



# THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume XIX Number 3

Spring 1975

## Southern Connecticut Site of 20th Annual OHS Convention

by Chester H. Berry, Convention Chairman

Plans are progressing smoothly to assure a delightful OHS Convention, with visits scheduled to the many interesting and unique attractions of southern Connecticut. With headquarters at the Choate-Rosemary Hall School in Wallingford, the convention will be conveniently located for travel to an unusually broad array of instruments covering many periods and sizes. The Choate School has secured reduced rates for OHS Convention members at one of the fine motels in the area, the Yale Motor Inn, just minutes from the School. Convention members wishing to stay elsewhere should have no difficulty finding accommodations to their liking.

Monday, June 23rd, registration will commence and exhibits will open at the School in Wallingford. The OHS National Council will meet Monday afternoon and evening, breaking for a recital on the exquisite 2-18 1972 Flentrop in the School's recital hall, and for dinner. At 8 p.m., Bernard Lagace will present a lecture-demonstration. Convention registrants are cordially invited to attend this and other events being presented by the School as part of the annual Organ Seminar which is running concurrently with our Convention.

Tuesday, June 24th, will begin with exhibits and registration at Choate-Rosemary Hall from 8 to 10 a.m., when the Annual Business Meeting will get underway in the Recital Hall at the Arts Center. After lunch, the convention party will travel by bus to New Haven to see and hear the very fine 2-22 1852 E. & G. G. Hook #141 in the Westville United Church. The Historic Organs Committee will present a citation to the church, and the recital will be one of the Historic Organs Recital Series. The next stop will be at the West Haven United Church for a recital on a c. 1860 Stevens in an Appleton case, recently rebuilt by A. David Moore. This organ was recently relocated through the Organ Clearing House. Evensong at Trinity Church on the Green in New Haven will round out the afternoon; the 1935 AEolian-Skinner is a 3-81 consisting of an unaltered gallery organ and a two-manual chancel organ revised by Harrison in 1949. Convention members may choose any of the fine restaurants in the

area for dinner, followed by a recital on the 2-25 1874 E. & G. G. Hook & Hastings #750 in St. Casimir's R.C. Church.

Members who enjoyed the Steamtown trip during the 1972 Convention are certain to like the planned Wednesday visit to the Branford Trolley Museum, where OHS member and trolley enthusiast Louis Iasillo is arranging an unforgettable morning including opportunities to ride cars not normally seen by Museum visitors. Stops at the large Cole and Woodberry in Holy Trinity R.C. Church, Wallingford, as well as the 2-16 E. L. Holbrook of 1875 in the Congregational Church in Killingworth are on the schedule for later in the day, followed by a truly royal tour of the Austin factory, where, besides having an opportunity to observe operations not normally seen by visitors, Conventioneers will be able to view, in operation, machinery unique to organ construction. Before dinner we will visit the fine 3-34 Johnson #788 of 1893 in the First Universalist Church of Meriden. After dinner, Bernard Lagace's recital on the 3-66 1966 Casavant tracker in the Choate chapel promises to be a thrilling end to a varied day.

Thursday morning, the Convention will visit several instruments of interest in the Waterbury area, including a 3-25 1890 Ryder #156 in St. Francis R.C., Naugatuck, and the 2-16 c. 1870 Jardine in St. Peter's Episcopal, Oxford. After lunch, the beautiful 1-5 1849 Simmons & McIntyre at Christ Church, Tashua (described elsewhere in this issue), will be visited, followed by a recital on the 2-21 1899 A.B. Felgemaker #686 at Trumbull Congregational. Two interesting instruments in Derby will finish the afternoon, the 2-21 1889 Harrison at Second Congregational, and the 2-21 1868 Odell #65 at the Methodist Church. The final recital will be on the unforgettable 4-188 1928 Ernest M. Skinner in Woolsey Hall at Yale University (described elsewhere in this issue).

Friday will be an optional day for those who would like an opportunity to see some of the newer

*(Continued on page 3)*

# THE TRACKER

## CONTENTS

Volume XIX, Number 3

Spring 1975

### ARTICLES

Existing Tracker Action Organs in Connecticut	11
Michigan Organs Described by J. Paul Schneider	6
Remnants of an Early E. and G. G. Hook Organ by Robert Sutherland Lord	8
The Newberry Memorial Organ at Yale University by Joseph F. Dzeda	3
The Simmons & McIntyre Organ in Christ Church, Tashua by R. Adam DeBaugh	4
Southern Connecticut Site of 20th Annual OHS Convention	1

T

### DEPARTMENTS

Editorial	24
Letters to the Editor	18
Reviews	21
New Tracker Organs	20

### OHS BUSINESS

Membership Report	19
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# The Newberry Memorial Organ at Yale University

by Joseph F. Dzeda

In 1901 Yale University broke ground for a group of Bicentennial Buildings, designed by the architectural firm of Carrère and Hastings. Among these buildings was a large concert-hall seating 2,800 people, and named Woolsey Hall in honor of Theodore Dwight Woolsey, President of Yale from 1846 to 1871.

A four-manual organ of 76 stops was built for Woolsey Hall by the Hutchings-Votey Company of Boston, the funds for this instrument being provided by the Newberry family of Detroit. The organ was located in a wide and shallow chamber across the front of the Hall, and thus was allowed ample tonal egress for its various divisions. In this respect the Yale instrument was much like the one in Boston Symphony Hall, built by Hutchings about the same time.

Ernest Skinner had designed for Hutchings their first electro-pneumatic chests in 1893; he left in 1901 to set up on his own, the same year the Yale contract was awarded to Hutchings. Harry Van Wart succeeded Skinner as chief designer and it was under his direction that the Newberry Organ was built. The dedication of the organ took place in June, 1903, and was played by Wallace Goodrich (Trinity Church, Boston), Gaston Dethier (St. Francis Xavier, New York), and Harry Benjamin Jepson, Yale University Organist.

In 1915 the University engaged the J. W. Steere & Son Organ Company of Springfield, Massachusetts to completely rebuild and enlarge the instrument. Harry Van Wart had joined the Steere Company in 1907 after the failure of the Hutchings organization, and it was for this reason that Prof. Jepson awarded the contract to Steere. This rebuild included all new manual chests (Hutchings' original ventil/pitman chests had proven troublesome), two identical blowing plants, a new console and related control equipment, two additional divisions duplexed for flexibility, and a complete recasting of the tonal scheme with much Hutchings pipework retained and revoiced on higher pressures. The instrument grew to 120 stops and was in every way an outstanding example of its builder's work, despite the fact that the Steere Company lost heavily on the contract. The completed organ was dedicated in February, 1917, in a program played by Prof. Jepson.

Once again the Newberry family demonstrated its generosity when in 1928 it provided another gift for the redesign and rebuilding of the organ, this time to be carried out by the Skinner Organ Company of Boston. Prof. Jepson drew up the specifications with Ernest Skinner and G. Donald Harrison, who had joined the firm the previous year. Additional chests and pipework were furnished, along with new stops to replace most of the Steere chorus work. Most of the stops from the Hutchings retained by Steere were allowed to remain by Skinner in this

rebuild. Also included were a new string organ of twenty ranks and a new console with remote combination-action, all for a total of about \$52,000. This was to be the largest of the Skinner Company's university organs (166 stops) which included those at Harvard, Princeton, University of Chicago, and Ann Arbor among others, and is today the only one of these remaining as left by its builder.

In 1931 the Skinner Company replaced the English horn in the orchestral organ (originally Hutchings' orchestral oboe) with one of Skinner's design. The lowest two octaves of the pedal Bombarde 32' (from the Steere organ) were replaced with metal pipes. Finally, the Solo Tuba Mirabilis was moved inside the Solo organ box (replacing the orchestral trombone) to provide room for a new unenclosed reed, the Trumpet Harmonique. In 1973 the Tuba Mirabilis was returned to its original position outside the solo box, alongside the trumpet harmonique.

The Newberry Organ is noteworthy not so much for its size (it has been "out-ranked" many times), but for its depth and majesty of ensemble, enhanced by the favorable acoustical climate of Woolsey Hall. As an example of late-Romantic building it is certainly distinguished; there is a complete assortment of imitative and orchestral color supported by a traditional scheme of flue and reed choruses. Remarkable too is the singular cohesion of its elements, despite the fact that it is a product of three builders and a quarter-century of tonal evolution. Here the tonal developments of Ernest Skinner and the Willis ideas brought over by G. Donald Harrison are blended perfectly and without compromise. The Newberry Memorial Organ is indeed one of the great monuments in American organ-building. It will be heard in recital during the 1975 OHS Convention.

A complete account of the Newberry Organ and its history is given by Edward Flint in his excellent book, *The Newberry Memorial Organ at Yale University* (Yale University Press, 1930). This book provided much of the information for the above sketch.

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Southern Connecticut . .

(Continued from page 1)

instruments in the New Haven area, including a 2m and a 3m Hillebrand, the 3m Fisk at Center Church on the Green, the 3m 1950 Holtkamp in the Battell Chapel at Yale, a von Beckerath and a Noack also at Yale, the 3m Flentrop in Branford, and others.

All told, the 1975 Convention promises to be unique and rewarding, allowing ample time for socializing in unusually congenial surroundings. Why not plan now to attend? Your convention committee (Chester H. Berry, Joe Dzeda, Richard Hamar, Alan Laufman, and Steve Loher) look forward to seeing you!

# The Simmons & McIntyre Organ in Christ Church, Tashua

by R. Adam DeBaugh

The lovely little Simmons & McIntyre organ in Christ Episcopal Church, Tashua, in Trumbull, Connecticut, has a long and fascinating history.

In 1849, a Unitarian or "Campbellite" Chapel was built on State Street in Bridgeport, Connecticut. The chapel was built by Mme. Bernadina Adelaide Van Doornick, widow of Gerard Van Polen-Campbell, D.D., Ambassador from the Netherlands to the United States for more than 30 years.

That same year, the Netherlands Government presented a new pipe organ to the Chapel in honor of Ambassador Van Polen. This was a small, one manual instrument built by the Boston firm of Simmons & McIntyre.

The Van Polen Unitarian Church on State Street flourished for a decade and included many influential and prominent families in its congregation. But the building was sold in 1859; it and its contents, interestingly enough seemed to disappear from sight for 70 years, until a good piece of investigative reporting by William W. Roberts, published in the *Bridgeport Sunday Post* December 30, 1934, cleared up the mystery. As a result of his efforts, the organ, which had been moved to Tashua, was identified, and a valuable silver communion service, a two-ton bronze bell, and the windows from the church building were located anew, incorporated in another church.

To verify that the Tashua organ was in fact the organ the Netherlands Government gave to the Unitarian Church in Bridgeport, Mr. Roberts inspected it and found the original shipping marks inside the case. The inscription "C. U. M.—Bridgeport, Connecticut, U. S. A." appeared in a triangle; the initials stood for Campbell Unitarian Mission, by which name the State Street church had been known.<sup>1</sup>

Mr. Roberts also discovered an 87 year old woman, Mrs. Flora Jane Bradley, who said she was the first person to play the organ after its arrival in Tashua. At the time, she lived as an unmarried girl at her family's homestead opposite the Tashua church. She was quoted in the *Post* as saying, "I remember the old organ very well. I was a girl about 16 years of age when this organ was brought from Bridgeport, where it had been purchased in a little church there. I played the first tune on it in our church. I played it four years and was very proud of its tone and of its beauty."

When the little Simmons & McIntyre was moved to Tashua, Christ Church had already enjoyed a long history as a parish church. The Parish of Trinity Church, Tashua, was organized in the mid eighteenth century by Rev. Christopher Newton. In 1760 the first church building was completed, a simple structure 36 feet long and 26 feet wide with wide rough-bench seats. Rev. Newton was succeeded by

Rev. Abraham Clark, during whose pastorate the second building was constructed. The new church building was 50 feet long, 34 feet wide, and 24 feet high and had 24 windows. There were 16 square pews with doors ranged along the walls of the church and the center space was furnished with open benches. This structure was consecrated by the Rt. Rev. Samuel Seabury in 1795.

