



THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume 20, Number 1

Fall 1975



THE TRACKER

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First Citation by Historic Organs Committee Goes to a Marklove

by The Rev. Culver L. Mowers

When the Historic Organs Committee of OHS presented its initial historic organ nominations to the National Council of the Society in November 1973, the 1867 Marklove organ at St. Mark's Episcopal Church in Candor, New York, was one of only two instruments in New York State to be included. Committee chairman George Bozeman, Jr., contacted the parish in November 1974 and in December received permission to present the citation.

At a special program on Tuesday, January 21, 1975, by Donald R. M. Paterson, University Organist at Cornell, assisted by commentary of A. Richard Strauss, Mr. Bozeman made the presentation on behalf of the Society.

The church was filled to capacity for the evening of music which also included the Society's slide-tape program, several hymns, and a reception.

History of the Candor Marklove

In April 1867, the *Elmira Daily Advertiser* hinted that an un-named local church would soon have a new organ and introduce an "organist from abroad." By mid-July it revealed that the church was Trinity Episcopal, and that John G. Marklove of Utica had the organ contract for \$2,700. On December 3, it announced the arrival of the organ, and reported that the organ (not quite complete) was first used on December 10, 1867.

There were plans for an inaugural concert, but there is no account of one ever having taken place. The newspaper did state that the Marklove organ was "one of the most powerful in the state, and by far the finest and largest in this section of the country."

The organist was E. P. Sprague, who assisted in setting up the organ, designed the case, established himself as a teacher of music, and contributed a music column to the *Advertiser*. He also served as "first pianist" of the Elmira Philharmonic Society, and as architect for Trinity's plans to build a chapel on South Main Street.

Another musician arrived in Elmira in 1868 in the person of Rosewell G. Cargill, a New Yorker who also had many talents. The *Elmira City Directory* lists him variously as "bookkeeper, draughtsman, artist and organist." He first served as organist at Grace Church, and then succeeded Mr. Sprague at Trinity. Later he served the First Baptist and Lake Street Presbyterian churches, and when he died in 1894 the *Advertiser's* obituary pronounced him a "master of the organ."

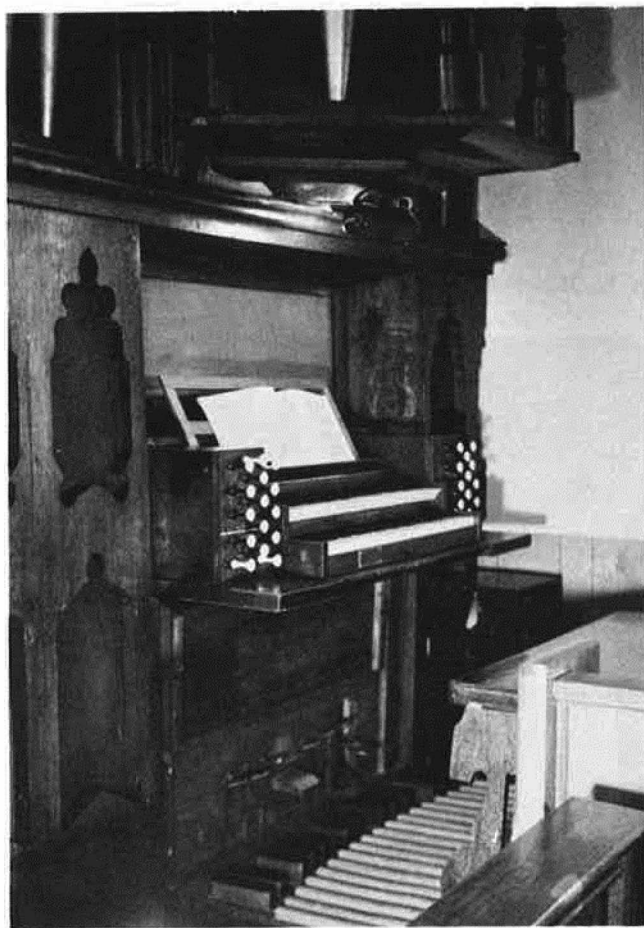
During these years when musical life was so active and elegant in Elmira, things were somewhat quieter in Candor, forty miles east and north. The congregation at St. Mark's church had used a 1-3 organ (builder unknown) which had been given them



The 1867 Marklove organ in St. Mark's Episcopal Church, Candor, New York. This general view shows the original oak front designed for the organ when it was first installed at Trinity Church, Elmira, by the organist there, E. P. Sprague.

in the mid 1850s by St. John's church, Ithaca, installed in the rear gallery. In September 1868, the Candor parish removed the gallery and the little organ was placed in the front of the church, set up and tuned by E. R. Hoffman of New York.

So things stood until 1922. In that year, Elmer Dean, a parishioner at Elmira's Trinity Church, decided to give a new organ (which was to be Ernest M. Skinner's 3-manual opus 370) as a memorial to his son. So, the Marklove became available, and the *Candor Courier* reported that on September 4, 1922, "J. H. Jennings and F. E. Hubbard took George Pumpelly to Elmira to assist Arthur H. Kohl, an organ builder of Rochester, in taking down the large



The console of the 1867 Marklove organ, 2-27, St. Mark's Episcopal Church, Candor, New York. The Swell and Pedal are on the left jamb, Great on the right. Photographs by The Rev. C. L. Mowers.

pipe organ in Trinity Church, which is to be installed in St. Mark's Church in this village. The organ carries 1,500 pipes. . . . A foundation wall has been completed, and an addition will be built to house the organ."

Despite a pipe-count over-generous by 257, the *Courier's* readers knew that a major organ was headed their way.

The Marklove was 55 that year, and St. Mark's parish was 90. The organ (and the parish's first electric lighting) was used for the first time on December 10, 1922. The little 1-3 instrument went first to St. John's Church in Spencer, and is now in the Tioga County Historical Society museum at Owego, New York.

The Marklove organ was, in 1962, prepared for the OHS National Convention by A. Richard Strauss; the recitalist was Donald R. M. Paterson.

Biographical Sketch of John G. Marklove

This information is condensed from Robert Reich's article in the January 1957 issue of THE TRACKER, and from F. R. Webber's papers, with additional notes by Donald R. M. Paterson, Alan Laufman, and Thomas Finch.

John Gale Marklove, born in Berkeley, Gloucestershire, England, in 1827, was a student at Oxford and worked for Gray & Davison building organs at

Cheltenham. He came to America about 1851, working for a few years in New York City with Hall & Labagh (or possibly Henry Erben). About 1854 he moved to Utica to work for Alvinza Andrews, and a few years later founded his own company. This appears to have been in 1858; yet there is a one-manual Marklove, said to be opus 1, recently moved from Perry, New York, to the Unitarian-Universalist Church in East Aurora, New York, which probably dates from 1854.

Although his business was an active one, Marklove found time to belong to Utica's Mendelssohn Club and the Masons, serve on the vestry of Trinity parish, and sing in the choir. He died by drowning at Scarborough Beach, Maine, on August 21, 1891.

An opus list, somewhat incomplete, which was unearthed by E. A. Boadway in 1962, contains 120 instruments in thirteen states. He built at least four 3-manual organs, one of which included a rück-positiv at Calvary Episcopal Church in Utica. It appears that fewer than thirty Marklove organs exist today; of these, the one at St. Mark's, Candor, is by far the largest.

After John's death, the work was carried on briefly by his son, Clifford F., and by Clarence E. Morey and A. L. Barnes. Four opus numbers in the upper 150s bear Marklove Pipe Organ Co. nameplates, after which Morey and Barnes continued the opus numbers, and from 1896 until 1935, Morey built organs on his own, again continuing the opus numbers.

Specifications and Technical Data

The left column is the stoplist as printed in the *Elmira Daily Advertiser*. The right column is the present disposition. Probably the earlier stoplist was the original proposal, not the finished stoplist, and it is possible that typographical errors may have crept in, especially in the listing of two 16' stopped woods in the Swell. At, or shortly after, the time of the original installation, a chest was added to the Pedal bearing a 16' Bourdon and an 8' Principal.

The organ was moved to Candor intact with alterations, except: 1) parts of the pedal action were rather crudely redone and a replacement pedalboard with 30 notes, C-f¹, was installed, although the pipe-work never went beyond the specified e¹; 2) the original double set of Swell shades, almost certainly attached to a hitch-down, were changed to a single set, connected to a balanced pedal. Thus, the present disposition is essentially original (all stops full compass except as noted).

1867 Report	1975
Great Organ (58 notes CC to A)	Great Organ (58 notes C-a ⁸)
1. Open Diapason 8 feet	Open Diapason 8'
2. St. Diapason 8 feet	Stopped Diapason Bass 8'
3. Clarabella 8 feet	Melodia (original knob lost) 8' from tenor C
4. Virola de Gamba—String 8 feet	Viol de Gamba 8'
5. Boshm Flute 4 feet	Bm. Flute 4'
6. Octave or Principal 4 feet	Octave 4'
7. Nazard or Twelfth 3 feet	Nazard 3' (2 2/3')
8. Super Octave or Fifteenth 2 feet	Super Octave 2'
9. Sesquialtera, three ranks of pipes to a key, contains in one stop three others, viz.: Tierce, Lariot, Doublette	Sesquialtera III (17-19-22)
10. Clarinet—Reed 8 feet	Clarinet 8', from tenor C
11. Trumpet—Reed 8 feet	Trumpet 8'

Swell Organ (58 notes CC to A)
 12. Bourdon 16 feet
 13. Double Stop Diapason 16 feet
 14. Open Diapason 8 feet
 15. Stop Diapason, Bass 8 feet
 16. Stop Diapason, Treble 8 feet

17. Dolceon 8 feet
 18. Principal 4 feet
 19. Cornet, three ranks of pipes to a key, contains three stops in one, viz.: Twelfth, Fifteenth, and Tierce
 20. Hautbois — Reed — to run through 8 feet

21. Clarion Trumpet—Reed 4 feet
Pedal Organ (29 notes CCC to E)
 22. Double Diapason Open 16 feet Large Scale

Mechanical Registers

23. Pedal and Great Coupler
 24. Pedal and Swell Coupler
 25. Great and Swell Coupler
 26. Great and Swell Coupler Super Octave
 27. Tremblant
 28. Alarm

Swell Organ (58 notes C-a³)
 Bourdon Treble 16' from tenor C
 Open Diapason 8' from tenor C
 Stopped Diapason Bass 8', C-B
 Stopped Diapason Treble 8', from tenor C
 Dulciana 8' from tenor C (Original knob lost)
 Principal 4' (full compass)
 Cornet III (12-15-17) from tenor C

Hautbois 8' from tenor C, 1/4 or 1/2 length bass prepared for but never installed
 Clarion 4' (full compass)
Pedal Organ (pedalboard 30 notes, C-f¹; chest 29 notes, C-e¹)
 Double Open Diapason 16'

Bourdon 16'
 Principal 8' (original knob lost)
Mechanical

Great to Pedal
 Swell to Pedal
 Swell to Great
 Swell to Great 4'

Swell Tremolo

Combinations (Non-reversible foot levers)

Swell #1—Full except Clarion
 Swell #2—All 8' stops
 Swell #3—Stopped Diapason & Bass, Dulciana
 Great #1—Viol de Gamba & Bass, Bm. Flute
 Great #2—All 8' & 4' stops except reeds
 Great #3—Full except Mixture, 2', and Trumpet
Pipe Count—1,243

Pine Data: (first number is diameter, second is mouth width, third is cut up, all dimensions in millimeters, outside dimensions except as noted)

Great:

Open Diapason 8', 17 zinc basses with 9 in front, rest common metal

C 180, 143, 38
 c⁰ 94, 72, 20
 c¹ 57, 41, 12
 c² 33, 24, 7
 c³ 20, 14, 4

Melodia 8', stopped wood c⁰-b⁰, rest open wood

c¹ 47 x 38.5 (I.D.), 13

Stopped Diapason Wood 8', stopped wood C-B

Viol de Gamba 8', from tenor C, slotted common metal
 Octave 4', 5 zinc basses, rest common metal (marked "Prin")

C 86, 67, 19
 c⁰ 52, 38, 11
 c¹ 30, 21, 6
 c² 17, 13, 4
 c³ 11, 7, 2

Bm. Flute 4', open wood, 12 metal trebles

c¹ 23.5 x 19 (I.D.), 5

Nazard 2 2/3', common metal, marked "12th"

C 60, 39, 11
 c⁰ 34, 23, 7
 c¹ 19, 13, 4
 c² 12, 8, 2
 c³ 7, 5, 2



The 1867 Marklove organ, showing a view of the Great, upper left to lower right: Open Diapason 8', Viol de Gamba 8', Melodia 8', Boehm Flute 4', Principal 4', Nazard 2 2/3', Super Octave 2', Sesquialtera III, Clarinet 8', Trumpet 8'.

