tune for Advent, and Mendelssohn's Second Organ Sonata. Mr. Newton was given a standing ovation along with Mr. Hassman, and we sang "Come down, O Love divine" to *Down Ampney*. This was an official OHS Historic Organ Recital.

At the First Parish Church, Unitarian, in Northfield, Massachusetts, Jack Fisher found that the program he had planned could not be played on the 1842 E. & G.G. Hook organ due to its short compass (35 keys in the Swell manual). Nothing daunted Mr. Fisher, who is director of music at the Union Church in Waban, Massachusetts, and instructor at both Bradford College and Boston University, played a program of short pieces by Croft, Dunstable, Redford, Tallis and Purcell. We sang "Whate'er my God ordains" to *Was Gott Tut*.

Stephen Long, director of music at Trinity Lutheran Church in Worcester, Massachusetts is also on the music faculty at Becker College. He chose selections which perfectly suited the 1893 Hutchings organ at Trinitarian Congregational Church in Northfield. The organ was originally built for the Studio of Samuel B. Whitney when the latter

was organist at the Church of the Advent, Boston. We learned that Mr. Whitney, a Vermonter who left St. Paul's Cathedral in Burlington to take up the Boston post, died in Woodstock, Vermont, leaving an estate of over \$85,000. Mr. Long's program included John K. Paine's Prelude in B Minor, George E. Whiting's fantasy on Whitney's hymntune, *Crusader*, after which we sang "The Son of God goes forth to war" to that tune, Whitney's "Adante" and Brahms' chorale prelude on "Schümche dich, O liebe Seele," We then sang "The King of Love my shepherd is" to the Irish tune St. Columba.

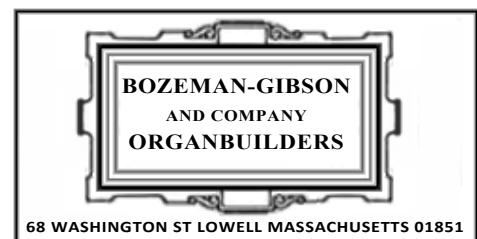
An excellent supper was enjoyed at the same church which, we heard, was the stronghold of Dwight L. Moody, the evangelist. Thus it was entirely fitting that after supper Samuel Walter played in his inimitable style the good old Gospel songs of yester-year. One wonders whether Moody's congregations could have matched the fervor and enthusiasm of OHS for those tunes.

No more perfect climax could have been planned than the superb recital by Thomas Murray on the 1970 Andover tracker organ at Northfield Mount Herman School's Memorial Chapel. Mr. Murray, winner of first place in the 1966 National Playing Competition of the AGO, is a Californian who is now organist at the Cathedral Church of St. Paul in Boston. His program included Bach's Fantasia and Fugue in G minor, Mendelssohn's Fifth Organ Sonata, Reger's Introduction and Passacaglia in D minor, Schmidt's Fantasia on an American Spiritual, Farnum's transcription of William Byrd's Variations on "The Woods So Wild," and two pieces from the Suites of Louis Vierne. We sang "Sing Alleluia forth" to *Martins* and "We come unto our father's God" to *Nun freat Euch*, and Mr. Murray was given a well-earned standing ovation for his fine performance on an outstanding new tracker organ.

All of the major programs of this convention were recorded on tapes by Marice Stith of Cornell University under the direction of Norman Walter, our Audio-Visual committee chairman.

The warm welcome we received everywhere, the congenial atmosphere pervading all of our gatherings, the abundant if somewhat old fashioned meals, and the high quality of the condition of the organs all contributed to the success of this convention. Chairman Laufman saw to it that we were provided at every stop we were provided with good hymnals or copies of hymns, usually distributed by young Robert Odgren, a choirboy of St. Peter's, Worcester, who stayed with us throughout the tours. And many churches were decorated with flowers which made them all the more attractive.

So it is with the utmost sincerity that we render thanks to the 1974 Convention Committee-Edgar A. Boadway, Jr., Richard Boutwell, Marjorie McCarthy, Chester H. Berry, and Alan Laufman, chairman.



Steere & Turner's Opus 176 Is Gone



The Steere & Turner organ case of Opus 176, 1883, In First Baptist Church, Urbana, Ohio.

by Pat Wegner

Built in 1883, it served the First Baptist Church in Urbana, Ohio, until the spring of 1973. As the year gradually took their toll, problems with the 2-manual, 18-rank organ increased. Organ men from two cities were consulted and both gave proposals in the \$35,000 to \$40,000 range to build a new organ under the old Steere & Turner pipes.

The congregation voted instead to pay \$11,500 for an electronic substitute.

In July 1973, OHS member Vincent Gilbert and I stopped in Urbana to see the Steere & Turner. All we found was the very attractive old case which still stands in the chancel. As we talked to the minister, who gave us the above facts, we learned several other things, namely:

- 1) they did not know of the existence of OHS;
- 2) they did not know of the existence of the Organ Clearing House;
- 3) they had no idea that the price of the electronic substitute would have paid for a complete restoration of the organ as a tracker-action instrument.

Thus, the wood pipes were taken for lumber, the windchests were thrown out, and what remained of

Lancashire & Turner, Organ Builders

Ed. Note: The following paragraph, submitted by Dr. Robert E. Coleberd, is printed exactly as it appears in Holland's Moline City Directory 1878-81. None of the organs listed have ever been described in THE TRACKER, and we are particularly interested in learning the fate of the "large Concert Organ built for the Industrial Exposition at Des Moines, Iowa." Research and correspondence is encouraged in this area.

As we have said before Moline can boast of a great number of different industries, and scarcely have we heard of *one* which has .. not been crowned with abundant success. This is partly accounted for in the fact that shipping facilities from and to this city are excellent, coupled with the invaluable products of this manufacturing city. In addition to this, however, the men commencing any institution here have usually been *practical* in their respective lines, hence with the other named advantages have met with more than an average success. The above applies very forcibly to the Moline Organ Factory, owned and operated by Messrs. Lancashire & Turner. They have been established here about seven years and very faithfully attended to the business they are acknowledged masters of until to-day, notwithstanding their misfortune of being burned out in August, 1876. They are on a sure and prosperous footing, and doing a most gratifying business, which extends over a good part of the northwest. Shortly after the fire above alluded to they commenced the erection of their present factory, which is well arranged and well equipped for the successful conduct of their special business. The main building is 30 x 60 feet, 3 stories high, with metal shop 16 x 24 feet, besides dry houses, lumber shed, etc. They give employment to 12 to 15 hands, the proprietors super-intending every department of the business, each being a practical organ builder, having served a full *seven years* apprenticeship in England. Since their commencement they have had to compete with older and larger establishments, but have shown the superiority of their instruments in many instances, over much older houses. Church, concert and portable organs are their specialties, having made some excellent ones for numerous churches, etc., over a large territory, and received high encomiums for their perfect construction, exquisite tone and, considering quality, cheapness. Among this number we may point to the M. E. Church, Bloomington and Trinity Church, Jacksonville, Ill., Congregational Churches at Des Moines and Davenport, Iowa, Episcopal Church, Newton, Iowa. Lutheran churches at Galesburg and Oregon, Ill. Episcopal Church, Davenport, and two just completed for Cedar Rapids, Iowa, one for the Universalist and M. E. churches respectively. These are a few made by this firm and goes to prove the kind of trade they secure and hold, having an order in course of completion at the present time for a large Concert Organ for the Industrial Exposition at Des Moines, Iowa. With the facilities of Messrs. Lancashire & Turner, their thorough and practical knowledge of every detail of the business and their general uprightness in business transactions we see no reason why this establishment shall not be the greatest organ manufactory of the north west in the near future.

(continued on page 24)



The Johnson organ, Opus 315, 1870, as it appeared in April 1966, In the former Fourth Street Methodist Church, Wheeling, West Virginia. Photographs by Lowell Riley,



The Johnson nameplate. Note the oblique front over-hanging Swell keys. Note Johnson's spelling of "Pedale."

Johnson Opus 315

by Homer D. Blanchard

In the Spring of 1966 I received a letter from the Divisional Headquarters of The Salvation Army for Maryland and northern West Virginia, informing me that in their Chapline Street property in Wheeling, West Virginia, there was an old Johnson pipe organ. The building was about to be sold to Urban Renewal and was to be demolished but what about the organ? They had already had a proposal for moving and electrification, but were uncertain how to proceed.

I had been raised on Johnson & Son Opus 458 (1875) (see *THE TRACKER*, Vol. XI, No. 4, p. 11) and had later owned it and their Opus 573 (see *THE TRACKER*, Vol. XI, No. 2, p. 9) so I was eager to see this instrument.

As soon as I could make arrangements I took OHS member Lowell Riley along to photograph and together we visited the organ. It was, in fact, Opus 315 (1870) of the famous Westfield, Massachusetts, firm and was in what had been the Fourth Street Methodist Church, said to have been the first German Methodist church in America. The building had been taken over by The Salvation Army but was no longer in use, there was no electricity, and everything was in a state of decay and neglect. As the photo suggests, the organ occupied a prominent position on the pulpit platform at the front of the church, the Swell above and behind the un-enclosed Great, the Pedal on the sides.

At first glance several things struck us: the fan of dummy Trumpets above the center flat of the

pipe front; the ugly, but utilitarian, Square D blower switch, and the rectangular nameplate with the firm name Johnson, Westfield, Massachusetts, the Opus number and the date. We were both familiar with the diamond-shaped nameplate used for many years after 1874 when the firm was known as Johnson & Son, and even with the much later small rectangular plates, but this larger one (1½"x4") was unfamiliar to us.

