



# THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume XIX Number 4

Summer 1975

## Thomas Edison's Tracker Organ

by J. Paul Schneider



Thomas A. Edison and laboratory staff, second floor, Menlo Park organ. Edison seated front row, left of center, cap on head, hands the Henry Ford Museum, Dearborn, Michigan.

New Jersey, February 22, 1880, with original Hilborne Roosevelt in lap. Photograph from the Collections of Greenfield Village and

With each visit to the second floor of the restored Thomas A. Edison Menlo Park Laboratory at Henry Ford's Greenfield Village [near Detroit, Michigan,] I am intrigued to see the small tracker organ at one end of the room in the midst of the laboratory equipment once used by the "Wizard of Menlo Park."

In Francis Jehl's book,<sup>1</sup> *Menlo Park Reminiscences*, the author makes several references to the

part this organ played during the inventive drama which occurred in the Menlo Park Laboratory. The organ was a gift to Edison by Hilborne Roosevelt, an inventor and organ builder, active in telephone research. Roosevelt greatly admired Edison and presented the instrument to him to aid in his sound and telephone experiments. The organ proved to fulfill other functions as when 'in Mr. Edison's opinion, Music's magic strains were needed to soothe the savage breasts of his employees.' Mr. Jehl continues, "After I began to work here (in the Laboratory), I took part in many a midnight song fest around this instrument. Lunch usually consisted of soda crackers, ham, cheese and butter, and we gathered in a

<sup>1</sup>Francis Jehl was staff laboratory assistant of Thomas Alva Edison at Menlo Park and later the curator of Edison's restored Menlo Park Laboratory.

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The Hilborne Roosevelt organ in the phonograph room of Edison's laboratory at W. Orange, New Jersey. Photograph from "The Life and Inventions of Thos. Alva Edison," by W.K.L. Dickson and Antonia Dickson, 1894.

circle around Mr. Edison and told stories while we ate." Someone would play a popular tune of the day, such as "Champagne Charley," while another would sing the verses and all would join in the chorus. Other songs were enjoyed as: "Dolly Varden," "Good Night Ladies," "Grandfather's Clock," "Shoo Fly, Don't Bother Me," etc. Edison himself often went to the organ and played a tune using the "pick and hunt" method.

The Hilborne Roosevelt organ was his opus 16, built in 1875, with one manual and two stops. It was later moved from the Menlo Park Laboratory in New Jersey to the Edison Recording Laboratory in West Orange, New Jersey, where it was destroyed by a fire in 1914.

When Henry Ford moved the Menlo Park Laboratory from New Jersey and restored it in Greenfield Village, Dearborn, Michigan, he gathered all available original equipment and materials to make as faithful a restoration as possible. The contract to duplicate the original Roosevelt organ was given to the Ernest M. Skinner Organ Company in Massachusetts. It is interesting to note that an employee of the Skinner firm, possibly Mr. Skinner himself, had been employed in the Hilborne Roosevelt



The E. M. Skinner organ, opus 765, 1929, duplicating the Hilborne Roosevelt organ. In the Menlo Park Restoration, Greenfield Village. Collections of Greenfield Village and the Henry Ford Museum, Dearborn, Michigan.

(Continued on page 7)

# Report on the 20th Annual Convention

Another great convention has come and gone, and the 135 or so registrants have resumed their normal routines. The convention was great in that it covered a completely new territory; the convention reports showed encouraging signs of growth and interest in OHS; there was a great variety of activities, including a number of "firsts"; and we all had a wonderful time.

According to Alan Laufman, when central Connecticut was first considered as a convention site, it was decided to concentrate on the new tracker organs in the area as there appeared to be few older instruments. But as the committee worked out investigations, it became increasingly clear that there was a good supply of historic instruments, and the new trackers were mostly relegated to the "extra day" which is usually tacked on to our convention programs.

Minutes of the National Council meeting, held during the afternoon and evening (with a break for dinner) of Monday, June 23, and minutes of the Annual meeting will be found elsewhere in this issue of *THE TRACKER*. But some of the highlights included reports that two new OHS chapters are in the formative stages, one in St. Louis, Missouri, and the other in Central New York State, probably centered at Ithaca. It was also reported that the 1976 Convention plans are virtually complete and that the Pennsylvania Dutch Country area around Lebanon will be

well covered. Further encouragement is to be gained in the news that the 1977 and 1978 conventions are well along in the planning stage.

The Annual meeting on Tuesday began with a "first" in that Brian Jones and John Skelton played a delightful two-organ recital as a prelude to the business meeting. The Recital Hall at Paul Mellon Arts Center of Choate School at Wallingford has a 2-18 Flentrop and a Wilhelm 1-4 portativ had been wheeled in so that we might enjoy Thomas Tomkins' "A Fancy for Two to Play" and Antonio Soler's 3rd Concerto in G.

Two appeals were presented during the meeting: first, for funds to help restore the great Hook organ at Mechanics' Hall in Worcester, Massachusetts, and second, for support of *The Diapason*.

Although our own membership numbers more than 100 over the previous year, plans were discussed for the presentation of a prize to the member who secures the most new members during the coming year. Watch for details on that one!

## The Tuesday Tour

We then bussed to Westville where the ladies of the United Church served us lunch, and we enjoyed a program by Edith Ho on the 2-22 E. & G. G. Hook Opus 141, dated 1852. This was an Historic Organ Recital. The recital consisted of pieces by Bohm, Brahms, Bach (Prelude & Fugue in A minor), Pinkham (5 Voluntaries), Franck (Cantabile), and



Scene during the presentation of an OHS citation to the United Church of Westville, New Haven, Connecticut, prior to the Historic Organ Recital by Edith Ho on the 1852 E. & G. G. Hook organ, opus 141. Speaking in front of the congregation is Barbara Owen, while George Bozeman, Jr., Chairman of the Historic Organs Committee, is seated in the chancel following the presentation.



OHS member Frederick Mitchell, Vice President of Austin Organs, Inc., welcomes OHS for a tour of the organ factory in Hartford, Connecticut.

Charles Ives' Variations on "America." The organ could not "sound out" into the auditorium because of its unfortunate position, but it appeared to be in good condition and was very well played. Miss Ho achieved just the right amount of humor in the Ives' selection. We sang the hymn "Sing Praise to God" to the *Mit Freuden Zart* tune. This program was later telecast.

The one major change in the program occurred when the visit to West Haven Congregational Church had to be cancelled, and as a substitute we were treated to a slide lecture by our Honorary Member, Dr. Maarten Vente of The Netherlands. Among other things, Dr. Vente stated that a good organ is well planned—it is not the result of accidental good luck; that the essential parts of an organ are 1) wind supply, 2) wind disposition, 3) action, both stop and key, 4) pipes, and 5) case. He was particularly concerned about the last one, stating that it must serve as a sounding board. The slides showed cases from the fourteenth century to the present—all of them having a great variety of interesting points. This lecture was presented in Trinity Church on the Green in New Haven.

The next program was the service of Choral Evensong at Trinity Church, sung by the choir of boys and men under the direction of Stephen Lohr (one of the 1975 Convention Committee members), the Rev. Philip Wiehe, Officiant, and 16-year-old Thomas Whittemore, organist. To those of us who have acquaintance with this style of worship, it was a truly superb example of the art. The well-balanced, highly trained choir was equally matched by the young organist's skillful accompaniments. The Introit was Farrant's "Call to Remembrance"; the Tallis settings for the Preces and Suffrages and Stanford's Magnificat and Nunc Dimittis in C constituted the "service" music; Elgar's "As Torrents in Summer" was the anthem; the closing hymn (with descant) was Dr. Noble's vigorous tune for "Go Labor On," and as an Orison we heard Gibbons' "Song 34." This writer was literally transported by the beauty of it all.



OHS members at the Branford Trolley Museum, East Haven, Connecticut. Helen Harriman is debarking in the doorway. Photos by Chester H. Berry.

Trinity also served us an ample dinner, and Sam Walter accompanied us on a pipeless instrument for after-dinner hymn singing, including "When the Roll is Called Up Yonder."

The evening concert was another high point of the convention. Stephen Long of Worcester, Massachusetts, played the 2-25 1874 E. & G. G. Hook & Hastings Opus 750 at St. Casimir's Roman Catholic Church in New Haven. The organ was in top condition, and Mr. Long brought out its finest points in works by Walther, Bach (Fantasie In G Major and 3 other pieces), John Knowles Paine' "Variations on the Austrian Hymn," Arne, Brahms, Vaughan Williams, and Mendelssohn's Sonata in C minor. In spite of soaring temperatures and high humidity, we enjoyed every moment of this splendid program.

### The Wednesday Tour

Somehow, the weather man had mercy on us and the weather cooled somewhat for this day. We traveled by bus to Hartford where we were warmly welcomed by our member, Frederick Mitchell, Vice President of Austin Organs, Incorporated, at their factory. This was another "first" in that we had never toured a manufacturer's plant before as a group. We witnessed the pouring of molten metal into sheets for pipes and cutting of same; we visited the voicing rooms for both reed and flue pipes; we saw consoles being built (and rebuilt), and wood pipes being made (and remade); we learned that some of the chests under construction were to be placed in organs in New York State, Pennsylvania, Georgia and other parts of the country, and had informal conversations with many of the 60 or more regular employees. It was indeed a most interesting feature of the convention.

Also in Hartford we visited the Wadsworth Atheneum where Joyce B. Auchincloss played a mini-recital on the 1-4 c1840 Henry Erben chamber organ.



George Becker, assisted by Robert Ingliss, oboe, and Greig Shearer, flute, playing the 100th birthday party recital on the 1875 E. L. Holbrook organ in the Congregational Church, Killingworth, Connecticut.



We enjoyed Walond's Voluntary No. 2 in G, Eberlin's Toccata in F, and Distler's Variations on "Frisch auf, gut Gsell, las rummer gahn" as Gordon Auchincloss supplied wind by means of a foot pedal for his wife's performance. The tone of this instrument was particularly soft and sweet.

Immediately following, the second of Dr. Vente's lectures was given—this time on "restoration." We learned that in Holland, if a truly monumental organ needs restoring, the government may supply from 50 to 90% of the funds. In that small country there are perhaps 60 organ builders, of which eight or nine are qualified to work on the great instruments. Dr. Vente invited questions, and this brought forth some brisk but friendly discussion. Variable wind supply, temperaments and how to compromise were some of the points clarified.

Another "first" was a visit to the Branford Trolley Museum in East Haven. Here, through the cooperation of OHS member Louis Iasillo who was listed on the chalk board as "Dispatcher" for the day, we enjoyed rides on open (or "summer") cars and inspected others dating from 1878 to 1939, and had a good box lunch.

We were late arriving at the Congregational Church in Killingworth, and Dr. George Becker had already completed the first two selections on his program. However, we did enjoy Hindemith's Second Organ Sonata with its tricky fugue. Then Oboeist Robert Ingliss and Flutist Greig Shearer joined Dr. Becker in a stunning performance of the *Deuzieme Recreation de Musique Op. VIII* by Jean-Marie LeClair. And Dr. Becker concluded the recital with Bach's Prelude and Fugue in C Minor. The Holbrook organ was in very good condition, and we all had time to "try" and examine it before and after the ample dinner which was served at this church. This program was in celebration of the organ's centennial.