In 1846 it was voted to build the present Tashua church on land owned by Lucy Mallett adjoining the burying ground. It was also decided to change the name of the parish to Christ Church from its original name, Trinity Church.

Once the organ arrived from Bridgeport, it was used for more than 70 years without changes. In 1938, families in the church committed themselves to a major program of renovation and rehabilitation of the lovely old church, which is preserved today as an excellent example of mid nineteenth century church architecture. At about the same time, a group of people in the church decided to add an electric blower to the organ so the instrument would no longer have to be pumped by hand.

In the old days, a "bellows boy" had to pump up and down a handle on one side of the instrument to supply wind for the organ to be played. The handle was attached to feeder bellows inside the instrument which filled the reservoir with air needed to provide wind to the pipes. A gauge on the side of the case indicated when the air in the reservoir was getting low.

The amateur attempts to replace this system met with no success, and one church member donated an electronic substitute when the pipe organ no longer could be made to work.

Several years ago, with the area and the church growing, the parishioners decided, after consultation with Alan Laufman and a showing of the Organ Historical Society's slide-tape program, to have the ancient instrument restored to its original condition. For this they went to an organ craftsman in the area, Richard C. Hamar. He renovated the organ in 1970.

The instrument has one manual and no pedal, with five ranks of pipes. It has a "G-compass keyboard," which Richard Hamar described to this reporter for an article in the Torrington (Connecticut) *Register* of May 8, 1970 as a "throwback to the Middle Ages." The range of the keyboard is lower in pitch by several notes than the modern organ keyboard. This style of building suggests the influence on American organ builders (and specifically New England builders) of English organ building practices. The British were somewhat isolated from the continent during the period when European builders were making great advances in construction methods, so their instruments were not affected as rapidly as



The 1849 Simmons & McIntyre organ at Christ Episcopal Church, Tashua, Connecticut. (Photo by Chester Berry)

those in Europe by changes in organ building techniques. New England-built instruments, influenced primarily by English rather than European styles, similarly retained old-fashioned features such as G-compass until the middle of the last century—features which European builders had long since abandoned.<sup>2</sup>

The organ is enclosed in an elaborate Gothic-style case of New England white pine. It was badly cracked and it was necessary to add strips of wood to fill in the cracks. Originally painted to simulate rosewood grain, it was stripped and repainted during the renovation, as the old finish was badly chipped and cracked, quite beyond restoration.

The interior of the instrument boasts much black walnut, with a hand-rubbed oil finish. The console is recessed, with square shank draw knobs in vertical jambs; the console door originally slid in tracks up behind the display pipes of the case, but was removed in the renovation as it blocked off too much sound from the speaking pipes when it was raised.

The display pipes are made of half-round wood, which Richard Hamar regilded with 24-carat gold leaf. The speaking pipes, of course, are of common metal (a tin and lead alloy somewhat similar to pewter in appearance) and wood. Some of the metal pipes were "badly mangled and dented" Mr. Hamar said in 1970, but he repaired them all and used no new pipes.

One of the few modern items installed in the organ during the renovation was a set of plastic slider seals imported from Holland. These prevent air leaking from one channel to another, causing pipes to speak out of turn. The only other modern equipment now in use in the completely restored instrument is a modern electric blower. This takes the place of the long gone "bellows boy" and supplies a steady flow of air to the reservoir, which Mr. Hamar releathered completely.

The stoplist of the organ is as follows:

<b>Manual:</b> (Compass GGG to f3, 59 notes)			
Open Diapason	8'	TF to f3	37 pipes metal
Dulciana	8'	TF to f3	37 pipes metal
St. Diapason Treble	8'	TF to f3	37 pipes w&m
(metal from MC to top)			
St. Diapason Bass	8'	GGG to TE	22 pipes wood
Principal	4'	GGG to f3	42 pipes metal
(shares 17 wood bases with Flute)			
Flute	4'	GGG to f3	59 pipes w&m
(stopped wood with inverted mouths in bass; top octave open flues;			

The instrument is small, to be sure. And it is limited in some ways. But it has more musical and historical character than any electronic substitute can ever have, and it is much appreciated by the congregation which sings with it every Sunday, finding its rich tone and subtle beauty as captivating as did that young girl who first played it in Tashua so many years ago. It is the only Simmons & McIntyre organ known to exist, and is the only Simmons organ still remaining in Connecticut.<sup>3</sup> The Tashua church is to be commended for restoring and preserving it.

(The writer of this article is now Administrative Assistant to Representative Robert Edgar of the 7th District, Pennsylvania. The organ will be visited during the 1975 OHS Convention.)

#### (Notes by Alan Laufman)

1. I have been unable to locate the inscription reported by Mr. Roberts. On the inside of one of the left case panels the inscription "S&M, Bridgeport, No. 6" does appear in black stencil. It is possible that Mr. Roberts misread the "S&M". In any event, there does not seem to be much doubt that the organ was built for the Bridgeport church. The nameplate, which is of silver and located on the panel above the music rack, identifies the organ as an 1849 Simmons & McIntyre, built in Boston. "D. Carne, Boston, 1849" appears on a Stopped Diapason pipe; the name Abbott is stamped on one of the keys. The "No. 6" is unlikely to be an opus number; more probably it is a packing number. Case panels often were used as tops of packing crates, and so numbered.

2. Just a few years after the Bridgeport organ was built, the Simmons firm pioneered in introducing modern European practices to American organ building.

3. William Benjamin Dearborn Simmons (1823-1876) "worked in the Appleton shop before going into business in 1845 with Thomas McIntyre. This partnership, which lasted until 1851, was the first of three such associations for Simmons, the others being with George Fisher (1856-57) and John Henry Willcox (1858-60). During the intervening years, and from 1860 on, the name of the firm was W. B. D. Simmons & Co." (Orpha Ochse, *The History of the Organ in the United States*, Indiana University Press, Bloomington, 1975, p. 135.) It was during the partnership with J. H. Willcox that the firm experimented with many innovation. Aside from the Bridgeport instrument, I know of only one other Simmons organ built for a Connecticut church, a one manual instrument built in 1866 for St. Michael's Episcopal Church in Litchfield. That instrument was moved many years ago to St. Paul's Church in Bantam, Connecticut, and destroyed in 1954. We do not have a Simmons opus list, and it is quite likely that Simmons did build instruments for other Connecticut churches. None exist to my knowledge.

# Michigan Organs Described

by J. Paul Schneider

I have been endeavoring to locate additional information on the Michigan organs which were discussed in earlier correspondence. When I first surveyed these instruments it was with the intention of supplying the Extant Organ Committee with only the basic information for the Michigan organ list—each organ had a very brief visit. But I have attempted to find additional information with the following results:

## R. E. Olds Aeolian Organ

After several phone calls with parties closely related to this instrument, I can supply only a brief report of the daughter and grandson of Mr. Olds and the ownership details submitted by a Mr. Ransom Abel. I believe the organ specifications will be possible only when the present owner is found. For the present the music room photo and these statements must suffice.

'Since the demolition of the Olds mansion in 1966 to make way for a new highway project, the organ has exchanged hands five times and is now in the possession of an owner in Los Angeles, California.

'Mr. Olds was a pioneer Automotive Industrialist. Mr. and Mrs. Olds had two children: Mrs. Anderson and Mrs. C. S. Rowe of Lansing, Michigan. Mrs. Rowe was an organ student and used the Aeolian organ for practice. Mr. Olds often used the player portion of the organ to accompany himself while singing, to the delight of his daughters.

'The wedding of each Olds daughter in the music room marked two special occasions. Professor Earl Moore, former chairman of the University of Michigan School of Music, was organist and often a guest

at the mansion. A Professor White of Bay City, Michigan, played the organ during many visits.

'The organ was built in 1902.'

Mr. Abel's letter:

'Since the demolition of the Olds home, the organ, which was one of the features, has passed through many hands. To the best of our knowledge, the following is a list of the owners in chronological order:

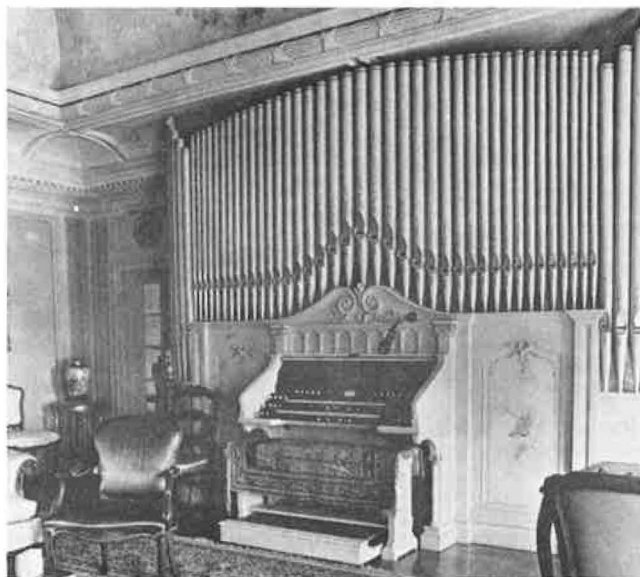
1. Central Wrecking Co., Lansing, Michigan (now out of business) Sept. 22, 1966. Ref. Phillip McKeachie, Brown Bros. Construction Co., Lansing, Michigan.
2. Korrey's Second Hand Store, 2305 West Michigan Ave., Lansing, Michigan.
3. Larry Dobbs, (address unknown) Phone 482-7007. Might be able to obtain more information as he goes to Washington occasionally.
4. Ellsworth Johnson, S. 364 Coeru d'Alene, Spokane, Washington.
5. Resold to someone in Los Angeles—party unknown.

'Unfortunately, the trail ran out and we were unable to learn the final owner. However, we hope the above information is of some use.'

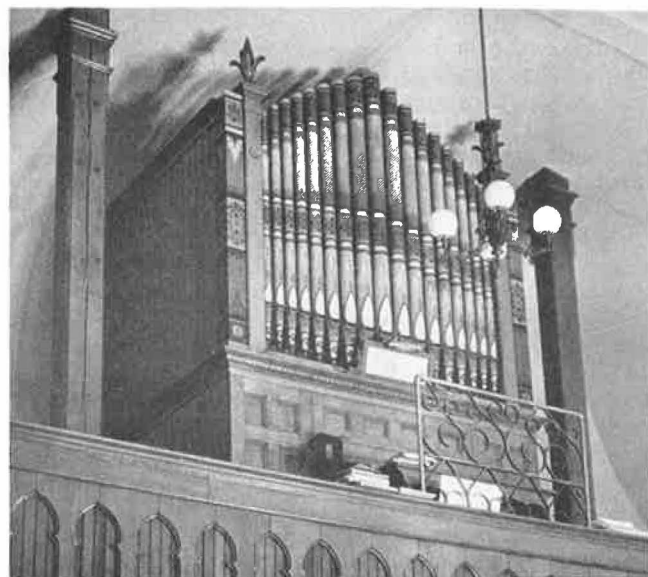
(Note: See Letters to the Editor for more information.)

## Pfeffer Organ at Arcadia

In Trinity Lutheran Church, Arcadia, Michigan, there is a small one manual organ of six ranks. The console label reads: "J. G. Pfeffer & Co. Builders, St. Louis, Mo." I have written the pastor and organist of this church for additional information, but so much time has passed that I have given up hope of a reply. This appears to be a fine instrument and I shall continue to try to complete the details.



The Aeolian Player Organ in the Ransom E. Olds residence, Lansing, Michigan, prior to 1966.