Super Octave 2', common metal, marked "15th"

O 47, 35, 10
 c⁰ 28, 19, 6
 c¹ 16, 11, 4
 c² 10, 7, 3
 c³ 7, 5, 2

Sesquialtera III, principal scale, top 12 notes 2 ranks only

C 1 3/5' 36
 1 1/3' 30
 1' 24
 c¹ 1 3/5' 11.5
 1 1/3' 10
 1' 7.5

Trumpet 8', unslotted spotted metal, 9 flue trebles

c¹ 55 (top of bell)

Clarinet 8', common metal, 9 flue trebles

c¹ 24 (top of bell)

Swell:

Bourdon Treble 16', stopped wood, English mouths

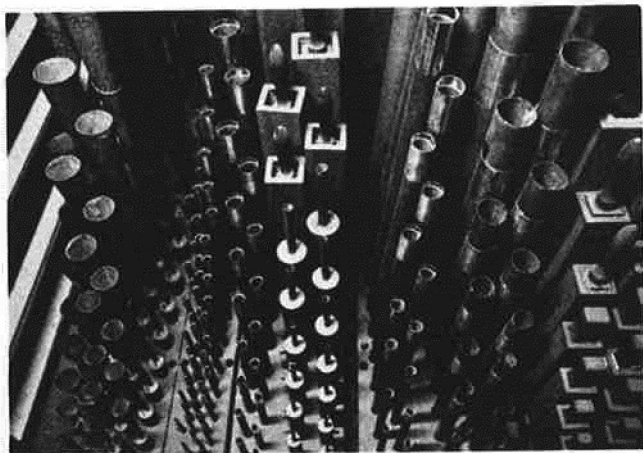
c² 36 x 28 (I.D.), 10

Open Diapason 8', slotted common metal

c⁰ 90
 c¹ 54, 40, 11
 c² 32, 23, 7
 c³ 19, 13, 4

Stopped Diapason 8', stopped wood C-b⁰, rest metal chimney flutes

c¹ 52, 35, 11.5-13 (arched), chimney diameter 16, length 135



The 1867 Marklove organ, showing a view of the Swell, left to right: Clarion 4', Hautbois 8', Cornet III, Principal 4', Stopped Diapason 8', Dulciana 8', Open Diapason 8', Bourdon 16'.

Dulciana 8', common metal, marked "Dol."

c¹ 34, 21, 5

Principal 4', common metal

C 82

c⁰ 49, 36, 11

c¹ 28, 20, 6

c² 17, 12, 3

c³ 12, 7, 3

Cornet III

c¹ 2 2/3' - 16, 11.5, 3

2' 13

1 3/5' - 11

Hautbois 8', unslotted spotted metal, 9 flue trebles

c¹ 48 (top of bell)

Clarion 4', unslotted spotted metal, 14 flue trebles

c¹ 46 (top of bell)

Pedal:

Double Open Diapason 16', open wood

C 375 x 315 (I.D.), 95-110 (arched)

Bourdon 16', stopped wood

C 158 x 135 (I.D.), 42

Principal 8', zinc, top 8 spotted metal, low three marked "open Diap" changed to "Cello", rest marked "Cello"

Installation and Layout

The organ is installed in the extension built for it in 1929 at the front right side of the nave. This is a chamber 12½' wide by 15½' deep, varying in height from about 16' at the rear to about 19' at the front. The original dark oak case, designed by Mr. Sprague, is preserved. It contains the gold-painted lowest 9 pipes of the Great Open Diapason.

The Great chest, 7' x 3'5", is directly behind the front pipes about 6' above the floor, with pipes arranged in an "N" configuration, low C being on the treble end. A catwalk separates it from the 6' high Swell box atop the 7' x 3'3" Swell chest. Swell pipe-work is in an inverted "V" arrangement with C's on the treble end, and the shades are horizontal.

Attached to the back of the Swell box is the 2-rank chest for the Pedal 16' Bourdon and 8' Principal. There is a floor-level passage, then the chest for the upper portion of the 16' Double Open, mounted near floor level. The lowest pipes of the Double Open are along the right side wall, with CCC in the back right corner.

Wind is supplied by a blower in the basement through a single 6' x 7'7" reservoir with double inverted folds on the floor beneath the two manual chests. The pumping feeders are intact. Wind pressure is about 3".

The Organ in the Life of the Parish

Although St. Mark's has never had a major music program, the Marklove organ has added richness and interest to what has been possible. Instruments have been used with the organ for special occasions, providing a contrast to the organ's unique sound. This fiery but transparent ensemble results from the strong thirds in the mixtures and the marvelously clear principals, anchored by the powerful Double Open wood in the Pedal and crowned by the brilliant Swell Clarion. Trinity's generosity of 53 years ago, combined with a lack of resources to "modernize" this organ, has preserved a major instrument for a new generation, learning the value and craftsmanship of another age. The future looks bright for the Candor Marklove.

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The Doll Organ at Peace Church

by Fritz Noack

See front cover for photo of this organ. That and the interior view are by Fritz Noack. Line drawing is by J. F. Nordlie.

Peace Church

The name could not be more fitting. On a tiny hill, barely above an intersection of two busy roads near Camp Hill, Pennsylvania, stands Peace Church. It is a simple gray limestone meeting house built over 150 years ago in the style of two neighboring country residences now long gone.

History was kind to this little church and now, as a landmark on the Pennsylvania Trail of History, we find the building inside as well as out perfectly preserved in its original state. Among its simple furnishings, the elegant small organ located on one of the side galleries deserves note.

Peace Church was dedicated on May 19, 1799, having been built for the seven year old German Reformed Congregation. As was customary then, soon the German Lutheran Congregation shared ownership. The Lutherans were first interested in an organ, and by 1807 the Reformeds' objections had been overcome, too. In 1864-65 the Lutherans built St. John's Church on a plot across the street, while in 1866 the Reformed Congregation moved to nearby Mechanicsburg. From that time Peace Church was used only on rare occasions.

St. John's Church was severely damaged in a storm on July 14, 1954. The organ which had been brought there (apparently in 1887 after having been thoroughly repaired) escaped unscathed, and was moved "home" to Peace Church two months later while St. John's ruins were razed.

In 1973-74 Peace Church was faithfully restored by the Friends of Peace Church and the Pennsylvania Historical and Museum Commission in preparation to being opened to the general public.

Conrad Doll

Conrad Doll, maker of the Peace Church organ, was a Lancaster, Pennsylvania schoolmaster, organist, and craftsman. Not much is known about his early years. We may surmise that he was born before 1780. In 1806 we learn that he became organist of the German Reformed Church School in Lancaster,¹ but he was dismissed — apparently rather abruptly — in 1819.

In 1798 Doll published his *Sammlung Geistlicher Lieder Nebst Melodien*,² a collection of sacred songs

in three-part settings intended for the "Singschulen," a common institution among the German Congregations. A similar but inferior collection was published c. 1815 by a Thomas Doll³ of Lancaster.

It may be of interest to note that the "instructions in singing" contained in Conrad Doll's tune-book show his familiarity with William Tans'ur's, *The American Harmony*,⁴ thus with English style singing. Doll there describes a choir sound to which he also aspired in his organs: clear, gentle ("angelic") in the treble, and rich (but not thick) in the bass. In attempting this tonal ideal he breaks with whatever German traditions may otherwise still have been carried on in his area in organ design.

Doll's workmanship on the Peace Church organ shows him to be a very capable cabinet maker as evidenced in the well-made, elegant case, competently made wind chest, wooden pipes, and other wooden parts. His metal pipes show considerably less competence.

He obviously knew David Tannenberg, the master organ builder from Lititz, Pennsylvania. Not only did he play one of his larger organs,¹ but almost all technical features of the Peace Church organ are quite accurately fashioned after Tannenberg's smaller organs. I doubt, however, that he actually worked for any prolonged time in Tannenberg's workshop. He is also reported to have made some very attractive furniture.

The Organ

On July 6, 1807, "Conrad Doll of Lancaster, organ maker . . ." and two Elders of the German Reformed and Lutheran Congregations signed an agreement regarding an organ "with six complete stops or sets of pipes." The price was \$466.67 in federal money, plus shipping and travel expenses. Mr. Doll agreed to complete the organ within five months, and he kept his promise in that respect. After all, there was an \$800. penalty for breach of contract.

While the work looks much like that of one single individual, and all markings (in English)⁵ appear to be by the same individual, Mr. Doll may have had some help with the carvings or some of the preparatory work. Five months are not much time to build a 6-stop organ,⁶ especially while holding down another job! This hurry may also explain why some rather obvious mistakes were never properly corrected.

The lovely Chippendale-style case was entirely painted white (over the usual gesso foundation), with the veneered endblocks of the keyboards the only exceptions. Gilding might have offended the Reformed Church members. At any rate, it was not used. The front shows two semicircular side towers

Note: This instrument will be featured in a major recital for Organ and Strings at the 1976 OHS Convention. The performing artists will be Peggy Marie Haas (winner of the 1974 National AGO Competition) with Grace Boeringer, violinist, and John Zurfluh, 'cellist.

of seven pipes each and a center flat of thirteen pipes. All front pipes have considerable overlength. This, in addition to the narrow case width and straight mouth lines, give the whole an elegantly tall feeling. Quite finely executed carved pipe shades cover the tops of the pipes as well as the tips of the toes. The graceful broken pediment is adorned by three finials of flame-topped urns.

The keyboard has a range of C-e^{'''}, a narrower octave span (160mm) than today's keys, and black naturals with ivory-covered incidentals. Endblocks are veneered in Tannenberg's manner. There is a simple keyboard cover. The music rack was made new. The original nameplate,⁷ a painted oval above the music rack reads:

Conrad Doll
No. 5
Lancaster

A leather pull-strap with handle protrudes from the left case side to operate the bellows. A telltale consisting of a weight simply trailing on the end of a cord coming through the same case side indicates the bellows level to the organ pumper.

The wind system consists of a single-fold feeder bellows mounted to the underside of a double-fold wedge-bellows-type reservoir. The latter is mounted at the proper angle to avoid pressure increase as the reservoir falls, but this feature is negated by the lack of equalizing devices usually found on bellows with more than one fold. Thus the wind pressure is about 2 1/8" when both folds are opened, but less than 1 7/8" when the bellows approach the lower end and the lower fold comes to rest.

The windchest, a well-made slider chest, is made of maple, oak, black walnut, white pine, and poplar. The windbox is immediately below the keys, the valves being operated by brass-wire stickers. The stop action is above the chest.

The wooden pipes are made much the same way as Tannenberg's —with the foot carved from the generally rather short block. The wood pipes are from pine and —above 1 3/5' e —from black walnut. The scales of the 8' and 4' stopped ranks are identical, but the pipes are cut up high enough to be rather gentle sounding. The wooden Open 4' (Claribel)⁸ is faintly reminiscent of a flauto traverso.