In the Chapel of Choate School, Wallingford, is the handsome 1968-69 Casavant tracker Opus 2985. One of the great organists of our time, Bernard Lagace of Montreal, performed a taxing program, showing meticulous interpretation through clean phrasing and judicious registration. The Scheidt and Sweelinck selections were paragons of the classic style, and the Bach was humane with deep feeling—truly inspired playing, revealing the warm and beautiful aspect of Baroque music (if such there be!) The Titelouze, employing mostly reeds, was a fine example of the French classics, and the Morel was modern—almost to the extreme with its polytonality which was performed with great skill. The majestic Vierne Symphony II was magnificent both as to music and performance. Again diligent registration had a telling effect and the organ responded to the demands placed upon it by M. Lagace. A truly glorious recital from where I sat in the front part of the gallery, although other OHS members who sat downstairs reported strident and harsh sounds at times.

#### The Thursday Tour

Bright and early we arrived at the First Universalist Church in Meriden where the 3 manual Johnson was played by Eileen Hunt. Her program in-



Rosalind Mohnsen, assisted by two "stop-boys," playing the 1868, opus 65, Odell organ in the Derby Methodist Church, Derby, Connecticut.

cluded works by Mendelssohn, Brahms and Langlais. I felt that the Brahms Chorale Prelude was reverential and the Langlais Meditations (on Plainsong themes) came off best. The case of this organ was particularly handsome and in its original (1893) condition. We sang the hymn "For the Beauty of the Earth" to the *Dix* tune.

David Dunkle gave the 3-25 Geo. H. Ryder organ at St. Francis R. C. Church in Naugatuck a good workout in a program that revealed the best features of the instrument which is located in the high rear gallery.

It was a pleasure to visit Christ Church in Quaker Farms, a parish which the late OHS member, the Rev. William E. Soule, served in his latter years and, indeed, was responsible for the placement of the Hook & Hastings 1872 organ there. Carrol Hassman made the most of it with music particularly suited to the instrument—Boyce, Greene, Bach, Merkel, Stanford, and Eugene Thayer's Variations Opus 12 (on the Russian National Hymn). Barbara Owen paid tribute to Fr. Soule in terms of great respect and affection, and we sang "The King of Love" to *St. Columba*.

The ladies of Christ Church in Tashua were all prepared with a lawn luncheon when we arrived, and Dr. Kenneth Wolf gave a remarkable demonstration on the beautifully restored Simmons & McIntyre one-manual organ of 1849. He plays with meticulous precision, yet expressively, and we enjoyed a Capriccio by Froberger, three pieces for a musical

clock by Haydn, three short chorale preludes by Bach (to demonstrate the individual voices of the organ) and a longer chorale prelude written for two manuals, but performed on one. We sang "O What the Joy" to the "O Quanta Qualia" tune.

At Trumbull's Congregational Church, Susan Marchant played the 1899 Felgemaker, using works by Brahms, Franck, Rheinberger and Bach. I liked the Pastorale by Rheinberger the best, and we sang an unusual hymn—"Lift Thy Head" to a tune called *Magyar*. It was described as a hymn of the Hungarian slaves of the seventeenth century.

Rosalind Mohnsen of LeMars, Iowa, was the only recitalist at this convention to perform entirely from memory. She played the 2-21 Odell at the Methodist Church in Derby, assisted by not one but two stop-boys! After short pieces by Myron Roberts and John Blow, she gave Bach's Fantasia and Fugue in G minor a lively rendition. R. S. Brindle's Three Improvisations were modern, and the selections by Langlais continued this vein. But the **March** from Widor's third organ symphony was spirited and much admired. We learned that the organ, which is not yet completely restored, had no pedal stops **working** so that all pedal parts had to be coupled, and it was admirably done. We sang "Praise to the Lord" to Lobe Den Herren, and enjoyed a **good** dinner in the church's basement.

The high point of the whole convention came, of course, with Charles Krigbaum's brilliant recital on the great organ in Yale's Woolsey Hall, New Haven. The instrument (described in the last issue of *THE TRACKER* and the 1975 Convention booklet) appeared to be in perfect condition, and Mr. Krigbaum proved himself the master of it. The acoustics of the hall were effective in most of the registrations, and the large audience did indeed rise to demonstrate its appreciation. The climax was, of course, Widor's Symphony II—all six movements, and it brought the

large audience to its feet in admiration and praise for the brilliant performance on one of America's great organs.

### The Extra Day

For those brave souls whose appetites were still eager, a Friday tour of new tracker organs in the area was arranged. These included the 1971 von Beckerath 3-54 at Dwight Memorial Chapel of Yale University, the 1969 Flentrop 2-47 at the First Congregational Church in Branford, the 1967 Hillebrand 3-56 at the United Church on the Green, New Haven, and the 1971 Fisk 3-51 at the Center Church on the Green, with optional visits to the 1951 Holtkamp at Battell Chapel of Yale, and a tour of the organ chambers of the great Woolsey Hall organ.

The convention booklet contained all of the specifications of the organs visited and heard **except** the Casavant at Choate School Chapel, for which a souvenir booklet was provided.

**Every recital program was recorded on tape** under the direction of Norman Walter, Chairman of the Audio-Visual Committee, with Marice Smith as recording **engineer**.

On Thursday evening, Alan Laufman expressed gratitude to all who had contributed to **making** the convention a success, and he especially thanked Richard Hamar who was largely responsible for having the organs in good playing condition and in tune. The convention committee consisted of Chester H. Berry, Chairman, with Joseph F. Dzeda, Richard C. Hamar, Alan M. Laufman, and Stephen Lohr. To these men we all owe a debt of appreciation for their hard work and diligent attention to details.

And so, another OHS convention becomes history. We can hardly wait for the next one!

—A.F.R.

### Thomas Edison's Tracker Organ

(Continued from page 3)

factory. The instrument which we now see at Greenfield Village is one of the few tracker action organs built by Mr. Skinner, his opus 765 manufactured in 1929.

It is a one manual of 56 keys, with stop tabs arranged from left to right above the manual as follows: Open Diapason 8', Stopped Diapason Bass 8', Dulciana 8', Stopped Diapason Treble 8', Melodia 4', Tremolo. The pipes are of spotted metal except for a lower octave seven which are wood. The bellows are pumped either by two foot pedals or by a hand lever located at the side of the case. The exterior case wood appears to be of chestnut or ash.

The restored Menlo Park Laboratory with its complex of buildings, as well as the Henry Ford

Museum, dedicated to Thomas A. Edison, were completed and ready for "Lights Golden Jubilee," the 50th Anniversary re-enactment of Edison's invention of the first successful electric light, on October 21, 1929. Mr. Edison, President Herbert Hoover, Mr. Francis Jehl and Mr. Henry Ford were present among other guests on this occasion. "Oh Suzanna," one of Edison's favorite tunes, was played on the organ.

As plans are being formed for the observance of the one hundredth anniversary of electric light at Greenfield Village, with descendants of Thomas A. Edison in attendance, perhaps the little organ will again sound forth for this celebration.

Sincere thanks are due to Mr. Robert G. Koolakian, Curator of Edisoniana at Greenfield Village, for his assistance in the gathering of this information.

# A New "Old" Tracker Organ for Worcester

by John Ogasapian

During his childhood years, the author attended the Armenian Congregational Church of the Martyrs in Worcester, Massachusetts. His great uncle was organist of the church until his death in 1952, and his father has served in the same capacity since then. So it was a matter of special satisfaction when, in September of 1974, the firm of Wilson Barry and Co. of Ballard Vale, Massachusetts, completed the rebuilding and installation of a "new" old tracker in that church: a memorial to a former moderator, and a part of a massive renovation of the eighty-three year old congregation's physical plant, initiated some years ago in honor of its seventy-fifth anniversary.

During the 1880s, large numbers of Armenians, both Gregorian and Protestant, began to emigrate to the United States to escape the systematic atrocities being perpetrated on their nation by its Turkish rulers. By 1901, Worcester contained the largest Armenian colony of any American city, about 1,000 in number, and was the seat of the Gregorian (Church of Armenia) bishopric in the new world. In the same manner, the Protestant congregation, incorporated in 1892, became the mother church of Armenian protestantism in the hemisphere.

For nine years after its incorporation, the Congregational Church held its services and meetings in private homes and hired halls, but by 1901 subscriptions amounting to \$7,000 had been obtained, and the parish, with the support of the local home missionary society, began construction of their own church building. On December 1, 1901 "The Armenian Church on Pink [now Ormond] St." was dedicated; included in the service was the ordination of the pastor of the church. Music for the service included Emerson's "Praise Ye the Father," and the organ prelude was "Elevation by Babbiste" [sic] played on a two-manual hand-pumped harmonium which had been purchased, second-hand, from the Second Swedish Methodist Episcopal Church on Thomas St. The author remembers having seen a photograph of the front of the sanctuary as it then was, showing the choirloft and harmonium, but that picture is now lost. The sanctuary, including the pulpit area, measures 55' long by 38' wide by 24' high. Choir and harmonium were located in an alcove at the right front corner of the room, organist with his back to the choir, which faced the congregation through an arch approximately 8½' wide by 15' high. The harmonium served the congregation for thirty years. The only alteration was the addition of a 1/3 h.p. electric blower, for which a handwritten, undated contract exists.

In 1931 the parish dedicated their newly installed pipe organ. The instrument was a second-hand electrified tracker, built originally by George W. Reed of West Boylston for Tatnuck Congregational Church in Worcester, and removed by his son, around 1930, for a three manual rebuild of yet another organ of obscure origin. The former instrument was equipped with an electropneumatic pull-down action, a stopped unit flute, and a fairly serviceable second-hand console, and installed in the former choirloft of the Armenian church, the choir being moved to risers immediately behind the pulpit. The arch was plastered over and an opening about 6' by 8' made into the new choirloft. A set of swell shades was fitted to this opening; thus, the whole organ was under the control of a single set of shutters, which—when closed—only served to further hamper the speech of the already buried pipework.