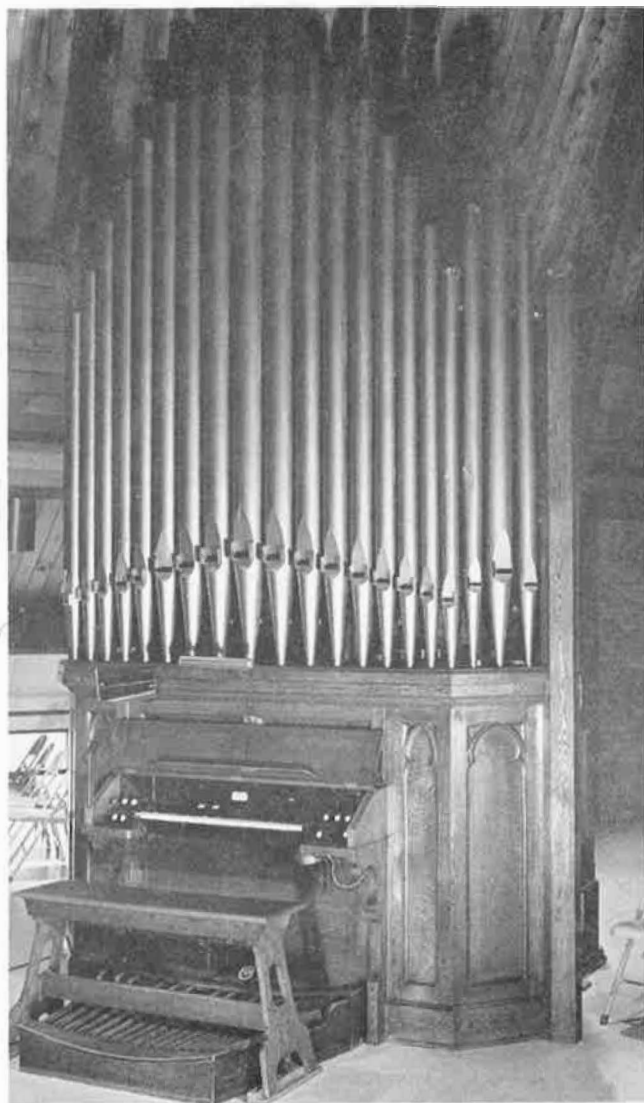


The J. G. Pfeffer & Co. organ in Trinity Lutheran Church, Arcadia, Michigan.

### Kilgen Organ in Lansing

Our Savior Lutheran Church, 1601 Holmes Road, Lansing, Michigan, has, in the rear gallery of its contemporary design edifice, an organ bearing the nameplate, 'George Kilgen & Son/Chas. G. Kilgen/St. Louis, Mo./U.S.A.' Built about 1905, the oak case has 22 gold painted speaking display pipes of the Diapason 8'. The left jamb contains Diapason 8', Octave Bass 4', Octave 4', Pedal Bourdon 16' and Coup. Manual to Pedal. The right jamb has Dulciana 8', Unison Bass 8', Melodia 8', Flute D'Amour 4', Belius Signal, and Wind Indicator. The single manual has 61 notes and the concave radiating pedal board has 30 notes. Except for the lower 22 pipes of the Diapason 8' and the Pedal Bourdon 16' pipes, the entire organ is under expression. There is a Piano lever (erroneously labeled "Main Octave Coupler") controlling the Diapason 8', Octave Bass 4', Octave 4', and Flute D'Amour 4'. The Forte lever is inoperative. The original hand pump handle is now missing, and wind is supplied by an electric blower.

This organ was originally installed in a small frame Dutch Reformed Church in Battle Creek, Mich-



The Kilgen organ, ca. 1905, in Our Savior Church, Lansing, Michigan.

igan. The organ remained when the church was purchased by St. Paul's Lutheran congregation. The instrument has been in use in Our Savior Lutheran Church, Lansing, for about 20 years.

### Hinners Organ in East Lansing

On the second floor of the A-frame residence of Jack Down, 2510 Haslett Road, East Lansing, Michigan, there is a one-manual organ built about 1900 by the Hinners Organ Company of Pekin, Illinois. It was moved to its present location about 1965.

To the left of the nameplate, horizontally, we find Pedal Bourdon 16', Pedal coupler, Manual Octave coupler, Open Diapason Bass 8', Open Diapason Treble 8', Liebl Gedackt Bass 8', Liebl Gedackt Treble 8'. To the right of the nameplate are Viol D'Gamba Bass 8', Viol D'Gamba Treble 8', Flute Bass 4', Aeoline Bass 8', Aeoline Treble 8', Tremolo and Wind indicator or Bellows Signal.

There are 61 manual notes and 30 notes in the pedal which has a concave parallel pedal board. The oak case has 19 silver-painted speaking display pipes of the Open Diapason Bass 8'. The hand pump handle is missing and wind is now supplied by an electrical blower. This organ was in storage for a number of years, but its original location is presently unknown.

*(Continued on page 16)*



The Hinners organ, ca. 1900, in the residence of Jack Down, East Lansing, Michigan.

# Remnants of an Early E. and G. G. Hook Organ

by Robert Sutherland Lord

The Community Church of Pepperell, Massachusetts,<sup>1</sup> stands on a gently rising hill overlooking the main street through town. Nearby are several late eighteenth and early nineteenth century buildings and a pre-revolutionary burial ground. The church is a typical white frame building completed late in 1859 with a steeple now crowned by a weather vane.

An earlier meeting house built on the same site in 1832 burned in 1859. Originally known as the Evangelical Congregational Church of Pepperell (and also the Orthodox Church of Pepperell), it separated from the First Church of Christ in Pepperell in 1832. The mother church (Unitarian), organized in 1747

as a branch of the First Parish Church in neighboring Groton, worshipped in a white frame meeting-house built in 1769. It stood across from the Community Church until it burned in 1917. The two congregations once again merged forming the present Community Church.

The Interior of Community Church, Pepperell, Massachusetts, c. 1881 showing the 1833 E. and G. G. Hook organ.



There had been at least two pipe organs in the Unitarian Church prior to the fire. A booklet published by the church in 1883 honoring the fiftieth anniversary of their minister's ordination describes "a very elaborate design on the organ" (p. 48). In 1890 the First Parish Church in Groton installed an E. and G. G. Hook and Hastings organ (Opus 822) which had originally belonged to the Church of the Advent in Boston. They sold their old church building along with the 1876 organ to the Church of St. John the Evangelist. This organ which subsequently came to Groton is still in working condition.<sup>2</sup>

There had been an older organ in the Groton church which was the gift of William Lawrence of Boston. It was installed in the summer of 1845.<sup>3</sup> The builder is unknown although it may have been one of the Boston companies for whom no opus list has survived such as George Stevens or William B. D. Simmons. Alan Laufman also suggests it may have been a second-hand Appleton or Hook.

This instrument was purchased by a parishioner of the Groton church, Mrs. Charlotte Sibley, who gave it in 1890 to the Unitarian Church in Pepperell. It was presumably destroyed in the fire of 1917.

In 1925 the Community Church installed a small two manual electropneumatic pipe organ by Hook and Hastings then located in Kendall Green, Massachusetts (Opus 2508). The present console sets into the case of an earlier organ which is shown in two nineteenth century photographs of the church interior. The original case has been extended on either side with decorative pipes. This probably was done in 1925.

An early picture possibly taken during the late 1860's shows the organ with the sliding doors over the keyboard closed. A later picture (see accompanying picture) shows a Victorian decor probably taken during the 1880's. One manual and a few drawknobs are visible indicating a moderately sized instrument. Another interesting feature is the high music rack which, along with the sliding doors, was typical of organ cases during the first half of the nineteenth century.

An investigation of the interior of the organ revealed that all the chest work and pipes are new excepting the facade pipes which no longer speak. However, some historically minded person at the time of the 1925 installation—most likely an employee of the Hook and Hastings Organ Company—valued the important legacy of the Hooks in American organ building. Above the catwalk between the Great organ and the Swell chamber, there is an inscription painted on one of the wooden supports for the right pedal

<sup>1</sup>I would like to acknowledge the assistance of Willard Cousins, an authority on Pepperell history, and Paul R. Taylor who provided me with access to the parish records.

<sup>2</sup>Details concerning the Groton organs and information taken from early E. and G. G. Hook building lists were kindly provided by Alan Laufman of the Organ Historical Society.

<sup>3</sup>Samuel Adams Drake, *History of Middlesex County, Massachusetts*, (Boston: Estes and Lauriat), 1880, vol. I, p. 464.

tower. It contains two dates: one, that of 1925, the date of the present organ; the other, "E. and G. G. Hook 1833." If there had been a name plate on the original console, it has not been preserved.

The first Hook organs were built in Salem Massachusetts between 1827 and 1831 when the firm moved to Boston. The first Hook organ is presently displayed at the Essex Institute in Salem.<sup>4</sup> Thus, the Pepperell organ case—if the date on the inside can be taken at face value—is an important bit of historical memorabilia concerning one of the most important builders of American organs.

How did this 1833 E. and G. G. Hook organ get to Pepperell?<sup>5</sup> The church records do not answer this question although there is some evidence indicating the approximate date of installation. Is it possible this organ was actually saved from the 1832 building and therefore had been installed new in 1833? According to all reports, the 1859 fire had completely destroyed the original building. Only a few items of pulpit furniture and some pew cushions were saved and later sold. There is no mention of the loss of the pipe organ provided the church ever had owned one. Nevertheless, there was interest in music in the early history of the church. An item in the financial reports of 1835 mentions paying a "song leader" (Journal, vol. I, p. 34).<sup>6</sup> Later, in 1847 (vol. I, p. 85), the annual church meeting calls for a "committee of three to set up and manage a singing school and solicit subscriptions to pay the expense."

The first mention of an organ occurs in 1847 when the annual church meeting decided to "give certain persons leave to place an organ in the church" (vol. I, 85). It seems clear, therefore, that there had been no pipe organ prior to 1847. The instrument was in place by 1850, however, as ten dollars was paid for "blowing the organ." The same year the church meeting requested "that the chorister [choir director or song leader?] together with the organist have charge of the organ and find some one capable of tuning it" (vol. I, 138). The organ probably had been

<sup>4</sup>For a description and historical account of this organ, see Barbara Owen, "A Salem Chamber Organ," *Essex Institute Historical Collections*, vol. 110, no. 2 (April 1974), pp. 111—119. The organ name plate reads "George G. Hook, Maker, Salem." An early Hook building list does not count this organ as Opus 1. Instead, that number is assigned to an organ built in 1829 for the Unitarian Church in Danvers, Massachusetts.

<sup>5</sup>For the record, I would like to acknowledge the role played by my late father-in-law, Benjamin Howard Webster, in saving another Pepperell tracker organ. Mr. Webster, a fourth generation New England blacksmith, during his retirement ran a forge in East Pepperell. He showed me an article which appeared in the local newspaper reporting that St. Joseph's R. C. Church in Pepperell wanted to dispose of their old pipe organ before the church was torn down. Upon investigation we discovered an old Hook and Hastings tracker, Opus 1697, built in 1896. Through the efforts of the Rev. Donald Taylor, the organ was saved. For the rest of the story, see *THE TRACKER*, XIII (No. 1), Fall, 1968.

All references unless otherwise indicated are to the two volumes of the *Journal of the Evangelical Congregational Society in Pepperell*.

installed sometime during 1849 as the fee of ten dollars paid to a local boy for pumping the organ represents a year's work.

Apparently the purchase of the organ did not arouse controversy although the decade of the 1850s was a difficult one financially for the church. For example, a vote to purchase new hymnals was passed one year, rescinded the next, and then passed again two years later (*Records of the Church of Christ in Pepperell*, vol. III, 185-6).

In summary, there must have been an organ installed in the church between 1847 and 1850. The funds were probably solicited privately. Perhaps it was a modest, even second-hand, instrument as there was no comment about its apparent destruction by fire ten years later.

Immediately after the fire in July, 1859, it was decided to build a new church. Plans were made for a singers' "gallery" behind the pulpit provided it did not cost the parish anything (vol. I, 239). This decision must have been carried out immediately as the present building contains such an area. The foundation stones perfectly match those under the main body of the church and do not appear to be a later addition. The congregation probably was used to having an organ support its worship services and there was no controversy about acquiring another for the new church building.

Was the 1833 E. and G. G. Hook organ installed in 1860 upon the completion of the new building? This does not appear to be the case as the financial records for 1863 (vol. II, 45) and 1865 (vol. II, 64) indicate that the melodeon had been tuned and repaired.

