



THE TRACKER

Journal of the Organ Historical Society, Inc.

Volume XIX Number 1

Fall 1974

Hinners & Albertsen Re-dedicated

by Orpha Ochse

There was standing-room only for the inaugural recital of the organ in the Ashland United Methodist Church, St. Joseph, Missouri, on February 17, 1974. The crowd over-flowed into the choir pews, and an adjoining parlor, in anticipation of an unusual event in this community.

The Ashland Church traces its history back to 1846, when St. Joseph was a frontier trading-post on the Missouri River. Organized as the German Methodist Episcopal Church, this congregation out-grew its building, and constructed a new brick church building on the corner of Third and Robidoux Streets in 1887. In 1896 a fund of \$1,500 was raised for an organ, and a thirteen rank Hinners & Albertsen instrument was purchased (dated 1897 on the Hinner opus list). For more than half a century this well-built little organ served the congregation, and the only change that was made during this time was the installation of an electric blower.

At the time of the first World War the name of the church was changed to Trinity Methodist Episcopal Church. Further changes came when the Trinity congregation united with the Hundley Methodist Church in the early 1950s, forming the Ashland United Methodist Church. A new building on Ashland Avenue was completed in 1954, and the old building including the organ, was sold to the Holsey Methodist Church. This congregation apparently used the organ little, if at all. Meanwhile, the Ashland congregation sang to the accompaniment of an electronic instrument.

Last year the old Trinity building was condemned as a part of an urban renewal plan. At this time the Ashland Church was given the opportunity to buy back its Hinners & Albertsen organ. The Rev. Bill O'Quinn, minister of the Ashland Church, with a keen appreciation for antiques as well as a love of music, gave enthusiastic support to this project. As a result, Charles McManis was engaged to restore and re-install the organ, a task completed in January, 1974.

Those who dismantled the old organ found it to be in remarkably fine condition, with none of the



The 1895 Hinners & Albertsen organ in Ashland United Methodist Church, St. Joseph, Missouri.

parts missing or damaged. Care was taken in the re-installation to retain the original appearance of the organ. The case was sanded and revarnished, and visible pipes were re-painted with the original design. The major tonal change was the substitution of a new oboe for a 16' on the Swell. Wind pressure was also lowered, and the key-depth was adjusted.

The Ashland Church has a divided chancel. To make room for the new-old organ, the altar was moved

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forward, and the organ was placed in the former location of the altar. Thus the altar is in a "ruckpositiv" position to the organ. A small reredos was attached to the altar, serving as a screen for the organist, without obstructing either the sound or appearance of the pipes rising behind it. For recitals, the altar can be removed from the chancel area, giving the listeners full view of both the instrument and the organist.

Several unique conditions added to the interest in the Ashland Church organ dedication. Northwest Missouri does not have many old tracker organs, and this was the first time that a church in St. Joseph had recognized the musical and historic value of preserving one. Many came out of curiosity to see if an old organ could really be worth that amount of trouble and expense. Older members of the congregation remembered the organ well, and a few boasted they had pumped it in the pre-electric-blower days. A nostalgic fondness for this link with the past brought many to its home-coming. The visiting recitalist, too, had more than a professional interest in the organ. She had heard it Sunday mornings for the first eighteen years of her life, and had had her first organ lessons on this instrument.

While the decade of the 1890s might not have been the most glorious period in American organ building, it was far superior to those that followed it. There is nothing vague or indecisive about the Hinners & Albertsen sound; robust, though not unpleasantly loud, it leaves no doubt about whether or not the congregation is expected to sing when a hymn is given out. Contrapuntal lines are clearly heard, and each stop has a marked individuality.

The reflection that the quality of this sound was both distinctive and musical enough to remain well-defined in the memory several decades, and several hundred forgotten-organ-timbres later, was reason enough for this California organist to travel half-way across the country for the dedication recital. The reunion was anything but a disappointment. The Ashland Church is to be congratulated both for preserving a worthy organ, and for taking the initial tracker-revival step in St. Joseph.

Ashland United Methodist Church
St. Joseph, Missouri
Hinners & Albertsen Organ, 1895

Compass, 61/27

Stops, listed as they appear on the console, left to right,

Ped. Bourdon	16'	(stop knob located below couplers)
Gt. to Ped. Coupler		
Sw. to Ped. Coupler		
Sw. to Gt. Coupler		
Sw. S. Oct. to Gt. Coupler		
Sw. Oboe	8'	(replaces original 16')
Sw. Viole Diapason	8'	
Sw. Flauto Traverse	4'	
Sw. Violina	4'	
Sw. Liebl. Gedacht	8'	
Sw. Sallclonal	8'	(lower 12 notes from Liebl. Gedeckt)
Gt. Dulciana	8'	
Gt. Gamba	8'	(lower 12 notes from Melodia)
Gt. Melodia	8'	
Gt. Open Diapason	8'	
Gt. Prncipal	4'	
Gt. Fifteenth	2'	
Sw. Tremulant		
Bellows Signal		

Three Michigan Trackers

by J. Paul Schneider

In the rear gallery of Our Savior Lutheran Church, located at 1601 Holmes Road, Lansing, Michigan, there is an organ bearing the nameplate—

George Kilgen & Son
Chas. G. Kilgen
St. Louis, Mo.
U.S.A.

This instrument, built about 1905, was originally installed in a small frame Dutch Reformed Church in Battle Creek, Michigan. The organ remained when the church building was purchased by St. Paul's Lutheran Congregation, and was moved to Lansing about twenty years ago.

The one manual has a compass of 61 notes and the curved pedal board has 30 notes. The stops are arranged in side jams, as follows:

Left Jamb	Right Jamb
Diapason 8'	Dulciana 8'
Octave Bass 4'	Unison Bass 8'
Octave 4'	Melodia 8'
Pedal Bourdon 16'	Flute D'Amour 4'
Coup. Man to Ped	Bellows Signal

Also, there is an inoperative coupler, a main octave coupler, a swell shoe and electric blower.

There are 22 gilded speaking display pipes in the oak case.

Jack Down's residence at 2510 Haslett Road, East Lansing, Michigan, contains an organ-located on the second floor of this "A" frame building-with the following nameplate:

Hinners Organ Co.
Pekin, Illinois
Est. 1879

Built about 1910, the one manual has a compass of 61 notes and the curved pedal board has 30 notes. The stops are arranged horizontally on either side of the manual. The specifications are:

Left Side	Right Side
Pedal Bourdon 16'	Viol D'Gamba Bass 8'
Pedal Coupler	Viol D'Gamba Treble 8'
Manual Octave Coupler	Flute Bass 4'
Open Diapason Bass 8'	Flute Treble 4'
Open Diapason Treble 8'	Aeoline Bass 8'
Lieb. Gedeckt Bass 8'	Aeoline Treble 8'
Lieb. Gedeckt Treble 8'	Tremolo

There are also a pedal coupler, main octave coupler, swell shoe and electric blower. The oak case has gilded display pipes.

At present, the original location of this church organ is not known.

Trinity Lutheran Church, Third and Oak Streets, Arcadia, Michigan, has in its rear gallery an organ bearing this nameplate:

J. G. Pfeffer & Co. Builders
St. Louis, Missouri

The instrument still has its original hand pump although an electric blower now serves to supply the wind. The organ was built about 1900.

(Continued on page 19)

The Organ at Mechanics Hall, Worcester

by John Ogasapian

Mechanics Hall, in Worcester, Massachusetts is a rapidly deteriorating edifice which stands on the east side of Main Street about a quarter-mile north of the City Hall. The first floor of the building houses stores and maintenance areas; the second contains the offices and reading rooms of the Mechanics' Association, together with a small and dingy auditorium, called Washburn Hall; the third floor is given over to the main auditorium, Mechanics Hall proper, a rectangular affair constructed almost entirely of wood, and seating, between floor, and rear and side galleries, about 1600. The stage is backed by risers that could (and, in halcyon days, did) accommodate a large chorus, and the organ.

Acoustically, the hall is excellent, and until the Memorial Auditorium at Lincoln Square opened, in 1932, it was the center of musical activity in the city, hosting concerts by such artists as Jenny Lind, and providing a home for the annual four-day fall concert series, The Worcester Music Festival. However both organ and hall have fallen on evil times, and the facilities are now used, for the most part, for prize-fights, roller-skating, and events of a similar cultural level. No substantial amount has gone into maintaining the instrument, and it, like the hall, is spending its declining years in genteel poverty. There is little likelihood that funds will be made available in anywhere near the amounts necessary to properly restore either hall or organ in the foreseeable future; except for George Faxon's recital for the 1961 OHS convention, the instrument has not been heard publicly in serious music for over four decades. In addition, the Association does not encourage visitors to either Hall or organ.

From the early records of the Mechanics' Association, preserved at the American Antiquarian Society in Worcester, we learn that, in 1855, one Ichabod Washburn, a leading citizen of the city, offered to donate \$10,000 toward the construction of a new hall, provided that the Association match the sum. It quickly did so, and in July of the same year ground was broken. the cornerstone was laid September 3, 1866, and the building completed two years later, at a total cost of about \$140,000.

The Association reports are somewhat sketchy as to the initial conception of the idea of equipping the hall with an organ. However, between these reports, and the speeches delivered at the time of the Association's acceptance of the completed instrument as reported in the *Worcester Spy* of October 27, 1864, and reprinted in Dwight's Journal for November 12 of that year, it is fairly easy to reconstruct the chain of events. According to Andrew Firth, chairman of the organ committee making the presentation to the Association, in April of 1863, some men of the city met to consider

... whether the time had come to give this hall an organ. A generous citizen had offered \$1,000 to the Mechanics Association for one, on certain conditions, but it was not known that the money would be accepted on the terms offered.

The annual report of the Association for 1863 names Ichabod Washburn as the "generous citizen" who began the organ drive with the \$1,000 pledge, and since his initial \$10,000 contribution for the Hall itself was offered on the basis of matching funds, it is probably safe to assume that the same conditions obtained in the matter of the organ, an assumption that appears to be borne out by Mr. Firth,