The stoplist:

Great 58 notes

16 Bourdon
8 Open Diapason (15 in display)
8 Melodia
8 Dulciana
4 Octave
4 Flute d'Amour tc
2 2/3 Twelfth
2 Fifteenth
III Mixture (15-19-22)
8 Trumpet
8 Clarinet tc

Swell 58 notes

8 Open Diapason (#1-7 st.w.)
8 Stopped Diapason Bass
8 Stopped Diapason
8 Salicional tc
4 Fugara
2 Piccolo
II Mixture
8 Bassoon Bass
8 Oboe
Pedal 27 notes
16 Double Open Diapason
16 Bourdon
8 Violoncello (Bell Gamba shape)

Draw knobs over Swell keys, l. to r, Tremulant, Great to Pedale, Swell to Pedale, Swell to Great

Pedale check

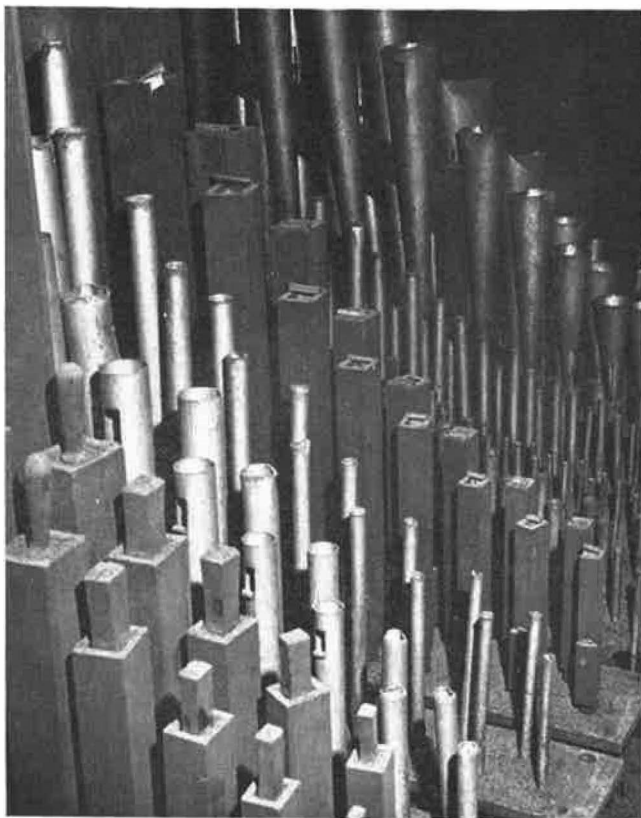
Original hook-down Swell pedal replaced by balanced Swell pedal.

Fixed combination pedals: 2, left, Great Bourdon, Melodia, Dulciana;

Flute d'Amour; right, Full Great

Slide wind indicator over Swell keys

Concave radiating Pedal clavier added



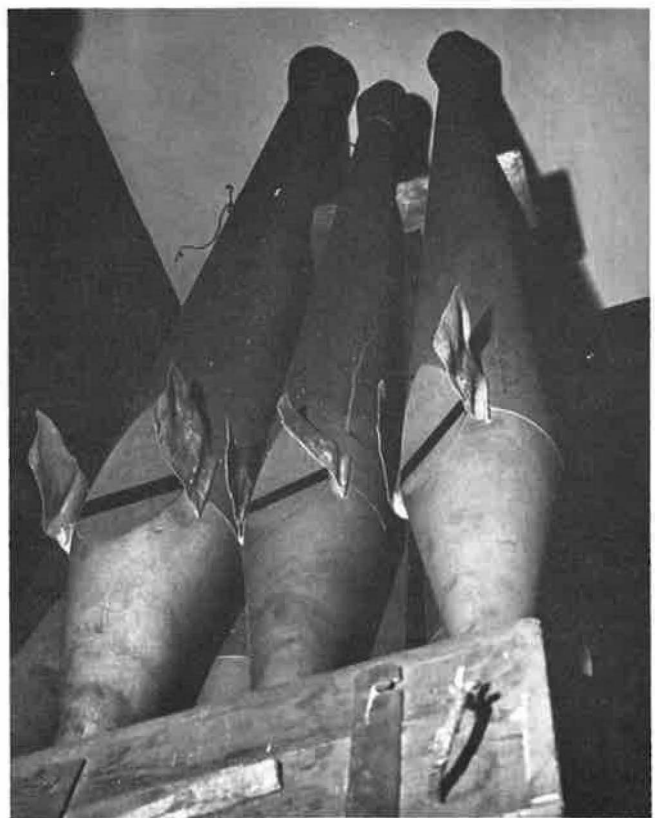
View of Great pipework. In the foreground, as front rank on the chest: 16' Bourdon, then 8' Diapason, 8' Dulciana, 8' Melodia, 4' Octave, 4' Flute d'Amour, 12th, 15th, Mixture, Trumpet.

There were the usual obstacles in the way of getting inside the organ. There was a rickety passage board of sorts behind the swellbox, high in the air, but no ladder of any sort to be found on the premises, so I never did get into the Swell.

The organ was later bought by the Humpe Organ Company, Richmond, Ohio, who kept the pipes and some of the walnut panels. Mr. Humpe informed me in 1967 that some of the pipework in the Swell had been changed. The original two rank Mixture had been removed and an Aeoline 8' put in its place. The 4' Fugara had been removed and an 8' Viole d'Orchestre substituted for it. The Johnson Oboe and Bassoon Bass had been removed and an 8' capped Oboe put in. The replacement ranks were made by Gottfried, Erie, Pennsylvania, and the changes were made, according to Mr. Humpe, in the Johnson, Westfield, Massachusetts, Opus 315 (1870)

PEDAL:	#1	#13
16 Dbl. Op. Diap.	12-1/2 x 15 i.d.	
GREAT:		
16 Bourdon		
8 Op. Diapason slotted sm		
8 Melodia 12 stopped w		2-1/8 X 2-1/2 i.d.
8 Dulciana not slotted		3-13/16 i.d.
4 Octave planed & polished	3 i.d.	1-11/16 o.d.
4 Flute d'Amour pierced stoppers (open metal from #37)		1-1/4 X 1-1/2 i.d.
2 2/3 Twelfth	1-15/16 i.d.	
2 Fifteenth	1-9/16 o.d.	
III Mixture breaks on #25 to 8-12-15, the 4' is 2 notes smaller than 4' Octave	15-1-9/16 o.d. 19-1-3/16 o.d. 22-29/32 o.d.	
8 Trumpet sm no miters	41-1/8 i.d.	
Shallot marked #2		
8 Clarionet	23-3/8 i.d.	

sm=spotted metal
i.d.=inside dimension/diameter
o.d.=outside dimension/diameter



Low C, D, and E of the Johnson Opus 315 Pedal 8' Violoncello, showing large ears for tuning.

late 1920s. Mr. Humpe further informed me that the Swell 8' Diapason had #1-7 of stopped wood, that the Salicional was from tenor C with its bass grooved over into the Stopped Diapason, and that the Piccolo 2' was not harmonic.

It was interesting to note the square-shanked, flat stop knobs with their script engraving and the absence of any foot pitch. What Johnson here called a Violoncello in the Pedal was actually a large scale Bell Gamba with wide mouths, as may be seen from the photo. Such pipes were provided with large soft metal ears that could be bent toward or away from the mouth for tuning, since the inverted conical bell at the top of the pipe made normal tuning devices impracticable.

Some pipe data may be found in the accompanying chart.

#18	#25	#37	#49
2-15/16	2-1/4 i.d.	1-5/16 i.d. 13/16 x 1-1/16 i.d.	3/4 i.d.
	1-1/2 x 1-13/16 i.d.		1/2 x 13/16 i.d.
	2-7/32 o.d. 1 o.d.	5/8 o.d. 9/16 o.d.	3/8 plus o.d. 1/2 plus o.d.
	3/4 x 7/8 i.d.	3/4 o.d.	

From Ryder to Ryder, From Tracker to Tracker

by Alan Laufman

The first pipe organ in the Union Congregational Church of Peterborough, New Hampshire was installed in the spring of 1884, the gift of the Young Ladies Concordia and other interested church members. It was built by George H. Ryder of Boston; it had two manuals and pedal, was located in a chamber at the left front side of the brick church, and was the 119th instrument built by Ryder. So far no stoplist of the organ has been found.

The Ryder instrument was supplanted in the summer of 1939 by an electric-action pipe organ built by the Frazee Organ Company of Everett, Massachusetts; a few parts of the old Ryder organ were used in the new instrument. Within a few years the Frazee organ was giving trouble, and early in 1973 the Music Committee contacted the Organ Clearing House to see if a better instrument could be found.

Meanwhile, the First Baptist Church in Winthrop, Massachusetts, which had recently merged with another church in Winthrop, had contacted the Clearing House to see about selling the pipe organ in the old Baptist building. This instrument, built in 1873 by George H. Ryder as his Opus 7, originally had the following stoplist:

Great		Swell	
Principal	8' 58	Violin Principal	8' TC
Dolce	8' 58	Kalophon	8' 58
Melodia	8' 58	Gedackt Treble	8' TC
Octave	4' 53	Gedackt Bass	8' 12
Super Octave	2' 58	Flote Dolce	4' 58
Mixture	II 116	Flautina	2' 58
Pedal		Oboe	8' TC
Sub Bass	16' 27	Bassoon	8' 12
Couplers		Tremulant	
Swell to Great		Blowers Signal	
Great to Pedale		2 Great combination pedals	
Swell to Pedale			

The organ was rebuilt in 1961 by Fritz Noack, retaining the mechanical action and incorporating much new and revoiced pipework.

Measurements indicated that it would fit in the Peterborough church, and in due course a contract was signed with Bozeman-Gibson & Company, Organ Builders of Lowell, Massachusetts, to move and install the instrument. The organ was dismantled in June 1973 under my supervision, with the assistance of Tony Smith and John Howe. During the summer, the wind-chests were retabled in the Bozeman-Gibson shop, and the organ was installed in Peterborough at the end of the summer by George Bozeman, assisted by Jean-Francois Gagnon and me. No tonal changes were made when the organ was moved. The present stoplist, then; is as Fritz Noack left it in 1961.

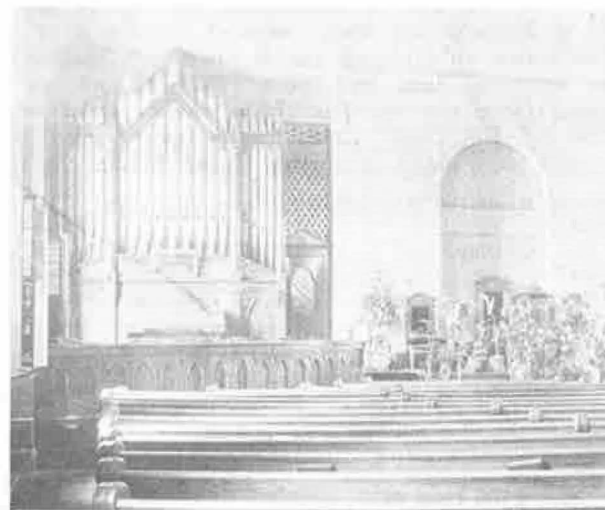
Great		Swell	
Principal	8' 58	Dulciana	8' TC
Spitzflöte	8' 58	Gedackt Treble	8' TC
Octave	4' 58	Gedackt Bass	8' 12
Nazard	2 2/3' 58	Chimney Flute	4' 58
Flute	2' 58	Principal	2' 58
Mixture	II 116	Sesquialtera	II 116
Cymbel	II 116	Oboe	8' TC
Pedale		Bassoon	8' 12
Sub Bass	16' 32	Tremulant	

The couplers and combination pedals remained unchanged.

In the frame church in Winthrop, the organ was in a chamber behind the pulpit platform and the case had no sides. Four small end flats containing dummy pipes were above access doors and were removed for the Peterborough installation. The case is of black walnut.