The metal pipes are made of about 50% tin and 50% lead, and are generally rather poorly made. Never-the-less, their speech is clean, fast, and "sweetly bubbling" —not in the least due to their very unusual languid construction. Unlike most metal pipe languids, all of the languids in this organ have a bent-down front portion forming a windway similar to that of a wooden pipe. The scales of the Principal 4' and 2' ranks are identical. The Dulciana 8' benefits particularly from the unusual languid construction, giving it faster-than-usual speech. The scaling shows the metal pipes halving approximately on the 16th. One may assume that Doll copied Tannenberg's pipes. The pitch must originally have been about a-435.⁹

The Restoration

The organ had been thoroughly repaired by Samuel Bohler of Reading, Pennsylvania, presumably in 1887.¹⁰ He replaced a good number of pipes in order

to make the existing stops speak fast and without "chiff." We may safely assume that he replaced Doll's lesser efforts, but unfortunately removed much of the organ's original charm.

The 1974 restoration was carried out by The Noack Organ Company, Inc., of Georgetown, Massachusetts. The aim was to bring the organ back to its original condition. This fortunately proved well feasible as few changes were irreversible. In detail the following was done:

1. The case was stripped of all paint. Repainting was done in the original color. One liberty which the restorer took was the application of gold leaf to the lips of the front pipes and to the flame shaped finials. The only other "change" was the replacement of the cloth cover with a roof of plywood to discourage future water damage.

2. The keyboard naturals were recovered with ebony. The original wood, apparently pear, can still be seen on the top note. It was so soft that most keys had worn to the poplar key bodies. The ivory-covered sharps merely were cleaned and reshaped where excessively worn.

3. The chest had a bit of water damage. While the leather in the slider beds was left in place, the toe-board bottoms had to be straightened out. The pallets were releathered. New stickers and sticker guides were made in the old style but without all the rough edges which caused them to wear.

4. The bellows were repaired and a new bellows strap and telltale were installed.

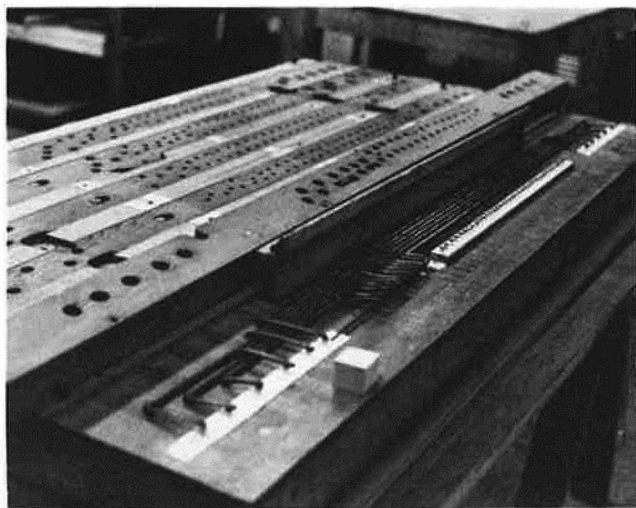
5. Some new pipes were made according to the old models, which were easily ascertained. The nineteenth century Melodia mouth found on pipes with Doll-style feet presented a puzzling question on the Claribel (4' wood. open). Ungluing one pipe solved the puzzle: Mr. Bohler had inserted a block over the languid, turned the front piece inside out, and then built up the usual Melodia mouth. Thus it was possible to reverse that process with new fronts.

6. The organ finally was reinstalled in its original place with a small electric blower hidden under the riser behind the organ as an alternate wind supply.

A Few General Thoughts

America does not have many "historical" organs which are unchanged and in their original setting. In this respect alone, the Doll organ is something quite special. As a piece of musical history, it also reveals a bit of history of America. Not many organs were yet built (the Doll organ is believed to be the first one in Cumberland County), but there is already a distinctly American quality of taking features from different cultures (German and English, in this case) and deftly forming them into a cohesive new one.

Today we are often called eclectics, because we take from other cultures what we find exciting and useful. The spirit of such men as Doll is here still, though, forming unique, specifically American works using these various building blocks. To encourage us along that road may be the particular message of this lovely little organ.



Pipework — in order of chest, dimensions in mm.

- Principal (4') from 50% tin
C-A outside towers, 1974 (replacing 1887 zinc pipes)
As-b⁰ center flat (front), 1807
c'-e''' inside, 1974 (replacing 1887 pipes from 25% tin)

diameters	C	c ⁰	c'	c''	c'''
	73.0	44.0	27.5	16.5	9.8

C-b⁰ nicked

- Fifteenth (2') from 50% tin
C-B unchanged, 1807
c⁰ was b⁰ of Principal 1807
cs⁰-e'' moved up ½ tone, 1807
f''-e''' 1974 (mostly replacing missing pipes)

diameters	C	c ⁰	c'	c''	c'''
	43.0	27.5	16.5	10.0	4.8
cut-up	8.2	5.0	3.3	2.2	1.7
toe hole	4.9	3.5	2.9	3.0	3.0

C-B nicked

- Claribel (4') C-ds' from pine; rest, black walnut
C,Cs 1974
D-ds'' 1807, modified 1887 to Melodia shape, modified 1974 to original shape
e''-e''' 1974

	C	c ⁰	c'	c''	c'''
inside depth	56.5	28.5	14.2	8.4	5.3
inside width	56.5	30.0	14.2	8.4	5.3
cut-up	16.0	7.3	6.0	3.5	2.3
wood thickness	9.0	7.2	4.2	2.5	2.5

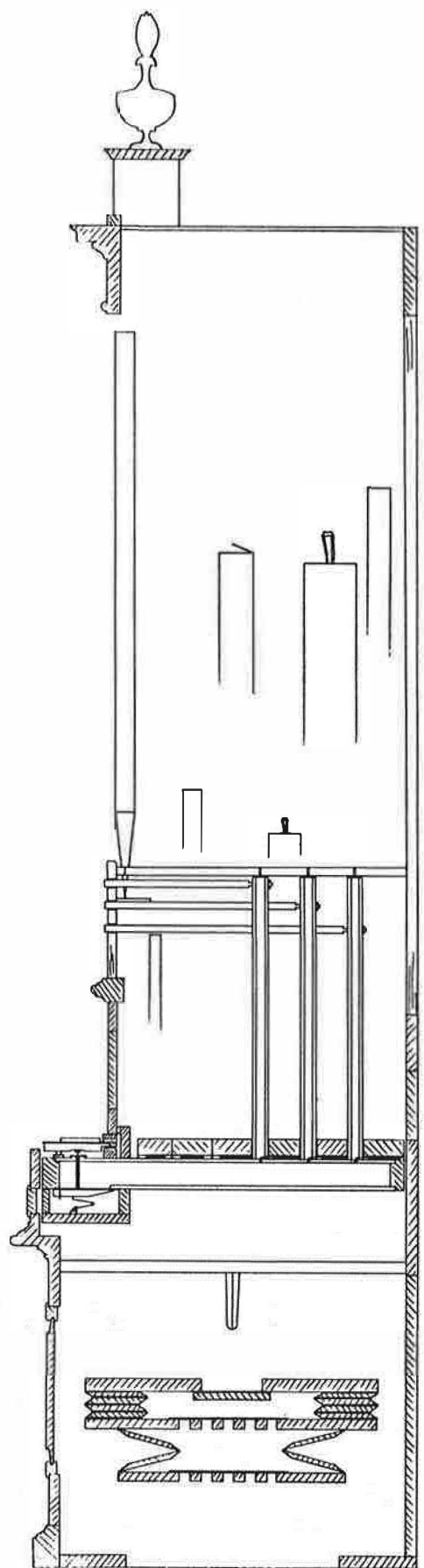
no nicking.

- Flute (4') C-ds⁰ from pine; rest, black walnut; stopped
C-c' 1807
cs'-e''' 1974 (replacing 1887 Chimney Flute)

	C	c ⁰	c'	c''	c'''
inside depth	58.3	32.5	18.0	9.2	5.5
inside width	42.0	24.5	12.9	7.9	4.5
cut-up	14.0	9.5	6.0	3.2	2.0
wood thickness	8.0	5.2	3.2	2.5	1.9

- Gedackt (8') C-ds' from pine; rest, black walnut
C-e''' 1807, except for as' (1974) and a' (from 4')

	C	c ⁰	c'	c''	c'''
inside depth	97.0	57.0	32.0	18.0	9.4
inside width	70.0	43.0	23.5	13.9	7.5
cut-up	27.0	14.0	9.2	5.0	3.6
wood thickness	10.0	8.0	5.3	3.9	2.2



CONRAD DOLL ORGAN PEACE CHURCH
J.F. NORDLIE '75

6. Dulciana (8') f⁰ up from 50% tin
(C-ds⁰) transmitted from Gedackt 8'
e⁰ 1974
f-b⁰ 1807 (original e⁰ - as⁰)
c'-e''' 1974 (replacing 1887 pipes from zinc and 25%
tin)

	f ⁰	c'	c''	c'''
diameter	45.0	33.0	19.0	12.5
cut-up	7.8	5.8	4.0	2.3
toe hole	4.1	3.0	2.5	2.0
small ears e ⁰ - c''				

Notes

1. The organ of the German Reformed Church in Lancaster was built in 1770 by David Tannenberg. The stop-list read:

Upper keyboard:	Principal (metal)	4'
	Flauto Traverso (metal)	8' treble only
	Quinta Tona	8'
	Hautboy	8' divided
	Floet duo (wood)	4'
Lower keyboard:	Principal (metal)	8'
	Octave (metal)	4'
	Super Octave (metal)	2'
	Quinta (metal)	6'
	Viol de Gambe (metal)	8'
	Mixture (metal)	IV
	Gross Gedackt	8'
	Klein Gedackt	4'
Pedal:	Subbass (wood)	16'
	Violon (wood)	8'

Only the old case — disfigured by later additions — remains today.

2. A well-preserved copy was inspected by the author at The Boston Public Library (Brown Library). Other copies are at the Historical Society of Pennsylvania; Princeton Theological Seminary; University of Washington in Seattle; Clements Library at the University of Michigan, Ann Arbor; and Library of Congress, Washington, D.C.

3. A copy is in the possession of Peace Church.

4. William Tans'ur, *The American Harmony; or Royal Melody Complete*, 6th ed. 2 vols. (Newburyport, Massachusetts: Daniel Bailey, 1771).

5. It may be well worth noting that Mr. Doll was a subscriber to the same German language newspaper as Mr. Tannenberg. The bellows of both the Doll organ and Tannenberg's best preserved organ (the 1802 Madison, Virginia, instrument) were sealed with copies of *Der Wahre Amerikaner* (The True American).

6. Today's organ builders figure between 250 and 300 hours per stop!

7. The restorers refrained from any repainting or touch-up of this. The number is clearly a 5, not a 2 as often reported. No other Doll instrument is known to exist, and the number 5 may even include stringed keyboard instruments.

8. This type of narrow open wooden pipe is typical of all of Tannenberg's organs.

9. The pitch is now a-440 at 68°F.

10. A thorough examination of the existing records should establish the correct date, which could possibly be as early as 1866. The freight bill for shipping the organ to and from Reading, Pennsylvania, is said to still exist.

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Acknowledgements

The author wishes to thank the many individuals — at the Pennsylvania Historical and Museum Commission, the Friends of Peace Church, and The Noack Organ Company, Inc. — for their part in making the restoration of the Doll organ a reality.

Especially remembered for their assistance to the restorer are Mr. Robert Nelson, organist at Camp Hill; Mrs. Fern Hetrich, director of the Pennsylvania Museum Commission; and Mr. David Smith, supervisor of Construction, Pennsylvania Historic Sites, for the initiation, enthusiastic support, and generous on-site assistance. At The Noack Organ Company, Inc., special thanks to Mr. William Rasmussen who restored the case; Mr. John Nordlie who was responsible for the wooden pipes; Mr. John Farmer, metal pipe maker; Mr. Carl Bellinger, keyboard maker; and Mr. Robert Currier, organ technician — all of whom devoted as much gusto as love to the project. A special word of thanks goes to Mrs. Marjorie Noack, my good wife, for her contribution of reams of correspondence and oodles of patience.