Nevertheless, the 1833 organ must have been in place by 1865 because boys were paid in September, 1865 and again in March, 1866, for pumping the organ. Furthermore, ten dollars was paid to tune the organ. For some reason, however, the annual church meeting that same year refused "to pay the chorister and organist fifty dollars each" (vol. II, 72).

It was not long before the music program was functioning well and the church approved Saturday evening choir rehearsals in the vestry. By April, 1867, the church received a request to insure the bell, the clock and the organ against fire (vol. II, 80) and a policy valued at \$10,000 was approved the following year. By 1869, Miss Thirza Miller received fifty dollars for playing the organ and by 1873 the choir was commended for its music!

It is clear, then, that the Hook organ was purchased second-hand and installed about 1865. A list of second-hand organs installed by E. and G. G. Hook (and by Hook and Hastings) confirms that a one manual organ with nine stops was provided for the Orthodox Church of Pepperell in 1865. It should be pointed out that advertising information by organ companies during this period is not always accurate or consistent. There may have been nine registers or this number may include some of the mechanical accessories also.

While we now have some description of the old organ, its original location is less clear. The Hook building list cites only one organ for 1833 and this one was a three manual rather than a one manual instrument and was installed in the First Baptist Church, Providence, Rhode Island. A one manual,

fourteen stop instrument (Opus 10) was built in 1832 for the Unitarian Church in Concord, New Hampshire. However, this organ probably burned in 1854.

There are two instruments listed in 1834 which may have been built in 1833 or have had that date on their name plate. One of these (Opus 15) was built for the Congregational Church in Andover, Massachusetts. The other one (Opus 8) was built for the First Congregational Church in Greenfield, Massachusetts. It had one manual and eight stops. This latter instrument was about the right size to have been installed later in Pepperell. It should be kept in mind that the early builders lists were not always complete. Perhaps the Hooks rebuilt another maker's instrument and installed it under their name in 1865.

In summary, the old church installed an organ between 1847 and 1850 which burned in 1859. The 1833 E. and G. G. Hook was installed in 1865 and consisted of one manual and about nine stops. It may have come originally from Andover or Greenfield, Massachusetts. By 1925, it was due to be replaced having served the congregation for sixty years and was nearing a century of total service. Only a workman noticed its historic interest before the mechanism and pipes were presumably thrown away. We can lament the fact that the old organ is now gone, but the simple case with its attractive carving occupies a central position in the church auditorium and may some day make room for another tracker organ.

## Bibliography

*Records of the Church of Christ in Pepperell* (from the founding of First Parish and continuing with the Evangelical Congregational Society also known as the Orthodox Congregational and Second Parish Church.)

Vol. I 1742-1822  
Vol. II 1822-1839  
Vol. III 1840-1861  
Vol. IV 1862-1872

*Journal of Evangelical Congregational Society in Pepperell*  
Vol. I 1831-1860  
Vol. II 1860-1891

*Semi-Centennial Anniversary of the Ordination of Rev. Charles Babbidge as Pastor of the First Church and Society, in Pepperell. 1833—February 13, 1883.*

Florence E. Kemp, *Historical Sketch of the First Parish in Pepperell, Massachusetts*, published in 1947 for the 200th anniversary of the founding of the church.

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# Existing Tracker Action Organs in Connecticut

Baltic	Immaculate Conception R.C.	J.H. & C.S. Odell #197	1883 2-16
"	Methodist	unknown	c1890 2-
Bethany	Congregational	Steere & Turner #219	1886 2-9
		alt. T. Gilbert	1973
Bethel	St. Mary's R.C.	J. W. Steere & Sons #347	1892 2-11
Bethlehem	Christ Episcopal	George Jardine (alt.)	c1854 1-6
		fr. St. Paul's Woodbury	
"	Regina Laudis Monastery	Geo. S. Hutchings #396	c1896 2-8
		in storage	
Bloomfield	Wintonbury Historical Soc.	unknown, unplayable	c1840 1-
		fr. Old St. Andrew's, Bloomfield; via	
		Eno Hall, Simsbury	
Brandford	First Congregational	D. A. Flentrop	1969 2-43
Bridgeport	St. George's Episcopal	Casavant Freres #2915	1967 2-26
	755 Clinton at Beechwood		
"	St. Michael's Episcopal	Casavant Freres	1972 1-8
	Tunxis Hill Road		
Broad Brook	Congregational	Johnson & Son #801	1893 2-9
Brooklyn	Federated	George Stevens	c1845 1-8
Canaan	Congregational	Johnson & Son #756	1891 2-9
"	Methodist	unknown; possibly WAJ #70	(1857)
		rb. A.L. Conkey & Son	1905 2-14
		rb. R. Geddes	1968
		came in 1874	
Canton	res. George Murtha	Hinners & Albertson	1899 1-5
		fr. Glastonbury, St. Mark's	
Clinton	Baptist	E. & G. G. Hook #462	1868 2-13
Colchester	Congregational	Hook & Hastings #1689	1895 2-12
Collinsville	Collinsville Company	Peter Jewett (?)	1837 1-7
	1846 Store Shop (R. Hamar)	(Granby): fr. Congr., Granville, Mass.	
		in storage	
"	First Congregational	D. A. Flentrop	1967 2-27
"	Trinity Episcopal	C. B. Fisk #56	1971 1-14
Coventry	res. Donald Hand	William Gardner, alt.	c1840 1-2
Danbury	Wooster School Chapel	Steere & Turner #236	1887 2-12
		rb. Andover Organ Co.	1967 2-25
		reiped by John Wilson and Guy	
		Henderson	1974 2-31
Dayville	St. Joseph's R.C.	Hook & Hastings #2251	1910 2-7
Derby	Methodist	J.H. & C.S. Odel #65	1868 2-21
(Birmingham)			
	Second Congregational	L. C. Harrison	1889 2-21
Durham	Epiphany Episcopal	Hook & Hastings #1549	1893 2-10
Eastford	Congregational	Geo. S. Hutchings #122	1884 2-7
East Glastonbury	First Methodist	W.K. Adams & Son (unused)	1901 2-11
East Haddam	First Congregational	Geo. H. Ryder #140	1891 2-13
		rb. Chas. Aitken	1973 2-15
East Windsor	Scantic Congregational	Johnson & Son #826	1895 2-17
Enfield	Polish National Catholic	James Cole	c1900 2-9
Essex	First Baptist	Steere & Turner #267	1888 2-12
"	St. John's Episcopal	Noack Organ Co. #18	1963 2-14
Georgetown	Gilbert Mem'l Congregational	Hutchings-Votey Organ Co.	c1905 2-9
	now Georgetown Bible Church		

Goshen	Congregational	J. W. Steere & Son #382	1894 2-9
Greenville	Congregational	Wm. A. Johnson #298	1869 2-12
Hampton	Congregational	unknown, unused, all pipes missing	c1840 1-5
Hartford	Masonic Hall, 201 Ann St.	Johnson & Son #830	c1840 1-5
"	res. Vahan Ananikian	unknown: chassis only	c1870 1-
"	Oxford St.		
"	St. James Episcopal	Casavant Freres	1972 1-8
"	75 Zion St.		
"	St. Patrick's and St. Anthony's	Jesse Woodberry; chassis only	c1890 1-
"	R.C. 285 Church		
"	Trinity Episcopal	R. von Beckerath	1971 1-8
"	122 Sigourney		
"	Wadsworth Athaneum	Henry Erben, built for "Armsmear," res. of Samuel Colt	c1840 1-4
Hebron	Congregational	Geo. H. Ryder #76	c1880
"		alt. J. Wessel using some pipes of C.W. Adams	1963 2-10
"	St. Peter's Episcopal	Wm. A. Johnson #100	1860 2-13
"		alt. J. Wessel	1960
Kent	Congregational	Johnson & Son #796	1893 2-7
"	res. John R. Hinnners	Hinnners & Albertson	1900 2-8
"		fr. Troy, N.Y. Ger. Meth.	
Kensington	Methodist	Hall Organ Co.	c1900 1-9
Killingworth	Congregational	E. L. Holbrook	1875 2-13
"		rb. Richard Hamar	1973 2-16
Litchfield	Methodist	F. J. N. Tallman	c1895 2-11
"		fr. Spence res., N.Y.C.	
Manchester	Cheney Hall	E. & G. G. Hook #400	1866 2-13
Marlborough	Congregational	Wm. A. Johnson #108 unused	1860 1-7
Meriden	First Universalist	Johnson & Son #788	1893 3-34
"	204 East Main St.		
"	res. Stephen P. Hayes	E. & G. G. H. & H. #1003	1880 1-5
"	390 Parker Ave.		
"	St. Rose's R. C.	Hall Organ Co.	c1900 2-
Middletown	Heritage Congregational	Steere & Turner #321	1891 1-7
"	St. John's R. C. Convent	Geo. Jardine & Son	c1875 2-
Milton	Trinity Episcopal	unknown; was in St. Michaels Episcopal, Litchfield 1823-1866; came from New Haven 1823	1823 1-7
Naugatuck	First Methodist	J.H. & C.S. Odell	1875 2-12
"	St. Francis R. C.	Geo. H. Ryder & Co. #156	1890 3-25
New Haven	Center Church on the Green	C. B. Fisk #54	1971 3-48
"	First Presbyterian	Hermann Hillebrand & Sons	1969 2-
"	Whitney Ave.		
"	Howard Avenue Methodist	unknown	c1880 1-8
"	res. Lee Briston	Noack Organ Co. #57	1971 2-8
"	res. James Evans	Evans-Hillebrand & Sons	1970 1-4
"	27 Willard St.		
"	St. Casimir's Lithuanian R.C.	E. & G. G. H. & H. #750	1874 2-25
"	339 Greene St.		
"	Summerfield Methodist	Emmons Howard	c1890 2-10
"	363 Dixwell		
"	St. Matthew's F. W. B.	Farrand & Votey	1884 1-7
"	United Church on the Green	Hermann Hillebrand & Sons	1967 3-56
"	Westville United Methodist	E. & G. G. Hook #141	1852 2-22
"	34 Harrison St.		
"	Yale University—		
"	Belle Skinner Collection	J. Snetzler	1742 1-
"	Hillhouse Ave.		
"	Divinity School, Marquard Chapel	Noack Organ Co. #39	1968 2-8
"	Dwight Chapel	R. von Beckerath	1971 3-54
"	Music School, Woolsey Hall	D. A. Flentrop	1959 2-6
"	" " "	D. A. Flentrop	1959 2-6
"	" " "	C. B. Fisk #66	1973 1-
"	Sprague Hall		