The projecting console has round-shanked oblique knobs lettered in script; overhanging swell keys and celluloid fronts; a concave radiating pedalboard which replaced a flat clavier with somewhat narrow keys; and a swell pedal moved from the far right to a more central position. Mr. Noack's rebuild included 2 new reservoirs, a new Tremulant, action renovation, new and expanded pedal couplers, a new pedal chest, action, and extension of the rank, an "A.G.O." pedal clavier, and other mechanical changes.

By way of tonal alterations, Mr. Noack made the following changes: in the *Great*, the Principal was



The George H. Ryder organ, Opus 119, 1884, as it looked around the turn of the century in the Union Congregational Church, Peterborough, New Hampshire. Photograph courtesy of Union Congregational Church.



The George H. Ryder organ, Opus 7, 1873 as it looked shortly before dismantling in the summer of 1973, at First Baptist Church, Winthrop, Massachusetts. Photograph by Harold Zeltsar



The organ as relocated in 1973 in the Union Congregational Church, Peterborough, New Hampshire. The organ is George H. Ryder, Opus 7, 1873, rebuilt in 1961 by Fritz Noack, and in 1973 by Bozeman-Gibson & Co.

rescaled above the range of the case pipes; the Spitzflöte is of new tapered metal pipes from TC, with the bottom octave the old stopped wood Melodia basses; the Octave was rescaled 2 notes larger from TC; the Nazard is of flute scale and uses old Super Octave pipes from TC; the Flute is of new tapered metal pipes; the Mixture has some old pipes, and, breaking on the C's, is 19-22, 15-19, 12-15, 8-12; the Cymbel has a few old pipes and breaks on the C's at 26-29, 22-26, 19-22, 15-19. In the *Swell*, the Gedackt was somewhat revoiced; the Dulciana is the former Kalophon; the Chimney Flute is new; the Principal is largely new; the Sesquialtera has old pipes in the bass octave pitched at 1 1/3' and 4/5' and from TC it is the usual 12-17.

The organ stands in a large chamber occupied by both former instruments. The installation re-

ceived extensive coverage in area newspapers, especially the illustrated front-page article in the *Jaffrey Ledger* of September 4, 1973, headlined "Church Recycles Irreplaceable Organ in Peterborough."

George Bozeman, Jr. played the dedicatory recital on November 4, 1973. His program included Dances by Bernhard Schmid the elder and Bernhard Schmid the younger, Johann Pachelbel's *Aria*, Sebaldina, 3 Chorale Preludes of Sigfrid Karg-Elert, Robert Schumann's *Canon in B minor*, Arthur Honegger's *Choral*, and the *Prelude and Fugue in A minor* of Bach. The organ was heard in recital during the 1974 OHS Convention.

(I am indebted to E. A. Boadway for many of the details in the fore-going article.)

George Hutchings' Opus 321

(Photograph on cover)

by Jim Lewis

An attractive case housed George Hutchings' Opus #321, a two manual instrument of twenty-four stops built for the chapel of Saint Luke's Hospital in New York City. The Chapel was seventy-five feet long by 30 feet wide with a height of thirty-six feet richly decorated with marble, stained glass, carved oak woodwork and stucco relief all in the Beaux Arts style. In place of pews were individual oak chairs with leather upholstered kneelers and crest rails.

The organ case, of carved oak, was designed by Ernest Flagg, architect of the hospital, and hung on the east wall of the chancel. It has a seven part composition with a large central tower flanked by two flats, two smaller towers and finally two flats of pipes tucked away on the outer ends of the case.

Tubular-pneumatic action was employed and the console was detached and reversed directly below the case. Unfortunately Hutchings' organ survived less than twenty years for Ernest Skinner replaced it in 1920 with his Opus #301 retaining only the pedal stops and the casework.

George Hutchings' Opus 321 St. Luke's Hospital Chapel, New York City

Great		Swell	
Open Diapason	8	Bourdon	16
Viola di Gamba	8	Open Diapason	8
Doppel Flute	8	Gemshorn	8
Octave	4	Salicional	8
Flute Harmonique	4	Voix Celeste	8
Octave Quint	2 2/3	Stopped Diapason	8
Super Octave	2	Octave	4
Mixture	III	Fugara	4
Trumpet	8	Flute d'Amour	4
Pedal		Flautino Corneopean	2
Open Diapason	16	Oboe	8
Bourdon	16	Tremolo	8
Flute	8		

A Survey of Some Extant Old Minnesota Trackers

by Kim R. Kasting

All too little is generally known about tracker organ history in the far midwestern states. The purpose of this article is to examine a few of the best extant old organs left in the state of Minnesota in hopes of stimulating further interest in the instruments and their builders.

The most comprehensive study made to date is by organ builder Charles Hendrickson of St. Peter, Minnesota, for an organ symposium in September 1969. Mr. Hendrickson compiled a list of extant old organs, stop lists and summaries of builders. In particular, he shed light on the Minnesota organ building family, the Vogelpohls, the state's only nineteenth century builder. The author is indebted to Hendrickson's study—an asterick will be placed beside each organ description derived from his paper. Thanks must also be accorded Mr. Richard Lurth, organ builder in Mankato, Minnesota, for technical information on the Lorenz organ in Mankato and the Felgemaker in Duluth.

Like several other farm states in the midwest, Minnesota has only one really large metropolitan area—the Twin Cities. There are several moderately large cities and towns and a great many small farm communities and isolated rural churches. Since the Minneapolis-St. Paul area has prospered for well over a century as the hub of business, society and cultural events for a large geographic region, there have been, unfortunately, sufficient resources to replace early organs. With some notable exceptions, most old trackers are found in the state's small towns and country churches. These organs are usually rather small, one or two-manual instruments and since Minnesota lies a good 1500 miles from the northeast, many were either built in the midwest or brought here second-hand.

Settlement of the state began slowly around 1830, picking up rapidly from 1850 through 1900 so that most remaining old organs date from c. 1860-1910. The instruments surveyed here are those whose disposition or historical position rank them particularly worthy of description and publicity; several have lapsed into silence and if they are to continue to exist—and to be properly maintained and appreciated, public attention must be aroused. Specifications and descriptions of the 13 following examples follow original spellings, chronological order and local historical data as closely as possible.

When the great waves of German and Scandinavian immigrants came to Minnesota to till the rich soil, their church music consisted largely of hymn singing accompanied by either melody instruments like the violin and Swedish Psalmodikon (a monochord affair-according to Hendrickson) or

reed organs and melodeons. Many smaller churches contain their original "parlor organ" installations to the present. Two of the oldest extant pipe organs in the state were placed in Roman Catholic churches of substantial stone construction relatively early in Minnesota's history.

One still remains in a picturesque structure, the R. C. Church of St. Wendolin at Luxemburg, Minnesota, just south of St. Cloud. The solid gray granite building and its neat churchyard cemetery are rare for Minnesota, presenting a visual style found much more to the east. The organ, a small one-manual and pedal, is the only example in Minnesota known to the author whose keyboard and stop jambs are recessed under the facade. The console is encased with a pair of sliding doors and the stop shanks, mounted vertically without any terracing, are square with round heads. Recent information found in St. Wendolin's Church records indicates purchase of the organ second- or third-hand around 1900 from a church in St. Paul. A brief visit to Luxemburg failed to get the organ playing since a furnace blower had been installed some years ago by a church volunteer and no blowing handle remains. Save the wind supply, all seemed in good mechanical condition, however. Upon looking inside, black script lettering on an interior case wall stated, "Pilcher —" (the rest illegible). Whether the organ is actually a Pilcher is not known yet. The church currently uses an electronic substitute for services. The stop-list of the pipe organ is:

Manual 54 notes (plus 5 deod, lowest)

Open Diapason Stopped	8'	(low 12 stopped wood)
Diapason Treble Stopped	8'	(actually a 4' flute)
Diapason Bass	8'	(plays treble and bass both)
Dulciana (Sol.)	8'	(low 12 stopped wood)
Principal	4'	
Fifteenth	2'	

Pedal 13 notes

Bourdon	16'
---------	-----

There are a Forte composition pedal, Manual to Pedal coupler, hitch-down Swell (all enclosed), and a dummy facade

Highly unusual are the extra five notes at the bottom of the single manual. They are unconnected and the organ's interior layout looks as though these keys never operated; they do not couple to the pedal and, again, it looks as though they never did. Also unusual is the provision of an independent 4' Flute operated by the Stopped Diapason Treble 8' stop. Possibly, revisions were made c. 1900, although pipework and case bespeak the 1860s. (*See note 1-Ed.*)

The second instrument mentioned earlier is located in the home of Mr. Richard Lurth, Mankato, Minnesota. Originally in St. Mary's R. C. Church

of Arlington, Minnesota, the organ was rescued by Mr. Lurth as the church was being demolished. Case and console style, plus pipe construction and date of the original church building, place the organ at c. 1868-1870. It was built by J. Lorenz of Cincinnati according to the nameplate. Although the organ is presently unencased due to limited ceiling height, it is in good mechanical condition and has a brilliant but sweet sound. The stoplist:

Manual 58 notes

Gedeckt	8' TC; stopped wood to middle d#, rest metal
Dulciana	8' Tff; transmission to Gedeckt to TC
Principal	4' partially facade
Rohrflute	4' metal soldered caps
Piccolo	2' metal

Pedal 17 notes

Flute	8' open wood
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The organ is entirely enclosed, save for the facade pipes, with a hitch-down Swell. There is a Manual to Pedal coupler.

The next instrument in chronological order is an old and fascinating Steere & Turner in the Congregational Church of Zumbrota (southeast Minnesota). The organ was first installed in the Congregational Church of Winona, Minnesota, sometime between 1869 and 1885 when it was sold to the Zumbrota church for \$700.00. The case is of solid black walnut with oak framing; the facade pipes are dummies and the organ is enclosed save the pedal Bourdon 16'. The stoplist:*

Manual 58 notes

Diapason	8' TC	Pedal 17 notes	
Melodia	8' Tf	Bourdon	16'
Stopped Diapason	8' low 17	Manual to Pedal	
Salicional	8' Tf		
Salicional Octave	4' low 17	Calcont (knocks on framing to alert blower)	
	4'		
Rohrflute	4' TC		
Oboe	8' TC		

What is most interesting here is the manner of division of one of the stops on treble and bass slides. There is an 8' and 4' Salicional which is actually one stop with two knobs and slides. Strangely enough, the bass slide containing pipes 1-17 is the 4' and pipes 18-58 the 8'. This odd arrangement is understandable, however, since the 4' Rohrflute is T.C and only the 4' Octave and 8' Stopped Diapason go all the way down. Thus, one could accompany, using the 4' Salicional, a Melodia 8' or Oboe 8' solo or even the 4' Rohrflute satisfactorily.