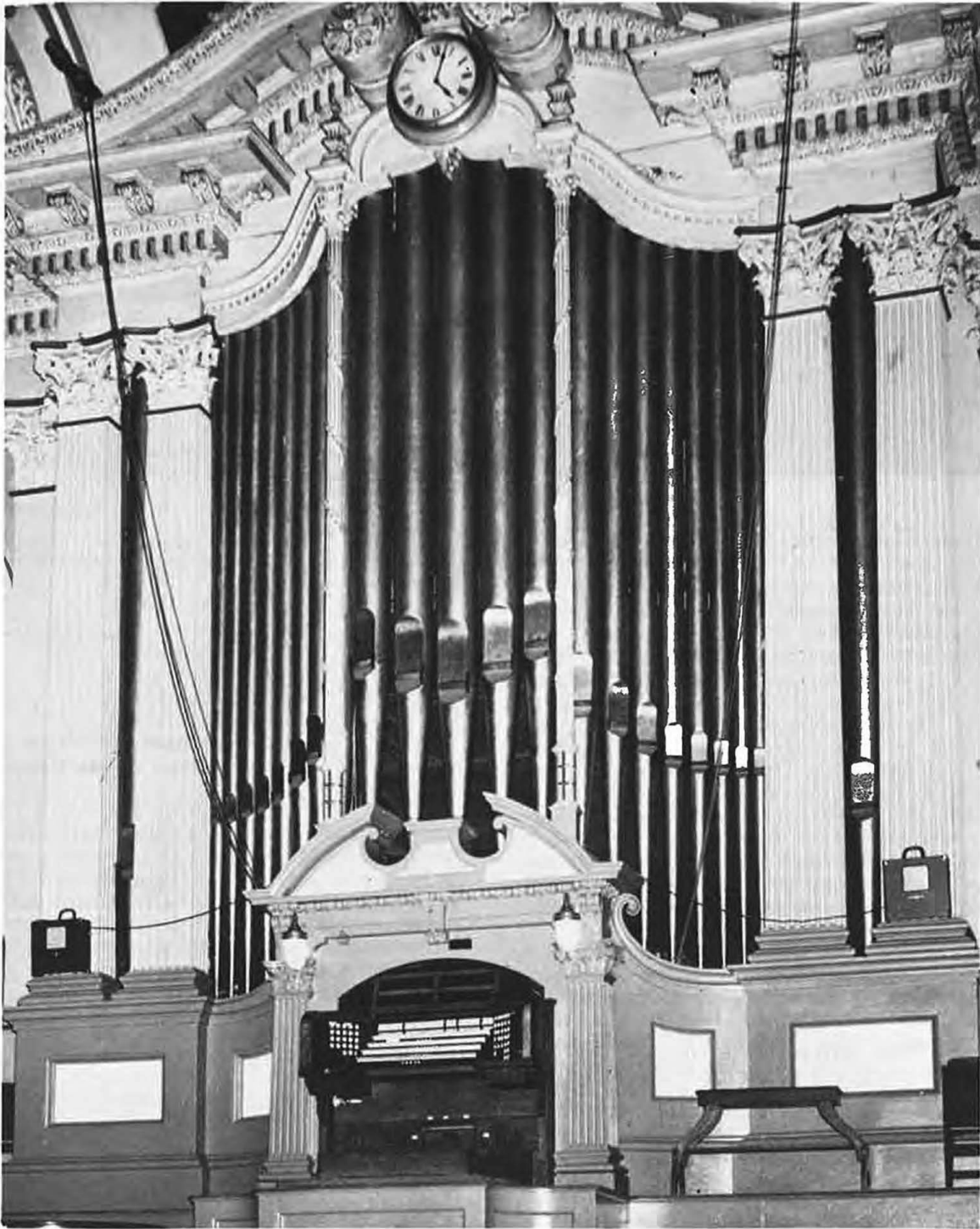
... a large committee was appointed [at that spring meeting] to consider and act, according to circumstance, with full power. They decided to appeal to the public spirit of the city.

The committee approached several substantial citizens of Worcester. and the list of donors included many of the leading industrialists, who doubtless found in the campaign a concrete means for expressing their approval of what Mr. Firth was to term "the... carrying far of the refining influences of the best music... to offer another means of innocent recreation to our busy workers, besides withdrawing many, especially our young men, from places where no good can come." Stephen Salisbury, for example, at first pledged \$1,000 (probably to secure Mr. Washburn's offer), later added \$500, finally giving a total of \$2,000.

When \$7,000 had been raised, the committee set about the second leg of its task, the procuring of "the most perfect organ possible." Having travelled to several cities, listened to many organs, and sought the best available advice,

... They saw their way clear to contract with Messrs. E. & G. G. Hook of Boston for a first-class instrument; but subsequent subscriptions enabled the Committee to add several valuable stops to the original specification, until it assumed its present noble proportions, making it worthy, in the judgment of the Committee, to be known now and henceforth as THE WORCESTER ORGAN.

The contract was signed on August 31, 1863, and provided that the instrument be completed and installed by August 31, 1864. The original contract price was \$8,170, but the extra stops and mechanical devices, added at the suggestion of various local organists, brought the figure to \$9,040. the Hooks appear to have cut their price down as much as (or even more than) they could afford, for at the presentation. Judge Chapin, President of the Association, who received the organ from the Committee, said of the Hooks:



The E. & G. G. Hook organ, opus 334, 1864, In Mechanics Hall, Worcester, Massachusetts.

... never was a contract more honorably performed than that made by the Messrs. Hook. The amount of their bill (\$9,040) has been paid, and in answer to a question as to what they would build another organ like it for, they say not a cent less than twenty thousand dollars.

The 100%-plus increase in price quotation over approximately fifteen months cannot be blamed on war-time inflation. Nor can a firm with the experience

of E. & G. G. Hook be assumed to have underestimated their own costs by such an amount. It is more likely that the Hooks, not unaware of the stir caused by the installation of the Walcker at the Boston Music Hall some two years earlier, saw in the Mechanics Hall contract, an opportunity to demonstrate, with some pride, the quality and capabilities of the domestic craftsmanship which Jabez Upham and his committee had rejected in favor of the German builder seven



The console of the E. & G. G. Hook organ in Mechanics Hall, Worcester, Massachusetts. Photographs by Malcolm Dickson.

years earlier, reaping the attendant publicity and prestige, and, in all probability several profitable contracts as a direct result.

The Worcester committee members on their part, may have had any enthusiasm for a foreign-made instrument dampened by the knowledge of the vicissitudes of war-time shipping, as evidenced in the lengthy wait between contract and delivery experienced by the Bostonians. Or it may have been that the Worcester committee contained no visionaries like Upham, but rather hard-headed American businessmen, who placed their trust in, and preferred to deal with, other American businessmen. The actual records of the committee deliberations are not available, so it is impossible to ascertain whether a European builder was at any time considered.

The organ was completed by late summer of 1864, and a private demonstration for invited guests took place on October 26. Said Dwight's Journal for November 12, 1864:

**THE WORCESTER ORGAN
ITS TRIAL AND ACCEPTANCE—
INTERESTING EXERCISES AT
MECHANICS' HALL**

(From the *Worcester Spy*, Oct. 27)

The noble instrument, the completion of which has been so earnestly anticipated by all classes of our citizens, was formally transferred from the building committee to the Mechanics' Association last evening.

The citizens of Worcester, through whose liberality the instrument has been erected, have just cause for pride and congratulation. It was their design, which was so ably seconded by the committee in whose charge its construction was given, to place in their beautiful hall a first class concert organ, which should be a full and correct representation of the progress of the Art in America.

Messrs. E & G. G. Hook of Boston, to whom this important work was assigned, have faithfully endeavored to make their work as perfect as could

have been produced, and the result is alike honorable to them as builders and to the enterprise of our citizens.

In comparing this instrument with the largest organs built in America, superiority over all others is claimed by its extensive selection of effective and beautiful stops its improved and artistic voicing, and the facility with which all is brought under the control of the performer—the three essential characteristics which determine the size and rank of the organ.

As the best means of presenting the capacity and magnitude of the instrument we give a list of stops, &c., which were carefully selected and present a combination capable of producing almost every desired effect:

LIST OF STOPS, &c.

Great Manual				
1. Open Diapason,	16	feet	58	pipes
2. Open Diapason,	8		58	"
3. Viola da Gamba,	8		58	"
4. Stopped Diapason,	8		58	"
5. Clarabella	8		56	"
6. Principal	4		58	"
7. Flute Harmonique	4		58	"
8. Twelfth	2 2/3	"	58	"
9. Fifteenth	2		58	"
10. Mixture	3	ranks	174	"
11. Mixture	5		290	"
12. Trumpet	16	feet	58	"
13. Trumpet	8		56	"
14. Clarion	4	"	58	
Swell Manual				
15. Bourdon	16	feet	58	pipes
16. Open Diapason	8		58	"
17. Stopped Diapason	8		58	"
18. Viol d'Amour	8		58	"
19. Principal	4		58	"
20. Flute Octavante	4		58	"
21. Violin	4	"	58	"
22. Twelfth	2 2/3		58	"
23. Fifteenth	2		58	"
24. Mixture	5	ranks	290	"
25. Trumpet	16	feet	46	" (TC)
26. Cornopean	8	"	58	"
27. Oboe	8		58	"
28. Clarion	4		58	"
29. Vox Humana	8		58	"
Choir Manual				
30. Aeolino &. Bourdon	16	feet	58	pipes
31. Open Diapason	8		58	"
32. Melodia	8		57	" (sic)
33. Dulciana	8		58	"
34. Keroulophon	8		58	"
35. Flauto Traverso	4		58	"
36. Violin	4	"	58	"
37. Piccolo	2		58	"
38. Mixture	3	ranks	174	"
39. Clarinet	8	feet	58	notes
Solo Manual				
40. Philomela	8	feet	58	note,
41. Salicional	8		58	"
42. Hohl Pfeife	4	"	58	"
43. Piccolo	2		58	"
44. Tuba	8		58	"
45. Corno Inglese	8		58	"
Pedale				
46. Open Diapason	16	feet	30	pipes
47. Violone	16		30	"
48. Bourdon	16		30	"
49. Violoncello	8		30	"
50. Quinte	10 3/4	" (sic)	30	"
51. Flute	8		30	"
52. Posaune	16	"	30	"

Mechanical Registers

- 53 Swell to Great Coupler
- 54 Swell to Choir Coupler
- 55 Choir to Great Coupler
- 56 Solo to Great Coupler
57. Choir to Solo Coupler
- 58 Great to Pedale Coupler
- 59 Choir to Pedale Coupler
60. Choir to Pedale Coupler
61. Swell to Pedale Coupler
- 62 Solo to Pedale
63. Tremulant "Swell"
- 64 Bellows Signal
65. Pedal Check
66. Ventil for No. 46
67. Ventil for Nos. 50, 51, and 52

Combination Pedals

- | | | |
|-------|--------------|-------|
| No. 1 | | Forte |
| No. 2 | Great Manual | Piano |
| No. 3 | | Forte |
| No. 4 | Swell Manual | Piano |
| No. 5 | | Forte |
| No. 6 | Choir Manual | Piano |
- No. 7 Pedale operates on No. 46, 50, 51, and 52 and with the aid of Ventil No. 66 and 67. allows of various combinations

- | | | |
|-------|----------|-------|
| No. 8 | | Forte |
| No. 9 | Couplers | Piano |
- No. 10 operates an "Great Pedale" Coupler, Balanced Swell Pedal, with double action.

SUMMARY

No. of stops of Great Manual ..	14	with 1160 pipes
" " Swell Manual ..	16	" 1090 "
" " Choir Manual ..	10	" 696 "
" " Solo Manual ..	6	" 348 "
" " Pedale	7	" 210 "
No. of Mechanical Registers ...	15,	
Combination Pedals	10,	
Total.....	77	" 3504 pipes

Many rare and costly stops, and many new mechanical arrangements are introduced, and by means of the pneumatic lever, which is applied to the great manual, and connected by coupler to each of the others, all four manuals, comprising the thousands of pipes, distributed throughout the various departments of this large instrument, are operated with unusual ease and promptness.

The pipes are supplied with wind by two very large bellows, the reservoirs of each containing nearly 200 cubic feet, each of different pressure, and controlled by mechanism in a room beneath the organ.

The whole occupies a space nearly the entire width and height of the rear [stage] end of the hall, with a depth of about 25 feet.

THE TRIAL LAST NIGHT

The formal presentation took place last evening, previous to which the instrument was exhibited in all its various capacities of tone, force and volume, by Mr. J. H. Willcox, organist at the Church of the Immaculate Conception in Boston, one of the most accomplished organists in this country. Without any formal programme, he gave selections which would best exhibit the organ in all its parts: and his ability and control of the instrument, no less than the excellence of the organ itself, won frequent applause from his audience.