Newington	res. Brobury Pearce Ellis 96 Golf St.	Kney & Bright	1963 2-9
New Milford	St. Francis Xavier R.C. (old building, closed)	Steere & Turner #290	1889 2-9
New Preston	Congregational	Steere & Turner #221	1886 1-7
Norwich	Assemblies of God	J. W. Steere & Sons #341	1892 1-6
"	First Baptist, W. Main St.	Geo. Jardine & Son (came in 1942)	c1890 2-12
"	Norwichtown Congregational	E. & G. G. Hook #221 electrified Gilbert & Butler c1900; new mechanical action Andover Organ Co.	1857 2-24 1966 2-24
Old Saybrook	Grace Episcopal	J.H. & C.S. Odell #123	1873 2-11
Oxford	Congregational	Geo. S. Hutchings #158	c1886 2-13
"	St. Peter's Episcopal	Geo. Jardine & Co. fr. St. Peter's, Monroe	c1870 2-16
"	Christ Episcopal (Quaker Farms)	E. & G.G. H. & H. #666	1872 2-13
Pine Meadow	St. John's Episcopal	Hook & Hastings #1208	1884 2-8
Pomfret	Christ Episcopal	Geo. S. Hutchings #429 rb. Andover Organ Co.	c1897 2-16 1974 2-20
Portland	Methodist	Wm. A. Johnson #153	1863 2-17
"	St. Mary's R.C. (old bldg.)	Henry Erben & Co. (#24)	1878 2-11
Riverton	Connecticut House Inc. J. T. K. Hitchcock Museum, was St. Paul's Episcopal	George Jardine (?) fr. Old Trinity, Torrington	1841 1-4
Rockville	Full Gospel Tabernacle (was St. John's Episcopal)	J. W. Steere & Son Organ Co. unused	1910 2-7
Roxbury	Congregational	Hall Organ Co. (?)	c1900 2-9
Sharon	Congregational	Richard Hamar & Jeremy Cooper, using parts of 1902 Emmons Howard	1974 2-21 2-16
Shelton	Trinity Lutheran	E. & G. G. Hook (?) altered	c1860 1-8
South Britain	Congregational	Elmore Smith (?) unused	c1850 1-
Southington	Grace Methodist	Harry Hall, altered	c1900 2-10
Southport	Trinity Episcopal	Karl Wilhelm	1972 3-48
South Windsor	Congregational	Hook-Hastings Co. #2145	1904 2-8
Stafford Springs	Grace Episcopal Methodist	Geo. S. Hutchings #252 Johnson & Son #541	c1892 2-7 1880 2-15
Stamford	St. Luke's Episcopal 714 Pacific	Geo. Jardine & Son	c1885 2-
"	Universalist	Wm. A. Johnson #339	1870 2-19
Stonington	Art Gallery United Church	Hook & Hastings #1455 E. & G. G. Hook #588	1890 2-17 1870 2-18
Storrs	St. Thomas Aquinas R. C.	Steer & Turner #8	1868 2-14
"	Univ. of Conn. Fine Arts Ctr.	R. von Beckerath	1969 2-3
Tariffville	Trinity Episcopal	J. W. Steere & Son #442 alt. Chas Aitken	1898 2-13 1973
Tashua (Stepney)	Christ Episcopal	Simmons & McIntyre	1849 1-5
Thomaston	Trinity Episcopal	E. & G. G. H. & H. #957	1897 2-12
Thompson	Congregational	Johnson Organ Co. #409 unused	1873 2-24
Trumbull	Congregational	A. B. Felgemaker #686	1899 2-21
"	Long Hill United Methodist	W. B. Williams, came c1920	c1890 2-8
Wallingford	Choate School & Rosemary Hall, Chapel	Casavant Freres #2985	1968 3-66
"	Fine Arts Center	D. A. Flentrop	1972 2-18
"	" "	Karl Wilhelm	1972 1-4
"	First Congregational, Chapel	Casavant Freres	1972 1-8
"	Holy Trinity R.C.	Cole & Woodberry, altered	c1895 2-20
"	Masonic Temple	H. L. Roosevelt #83 alt. in storage	1884 1-5

Wapping	Our Saviour Lutheran	George Stevens & Co. fr. Bapt., Valley Falls, R.I.	c1874 2-15
Warehouse Point	Methodist	unknown rb. Johnson Org. Co. #424	c1845 1874 2-15
Warren	Congregational	E. & G. G. H. & H. #636 rb. Delaware Org. Co. rb. R. Geddes	1872 2-9 1960 1964
Waterbury	Christ Episcopal 2028 East Main St.	Casavant Freres	1972 1-8
"	Sacred Heart R.C. Wolcott St.	Johnson & Son #778	1892 3-36
"	Waterbury Pentacostal Assembly (was Zion Lutheran)	W. A. Johnson #53 unused	1856 2-15
Westbrook	Congregational	E. L. Holbrook	c1885 2-12
West Haven	United Church of Christ	Geo. Stevens rb. Geo. H. Ryder #45 rb. A. David Moore for C.B. Fisk: Appleton case	c1860 2- c1876 2-18 1974 2- 1971 2-10
Weston	Emmanuel Episcopal	D. A. Flentrop	1973 2-
"	Norfield Congregational	Casavant Freres #3205	1899 2-10
Westport	Assumption R.C.	Cole & Woodberry	1969 1-1
West Redding	res. Paul Winter	Charles W. McManis	1892 2-16
Willimantic	First Baptist	J. W. Steere & Sons #340	1874 2-21
"	St. Joseph's R.C.	Steer & Turner #86 alt.	1972 2-25
"	St. Paul's Episcopal	C. B. Fisk #57	1971 2-31
Wilton	St. Matthew's Episcopal	Hellmuth Wolff #5	1857 1-9
Windham Center	St. Paul's Episcopal	E. L. Holbrook	1830 1-
Winsted	R. Geddes Organ Shop	unknown; in storage	1873 2-12
"	" " "	Steer & Turner #69 in storage	1891 2-12
Woodbridge	First Church of Christ, Congregational	W. B. Williams rb. Noack Org. Co. #27	1966
Woodbury	Methodist	Emmons Howard unused	c1895 1-8

This list is based on the original list prepared by Barbara J. Owen and subsequent revisions produced by the present compiler, the most recent of which appeared in 1965. I am indebted to Barbara Owen, Richard Hamar, Chester Berry, and Edgar Roadway for much of the information which brought the 1965 list up to date and resulted in this list.

Please send additions and corrections to:

Alan Laufman, Chairman  
Extant Organs Committee  
The Barlow School  
Amenia, New York 12501

Plan to attend the 20th National Convention

# ORGAN HISTORICAL SOCIETY

Central Connecticut

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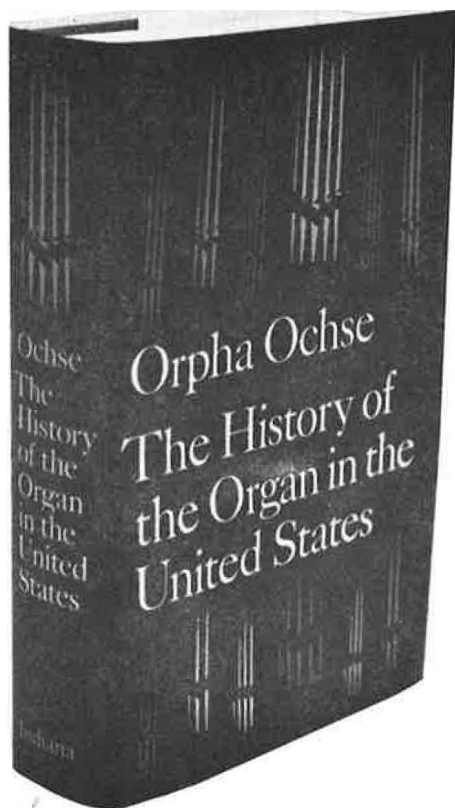
# The History of the Organ in the United States

BY ORPHA OCHSE

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## Michigan Organs . . .

(Continued from page 7)

### Kilgen in Auburn

Although no photo is presently available, the following information was supplied by John Olson, Director of Music, at Zion Lutheran Church, 1557 W. Seidler Road, Auburn, Michigan, where a fine Kilgen is still in use.

'The organ at Zion Lutheran Church of Auburn, Michigan, is a two manual and pedal in trument built by Charles Kilgen and Son of St. Louis in 1908. It i composed of fifteen original ranks disposed as follows:

<b>Great</b>	<b>Swell</b>
Diapason 8'	Geigen Principal 8'
Dulciana 8'	Salicional 8'
Melodia 8'	Aeoline 8'
Octave 4'	Vox Celestis 8'
Fifteenth 2'	Stopped Diapason 8'
Mixture II	Flute Harmonic 4'
	Violina 4'
<b>Couplers</b>	<b>Pedal</b>
Great to Pedal	Bourdon 16'
Swell to Pedal	
Swell to Great	

'With the exception of an electric blower (Simplex), the organ is entirely original. Apparently, the pitch of the instrument was raised some years ago. The action is entirely tracker, using splayed traces and moderate roller boards. The pedal comprises thirty notes and is flat and straight. It is in reasonable condition allowing for its age. The principals are open toed. The pipes are slightly nicked. Wind pressure is 2 and 3 inches. The original feeders are still intact. The organ is open for inspection at any time. However, I would appreciate knowing if anyone intends to visit.'

The last description is the most complete response to my requests for information regarding organs in this state. Would that all correspondents wrote as well.

*Ed. Note: Amen.*

## Diocesan Archives

A. Richard Strauss of Ithaca, New York, reports that the Episcopal Diocese of Central New York has appointed a History and Archives Unit, a group interested in collecting and preserving historical records of the life of that Diocese at its 105th (1973) Convention.

According to a report of that Unit, progress is being made in the establishment of permanent archives, and two ancillary projects are in the preliminary stages: (1) the compilation and accurate maintenance of a file of photographs of churches and events in the Diocese, and (2) a survey of historically-important pipe organs in dioce.an churches. It was reported that twenty instruments built before 1900 (four before 1850) are known to have existed recently. The survey will obtain missing data, and call attention to the instruments' value as unique portions of our musical and historial background. The Rev. C. L. Mowers (a new OHS member) is chairman.

## Membership Report

It is a special privilege each year to list the Honorary Members of the Organ Historical Society and those who have contributed beyond the regular dues to become Sustaining and Contributing Members. The Society is grateful to these who have shown their trust and confidence in the Society and its projects.

### Honorary

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

### Sustaining

Donald D. Curry, Joseph F. Dzeda, Thomas L. Finch, David Gooding, Richard S. Hedgebeth, E. Woody Kuhlman, William E. Orser III, Richard Roeckelein, Terrence P. Schoenstein, Barbara M. Sheldrake, Mrs. Francis B. Taylor, Nicholas Thompson-Allen, Randall E. Wagner, Richard B. Walker, Martin R. Walsh, John Wilson, Dean H. Woodhull, Lurth Organ Company, Schantz Organ Company, Schlicker Organ Co., Inc.

### Contributing

Robert F. Baker, Norman V. Balinson, Gordon A. Blaine, Homer D. Blanchard, James M. Bratton, Fred N. Buch, Peter T. Cameron, Robert C. Colby, Robert E. Coleberd, Mr. and Mrs. Michael M. Cone, LaVerne C. Cooley, Jr., Vernon H. Curtis, William F. Czelusniak, John B. Daly, Charles Lane Davis, Vernon deTar, David A. Drinkwater, Brantley A. Duddy, Wesley C. Dudley, Malcolm D. Dutton, Charles L. Easton, Ronald Ebrecht, George Faxon, Charles Ferguson, George E. Geyer, Robert L. Guenther, Wallace R. Hackling, E. Robert Harned, Mrs. Helen B. Harri-man, Robert A. Hanners, David E. Howarth, Mrs. Dana Hull, Louis Iasillo, Henry C. Johnson, Eugene A. Kelley, James McFarland, Paul E. Mauk, James Mayton, Frederick L. Mitchell, Noel W. Nilson, Richard H. Oslund, Mrs. E. H. Phillips, Daniel F. Pilzecker, Charlotte E. Ricker, Joseph G. Roberts, Charles T. Schrider, Gerard S. Shamdosky, Richard A. Smid, Gale E. Smith, David Snyder, H. Allen Spangler, Robert Spies, Ernest Stavenhagen, David M. Talbot, Lawrence Trupiano, William Visscher, William H. Wertman, The Noack Organ Co., Inc.

This year we would add a list of those who have recruited new members but their names and even their number are unknown. All are to be congratulated for OHS is about 100 members stronger today than a year ago as reported in these pages. The totals as of February 15, 1975, are as follows:

Honorary	3	
Sustaining	20	( 13 last year, 8 the year before)
Contributing	58	( 62 last year)
Regular	597	(499 last year)
Total members	678	(577 last year)

## ANNUAL REFERENDUM

All individual members of the Organ Historical Society are urged to vote in the annual election of officers and councillors as well as on the issue of an amendment to the By-Laws. Please follow the directions which appear on the ballot enclosed with this issue of *THE TRACKER*.

The amendment to the By-Laws is for the addition of the Archivist to the national council as a voting member. The amended section would read as follows:

### Article VI: National Council

Section 1. The National Council shall consist of the President, Vice-President, Recording and Corresponding Secretaries, Treasurer, the Editor and the Publisher of *THE TRACKER*, the *Archivist*, and six Councillors.