To the west of Zumbrota lies Faribault, Minnesota, a town, in spite of its name, retaining a touch of its early English immigrant charm. For example, there are the Episcopal Cathedral of Our Merciful Saviour, Shattuck School for Boys, and a town green. Faribault is the home of the only 2-manual William A. Johnson & Son (Opus 615) known to remain in the state. Installed originally in 1883 in the First Baptist Church, the organ was moved some decades ago to its present home, the Masonic Temple. Fortunately, no tonal or mechanical changes were made during the move, and the organ is in a completely playable state of preservation. Characteristic of many Johnsons of its period, it is quite mild but pleasant tonally. The Lodge uses the Johnson occasionally for functions, but members are well aware of its historical significance. In November 1972, the Lodge sponsored the author and a student in a short recital and talk which the members hope to perpetuate yearly or bi-yearly. The stoplist:

Great

Open Diapason	8' 58
(low 17 in facade)	
Dulciana	8' 58
(low 7 stopped)	
Gamba	8' 46
(orig. stopface missing)	
Melodia	8' 46
Unison Bass	8' 12
Octave	4' 58
(stopface missing)	
Flute D'Amour	4' 58
(orig stopface missing)	
Mixture (12-15)	II 116

Pedal

Double Open Diapason	16' 27
Pedale Check	

Swell

Bourdon	8' 12
Bourdon	46
(no "Treble" or "Bass" here but lettering looks original)	
Open Diapason	8' 56
(low 7 stopped)	
Viola	8' 58
(low 9 stopped)	
Dolcissimo	8' 46
Stopped Diapason	8' 56
Fugara	4' 46
Flute Harmonique	4' 58
Piccolo	2' 56
(stopface missing)	
Bassoon	8' 12
Oboe.	8' 46
Swell Tremolo (different lettering on face)	

Great to Pedal, Swell to Pedal Swell to Great, Blowers-(defaced), two Composition Pedals, Forte Great (all Great stops), Piano Great (Melodia, Dulciana, Gamba, Unison Bass).

One of the most prominent midwestern builders of the latter half of the nineteenth century was Carl Barckhoff of Ohio. His instruments were widely distributed and he had a flourishing business reaching into the most remote localities. Some of the most isolated, tiny rural churches in south-central Minnesota contain small Barckhoff organs-churches the organ buff would normally pass up as "undoubtedly" containing a reed organ at best. Of the numerous one-manual and pedal installations extant in Minnesota, that at Immanuel Lutheran of Alma City, a crossroads near Mankato, is described here because of its historical significance. The organ was built in 1885 and, though encased, stands entirely in the



The 1885 Carl Barckhoff organ in Immanuel Lutheran Church, Alma City, Minnesota.

room (choir area). The case is made of solid oak. Quite rare for this area are the exposed facade pipes; nos. 5-19 of the 8' Open Diapason are of high tin content and were never painted or gilded. Historically significant is low E of the 8' Open facade pipes as it is signed by Philip Wirsching. Barckhoff's young German helper, Wirsching, came to America in 1885, then later founded his own organ company. 1885 is also marked as the date on the same pipe. Tonally, the organ is rather undistinguished, but it is adequate for the church and used regularly. The stoplist:

Manual 58 notes		Pedal 27 notes	
Open Diapason	8'	Bourdon	16'
1-4 stopped wood			
Flute	8'	Manual to Pedal	
Dulciana	8'	Bellows Signal	
Principal	4'		
Flute Harmonic	4'		

All pipes are enclosed save the 16' Bourdon and exposed facade.

That Barckhoff built larger, more impressive organs in this area is proven by a stoplist from his instrument at Church of the Redeemer, Minneapolis. The organ is long gone and no records of its date or history remain. It is included simply to indicate what Barckhoff did in a larger installation. The stoplist:*

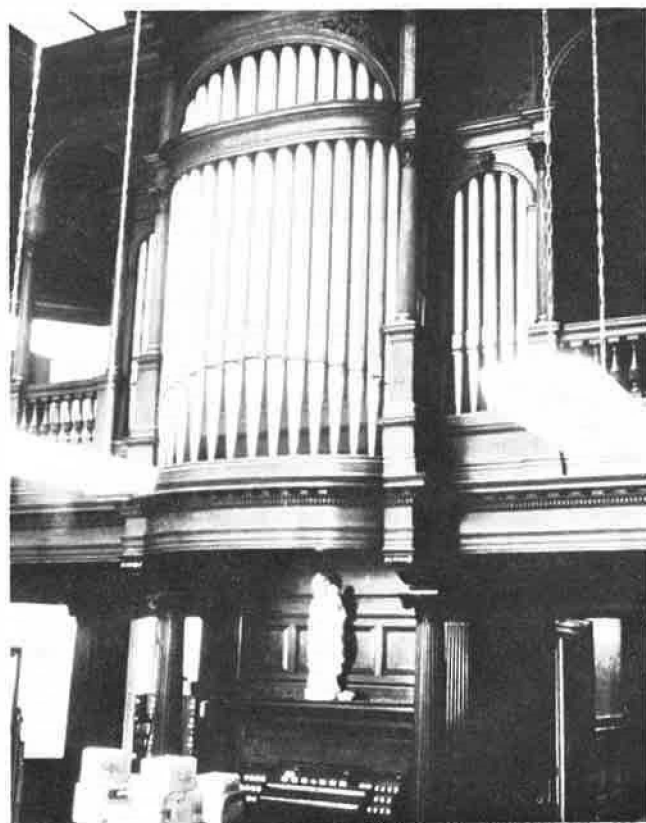
Great 58 notes		Swell 58 notes	
Open Diapason	16'	Bourdon	16'
Contra Viola	16'	Open Diapason	8'
Open Diapason	8'	Diapason D'Amour	8'
Gamba	8'	Quintadena (See Note 2)	8'
Doppelflote	8'	Salicional	8'
Dolce	8'	Aeoline	8'
Clarabella	8'	Stopped Diapason	8'
Octave	4'	Principal	4'
Gemshorn	4'	Fugara	4'
Flute Traverso	4'	Harmonic Flute	4'
Quint	2 2/3'	Flageolette	2'
Fifteen. nth	2'	Mixture	III
Mixture	IV	Cornopean	8'
Cimbel	III	Oboe	8'
Trumpet	8'	Choir 58 notes	
Pedal		Geigen Principal	8'
Open Diapason	16'	Melodia	8'
Bourdon	16'	Viola	8'
Dulciana	16'	Dulciana	8'
Cello	8'	Violin	4'
Flote	8'	Flute D'amour	4'
Trumpet	8'	Piccolo	2'
Trombone (Quint)		Clarinet	8'

Two other organs of the 1880s still exist in St. Paul. The first, a c. 1884 Hook & Hastings in St. Adalbert R. C. Church, is rather ordinary but derives maximum effect from its gallery installation and very generous acoustical environment. The organ is in good condition and is used regularly. The stoplist :*

Great		Swell	
Open Diapason	8'	Stopped Diapason Treble	8'
Melodia	8' TC	Stopped Diapason Bass	8'
Dulciana	8' (TC?)	Viola	8'
Octave	4'	Flute Harmonic	4'
Fifteenth	2'	Bassoon & Oboe	8'
Unison Bass	8' 12	Pedal	
		Bourdon	16'

There is a tremolo and the usual couplers.

The second organ, a c. 1889 George Hutchings, is located in one of St. Paul's stately old mansions,



The George Hutchings organ in the former James J. Hill home, St. Paul, Minnesota.

the former James J. Hill home on Summit Avenue. The case, displaying a rounded flat of 8' Open Diapason pipes, is richly carved and blends most artistically with what remains of the room's former decoration. Originally a library, the room is now used as office space by the Archdiocese of St. Paul and has been poorly redecorated. The organ is in good condition but is almost never used. The stop-list:

Great 61 notes		Swell 61 notes	
Open Diapason	8'	Geigen Principal	8'
Melodia	8'	Stopped Diapason	8'
Viola di Gamba	8'	Quintadena	8'
Dulciana	8'	Aeoline	8'
Octave	4'	Fugara	4'
Flute d'amour	4'	Flute Harmonique	4'
Fifteenth	2'	Flautino	2'
Pedal 30 notes		Oboe	8'
Bourdon	16'		

Great to Pedal, Swell to Pedal, Swell to Great.

By far the most impressive old organ in the entire state is the two-manual, 26 rank Felgemaker of 1890 in Sacred Heart R. C. Church, Duluth, Minnesota. Although many builders were turning toward a duller, heavier sound by 1890, this particular Felgemaker remained bright and full. Fortunately, Sacred Heart Church is a large, reverberant building and the organ speaks freely from the gallery. A careful cleaning and restoration was carried out in 1958, so



The 1890 Felgemaker organ in Sacred Heart Roman Catholic Church, Duluth, Minnesota.

the instrument is currently in excellent condition
The stoplist:

Great 61 notes		Swell 61 notes	
Bourdon	16'	Violin Diapason	8'
Open Diapason	8'	Stop'd. Diapason	8'
Melodia	8'	Salicional	8'
Dulciana	8'	Aeolina	8'
Octave	4'	Violina	4'
Flute d'Amour	4'	Flute Harmonique	4'
Twelfth	2 2/3'	Flautina	2'
Fifteenth	2'	Dolce Cornet	II
Mixture	III	Oboe	8' TC
Trumpet	8'	Bassoon	8' 12
Pedal		Tremolo	
Double Open Diap.	16'		
Bourdon	16'		
Violoncello	8'		

There are the usual couplers, Pedal check, Bellows Signal and Balanced Swell. The Mixture begins as 15-19-22 and continues without breaking to top 13 notes where the 1 1/3' and 1' ranks break back **one octave**.

Of interest is the construction of the Great 8' Trumpet. The entire bottom portion of each reed pipe—from resonator stem to bottom of boot—is shaped uniquely and covered with a shiny nickel casting. The resonator stem instead of proceeding vertically into a standard conical flare makes a near right angle turn. Stem and conical resonator are then joined a short distance above an extra bottom-end projection of the resonator. Thus a most efficient dust trap is formed and, upon inspection on a recent trip, a randomly selected trap contained several dust particles and dead insects, well away from the reed. No tonal aberrations arise from this construction as the Trumpet functions with fire and brilliance and is indispensable to the full ensemble.

Another instrument brought from the east and erected c. 1890 is the two-manual Cole & Woodberry

in St. Paul's Lutheran Church (originally First Presbyterian) of Minneapolis. During a most unfortunate interior redecoration of some five to ten years ago, the organ was fitted with electric action pull-downs and the console replaced. All pipework, chests, etc., and stop disposition remain unchanged, however. Since it is the only known extant example by the Boston firm in Minnesota, its stoplist is given here:

Great		Swell	
Open Diapason	8'	Open Diapason	8'
Melodia	8'	Stopped Diapason Treble	8'
Dulciana	8'	Stopped Diapason Bass	8'
Octave	4'	Salicional	8'
Flute	4'	Fugara	4'
Twelfth	2 2/3'	Harmonic Flute	4'
Fifteenth	2'	Flautino	2'
Trumpet	8'	Dolce Cornet	III
Pedal		Oboe & Bassoon	8'
Ped. Open Diapason	16'	Tremolo	
Ped. Bourdon	16'		

There are the usual couplers.