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The Organ at the John Tarrant Kenney Hitchcock Museum, Riverton, Connecticut

by Richard Hamar and Alan Laufman

I. History of the Organ by Alan Laufman

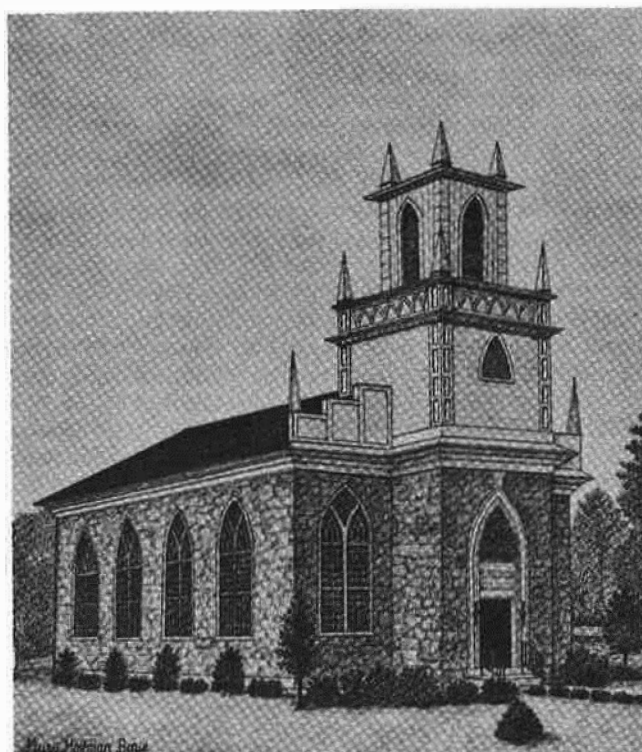
Riverton, Connecticut, is a small town nestled in the Berkshire foothills of the northwestern part of the state. The sparkling Farmington River flows through the town, winding past the ancient factory of the Hitchcock Chair Company. The three-story factory was built in 1825 in the small hamlet of "Barkhamsted Forks," and thousands of the famous Hitchcock chairs were mass produced there in the years that followed.¹ After 1826 the growing village was known as Hitchcocks-ville, a natural modification of Hitchcock's Mill; in 1866 the name was changed to Riverton because the Post Office (in the days before the introduction of zip codes!) found the old name too similar to that of another small Connecticut community, Hotchkissville. By that time the factory was producing carpenter's planes and rules instead of chairs; around the turn of the century it was boarded up and abandoned. The population of Riverton continued the steady decline of the previous fifty years.

In 1829, before that decline began, Lambert Hitchcock and others founded the "Protestant Episcopal Society of Union Church in Hitchcocksville, Connecticut." A small Gothic-style church building made from hand-cut granite, chestnut, and oak from the nearby hills, was built on land purchased from Mr. Hitchcock; in 1830 he was married in the building. The parish prospered only fitfully; for the quarter century prior to 1872 there was no rector; for most of the next century the church shared a rector with other Episcopal churches in the area. In 1877 it assumed the name of St. Paul's Church, but difficulties continued to plague it and finally, a few years ago, it closed forever.

In the meantime, in 1946, Mr. John Tarrant Kenney had chanced upon the splendid ruins of the old factory while trout fishing, and determined to restore the building and to manufacture reproductions of the Hitchcock chair. In 1971 the now well-established Hitchcock Chair Company bought the old St. Paul's Church building and converted it to the John Tarrant Kenney Hitchcock Museum for painted and decorated American furniture of the 18th and 19th centuries.

Among the furnishings of the Museum is a small chamber organ. The instrument came to Riverton in 1887, after being in Trinity Episcopal Church in Torrington, Connecticut, for some years.

The early history of the organ is obscure. Its style of construction, and some internal evidence, suggests that it was built around 1840 for a church in Brooklyn, New York, probably by a New York or New England builder.² Not long after it was built,



The John Tarrant Kenney
HITCHCOCK MUSEUM
Riverton (Hitchcocks-ville) Connecticut

Courtesy of J. H. Fairman.

it appears, it was moved to Torrington, then known as Wolcottville.

Trinity Episcopal Church in Wolcottville was formed in 1843 as a mission of Christ Church, Harwinton, for English brass workers and their families, newly arrived in Connecticut. A frame church on the corner of Water and Prospect streets was consecrated December 4, 1844. In the early years of its existence, the church received various gifts from New York parishes, including a bible (the so-called Brooklyn Bible) from the Church of the Redeemer in Brooklyn, and monetary gifts from such churches as Christ Episcopal in Brooklyn and St. George's Episcopal in Manhattan. An even more munificent gift came rather

early in the parish history; according to a 50th Anniversary Historical Sermon by Melville K. Bailey, Rector of Trinity Church, and quoted in the 1893 parish history, the "parish received as a gift the excellent organ which since has been presented to St. Paul's Riverton." No date is given, nor is the donor mentioned, and church records are incomplete or missing before 1864, but there is ample evidence to suggest that the organ arrived at Trinity during the 1840s or early 1850s. (From 1864 on, more complete records of the church exist, containing numerous references to pump boys and organists.³)

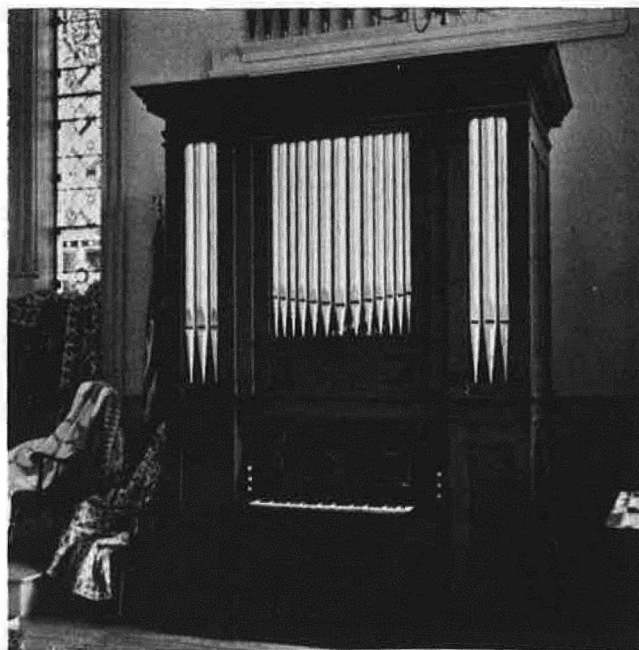
At some time after it was built the organ was altered with the addition of a swell box and a pull-down pedal clavier. Both additions were rather crude. It seems likely that they were the work of a parishioner of Trinity, Arvid Dayton, who was building reed organs as early as 1836. In due course the organ needed major repairs, perhaps because of mistreatment, in moving or alterations or maintenance. At all events, again according to the parish history, the arrival in 1863 at Trinity of Rev. David Sanford (mentioned by Father Bailey as being "much interested in church music") sparked a renovation of Trinity Church and attention to the organ. In 1971, the following entry was found on the right wall of the swell box: "Tuned and repaired by Earle & Beale, New York June 1864. Principal and Dulciana new. Bellows repaired & etc. & etc. too numerous to mention."⁴

In 1877 the organ was moved from its place in the rear gallery at Trinity to an alcove at the left of the chancel recess; in 1884 an organ fund was started. In 1887, during the rectorship of Rev. Henry Sherman, a new organ of one manual and six ranks was purchased from Steere & Turner of Springfield, Massachusetts.⁵ At that time Trinity voted to offer the old organ to the Parish of Riverton, and, if not accepted, to the Parish of Bantam, free.⁶ A thorough search of the records of the former St. Paul's Church (Riverton) failed to show any indication of the organ's arrival: the records end abruptly in 1886. However, it seems quite clear that the Riverton organ is the one formerly in Trinity Church, Torrington.

The organ remained essentially unaltered in Riverton (except for the wear and tear of incompetent maintenance) until the old St. Paul's building was acquired in 1970 from the Diocese of Connecticut by the Hitchcock Chair Company. In 1971 a major restoration of the building was undertaken by the new owners.

At the recommendation of Barbara Owen, Richard Hamar of New Hartford, Connecticut, was commissioned by the Hitchcock Chair Company to carry out a complete restoration of the organ. Mr. Hamar paid great attention to detail, and worked with dedication and sympathy towards a successful result, managing to keep within the Museum's restoration budget. His account of the restoration process forms the third part of this article.

The organ was removed from Riverton in May 1971 and stored. The case was restored and set up for the opening of the Museum in August 1972, and the interior works and pipes were restored in the course of the following year. The restoration was successfully completed by June 1973.



The chamber organ at the Hitchcock Museum in Riverton, Connecticut.

(I am indebted to Richard Hamar and Janet H. Fairman, Director of the Hitchcock Museum, for most of the information on which the foregoing section of this article was based. AL)

Notes

1. These chairs were signed "L. HITCHCOCK. HITCHCOCKS-VILLE. CONN. WARRANTED." According to legend, "WARRANTED" meant that the chair could survive a drop from the third floor of the factory!

2. On the back of the DD pipe of the Stopped Diapason, the initials J.C. (or J. G.) appear with the date 1841. On one of the case panels was written "C. Collins / Brooklyn / 31 January 1841"; on the back lower right-hand frame was the graffiti "J. Brigham / The best singer in Brooklyn, N. Y." Other writing found during the restoration includes the initials T A P on the back of the case, carved in 3 places, and the name Frederick Augustus Blossom. These names might provide a clue as to the original location of the organ but so far they have not been traced.

3. The first mention of the organ in the Vestry records of Trinity Church is for April 7, 1864: "George Brimble organ 5.00." On April 7, 1874 young George collected \$12.00 cash for "blowing organ" and in subsequent years J. Smith, W. Pierce, and W. Bishop followed in his footsteps. According to the records, \$22.60 was expended on March 8, 1877 for "Tuning organ"; \$12.75 was laid out for the same purpose on March 14; and another \$35.35 was spent on tuning on March 30. The minutes of April 6 report "That if a sufficient sum of money could be obtained for the purpose it would be expended in repairing the seats in the church and removing the organ from the gallery." On July 21, 1883, J. E. Morris was paid \$15.00 for tuning the organ.

4. George Earle is listed in the New York City directories as an organ builder at 184 West Houston Street, from 1863 to 1870. He later built organs while based in several locations on Long Island. So far Mr. Beale has not been traced.

5. This instrument cost \$800.00 and was Steere & Turner's Opus 240. Their records indicate that it was installed in August 1887 and that it had 5 manual ranks, one pedal rank, a total of 308 pipes, and tracker action. It was replaced at Trinity in 1906 when the old frame building was razed, and sold or given to St. Paul's German Lutheran Church in Torrington, which used it for some years. St. Paul's later installed Austin #1831 around 1938, a "2-14." The 1906 Trinity organ I have not been able to identify; whatever it was, it was replaced in the 1920s by M. P. Moller's #5226, a "4-100" which has recently been rebuilt by Richard Geddes of Winsted, Connecticut. 6. St. Paul's Bantam later received the gift of a second-hand Wm. B. D. Simmons organ from St. Michael's Episcopal Church in Litchfield. The original organ at St. Michael's, an 1823 instrument by a builder unknown, was given in 1866 to Trinity Church in Milton, where it still exists. The Simmons organ which replaced it at St. Michael's did not fare so well when it was, in turn, given away; it was junked by the Bantam parish in 1954.