The gathering was not intended for a public exhibition, but only as an opportunity for the organ committee and the contributors to the fund, to gain some knowledge of the instrument and, if it was found to be worthy, to be formally transferred to the Mechanic' Association, as the gift of the citizens of Worcester.

The trial was as full and complete as it was possible to give in an hour and a half in the hands of a superior organist, and was eminently satisfactory in every respect. This is not the time for a comparison of this with any other instrument, but it is safe to say that it has few if any superiors in this country. To mention one of the features in which it stands pre-eminently superior to the great Boston organ, we ought, to particularize the *vox humana* stop, which "seems to be nearly as perfect as it is possible for art to attain. But the countenance of every person present last night showed plainly how satisfactory beyond expression of words the noble instrument was, it is a splendid organ.

At the close of the exhibition, Dr. Bemis, in behalf of the building committee, asked the trustees if they were satisfied with the organ as exhibited at the trial this evening, which they answered by a hearty "yea." A similar inquiry of the audience in general was in

There followed acclamation and meeting, with speeches by Judge Chapin, Mr. Firth, who presented the key "as the outward symbol that the Worcester organ now belongs to the Worcester County Mechanics Association," Mr. Ball, who accepted on behalf of the Association, Mayor Levi Lincoln of Worcester, Judge Russell of Boston, and two local clergymen.

In conclusion, Mr. Firth offered the following sentiment: "Long life and prosperity to the Master Builder of this magnificent instrument!"

Which was acknowledged by Mr. Hook by rising while the assembly greeted him with hearty and long continued cheers.

As a fitting finale to the evening's exercises, Mr. B.D. Allen took his seat at the instrument and played "Old Hundred" and "America", accompanied by the voices of the whole audience. The effect was grand beyond description, and the contributors to the organ fund dispersed with a feeling of satisfaction and happiness, which was cheaply purchased at the price of their contributions.

On Thursday, November 10, the public inauguration of the "Great Organ" was given, featuring R. D. Allen of Worcester, and W. Eugene Thayer and J. H. Willcox, both of Boston. The program:

- | | | |
|--|---------------------------|---------------|
| a. Grand Hallelujah Chorus | I | Handel |
| b. Adagio and Rondo from Concerto | | Rinck |
| | B D Allen, organist | |
| a. Grand Toccata in F | II | Bach |
| b. Offertory for Vox Humana | | Batiste |
| | W Eugene Thayer, organist | |
| | III | |
| a. Offertoire in G | | Lefebure-Wely |
| b. Improvisation introducing the Vox Humana | | |
| c. Grand Hallelujah Chorus "Mount of Olives" | | Beethoven |
| | J. H. Wilcox, organist | |

The one departure from that printed program is noted in the account of the formal inauguration as published in Dwight's Journal for November 26, 1864:

WORCESTER, MASS.-The formal inauguration of the Great Organ, built by Messrs. E. & G. G. Hook, and described in our last, took place on the evening of the 10th. Here is the Palladium's account of it:

"Mechanics' Hall was filled on Thursday evening 10th inst., by an enthusiastic audience which testified to its appreciation of the noble qualities of the 'Worcester Organ' by constant attention and hearty applause. The first performer was Mr. B. D. Allen of this city, who played, in a very acceptable manner, Handel's Hallelujah Chorus, also an Adagio and Rondo from a Concerto by Rinck, which showed the unsurpassed beauty of some of the softer stops of the great instrument, and the fine combinations of which it is capable. Mr. W. E. Thayer, of Boston, then gave a fine rendering of Bach's Toccata, in F, the massive harmonies rolling forth with fine effect; the William Tell Overture; and the favorite Offertoire for the Vox Humana, written by Battiste, played now upon every concert-organ, encored by almost every audience. and *doubly encored* by the inauguration audience, who were enthusiastic over the excellence of this curious stop. Mr. J. H. Willcox played with his sure touch and unusual skill in concert-performance, the celebrated Offertoire in G. by Lefebure Wely; an improvisation, introducing again the Vox Humana; and Beethoven's Grand Hallelujah Chorus from 'The Mount of Olives.' The performers for the most part did well. In Mr. Allen the audience found they were to have a fine interpreter of our noble Organ, which must not too often tickle the fancy with the French sugar-plums of music. but Ring for us those sublime strains which were written for the instrument by composers of genius, whose music cannot be ground out by hand-organs, nor drawn out in the 'linked sweetness' of a flute solo. The instrument revealed new grandeur and beauty. Delight was manifest upon every countenance, and the organ was again 'accepted,' this time by the people of Worcester, as it had been before by the Association who now own it and hold it in responsible charge. The occasion might have been more satisfactory to many had there been more unity in the performances, more of an attempt to give an artistic and significant coloring to the whole—as inaugurating not only a grand Organ. but a new era of music in this somewhat unmusical Heart of the Commonwealth."

Dwight's continues:

"Young America" had its own special Inauguration a few days after the above, in the shape of a free Organ concert for the children of the city schools. The same journal [Palladium's] says:

"The schools at the north side of the city were assembled on Saturday afternoon, to the number

of twenty-two hundred scholars accompanied by fifty teachers & and a concert was given, the scholars uniting in choruses under their instructor, Mr. L N, Metcalf. Mr. B. D. Allen accompanying them with the Organ. Alternating with the choruses, were performances upon the organ of selections well calculated to impress the young audience with the power and beauty of the instrument. The silent wonder and reverence, the child-like joy and admiration which would break forth when the Vox Humana sang the Marseillaise and 'Sweet Home,' and the final burst of patriotic enthusiasm with which not only the scholars in the body of the hall. who had been musically drilled, but the little ones in the side galleries and the suburban scholars in their gallery-hitherto silent, joined in singing 'My Country 'tis of Thee'!-all this was a scene that would have trebly repaid every dollar of the instrument for his share in this gift of Worcester to her children. The children of the schools on the south side of the city will have their concert this afternoon."

In 1866, the Mechanics¹ Association had struck, and presented to E. & G. G. Hook, a bronze medal for their "Grand Concert Organ." The medal is now at the Essex Institute in Salem, Massachusetts.

The Mechanics Hall organ, as it is today, contains 63 stops and 66 ranks. 'the extra stop and rank represent the 32' Bourdon added to the Pedal by Charles Chadwick of Springfield, Massachusetts, who rebuilt the organ in 1926 (the electrification was done around the same time by George W. Reed & Son of West Boylston, Massachusetts), at which time manual compass was extended to 61 notes, pedal to 32, an 8' Quintadena substituted for the Swell Twelfth, and the Solo Corno Inglese either replaced with, or re-named, "Oboe." Six blind pistons each were added to the Swell and Great, four each to the Choir and Solo, and sub- and super-couplers with unisons-off were placed in the manual divisions. A register crescendo pedal and swell box for the choir completed the "modernization." The 1926 work appears to have been re-stricted, for the most part, to below the toe-boards and the instrument, except for the changes noted above, is much as Hook left it.

The Hook/Hook & Hastings opus list number the Mechanics Hall organ as 334, and describes it as a 4-73. The four register discrepancy between this figure and the 77 registers enumerated in the Inauguration Programme and *Spy* article probably represents those extra stops and mechanicals added on the advice of the local organists, i.e., 73 being the number of registers in the original contract and 77 the number in the final installation. (It was customary to count mechanicals as well as voices in figuring the number of "registers.") By Hooks own list, and system of counting registers, the instrument was the largest built by them up to that time, and their only prior four manual had been opus 149, a 4-70 installed in Boston's Tremont Temple in 1853. The Worcester organ remained their largest until 1875, when opus 801 was installed, the 3-83 in Boston's Holy Cross Cathedral.

The Oldest Extant Pilcher Organ

by R. E. Coleberd and Melvin Potts

Talbotton, Georgia, is one of those innumerable "never-heard-of-it" hamlets in rural America, tiny dots on road maps which appear momentarily on signs along the Interstate Highways and are quickly by-passed by most travelers enroute to the major cities and tourist attractions. But for members of the organ cult (you and me) it is one of the meccas to which the faithful will drive hundreds of miles to pay homage at the shrines of their ancient craft. Zion Episcopal Church in Talbotton is the home of a Pilcher pipe organ, the oldest extant instrument of a firm which built approximately 1485 instruments during the 112 years (1832-1944) they were in business.

Nestled among aged oaks and pines, Zion Church is internationally renowned as a striking example of the English rural parish church of the Tudor-Gothic period and of 19th Century church architecture in America. A register in the vestibule indicates it is visited by scores of persons from all parts of the nation and from foreign countries as well. Mr. C. E. Mitchell, senior warden of Zion Parish, graciously provides visitors with the large brass door key fashioned by his grandfather.

The church was built in 1848 by The Reverend Richard Johnson and was financed by contributions from prosperous rice planters in the neighborhood. Constructed entirely of wood, the timbers are secured by wooden pegs and hand-made iron nails. The altar, communion rail, lectern-pulpit, and prayer desk were skillfully crafted from native black walnut. Slaves sat on benches in galleries on either side of the choir loft while parishioners occupied box family pews below. The Sheffield plate silver communion service was presented in 1855 by The Reverend Stephen B. Elliott, first bishop of Georgia.

The beauty and historic significance of Zion Church are enhanced greatly by the Pilcher pipe organ. Standing majestically in the rear balcony (see photo) the case conveys the elegant simplicity which marked this era. Built in Newark, New Jersey, in 1850 by Henry Pilcher, it contains four ranks of pipes, all under expression. The fifteen pipes in the front fence are gilded half-round wooden dummy pipes. The key desk is recessed behind folding doors and the draw-knobs are of polished walnut with square shanks. The stop action is spring loaded. The key action is sticker and backfall and is as light and responsive as the day it was built, a tribute to the quality and long life of mechanical action. The hand bellows pump functions and is supplemented by an electric blower. In worship services twice a month the organ is used. It is maintained regularly and the bellows was releathered recently.

The N style windchest, built in the English tradition, is divided at Tenor G with C through F1 on the



The 1850 Henry Pilcher organ in Zion Episcopal Church, Talbotton, Georgia.

right side-connected by a roller board. The expression pedal has no hitch-down and must be held by the foot when the shades are open. The four ranks of pipes are: 8' Bourdon-Sub Bass (54 pipes), 8' Diapason (from G1 35 pipes), 4' Diapason (54 pipes), and 4' Piccolo (from G1 35 pipes).

Paper Nameplate
Henry Pilcher
Organ Builder
Newark, New Jersey

Left Jamb
8' Diapason Treble (Tenor G)
8' Bourdon (Tenor G)
8' Sub Bass (C⁰-F#)

Right Jamb
4' Piccolo (Tenor G)
4' Diapason, Treble (Tenor G)
4' Diapason Bass (C⁰-F#)

Reference: Leaflet, Zion Church, Talbotton, Georgia, 1848.

Saving an Organ in Iowa

by the Rev. Mark R. Nemmers

In 1843, five immigrant families from Westphalia, Germany, arrived in what is now eastern Iowa to form a colony of farm people. Due to the fertile soil they prospered, raising families, and attracting more immigrants from the homeland. The new colony was named New Vienna in respect for Emperor Leopold of Austria, who was then supporting missionary efforts in the American Midwest.

One of the colony's first projects was to form a congregation. The new church was named in honor of Saint Boniface of Germany, and was the sixth oldest church in the Archdiocese of Dubuque. It became the mother church of many other parishes throughout the Archdiocese, which at that time comprised much of the Midwest and even stretched into Wyoming and Montana.