(Knowledge of this organ was brought to light by Bradley Kerns of Kerns Organ Co., Minneapolis.)

Although some J. W. Steere & Sons organs were installed in the area, few have survived or are known. One example, a 2-14 of 1893, remains in the First Baptist Church of Owatonna, Minnesota, 50 miles south of Minneapolis. Because the organ is in nearly perfect condition and is a particularly good specimen of the builder's work, the stoplist is given here:

Great 58 notes		Swell 58 notes	
Open Diapason	8'	Violin Diapason	8'
Melodia	8'	Stop'd Diapason	8'
Dulciana	8'	Salicional	8'
Octave	4'	Flute Harmonique	4'
Flute d'Amour	4'	Flautino	2'
Twelfth	2 2/3'	Oboe	8' TC
Fifteenth	2'	Bassoon	8' 12
Pedal 27 notes		Tremolo	
Bourdon	16'		

There are the usual couplers, two composition pedals, and a Great to Pedal reversible.

The first 18 pipes of the Great Open Diapason are in the facade. The Swell Violin Diapason is so



Console view of the J. W. Steere & Sons organ. 1893, First Baptist Church, Owatonna, Minnesota.

called by a new knob facing; it was probably originally a Geigen Diapason or Open Diapason. Every stop is well-regulated and voiced and the result, save the Bourdon 16', is very bright and rich in harmonics. Particularly helpful is the Swell 4' Flute Harmonique. Unlike many period examples, this Flute is telling and solid enough to form a middle to a secondary 8', 4', 2'. The church has turned of late to a gospel emphasis and the organ's future is uncertain, although excellent public response was evidenced at a benefit recital last March by the author and several students.

Minnesota's only known nineteenth century organ building firm was a family operation located in New Ulm, Minnesota. The Vogelpohl family firm, founded by Herman Henry Vogelpohl and later joined by Spaeth, built tracker organs for about 20 years and many are still extant. Since Mr. Hendrickson's researches for his Symposium address centered on the Vogelpohls, a partial quote from his paper is given here as background material:

Herman Henry Vogelpohl III was born in Leede, Westfahlen, Germany, on October 20, 1852. He began building pipe organs in New Ulm, Minnesota, in a shop at the rear of his property at 407 Broadway in 1890. The shop is still there, and until recently, it contained most of the tools and equipment used by Mr. Vogelpohl. Two sons were to help in the business which continued until 1966. Herman A. Vogelpohl (October 28, 1886 - August 3, 1960) and Ernest C. Vogelpohl (February 9, 1885 - June 4, 1966) continued the operation of the firm but were no longer involved with the large scale of complete organ construction which involved the elder Vogelpohl until his death on November 7, 1919. At this writing, it is difficult to place exact dates on the Vogelpohl organs, as these records are not available. That the records exist in some form is a certainty, and only continued investigation with the Brown County Historical Society and Mrs. Ernest Vogelpohl will bring these materials into record.

The earliest name of the firm was "Vogelpohl & Spaeth" c. 1890 - c. 1912. Not much has been learned about Mr. Spaeth. The firm then changed its name to "Vogelpohl & Sons" and later to "Vogelpohl & Endacott." The great bulk of fine tracker organs were built with the Vogelpohl & Spaeth nameplate. About 1908, the firm began building a "Kilgen" style pneumatic organ chest, and within a few years, tracker organ construction ceased.

Still, the Vogelpohl tracker organs were well constructed and represented some of the very latest and finest tracker building, long after other firms had ceased making them. The firm published catalogues in 1898, 1906 and 1910. The catalogue of 1906 is the only one with specific organs pictures; the others merely listed possible stoplists. The 1906 catalogue showed pictures of organs in St. Paul's Lutheran Church, New Ulm, c. 17R; St. Benedict R. C. Church, St. Benedict, c. 2M/12R; Evangelical Lutheran Church, Nicol-

let, 2M/14R; Swedish Lutheran Church, St. James, 2M c. 11R; Holy Trinity Church, New Uhri, 2M c. 17R; Trinity Evangelical Lutheran Church, Morristown, 2M c. 11R; Bethania Swedish Lutheran Church, Duluth, 2M c. 17R; Norwegian Lutheran Church, Rindall, 1M c. 5R; Drieinigkeit's Evangelical Lutheran Church, Rochester, 2M c. 12R; Evangelical Lutheran Church, Inver Grove, 11\1 c. 7R. The total number of organs built by the firm is not known at this time, but certainly more than 30 tracker organs were built, and many are still extant and in good condition.

The tracker organs were characterized by a tripartite facade of zinc pipes, usually the 8' Open Diapason on the Great and part of the 4' Octave being visible. Very few dummy pipes were used. Usually the smaller pipes would have extensive false length tops. The pipes were usually decorated in many colors and designs in the early organs. Later examples had simple bronze gilding. The pipes were probably purchased from Gottfried of Erie, Pennsylvania, though it can be assumed that many other pipemakers may have been used. Stop action was almost always in terraces at the sides of the keyboards. Wind supply was from double feeders (hand pumped) into a double-rise bellows. The chests were "N" style and were well constructed with ample size channels so that little robbing or bounce is noticeable. The manual bourdon usually went all the way and most of the time was placed completely on the chest. The pedalboards were flat and usually had maple naturals and walnut sharps. Casework is usually oak, though some small 1-manual instruments had softwood cases. Spellings were somewhat consistent except for Harmonic and Harmonique. Pressures were from three to four inches. Voicing was generally full in the Great diapasons with sufficient power in the 4' and 2' to make a full chorus sound. Strings in both the Great and Swell were soft. The flutes did not differ greatly in volume, though the Great was generally louder than the Swell. The reeds had a fine open sound of moderate intensity which colored and brightened the ensemble slightly but never dominated. The Pedal subbass 16' was slightly large, but never ponderous.

After c. 1920, the Vogelpohl firm represented Reuter of Lawrence, Kansas, and then Wicks of Highland, Illinois.

Two extant Vogelpohl & Spaeth trackers located not far from New Ulm are outlined here as they represent the firm's building characteristics during its heyday. The first and perhaps the finest extant Vogelpohl & Spaeth tracker is in St. George's R. C. Church, St. George, Minnesota, a few miles east of New Ulm. The church carries the date 1892 over its front door and the organ probably stems from the same year. The instrument, displaying gilded 8' Principal pipes, is gallery mounted and free standing in its darkly stained case. The stoplist:

Great 61 notes		Swell 61 notes	
Bourdon	16'	Geigen Principal	8' TC
Principal	8'	Lieblich Gedackt	8'
Melodia	8' TC	Salicional	8' TC
Viol d'Gamba	8' TC	Flute Harmonique	4'
Octave	4'	Oboe	8' TC
Twelfth	2 2/3'	Pedal	
Octave	2'	Subbass	16'
Trumpet (now Gemshorn 8')	8'	Cello	8'

There are the usual couplers (thumb), two composition pedals, balanced Swell and a tremolo affecting the whole organ. All stops labeled TC have stopped basses.

There are two tonal disappointments on this organ: the 8' Principal is the engulfing type and the Trumpet 8', badly needed in this reverberant building, has been replaced by a poor Gemshorn 8'. Fortunately, Mr. Hendrickson obtained the original Trumpet from the Vogelpohl shop upon dissolution of the firm and it is hoped the stop might be re-turned to St. George's. Other than the above, the organ has an exceptionally fine sound and is in fairly good condition.

The second Vogelpohl & Spaeth is in the Swedish Lutheran Church at Bernadotte, another tiny rural settlement. The church, showing a strong Scandinavian background, is well maintained as is the organ. Here, unlike St. George's, the organ facade is highly decorated and the light oak case is adorned with carving and small fleur-de-lis, etc. The organ dates from c. 1898 and the tonal changes toward more quiet 8' and 4' registers are more apparent. The stop list:

Great 58 notes		Swell 58 notes	
Bourdon	16'	Stopped Diapason	8'
Open Diapason	8'	Harmonic Flute	8'
(partial facade)		Melodia	8'
Doppelflote	8'	Salicional	8'
Gamba	8'	Fugara	4'
Dulciana	8'	Flute	4'
Principal	4'	Pedal 27 notes	
Fifteenth	2'	Bourdon	16'
Euphone	8'	Violoncello	8'

There is a Bellows Signal, tremolo affecting the whole organ, balanced Swell, two composition pedals, and the usual couplers, here operated by thumb pistons between the manuals.

Strangely enough, the 8' Open, though full, is much more usable as a chorus stop here than the corresponding 8' Principal at St. George's. The manual compass is only 58 notes instead of 61 as at St. George's. The Euphone 8' is one of a kind in the area and has approximate power of a Swell Oboe but duller tone. The Doppelflote is not at all like some of the huge examples of other builders and functions tonally more as a Melodia. The entire Swell, mounted behind and mostly above the Great, is very insufficient and quiet. The Great chorus is quite bold, however, and entirely capable of leading a full congregation.

Much more research on the work of this company needs to be done. At present, a student at Mankato State College writing his master's thesis on the Vogelpohl history and has been given access to previously closed correspondence and records. It is hoped we will soon have a complete catalogue of all Vogelpohl tracker organs, that we may learn more about the partner, Spaeth, and perhaps determine which pipe suppliers the firm used, etc.

By the turn of the century, of course, new ideas of action and tonal design were manifesting themselves



The Vogelpohl & Spaeth organ in the Swedish Lutheran Church at Bernadotte, Minnesota.

even in Minnesota, quite remote from eastern centers of innovation. Pneumatic action and the orchestral organ were quick to catch on in the Twin Cities and a few other smaller urban areas. However, small tracker or tracker-pneumatic instruments continued to be built well into the twentieth century in rural churches and villages. Companies such as Vogelpohl, Kilgen, and, to a lesser extent, Hinners and Albertsen, built sturdy organs which seldom lost sight of an 8', 4', 2' principal chorus. Typical of these little rural organs is one by the Kilgen Company of c. 1910 which today is in excellent condition at Valley Grove Lutheran Church, Nerstrand. The stoplist:

Manual	
Subbass	16' wood, bottom two octaves duplexed from Pedal
Diapason Treble	8' (middle C)
Diapason Bass	8'
Melodia	8' TC
Dulciana	8' TC
Salicional	8' TC
Bass	8' 12 stopped pipes for preceding 3 stops
Octave	4'
Flute d'Amour	4' (middle C)
Flute Bass	4'
Fifteenth	2'

There is a tremolo and Bellows Signal. The entire organ is enclosed, and the facade contains no speaking pipes.