II. Description of the Organ by Alan Laufman

The organ at the Hitchcock Museum in Riverton is a one-manual instrument of 4 ranks with tracker action. The specification is:

Manual GG to f3; no GG#; 58 notes

Dulciana	8' from tenor f to f3	37 pipes, metal
Stopped Diapason Treble	8' from tenor f	37 pipes, w&m
Stopped Diapason Bass	8' GG to tenor e	21 pipes, wood
Principal Treble	4' from tenor f to f3	37 pipes, metal
Principal Bass	4' GG to tenor e	21 pipes, metal
Fifteenth	2' GG to F3	58 pipes, metal

211 pipes

The casework is a fine example of classic design and balanced proportions. It is approximately 6 feet wide, 2½ feet deep, and 10 feet high. The gilded dummy pipes are arranged across the front in 3 flats 3/13/3. The end flats have 3 pipes of medium scale and the center flat has the largest pipe in the center with the others decreasing in diameter towards the two outside edges. The cornice around the top of the case is stepped back in the center flat.

The case is constructed of select white pine. Poplar is used for the panels within the frames. Simply assembled with a base frame, lower panels, a middle cornice, upper panels, and the cornice around the top, the case is a superb example of joinery. The panels are mortised and tenoned into the base frame; the middle cornice and upper cornice are so secure that the entire case stands upright entirely on its own requiring no additional support from the interior frame supporting the windchest, bellows, and keyboard. The exterior is finished in an antique red with two coats of semi-gloss varnish.

The recessed console is covered with a wooden door with a brass escutcheon and key lock. The door removes completely when the organ is in use. The console interior, music rack, and key cheeks are veneered in rosewood with a hand rubbed oil finish. The stop knobs are of ebony mounted on square shanks of cherry wood with domes of ivory lettered in Spencerian script.

The keyboard has ogee satinwood fronts with real ivories on the naturals and ebony on the sharps. These are somewhat worn in the center from many years of use. Typical of its period is the keyboard which slides into the organ like a drawer when not in use; with the console door closed the organ has the appearance of a cabinet.

The wind is provided by a small blower of ⅛ horsepower located in a soundproof box on a platform to the left of the organ. The wind generated is controlled by a curtain valve at the rear of the organ and flows into a double rise reservoir in the lower part of the instrument. This reservoir is weighted with several cast iron weights and bricks wrapped in moisture-proof paper and delivers air to the windchest through a trunk at the left side at 13¼" of pressure water gauge.

The windchest is made of select white pine with table and sliders of black walnut. The air is admitted to the pipes by 58 pallets faced with leather. These valves are controlled by the keys through a simple sticker and backfall mechanism made of walnut. Brass 1/16" pulldown wires with adjustable nuts on the ends complete the linkage between the pallets and backfall. The bung board is recessed.

The stop knobs and shanks operate traces, levers, and trundles of walnut, controlling the slider under each rank of pipes. The 4 ranks are arranged in an interesting manner. The Stopped Diapason rank is divided in half, treble and bass. The bass consists of 21 of the largest stopped wooden pipes. It is available for use with either the Dulciana or Stopped Diapason Treble, both of which commence at tenor f and have 37 pipes. The Principal stop, pitched one octave higher than the Stopped Diapason and the Dulciana (each of which are at 8' or piano unison pitch), is divided in the same manner in bass and treble at tenor e-f and consists of 58 pipes. The Fifteenth consists of the full 58 pipes and is pitched two octaves higher than the first two ranks. The division of the stops is a decided advantage in playing organ literature, especially contrapuntal music, and increases the flexibility of this small instrument.

The four ranks of pipes produce a gentle rich tone color which is greatly enhanced by an acoustically live room. Because of a minimum of sound deadening materials and fortunate architectural design factors, the tone of the organ is carried equally to all sections of the room.

Table of Scales (dimensions of the pipes) in millimeters

	GGG	CC	TC	MC	C2	C3	f3
Fifteenth 2' diam.	55	49	29	16.5	11	8.5	7
L-mouth width	39	33	19	11	7	5.5	4
A-mouth height	10	9	6	6	2.8	1.5	1.5
Principal 4' diam.	82	47	22		16.5	10	8.5
L		62	34	19	11	6.5	5.5
A		15.5	9	5	3	2	1.5
St. Diap. 8'			(TB)				
Bass & Tr.			45x33	50 diam.	33	22	18
L			33	33	22	15	12
A			11	13.5	9	6	5
			(TF)				
Dulciana 8' diam.			50	35	22	13.5	11
L			34	22	16	9	7
A			9.5	6	4.5	2.3	2

Ed. Note: The third section of this three-part article, a detailed description of the restoration of this organ, by Richard Hamar, will appear in the next issue of THE TRACKER (20:2, Winter, 1976).

The Hawke Papers -I-

Ed. Note: The Volume XIX, no. 2 (Winter 1975) issue of THE TRACKER contained an article by H. William Hawke entitled "A Scrap-Book of the 1880s." Mr. Hawke had prepared several articles from this material, and we propose to publish them along with the programs and organ specifications contained in the Gerry Scrapbook.

The Roosevelt Organs

Commodore Gerry's scrapbook contains, among many other interesting items, a printed form from the organ manufactory of Hilborne L. Roosevelt which is a blanket list of all the stops and couplers which may be obtained and included, in an organ specification. The selection of stops would no doubt be made by church officials and the organist through consultation with Mr. Roosevelt or one of his staff, and a reproduction of this list will give the ultimate in organ design for the period from 1873 to the close of the century, the period in which the Roosevelt firm was active.

In this connection it was interesting to read in a late issue of *The American Organist* the letter from Alexandre Guilmant in which he evidently refers to Roosevelt organs when he says "I do not think the mixtures and reeds of the great organ should be included in the swell-box, as this weakens the tone and destroys proper balance."

It will be observed that the manual compass is CC to A-3, 58 notes, but that the range of the pedal is left to the discretion of the purchaser. However, it is but rarely that the old compass of 27 notes, to D, is found; rather it seems that the compass is extended to F, 30 notes, which was usual in France and England at the time.

Certain stops mentioned in this list have disappeared entirely from modern planning, such as the Keraulophon and Euphone, but on the whole the list has been standard practice until very recently when builders have more freely borrowed foreign nomenclatures.

Organ Manufactory of
Hilborne L. Roosevelt
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Scheme for an Organ of Manuals, Stops
Manual Compass, CC to A-3, 58 notes.
Pedal Compass, CCC to notes.

GREAT ORGAN .. STOPS

Open Diapason	16	Quint	5 1/3
Double Gems Horn	16	Principal	4
Double Melodia	16	Violana	4
Bourdon	16	Harmonic Flute	4
Open Diapason	8	Wald Flute	4
Violon Diapason	8	Twelfth	2 2/3
Bell Diapason	8	Fifteenth	2
2nd Open Diapason	8	Flageolette	2
Gamba	8	Mixture	.... Ranks
Spitz Flute	8	Mixture	.... Ranks
Dulciana	8	Cornet	.... Ranks
Doppel Flute	8	Double Trumpet	16
Rohr Flute	8	Trumpet	8
Concert Flute	8	Horn	8
Clarabella	8	Clarinet	8
Melodia	8	Clarion	4

SWELL ORGAN .. STOPS

Open Diapason	16	Harmonic Flute	4
Bourdon	16	..... Flute	4
Open Diapason	8	Flageolette	2
Violon Diapason	8	Twelfth	2 2/3
Gamba	8	Fifteenth	2
Salicional	8	Cornet	.... Ranks
Harmonica	8	Mixture	.... Ranks
Quintadena	8	Mixture	.... Ranks
Dolce	8	Fagotta	16
Vox Celeste	8	Cornocean	8
Keraulophon	8	Oboe	8
Stop Diapason	8	Trumpet	8
Principal	4	Vox Humana	8
Violana	4	Clarion	4
Gems Horn	4	Tremolo	

CHOIR OR SOLO

ORGAN STOPS

Double Gamba	16	Concert Flute	8
Lieblich Gedackt	16	Rohr Flute	8
Bourdon	16	Principal	4
Open Diapason	8	Violana	4
Violon Diapason	8	Wald Flute	4
Gamba	8	Harmonic Flute	4
Viol d'Amour	8	Piccolo	2
Keraulophon	8	Clarinet	8
Dulciana	8	Euphone	8
Melodia	8	Tremolo	

PEDAL ORGAN .. STOPS

Open Diapason	32	Open Diapason	8
Contre Bourdon	32	Violoncello	8
Open Diapason	16	Flute	8
Contre Gamba	16	Octave Bass	4
Contre Bass	16	Bombard	32
Bourdon	16	Trombone	16
Double Dulciana	16	Bassoon	16
Quint	10 2/3	Tuba	8
Mixture	.... Ranks	Clarion	4

COUPLERS, Etc.

Swell to Great	Swell to Great, Sub 8ves.
Choir to Great	Swell to Choir
Great to Pedal	Swell to Pedal
Swell to Great, 8ves.	Choir to Pedal
Choir to Great, 8ves.	Bellows Signal.

The Pneumatic Lever is applied to
The Reeds and Mixtures of the Great Organ to be placed in the Swell Box.
Balanced Swell Pedal.
The Bellows to be of ample dimensions and to be made in the most approved manner.
The Wind Chests to be of the best material and most thorough workmanship.
The Wind Trunks, Channels, &c. to be large enough to supply a sufficient quantity of wind at all times.
The Swell Box to be of suitable thickness. All the interior wood-work to be covered with shellac.
The large metal pipes to be made of the best zinc, and the smaller pipes to be made of tin and lead in the proportion for each stop.
The stops to be so voiced that each register maintains a decided character of tone, and full organ to be powerful and brilliant, yet not harsh or disagreeable.
The workmanship to be the best, and all materials used in the construction to be of an approved quality.

A Unique Open Air Organ

Organ builders often have had to submit to the whims and caprices of organists, committees, and amateur organ lovers, and been impelled to install peculiar organs in peculiar situations. One of the most unusual instruments I have happened upon is described in a brochure some time prior to 1885. It was printed by the Cadmus Press, 52 Fourth Avenue, New York, for Hilborne Roosevelt, and is included in the Elbridge Gerry scrapbook.

The organist who played this instrument was required to have a special ability, as will be seen; few organists, I am sure, possess the ability to communicate via Morse code, and it would be interesting to know who this organist was, what has become of this organ, and more about Mr. Winans and his Newport villa.

It will be noticed that this is heralded as the first case on record of an open air organ, and this brings to mind the large Austin installation in Balboa Park, San Diego, long played by Humphrey J. Stewart, who was once mentioned as "wrestling with the organ."

The brochure is as follows:

Description of the
Open Air Organ
Built for
Mr. Thomas Winans' Villa,
Newport, R. I.,
by
Hilborne L. Roosevelt,
40 West Eighteenth Street,
New York.

SCHEME.

One Manual Compass CC to a³ 58 Notes.
Pedal Compass CCC to D 27 Notes.

MANUAL ORGAN.

Open Diapason	8 feet,	Treble,	Metal.
Open Diapason	8 "	Bass,	"
Clarabella	8 "	Treble,	Wood.
Clarabella	8 "	Bass,	"
St. Diapason	8 "	Treble,	"
St. Diapason	8 "	Bass,	"
Harmonic Flute	8 "	Treble,	"
Harmonic Flute	8 "	Bass,	"
Principal	4 "	Treble,	Metal.
Principal	4 "	Bass,	"
Trumpet	16 "	Treble,	"
Trumpet	16 "	Bass,	"
Trumpet	8 "	Treble,	"
Trumpet	8 "	Bass,	"

PEDAL ORGAN.

Double Open		
Diapason	16 "	Wood.
Contrebass	16 "	Metal.

COUPLERS.

Manual to Pedal.
Manual Octaves.
Manual Sub Octaves.
Bellows Signal.
Balanced Swell Pedal.

THIS INSTRUMENT is particularly interesting as the first case on record of an Open Air Organ having been built. The plan and construction being original with Mr. Winans. The Octagon House, which contains it, is about 600 feet from Mr. Winans' House, and is at the extreme end of a row of buildings which are used as

Machine Shops, Carpenter and Cabinet Shops, Store-rooms, etc., in carrying out mechanical work and experiments — in fact the Organ-house is on the rocks about 50 feet from the Ocean.