The report of the Nominating Committee is as follows:

The slate of officers is:

For President: George Bozeman, Jr., Alan M. Laufman

For Vice-President: Thomas L. Finch, Norman M. Walter

For Councillor (2 openings): Mrs. Lois Regestein, Robert Newton, Rollin Smith, Samuel Walter

Biographical sketches of the candidates are given here to help members become acquainted.

GEORGE BOZEMAN, JR., a native of Texas, has worked as an organbuilder for Rubin Frels and Fritz Noack, and presently is a partner of Bozeman-Gibson and Company, Organbuilders, Lowell, Massachusetts. He is organist of the First Congregational Church of Woburn, where he plays an 1860 E. & G. G. Hook 3 manual organ. He is chairman of the Historic Organs Committee, is currently on the OHS Council, and on the 1977 Convention Committee.

ALAN M. LAUFMAN is Director of Studies and English Chairman at The Barlow School in Amenia, New York. A 1958 graduate of Brandeis University, he is currently completing requirements for a Master's Degree at Clark University. He has served on many OHS Convention Committees since joining the Society in 1958, and he has been Recording Secretary of the Society since 1972. He is Chairman of the Extant Organs Committee, and is Director of the Organ Clearing House.

THOMAS L. FINCH is Associate Professor of Physics at St. Lawrence University and is organist of the Unitarian-Universalist Church in Canton, New York, where he plays an 1869 Andrews tracker organ. He served as Vice-President of the Society from 1969 to 1973, and was chairman of the 1970 OHS Convention in Canton. He has engaged in research in the field of musical acoustics.

NORMAN M. Walter, B.S. and M.S. in Physics from Pennsylvania State University has spent 25 years in the study of the structure and properties of matter. He is presently a Materials Engineer with the Boeing Vertol Company. He became interested in audio recording of live performances with the Schenectady Light Opera in 1952. He has been chairman of the Audio-Visual Committee since 1972, and is Co-Chairman for the OHS 1976 Bicentennial Convention.

LOIS REGESTEIN, B.A. Oberlin College and M.M. Yale School of Music, is a former member of the Emma Willard School Music Faculty, Troy, New York. She is presently organist at the Auburndale Congregational

Church, Newton, Massachusetts (1870 Hook organ) and harpsichordist for the Elizabethan Dance Ensemble. She is on the program committee for the 1976 National AGO Convention, has demonstrated organs at three OHS Conventions and served on the 1967 OHS Convention Committee in Troy, New York.

ROBERT NEWTON has been employed by the Andover Organ Company of Methuen, Massachusetts, for twelve years, and has directed the restoration of many important American organs in that capacity. He was chairman of the 1972 OHS Convention Committee, is on the 1977 Convention Committee, is on the Historic Organs Committee, and is presently a member of Council. His performances at OHS Conventions have been as bass in the Dudley Buck Quartet.

ROLLIN SMITH is director of music at the Church of Our Lady of Angels, Bay Ridge, Brooklyn, New York, and is a distinguished recitalist. He studied at Butler University, Indianapolis, Indiana, and Union Theological Seminary's School of Sacred Music, New York City. He has been a major recitalist for National Conventions of OHS and the American Liszt Society, has performed the complete organ works of Louis Vierne and Cesar Franck, and has presented recital series at The Brooklyn Museum and The Frick Collection.

SAMUEL WALTER, DSM, AAGO, ChM, is organist and choirmaster of the Church of the Resurrection, New York City and Assistant Professor and organist of Vorhees Chapel, Douglass College of Rutgers University. A former member of the faculties of Union Theological Seminary School of Sacred Music and Boston University School of Fine and Applied Arts, he is a composer, lecturer, recitalist and writer. He is on the 1976 OHS Convention Committee and is editing a small hymnal for the bicentennial convention.

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## LETTERS TO THE EDITOR

Dear Sir,

I owned the Olds organ for approximately 4 years. I restored it and set it up at my place of business in Spokane, Washington. I was especially interested in the roll player and made all that operational again. I had Olds player rolls and added others to the collection.

I lost my lease on the premises, so I sold the organ. It was purchased by Lily Hedlund of Sandpoint, Idaho. It went into a business of theirs called Tiger Enterprises at Sandpoint. It was set up in the recreation hall of a new condominium called Whiskey Jack, located on Pend Orielle Lake near Sandpoint. It was set up with all the original facade and display pipes and was installed by a professional organ man from Spokane by the name of Harold Curryer. Subsequently the condominium had financial difficulties and I am not sure whether the organ is now being used as I heard the entire place was up for sale, in-

cluding the pipe organ.

I didn't keep a list of the stops, but I recall some facts. It was 13 sets, straight organ, electric ventillation. Some modifications had been made along the way. The stops had fancy names but the actual pipes as I recall were such as clarinet, diapason, flute string celeste, bourdon, quintadena, etc. For percussions, the organ had a set of chimes and a harp.

It had two manuals and had couplers from both manuals to the pedal board, etc. It played Aeolian pipe organ rolls or Aeolian grand rolls.

It had a feeders-type of wind supply and I removed that and put in its place a modern blower. It had mechanical generators for the magnets and I abandoned that and put in a silicon rectifier. I had all the original mechanical motors, etc., and still have most of these items that I replaced with more efficient up-to-date equipment.

I obtained the organ directly out of Olds mansion in Lansing. It went through two or three owners but the organ didn't leave the Olds premises until I bought it.

Sincerely yours,  
Ellsworth O. Johnson  
364 South Coeur d'Alene Street  
Spokane, Washington 99204

Dear Sir,

*THE TRACKER* is certainly an interesting and well edited magazine. I'm not an organist but I enjoy every issue. Mr. Potts' survey of organs in Georgia has interested me. In regard to his question on Jardine I'd like to mention that the New York Historical Society has some catalogues on Jardine and some other nineteenth century builders, plus an old scrap book from the 1800s on organs. Try all the card catalogues—the "old" and the "music" catalogues on the second floor. I made some notes on where Jardines were built from these sources, but the large list that I have isn't quite complete.

Thank you for your printing of the W. Eugene Thayer letter. This gentleman is written up in the *Dictionary of American Biography*. Does anyone know where his papers are, or of any northeastern library that has more than sketchy material about him? Are there any relatives of his that anyone knows of? He is said to have been the first organist

in America to give free recitals for the public, and I'd like to do some research on him, but thus far have found materials rather scarce.

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

Dear Sir,

The enclosed obit of Mrs. Richard O. Whitelegg of M. P. Möller fame should appear in *THE TRACKER*. Möller's have been hard hit this year with the deaths of John Hose, Ralph Marquart (Purchasing Agent) and finally, the end of yet another era with the passing of Mrs. Whitelegg.

'Dorothy Jane Whitelegg, 80, of 1445 Potomac Ave., died Saturday morning at her home. Born in Dawlish, England, she was the daughter of John and Elizabeth Hockaday Biddlestone.

'She was a member of St. John's Episcopal church, a past member of the Women's Club and was active in the American Red Cross. She is survived by three daughters, Mrs. Dorothy Noel of Richmond, Va., Miss Martha Whitelegg of Avon, Conn., and Mrs. Mary McKay of Hagerstown; one sister Mrs. Marjorie Moore of Hippenham, England; and six grandchildren...'

Regards,  
/s/ Randall E. Wagner  
108 East Antietam Street  
Hagerstown, Maryland 21740

Dear Sir,

Lawrence Phelps has pleasure in announcing the appointment of Mr. Ken W. List to the position of Plant Manager and Director of Purchasing in his company, Lawrence Phelps and Associates, a corporation for organbuilding. Mr. List was born in Indianapolis, and began his musical studies at the Jordan Conservatory of Music. An accomplished musician, he studied organ with Kenneth Roberts and oboe with Warren Stannard while attending Butler University, and made his advanced studies with the late Frank Bozyan at Yale. An active professional career as an organist and soloist followed, together with his first ventures into the field of organbuilding. In 1962, he joined the Schlicker Organ Company of Buffalo, and from 1967 was Assistant to the President, the late Herman Schlicker.

Sincerely yours,  
/s/ Claudette Bedard  
Lawrence Phelps and Associates  
P. O. Box 1421  
Erie, Pennsylvania 16512

Dear Sir,

Having had several opportunities to play and hear the Flegemaker organ at Sacred Heart Church in Duluth, I was especially interested in Dr. Kasling's article on Minnesota organs which appeared in the Summer 1974 issue of *THE TRACKER*.

The organ (Flegemaker #665) is one of the oldest extant tracker organs in northern Minnesota. It is not, however, as old as Dr. Kasling indicates. Since the cathedral church was not completed until 1896, the organ was not installed until sometime later, in 1905.

The tonal excellence of the instrument may be attributed at least in part to the natural resonance of the church. It is also likely that the tuning and voicing of the organ done over the years by Norbert Berschdorff, a member of a well-known family of organ builders in Upper Silesia, has modified the tone so that it has a sound more European than American.

Yours very truly,  
/s/ (Miss) Jean Swanson  
University of Minnesota  
Division of Education and Psychology  
Duluth, Minnesota 55812

Dear Sir:

I was especially interested to read of the restored tracker in St. Joseph, Missouri. My father was pastor of the Hundley Methodist Church, one of the merging churches of the newly formed Asbury congregation, in the mid-1920s. Hundley contained an old Hook & Hastings tracker built sometime between 1865 and 1880. When the congregation departed the building on Calhoun Street, it became Calvary Baptist Church, and the organ went for junk. In my copying the specifications of the organ some 28 years ago, some things such as compass were left out, but this is what I have:

E. & G. G. Hook and Hastings Co., Boston

II Manuale  
Unison Bass\*  
Stopped Diapason 8'  
Flute 4'  
Oboe 8'  
Viola 8'

#### Couplers

Pedal—I Manuale  
Pedal—II Manuale  
Manuale Coupler  
Blower's Signal (blower motor)  
Swell Exp: Pedal

I Manuale  
Octave 4'  
Duciana 8'  
Unison Bass\*  
Melodia 8'  
Open Diapason 8'  
Tremolo

#### Pedal

Sub Bass 16'  
\*—Unison Bass added the low octave on each manual.

## ADVANCE NOTICE!

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Here are two other Northwest Missouri organs to add to the list:

Troost Avenue Methodist Church  
Kansas City, Missouri  
George Kilgen & Co., St. Louis, Mo. (c. 1900)  
Tracker action

Swell Organ  
Violin Diapason 8'  
Salicional 8'  
Aeoline 8'  
Stopped Diapason 8'  
Flute Harmonic 4'  
Tremolo  
Signal (blower)  
Expression shoe for Swell  
General toe levers 1 & 2

Great Organ  
Open Diapason 8'  
Melodia 8'  
Dulciana 8'  
Octave 4'  
Flute d'Amour 4'  
Couplers  
Swell to Great 8'  
Swell to Pedal 8'  
Great to Pedal 8'

The organ key desk was recessed under the front pipes and had a closable cabinet door over it. The instrument was destroyed along with most of the building in a fire around 1964.

Independence Avenue Methodist Church  
Kansas City, Missouri  
Moline Pipe Organ Co., Moline, Ill. 1891  
Tubular pneumatic action

Swell Organ  
Bourdon 16'  
Open Diapason 8'  
Salicional 8'  
Aeoline 8'  
Stopped Diapason 8'  
Flute Harmonique 4'  
Gemshorn 4'  
Celeste 8'  
Tremolo  
Cornopean 8'  
Oboe 8'

#### Pedal Organ

Pedal Check  
Open Diapason 16'  
Bourdon 16'  
Violoncello 8'  
Flute Bass 8'

#### Combinations (toe)

Swell 1, 2  
Great 1, 2  
Great-Ped. Reversible  
Only the Swell was under expression.