Besides organs briefly described in the preceding survey, many other old examples exist; a preliminary list of 111 trackers in the state, old and new, has recently been compiled and is currently in the hands of the Extant Organs Committee, OHS.

1-Barbara Owen is convinced that this organ is at least 15 years older than the "1860s" estimated here. Furthermore, she thinks the five dead keys result from rebuilding from a probable original "G" compass organ of very old design.

2-Hendrickson's spelling is "Quintadeena," but this is probably a typographical error.

MINUTES OF THE OHS COUNCIL MEETING

April 22, 1974

Methuen, Massachusetts

The meeting was called to order by President Boadway. The following Council members were present: E. A. Boadway, George Bozeman, Robert Newton, Kenneth Simmons, Donald R. M. Paterson, Robert Griffith, and Alan Laufman. Albert F. Robinson, Helen Harriman, and Donald Rockwood arrived late; also present at the meeting was Martin Walsh.

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

Reports were read from the Archivist, the Audio-visual Committee, the Extant Organs Committee, the Historic Organs Committee, the Research and Publications Committee, the Nominating Committee, the Historic Organs Recital Series Committee, the Headquarters and Foundation Grants Committee, the 1974 Convention Committee, the BiCentennial Committee, the Treasurer, the Corresponding Secretary, the Editor of *THE TRACKER*, and the Publisher of *THE TRACKER*. All these reports were accepted with thanks.

Council authorized Homer Blanchard, the Archivist, to print post card acknowledgment forms as shown in his report.

Council accepted the proposal of Chester Berry and others for a New Haven area Convention in 1975. It was decided to leave the number of Council meetings per year to the discretion of the President.

Council decided to drop consideration of any proposals for changes in policy on membership renewals. The committee appointed in November to recommend a formula for reimbursement of travel expenses was asked to try to have a report ready by June.

After some discussion, Council voted to establish a newsletter, separate from *THE TRACKER*, to be published as necessary. Alan Laufman was appointed to supervise preparation of the newsletter in consultation with Albert Robinson.

Arrangements for formalizing secretarial help were discussed and tabled.

It was decided to print 1500 copies of a single-sheet announcement of the Historic Organs Recital Series, to be mailed to all members and then sent to anyone inquiring about the series.

It was voted to continue having headquarters at York for the nonce; this matter is to be discussed again in June.

The following amounts were budgeted at indicated: A-V, \$165.; Extant Organs Committee, zero (at the request of the Committee Chairman); Historic Organs Committee, \$400.; Research and Publications, \$200.; Nominating, \$25.; Recital Series, \$1,200.; Headquarters & Foundations Grants, \$50.; 1974 Convention, zero (at the request of the Convention Chairman); Bi Centennial, \$25.; *THE TRACKER*, \$3,200.; Archives, \$50. (plus \$150. for purchase of books and copying of manuscripts); Office & Administrative Expenses, \$1,600. Council recognized with gratitude that Albert Robinson, Norma Cunningham, Helen Harriman, and others, donate much to the Society by not submitting bills for expenses.

Council accepted with regret the resignation of Kenneth Simmon as Chairman of the Historic Organs Recital Series Committee, and voted thanks to him for his work. President Boadway will appoint a new Chairman.

President Boadway took under advisement the possibility of appointing a permanent Convention Committee member.

It was voted to recommend that all committee members resign automatically as of the end of each presidential term. All members of the Society will have an opportunity to vote on this recommendation, which would add a Section 1-F to Article 7.

Council felt that whenever possible, last year's Nominating Committee Chairman should serve as a member of the current year's committee, so that the new committee could take advantage of his experience.

Council asked the Archivist to continue filing programs which do not mention or deal with old instruments in a "miscellaneous" folder. Council also asked the Archivist to investigate exchanges with other publications; where these are not possible, Council authorized him to pay for them.

Donald R. M. Paterson was asked to contact Robert Coleberd about music which might be printed by the Society as part of the BiCentennial.

Council reaffirmed its support of Donald Paterson's work on the Elsworth manuscript and recognized that scholarly research takes much time and effort but is worth both.

Council asked that samples of possible plates or tiles be made available for examination; in general Council approved the manufacture of such plates or tiles with the OHS emblem organ and the legend "Organ Historical Society" and perhaps appropriate dates.

It was requested that the OHS Display be shown at Keene, if possible.

Council approved the idea of advertisements in the BiCentennial issue, and authorized Albert Robinson to decide the price of the ads and of the issue.

It was suggested that even if the Schoenstein manuscript is published commercially, the OHS Publications Committee might provide a preface.

Alan Laufman and Kenneth Simmons were asked to make recommendations to the Council about changing the ratio of voting and appointed members.

The meeting was adjourned with a hearty vote of thanks to Robert Newton for his gracious hospitality and superb cuisine. The next meeting will be held in Keene, New Hampshire, at 7:30 P.M., Monday, June 24, 1974.

Respectfully submitted,
/s/ Alan Laufman
Recording Secretary

FRED N. BUCH

Representing Aeolian-Skinner Organ Co

Ephrata, Pennsylvania

MINUTES OF THE OHS COUNCIL MEETING

June 24, 1974

Keene, New Hampshire

The meeting was called to order by President Boadway. The following Council members were present: E. A. Boadway, George Bozeman, Robert Coleberd, Norma Cunningham, Thomas Cunningham, Helen Harriman, Robert Newton, Albert Robinson, Don Rockwood, Ken Simmons, and Alan Laufman. Committee Chairmen Thomas Finch and Norman Walter also were present, as were Ray Ackerman, Chester Berry, M. E. Dutton, Stephen Long, Mr. and Mrs. Forrest Longley, Charlotte Ricker, Charlene Simmons, Martin Walsh, and Samuel Walter.

The minutes of the meeting of April 22 were read and accepted with minor revision.

Reports were read from the Treasurer, the Corresponding Secretary, the Editor of *THE TRACKER*, the Publisher of *THE TRACKER*, and the Archivist; reports were also read from the following committees: Audio-Visual, Extant Organs, Historic Organs, Nominating, Recital Series, BiCentennial, 1975 and 1976 Conventions. These reports were accepted with thanks.

Council approved the expenditure of up to \$300.00 in Society funds for recording of recitals at the 1974 Convention if the Convention Treasury could not cover the expense.

Don Rockwood read his committee's report on reimbursement of travel expenses for Councillors; action on the report was tabled to the next meeting, but Alan Laufman was asked to send copies of the report to all Councillors, so they can consider it before the meeting.

The Cunningham Pipe Organ Company was asked to continue handling secretarial work and in line with this, the Society's mailing address was changed by Council to P.O. Box 209, Wilmington, Ohio 45177. Council voted to remove the "Headquarters at the Historical Society of York County" designation from Society publications, and asked Thomas Cunningham to check on minimum requirements for remaining incorporated in Pennsylvania and report back to Council.

Council referred the choice of a Chairman for the Recital Series Committee to the Annual Meeting. Also referred to the Annual meeting were 3 recommendations made by Donald Rockwood, and a recommendation by Norman Walter that the Society once again offer for sale records of Annual Conventions.

The meeting was adjourned at 10:30 P.M.

Respectfully submitted,
/s/ Alan Laufman
Recording Secretary

MINUTES OF THE ANNUAL MEETING OF THE ORGAN HISTORICAL SOCIETY

June 25, 1974

Keene, New Hampshire

Led by John Ogasapian at the organ, those gathered at the Unitarian-Universalist Church sang "Once to Every Man and Nation" before the meeting was called to order by President Boadway at 10: 5 A.M.

Kenneth Simmons was appointed Parliamentarian for this meeting. Alan Laufman briefly recapitulated the previous evening's Council meeting.

Reports from the Treasurer, the Editor and the Publisher of *THE TRACKER*, the Corresponding Secretary, and the Archivist were read and accepted with thanks. Reports were also read from the following committees: Audio-Visual, Extant Organs, Historic Organs, Recital Series, BiCentennial, Research and Publications, Convention 1975 and Convention 1976. These reports were accepted with thanks, as were the reports of Larry Trupiano and Ben Faidley on activities of the New York and Hilbus Chapters.

The meeting approved the appointment of James Boeringer as Chairman of the Recital Series Committee, and also approved the appointment of George Bozeman to the committee. The meeting voted thanks to Ken Simmons, Albert Robinson, and Mary Danyew for their excellent work on this committee to date.

The meeting elected Robert Newton as Chairman of the 1975 Nominating Committee and authorized him to name two other members who shall be elected by Council.

The meeting voted that no change should be made in the present arrangement for Society sav-ings. It approved the appointment of Thomas Cunningham as Financial Secretary and further approved the appointment of a Finance Committee consisting of the Treasurer, Thomas Cunningham, and Kenneth Simmons. Finally, the meeting voted to require Chapter Treasurers to file with Council annual reports of Chapter finances for the fiscal year 6/1 through 5/31 at the June meeting, such reports to be published in *THE TRACKER*.

The meeting authorized the Audio-Visual Committee to make the necessary arrangements for pressing Convention recordings and offering them for sale at a price high enough to insure a profit for the Society.

The meeting authorized the placement in *THE TRACKER* of a notice to members about the possibility of the availability of a commemorative plate or tile, with a form for interested members to mail to the Society; if sufficient interest is aroused, arrangements for producing the plate or tile are to be made.

It was announced that Donald Rockwood, Helen Harriman, and Alan Laufman had won re-election, and that Robert Roche and Larry Trupiano had won election to Council. The amendment providing for the automatic resignation of all committee members at the end of each Presidential term was passed. The tellers, Thomas Finch, Carolyn Fix, and Paul Birckner were thanked for their work.

The meeting voted that advertisements soliciting new members might be taken in *Music* and *The Diapason* if funds permit.

The meeting approved the formation of a By-Laws Revision Committee and elected Ray Ackerman as Chairman. He is to choose two other members to serve with him.

The meeting was adjourned at 11:50 A.M.