The colony prospered, and after out-growing two church buildings, the congregation began construction of the present edifice in 1884 and completed it in 1887. The church measures 172 feet in length by 62 feet wide, with a seating capacity of 900. The ceiling reaches a height of 60 feet. It is adorned with some of the finest examples of German wood-carving to be found in Midwest America today.

Records concerning the organ are rather scant. Church records show that a fund drive began in 1882 to purchase a pipe organ and that \$973.00 was collected. Work on the instrument, according to church records, began in 1884 and the organ has given daily service since its subsequent installation. The actual date of the instrument, however, is in some doubt. Elizabeth Towne Schmitt, writing in the Winter 1967 issue of *THE TRACKER*, puts the date at 1891, which may be the date of its finished installation in the new church.

It would appear that Mrs. Schmitt's stoplist in that article was inaccurate since she missed two ranks, the Great 8' Principal and the Swell 8' Oboe & Bassoon. Also, there were some ranks with different nomenclature than those she described. This may have been caused by the cursive German-type script on the drawknobs plus plenty of dirt at that time. At any rate, the organ does have 24 ranks, as reported, and nothing was added or taken away in the restoration.

William Schuelke, builder of the organ, learned the art of organ building in his birthplace of Frankfurt am Main, Germany, in the 1870s and after emigrating to America, set up shop in Milwaukee. He built organs from Louisiana to Michigan, New York to California. Of 160 organs he constructed, only 14 are known to exist today. After 1911, no new instruments appear to have been constructed of which there is any record.

The oldest of the Schuelke organs still in unaltered use is in St. Boniface Church. In the 1930s, this instrument was slated for the junk pile, but fortunately an electric blower was added, minor repairs made, and it was saved for another generation. In 1971, a general restoration of the entire church was undertaken, and once again the organ question came to the fore.



The Schuelke organ in St. Boniface Church, New Vienna, Iowa.

Salesmen proliferated offering modern replacements for an "out-dated" instrument. Through the efforts of the local chapter of the American Guild of Organists in Dubuque, and a wise pastor, the Rev. William C. Michael, it was found that this solidly-constructed organ could be easily restored for another series of generations to enjoy.

The restoration was under the direction of Mr. Carron B. Hanson, a knowledgeable and devoted organ man. Mr. Hanson is under the employ of Casavant Freres and curator of organs at the State University of Iowa where he cares for the school organs, including their new 76-rank Casavant tracker. Mr. Hanson, as a measure of his interest, did two things which were beyond the call of duty, and which lowered the price of restoration considerably and thus convinced the congregation that they could afford to retain their instrument: taking room and board in the parish house, he did all the work in the church basement; and he received the volunteer help of the parish choir



The console of the Schuelke organ in St. Boniface Church, New Vienna, Iowa.

and others to do the routine jobs of dismantling and cleaning the decades of grime which was clogging the effective use of the instrument. Taking time to train the volunteers, he thus saved the church many expensive man-hours of work.

The organ is situated in the rear gallery, and speaks down the nave with thrilling acoustic brilliance. Only a few needed adjustments were made to the original: several pipes of the Great Mixture were missing and replaced; several reed pipes needed more extensive care than mere cleaning; a new blower and reservoirs were added. Everything else is in its original condition. Surprisingly, all the trackers were in good condition, as was everything else in the mechanics of the organ.

The organ stands, as originally, with 24 ranks of pipes. Each stop speaks with a clarity which is further enhanced by the four-second reverberation of the room. The reeds have a real strength; the principal chorus is truly a solid backbone of the organ. The pedal organ suffers the most as an independent division, as is typical of that period, and the straight pedal-board takes some practice. The tracker touch can be a bit stiff, but these things pale before the beauty and joy of tone and can be easily overcome by practice and ingenuity.

The swell pedal is situated at the far right of the pedal board. There are four composition pedals with a *fortissimo* and a *mezzo forte* combination for each manual division with the pedal responding appropriately. A Great-to-Pedal reversible is available as a manual piston, mechanically operated. The manual compass is 61 notes; pedal, 27 notes.

The stop list is as follows:



The 1887 St. Boniface Church, New Vienna, Iowa. The steeple is 200 feet high. Photographs by Ivan E. Wolf.

Great

16' Principal
8' Principal
8' Melodia
8' Viola De Gamba
4' Principal
4' Flute d'Amour
2 2/3' Quinte
2' Octave
2' Mixture fach III
8' Trompete

Couplers

Manual-coppel
Manual I to Pedal
Manual II to Pedal

Swell

16' Bourdon
8' Gelgen Principal
8' Gedeckt
8' Salicional
8' Aeoline
4' Fugara
4' Flauto Traverso
8' Oboe & Bassoon

Pedal

16' Principal
16' Sub Bass
8' Principal
8' Violoncello

This organ is one great proof that one need not simply multiply stops. Due to its fine construction, even this comparatively small instrument is more than sufficient in a large room to support the congregation and offers a fine variety of beautiful effects. Our deepest gratitude is due to Father Michael and his congregation for their foresight, and to Mr. Hanson for his expert generosity in preserving a work of art. Special note is given to Mr. Vernon Cerveney of Fairfax, Iowa, a devoted organ buff, who first "discovered" this treasure years ago and brought it to the attention of us all.

The organ was rededicated on May 5, 1974, with a concert for organ and brass with the author as organist. The large attendance testifies to the pride of the parish and the great interest of many throughout the area in this fine organ. It is, happily, prompting other churches to reconsider the salvaging of their old instruments.

A note of appreciation is due to Mrs. Schmitt for her help in supplying the historical background of the Schuelke firm.

Historic Hook & Hastings Is Rebuilt

by Karl Sliter

Sounding far different than it did in 1889, but still wearing its familiar and decorative facade, the Hook & Hastings organ at First Congregational Church in Colorado Springs was rebuilt in the summer of 1978.

The organ was originally built for the First Congregational Church in 1889 by the Hook & Hastings Organ Co. of Boston, Massachusetts. At that time the organ was of three manuals and about 35 ranks. The placement of the divisions of the organ behind the facade is today as it was then: Great-immediately above the console, Choir-behind the Great and at the same level, Swell-above the Great and Choir, and Pedal-somewhat divided on each side. No copy of the original specification could be located, but Mr. Dewey Layton (who rebuilt the organ in 1965) has attempted to reconstruct the specification:

HOOK & HASTINGS ORGAN ORIGINAL SPECIFICATIONS (RECONSTRUCTED)

Great	Swell
16' Double Diapason	16' Bourdon
8' First Diapason	8' Open Diapason
8' Second Diapason (?)	8' Stopped Diapason
8' Doppel Flute	8' Salicional
8' Viola da Gamba	8' Voix Celeste
4' Octave	8' Aeoline
4' Harmonic Flute	4' Fugara
2' Fifteenth	4' Flauto Traverso
III Mixture 2'	2' Flautino
8' Trumpet	III Dolce Cornet
	8' Cornopean
	8' Oboe
	Tremolo
Choir	Pedal
8' Geigen Principal	16' Open Diapason
8' Melodia	16' Bourdon
8' Dulciana	8' Violoncello
4' Flute d'amour	
2' Piccolo	
8' Clarinet (t.c.)	

The Trustees minutes of the church during the period 1890-1891 seem to indicate that the approximate cost of the instrument was near \$5,000. On January 10, 1890, the dedicatory recital was held.

A unique feature of the organ was the fact that the bellows were pumped by a water driven motor. However, in 1925, the city of Colorado Springs decided to discontinue supplying water to First Congregational and five other churches for their water driven organs. The reason for this decision was understandable: to attempt to conserve water during a water shortage that had struck the city. It was estimated that each water powered organ used some 24,000 gallons of water per hour of use! Faced with the dilemma of no water for the organ, the trustees of the church voted to hire the janitor and a helper to pump the organ at 50 cents per hour. On June 2, 1926, a five horsepower Kinetic blower was purchased for the organ.

No work seems to have been done on the organ until 1965 when Mr. Dewey Layton of Layton Organs Inc., a local organ building firm, was asked to do some

work on the organ. Working with limited funds, Mr. Layton attempted to bring the organ more in line with contemporary tonal practices. In attempting to enlarge the pedal, the expansion was made through electric action. Although the manual key action remained tracker, the pedal and some borrows on the manuals played on electric chests. Concerning the introduction of electric action into a tracker organ, which might be considered somewhat unorthodox by today's standards, Mr. Layton says of the 1955 rebuild: "I cannot see that what electrification was done in 1955 was really in any way harmful to the organ, but I must hasten to add that with some eighteen more years experience, and my present knowledge and out-look, I would not introduce any electric action to a tracker organ, new or existing, for any reason ... " The specification of the organ after the 1955 rebuild appears below.

HOOK & HASTINGS ORGAN 1955 SPECIFICATIONS

Great	Swell
16' Quintaton E	8' Gedackt
8' *Principal	8' Salicional
8' Doppelflute	8' Volx Celeste
8' Viola da Gamba	8' Aeoline
4' Octave	4' Principal
4' Harmonic Flute	4' Traverso Flute
2' Super Octave	2' *Octave
III Mixture	1 1/3' *Quintflute
16' *Fagot	II *Sesquialtera
8' Trumpet E (From Pedal)	III *Scharf
	16' *Dulzian (t.c.)
	8' Oboe
	Tremulont
Choir	
8' Geigen Principal	
8' *Quintade E (From Great)	
8' *Dolcan	
8' Unda Maris	
4' Lieblich Flote	
2' Piccolo	
8' Clarinet (t.c.)	

Pedal	
16' Contra Bass E	(Old Great Diapason 16')
16' Subbass E	
16' Quintaton E	(From Great)
8' Violoncello E	(Extended from 16' Contra Bass)
8' Gedackt E	
4' Octave E	(Old Swell Diapason)
III Mixture E	(Old Great Mixture and other old pipes)
16' *Fagot E	
8' *Fagot E	(From 16')
4' *Octave Fagot E	(From 16')
2' *Kornett E	(From 16' Fagot)

(NOTE, *=New Pipes (1955); E=Electric Action)

It was not until 1973 that rebuilding was again made possible, this time through a generous gift of an anonymous donor. The organ building firm of Roderer Organ Co. of Skokie, Illinois, was chosen for the project. The Roderer firm set out to make the organ more tonally acceptable for today's worship needs. Once again the organ is completely tracker action, the electric chests having been removed. The organ was also greatly enlarged from its 1889 and 1955



The 1889 Hook & Hastings organ In First Congregational Church In Colorado Springs, Colorado.

specifications and a capture piston system was also added to the organ. The present specification is as follows.