Great Organ  
Open Diapason 8'  
Viole de Gamba 8'  
Doppel Flute 8'  
Octave 4'  
Octave Quint 2 2/3'  
Super Octave 2'  
Mixture III  
Trumpet 8'

#### Choir Organ

Geigen Diapason 8'  
Concert Flute 8'  
Flute de Amour 4'  
Flute Harmonique 4'  
Clarinet 8'  
Dulciana 8'

#### Couplers

Swell to Great 8' & 4'  
Swell to Choir 8'  
Swell to Pedal 8'  
Choir to Pedal 8'  
Great to Pedal 8'

This was a very historic and beautiful church, but by 1950 when I saw the organ the area had declined, and vandalism was a problem. I do not know if the organ or the church still operate. Perhaps a Kansas City reader can fill us in on this beautiful instrument.

Sincerely yours,

/s/ Walter W. Davis  
526 DeForrest  
Corpus Christi, Texas 78404

### ARTHUR LAWRENCE

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

### ALBERT F. ROBINSON

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## NEW TRACKER ORGANS

### Andover at Augusta, Maine

The Andover Organ Company of Methuen, Massachusetts, has completed the installation of a two manual, 21 stop mechanical action organ for St. Mark's Episcopal Church in Augusta, Maine. The organ is located in the front left hand side of the chancel in front of and under the arch which was the tonal opening of the old organ chamber. The old chamber now houses the bellows, blower and combination action as well as serving as an office for the organist. The organ case is of chestnut. The organ has a detached and reversed console. The key action is mechanical and the stop action and combination are electric. The case design is by Leo E. Constantineau and the tonal design and finishing are by Robert J. Reich in consultation with Dr. Marion Anderson, organist of the church. The specifications are:

Great		Swell	
8' Principal	56 pipes	8' Gedeckt	56 pipes
8' Bourdon	56 "	8' Viola	56 "
4' Octave	56 "	8' Celeste	56 "
4' Rohrflöte	56 "	4' Spitzflöte	56 "
2' Fifteenth	56 "	2 2/3' Nazard	56 "
IV Mixture	224 "	2' Principal	56 "
8' Trumpet	56 "	1 3/5' Tierce	56 "
		III Scharff	168 "
Pedal		Couplers	
16' Subbass	32 pipes	8' Krummhorn	56 "
8' Principalbass	32 "		
4' Choralbass	32 "	Swell to Great	
IV Mixture	128 "	Great to Pedal	
16' Posaune	32 "	Swell to Pedal	

### Bozeman-Gibson in Cortez, Colorado

George Bozeman, Jr., and David V. Gibson of Lowell, Massachusetts, have installed a tracker organ of 16 ranks in St. Barnabas Episcopal Church, Cortez, Colorado. Pipes built to specification and imported from Holland are used in the Principal chorus, and the wooden pipes (of white oak) were made in the Bozeman-Gibson shop. The Gemshorn is an old set of pipes made in New England more than a century ago.

The specifications are:

Great: 56 notes		Swell: 56 notes	
Chimney Flute 8'		Stopped Diapason Bass 8'	
Principal 4' (front pipes)		Stopped Diapason Treble 8'	
Nazard 2 2/3'		Gemshorn Treble 8'	
Recorder 2'		Spindle Flute 4'	
Tierce 1 3/5'		Principal 2'	
Piccolo 1'		Oboe 8'	
Mixture 1 1/3' II-III		Tremulant	
Pedal: 30 notes radiating and concave			
Bourdon 16'			
Bourdon 8'			
Choralbass 4'			

There are 820 pipes and the usual three couplers. Mr. Bozeman played the dedicatory recital on July 13, 1974, including works by Zipoli, Cabezon, Pachelbel, Cavarra, Dubois, Franck, and J. S. Bach.

### Correction

The Gress-Miles organ at Middlebury College in Middlebury, Vermont, reported under "New Tracker Organs" in the Fall 1974 issue of *THE TRACKER*, Vol. XIX No. 1, is not a tracker action instrument. We sincerely regret the error.

### Casavant at Providence, Rhode Island

An anonymous author has submitted the specifications of Casavant Freres Ltee., 1972 Opus 3145, tracker-electric action organ which was designed and partially completed by Lawrence Phelps. Our author writes: "Perhaps because Phelps left Casavant before the actual completion, and perhaps because Brunzema felt it was too much a Phelps specification, no real publicity has been evident on this organ. A part of a 3.5 million dollar renovation programme at the Cathedral of SS Peter and Paul on Cathedral Square in Providence, Rhode Island, this organ replaced two Austins. Situated in the north transept of the Cathedral Church, the organ speaks out to the front end of the nave in a highly reverberant church. . ."

Grand Orgue: 70mm wind pipes		Recit: 65 mm wind (Enclosed) pipes	
16 Montre 70%	58	16 Bourdon wood	58
16 Bourdon 45%	58	8 Salicional 70%	58
8 Montre 70%	58	8 Voix Gambe 70%	58
8 Flute a Cheminee 45%	58	8 Voix Celeste 70%	58
8 Flute Harmonique 30%	58	8 Flute Bouchee 45%	58
5 1/3 Gros Nazard 30%	58	4 Principal Etroit 70%	58
4 Prestant 70%	58	4 Flute Traversiere 30%	58
4 Flute Ouverte 30%	58	2 Flute Conique 70%	58
3 1/5 Tierce 30%	58	8 Cornet V tc 30%	230
2 2/3 Nazard 30%	58	2 2/3 Plein Jeu V 70%	290
2 Doublette 70%	58	1 Petit Fourniture III	174
2 Quart de Nazard 30%	58	16 Basson 70%	58
1 3/5 Tierce 30%	58	8 Trompette 70%	58
8 Cornet V tc 30%	230	8 Hautbois 70%	58
2 2/3 Grand Fourniture IV	232	8 Voix Humaine 70%	58
1 1/3 Fourniture IV 70%	232	4 Clairon 70%	58
2/3 Cymbale IV 70%	232	Tremblant	
16 Bombarde 70%	58	Bombarde: 70 mm wind pipes	
8 Trompette 70%	58	8 Cornet V 45%	290
4 Clairon 70%	58	2 2/3 Plein Jeu VIII 70%	464
Positif: 60 mm wind pipes		2 Harmoniques VIII 30%	464
16 Quintaton 45%	58	16 Bombarde en Cha. 70%	58
8 Montre 70%	58	8 Trompette en Cha. 70%	58
8 Bourdon 30%	58	4 Clairon en Cha. 70%	58
4 Prestant 70%	58	Pedale: 80 mm wind pipes	
4 Flute 40%	58	32 Souffle wood	32
2 2/3 Nazard 30%	58	16 Montre 70%	32
2 Doublette 70%	58	16 Souffle wood	32
2 Quart de Nazard 30%	58	8 Prestant 70%	32
1 3/5 Tierce 30%	58	8 Bourdon wood	32
1 1/3 Larigot 30%	58	8 Flute 30%	32
1 Fourniture IV 70%	232	5 1/3 Quinte 30%	32
1/2 Cymbale IV	232	4 Octave 70%	32
16 Doucaine 70%	58	4 Flute 30%	32
8 Cromorne 70%	58	2 Flute 45%	32
4 Petite Trompette 70%	58	Fourniture VI 70%	192
Tremblant		32 Bombarde L/2 zinc	32
Note: Percentages denote tin content on metal.		16 Bombarde 70%	32
		16 Basson (cylindrical)	32
		8 Trompette 70%	32
		4 Clairon 70%	32
		2 Chalumeau 70%	32

### Summary of Resources:

	20 stops	20 voices	33 ranks	1,669 pipes
Grand Orgue:	16 "	16 "	26 "	1,380 "
Recit:	15 "	15 "	21 "	1,218 "
Positif:	6 "	6 "	24 "	1,347 "
Bombarde:	17 "	17 "	22 "	704 "
Pedale:	74 "	74 "	126 "	6,318 "

Couplers	Grand Orgue au Pedale	Bombarde au Grand Orgue
	Recit au Pedale	Recit au Grand Orgue
	Bombarde au Pedale	Positif au Grand Orgue
	Positif au Pedale	Recit au Positif

**Console:** The console has four manuals and terraced jambs. Electric stop action to the manuals and pedals, but mechanical action is employed to the keys for both manuals and pedals. There are 84 manual controls and 36 pedal controls.

## Hamar-Cooper at Sharon, Connecticut

Richard Hamar of New Hartford, Connecticut, and Jeremy Cooper of Concord, New Hampshire, have completed a tracker action organ of 21 ranks for the First Church of Christ, Congregational, at Sharon, Connecticut. This instrument replaces a 1902 Emmons Howard tracker of 17 ranks which had tubular-pneumatic action to the pedals. Five sets of wooden pipes from the Howard organ are incorporated in the Hamar-Cooper instrument, but they have been much changed.

The specifications are:

**Great:** 56 notes  
Bourdon 16' wood  
Prestant 8' metal  
Chimney Flute 8' wood  
Principal 4' metal  
Octave 2' metal  
Tierce 1 3/5' metal  
Mixture III metal  
Trumpet 8' metal

**Couplers:**

Swell to Great  
Swell to Pedal  
Great to Pedal

**Swell:** 56 notes  
Gedackt 8' wood  
Celeste 8' metal  
Principal 4' metal  
Gedackt 4' metal  
Spitzflute 2' metal  
Sharp II metal

**Pedal:** 30 notes  
Subbass 16' wood  
Gedackt Bass 8' wood & metal  
(partially from Great)  
Trumpet 8' metal, from Great

A service of dedication and recital were held October 20, 1974. E. Power Biggs, assisted by trumpets and tympani, played music for organ and brass including compositions by Telemann, Soler, Purcell and Clarke. Other participating organists included Gary W. Carr, Jeremy Cooper and Alice Hoskins.

## Noack at Warrenton, Virginia

According to the Hilbus Chapter, OHS, newsletter "Where the Tracker Action Is," the organ committee of the Warrenton Presbyterian Church at Warrenton, Virginia, spent two years researching the question of pipe organ versus electronic substitute, pipe organ actions and tracker organ builders. Their report resulted in the purchase of a new tracker organ built by Fritz Noack of Georgetown, Massachusetts.

The installation was completed in time for visit by the Hilbus Chapter on November 30, 1974. The stop-list:

**Great**  
Chimney Flute 8'  
Principal 4'  
Gemshorn 2'  
Mixture IV

**Swell**  
Gedacht 8'  
Flute 4'  
Principal 2'  
Sesquialtera II

**Pedal**  
Subbass 16'  
Trumpet 8'

The air pressure is nearly 3", and the voicing is bright.

**FRED N. BUCH**

Ephrata, Pennsylvania

**CUNNINGHAM PIPE ORGANS, INC.**

State Route 134, P. O. Box 233

Port William, Ohio 45164

## BOOK REVIEWS

*Full Swell* by Gordon Reynolds, with drawings by Bernard Hollowood. Novello. 50 pp. paperback.

The subject of this little tome is the earnest and dedicated organist who, like some members of the clergy, have one foot in Heaven and the other, in this case, on the Swell shoe. The situations described are not outside the realm of possibility and probably have occurred, or have been heard to have occurred, to the author himself. The illustrations border on the hilarious, and the text is a model of English wit and humor.

It is evident that Mr. Reynolds has produced this paperback for the general public in an attempt to elicit sympathetic understanding of an organist's problems, but anyone connected with the organ world will get a laugh—and perhaps a jolt—from each chapter.

*Organo Pleno* by Gordon Reynolds, with drawings by Bernard Hollowood. Novello. 48 pp. paperback.

A welcome companion piece to the above, this begins with a chapter on Terminology in which certain common musical terms and composers and other words encountered by organists are more or less clearly defined. (We can see no need for the inclusion of "Jelly Babies," but evidently this is one of the hazards of English organists.)

Sound advice is given on dealing with choirs, councils and committees, much of which might be handy for OHS members dealing with the preservation of tracker organs. Again, the illustrations tend to catch us unawares, but that is how things should be.

—A.F.R.

*Bibliographie der Orgel* by Rudolf Reuter. Literatur zur Geschichte der Orgel bix 1968. Kassel 1973. 267 pages, cloth. \$47. postpaid.