Neither Tatnuck Congregational Church nor Reed seem to have preserved the records of the original installation. No Reed opus list exists as such; however, in *The Boston Organ Club Newsletter* for May of 1971, Edgar Boadway gives a partial list, drawn by him from a 1914 brochure issued by the builder. The list includes the Tatnuck Church organ, but because of the casual manner in which Reed kept records, Boadway was unable to supply either its date or original size. No indication of date was found when the instrument was removed from the Armenian Church; however, the original disposition can be fairly easily reconstructed from the 1931 rebuild. The stoplist, after electrification, was as follows:

Great			Swell		
Open Diapason	8'	61	Violin Diapason	8'	61
Melodia	8'	61	Stopped Diapason	8'	61
Dulciana	8'	61	Salicional	8'	61
Octave	4'	61	Celeste	8'	61
Flute	4'	Unit	Flute Harmonic	4'	61
Twelfth	2 2/3'	Unit	Twelfth	2 2/3'	Unit
Fifteenth	2'	Unit	Fifteenth	2'	Unit
Trumpet	8'	61	Seventeenth	1 3/5'	Unit
Pedal			Tremolo (acting on all stops)		
Bourdon	16'	32			
Lieblich	16'	Unit			
Flute	8'	Unit			

Obviously, the organ as it stood at Tatnuck Church was a 5-5-1. Wilson Barry, who removed and examined the old chests, feels that the reed toeboard on the Great chest was original, and that no changes were made to the Swell toeboards in the 1931 rebuilding. The Swell appears never to have had a reed, and since the Celeste was a good deal louder than the Salicional, it is probable that it started life as an Oboegamba. Thus, the original stoplist of the



organ as it stood in Tatnuck Congregational Church until 1930 when it was removed was quite probably:

Great		Swell	
Open Diapason	8'	Violin Diapason	8'
Melodia	8'	Stopped Diapason	8'
Dulciana	8'	Salicional	8'
Octave	4'	Oboegamba	8'
Trumpet	8'	Flute Harmonic	4'
Pedal		Tremolo	
Bourdon	16'		

During the removal of the organ, the large single reservoir was discovered to have the name "Emmons Howard" painted across it; however, the thick chest tables are typical of Reed's work, and it is certain that the organ originated in his shop. At some point, probably during the 1930-31 work, the original reservoir was found to be faulty, and the second-hand one, from an organ by the Springfield builder, substituted.

On February 16, 1931, Frederick Bailey gave the dedication recital, assisted by Mrs. H. der Margosian, soprano, and Mr. William H. Tamajan, bass-baritone. The program was:

ORGAN	"Grand Choeur" .....	Spence
BASS	Group of Songs	
ORGAN	"La Cinquantaine" .....	Gabriel-Marie
	"Londonderry Air" .....	Traditional
	"Prize Song" .....	Wagner
SOPRANO	Group of American Songs	
ORGAN	"Andante Cantabile" .....	Tschaikowsky
BASS	Recit. "Thus saith the Lord" (Messiah) .....	Handel
	Aria "But who may abide"	
ORGAN	"Holy Night" .....	Arr. Harker
	"Christmas in Sicily" .....	Yon
SOPRANO	"Rejoice Greatly" (Messiah) .....	Handel
ORGAN	"Hallelujah Chorus" (Messiah) .....	Handel

By 1965 it became obvious that the organ was deteriorating, and various alternatives were explored, culminating in a contract with Wilson Barry and Co. for a rebuilt tracker. The instrument procured was E. & G. G. Hook and Hastings' Opus 932, a 2-11 of 1879, contracted for by Clinton Meneely, then president of the bell manufactory, for Memorial Presbyterian Church (Mount Ida) of Troy, New York. The Troy church placed the instrument, with its detached console, at the front center of its sanctuary. The black walnut case contained 28 speaking pipes from the Open Diapason and Octave registers. The stoplist:

Great (58)		Swell (58)	
Open Diapason	8'	Stopped Diapason Bass	8' (12)
Melodia	8'	Stopped Diapason Trb.	8'
Dulciana	8'	Viola (? label missing)	8'
Octave	4'	Flute Harmonic	4'
Twelfth	2 2/3'	Bassoon Bass	8' (12)
Fifteenth	2'	Oboe Treble	8'
Pedal (30)		Tremolo	
Bourdon	16'		

In the mid-1960s the Presbyterians merged with a nearby congregation, and the instrument was sold, minus pipes, to the Organ Clearing House, removed by Sidney Chase, and stored on the Blakeslee Colby property in Meredith, New Hampshire, whence it was moved to the Barry shops.

The Hook and Hastings mechanism was thoroughly rebuilt, and to it was added the pipework from the Reed organ, completely revoiced and rearranged. The Great Mixture is made up of pipes from



The E. & G. G. Hook and Hastings organ, opus 932, with pipe-work from an earlier George Reed organ, as installed in the Armenian Congregational Church of the Martyrs, Worcester, Massachusetts, by Wilson Barry and Co.

a c1850 Stevens. The installation, completed in September, is in the same location as the 1931 organ, but the transept arch has been reopened, and the instrument is able to speak down the length of the sanctuary. The 1974 stoplist is as follows:

Great (58)		
Open Diapason	8'	17 from old Open, 41 from the Violin Diapason
Rohrflute	8'	old Melodia with stoppers
Dulciana	8'	revoiced
Octave	4'	revoiced
Fifteenth	2'	old Celeste
Mixture	II-IV	Stevens pipes c1850
Swell (58)		
Stopped Diapason Bass	8'	(12)
Stopped Diapason Treb.	8'	
Salicional	8'	T.C. revoiced
Harmonic Flute	4'	revoiced
Trumpet	8'	revoiced
Tremolo		
Pedal (30) (electropneumatic action)		
Bourdon	16'	
Principal	8'	17 old Opens duplexed from the Great, 13 old Gt. Opens
Gedeckt	8'	12 from old unit Gedeckt, Bourdon extension
Octave	4'	12 from old Open, extension of Principal

The detached console has, of course, been retained, and the choirloft moved from behind the pulpit to a position facing the congregation between case and console.

# Indianapolis Pipework

## Now in Corpus Christi

by Walter W. Davis

The Memorial Presbyterian Church, located at Carrollton and Eleventh Streets in the city of Indianapolis, Indiana, was, at the turn of the century, a thriving suburban congregation. President Benjamin Harrison, whose home was but a few blocks away, was once honored at a reception at Memorial. In 1888, an imposing Gothic sanctuary was completed and a handsome 40-rank organ was installed therein.

With the movement to new suburbs following World War II, the congregation aged and dwindled, but in 1962 when I became organist there, the re-maining member were engaged in a meaningful inner-city outreach. The building was kept up as far as funds permitted, and the organ, having been electrified by Seeburg-Smith of Chicago in 1920, still played, although quite noisily.

Finally, in 1969, a downtown loop of the Interstate took over the land, the building was demolished along with the entire neighborhood, and the organ pipes went into storage, awaiting future plans of the church congregation. All else went with the building.

In 1972, I became organist at St. Bartholomew's Episcopal Church in Corpus Christi, Texas. The church was using an electronic instrument, but the Rector, the Rev. Hollier Tomlin, shared with me the vision of a pipe organ in the contemporary building. Fortunate correspondence and planning between the St. Bartholomew and Memorial congregations resulted in the donation of all pipework to St. Bartholomew's for use in a new instrument.

The organ was installed in St. Bartholomew's by the writer, assisted by two members of the parish, Mr. Allen Fortenberry and Mr. Al Murch, both of whom possessed sufficient knowledge of the electrical and building requirements. Others in the congregation assisted as needed, and thus a large historic organ was preserved, in essence, at a cost of \$20,000. Would that it could have been preserved as a tracker, but this being impractical, a reliable direct-electric action was used.

The organ occupies a surprisingly small area in the rear gallery, measuring only twenty-seven feet in width, seven feet deep, and thirteen feet high. A few Great ranks are free-standing at one side of the choir loft; the Great Mixture is exposed in a small "false" organ chamber formerly occupied by the speakers of the electronic.

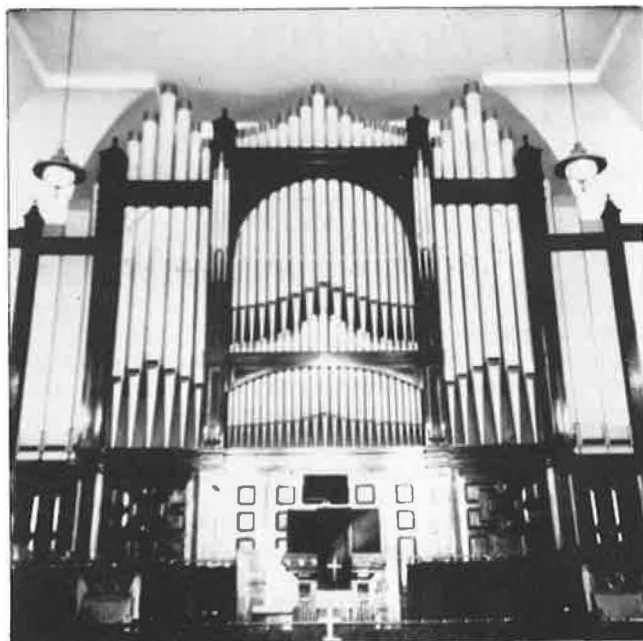
All efforts to obtain accurate information about the original organ have proved fruitless. The name-

plate and original key desk were torn out when the theatre-style console was substituted in 1920. The church archives contained nothing at all about the organ. At one time it was attributed to August Prante of Louisville, Kentucky. However, the work of Prante appears to predate the Memorial organ by twenty years. Possibly some of his pipework was used, as some appears older than other ranks. The mark of "G. Mack" on the strings and Diapasons (stamped, not written) would probably refer to George Mack, Sr., who worked for Frank H. Roosevelt. Original compass was 61/30. How sad that better records are not kept by more churches!<sup>1</sup> Perhaps some readers will recognize something in the following specifications that will help identify the organ. The original cost is reported to have been \$3200.

The original (?) stoplist of the 1887 organ, as taken from the 1920 console installed by Seeburg-Smith Co. (spelling theirs):

Great Organ			Swell Organ		
Open Diapason	16'	61 pipes	Bourdon Base	16' (sic)	61 pipes
Open Diapason	8'	61 "	Bourdon Treble	16'	
Gamba	8'	61 "	Open Diapason	8'	61 "
Dulciana	8'	61 "	Salicional	8'	61 "
Doppel Flute	8'	61 "	Aeoline	8'	61 "
Octave	4'	61 "	Voix Celeste	8' tc	49 "
Flute d'Amour	4'	61 "	Gedackt	8'	61 "
Twelfth	2 2/3	61 "	Quintadena	8'	61 "
Fifteenth	2'	61 "	Wald Flute	4'	61 "
Mixture III		183 "	Violina	4'	61 "
Trumpet	8'	61 "	Flautino	2'	61 "
Choir Organ			Mixture (Cornet) III		183 "
Diapason	8'	61 "	Cornopean	8'	61 "
(sic)			Oboe	8'	61 "
Dulciana	8'	61 "	Vox Humana	8'	61 "
Concert Flute	8'	61 "	Tremolo (entire organ)		
Fugara	4'	61 "	Pedal Organ		
Flauto Traverso	4'	61 "	Open Diapason	16'	30 "
Harmonic Piccolo	2'	61 "	wood		
Clarinet	8'	61 "	Bourdon	16'	30 "
Couplers			Violone	16' open wood	30 "
Swell to Pedal	8'		Violon Cello	8' metal	30 "
Great to Pedal	8'				
Choir to Pedal	8'				
Swell to Great	16-8-4				
Choir to Great	8'				

<sup>1</sup> Additional information about the organ: I recently heard from a member of the Indianapolis Chapter AGO who is familiar with the organ and has had more experience than I in seeing and listening to old instruments; on the basis of his examination of the pipework he is convinced that this is a Hutchings. According to *The American Organist*, George Mack was a voicer for them, and my correspondent, Mr. Joseph Roberts (member of OHS), who has seen other Hutchings organs, says the chest and pipe construction is most similar. Therefore, I am going to assume it is a Hutchings until we can find a Hutchings list somewhere for verification.