HOOK & HASTINGS ORGAN 1973 SPECIFICATIONS

Great		Pedal	
16'	Principal	16'	Holzprincipal
8'	Principal	16'	Subbass
8'	Metal Gedackt	8'	Octave
4'	Octave	8'	Gedeckt
4'	Spillfloete	4'	Choralbass
2 2/3'	Quint	2'	Nachthorn
2'	Octave	IV	Mixture
IV	Mixture	16'	Posaune
8'	Trompet	4'	Shalmei
Swell		Couplers	
8'	Principal	Swell to Pedal	
8'	Dolcan	Great to Pedal	
8'	Celeste	Positiv to Pedal	
8'	Rohrfloete	Swell to Great	
4'	Principal	Positiv to Great	
4'	Spitzfloete	Swell to Positiv	
2 2/3'	Nazard	Combination Action	
2'	Klein Octave	Swell	3 pistons
II	Sesquialtera	Great	3 pistons
IV	Scharf	Positiv	3 pistons
16'	Basson	Pedal	3 toe studs
8'	Oboe Schalmey	Generals	5 pistons, duplicated by toe studs
4'	Clarion		
	Tremolo		
Positiv		General	
8'	Holzgedeckt	Cancel	piston
4'	Principal	Setter	piston
4'	Rohrfloete		
2'	Waldfloete		
1 1/3'	Larigot		
III	Scharf		
8'	Krummhorn		
	Tremolo		

The Hook & Hastings at First Congregational Church in Colorado Springs has changed much since it was installed in the church in 1889. Outwardly the organ appears untouched, its facade being remarkably well-preserved; but the organ's sound speaks of some eighty-four years of change—changes which reflect more modern tonal concepts.

What Is a "Hymlet"?

OHS members and friends will discover a new feature at the 1976 Annual Convention which will be held at Lebanon, Pennsylvania, with Norman Walter and Ruth Killian as Convention Co-Chairmen. The committee has decided to issue a "Hymlet" for use at the recitals and programs planned for that year.

The Hymlet will be a selection of hymn and hymntunes by American composers and authors past and present. Samuel Walter has agreed to edit the project and to give a demonstration session covering its contents.

In order to include representative material of the present, an invitation is made of all OHS members anywhere to submit any unpublished texts and/or tunes for consideration by Mr. Walter. Here is an opportunity for those members who would like to see their works in print to make a real contribution to the Convention and the Society.

The Hymlet will be a part of the OHS Twentieth Anniversary Celebration and, automatically, a part of the National BiCentennial.

Send your texts and tunes to:

Samuel Walter
83 School House Lane
East Brunswick, New Jersey 08816

Three Michigan Trackers

(Continued from page 9)

There is one manual with a compass of 58 notes, and the flat pedal board contains 27 notes. The stops, arranged in side jambs, are:

Left Jamb	Right Jamb
Fifteenth 2'	Stopped Diapason 8'
Quinte 2 2/3'	Viola 8'
Principal 4'	Open Diapason 8'
Swell Tremolo	Sub Bass 16'
Pedal coupler	Flute Harmonic 4'

In addition, there are forte and piano levers, and a balanced swell shoe. The oak case contains colored, decorated display pipes.

A Bicentennial Inquiry

OHS members are asked to indicate whether or not they would be interested in buying a Bicentennial Commemorative plate or tile bearing the OHS emblem. The price would probably be between \$5 and \$10 per item.

Please send a postcard, if you are interested, to

Robert E. Coleberd
Price Drive, Box 450
Farmville, Va. 23901

stating your willingness to support this project.

Unused Tracker in Rome Georgia

by Melvin Potts

In the Spring 1973 issue of THE TRACKER, one will find an article entitled "Tracker Organs in Georgia." Since writing this article, several additional tracker organs in the state have come to my attention. One of these is an unused instrument in Rome, approximately sixty miles northeast of Atlanta.

I first learned of this organ when I received a telephone call from Mr. Stephen Leslie of Huntsville, Alabama. He saw my article about tracker organs in Georgia, and called me to inform me that I had missed some organs! He mentioned that there was a very old organ at the Ebenezer Presbyterian Church in Rome, although he did not remember the make of the instrument. This clue began a search for more information about the organ.

I was fortunate in being able to make a contact in Rome easily. Mr. Kenneth Moyers, organist-choir-master of the First Baptist Church in the city, is the brother of the guidance counselor at the school where I teach. In recent weeks, Mr. Moyers and I have had telephone conversations about the organ, and I have driven to Rome once to meet with him. He was in the Atlanta area at the time of this writing, (May 11, 1974), so I had another telephone conversation with him today.

The organ is somewhat of a mystery. Practically nothing is known about its origin. It cannot be played because Ebenezer Church has disbanded and the electricity has been shut off to prevent the possibility of a fire intact. However the organ still sits in the church intact. Prior to the electricity being turned off, Mr. Moyers had played the organ, but found it to be in very poor condition.

The organ is a single-manual instrument with a one-octave pedal clavier. It sits at the left of the building as one faces the pulpit. The facade facing the congregation shows a central flat of eleven Diapason basses, flanked by three Diapason pipes on either side. The right side of the organ case displays half-round wooden dummies, painted and stenciled to match those on the front of the case. The walls of the building surround the organ on its left and back sides.

On the fallboard is stenciled the name T. W. Davis & Company, Chicago, Illinois (it may be J. W. Davis, but the style of lettering makes this hard to determine.) I had never seen this name before, and after checking with Barbara Owen, learned that there was more than one Davis building organs in the past. So, at present, this name remains somewhat of a mystery,

The stopknobs are arranged on two jambs. They have square shanks, with round knobs lettered in script. The specification is as follows:

Left Jamb

Pedal Coupler
Fifteenth 2'
Subbass 16'
Diapason Bass 8'
Principal 4'
Mixture

Right Jamb

Alarm
Open Diapason 8'
Clarinet Flute 4'
Viol Dulciana 8'
Stopped Diapason 8'
Pedals

As mentioned before, although it is unplayable the organ appears to be intact. It obviously had not had a maintenance job in some time.

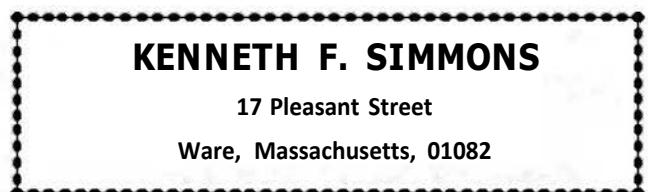
Mr. Moyers and I thought of getting the organ out of the church if possible, having it restored, and placing it in the chapel of First Baptist Church in Rome. However, this idea has proven impractical as the organ would not fit into the available space in the chapel. Also, negotiations with one of the few remaining members of the church (who has the key to the building have not been favorable to removing the organ from the building.

After seeing this organ, I suggested that Morris Spearman be contacted about it. He was in the area about two or three weeks after I saw the organ.

In my conversation with Mr. Moyers today, I learned that after Mr. Spearman inspected the organ, he said that it very well may be a Jardine. Although I did not notice it, there is a place on the console where it can be seen that a nameplate was removed. It is Mr. Spearman's theory that Davis rebuilt the organ, and that the nameplate was removed at this time.

Now that the origin of the organ is still a mystery, I am anxious to find out more about it. Mr. Moyers would like to see the organ stay in Rome. However, in its present location it would not survive. The roof is coming off the building, so the organ could be rained on if the roof in that area comes off. It is truly an antique, worthy of preservation if possible.

Mr. Moyers told me that Mr. Spearman estimates the date of the building as somewhere around 1860. If anyone reading this article has a Jardine list, I would appreciate your checking it for me to see if there is a Jardine of circa 1860 listed for Rome, Georgia. Anyone having any information in this regard to a J. W. or T. W. Davis of Chicago, can contact me at 2350 Sandtown Road, Marietta, Georgia 80060. This organ is a fascinating mystery well worth solving.



Tracker Organ in Saint Bernard's Roman Catholic Church, Keene, New Hampshire

by Alan Laufman

The organ in St. Bernard's Church was built in 1905. The nameplate on the instrument bears the name "M. Steinert & Sons, Boston" but that firm never actually manufactured pipe organs although it did retail them. Interior evidence indicates that it was made by the Boston organ builder James Cole.

Mr. Cole started building organs in 1886 with James and Jesse Woodberry, all three having worked for the famous Hook & Hastings company. In 1888 Jesse Woodberry formed his own firm with Charles T. Harris, and after 1899 (probably following the death of James Woodberry) Mr. Cole carried on the business on his own until the World War forced discontinuance. Mr. Cole died in April 1934.

When John Wessel of Brattleborough rebuilt the organ in 1963, he retained the fine slider chests and mechanical action, while revoicing or replacing many sets of pipes to bring the organ more up to date and making it more versatile tonally. At the same time he carried out a complete program of physical restoration including the correction of some unwise mechanical changes made about 40 years before.

The organ is completely free-standing in the rear gallery of the resonant brick building which was dedicated in 1892.

The present specification of the organ is:

Great			Swell		
Open Diapason	8'	61	Violin Diapason (w&m)	8'	61
Dulciana	8'	61	Vox Celeste (w&m)	8'	61
Octave	4'	61	Std. Diapason (w&m)	8'	61
Super Octave	2'	61	Flute Harmonique	4'	61
Mixture III		183	Nazard	2 2/3'	61
			Flute	2'	61
			Tremulant (by pedal)		
Pedal			Couplers		
Bourdon (w)	16'		Swell to Great 8'		
Combination pedals			Swell to Great 4'		
Piano Great			Great to Pedals		
Forte Great			Swell to Pedals		
Gt. to Ped. Reversible					

The manual action and the stop and combination actions are mechanical; the pedal action is tubular-pneumatic. The organ was heard during the 1974 OHS Convention, in a concert presented by the Men and Boys Choir of St. Peter's Church of Worcester, Massachusetts, under the direction of Professor Louis. Curran.



The 1905 organ in St. Bernard's Roman Catholic Church, Keene, New Hampshire. Photograph by Chester Berry.

ALBERT F. ROBINSON

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ARTHUR LAWRENCE

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

The Wonderful AEolian

(The Home Orchestra)

Ed. Note: During the 1972 OHS Convention we visited the Congregational Church in Meriden, New Hampshire, where we heard a 1932 Estey organ equipped with automatic playing mechanism. Prominent in this field was the Aeolian Company which began to produce such instruments in the 1890s. The following is excerpted from Harper's Magazine for March 1898, The author is unknown.

'At no time since the AEolian's first introduction has its popularity been so great and its position in the musical world been so clearly defined and universally recognized.

'Each year has brought into the ranks of AEolian converts thousands of sceptics, so that it has become an unusual thing to hear the AEolian referred to by people who are posted on musical subjects except in terms of warm commendation. The old idea that the AEolian, being easy to play, must be mechanical has passed away, and in its place has come an intelligent understanding and true appreciation of the splendid qualities of this ideal home instrument.

'Looking backward, it seems hardly possible that only a little over five years ago the AEolian had difficulty in obtaining serious consideration from the musical world. It was repeatedly condemned without a hearing, and only by patient and persistent effort was the deep-rooted prejudice against what was thought to be a mechanical instrument finally removed and its artistic merit publicly recognized by the acknowledged authorities on music.

'When once the merits of the AEolian were properly understood its reception by the musical public was entirely without precedent. It is today used in many of our largest conservatories and recognized as the best instrument to properly illustrate orchestral music.

'Musicians have purchased AEolians, not for the pleasure of their families or their friends, but for their own personal entertainment and gratification. Among the celebrated artists to whom we have supplied AEolians are Paderewski, Edouard De Reszke, Campanini, Miss Blauvelt, and Mme. Nordica.

'We have before stated that Pope Leo XIII ordered an AEolian for the Vatican, and that the instrument is in use there today. Also, that Queen Victoria purchased one for her castle at Balmoral. These events are unusual and certainly testify to the AEolian's interesting qualities and artistic worth. It is not necessary, however, to go as far from home as England or Italy to find owners of AEolians whose patronage is in itself a strong endorsement. Among the prominent people in this country to whom we have supplied AEolians are Ex-President Grover Cleveland, Andrew Carnegie, William Rockefeller, J. Pierpont Morgan,

Geo. J. Gould, A. J. Drexel, Jr., W. Seward Webb, Thomas Edison, P. D. Armour, J. A. Armour, J. Malcolm Forbes, E. D. Morgan, and many others equally well known.