This book is without doubt the most comprehensive bibliographic work ever attempted on the subject of the organ. One measure of its immense scope is the listing of 8,574 works and articles, all of them numbered for easy and quick reference. The central catalogues of Barcelona, Berlin, London, Madrid, Paris and Rome were quite thoroughly researched. The index contains the cities and famous organs which made up the subject of listings. Another index, "Personenregister," contains the personalities cited in books and articles. There is a three and one-half page listing of magazines and bulletins with the first date of publication.

In materials concerning European references, the book truly excels. There are some minor omissions and misspellings (Millne, Milner, instead of Milne), some duplication such as the same two books listed under "Hunt" as well as "Bonavia-Hunt." A great many American works are listed, but very little—unfortunately—is indexed from *The Diapason*, *The American Organist*, *The Organ Institute Quarterly* and *THE TRACKER*. Perhaps these could be the subject for an American organ bibliography someday.

The book should be in every college library that boasts a fine organ department and certainly in the

private library of every organ historian and organophile. The Organ Literature Foundation, which distributes the book in the U.S. and Canada, has translated the German foreword into English and this is included with each book. Considering the tremendous amount of information, the price is not too high.

—Henry Karl Baker

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*Repairing the Reed Organ and Harmonium*, by S. G. Earl. Reprinted by the Organ Literature Foundation, Braintree, Mass. 02184, January 1975, \$2.50 postpaid.

For some reason, the original source of this small 30 page booklet was deleted on the reprint. The booklet actually is of English origin, and the original copy states "Printed by the Proprietors of Musical Opinion at 13 Chichester Rents, Chancery Lane, London, W. C. 2."

The booklet is about equally divided between the American suction-type reed organ and the European pressure-type harmonium.

Topics discussed under the reed organ include the bellows, cyphering, whistling notes, running notes, the vox humana stop, couplers, and tuning the reeds. The booklet does not give directions for a complete restoration of the reservoir and exhausters; in fact, it makes the rather incredible statement that recovering of the bellows is rarely required. Actually, this is the one job which nearly all unrestored reed organs do require. The section on couplers describes briefly how to install couplers on an organ lacking couplers. This is no task for a novice, even if new coupler systems were readily available.

The other sections give useful information for a beginner in reed organ work. The paragraphs on tuning are clearly written and will be especially practical for those persons tuning reeds for the first time.

The reed organ information in this booklet would hardly justify its reprinting, since other inexpensive books are available which give more thorough details and diagrams. One example would be *Tuning, Care, and Repair of Reed and Pipe Organs*, published by the Niles Bryant School of Piano Tuning in 1906 and reprinted by Vestal Press in 1968, price \$3.50.

However, the booklet does give a simple introduction to the harmonium which is not available elsewhere. Topics discussed include dismantling for repairs, the bellows (including directions for re-leathering), running notes, cyphering, the percussion action, the stop valves, and the expression stop. There are also several pages giving many general hints on harmonium repair. Those persons repairing a harmonium for the first time will find these pages especially helpful. The harmonium information given in this booklet makes it well worth its small price.

The best book of technical information on reed organs of both the suction and pressure types is *The Reed Organ: Its Design and Construction*, by H. F. Milne. The Organ Literature Foundation reprint at only \$5.00 is a real bargain. Reed organ hobbyists who desire an introduction to the Milne book will find the S. G. Earl booklet a good preparation.

—Robert Bruce Whiting

## MUSIC REVIEWS

Oddly, the music arriving lately has been choral, and while we are not specifically concerned with this topic the items appear to be worthy of mention.

*Mozart Anthem Books I and II*: Short SATB choral works edited and supplied with English texts by James Boeringer. Concordia 97-5230 and 97-5275.

Dr. Boeringer is Professor of Music at Susquehanna University at Selinsgrove, Pennsylvania, and also serves OHS as Chairman of the Historic Organ Recitals committee.

In Volume I we find eight pieces for mixed voices of which three should be *a capella* and the others are provided with organ accompaniments realized from the figured bass. Only one had an original English text ("God Is Our Refuge"), and the remainder have their original Latin plus Dr. Boeringer's contemporary English texts. Authors, dates and figured bass figures make this a scholarly edition of some superb music.

In Volume II the four selections are equipped with scores for two violins and viola as well as organ. Two of these are Kyries (K. 33 and K. 116) using only the Greek text. The others are "Sancta Maria" with the original latin and a new English text, "Holy Redeemer," and "Ave Verum" with the Latin, the customary "Jesu, Word of God Incarnate" and a new text, "Very Savior, Hail Thee." These gems are valuable additions to any choral organization which can supply the instrumentalists required.

## FOR A MOST REASONABLE FEE

Your church, college or A.G.O. chapter can sponsor JON SPONG, our nation's leading Americana research scholar among organists, in an exciting and meaningful Bicentennial Recital. For full details, please write Mr. Spong at 606 Ridge Road, Apt. 103, Decorah, Iowa 52101.

*Choral Music for Worship*: 54 short anthems or responses for various voices, mostly SATB, arranged, composed and edited by Everett Jay Hilty. Pruett Publishing Company, Boulder, Colorado.

Mr. Hilty, Professor of Music at the University of Colorado at Boulder, dedicates this 86-page paperback book of short choral works to the First Congregational Church in Boulder.

Included are Choir Prayers, Introits, Choral Collects, Extroits, Prayer Collects and two settings of the Gloria Patri. Composers range from ancient

Hebrew and Plainsong through seventeenth and eighteenth century German, English and Italian writers and a few Russian entries, but the modern times include only Mr. Hilty's compositions which constitute some 12 selections. He also has a hand in arranging more than half of the remaining composers' works.

Except for the fact that the print is small, the work is neatly and clearly produced. Great care has been taken to fit the syllables to the notes of music in all voice parts, and the accompaniments are provided where required.

This book will be useful in all types of churches.

## RECORD REVIEWS

*E. Power Biggs Bach Organ Favorites, Vol. 6*: Mr. Biggs plays the 1958 Flentrop Tracker Organ in the Busch-Reisinger Museum at Harvard University, Cambridge, Massachusetts. Col. M32791.

The Bach "favorites" on this disc are the Concerto in G (after Johann Ernest), the Concerto in A minor (after Antonio Vivaldi), the Trio Sonata in E flat (No. 1), and the Trio Sonata in C (No. 5).

Bach's organ concerti allow for a fine display of the full sound of the organ—in this case a glorious one. There are three contrasting movements in each of the two presented here, both of which are built on themes of other composers showing Bach's proclivity for other men's work, a characteristic he practiced throughout his life.

The sonatas, on the other hand, are more transparent in character, demanding the highest degree of technical proficiency. They abound in original subject material and contrapuntal devices, and are treated here with a "champagne" quality that is delightful.

Mr. Biggs was never in better form and the recordings are superb from a technical standpoint, affording faithful reproduction of the organ's sound, both in individual voices and ensemble.

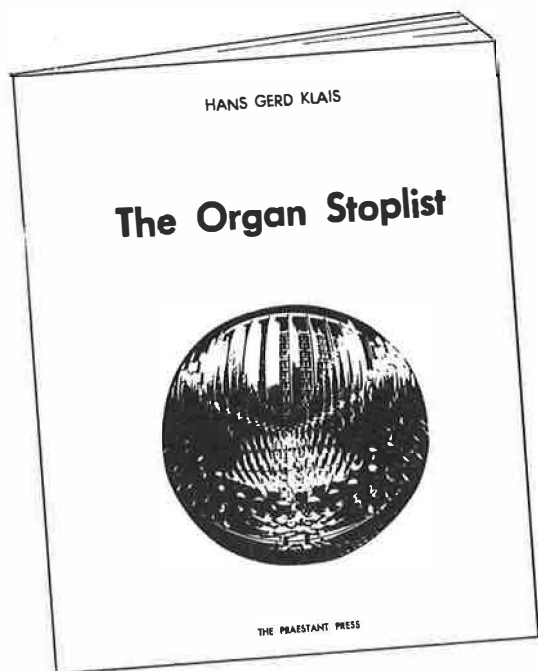
*E. Power Biggs Plays Louis-Claude Daquin's "Book of Noels"*: The same organ as above. Col. M32735.

This set of twelve carols for the organ comprises a delightful group of compositions which need not necessarily be reserved for Christmas, although the arranger (Daquin) achieved great popularity for his performances of them in Paris during Yuletides in the first half of the eighteenth century.

While there is a natural sameness, each carol distinctly stands on its own merit. Some of the tunes date back into the fifteenth century, and all were apparently popular tunes in France at the time Daquin created these organ gems.

Mr. Biggs follows the Daquin directions for registration explicitly and achieves—with his careful attention to detail and deep understanding—performances which, in each case, are both masterful and artistically beautiful. Again, the record surface is unblemished and the engineering a model of its kind.

*English Cathedral Voluntaries of the 18 Century*: Haig Mardirosian plays the 1965 Reuter Organ in the Lutheran Church of the Reformation on Capitol Hill, Washington, D.C. Musical Heritage Society 1854 Stereo.



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# An Editorial

Everybody these days seem to be caught up in one way or another with some program or project designed to celebrate our nation's two-hundredth birthday during 1976.

According to our surveys, most of the organs in use in America in 1776 had been imported from Europe. English-made organs were predominant, as might be expected. But organs built in America were made by the industrious German and Moravian immigrants, namely Klemm, Tannenberg and Feyring. Thus it is most appropriate that the Organ Historical Society participates in the Bicentennial celebration.

Furthermore, it is also appropriate that the Society should take steps to celebrate its twentieth birthday in 1976, having been founded in 1956. The 1975 OHS convention is called the 20th Annual National Convention, but when you consider that the very first meeting of the Founders is listed as the First convention you can figure the disparagement in years and number of conventions. Hence, the Society will have completed twenty years of its life in 1976.

You may ask how we plan to mark these noteworthy occasions, and it is a pleasure to report that the National Council has had various schemes under consideration for at least two years. One of these will

be the publication of a special issue of *THE TRACKER* which will contain all new material from some of our best authors; not one of the regular quarterly issues, but sent only to those who specifically order a copy. This should appear early in 1976.

Another activity will be the continued series of Historic Organ Recitals. Hopefully, we should have requests for the full quota of twelve for the calendar year of 1976. It is possible that the National Council will consider exceeding this quota if requests are received promptly.

The 1976 OHS Convention will be held, fittingly, in the Pennsylvania "Dutch Country," centering in Lebanon, Pennsylvania, close to the area where Tannenberg worked and affording several examples of his organs still extant.

The publication of the book by the late John V. V. Ellsworth on Johnson organs is another project which may become a reality in our Bicentennial year, and consideration of commemorative tiles or plates is also under discussion. New records and a new slide-tape program are additional possibilities.

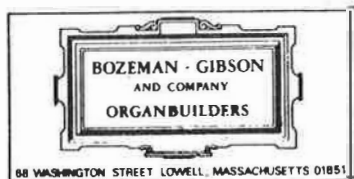
All of these schemes will not only help us as members of OHS join the great celebration, but will help bring before the general public the fact that OHS does exist and is a powerful influence in the organ world of today and the future.

This, then, is no time to "hide our light under a bushel," but to come forward and proclaim the objectives of OHS to America in every conceivable way, shape and form. Let's celebrate!

A vast collection of music for organ was created in England during the eighteenth and early nineteenth centuries, nearly all bearing the title "Voluntary." These compositions were intended for use before, during and after the Cathedral services. During the service of Morning or Evening Prayer, they were often inserted immediately after the Second Lesson and before the second canticle, and while they were being played the men of the congregation often retired to the outside for a smoke while the ladies exchanged recipes and gossip! Used thus, they were called "The Middle Voluntary."

Nearly every example consists of two or more "movements," and often the Cornet or Trumpet stop was featured. Many of the composers are obscure, but this record affords us the acquaintance of some familiar names as well as a few unknown ones: Maurice Green, William Goodwin, William Boyce, Thomas Roseingrave, John Stanley, John Travers, William Walond and John Bennett.

Dr. Mardirosian has mastered the style of performance and the Reuter organ is adequate to the task, but the church's acoustics are dry and the lack of resonance betrays the fact that these are not being played in their intended locations.



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