Respectfully submitted,
/s/ Alan Laufman
Recording Secretary

**SUMMARY OF THE ANNUAL
TREASURER'S REPORT
May 31, 1974**

ASSETS:

Funds on deposit 5/31/74		
Cash-Checking Account Balance	\$	140.90
Savings Accounts		5,590.52
Helen Harriman Foundation		543.36
Total	\$	6,274.78
Office Furniture & Fixtures		267.98
Inventories (Records, tapes, etc.)		8,040.76
Total Assets		\$14,583.52

LIABILITIES AND RETAINED EARNINGS:

Liabilities - none		-0-
Retained Earnings		
Balance 6/1/73	\$12,686.29	
Add: Adjustment for Inventory revaluation 5/31/74	1,094.47	
Net Income for year 6/1/73-5/31/74	802.76	
Balance 5/31/74		\$14,583.52
Total Liabilities & Retained Earnings		\$14,583.52

STATEMENT OF INCOME AND EXPENSES

	<i>Expense</i>	<i>Income</i>
Receipts (All membership dues):		\$ 5,310.50
Expenditures:		
1. <i>THE TRACKER</i> (five issues)	\$ 3,363.97	
2. Convention 1973		185.34
3. Recordings		72.25
4. Slide-tape rental		68.47
5. Historic Organs (printing)	31.15	
6. Archives	44.28	
7. Special Projects & Publications		
Helen Harriman Foundation		295.47
Sale of Convention Books		21.50
Public Relations Display	3.08	
Elsworth Manuscript	75.36	
Historic Recital Series	700.00	
Publicity Ads	7.00	
Memberships and Subscriptions	15.00	
BiCentennial Committee	25.07	
8. Office & Administration	1,200.32	
9. Savings Accounts-Dividends		314.46
Totals	\$ 5,465.23	\$ 6,267.99
Net income for year ended May 31, 1974	802.76	
Totals	\$ 6,267.99	\$ 6,267.99

Respectfully submitted,
/s/ Donald C. Rockwood, Treasurer

CUNNINGHAM PIPE ORGANS, INC

State Route 134, P. O. Box 233
Port William, Ohio 45164

ARTHUR LAWRENCE

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

LETTERS TO THE EDITOR

Dear Sir,

It was surprising to read in Mr. A. Ross Ward's informative article "New Zealand Tracker Organ Survey" (THE TRACKER Vol. XVIII No. 1, p. 13) that the organ in St. Joseph's Roman Catholic Church, Dunedin, was not a good organ." Mr. Ross Wards has surely omitted to make allowance for the fact that it is "decrepit, dirty and out of tune," to use his own words.

The organ at St. Joseph's was built in 1866 by the distinguished nineteenth century Melbourne organ builder, George Fincham, an Englishman who emigrated to Australia in 1852 after serving an apprenticeship with Henry Bevington, and acting as fore-man to James Bishop, both leading London organ builders. The St. Joseph's organ is very likely the largest example of Fincham's earlier work remaining unspoiled; it is to be hoped that it may be sympathetically restored without alteration.

A number of organs in Australia built by George Fincham between the mid-1860s and 1900 have been restored (rather than rebuilt) and worthily testify to his great artistry—his instruments compare more than favorably with the imported organs by William Hill, J. W. Walker, Henry Bevington, Forster & Andrews, and others which can still be found unspoiled in such quantity here.

It may also be of interest to readers of THE TRACKER, in reference to the article "World's Largest Organs in 1898" which appeared in Vol. XVII, No. 3, that the organ in the Sydney Town Hall is at present being restored without alteration by the Sydney organ builder, R. H. Pogson. The restoration is being done in stages over a long period of time. Although it is the largest organ in Australia at present, the new five-manual mechanical action organ being built for the Sydney Opera House by Ronald Sharp will have nearly 2000 more pipes! It is believed that this will be the largest tracker organ in the world.

With best wishes,

Yours sincerely,
/s/ John Maidment
6/9 Wyuna Road
Caulfield North
Victoria 3161, Australia

Dear Sir,

I enjoyed the latest *TRACKER* very much. I think you will find that the Rheinberger organ in Vaduz is a Steinmeyer (not *mayer*), though someone may have slipped up on that in copying. I enjoyed Elfrieda Kraege's article and am glad you found the Odell stoplist as a supplement to it.

Barbara Owen's article on theses and dissertations interested me. I think we ought to get copies of these things for the OHS collection . . . [especially] those that have to do strictly with organ history or organ building. I can put them in simple binders here and they will greatly augment our collection.

A related item ought to be to put us in the business of buying new organ books for the collection as they come out.

With best wishes,
/s/ Homer D. Blanchard, Archivist
103 Griswold Street
Delaware, Ohio 43015

Dear Sir,

I noticed a listing of my dissertation in Barbara Owen's "Theses and Dissertations Relating to the History of the Organ in America" in the latest issue of *THE TRACKER*, and thought you might be interested in a publication of mine to be available later this year as Volume 33 in the Bibliotheca Organologica series (Uitgeverij Frits Knuf, Jan Luykenstraat 52, Amsterdam Z-1, the Netherlands). This volume will contain a facsimile of Sorge's *Die geheim gehaltene Kunst der Mensuration der Orgel-pfeiffen*, 1764 (the treatise used by David Tannenberg in constructing his organs), with English translation, footnotes and explanations of the contents, and an essay on Sorge and his relationship to Tannenberg. I have asked Mr. Knuf to send you a copy of his recent catalog. This treatise, hand-written in German script, is not only important for its relationship with American organ construction, but also for its advocacy of equal temperament, scalings based on logarithmic calculations, and, for principal pipes, scalings which halve the circumferences on the major 10th. Toepfer advocates this two-thirds of a century later! A closer examination of Sorge's logarithmic scalings will be found in an article I am preparing for *The Organ Yearbook VI* published by Mr. Knuff.

Very sincerely yours,

/s/ Carl O. Bleye
Associate Professor, Musicology
Iowa State University
Ames, Iowa 50010

Dear Sir,

Since writing "Tracker Organs in Georgia," I have discovered the existence of several more trackers in the state. They are as follows:

Athens-University of Georgia, 2-6 Bosch; 2-15
Moller-Flentrop
Cuthbert-1st Presbyterian Church, 2-9 Pilcher
1901
Dalton-1st Baptist, Church Chapel, 1-5 Pilcher
1896 (restored by John Widener 1960)
Dunwoody-Residence of William Weaver, 2-10
Flentrop 1971
Griffin-1st Presbyterian Church, 2-9 Pilcher
1894
Rome-Shorter College, 2-6 Von Beckerath
Washington-1st Presbyterian Church, 2-8 Hook
& Hastings

I have played the Pilcher at Dalton and Griffin. The one at Dalton is a duplicate of the Pilcher at Grace Episcopal Church in Spring Hill, Tennessee. I have also played the Von Beckerath at Shorter College. If possible I plan to visit the other organs this summer.

There is a 2-12 Felgemaker at Thankful Memorial Episcopal Church in Chattanooga, Tennessee. To my knowledge, it is the only Felgemaker tracker existing in Tennessee. It is playable, but in need of some work (notably a new reservoir.) However, the church realizes its value, and may have this work done soon....

Sincerely yours,
/s/ Melvin Potts
2350 Sandtown Road
Marietta, Georgia 30060

Dear Sir,

I just finished reading the article you sent to the *Antique News*, and discovered a small error which is also, I believe, in the OHS brochure. The first organ in what are now the United States was in New Mexico in 1610. Quoting from *Great River, The Rio Grande in North American History*, by Paul Horgan, Rinehart & Co., Inc., New York (1954) 2 vols., "A little organ with gilt pipes went to Santa Fe in 1610, and a few decades later eighteen of the kingdom's churches had organs." (Vol. I, p. 227.)

Horgan is a very careful scholar and surely has documentation of this. Now, of course none of these organs (which surely were very small and portable as they had to be transported over a thousand miles by mule-back!) still exists. Toward the latter part of the seventeenth century the Indians revolted and completely drove the Spaniards from New Mexico. No doubt they enjoyed smashing the organs and blowing the pipes like whistles, as the Puritan soldiers did in England. When the Spaniards re-settled New Mexico shortly thereafter, they realized by then that the hope for gold and silver would probably never materialize, and resigned themselves to ranching. Thus probably they never replaced the organs in this pastoral economy.

Since this earliest attempt to plant organs in the New World area now known as the USA was abortive, and Spanish organs never had any influence on US organ building, perhaps it is not necessary to dwell on the matter, but we do need to correct the erroneous statement about Gloria Dei being the first.

Sincerely,

/s/ George Bozeman, Jr.
115 Main Street
Andover, Massachusetts 08180

—o—

Dear Sir,

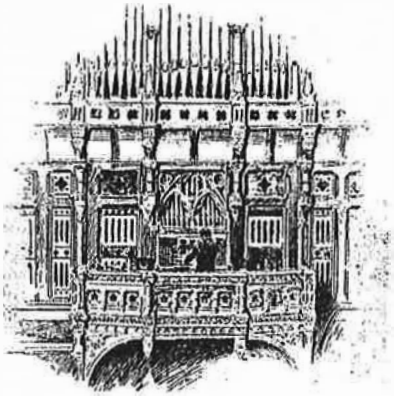
Miss Kraege's excellent coverage of the "Early Organs in Fifth Avenue Presbyterian Church, New York City" prompted a look into my archives, and in an 1896 Odell Brochure I found the enclosed picture of the case. I don't know if you can use it but it may go into the file. Also, in a large E. M. Skinner catalogue is a photograph of the choir loft, similar to the drawing on the Winter '74 TRACKER.

Your Publication continues to provide great interest and I hope to find time to contribute a report some day on activities "tracker-wise" in our rather distant outpost.

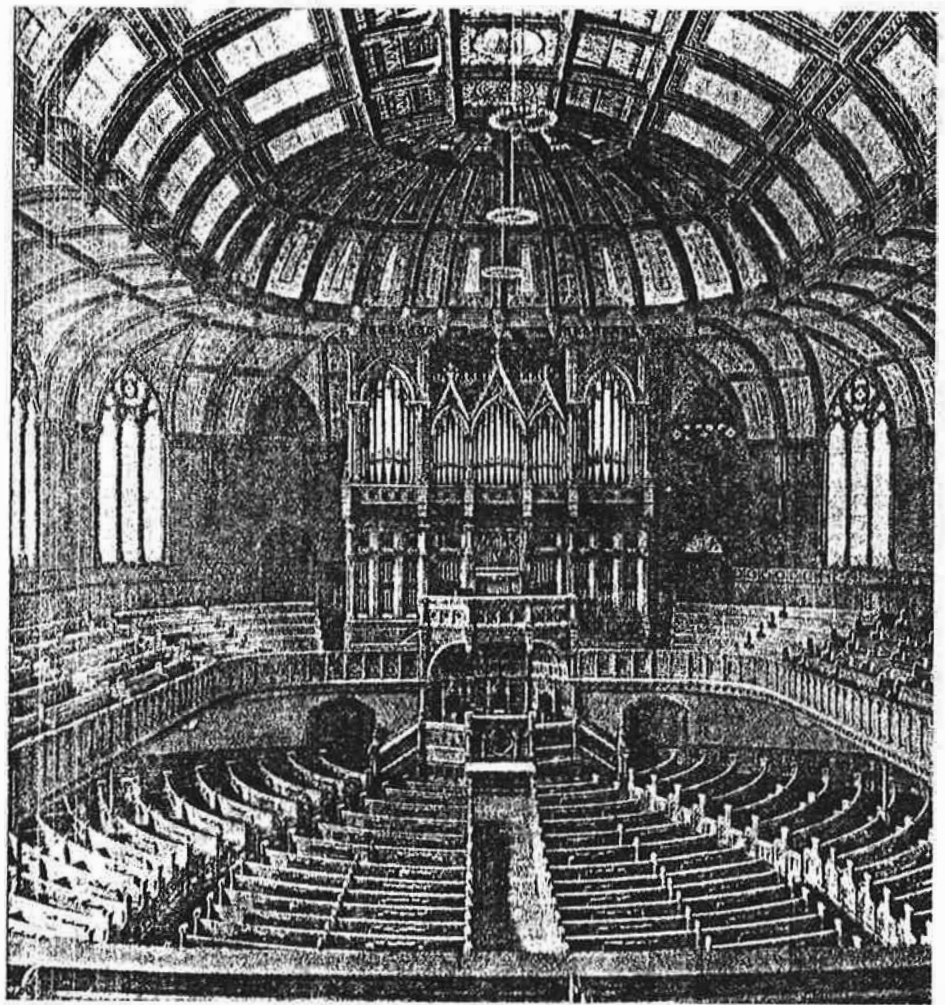
With all good wishes,
/s/ D. Stuart Kennedy
1824 Cayuga Drive N.W.
Calgary, Alberta, Canada