THE BELLOWS is blown by a steam engine, and is situated in an adjoining house. The wind is first conveyed to the Regulator, which is an accessory receiver in the Organ, and from thence to the Wind Chests.

THE ACTION. The Key-box is placed in a room next to the Organ-house and forming a part of it. The connection to the body of the instrument, being made by an Electric Action, similar to the one in the Organ in Chickering Hall, New York, and the Centennial Organ in Philadelphia.

THE WIND CHESTS are novel in construction, and are the result of several years of experiments by Mr. Winans. In principle, each pipe is provided with a separate valve, controlled by a novel form of Pneumatic Lever and Tubular Action, which is not easily affected by the changes in weather, nor liable to become deranged.

THE PNEUMATIC SWELL PEDAL. Three large windows of the Organ-house facing Mr. Winans' House, are provided with Swell Shutters. To operate these in the ordinary way, by the direct pressure of the foot, would be almost impossible. To obviate this difficulty, Mr. Winans has invented a Pneumatic Engine, controlled by the organist's foot, which will open or close the shutters any distance or fraction thereof, in a manner exactly similar to the working of the ordinary Balanced Swell Pedal. This novel mechanical movement and application of the Pneumatic Lever will be found of great interest to Organists and Organ Builders.

THE VOICING has been a careful study in this case, as three times the ordinary pressure of wind is used. The object sought being to obtain a powerful effect without harshness, and also to have the softer effect of a church organ. In this we feel we have succeeded, from the fact that the instrument can be heard, at times, at a distance of a mile or more; yet, when heard close by, it is not overpowering nor harsh. A telegraph is connected with Mr. Winans' house from the key-box in the Organ-house, by which communications can be had with the Organist.

ST. LOUIS CHAPTER ACTIVITIES

The Greater St. Louis Chapter, OHS, enjoyed a "grand tour" of old tracker organs in the central City area of St. Louis on August 24. Included were the 1915 Treu at Christ Lutheran Church (now undergoing restoration), the 33 rank Pfeffer of c. 1874 at St. Vincent de Paul Roman Catholic Church, the 1897 Kilgen at Holy Trinity Slovak Church and the Kilgen of uncertain date at St. Trinity Lutheran Church. After the tour, refreshments and a social hour were enjoyed at Carondelet Park.

On September 2, members of the Chapter attended a program of color slides of tracker organs at the home of Elbert Fanter.

FRED N. BUCH

Ephrata, Pennsylvania

San Francisco Organ Restored

by Jack M. Bethards

The writer has completed restoration of the 3 manual 28 rank organ of the beautiful and historic Notre Dame des Victoires (R.C.) Church in downtown San Francisco. The 1915 instrument is Opus 148 of the Johnston Organ and Piano Manufacturing Company, Van Nuys, California. Successor to the distinguished firms Murray M. Harris (builder of the Stanford University Chapel organ) and the Los Angeles Art Organ Company (builder of the Louisiana Purchase Exposition—now Wanamaker—organ), Johnston was the only major manufacturer located west of St. Louis. Its products are noted for unusually high quality of workmanship, reliability and longevity, as well as deep tone. Construction employs native California redwood and the chests are built along the lines of W. B. Fleming.

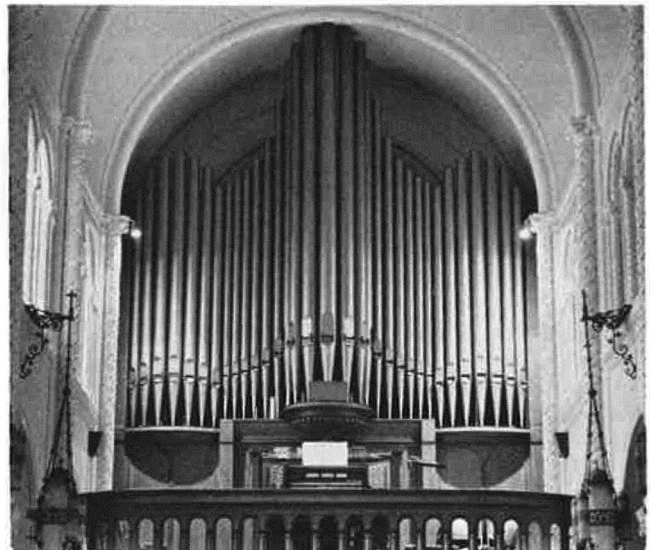
Unfortunately, in the 1960s, the instrument under discussion was damaged both mechanically and tonally in an attempt to alter the tonal scheme along "classic" lines. Here we have one of the few instances where an instrument of this era has been restored painstakingly to its original tonal design, thanks to the wisdom of Father Emile Nevron and the distinguished organist and composer, Charles Shatto, who wanted this good example of early twentieth century American organ building preserved.

Although the specification reflects a preponderance of unison tone, the scaling of the instrument is perfectly balanced with the church's acoustical environment. Meticulous voicing, including truly spectacular reeds, gives the instrument unusually brilliant ensemble as well as extremely beautiful solo voices. This balance and blend of tonal concept was lost in the attempted tonal modifications and miraculously regained when the instrument was returned to its original specification.

The original specification—and as restored in 1974 by the writer—is:

Great		Swell	
Double Open Diapason (unit)	16	Bourdon	16
First Open Diapason	8	Open Diapason	8
Doppel Flute	8	Stopped Diapason	8
Second Open Diapason (unit)	8	Salicional	8
Viol de Gamba	8	Voix Celeste (T.C.)	8
Octave (unit)	4	Harmonic Flute	4
Trumpet	8	Cornopean	8
Choir		Oboe	8
Geigen Principal	8	Vox Humana	8
Melodia	8	Pedal	
Dulciana	8	Resultant Bass	32
Flute d'Amour	4	Open Diapason	16
Clarinet	8	Bourdon	16
Echo		Violone (unit 2nd Diap.)	16
Quintaton	16	Lieblich Gedeckt (Sw)	16
Orchestral Flute	8	Flute	8
Viol Etheria	8		
Viol Celeste (T.C.)	8		
Flauto Traverso	4		
Vox Mystica (with Tremolo)	8		
Cathedral Chimes			

There are tremolos on both Swell and Choir, and the pitch of the organ is A-435. The action is electro-pneumatic, and the display pipes include the bottom ends of the 16' Great Open Diapason and the 8' Great First Open Diapason (see photo). The original console had 3 manuals with the Echo floating.



The Johnston organ, opus 148, 1915, in Notre Dame des Victoires (R.C.) Church, San Francisco, California. Photograph by Cathe Centorbe.

In the early 1960s, the M. P. Moller Company of Hagerstown, Maryland, built and installed a new 4 manual console (the Echo playable from the top keyboard), and installed new swell shades. This new console has a full array of inter and intra manual couplers and a complete capture-type combination action.

The redesigning of the 1960s—including raising the pitch to A-440—was as follows:

Great		Swell	
Quintaton (Old Echo)	16	Bourdon (32 notes)	16
Open Diapason (Old #2)	8	Salicional	8
Doppel Flute	8	Voix Celeste (T.C.)	8
Octave (Old Ch. Geigen unit)	4	Diapason (Old 8')	4
Twelfth (unit)	2 2/3	Stopped Diapason (Old 8')	4
Super Octave (unit)	2	Harmonic Flute (tune Celeste)	4
Trumpet	8	Cornopean (Re-scaled)	8
Choir		Oboe	8
Viola de Gamba (Old Gt.)	8	Vox Humana	8
Melodia	8	Pedal	
Dulciana (Tuned Celeste)	8	Resultant	32
Flute d'Amour	4	Open Diapason	16
Clarinet	8	Bourdon	16
Echo		Violone (unit 2nd. Diap.)	16
Orchestral Flute	8	Lieblich Gedeckt (Sw)	16
Viol Etheria	8	Flute	8
Viol Celeste (T.C.)	8	Violone (unit)	8
Flauto Traverso	4		
Vox Mystica	8		
Chimes			

The Johnston Organ Company was successor to the Los Angeles Art Organ Company and the Murray M. Harris Company. Johnston later became the California Organ Company and then the Robert Morton Organ Company. There are very few remaining examples of Johnston organs; I would estimate that somewhere between 150 and 200 instruments were built under the Johnston name. However, I do not know of any other significant examples. This organ is the largest Johnston in fully working condition known to me.

Hook & Hastings 1161 Finds a Real Home

by Rita Waldeck and James McFarland

McFarland, Visscher & Co. recently completed the installation of Hook and Hastings Opus 1161 (1888) in the home of Rita and Peter Waldeck at Port Trevorton, Pennsylvania. The instrument was purchased through the Organ Clearing House from Holy Trinity Episcopal Church in Marlborough, Massachusetts, whose new building was designed by the architect to preclude the use of this organ. They currently use a windless substitute.

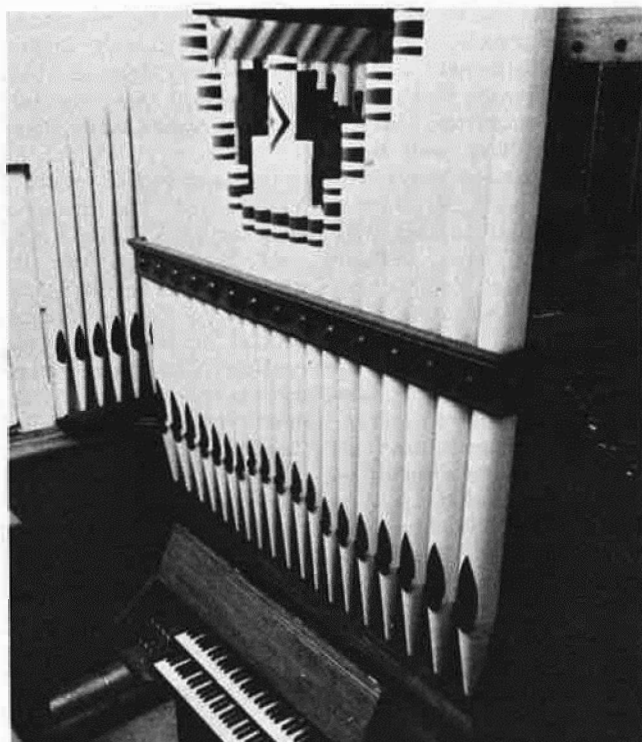
Ed Boadway and four teen-aged assistants removed the instrument from the old church on May 11, 1969, and stored it in the attic of the Unitarian Church in the same town. At some point between then and April of 1972, when the Waldecks and Jim McFarland arrived to remove it to Pennsylvania, the organ had been rather haphazardly moved to the social hall of Holy Trinity's new building. It was apparently during this move that all trackers were lost and many of the more delicate action parts were damaged. After multiple inquiries and a search, the case pipes were found piled in the barn of one of the parishioners.

Some effort was made to keep the total cost of the whole project low. The organ was re-trackerized and extensively repaired during "spare" time over the next two years by Jim McFarland, Bill Visscher, and Tom Bates (an employee of the firm). The reservoir was not releathered at this time, since what appears to be the original leather is still in reasonably good condition, and the reservoir can be easily removed at a later time.

Mr. Waldeck cut a 10' x 13' hole in the center of the floor of the chosen ground floor room of his house, and dug a pit of the same dimensions five feet deep. After laying a cement floor, he constructed new walls up to the original floor level. The organ was erected in the pit with a small staircase to enable Mrs. Waldeck (the organist in the family) to climb down to the console. She is the organist at Christ United Methodist Church in Northumberland, Pennsylvania. Here we have an example of an organist who plays an electronic substitute in her church and practices on her pipe organ at home!