'It is possible that the reader may never have seen nor heard an AEolian, and is therefore naturally curious to know what manner of instrument it is. We will try to convey some idea of it in a few words.

'In appearance, the Parlor AEolians resemble the upright piano. Its tone is orchestral in character and is varied by "stops." These stops are controlled by the player and are made to represent the violin, flutes, hautboys, clarionets, etc., of the orchestra.

'The player does not use a keyboard, as in playing a piano or organ. The notes are sounded by rolls of perforated paper, and the player gives to the music tone color, tempo, and expression.

'Positively no technical skill is necessary. All that is required is the love of music.

'Every musical composition of merit from the simplest song to the most difficult overture or symphony can be obtained for the AEolian and can be played upon it without long, tedious practice by a person who, literally, 'cannot tell one note from another,' played, to, with perfect accuracy and correct expression.

'The AEolian is, in brief, a parlor orchestra. It brings directly into the home music that is never performed except by the largest and most skilled orchestras.

'It is the only practical means by which the average man or woman can become acquainted with all the great musical compositions of the old masters and keep in touch with and enjoy the best music of the present day.

'Books describing the AEolian will be sent to any address on application, and the instrument is always gladly played for and explained to all who call at our own wareroom or those of our agents.

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'The AEolian Company, 18 West 23rd Street, New York.

'The M. Steinert & Sons Co., 62 Boylston Street, Boston.

'C. J. Heppe & Son, 1117 Chestnut Street, Philadelphia.

'Lyon & Healy, Wabash Avenue and Adams Street, Chicago.

(Accompanying the article were photos of an AEolian pipe organ in the Lindell Avenue Methodist Episcopal Church, St. Louis, and the AEolian Pipe Orchestra in the Great Northern Hotel, Chicago.)

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How To Study Music

Ed. Note: The following appeared in Folio, a musical magazine published by White, Smith & Co., for December, 1883. Chicago-Boston.

Eugene Thayer, the organist of the Fifth Avenue Presbyterian Church, New York City, writes as follows in a New York contemporary on how to study music:—

'My Dear Young Friend,

'I am glad to hear that you are soon to have a teacher who will tell you about all these things I have been writing to you about. After he begins, you must not expect any more letters from me; for, aside from the question of etiquette, I think it very wrong for any one, parents included, to meddle with a teacher and his pupil. Give the teacher a good chance,—"a fair field and no favor,"—and if he then does not succeed, try another. No interference, at any rate. In learning the "How to study," the first thing is to have a method. Arrange your hours carefully, so that study and rest or recreation shall alternate pleasantly and profitably. "How can I do this?" you ask. Well, let me tell you. I would do it something after this fashion:

'First hour, thirty minutes studies, new; thirty minutes music, old—eight to nine A.M.

'Second hour, thirty minutes out-doors; thirty minutes music, new—nine to ten A.M.

'Third hour, thirty minutes studies, new; thirty minutes music, new—ten to eleven A.M.

'Fourth hour, thirty minutes out-doors; thirty minutes music, old—eleven to twelve.

'Fifth hour, lunch or dinner—twelve to one.

'Sixth hour, sleep, rest, read, or out-doors—one to two P.M.

'Seventh hour, ditto, or any amusement—two to three P.M.

'Eighth hour, thirty minutes studies, new; thirty minutes music, new—three to four P.M.

'Ninth hour, thirty minutes studies, old; thirty minutes out-doors—four to five P.M.

'Tenth hour, thirty minutes music, old ; thirty minutes reading music—five to six P.M.

'Eleventh hour, supper and recreation—six to seven P.M.

'Twelfth hour, start for a good concert, if possible—seven to eight P.M.

'You see I have taken eleven or twelve hours to get five or six hours' practice. Well, that's the best way, and the pleasantest way, too. If you study musical theory. you may have to shorten the half-hours out-doors and also the rest at noontime, to get time for that; but it would be better to rise earlier in the morning and do that work. I am supposing that you rise at seven and retire at nine or ten o'clock at the latest. I would not advise any curtailment of the midday rest. Hard study after a hearty meal will surely bring on dyspepsia, and your whole life will be one miserable struggle for health and happiness. For a man with the dyspepsia is never well, and may at any time be attacked by serious illness; and if he can maintain a cheerful spirit, is either a philosopher or a saint. It is rarely cured, so be very careful of this black dragon of the students. If you do not like my arrangement of the hours, make one for yourself. Almost any one will do, only have one of some kind, or day

after day will pass, and there will be no regular or perceptible Progress. Besides this, take some physical exercise, unless you play the organ, when you will probably get enough in the pedal playing. But do not depend on gymnasiums for health and strength, for I tell you that they are vastly overrated. Indian club and dumbbells can not make good blood the source of all health and strength. Nothing but nourishing food, fresh air and sunshine, can make that, and the people who expect to extract good blood out of dumbbells and lifting machines often learn their folly when it is too late. Take the three things I have mentioned, and plenty of good sleep (and of course avoid in-temperance and animal gratifications), and I will pay your doctor's bills for a very small sum per annum.

'Finally, never study when you are really tired; or, as it is colloquially expressed, when you feel "used up." The study will do you not a particle of good, and you would much better rest and commence fresh and vigorous on the morrow. If you feel tired all the time, leave the place. Go to the mountains or seaside; go fishing or hunting; go somewhere else and see new scenes and people, until you are thoroughly re-created with recreation.

' "Remember the sabbath day to keep it holy." Do not practice on that day, but go to church and learn what the Lord can do for you. Do not work evenings, It is very fascinating for students, especially young ones, to work late into the night, Everything is calm, so quiet and delicious. One has all the world to himself, and the temptation is very strong; but, like all other temptations, it must be resisted, or very soon the penalty will come and wreak a fear-ful vengeance in a broken mind and a wretched body. for a while it will seem to pay, but it is a great delusion. When you are forty years old you can, perhaps, try it carefully; but even then it costs too much for a habit. In brief, my little friend, this whole matter of "How to study" is summed up in the one word temperance. Be regular and temperate in all you do, and the rest will almost go of itself. You will have health; consequently, you will have happiness, and let us hope. as I believe, that you will also have abundant success.'

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NEW TRACKER ORGANS

Gress-Miles in Middlebury, Vermont

Mead Memorial Chapel at Middlebury College in Middlebury, Vermont, has a three-manual tracker organ built 1971 by the Gress-Miles Company of Princeton, New Jersey. Designed by G. Edgar Gress in consultation with Emory Fanning, it has classic open toe voicing in all appropriate registers. Solid state control flexibility, according to the builder. There are 2,138 pipes in the 48 ranks. The stoplist:

Great I	Positiv II
Rohrgedeckt 16	Quintaton 16
Principal 8	Montre 8
Rohrfloete 8	Gedeckt 8
Harmonic Flute 8	Quintadena 8
Octave 4	Principal 4
Spitzfloete 2	Nasat 2 2/3
Super Octave 2	Octave 2
Waldfloete 2	Rohrpfeife 2
Cornet II	Tierce 1 3/5
Mixture IV-VI	Quintefloete 1 1/3
Trumpet (Pedal) 8	Scharf III-V
Clarion 4	Cromorne 8
Tremulant	Tremulant
Swell III	Pedal
Holzgedeckt 8	Principal 16
Viole de Gambe 8	Rohr Bordun (Great) 16
Voix Celeste 8	Quintaton (Positiv) 16
Octave Viole 4	Quintfloete 10 2/3
Traversfloete 4	Principal 8
Quint Floete 2 2/3	Rohrgedeckt (Great) 8
Principal 2	Octave 4
Hohlfloete 2	Harmonic Flute (Great) 4
Terz (tc) 1 3/5	Superoctave 2
Quint 1 1/3	Harmonic Flute (Great) 2
Octave 1	Mixture V-VI
Zimbel III-IV	Basse de Cornet VIII-IX
Basson 16	32
Trompette 8	Posaune 16
Hautbois 8	Basson (Swell) 16
Clairon 4	Trumpet 8
Tremulant	Basson (Swell) 8
	Cromorne (Positiv) 4

Couplers

Six unison couplers
Three suboctave couplers

von Beckerath in Montreat, North Carolina

Mary Julia Royall, our member from Mt. Pleasant, South Carolina, reports that the college chapel at Montreat, North Carolina, has a new organ built by von Beckerath. The specifications for this instrument, which is in the chapel's balcony, are:

Hauptwerk	Brustwerk
Rohrfloete 8'	Gedeckt 8'
Principal 4'	Koppelfloete 4'
Flachfloete 2'	Principal 2'
Mixtur IV	Quintfloete 1 1/3
Pedal	Krummhorn 8'
Subbass 16'	Tremolo
Gemshorn 8'	
Choral Bass 4'	

Mrs. Royall taught at Montreat College some time ago. She says that the chapel (containing this organ) is located in Gaither Hall, the Administration Building of the college which is located in the heart of the Blue Ridge Mountains.



The 1974 Schlicker organ in the Manhattan Beach, California, Community Church.

Schlicker at Manhattan Beach, California

The Schlicker Organ Company of Buffalo, New York, has just completed a 2 manual tracker organ of 17 stops for the Manhattan Beach Community Church, Manhattan Beach, California. The positiv division has been provided with a swell pedal and mechanism so that transparent Lucite swell shades may be installed at a later time. The organ stands in the gallery at the rear of the church and was tone finished by Donald Bohall of the Schlicker firm.

Great	Positiv
Principal 8'	Holzgedackt 8'
Rohrgedackt 8	Salicional 8
Octave 4	Rohrfloete 4
Waldfloete 2	Weltprincipal 2
Mixture IV-V	Larigot 1 1/3
Trompette 8	Krummhorn 8
	Tremolo
Pedal	
Subbass 16'	
Flachfloete 8	
Choral Bass 4	
Rauschpfeife III	
Fagott 16	

The Pedal flachfloete and Great principal form the facade while the Positiv division is exposed directly above the console. A unique feature of the organ is the natural wood "naturals" and stop tablets. The stop action is electric and there are 3 pistons for each manual and 4 generals.

On May 5, 1974, Mary Ann Schulz played a dedicatory recital consisting entirely of the works of Bach.

(Reported by Jim Lewis)

Wilhelm in Burlington, Vermont

Not many dark clouds in the organ world have silver linings, but one has appeared in Burlington, Vermont. A great fire completely destroyed the Episcopal Cathedral Church of St. Paul about three years ago, and from its ashes a new, modern cathedral has been erected containing a handsome two manual tracker organ built by Karl Wilhelm of Ste. Hyacinthe, Quebec. It is a memorial to the late Bishop Vedder Van Dyck.

Great
Bourdon 16
Prinzipal 8
Hohlfloete 8
Oktave 4
Splztfloete 4
Nazard 2 2/3
Superoktave 2
Terz 1 3/5
Mixture 1 1/3 (IV-V)
Trompete 8
Clarion 4

Swell
Gedackt 8
Prinzipal 4
Rohrfloete 4
Gemshorn 2
Larigot 1 1/3
Scharf 1 (III)
Krummhorn 8
Tremulant

Pedal
Subbass 16
Prinzipal 8
Oktave 4
Rauschpfeife 2 (III)
Fagott 16
Trompete 8

The 24 stops are contained in a free-standing case of white oak against the south wall of the cathedral in an area which also accommodates the choir. The organ is designed along classical lines with the blower as the only electrical component. The metal pipes, made from an alloy containing about 70% pure tin, were imported from Germany. The wooden pipes were made in Wilhelm's shop in Canada.