The organ in Memorial Presbyterian Church, Indianapolis, Indiana, 1962.



The organ in St. Bartholomew's Episcopal Church, Corpus Christi, Texas.

As installed in St. Bartholomew's Church, Corpus Christi, the present stoplist follows. A number of old ranks were not usable, due to space or previous vandalism. While most pipes were in good condition, the Great Trumpet had suffered from having old wooden chairs dumped onto the chest at some point, and two octaves of the Clarinet were missing when the organ was uncrated.

#### Great Organ

Geigen Diapason 8'	61 pipes	(from Choir)
Gamba 8'	61 "	
Doppel Flute 8'	61 "	
Octave 4'	61 "	
Flute d'Amour 4'	61 "	
Twelfth 2 2/3'	61 "	
Mixture III	183 "	
Trumpet 8'	61 "	(Koehnken & Grimm, 1890)
Chimes		

#### Swell Organ

Bourdon 16' tc	49 notes	(from Gedackt)
Open Diapason 8'	61 pipes	
Salicional 8'	61 "	
Voix Celeste 8' tc	49 "	
Quintadena 8'	61 "	
Wald Flute 4'	61 "	
Violina 4'	61 "	
Flautino 2'	61 "	
Dolce Cornet III	183 "	
Dulcian 16'	61 "	(Giesecke, c. 1960)
Cornopean 8'	61 "	
Oboe 8'	61 "	
Vox Humana 8'	61 "	
Oboe 4'	12 "	(ext. Oboe 8')
Tremolo		

#### Choir Organ

Concert Flute 8'	61 pipes	
Flute Celeste 8'	61 "	(former Sw. Bourdon)
Fugara 4'	61 "	
Flauto Traverso 4'	61 "	
Nazard 2 2/3'	61 "	(Koehnken & Grimm Harmonic Flute 1890)
Harmonic Piccolo 2'	61 "	
Tierce 1 3/5'	61 "	(Barkhoff Harmonic Flute & others)
Clarinet 8'	61 "	(Frazee pipes from #13 upward)
Schalmey 4'	61 "	(German make—unknown)
Tremolo		

#### Pedal Organ

Resultant 32'	30 notes	(from Bourdon)
Violone 16'	30 pipes	
Bourdon 16'	30 "	
Dulcian 16'	32 notes	(from Swell)
Concert Cello 8'	30 pipes	
Octave 4'	32 notes	(from Great)
Principal 2'	32 pipes	(former Great Diapasons 8' and 16')
Mixture III	32 notes	(from Great)

#### Couplers

Swell-Great 16-8-4	
Choir-Great 16-8-4	
Great-Great 16-4	Unison Off
Swell-Swell 16-4	Unison Off
Swell-Choir 8-4	
Choir-Choir 16-4	Unison Off
Great-Pedal 8-4	
Swell-Pedal 8-4	
Choir-Pedal 8-4	

#### Pistons

Swell 6 & 0, Great 6 & 0, Choir 6 & 0, General 6 & 0	
General Toe Studs 6 & 0 (duplicate)	
Pedal Toe Studs 6 & 0	
Great-Pedal Reversible Toe Stud	
Sforzando (piston and stud)	
Swell and Choir Expression Shoes	
Crescendo	

A toggle switch controls the Zymbelstern (home-made, 4 bells), and the 5 HP Kinetic blower from the 1920 rebuild is still used.

# Restoration Of A Vocation

by

Georgia and Dale Williams

[Historical information supplied courtesy of  
James H. Richards]

The earliest known patent date for a Vocation is recorded in 1872, but its history and manufacture in the form known in this country actually began about 1885 in England with its inventor, James Baillie Hamilton. Soon thereafter, the company moved to Worcester, Massachusetts, and, during the approximately two years that Hamilton stayed with the company, the organs were labeled *Hamilton/Vocation*. About 1886, Hamilton left, for reasons unknown, whereupon the New York Church Organ Company took control. About 1890, Mason and Risch acquired the company, and in 1903, it was ultimately absorbed by the Aeolian Company.

It seems to be a common misconception that the name *Vocation* is not a *brand* name, and that it is a synonymous term for a pressure reed organ, much as the name *Frigidaire* has become a synonym for a refrigerator. Although the name was used by these various companies, it was probably never intended as a synonym, even though the Vocation was the most complicated and most sophisticated pressure reed organ ever built in America.

Having previously restored one of the Hamilton/Vocation organs, the acquisition of another Vocation further piqued our interest. The history of opus 3579 is unknown except for the approximately five years it was used by the Novesta Baptist Church in Decker, Michigan, having been given to the church by a minister from Detroit, who knew nothing of its origins. Robert Whiting purchased the organ

from the church, and we in turn purchased it from him in the summer of 1974.

According to the signatures on the reed chests, the organ was built in June of 1900. The Great chest bears the name of Jos. Iz. (or Lz.?) Marnell, followed by the date 6/8/1900. the word *Pan* and the number 3615 follow. *Pan* was the term used by English harmonium builders for the structure containing the reed cells and windchest. The Swell chest is inscribed "C. K. Lincoln, #3609, 6/7/1900," and the pedal chest with the same name, followed by #3623, 6/9/1900. The different numbers might have indicated a stock or specification number, or perhaps were simply a progressive numbering.

The specification is as follows:

Two manuals of 58 notes each, compass CC to A 3  
Thirty pedals, straight, compass CCC to Tenor F  
Ten ranks of reeds, operated by drawknobs  
Pitch: A 435

Left upper jamb: Swell  
(Enclosed):

Left lower jam: Pedal:

Right upper jamb: Great  
(Unenclosed):

Right lower jamb:

Principal 4'  
Aeoline 8'  
Violin Diapason 8'  
Stop'd Diapason 8'  
Dbl. Open Diapason 16'  
Diapason Dolce 16'  
(same rank, under shades)  
Swell to Ped.  
Great to Ped.  
Diapason 8'  
Trumpet 8'  
Dulciana 8'  
Flute 4'  
Melodia 8'  
Swell to Great  
Tremulant  
Swell & Great Octaves  
Bellows Signal

Below the Swell manual are the following labels: Piano Swell, Forte Swell, Gt. to Ped. Rev., Piano Great, Forte Great. These are in a direct vertical line with each of the pedal push-downs located on either side of the swell pedal. The push-downs work as follows: The Piano Swell draws the Aeoline 8' and simultaneously cancels any other previously drawn Swell stops; the Forte Swell draws the entire Swell. The Piano Great draws the Dulciana 8' and simultaneously cancels any other previously drawn Great stops; the Forte Great draws the entire Great. The Swell & Great Octaves label is slightly misleading; it couples only the 4' pitch from the Swell to the Great, not the Great to Great 4' pitch.

The casework is chestnut, with Gothic touches, apparently the same case design shown on page 60 of *The American Reed Organ* by Robert Gellerman. There are two end flats of five false pipes each, topped on either side by a finial with a trefoil cutout on each side of the base. The center pipe flat has fifteen false pipes. The bench ends each have a quatrefoil cutout.



The upper half of the organ showing reed chests minus casework.

After some careful study, the organ was disassembled and categorized into major sections. The entire organ, inside and out, was filthy, and virtually every part of it, except where warpage would be a problem, was given a scrubbing with an institutional-type heavy duty detergent. The double-section regulator was stripped of all old leather and material, and glued surfaces were planed. A new air intake was designed and relocated so that it would extend from the back of the organ, not the side, as some previous "fixer" had done, resulting in a badly butchered lower side panel of the case. After materials for the regulator had been cut, reassembly began with fabric hinges, just as the original work had been done. The major sections were covered with fleece-backed heavy organ cloth, and alum gusset leather was used for the corners.

Rebuilding proceeded from the bottom upward; the base frame was cleaned and minor repairs were made. It was possible to remove all the casework so that the internal mechanical parts could be worked on separately. The pedal push-down and swell pedal linkage mechanisms were wire-brushed and lubricated, and new rubber matting was glued onto the swell shoe. The pedal tracker levers were cleaned and the felts replaced. The regulator was then replaced in the base frame, along with the pedal mechanisms.

While warm weather was with us, the blower was scrubbed outdoors, reassembled, and lubricated. The large case pieces and internal parts were also done outdoors, to facilitate rinsing. The lower case panel, half of which was missing due to the careless blower installation, was rebuilt, using similar chestnut panels, and refinished.

The next major job was disassembling, cleaning, and refelting the manual base frame. The manuals themselves were in terrible condition, with many ivories missing or mis-matched in color. From the amount of candle wax found in the keybeds, and the warped and seemingly melted ivories, there apparently had been, at some time, a fire on the manuals. We decided that the easiest solution was to recover all the keys with new ivorine. After trimming and beveling the edges, the manuals were reassembled and leveled. The coupler mechanism was cleaned and broken parts were replaced. All drawknob mechanisms were completely disassembled and cleaned, refelted, and lubricated. The nameboard was given several coats of clear enamel to preserve the name, and the drawknob jambs and cheek blocks were sprayed with red mahogany varnish stain to restore the original color. The jambs were refelted, and two new drawknobs installed, with hand-lettered labels to replace the missing ones.

The pedal board was also a major clean-up job, having had great amounts of candle wax dripped onto the sides of the pedals. After scrubbing and scraping, the naturals were found to be maple, and the sharps, walnut. The pedals and base frame were refelted and the pedals were given two coats of bowling alley-type finish. Repairs to the pedal pull links, besides replacing half-a-dozen broken ones, included wire-brushing the ends and installing new leather nuts.

The reed chests, reeds, and valves were in exceptionally good condition. Measurements were taken of the top and bottom pedal reeds, as follows: the



The Vocalian organ, c. 1900, restored 1974.



speaking length of CCC is 5-7/8" by 7/8" wide; the frame measures 8-1/2" by 1-1/2". The speaking length of Tenor F is 1-1/2" by 3/8" wide; the frame measures 4-1/4" by 1-3/8". Each reed chest was hoisted into place with a four-line block and fall.

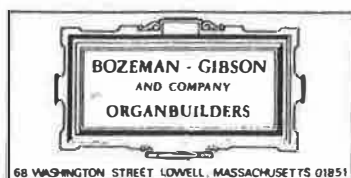
The drawknob and pedal linkages were connected, and a temporary duct connected to the blower. The bench had also been butchered by some self-styled carpenter who had added a shelf, which in turn made the entire bench unsafe because the back stabilizing piece had been removed. It had to be entirely reconstructed and refinished.

By the end of September the organ was ready to be played, and its full, resonant tones brought the neighbors to our garage to see and hear our current project. The differentiation between the voices seemed to be better than most reed organs, and the 6" wind pressure gave a great deal of weight to the sound. A surprisingly small percentage of the reeds had to be cleaned in order to make them sound.