What there is of a case was stripped and oiled. All non-speaking display-pipes but one were discarded. A new front display was worked out eliminating most of the forced lengths. All case pipes were then stripped and painted ivory with brown mouths. Those in the front received additional brown detail. The total effect is rather striking and unusual, especially since the original side display pipes, which were mitred forward in order to follow the low roof line in the sanctuary of the building, were retained unaltered.

Although the Great action is more complex than usual, being complete with 58 backfalls, 58 trackers, and two 58 note square rails, the organ is fairly representative of Hook and Hastings' work of the period. It has a very clear and bright sound in spite of the way the stoplist reads.



The Hook & Hastings Opus 1161 as renovated by McFarland, Visscher & Co., 1975, in the residence of Rita and Peter Waldeck in Port Trevorton, Pennsylvania. Photograph by Bruce Wetteroth.

Great 58 notes
Open Diapason 8'
Dulciana 8'
Melodia 8'
Octave 4'
Pedal 27 notes
Subbass 16'

Swell 58 notes
Viola 8'
Stopped Diapason 8'
Violina 4'
Harmonic Flute 4'
Oboe and Bassoon 8'

There is a tremolo and bellows signal as well as the usual complement of couplers with the addition of a Swell to Great octave coupler.

This particular organ is not without interest to lovers of graffiti. Over 500 names, verses, and protestations of love are deeply carved or scratched into the pedal pipes, Swell box, and framing in the vicinity of the location of the pump handle, tangible evidence of the boredom of those who provided wind for the organ during its first thirty or so years. The following is just a sample of their sentiments:

I love her in the morning,
I love her at night,
I love her in the springtime
And I love her in the fall,
But last night on the back porch
Her old man spoiled it all.

MINUTES OF THE OHS COUNCIL MEETING

August 30, 1975

Mahopac, New York

The meeting was called to order by President Laufman at 10:37 A.M. The following Council members were present: Homer Blanchard, George Bozeman, Norma Cunningham, Thomas Cunningham, Alan Laufman, Albert Robinson, F. Robert Roche, Donald Rockwood, Lawrence Trupiano, Samuel Walter, and James McFarland. Also present were the following Committee Chairmen: W. Raymond Ackerman, E. A. Boadway, and Norman Walter.

A minor oversight was pointed out in the minutes of the Council Meeting at Wallingford. The minutes were accepted as they will appear in *THE TRACKER*.

Reports from Officers and from Chairmen of Standing and Temporary Committees were read and accepted with thanks. Reports from the Corresponding Secretary, Historic Organ Recital Series Committee Chairman, and 1977 Convention Chairman were read and accepted in absentia.

An interim progress report was received, discussed at length, and accepted from the Chairman of the ByLaws Committee.

Council voted 'that the discussion over acceptance of the St. Louis and Central New York State Chapters of the Society be tabled until the next meeting' due to the lack of receipt of their proposed ByLaws.

Council voted 'that Ray Ackerman and his committee study, in addition to ByLaws revision, the standing rules of the Society and report at the next meeting his findings.'

After a preliminary report, Council voted 'to table the discussion on research suggestions as it applies to the Research and Publication Committee until the next Council meeting.'

Following much discussion about the place and purposes of the Society, Council voted 'that the Society not become involved in the distribution and handling of the Schoenstein manuscript' as requested by Society member Jack Bethards. It was pointed out that the Society is supposed to encourage such endeavors as Mr. Schoenstein's, and the Council subsequently voted 'approval of the idea of Alan Laufman, as President of the Organ Historical Society, writing a suitable preface to the Schoenstein volume.' Mr. Laufman was asked to carry out necessary correspondence precipitated by the motion.

A similar discussion then prevailed and led to the action 'that the Council not distribute the Bethards article with *THE TRACKER*.' This concerned Mr. Bethards' offer to provide free reprints for distribution to Society members, of an article of his about pipe organ service which appeared in the April 1973 *Music*. George Bozeman was charged with the responsibility to 'correspond with Mr. Bethards and express Council's concern about the nature of his article and suggest that he write one for consideration by *THE TRACKER*.'

Council rejected a motion 'that the chairman of each annual Convention Committee become a member of the following year's Convention Committee unless extenuating circumstances dictate otherwise, and that this be understood as part of the duties of that member when acceptance of the appointment is made.' This motion was precipitated by a discussion

of the value of a permanent Convention Co-ordinator, and a subsequent ramification of this discussion was the carrying of a motion 'that the discussion of a Convention Co-ordinator be tabled until the next meeting' to allow sufficient time for the study of the matter.

Council voted to 'request that the dates for the 1977 Convention in Detroit be June 21, 22, and 23.'

Much discussion of the possible financial routes to follow, led to the Council vote 'that if income from advertising and pre-publication orders is insufficient to pay the bills for the expenses of the Bicentennial issue of *THE TRACKER* that such bills be paid from general Society funds.'

After assurance from Norman Walter that the quality of the recordings and pressings for the last two Convention LPs will be competitive with the best commercial products, Council 'authorized the pressing of three hundred copies each of the 1974 and 1975 Convention recordings' with hopes that sales will be extended sufficiently, due to their quality, to necessitate a second pressing and wider distribution than preceding recordings. It was noted that this could be an excellent future avenue to spread "the word" of the Society.

It was pointed out that the first draft of requirements for Convention Recitalists has been prepared by Lois Regestein and that a discussion concerning same is slated for the next meeting. This project is the outgrowth of justifiable complaints from Society members that some Convention organs are not sufficiently demonstrated.

A motion was carried 'that more specific information concerning *TRACKER* subscriptions to institutions and businesses be included in the publication notice in every issue and that this information is to specify membership and voting status of same.'

Details of the membership contest were outlined in the carried motion 'that a prize be offered to the member bringing in the most new OHS members prior to June 1, 1976, and that the prize consist of a Bicentennial issue of *THE TRACKER*, one copy each of the 1974 and 1975 Convention Recordings, and one year's free membership in the Society. Present officers and Council members are not eligible.'

A motion 'authorizing the Research and Publications Committee to spend up to \$150.00 over the next year' was carried.

Council authorized the Publisher 'to purchase three copies of a handbook of style and distribute it appropriately.'

Council agreed that the next meeting would be held Saturday, November 29, 1975, in Millersville, Pennsylvania, James and Ann McFarland, hosts.

The meeting adjourned at 4:50 P.M.

Respectfully submitted,
/s/ James R. McFarland
Recording Secretary

CUNNINGHAM PIPE ORGANS, INC.

State Route 134, P. O. Box 233

Port William, Ohio 45164

TWO "RECOGNITION" PLAQUES AWARDED BY HISTORIC ORGANS COMMITTEE

In addition to the already instituted program of awarding citations to appropriate old American organs, the Historic Organs Committee has a new award program which is called the "Recognition" award to distinguish it from the "Citation" program. The rules of the Citation program require that considerable data be gathered on each organ so honored for publication in *THE TRACKER* and for deposit in the Archives, all of which is time-consuming and which requires that only a limited number of organs may be chosen for the award. Because it was felt that it would be helpful towards the preservation of certain old organs if they were to receive recognition by the Organ Historical Society, often under emergency conditions, the "Recognition" program was instituted. This award may be proposed by anyone, and on approval of four committee members, the plaque is quickly prepared and presented to the owners of the organ in question.

The first two "Recognition" plaques have been awarded to the 1883 Hilborne L. Roosevelt organ, Opus 113, in Great Barrington, Massachusetts, and the 1876 E. & G. G. Hook & Hastings organ built for the Philadelphia Centennial and later installed in Saint Joseph's Old Cathedral, Buffalo, New York. Both of these organs are most worthy of preservation and the awards have been acknowledged as most helpful in efforts toward that end.

George Bozeman, Jr.
Historic Organs Committee

TREASURER'S INTERIM REPORT (June 1 — August 20, 1975)

Receipts —			
Member Dues (3 categories)	\$	912.00	
Sale of Records		107.60	
Sale of Memb. lists & Con. Bks.		18.75	
Sale of Bicentennial <i>TRACKER</i>		52.00	
Sale of ads in same		300.00	
Savings dividends		80.53	
	Total	\$	1,470.88
Expenditures —			
1976 Convention advance	\$	134.77	
1974 Convention recording		80.00	
1975 Convention recording		805.97	
Slide-Tape handling & postage		34.23	
Historic Organs citation exp.		120.76	
Special projects:			
Recital series		100.00	
Subscriptions		25.00	
Research		180.00	
Office & Administration		203.69	
	Total	\$	1,655.42
Net loss for the period:			\$184.54
Funds on Deposit	\$	6,503.39	
Office Furniture & Fixtures		267.98	
Inventories (valued May 31, 1975)		9,196.91	
	Total Assets	\$	15,968.28
Retained Earnings —			
Balance May 31, 1975		\$16,152.82	
Less: Net Loss current period		184.54	
Retained Earnings — August 20, 1975		\$15,968.28	
Respectfully submitted,			
/s/ Donald C. Rockwood, Treasurer			

LETTERS TO THE EDITOR

Dear Sir,

With great interest I read the article "The Oldest Extant Pilcher Organ" in the Fall 1974 edition of *THE TRACKER*.

I have an early nineteenth century chamber organ above the key-board of which is a brass name-plate engraved:

W. PILCHER

Organ Builder & Pianoforte Manufacturer
09 Stockbridge Terrace, Pimlico.
London

Although I have found no date on or in the organ I judge it to have been built between 1820-40. Several stylistic details indicate this: the moulded key fronts, shaped key cheeks, folding keyboard, solid mahogany case, and the lettering on the square-shanked ivory stop knobs. The specification is as follows:

Stop Diapason Bass	8
Stop Diapason Treble	8
Dulciana (Tenor G)	8
Principal (C-E stopped wood)	4
Compass: CC-C 61 notes	
(CC# has no action or pipes)	
Foot treadle to bellows	

Instead of a field of dummy pipes on display there was a plain rectangle of pleated silk (now missing) beneath the debased classical cornice.

I have no knowledge of this W. Pilcher, and wonder whether your readers can establish a relationship between him and Henry, builder of the 1850 Talbotton chamber organ.

Yours sincerely,
/s/ Edward Bennett
The Cottage
Chapel Bampton
Northampton, England

Dear Sir,

After reading "The Wonderful Aeolian" in *THE TRACKER*, I was surprised that the Dodge Mansion was not mentioned. On January 19, I went to hear this magnificent instrument played by Dr. Markey. He stated that he had never seen such a console or played on such an instrument with its large tablet stops. ("Shades of Audsley.")

The church was overflowing into the street and people were sitting in the Baptistery tub! I have enclosed the program and hope you can use this material in *THE TRACKER*.

Very truly yours,
/s/ Vernon H. Curtis
6200 Penrod
Detroit, Michigan 48228

Ed. Note: The following description is taken from the dedicatory program. George Markey played selections by Handel, Kellner, Couperin, Bach, Franck, Sowerby and Vierne.

"The [Aeolian] organ was originally installed in the first home of Mrs. Anna Tomson Dodge, a wood-en structure located on the shore of Lake St. Clair in

Grosse Pointe Farms. In the late '20s, Mr. and Mrs. Horace Dodge purchased from the Detroit Golf Club a parcel of land adjacent to their property. Mrs. Dodge then had a Louis XIV mansion designed, with one main criterion being the accommodation of the 75 rank Aeolian organ.

'The construction of the mansion, completed in 1934, housed three main divisions of the organ in a modular fashion, with the stacked divisions reaching a height of three stories. Separate rooms were constructed to house the other four divisions and the console. All of these divisions enabled the sound to come into the main Music Room through grille openings. The Music Room was approximately 50 x 150 ft.

'After the death of Mrs. Dodge, the mansion was purchased by Superior Lake Enterprises for the development of a condominium. In December 1973 Northwestern Baptist Church started negotiations for the purchase of the organ. . . . After much consideration, Mr. Paul Twohey decided rather to present the organ to the church in May 1974. In June, the organ was removed from the mansion and installed in its third home by the A. J. Aebel Organ Company.'