Dear Sir,

When I sent in the specification of the 1893 Odell in Fifth Avenue Presbyterian Church and the article from the *Musical World* I did not suspect that Miss Kraege did not have the stoplist for the 1856 Jardine organ. I have a copy which I enclosed from the F. R. Webber collection. Mr. Webber found it in Dwight's Journal of Music, perhaps the issue of November 1855; he has a question mark after the date in his notes.



The 1893 Odell Organ,
Fifth Avenue Presbyterian
Church, New York City.



Fifth Avenue Presbyterian Church, New York
George Jardine, 1855

Great Organ 11 stops

1. Double open diapason 16'
2. Open diapason 8'
3. Grand open diapason 8'
4. Stopped diapason 8'
5. Quint 6'
6. Principal 4'
7. Twelfth 3'
8. Fifteenth 2'
9. Sesquialtera, 3 ranks
10. Mixture, 2 ranks
11. Trumpet 8'

Swell Organ 10 stops

12. Bourdon 16'
13. Open diapason 8'
14. Viola di gamba 8'
15. Stopped diapason 8'
16. Principal 4'
17. Fifteenth 2'
18. Cornet, 3 ranks 2'
19. Cornopean 8'
20. Hautbois 8'
21. Vox celestis 8'
Tremulant

Choir Organ 9 stops

22. Open diapason 8'
23. Dulciana 8'
24. Clarina 8'
25. Stopped diapason 8'
26. Hohl flote 4'
27. Principal 4'
28. Twelfth 3'
29. Fifteenth 2'
30. Cremona 8'

Pedal Organ 5 stops

31. Double open diapason 16'
32. Double stopped diapason 16'
33. Violone 8'
34. Octave 4'
35. Contra fagotto 16'

Compass,

Manuals, CC to g'-4 5/8 octaves
Pedal, CCC to F-2 1/2 octaves

Couplers were not enumerated, but there probably were some.

Sincerely,

/s/ Peter T. Cameron

94 Fairview Avenue

West Springfield, Massachusetts 01089

Dear Sir,

The following is excerpted from *Dwight's Journal of Music*, June 7, 1856, in the "Musical Correspondence" column:

New York, May 30. Last night an event came off which has been long expected here, viz: the exhibition to the public of Messrs. Jardine and Sons large new organ, built for Rev. Dr. Alexander's church, in Fifth Avenue. The announcement brought crowds of the gaily dressed and fashionable inhabitants of that aristocratic quarter of the city, many being unable to gain admission. The selection of the pieces and the skill of the performers were certainly well worthy of the occasion; indeed the whole affair passed off to the evident satisfaction of the enthusiastic auditory present, and must have been deeply gratifying to the builders of the noble instrument, as well as to the members of the church it adorns so well.

This organ from its sweetness and purity of tone, its admirable evenness of voicing, and the varied and pleasing effects of which it is susceptible, no less than from its great power, filling to the remotest corner the lofty edifice with its grand harmonics, swelling from the softest whisper to a depth and beauty and power of tone, a sea of harmony far beyond the precincts of the house, which cannot confine it, into

the open air, surging upward to that heaven to which its tones were directed and in whose service it was reared; this organ stands unrivalled in its excellence, the finest in the city and the trustees of Rev. Dr. Alexander's church may well congratulate themselves on the possession of this magnificent instrument.

On the evening in question, while listening to the finished and classical style of Mr. William Mason who is (fortunately for the Messrs. Jardine) the organist of the church, the brilliant playing of Mr. G. W. Morgan, and the profound knowledge of the almost inexhaustible resources of the instrument displayed by Mr. Edward Jardine in his performance, the hearer could not but feel the truth that "Peace hath its victories no less than war," and this was indeed a triumph of science and art. In this organ has been introduced, among other improvements, a stop new to untravelled ears, viz: the "Vox Celestia" resembling in its effect a choir of far distant though rich contralto voices carrying out what its name suggests, the startling yet beautiful idea of a chorus of celestial harmony which has caught up the preceding strain and is bearing to heaven for acceptance at its throne, the praises of the faithful on earth. The attentive audience upon whose ears these beauteous tones fell will not soon forget their effect, and to those who had heard the same beautiful effects produced upon the wonderful organ of the Madeline in Paris, the occasion was a pleasing souvenir of their enjoyment then. Annexed is a programme of the evening, with a list of the stops contained in this masterpiece of the builders' skill.

PROGRAMME

Part I

- | | |
|--|---------------|
| 1. Grand Introduction and Fugue in D | Adolphe Hesse |
| 2. Movement from the Lessons | Handel |
| 3. Pastoral | Kullak |
| 4. Voluntary Extempore (Mr. William Mason) | Mason |
| 5. Organ Fugue in G Minor | J. S. Bach |
| 6. Allegro from Organ Sonata in F | Mendelssohn |
| (Mr. Edward Jardine will perform Hesse's Tema and Variations in A, between the First and Second parts of the Programme.) | |

Part II

- | | |
|--|-----------|
| 1. Fugue and Chorus (Israel in Egypt) | Handel |
| 2. Fantasia Extempore on Popular Melodies | Morgan |
| 3. Overture (Dr. sic Freischutz) | Weber |
| 4. Voluntary Extempore (Mr. William Mason) | Mason |
| 5. Marche du Sacre (Le Prophete) | Meyerbeer |
| 6. American and English Anthems Extempore | Morgan |

Then follows a "description of the organ" (the stop-list) which I believe Mr. Cameron has submitted for publication.

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

Ed. Note: The stoplist appearing in Dwight's Journal of Music compares favorably but not exactly in detail with the Webber version. There are no numbers attached to the stop names; all stop names are capitalized (as "Double Open Diapason"); No. 9 is listed as "Sexquattro, 3 ranks 2' "; No. 10 as "Mixture, 2 ranks 1' "; Nos. 14 and 15 are interchanged; No. 18 does not state "3 ranks"; No. 21 does not include 8'; No. 24 is spelled "Clariana"; No. 26 is spelled "Hohl-flute"; No. 33 is called "Violoncello"; and under "Accessory Stops" we learn that there were seven manual and pedal couplers.

NEW TRACKER ORGANS

Casavant at Iowa City, Iowa

A large Casavant tracker-action organ was installed in 1972 in Clapp Recital Hall at the University of Iowa's School of Music. The specifications are:

Hauptwerk	Schwellwerk
16' Quintaden	8' Gedackflöte
8' Prinzipal	8' Salizional
8' Rohrflöte	8' Vox Coelestis (TC)
4' Oktav	4' Gemshorn
4' Spitzflöte	4' Nachthorn
2 2/3' Nasal	2' Prinzipal
2' Superoktav 2'	2' Hohlflöte
8lockflöte	2 2/3' Sesquialtera II
1 3/5' Terz	1' Kleinmixture III
1 1/3' Mixture IV	1/4' Zimbel III
1/2' Scharf III	16' Dulzian
8' Kornett V (TC)	8' Oboe
16' Fagott	4' Klarine
8' Trompete	Tremulant
4' Klarine	Ruckpositiv
Pedal	8' Gedackt
16' Prinzipal	8' Quintadena
16' Subbass	4' Prinzipal
8' Oktav	4' Koppelflöte
8' Rohrpommer	2 2/3' Nasal
4' Choralbass	2' Oktav
4' Rohrpfeife	2' Waldflöte
2' Nachthorn	1 3/5' Terz
2' Mixture V	1 1/3' Quintflöte
16' Posaune	1' Sifflöte
16' Fagott	2/3' Scharf IV
8' Trompete	16' Rankett
4' Schalmei	8' Krummhorn
	Tremulant

The key action is mechanical, and the stop action electric. There are 53 stops composed of 74 ranks. There are 3688 pipes, and the manual compass is 56 notes. The couplers (reversible manual pistons and toe studs) include Positiv/Hauptwerk, Schwellwerk/Hauptwerk, Hauptwerk/Pedal, Positiv/Pedal, Schwellwerk/Pedal. There is a Zimbelstern, mechanical Swell shoe, full organ and 25 pistons.

The organ was inaugurated on September 6, 1972. The opening concert, played by Professors Gerhard Krapf and Delbert Disselhorst, is recorded in an album entitled "The Tracker Organ at Iowa." (See review in a future issue of **THE TRACKER**.)

Rieger in Richmond, Virginia

A report in the *Richmond News Leader* of December 22, 1973 briefly describes the new mechanical action organ built in Schwarzach, Austria, by Rieger Orgelbau and its installation in St. James Episcopal Church, Richmond, Virginia. The organ is a memorial gift of the congregation to the late Dr. Churchill F. Gibson, a former rector, and cost \$140,000.

There are 3,500 pipes in the 49 stops, and the instrument is installed in the rear gallery of the church behind a contemporary African mahogany case showing several flats of tin pipes. It was designed by Joseph von Glatter-Gotz and installed by Chris Steininger. George Jann did the final voicing.

Incidentally, this is the church where the late OHS member Daniel Marshall was organist. Peggy Marie Haas is the current incumbent.

ALBERT F. ROBINSON

**FIRST PRESBYTERIAN CHURCH
 HADDONFIELD, NEW JERSEY**

(continued from page 7)

the metal pipes—some of them damaged—were lying in the basement of the church where "moth and rust will [surely] corrupt, and thieves will [undoubtedly] break through and steal."

When asked how individual churches could be made aware of OHS and the Organ Clearing House, the minister's only suggestion was, "Perhaps the Council of Churches could help."

Then he added, "If only we had known. . . ."

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082

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

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