The casework then had minor repairs made to it, and was refinished and reassembled. The tremolo, the standard cardboard-type, was in good condition, as were the swell shades; these were placed in their respective positions, and the wind indicator in the nameboard was hooked up.

The final, and, to us, most exciting step was discovering the original designs on the false pipes. As was customary during the early part of the 1900s, the pipes had been painted over with two coats of radiator bronze, plus a coat of clear lacquer. Even the "ears" had been painted. After a thorough soaking in paint remover, the ears turned out to be very fine thin brass. They were given a high polish with a power buffer and then two coats of clear lacquer.

After some careful scraping, which revealed the definite presence of designs on the pipe fronts, we developed a method of cautiously brushing a small amount of paint remover over the design area until the design began to show, then quickly wiping the surface with a clean dry cloth. The original designs were extremely thin, so the work proceeded very slowly in order not to erase too much of the pattern. After we had determined how many types and sizes there were of each design, enough of the pipes were given the treatment to enable us to trace the designs. Exact measurements were taken of the spacing and widths of the stripings and of each design, and a chart was made for reference. The outlines of the



### FRED N. BUCH

Pipe Organs  
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mouth borders also had to be traced, because of the taper from top to bottom; eleven sizes of patterns were necessary for these alone.

All the pipes were sanded smooth and dents filled with stick shellac, then given a spray coat of light green, as near to the original color as custom paint colors can be mixed today. A temporary lathe was devised for the workbench to facilitate tracing the designs and painting the stripes, which had to be done by hand. Stencils were cut, using waxed stencil paper. The mouths were masked and sprayed gold, then the interior cut-outs were painted flat black. The stripings were done in gold, silver, and bronze, just as the originals had been done. The widest top band, in gold, had a narrow dark green stripe bordering each side.

The stencils were taped into place, one at a time, according to color, and the surrounding area masked. The designs were sprayed with a professional-type artists' airbrush. The quatrefoil design on the tops of the center pipes was silver; the other top designs on the side pipes were bronze. The center and bottom designs were gold. The mouth borders, in bright blue-green, were then marked in pencil and hand-painted because of the compound curves involved. Each border took an average of twenty minutes to paint. Lastly, the ears were replaced, and the pipes fitted into their racks. On a freezing cold day in December, the pipe flats were hoisted into place for photographing. After 265 hours of labor, the Vocalion had been restored to its former glory.

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# A Hook and Hastings in Jacksonville, Alabama

by Melvin Potts

Jacksonville, Alabama, is a college town in eastern Alabama, located approximately ninety miles west of Atlanta, Georgia. The town is the home of Jacksonville State University. Saint Luke's Episcopal Church in Jacksonville is the home of a Hook and Hastings tracker organ.

I first discovered the organ's existence while checking a copy of Alan Laufman's list of existing tracker organs in Alabama. After locating Jacksonville on a map, I decided to try to make arrangements to visit the organ. At the time of my first letter to the church, there was no rector. However, I received permission from the church to contact the Senior Warden and make arrangements to visit the organ. I made the trip in May of 1973.

The organ is Hook and Hastings #833, but its origin is something of a mystery. On the Laufman list, it is listed as possibly coming from Paducah, Kentucky. More than one person at the church told me that the organ is thought to have come from somewhere in Tennessee. I recently asked Morris Spearman about the organ's origin, thinking that he might have found some information when servicing the organ. However, he knew nothing of its origin. Thus, the mystery continues. The date on the Laufman list is given as 1876, and the people at the church told me that they thought the organ was about a hundred years old.

The instrument is located on the right side of the church as one faces the altar. The picture of it is not entirely satisfactory as it was made from a color slide which I took when visiting the church. However, it does show the main details of the console and case.

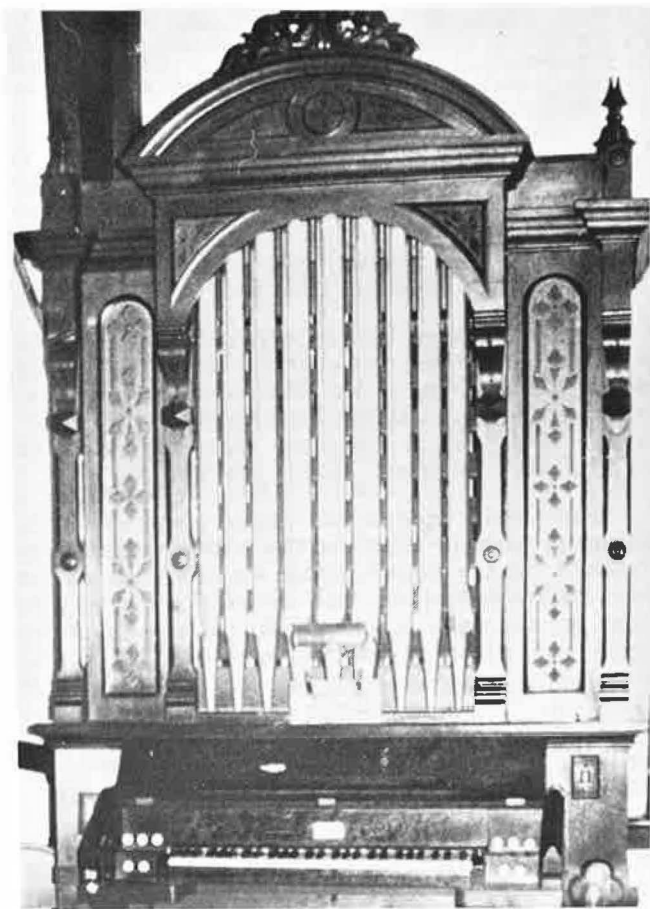
Along with being somewhat mysterious in origin, the organ has some curious features. These will be described with the specifications.

The organ is a one-manual and pedal instrument of five ranks. In order to learn the exact nature of some of the features, I had to write to Mr. Spearman. His information, gained by servicing the organ, proved to be most helpful in determining the exact details of the specification, which reads:

Left Jamb	Right Jamb
Octave Bass (4')	Flute (4')
Unison Bass (8')	Sr'd Diap. (8')
Viola Bass (4')	Violina (4')
Diap. Bass (8')	Pedale Coupler
Violon Ped. (8')	Op. Diap. (8')

No pitch markings are given on any of the knobs.

Now to describe the curiosities mentioned earlier. The pipes visible in the picture are nine Octave Bass pipes—these are the bass to the 4' Flute. The Dia-



The Hook & Hastings organ, opus 833, in St. Luke's Episcopal Church, Jacksonville, Alabama.

pason Bass is really the Pedal Violon pipes, made playable on the manual through a rather strange coupling mechanism. I have never seen such an arrangement on any other organ.

Since there is no stop above 4' pitch, the organ's tone is not really what one would describe as "bright." However, it does have a certain warmth to it which makes it interesting to play and hear. I sat at the rear of the church and listened while the organist played—the organ does not fill the church, but it is adequate for services.

I found this organ to be quite interesting. Although small in size, it was worth visiting because of its unusual features. The Senior Warden and organist were both very nice about letting me see and play the organ. The congregation is small in number, but they are keeping the organ in good repair—for this they deserve a vote of thanks.

# The Three Homes for Adam Stein's 1893 Organ

*Ed. Note: The following account, submitted by Gerald L. Piercy of the firm of Lewis & Hitchcock, Inc., Silver Spring, Maryland, is condensed from "A Tale of Three Churches" published by Colesville United Presbyterian Church, Colesville, Maryland.*

Franklin Square Presbyterian Church, first called the Fourth Presbyterian Church when it was organized in 1836, adopted its new name in 1861. It was the gift of Mrs. Isabella Brown, wife of the president of the Baltimore and Ohio Railroad.

There is evidence that an organ existed sometime prior to 1893 since the church records show that Henry Niemann and a Mr. Ober were paid for frequent repairs to it. It was sold for \$300.00 to Francis H. Mansfield of Brooklyn, New York, but its identity and subsequent history are lost.

Adam Stein opened his organ manufactory in Baltimore early in 1893, and the organ committee of Franklin Square Church chose his bid from among four Baltimore builders and awarded him the contract for an organ for \$2,500.00. In September the organ was finished, and the inaugural recital was played by a Mr. Torak for the magnificent sum of \$9.00. A second recital was given without charge by S. Archer Gibson (who later became resident organist at the Lawrence Schwab mansion on Riverside Drive, New York City).

Apparently this was Adam Stein's Opus 1. Born in Germany in 1844, he was brought to America by his parents about 1848. By 1863 his name appears in the Baltimore Directory as an organ builder, and it is known that he worked in the 1870s and '80s for the Roosevelts, serving as manager of the New York branch under Frank Roosevelt from 1887 to 1892 when the firm was closed. In spite of the Roosevelt inclination toward the new electric-action instruments, Stein resorted to tracker action for most of the 200 organs he built himself. Of this number some dozen or so still exist, and it is the stroke of good fortune that his first instrument is still in use and the subject of this story.

Stein's Opus 1 served the Franklin Square Presbyterians for 30 years before they decided to move to suburban Towson in 1923. They obtained another larger Stein organ for their new church, and Opus 1 was retired to storage.

Crisp Memorial Presbyterian Church, a field-stone structure erected in 1887 near the west-Baltimore harbor area, bought the Stein organ in 1928. It was brought out of storage and re-erected by George Houdshell who found it necessary to alter the facade pipes to fit the rounded proscenium arch. Robert L. Hasleys played the dedication recital, and the

organ served for 51 years when, in 1974, the church was closed.

Originally, Stein installed the organ with 11 speaking stops; two others were blank. At one point a 2' Piccolo was added, using one of these blanks. In 1928 the pedal action was fitted with electro-magnetic pulldowns.

The original wind supply was by handpump. A waterpump was installed c1908, but when the organ was set up in Crisp Church it was again pumped by hand. In 1929, an electric blower was installed there.

Colesville United Presbyterian Church was organized in 1959. At first it was served by a succession of electronic substitutes, but when news of the closing of Crisp Church was learned, the organ committee recommended the purchase of the Stein organ. Lewis & Hitchcock, Inc., was engaged to refurbish the windchests and tracker action, and the organ was dedicated in its new (third) home on December 8, 1974.

## The stoplist:

<b>Great:</b> 58 notes	<b>Swell:</b> 58 notes
Diapason 8' open metal (1-14 in facade)	Bourdon 16' stopped wood (split knob permits drawing 1-12)
Doppel Flote 8' stopped wood	Violin Diapason 8' open metal
Salicional 8' open metal	Stopped Diapason 8' stopped wood
Gemshorn 4' spotted metal	Dolce 8' metal
Piccolo 2' (rescaled)	Flute Harmonique 4' lead
Mixture II 1 1/3' (new)	Oboe 8' zinc & spotted metal
Pedal: 27 notes	<b>Couplers:</b>
Bourdon 16' stopped wood	Gt-Ped, Sw-Ped, Sw-Gt, Sw-Gt 4'

The mechanical movements include a Swell Piano (double acting, soft combinations), Swell Forte (single acting, puts on most Swell stops), Swell Shoe, Great to Pedal Reversible, Great Piano (double acting, soft combination), Great Forte (single acting, puts on most Great stops), Engine starter.