The dedicatory recital was performed by James G. Chapman on February 17, 1974, who included works by Franck, Royce, Couperin, Bach and Dupre.



The Wicks Organ for Alexander city Junior College, Alexander City, Alabama.

Wicks in Alexander City, Alabama

The Wicks Organ Company of Highland, Illinois, has built a mechanical action organ of 23 ranks for Alexander City State Junior College in Alexander City, Alabama. The organ, placed in a small auditorium of the college, was designed with Professor Harold Hohlig of Montgomery as consultant.

The specification reads:

Manual I		Manual II	
Principal 8'	61 pipes	Gemshorn 8'	61 pipes
Quintade 8'	61 "	Gedackt 8'	61 "
Oktave 4'	61 "	Rohrfloete 4'	61 "
Spitzfloete 4'	61 "	Nazard 2 2/3'	61 "
Blockfloete 2'	61 "	Schwellerpfeife 2'	61 "
Mixture III	183 "	Terz 1 3/5'	61 "
		Prinzipal 1 1/3'	61 "
		Krummhorn 8'	61 "
Pedal			
Subbass 16'	32 pipes		
Principal 8'	32 "		
Pommer 8'	32 "		
Choralbass 4'	32 "		
Rauschpfeife II	64 "		
Posaune 16'	32 "		

The photo was taken after the organ had been completed at the factory and before shipping.

Plan to attend the 20th National Convention

ORGAN HISTORICAL SOCIETY

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Headquarters in New Haven

Chester H. Berry
Convention Chairman

Von Beckerath-A Tracker Builder Today

by Richard Loucks

Ed. Note: From a recital program at Pomona College.

After his apprenticeship in North Germany and Scandinavia, Rudolf von Beckerath spent nine years in the workshop of Gonzalez, the Parisian builder, as a voicer and finisher. He founded his own work-shop in Hamburg in 1949, where he now employs approximately thirty workmen, several of whom are often in foreign lands during a number of months out of the year. By now he has installed organs not only in his native Germany, but also in Denmark, Sweden, England, Canada and the U.S.A. This is the second of his organs in California, the first being in Menlo Park; two others will be installed in 1973 in Redlands and at Mission San Luis Rey near Oceanside. From here Mr. von Beckerath will travel to Hawaii and Australia to supervise new installations.

For many years he had been especially interested in the preservation of old German instruments dating from as early as the eighteenth century and he has been responsible for rescuing several of these classic organs from disuse and decay. His aim has always been to restore such instruments to their original condition, devoting the greatest attention to recapturing the tonal character imparted to them by their makers. After more than a hundred years of neglect in favor of a more orchestral, Romantic, "expressive" type of organ the remaining old instruments have again been recognized as the last examples of a golden age of organ making equal to the glorious Baroque literature for the instrument composed by Frescobaldi, Francois Couperin, Dietrich Buxtehude, J. S. Bach and many others.

Mr. von Beckerath is quick to acknowledge that there are no secrets in organ building, but his experiences with antique organs have given him the finest possible education in the national styles of organ making and in the aesthetics of the old builders. His organs preserve all that is good in that heritage: in the authentic tone colors of his individual stops, in the masterly blend of stops that he obtains through careful scaling and voicing of his pipes, and in the precise attack and release of their speech. On the other hand he insists that his organs be suitable equally for Romantic and modern music, to which end he includes a swell organ and a sampling of necessary, post-Baroque effects. His organs are blown, and the stops controlled, by electric mechanisms, but in all matters related to the speech and tone of the pipes they follow principles of eighteenth-century design; viz. low wind pressure, unforced voicing, and mechanical (tracker) action. Modern materials are used wherever they improve the action or durability of the instrument; traditional materials are retained when essential to good tone. His instruments may be viewed either as classic organs in modern dress, or modern organs in traditional style.

Since the beginning of the organ reform movement about fifty years ago, to which Albert Schweitzer also belonged, there has been a gradual renunciation of the Romantic organ and a return to the clarity and beauty of the classic instruments built before and during the lifetime of Bach. Not only will his music again be heard in its authentic tonal dialect, but we also find that this clear, objective, precise speech ideal of the enunciation of organ music of all epochs, including our own. With the erection and dedication of the Smith Memorial Organ [at Pomona College] new visions of masterworks old and new will be possible for the members and friends of Pomona College.

LETTERS TO THE EDITOR

Dear Sir,

Every so often there appears in THE TRACKER an appeal to OHS members to recruit new members. Some members have done very well in bringing in new members, but somehow our growth is not as great as we would like it to be.

I propose that the time has come to mount a campaign: Every Member Recruit a Member. If every OHS member were to bring in one new member, we would double our membership. Even if only half of the membership were to respond, we would add more than 300 new members.

Surely we all know at least one person—organist, organ builder, organ enthusiast, historian, clergyman, what-have-you—who would be glad to join the Society or who would appreciate a gift membership.

To kick off the campaign, I am enclosing dues and membership forms for two new members.

Sincerely,
/s/ Alan M. Laufman
The Barlow School
Amenia, New York 12501

Ed. Note: Members will find enclosed with this issue of THE TRACKER the new OHS brochure complete with attached membership form so that new members may join and still keep information about OHS. Why not join Mr. Laufman and share them with others? More brochures may be had for the asking from the Publisher.

OHS RECORD REPORT

Mrs. Harriman, our Corresponding Secretary, re-ports that all of the Melville Smith Memorial Records have been sold. The only records remaining for sale are OHS 1966 Cape Cod Convention and OHS 1965 Cincinnati Convention. Please see the advertisement in the classified section for details.

FRED N. BUCH

Ephrata, Pennsylvania

BOOK REVIEWS

Laurence Elvin, *The Harrison Story*. Lincoln, 1973;

The indefatigable Mr. Elvin has done it again! Having already covered the history of organ-blowing, and the story of the English firm of Foster & Andrews, he has turned his attention to the writing of a history of one of the major present-day British organ-building firms, Harrison & Harrison. This, in many ways, may be his best work to date. Having enjoyed the full cooperation of the present principals of the firm as well as many members of the Harrison family, his current work is richly documented and profusely illustrated. Mr. Elvin's source material does not end with that made available to him by the Harrison & Harrison firm however, for he has also thoroughly scoured newspapers, trade journals and church records for his material.

The result of Mr. Elvin's scholarship is a remarkably complete chronicle of an important builder whose career spans a very important period in organ history. Stoplists, descriptions, and recital programs are found in abundance, as well as the technical details of the various Harrison patents. Nor is the human element lost: through letters, verbal recollections, and printed accounts emerges a very three-dimensional portrait of Tom Harrison, the hard-working, slightly strait-laced Victorian paterfamilias, his ambitious sons Arthur and Henry, and his grandson Cuthbert, present director of the firm. Along with these we catch snapshots of various Harrison employees (such as veteran tuner Bill Arckless, who occasionally threatened to

quit so he wouldn't have to travel away from home so much) and leading organists of the times from Sir Frederick Gore Ouseley to Ralph Downes.

If one were to have any criticism of this fine book, it is a mere technical one: Quotations from various sources abound, but they are given in the same spacing and margins as the text, which sometimes makes it difficult to tell where a quotation leaves off and the text begins. A minor flaw to be sure, if occasionally exasperating. One hopes it will be rectified in Mr. Elvin's next book, and one hopes even more that there will indeed be a next book, for as a chronicler of British organ-building Mr. Elvin is surely without peer.

The Harrison Story may be obtained from Mr. Elvin at 10 Almond Ave., Swanpool, Lincoln, England. Its price is L 5.95, which at current exchange rates is roughly \$14.30—a very reasonable price for this 292-page well-written and well-illustrated volume.

—Barbara Owen

History of Music by Karl H. Wörner, Translated from the German by Willis Wager. Free Press (a Division of Macmillan Publishing Co.), New York 1973. 450 pp.

There are so many good histories of music today that another book on this subject seems superfluous, except for the fact that the serious music student must look at his subject from many angles and here we have a slightly different approach.

The author is described as a German musicologist. During World War II he was a prisoner of war interned in the United States. Returning to his home-land in 1946 he served as music critic, opera conductor and lecturer. In 1966 he became a full Professor at Northwest German Music Academy in Detmold.

The translator is Professor of Humanities at Boston University.

The book attempts to cover the history of music from the Stone Age down to the 1970s in all parts of the world. It is divided into six parts, which are:

Aboriginal & Primitive Music—the origins of musical sounds; non-European polyphony.

Ancient Civilization—The far, middle and near East; Greek; Hellenism; Rome; North Europe in Pre-Christian times.

Medieval Europe—The middle ages; Byzantium; early Church through the sixth century; Sacred Monody (rather complete); Secular Monody; medieval polyphony; from about 900 to 1,500.

Renaissance Music—Transition to modern methods; music printing; Franco-Flemish 1400-1600; the Venetian school; the Roman school; the Spanish school; vocal art of sixteenth century society.

Seventeenth to Nineteenth centuries—Baroque and Classical eras in music; the nineteenth century position in various countries; Catholic Church music from the seventeenth century to the present; opera and oratorio; orchestral music; keyboard and lute music; the violin; chamber music; song. By far the longest section of the book with much detail in opera.

Twentieth Century—The situation today; unifying and merging of trends.

There are musical illustrations from some of the compositions discussed. A reference note bibliography appears at the end of each chapter, and there is a general bibliography at the end of the book.

—A.F.R.



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RECORD REVIEWS

A Concert of Eighteenth Century Music— Performed by James S. Darling on the Wren Chapel Organ at the College of William & Mary at Williamsburg, Virginia.

A refreshing potpourri of music fills this record, made on an excellent eighteenth century English instrument by Mr. Darling, who is organist and choir-master of Colonial Williamsburg's Bruton Parish Church. Here will be found music both sacred and secular, drawn from the period when Williamsburg was in its heyday. Although most of it is English in origin, some comes from keyboard collections in the Williamsburg archives which are known to have been owned and used by some of the town's eighteenth century inhabitants (several of which, incidentally, owned harpsichords and chamber organs).

The organ used in the recording, while a relatively recent acquisition, is nonetheless typical of many that made their way to these shores from the mother country in the colonial era. It has been attributed to Snetzler although, unlike most authenticated Snetzlers, it is unsigned inside the windbox of the chest. Certainly, if not by Snetzler, it is unquestionably from Snetzler's era, and is a fine example of the work being done during the heyday of the English chamber organ.

Mr. Darling's handling of the instrument is sensitive and scholarly—and also very musical. His gracious handling of the two Jeremiah Clarke "chestnuts" is thoroughly charming, and it makes one wish one had never heard the "souped-up" versions now so tiresomely current, for the simple, clean lines of the original versions are ever so much to be preferred. Another well-known piece, the Selby Voluntary in A Major, is handled with freshness and verve, and Daniel Purcell's setting of the Old Hundredth gives a glimpse of how early English organists "interluded" their hymntunes.

The quality of the recording is excellent, and the fine acoustics of the chapel cast a pleasing halo over the organ sound. The quality of the organ, the music, the playing and the reproduction all add up to a most worthwhile addition to any OHS member's library of Recordings of historic organs. Copies of the record may be obtained from AV Distribution, Colonial Williamsburg Foundation, Box C, Williamsburg, Virginia 23185.