An inaugural concert was presented on March 16, 1975 with Geoffrey Simon, organist and choirmaster, playing a program of works by Pachelbel, Buxtehude, Mendelssohn, Bach, Ratcliffe, Alain and Franck.

## CUNNINGHAM PIPE ORGANS, INC.

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Port William, Ohio 45164

## ARTHUR LAWRENCE

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

# An Earnest Appeal

*Ed. Note: Our Corresponding Secretary, Mrs. Harriman, shared the following letter with us and we want all OHS members to be aware of it. It points up the serious need for development of the Helen Harriman Fund; but in the meantime donations for this urgent need may be sent direct to the letter's author.*

Gentlemen:

I am inquiring to see if there are any funds available for the restoration of the organ at St. Mark's Episcopal Church in Warwick, Rhode Island. The organ is a Steere and Turner from Springfield, Massachusetts.

We are about to begin work on the pipework of the organ when it was discovered that the organ is in need of a new chest which amounts to \$4000. The work we were going to have done would have cost \$3000. This work comes from an organ fund which I started two years ago.

For a new chest, rebuilding of the action and re-voicing, the total cost amounts to approximately \$7000. The church is in financial difficulties because of a \$60,000 mortgage. If there are any funds or any type of assistance available to St. Mark's for the organ project, it would be greatly appreciated.

The organ at St. Mark's is still playable and will remain tracker action. The exact date of manufacture hasn't been found but it is circa 1900. The specifications:

Swell (enclosed)		Great (unenclosed)	
Stpd. Diapason Bass	12 pipes	Stpd. Diapason Bass	12 pipes
Stpd. Diapason 8' TC	49 "	Melodia 8' TC	49 "
Harmonic Flute 4'	61 "	Dulciana 8' TC	49 "
Salicional 8' TC	49 "	Octave 4'	61 "
Oboe 8' TC	49 "	Flautina 2'	61 "
Tremulant		<b>Couplers</b>	
Pedal		Gt. to Pdl.	
Bourdon 16'	27 "	Sw. to Pdl.	
		Sw. to Gt.	

The organ has mechanical action throughout. Work will begin sometime this summer and should be completed by December. Then in January I'll give a recital in hopes of raising money for the fund.

The Vestry committee of St. Mark's and myself wish to express our gratitude at your interest in our project. I hope this letter can be published with the information I've supplied here. If more detailed information is needed I will be glad to supply it.

/s/ Paul Picerno  
103 Tell Street  
Providence, R.I. 02909

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HADDONFIELD, NEW JERSEY**

**ARSTRAUSS**

ithaca, new york

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## MINUTES OF THE OHS COUNCIL MEETING

June 23, 1975

Wallingford, Connecticut

The meeting was called to order by President Boadway at 2:20 P.M. The following Council members were present: E. A. Boadway, George Bozeman, Robert Coleberd, Norma Cunningham, Thomas Cunningham, Helen Harriman, Robert Newton, Donald Paterson, Albert Robinson, F. Robert Roche, Donald Rockwood, Larry Trupiano, and Alan Laufman. Also present were the following Committee Chairmen and guests: Ray Ackerman, Homer Blanchard, Mrs. Blanchard, Peter Cameron, James McFarland, Barbara Owen, Mrs. Paterson, Kenneth Simmons, and Norman Walter.

The minutes of the meeting of November 30, 1974, were accepted as printed in *THE TRACKER*.

Reports from Officers and from Chairmen of Standing and Temporary Committees were read and accepted with thanks. A vote of thanks was accorded to Robert Coleberd for his work in securing the "Pilcher Papers." Council approved the transfer of funds to the Capital Funds Account as requested by the Treasurer. Reports from the Greater New York and Hilbus Chapters were accepted with thanks. The proposed Budget figure of \$8,875.00 was accepted by Council.

Council voted to rent space for the OHS exhibit at the AGO National Convention in Boston next June and authorized an expenditure of up to \$60.00. Barbara Owen was asked to contact the A.T.O.S. to see if they would be willing to share the space; the Boston Organ Club and the Organ Clearing House have already agreed to do so.

The petition of the Greater St. Louis Chapter for a charter was accepted subject to receipt of the Chapter By-Laws by Helen Harriman. The petition of the Central New York State Chapter for a charter was accepted, likewise subject to the receipt of Chapter By-Laws. Helen Harriman was asked to send sample By-Laws to each group and to notify each group of the Council action accepting its petition.

The Codification of Society Rules, submitted by Thomas Cunningham in response to Council request, was accepted with thanks. Council members were asked to study this Codification prior to the next Council meeting, to see what, if any, action is indicated. In the meantime, the Codification should be helpful to Ray Ackerman and his Committee on By-Laws Revision.

A proposal by James Boeringer (presented on his behalf by George Bozeman) to form a new OHS Committee on International Action was rejected after considerable discussion. In lieu of that proposal, Council voted to ask James Boeringer to act as liaison with English organ groups, Barbara Owen to do the same with French groups, and Homer Blanchard the same with German groups. Other members may be asked to act as liaison with other overseas groups as necessary. Council approved an exchange of journals with the Australian Sydney Organ Journal.

Several members of Council expressed their concern that Council should meet more frequently. Both Presidential candidates indicated their willingness to respond to this concern, and so no definitive action was deemed necessary.

Much discussion of the Bicentennial issue of *THE TRACKER* preceded a vote to continue with the project as scheduled. Council authorized the Publisher to include various enclosures with the summer mailing of *THE TRACKER*, as indicated in her report. Council voted to ask Homer Blanchard to investigate and report back to Council on the ramifications of information storage and retrieval systems.

Council voted that the costs of presentation of the slide-tape program at Candor, New York, in January 1975 be absorbed by the Society. The request of Norman Walter, that the Audio-Visual Committee be allowed to arrange for special auditors to help with production of recordings, was approved. Council further approved a request by Norman Walter that he be permitted to investigate the possibility of raising funds with which to purchase one set of equipment for use in auditing and also in recording of Historic Organs Recitals where possible.

The Bicentennial Committee was discharged with thanks, it being duly noted that two major projects of the Committee are being concluded under other auspices: the special Bicentennial Issue of *THE TRACKER* under the direction of Albert Robinson, and the publication of appropriate Bicentennial music under the direction of Samuel Walter.

Council voted to refer to the Research and Publications Committee George Bozeman's suggestions on research, and asked that committee to report back to Council with specific recommendations at the next Council meeting. The resignation of Robert Coleberd as Chairman of this Committee was accepted with regrets.

Council directed the appointment of a committee of three to handle advertising for the Bicentennial issue of *THE TRACKER*, for regular issues of *THE TRACKER*, and for Convention booklets after 1976. F. Robert Roche was asked to be Chairman of this committee.

The proposal of William Worden for a Convention to be held in the Greater Detroit (Michigan) area was accepted. Originally proposed for 1978, this convention will be held instead in 1977, as agreed with William Worden and the Chairman of the Middlesex County (Massachusetts) Convention, originally scheduled for 1977 and now slated for 1978. Council approved this change in plans.

Several Council members urged support for *The Diapason*, which has provided the Society with much publicity in recent years. The restoration of the E. & G. G. Hook organ at Mechanics Hall in Worcester, Massachusetts, was a project commended to all Society members as one worthy of strong support.

It was pointed out that in the future it would be wise to avoid having ballots mailed to a member of the Nominating Committee who himself is on the ballot. This observation was made with no suggestion of impropriety on the part of this year's Nominating Committee.

Linda Paterson, James McFarland, Charlotte Ricker, and Martin Walsh were named as Tellers for the counting of ballots. Robert Coleberd and Thomas Finch were named as Auditors.

The meeting adjourned at 10:50 P.M. with an agreement to meet again at some time during the Convention. This later meeting took place at the Derby, Connecticut, Methodist Church on Thursday, June 26. At this brief meeting, Council reaffirmed its wish for more frequent Council meetings, and agreed in principle on meetings in the Fall, Winter, and Spring whenever possible (as well as the June meeting held at the time of each Convention). E. A. Boadway announced that F. Robert Roche had accepted appointment as Chairman of the Advertising Committee. Council agreed that the next meeting would be held Saturday, August 30, 1975, at 11 A.M. Albert Robinson offered to host the meeting in New York State, the exact place to be announced.

Respectfully submitted,  
/s/ Alan Laufman  
Recording Secretary

## MINUTES OF THE ANNUAL MEETING OF THE ORGAN HISTORICAL SOCIETY

June 24, 1975  
Wallingford, Connecticut

Prior to the formal opening of the Annual Meeting, Brian Jones and John Skelton presented a short recital of music for two organs on the Flentrop and Wilhelm instruments in the Arts Center Recital Hall at Choate Rosemary Hall, where the meeting was held. The meeting was called to order by President Boadway at 10:20 A.M.; Kenneth Simmons was appointed Parliamentarian for the meeting, and Alan Laufman recapitulated the Council meeting of the previous day.

Reports from Officers and Committee Chairmen were presented and accepted with thanks. The Auditors reported that they had found all in order in the Treasurer's books. The Publisher stated that the following copies of *THE TRACKER* are needed for the Publisher's permanent file (used for making photocopies to supply the demand for back issues): Vol. IV, No. 2 and No. 3; Vol V, No. 4; Vol. VI, No. 2, and Vol. IX, No. 3. Anyone having an extra copy of any of these issues or willing to donate an original to the file should contact Mrs. Cunningham.

The Bicentennial Committee reported that Albert Robinson is hard at work on the special Bicentennial issue of *THE TRACKER* and urged support for this project; the Committee also reported that Samuel Walter and the 1976 Convention Committee are working on the publication of the "Hymnlet." The Committee was discharged with thanks, following the decision of the Annual Meeting to drop the one remaining Committee project, a commemorative tile or plate, because of insufficient interest.

The resignation from the Historic Organs Recital Committee of Mary Danyew was accepted with regret and with thanks to Mrs. Danyew for her service. James Boeringer, the Committee Chairman, will appoint a replacement.

The meeting voted to ask Council to work out the details of a contest designed to reward that member of the Society (exclusive of Council members) who brings the most new members to the Society in the coming year. A free copy of the Bicentennial issue of *THE TRACKER* was suggested as a possible reward; the contest is to begin immediately even though details remain to be worked out. "Sponsoring" members should write their own names on the back of membership blanks.

The meeting approved a motion that the ballots be destroyed, following announcement of the election results. James McFarland reported for the tellers the following election results: Alan Laufman, President; Thomas Finch, Vice President; Lois Regestein and Samuel Walter, Councillors to 1978; Amendment passed.

E. A. Boadway announced the appointment of James McFarland as Recording Secretary to succeed Alan Laufman, and the appointment of Barbara J. Owen as Chairman of the 1976 Nominating Committee.

The meeting adjourned at 11:45 A.M.