—Barbara Owen

Albrechtsberger-Rosetti: Organ And Flute Music— Played by Gabor Lehotka, organist, and Janos Szebeny, flautist. Qualiton SLPS 11349 Stereo.

This record is a gem in every respect. In the first place, its musical content is so far removed from the hackneyed standard repertoire that it is refreshing. Secondly, the performers are absolutely top grade and explore the deepest resources of the scores. And—perhaps best of all—the engineering is flawless, producing some of the most beautiful sounds this reviewer has heard in years of listening to organ recordings.

Johann Georg Albrechtsberger (1736-1809) was an eminent composer in the Viennese school. He was also a court organist, theorist and noted teacher. Indeed, his most distinguished pupil was none other than Beethoven. His Concerto in B flat for Organ and Strings, performed here with great élan, follows the

classic format. It abounds in gracious melodies and rich sonorities throughout, and deserves equal popularity with those of Handel.

Fran. Ant. Rosetti (1750-1792) was born Fz. Anton Rössler in Bohemia. He was a noted conductor and composer, and is represented here in some selections for flute and organ. There is a glorious blend of tone at all times.

The performers, Messrs. Lehotka and Szebeny, are Hungarians and the record was originally produced in Hungary. If this is an example of their average out-put, then our American engineers need to visit Hungary to find out how it is done.

We bought our copy of this disc through the Musical Heritage Society, and we hope you will obtain yours before the supply is gone.

Orgel musik in der Wieskirche: Franz Lörch, organist, playing works of Bach, Buxtehude, Pachelbel and Lübeck. PSR 40558 Stereo.

The Wieskirche, said by many to be Bavaria's most beautiful Baroque church, stands almost alone about 20 km. northwest of Oberammergau, near the village of Steingden. It is known as the "Wallfahrtskirche Maria in der Wies" and was built c.1750. The first organ, a tracker, was built by Andreas Jüger in 1757. In 1927 a pneumatic action organ of 2 manuals and pedal containing 27 registers was built by Siemann of Munich. But in 1959 Gerbard Schmid built a new organ, retaining a few ranks from the old one, having mechanical key action and pneumatic stop action. This organ has three manuals and pedal, and 43 ranks. It stands in a most ornate case of 8 sections in the rear gallery of the church.

Franz Lörch was born in Hohenzollern in 1936. He has concertized widely in Europe and is heard on this disc in Bach's Fantasie in G Major (BWV 572) and Fifth Trio Sonata, Buxtehude's Prelude & Fugue in F Major, Pachelbel's Partita on "Christus, der ist mein Leben," and Vincent Lübeck's Prelude & Fugue in E Major.

The recording is superb, the performance masterful, and the jacket cover has a beautiful color picture of the church's interior. All notes are in German.

The Glory of Gabrieli: E. Power Biggs, the Gregg Smith Singers, the Texas Boys Choir, the Edward Tarr Brass Ensemble, conducted by Vittorio Negri. Columbia MS 7071 Stereo.

Three and a half centuries ago Venice was the music capital of the world. Gabrieli and Monteverdi were the top men who were called upon to produce music for the great St. Mark's Cathedral, a Byzantine gem of the Twelfth century with twin choir galleries 60 feet apart. It was Giovanni Gabrieli who succeeded in coping with the problem. One can only guess at the effects he achieved and the resulting effects on the listeners, but the indefatigable Mr. Biggs has assembled forces required by the composer from many different parts of the world to recreate (with an Italian flavor under the direction of Vittorio Negri) performances which should at least match those of the seventeenth century.

Two organs—a Rieger brought from Austria and a small Ruffati—are used with a brass ensemble and two choirs (one boys choir and one of mixed voices) are used for a set of Intonations for Organ on various Tones, each followed by a motet or portion of a Mass, each for 8, 10 or 12 voices. The rich texture of the scores are thoroughly realized by the splendid performers, both vocal and instrumental, and the resonant acoustics of the ancient church reverberate with the glorious sounds.

There are Intonations on Tones I, IX, X, XI, VIII, and VII. The motets are Plaudite, Psalite, In Ecclesis, O Magnum Mysterium, Hodie Christus Natus Est, Kyrie Eleison I, Christe Eleison, Kyrie Eleison II, Gloria and Sanctus. All of the music was composed by Gabrieli and is now in public domain.

John McClure, the producer, calls Mr. Biggs, the prime mover of the project, one of "Nature's Noblemen." And indeed, this recording is a testament to that fact. The engineers, Hellmuth Kolbe and Ed Michalski, deserve great praise for a fine job, too.

The Gress-Miles Organ at Middlebury College: Emory Fanning, Organist. Recorded by Earth Audio Techniques. North Ferrisburg, Vermont. 05473 Stereo.

Dr. Fanning is Associate Professor of Music and Conductor of Middlebury College Choir at Middlebury, Vermont. He is a native of Wilmington, Delaware, studied organ at Oberlin and Boston University, and holds a D.M.A. degree.

On this disc we hear Prelude & Fugue in E Major by Vincent Lübeck (interestingly compared with Franz Lorch's (recording reported above). Chaconne in F minor by Johann Pachelbel, four Chorale Preludes by Bach, four couplets from the Mass for the Parishes by Francois Couperin, Adagio from the 3rd Symphony by Louis Vierne, and Dupre's Prelude & Fugue in G minor.

This program of music from highly different eras is admirably handled by the capable Dr. Fanning, showing off this fine instrument in its best potentials. A look at the stop-list (see "New Tracker Organs") will reveal the comprehensive design of the organ, and the selections chosen for this record afford a considerable display of its versatility.

There is ample use of the "baroque" registration in the Lübeck, Pachelbel, Bach and Couperin selections. And in the Vierne the "romantic" sound is heard with good effect. The monumental Dupre, calling for the best in modern "classic" organ design, is fully realized. indeed, Dr. Fanning proves himself a recitalist of first rank and the anonymous engineers deserve equal credit for a superior recording.

Lemmens-Vierne-Dupre-Widor: Michael Murray playing the organ at Grace Cathedral, San Francisco, Advent records 5009 Stereo.

Take one excellent organist, one large, modern organ, one beautiful cathedral, and one well reputed crew of engineers. The result should be a good record, but in this case the results do not meet this reviewer's standards, and we reluctantly report our disappointment.

Michael Murray has a wide range of experience in playing recitals both in Europe and America. He performs, here, a program of French masterpieces with an abundance of technique and authority. And the organ is adequate to his demands—or so it would seem. But the engineers apparently tried to record the acoustics of the building rather than the artist's performance, and in so doing have provided us with a muddy, murky shadow of the brilliant scores.

The program includes Lemmens' Fanfare in D Major, Vierne's First Organ Symphony (three movements), Dupre's Carillon, and the Toccata from Widor's Fifth Symphony.

The jacket notes include a description of some of the engineering problems (an apologia?) with the statement that Mr. Murray supervised the preparation and editing of the master tapes (passing the buck?), but such "labors of love" will not stand against today's competition in this field. (c.f. Albrechtsberger-Rosetti review).

Keith Chapman; The Grand Court Organ, John Wanamaker, Philadelphia: Keith Chapman playing the Great Wanamaker Organ. Stentorian SC 1685, stereo.

The problems encountered in making organ recordings are numerous, but in attempting to capture the true, full sound of the world's largest organ the task seems insurmountable. Virgil Fox published a recording of his playing on this organ in 1964, but it does not do the organ (nor Mr. Fox, for that matter) justice.

However, John McCormack, who has been associated with the Wanamaker organ for many years and is now its principal curator, has overcome many of the technical problems and the result is a most satisfactory representation of the organ as it really is.

Moreover, Mr. Chapman's familiarity with the instrument, plus his excellent technique, make the performances come alive in all their beauty. He plays Franck's "Piece Heroique," the Allegro from Vierne's First Organ Symphony, Jongen's "Choral," Purvis' "Les Petites Cloches" and the familiar Gothic Suite by Boellmann. In spite of the vastness of the instrument and the space, there is a clarity and sonority that is most pleasing.

The Organ, as everyone knows, began as the instrument built by the Art Organ Company of Los Angeles for the 1903 St. Louis Exposition. It then had 138 speaking Stops and a total of 10,059 pipes (see "THE TRACKER, Vol. III No. 8, for this specification. Today it has 461 stops, 964 console controls, and 30,067 pipes. It is played three times every day that the Wanamaker store is open.

The Tracker Organ at Iowa: Delbert Disselhorst and Gerhard Krapf playing the Casavant organ at the University of Iowa. University of Iowa Press, stereo.

The first recital on the new Casavant tracker organ in Clapp Recital Hall on the campus of the University of Iowa, Iowa City, was played by Professors Krapf and Disselhorst on September 6, 1972.

Three Named Betty . . .

An Editorial

We've known dozens of girls named Elizabeth, most of whom accept "Betty" as a nickname. But three have made outstanding impressions we'd like to share with you.

One of these is a Betty who has been connected with two or three large colleges, has written a book which has been published, and is very popular with her friends and students. But one day, in a discussion about the Holy Scriptures and the various versions now extant, she announced that she preferred the *Saint James* version. When asked what she meant by that she stoutly declared, "But he *wrote* the Bible, didn't he?" (This is a pure example of factual reporting. Even though the statement of the declarer might be untrue, it is printed as it occurred. We can publish only that which we receive, regardless of our own opinions in the matter.)

Another Betty is our own Elizabeth Towne Schmitt who has given us so much material on the Schuelke organ building firm. Although she may have made some omissions or small errors (see "Saving an Organ in Iowa" in this issue of *THE TRACKER*), she never-the-less did us all a great favor in the amount of research and reporting which she shared with us, and may have been the spark which caught on and saved the organ reported by Fr. Nemmers. (The corrections reported provide us with more accuracy, the true goal of our publications. Every member of OHS should be alert and report any fallacies which they discover in our columns.)

The third Betty is one who worked in radio and television about a quarter of a century ago, doing commercials for home appliances. If memory serves, her last name was Furness, and she did have a pleasant personality—so much so that in an election year when the voting was very close one wag (prior to the final announcement) was betting that this Betty would have won hands down if she'd been nominated by any party. Well, this Betty always closed her line of chatter with, "But remember, you can be sure if it's—." (Brand name omitted because we're not commercial.) This example is given so that we might establish a pattern for true facts, and then—some day—people can say, "We can be sure if it's in *THE TRACKER*."

So, here's to all the Bettys. May we always be faithful friends of OHS.

It met with such favor that it was decided to produce a recording of the same program, the work of which began in early 1973.

On Side 1, Gerhard Krapf plays a stylish performance of Bach's Toccata and Fugue in D minor, Reger's "Dankpsalm" (which surprisingly comes off with great beauty and true romanticism), his own "Fantasia on a Theme of Frescobaldi," Erblich's Canzon in the Phrygian Mode and Pachelbel's brilliant chorale prelude on "Vom Himmel hoch."

On Side 2, Delbert Disselhorst plays with great authority and finesse Bach's Passacaglia and Fugue in C minor and five movements from Clerambault's "Suite due deuxieme ton." In the latter, particularly, we are afforded a good opportunity for display of

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

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various solo stops. (See stoplist in the last issue of *THE TRACKER*.)

Except for some surface scratching, the recording is good, and the acoustics of the building sound just right. The organ—at least in some combinations of registration—has a somewhat "dry" sound, but on the whole it appears to be a most successful installation.

—A.F.R.