Respectfully submitted,  
/s/ Alan Laufman  
Recording Secretary

*Publisher's Note: We are grateful to those who have contributed back copies of THE TRACKER to the Publisher's File, and note that at press time, only Vol. VI, No. 2 is needed.*

## ANNUAL REPORT OF THE TREASURER (Condensed)

### Statement of Condition:

Total Funds on Deposit	
(checking and savings)	\$ 6,687.93
Inventories and Fixtures	9,464.89

Total Assets	\$16,152.82
Liabilities	NONE
Retained Earnings - Balance 6/1/74	\$14,583.52
Inventory revaluation 5/31/75	1,156.15
Net Income for Year 6/1/74 - 5/31/75	413.15

Total Liabilities and Retained Earnings	\$16,152.82
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### Statement of Income and Expenses:

Total Receipts (dues, dividends, etc.)	\$ 7,297.82
Total Expenses	6,884.67

Net Income for Year Ending 5/31/75	\$ 413.15
------------------------------------	-----------

## Foul Play on the Organ

A felon went into depression  
Induced by a large dose of Messiaen.

He cried, "Oh, the pain  
Of those sounds in my brain!

If you stop, I will sign a confession."

—(Written by a member of the Boston Symphony.)

## LETTERS TO THE EDITOR

Dear Sir,

The Winter 1975 issue of *THE TRACKER* is a most outstanding issue in terms of both scholarship and reader interest.

The three articles on Dieffenbach organs supplement each other and provide in this one issue a wealth of information on this family of organ builders and their organs. The article on early American keyboard music is very appropriate for the coming Bicentennial, and that on the Pilcher Organ Company and Sylvester E. Kohler has human and historical interest.

The information on the Dieffenbach organ in New Hanover Lutheran Church is not quite correct. The New Hanover Lutheran Church was founded in 1700, and in 1950 celebrated its two hundred and fiftieth anniversary with a week of special services and also with the publication of an historical booklet. This booklet shows a picture of the Christian Dieffenbach organ with the caption, "The old organ built by Christian Dieffenbach around 1800 served the congregation until 1904." At that time a Bates & Culley two manual and pedal tracker action pipe organ was installed.

Sincerely,  
/s/ Robert Bruce Whiting  
5501 Wayne Avenue  
Philadelphia, Pa. 19144

Dear Sir,

I was much interested in an article in the Winter 1975 issue of *THE TRACKER*, sent to me by Mr. Thomas Byers of Gloucester, Mass. The article was "Memoirs of an Organ Builder" by Mr. Sylvester E. Kohler, whom I know very well and count as a good friend.

My impression of his article was that it was secondarily a history of Henry Pilchers' Sons, organ builders, from 1923 to 1944. I would add (with apology) to the content of the period 1940-1944; Mr. Gerard Pilcher died during Christmas week in 1940, and I was called upon to move to Louisville from Cincinnati to take over the factory superintendancy and design work. I had, since 1927, worked for Mr. Harold Wilson (a maintenance man originally with Felgemaker) on Pilcher, Koehnken & Grimm (trackers), Austin, E. M. Skinner and Casavant, doing some erection work and a number of rebuilds plus maintenance in Cincinnati, Northern Kentucky and through central Ohio. I did this to 1932, while attending Cincinnati Conservatory (organ major under Parvin Titus). I was Titus' assistant at Christ Church 1928-1932, then organist of St. John's, Roanoke, Va. (1932), St. Paul's Cathedral (1933-1937) where I played a Hook and Hastings built in 1908 (slider chests but electric key action). From 1937 to 1939 I was musical secretary to John Hausserman who loaned the Aeolian-Skinner to the Temple of Religion at the 1939 New York World's Fair.

Coming to Louisville with the Pilcher Company in January 1941, I seemed to fit in very well with my experience in both building and playing. From March 1939 I had taken care of Pilcher organs and had represented them in Ohio after an interview with Bill and Gerard Pilcher. I had been to the Louisville factory and had met the key men.

Things progressed nicely through 1939-1941. Pilcher had rather good business in new and rebuilt organs. (But I could not "sell" Bill Pilcher on classic tonal design nor tracker action!) Then came the war. The day before Pearl Harbor, I had ordered cast up about 3000 lbs. of spotted pipe metal. This was shortly "frozen" and copper wire for cable shortly made unavailable. We were able to finish work in process and do a limited amount of rebuilding with available material. Of course, we lost some male employees to the draft, and some girls to higher paying "war" jobs. By late 1942 we were forced to other lines—refrigerator wood frames, some furniture for an Indianapolis firm, and wood/fibreboard duct work for the Curtiss-Wright wooden cargo planes. This did not seem to help the financial situation.

Finally, in February 1944, I left to take work at American Air Filter Co.; they used centrifugal blowers and duct work which I could design and figure. Joining me there was Thomas Byers (later going to Chester Raymond in 1949 and then had his own company, Andover Organs; he returned to Air Filter in late 1950s, then again back to New England, and now associated with Fisk. Also going to A.A.F. Co. was Jack Carr, a Pilcher draftsman and stores keeper, and Charles Dietz, console action man. The latter two stayed with me at A.A.F. until I retired in 1970 as Plant Engineer. After leaving Pilcher, I was employed off and on as consultant on rebuilds around Louisville—mostly Pilcher organs. On these, while organist and choirmaster at St. Andrew's here, I worked closely on organ affairs with Mr. Kohler, who got most of the local contracts, and Mr. Adolph Fressmegger, former erection room foreman and his assistant, Mr. Will Guenther. They had most of the Moller service.

Mr. Kohler mentioned the Aeolian-Skinner I was able to get for St. Andrew's here from Mr. Haussermann. It is still a fine instrument and quite classic in tonal design. While Parvin Titus was consultant, both I and Walter Holtkamp had offered tonal suggestions in 1939 which Titus and Don Harrison accepted.

For the past 7 years I have been organist-choirmaster of Our Mother of Sorrows (R.C.) Church which has a Wicks organ, not large, but not bad tonally (1958). I had to resign from that job due to a fractured hip. I shall probably not be able to play publicly again. I still do consultant organ work, teach and write church music.

Sincerely,  
/s/ Robert F. Crone  
108 Iola Road  
Louisville, Kentucky 40207

Dear Sir,

Although this may come too late, I am sending a photo of the Memorial Presbyterian organ to go with the recent article. By a happy coincidence, the organist who preceded me at Memorial happened through town a week or so ago to see the "old organ," and she had a copy of the picture here enclosed. I had this blown-up copy made and am sending it post-haste with the hope that it can be included . . .

I shall be happy to send on any information I can about old organs in this area. Unfortunately



there are few pipe organs of any sort in this part of the state; in this city of 200,000 plus, there are less than a dozen pipe organs; and even of these, none are older than c.1930. There once were several noteworthy old organs in Dallas up until about 1950 for which I have specifications and a few photos. Is there somewhere a Hook & Hastings list for the period around 1900? I'd like to check out a couple of their former organs in Dallas before writing about them.

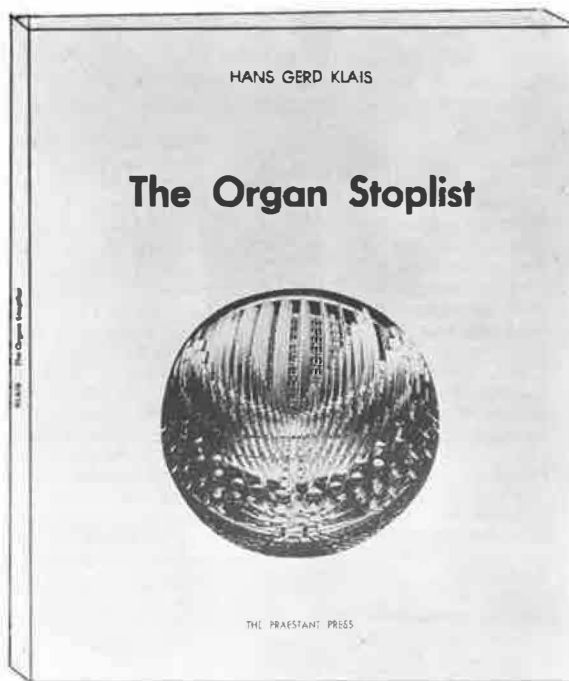
Sincerely yours,  
/s/ Walter W. Davis  
526 DeForrest  
Corpus Christi, Texas 78404

Dear Sir,

Greetings from Chicago! Let me take this opportunity to tell you what a fine job you are doing in bringing *THE TRACKER* into adulthood from adolescence. Keep up the good work, it will pay off immensely. *THE TRACKER* is doing something very useful now, and I do believe that it has a glowing future ahead—as does the entire work and organization of the OHS.

Cordially,  
/s/ Robert Schuneman  
Editor, *The Diapason*

(Continued on next page)



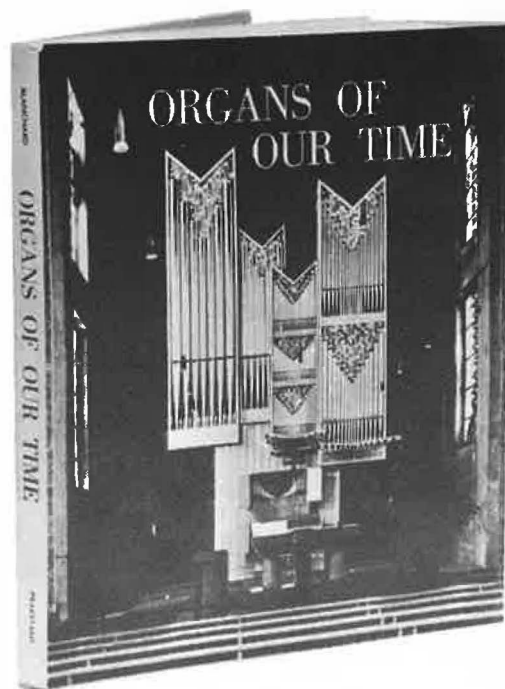
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## NEW TRACKER ORGANS



The Theodore Kuhn organ in the Alice Tully Hall, Lincoln Center, New York City.

### Theodore Kuhn at Alice Tully Hall, New York City

Miss Alice Tully has given a fine new four-manual tracker organ to complete the furnishings of the Hall named for her at Lincoln Center, New York City. The organ is a memorial to her friend, Mr. Edward Graeffe.

Letters . . .

(Continued)

Dear Sir,

In regard to the piece on page 20 of the Spring issue of *THE TRACKER* about St. Peter & St. Paul R. C. Cathedral in Providence, Rhode Island, of the two organs replaced in this beautifully restored, late nineteenth century, brownstone, Gothic building, the rear gallery organ was a Roosevelt. The chancel organ was Austin No. 464, a 3-31 of 1913, the console of which organ also controlled the gallery organ.

Best regards,  
/s/ Frederick L. Mitchell  
Vice President  
Austin Organs, Inc.  
Hartford, Connecticut 06101

Built by Theodore Kuhn of Mannedorf, Switzerland, under the direction of Friedrich Jakob, the freestanding organ has 4,192 pipes arranged in 85 ranks for its 61 stops. The stop-control and combination systems were created by Lawrence Phelps and Associates, who also served as the consultant for Lincoln Center and did the tonal design and voicing. Kurt Baumann carried out the final tonal finishing and the visual design is by Jakob Schmidt. The stoplist:

<b>Grand Orgue</b>			<b>Positif</b>		
Bourdon 16'	61	pipes	Quintaton 16'	61	pipes
Montre 8'	61	"	Salicional 8'	61	"
Flute harmonique 8'	61	"	(lower 12 stopped)		
Bourdon a cheminee 8'	61	"	Bourdon 8'	61	"
Prestant 4'	61	"	Prestant 4'	61	"
Flute ouverte 4'	61	"	Flute a fuseau 4'	61	"
Quinte 2 2/3'	61	"	Nazard 2 2/3'	61	"
Doublette 2'	61	"	Doublette 2'	61	"
Faunriture V 1 1/3'	305	"	Quarte de nazard 2'	61	"
Cymbale III 1 1/2'	183	"	Tierce 1 3/5'	61	"
Cornet V—51 notes—	255	"	Larigot 1 1/3'	61	"
(low F to treble G)			Cymbale IV 2/3'	244	"
Doucaine 16'	61	"	Cromorne 8'	61	"
Trompette 8'	61	"	Tremblant		
Clairon 4'	61	"	<b>Positif De Chambre</b>		
<b>Recit</b>			Bourdon en bois 8'	61	pipes
Bourdon doux 16'	61	pipes	Quintaton 8'	61	"
Principal etroit 8'	61	"	Flute conique 4'	61	"
Viole de gambe 8'	61	"	(lower 12 stopped)		
Voix celeste (low F)	56	"	Doublette 2'	61	"
Flute a cheminee 8'	61	"	Quinte 1 1/3'	61	"
Principal conique 4'	61	"	Piccolo 1'	61	"
Flute traversiere 4'	61	"	Cymbale III 1/3'	183	"
Flute des bois 2'	61	"	Sesquialtera II 2 2/3'	122	"
Plein jeu V 2'	305	"	Regale 8'	61	"
Basson 16'	61	"	Tremblant		
Hautbois 8'	61	"	<b>Couplers</b>		
Clairon 4'	61	"	Grand Orgue to Pedale		
Tremblant			Positif to Pedale		
<b>Pedale</b>			Recit to Pedale		
Principal 16'	32	pipes	Positif de chambre to Pedale		
Soubasse 16'	32	"	Positif to Grand Orgue		
Quintaton 16'	32	"	Recit to Grand Orgue		
Principal 8'	32	"	Positif de chambre to Grand		
Bourdon 8'	32	"	Orgue		
Prestant 4'	32	"	Recit to Positif		
Flute a cheminee 4'	32	"	Positif de chambre— Positif		
Flute a bec 2'	32	"	Interchange		
Fourniture V 2'	160	"	<b>Reversible Pistons</b>		
Bombarde 16'	32	"	Grand Orgue to Pedale		
Basson 16'	32	"	Positif to Pedale		
Trompettes 8'	32	"	Recit to Pedale		
Chalumeau 4'	32	"	Positif to Grand Orgue		
<b>Reversible Toe Pedals</b>			Recit to Grand Orgue		
Grand Orgue to Pedale			Recit to Positif		
Positif to Pedale			Mixtures silent		
Recit to Pedale			Reeds silent		
Positif to Grand Orgue			Plein Jeu		
Recit to Grand Orgue			Grand Jeu		
Recit to Positif			Tutti (duplicated by toe piston)		

#### Balanced Pedals

Expression for Recit  
Expression for Positif de chambre  
Crescendo

There is a mechanical indicator (sliding scale) for Crescendo pedal with graduations numbered from 0 to 16. Five indicator lights show Reeds silent, Mixtures silent, Tutti, Grand Jeu, and Plein Jeu.

The combination piston action includes eight pistons each for the Grand Orgue, Positif, Recit, Positif de chambre and Pedale, with duplicate toe studs for the pedale pistons. There are 24 general pistons, the odd numbered ones having duplicate toe-studs, and the usual General cancel and Adjuster.

The dedication of this organ comprised a series of concerts. April 9, an invitation recital was given by Andre Marchal. The Juilliard Orchestra played a free concert on April 11. Karl Richter played a public concert on April 12, and the Musica Aeterna Or-

chestra played a program on April 13 with E. Power Briggs, Catherine Crozier and Thomas Schippers as soloists.

### Lewis & Hitchcock in Annandale, Virginia

The First Presbyterian Church in Annandale, Virginia, has a new mechanical action organ built by Lewis & Hitchcock of Silver Spring, Maryland. The company was founded by William I. Hitchcock and Theodore C. Lewis, both former employees of Ernest M. Skinner, in 1915 at Washington, D.C. In 1962 the company moved to Silver Spring, Maryland. George L. Payne is now the president and tonal director.

The Annandale organ is erected on a platform, standing centrally in the choir area of the church, over the console. Portions of the mechanical actions are exposed beneath the oak case which is fronted with polished tin pipes of the Principal and Spitzflute, while the Trumpet is suspended in a horizontal position. The disposition is as follows:

#### Great-Swell

Principal 8'  
Bourdon 8'  
Gemshorn 8'  
Octave 4'  
Rohrflute 4'  
Trumpet 8'  
Manual Coupler

#### Positiv

Gedackt 8'  
Spitzflute 4'  
Principal 2'  
Zimbel 1' III-IV  
Cornet 2 2/3' II to  
Tremulant

#### Pedal

Faux Bourdon 32'  
Gedackt 16'  
Spitzflute 8'  
Principal 4'  
Zimbel 2' III  
Trumpet 16'  
Great-Swell to Pedal  
Positiv to Pedal

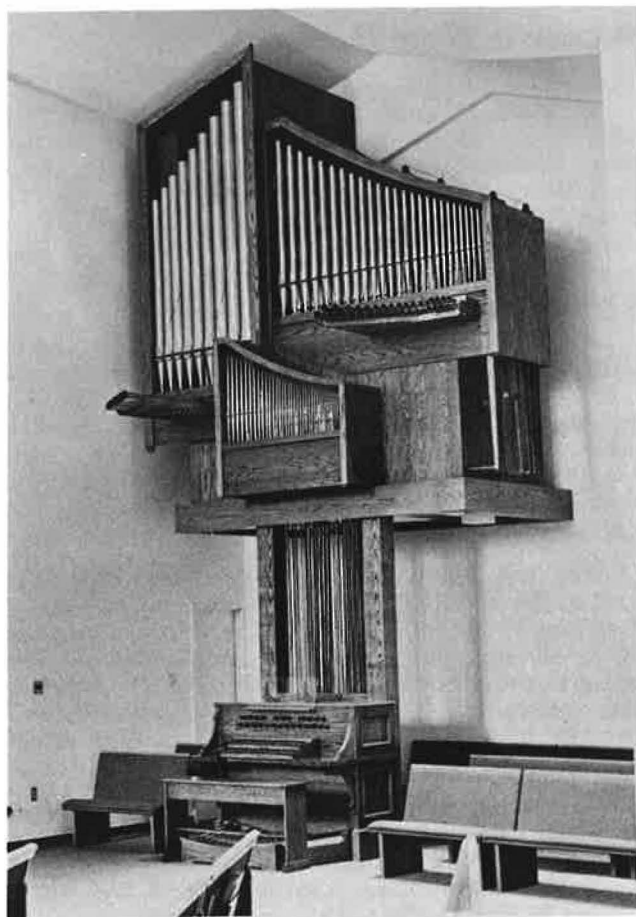
The manual compass is 56 notes; the pedal compass 22 notes. Pedal stops are extended from the appropriate manual voices. On the Great-Swell the Bourdon, Gemshorn, Rohrflute and Mixture III are enclosed. The installation was completed in 1974.

### Bond in Los Angeles

Los Angeles organbuilder Richard Bond's Opus #2 has been used recently in performances of Bach's St. Matthew Passion with the combined choirs of St. Alban's and Blessed Sacrament Church and Bach's St. John Passion performed by the Los Angeles Master Chorale under the direction of Robert Shaw at the Los Angeles Music Center. The organ has mechanical key and stop action. The pedalboard and keyboard are detachable and the organ can fit through any normal doorway. It has the following specifications:

Gedackt Bass	8'
Gedackt Treble	8'
Chimney Flute Bass	4'
Chimney Flute Treble	4'
Principal	2'
Terz (from middle c)	1 3/5'
Mixture (1'-2/3') II	

The pedalboard is permanently coupled to the manual.



The Lewis & Hitchcock organ in the First Presbyterian Church, Annandale, Virginia.



The Richard Bond organ, opus 2.

## Again, a New Regime . . . .

### An Editorial

In order to prove our non-involvement in OHS politics, this is being written weeks before the national election. Is there a member who can claim persuasion—either one way or another—by the editorial policies of this journal? Our dependence upon the democratic principles have permitted us to urge members to cast ballots, but that is our deepest involvement.

We want to call attention to the current affairs of OHS, and to encourage the newly elected officers to uphold and support the many projects the Society has in operation, and to urge the quickest possible action on the completion of several of these. Then, too, there are a number of other projects which have been discussed from time to time which should have top consideration and, in some cases, initial action.

You can select the topics for yourselves from among the minutes of National Council and Annual Meetings of the Society. When you hit upon one that really strikes your fancy, why not go all out and write to the officers and urge them to get busy? A lazy membership is not necessarily a contented membership, but how would anyone know the members' wishes unless they speak up and show interest?

This is no reflection upon outgoing officers, all of whom deserve our sincere gratitude for fulfilling their duties. But it is a move to let the new officers know what the members want and expect, and who is willing to help in the work.

When OHS was founded in 1956, no one knew that we could endure this long or that we—through our various activities, projects, and publications—would have any influence on the organ world. But the fact of today, nineteen years later, is that OHS can be proud of its several achievements and its position in the world of historic and musical life in America. That no one else has attempted a similar role is a matter of amazement. On the other hand, that leaves the responsibility entirely with OHS.

So, under new leadership, let us go forward to even greater heights of understanding, study, and progress. A new regime is always a challenge. Let us meet this one triumphantly.

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## Greetings to OHS from the New President

It is with mixed emotions that I write to you, the members of the Organ Historical Society, as your new President. I regret that poor health prevented E. A. Boadway from serving a second term; I am grateful to you for your confidence in my ability to carry on his work, and the work of his predecessors. I pledge to you all my best efforts on behalf of the Society and its purposes.

Albert F. Robinson has suggested that we aim for 1,000 members by next year, and I support this wholeheartedly. The more members we have, the better we can do our work and make that work known. I pledge to you that I will work hard to increase the membership of the Society.

We are the trustees of a splendid heritage, but make no mistake about it: the best part of that heritage is already lost. Only if we work hard and work together can we preserve what remains. "Though much is taken, much abides," ranging from elegant examples of 19th century work to outstanding 20th century instruments. I pledge to you that I will work with you to help save and restore significant pipe organs.

I need and welcome your support, your constructive criticism, and your ideas. And your hard work! "Come, labor on. . . ."

/s/ Alan Laufman

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