Organ Specifications

Great

8 Open Diapason
8 Viole Diapason
8 Melodia
8 Flachflöte
8 Erzähler
8 Viole D'Orchestre
4 Flute
4 Octave
2 Fifteenth
8 Trumpet
16 Bassoon

Choir

16 Viole D'Orchestra
8 Open Diapason
8 Stopped Diapason
8 Orchestral Flute
8 Gamba
8 Gamba Celeste
8 Violin
8 Viole Conique
4 Harmonic Flute
2 Acute Piccolo
8 Clarinet
8 Orchestral Oboe
Harp
Tremelo

Echo

8 Diapason
8 Flute D'Amour
4 Fern Flute
8 Voix Celeste
8 Vox Angelica
8 Vox Humana
Tremelo

Pedal

16 Bourdon
16 Bass Flute
16 Open Flute
16 Viole D'Cello
8 Violin Cello
16 Trumpet
16 Bassoon
8 Trumpet
16 Echo Flute
16 Ant. Flute
16 Choir Flute
(The console has 4 manuals and pedals, and the usual player attachment.)

Swell

16 Stopped Flute
8 Open Diapason
8 Stopped Diapason
8 Quintodeno
8 Viole
8 Viole Celeste
8 Salicional
8 Celeste
8 Vox Celeste
8 Aeoline
4 Flute Traversa
2 Acute Flagolet

IV String Mixture

8 Trumpet
8 Oboe
8 Vox Humana
8 Forte Vox Humana
Chimes
Tremelo

Solo

8 Diapason
8 Flute
8 Clarinet
8 Trumpette
8 Voix Celeste

Antiphonal

8 Violin Diapason
8 Concert Flute
8 Stopped Flute
8 Viole D'Orchestra
8 Viole Celeste
8 Salicional
8 Aeoline
4 Flute
4 Salicet
IV String Mixture
8 Oboe
8 Vox Humana
Chimes
Harp
Tremelo

NEW TRACKER ORGANS



The 1975 Gabriel Kney organ, Lebanon Valley College, Annville, Pennsylvania.

Kney at Annville, Pennsylvania

Gabriel Kney & Company, Ltd., of London, Ontario, Canada, put the finishing touches on a new tracker organ in July 1975 at Annville, Pennsylvania. The instrument is located in the Choral-Organ Room of Lebanon Valley College. The room is about 75 by 40 feet and 20 feet high. Our visit was through the courtesy of Harold Umler, public relations director for the college. The stop list:

Manual I (Enclosed) 56 notes

Gedeckt 8'
Flöte 4'
Nasat 2 2/3'
Prinzipal 2'
Terz 1 3/5'
Scharff III 2/3'
Schalmey 8'
Couplers
I - P
II - P
II - I

Manual II (Unenclosed) 56 notes

Rohrflöte 8'
Prinzipal 4'
Blockflöte 2'
Mixture IV 1 1/3
Trompete 8'
Pedal 32 notes
Subbass 16'
Prinzipal 8'
Gedeckt 8'
Choralbass 4'
Mixture IV 2 2/3'
Trompete 8'

There are six adjustable combination toe studs. These and the stop action is electric-slider. There are two tremulants. The pedal stops, couplers and tremulants are located in vertical rows on the left jamb. The two sets of manual stops are located on the right jamb. There are duplicate cancel buttons under each end of the lower keyboard. The organ is on 1 1/2" and 1 1/4" wind pressure. Pierce Getz is organ instructor at Lebanon Valley College.

BOOK REVIEWS

A Comprehensive Review of Robert F. Gellerman's *The American Reed Organ*

by Robert Bruce Whiting

No significant new book on reed organs has been written for over forty years, since the appearance in 1930 of H. F. Milne's fine book, *The Reed Organ: Its Design And Construction*, published by Musical Opinion, London, and recently reprinted by The Organ Literature Foundation, Braintree, Massachusetts.

Vestal Press has just issued a splendid new book, *The American Reed Organ: Its History, How It Works, How To Rebuild It*, by Robert F. Gellerman. This large size book of 173 pages discusses the history, restoration and tuning of reed organs and contains descriptions of outstanding collections, a stop dictionary, and a directory of reed organ manufacturers. It is written in a more popular style than the Milne book and includes numerous illustrations, diagrams of organ actions, and old organ advertisements. As the title indicates, this book deals almost entirely with the American suction-type reed organ and only briefly with the European pressure-type harmonium.

Chapter 1 contains a concise history of the development of the reed organ, including a list of types of reed organs from the early 1800s and the history of some American organ companies. The fraudulent mail order activities of Daniel F. Beatty are interestingly described. The comments of the reputable E. P. Carpenter Co. in their 1882 catalog would be of interest here: "There is a manufacturer in New Jersey, well-known for his strict adherence to falsehood, who calls organs with less than twenty-seven stops 'built on the old plan.' What do these twenty-seven fancy stops in this instrument containing only two sets of reeds represent? They represent fraud of the darkest dye!"

Organ manufacturers often had poems about their organs, and the book gives several poems on the Crown Organ, made by George P. Bent. One of my favorite poems is on the Chicago Cottage Organ: (sung to the tune *Coronation*)

O for a clarion voice to sing
Our cottage organ's praise.
It wafts to Heaven on angel's wing
Devotion's sweetest lays.

The book mentions Epworth Organs and Pianos, made by the Williams Organ & Piano Co. and sold through Methodist ministers. I have a confidential notice from this company to ministers which states that the minister will get a special commission of 10% on an organ and \$15.00 on a piano sold to his church. And if this disturbed his conscience, it was suggested that he pledge the amount on the new instrument, but of course actually pay nothing!

Chapter 2 contains examples of music for the reed organ, the most interesting of which are some *Airs*

Adapted for the Royal Seraphine by John Green, Published in London about 1833. The other musical examples are from the middle to late nineteenth century. The Mason & Hamlin Co. in 1863 published six volumes of music entitled *Recreations For The Cabinet Organ, Harmonium, and Melodeon*. Some of this music, considered by a large organ manufacturer to be especially suited for American reed organs, might have been included.

None of the music in the book gives registration or stop changes. Since the proper registration is essential for authentic reed organ playing, some music with original registration should have been included in this book. For example, the *Estey Organ Method* (1878), the *Carpenter Organ Instructor* (1882), the *Wilcox & White Reed Organ Instructor* (1883), and the Burdett Organ Co. catalog of 1875 all contain music with the registration given.

Chapter 3 discusses reed organ collecting and collections. In explaining how to choose an organ for restoration, this chapter states "the things to watch out for are missing and broken reeds, serious termite or wood worm damage, and missing parts of the case." To these should be added: damage by water or dampness, causing separation of the reed cells from the reed chest; large cracks in the reed chest; and rat or mouse damage.

The author's explanation of dating a reed organ involves the use of *Michel's Organ Atlas*. This atlas is a good collection of organ pictures, but the index contains dozens of errors and is unreliable. For example, using Michel, the author on page 38 arrives at a date of 1847 or 1848 for a certain melodeon; but according to the information on page 9, the date could be 1850. The only sure way to date organs is to use manufacturers' catalogs, although an experienced organ restorer can usually give a good approximation.

Some minor corrections in this chapter are: on page 46, the Artist's Organ is not a basic kind of organ — it was a name used by the Estey Co., and it did not have large scale reeds; on page 53, many companies besides Mason & Hamlin and Story & Clark made "Baby Organs"; on page 49, the Aeolian Orchestrille was the outstanding player organ and should be mentioned; on page 50, the Estey Virtuoso electropneumatic organ with two manuals and pedal, A.G.O. console, full set of couplers, and ten sets of reeds represents the pinnacle of reed organ building in this country and should be pictured; on page 57, metal stop knobs were also used by Story & Clark.

Chapter 4, "Stops and Voices," deals with the reeds and their tone qualities. There is some confusion on page 60 on Qualifying Tubes. The set of Clough & Warren Qualifying Tubes was roughly in the shape of the top of a baby grand piano (but very much smaller and in several sections). The sections lay horizontally on top of the reed chest and one back set of reeds spoke into them. Each reed did not have its own qualifying tube. The organ was on suction. The Vocalion, however, operated on pressure, had very large scale reeds, and had each reed in a specially designed reed cell. The action was similar to that of a tracker action pipe organ.

In this chapter, it would be more helpful if the pictures of reeds were shown actual size. On page 62 and elsewhere, in describing tone quality, Melodia and

Bourdon are flute tone, not diapason tone. On pages 65 and 66, the second set of reeds in the bass of a reed organ is a 4' set (called Viola, Principal, Flute, etc.), not an 8' Gamba as stated. And the second treble set of reeds is sometimes a 4' set, particularly in older organs, and not always a Voix Celeste 8'. Also, if stop labels are missing, the only certain way to get the correct names is to consult an experienced organ restorer or an organ catalog.

Chapter 5, "Restoration," gives a step-by-step illustrated procedure for restoring reed organs which will be of great assistance to those doing this work for the first time. Some comments are: on page 73, the thinnest cotton cloth is best for behind grille work; page 73, in lieu of numbering keys, simply draw a diagonal line across the back of the keys; page 76, sponge neoprene should never be used to cover the pallets, because the pallet rods soon will start to wear a hole in it and the keys become very uneven; page 76, use contact cement to glue ivories; page 79, unless the reeds are severely corroded, simply brush them off with a toothbrush, or for larger reeds, a brass bristle brush; page 79, if a reed has a small crack in it, not even epoxy cement will fix it.

Chapter 6, "Wind Supply," gives a detailed explanation of how to recover with rubber cloth the large reservoir and the exhausters. Good illustrations are included. Since most reed organs need a complete bellows recovering, this chapter will be especially useful. There is one rather serious omission: properly shaped pieces of cardboard must be glued inside the rubber cloth of the exhausters, otherwise the rubber cloth will blow out rather than fold in on the compression stroke of the exhausters. The author might also have mentioned that many organ manufacturers nailed thin wood strips to the edges of the reservoir and exhausters after the rubber cloth was glued on, in order to strengthen the joint.

Chapter 7, "Tuning," explains how to lay a temperament on a reed organ and then tune the reeds. Fortunately, as the author states, a thorough cleaning of the reeds will bring the instrument into fairly good tune, so that a complete tuning is not necessary. Although the author on page 88 speaks of moving the pitch of an entire organ by as much as a half tone, this is not feasible, since so much metal would have to be filed from the reeds that they would not speak properly.

Appendix A is a "Stop Dictionary for Reed Organs," that is, a list of reed organ stops with their characteristics. Although there are over a dozen errors, it is an interesting list which shows the wide variety of stop names that was used.

Appendix B is a "Reed Organ Directory" which shows pictures of organs by many different builders. This is one of the finest features of the book. My only suggestion would be to include a wider variety of dates and organs, instead of having four or more organs of the same date and builder. And since the actual organs made are of more historical significance than catalog pictures, hopefully future editions will include more actual photographs.

The Reed Organ Directory could not possibly include all of the several hundred companies that made reed organs. However, some larger companies not appearing are the Aeolian Co. (manufacturer of the Aeolian Orchestrille), A. B. Chase, William P. Hastings, Hinners Organ Co., Seybold Reed-Pipe Organ Co., and Western Cottage Organ Co.

No stoplists of organs are given in this book. This is a serious omission for a book described as a treatise on the reed organ. A very important part of the history of the reed organ is the development of stop specifications from the early melodeon with one set of reeds to the later organs with seven or more sets. The various means of expression, the introduction of accompanimental stops in the bass, the development of solo stops in the treble, the appearance of the Aeolian Harp 2', the use of large scale reeds, the introduction of 2' treble stops, the development of various types of couplers, the differences in specifications of large organs made by different companies — all of these and many more are a vital part of the history of the reed organ. Furthermore, authentic reed organ playing requires a knowledge of reed organ specifications and of the reasons builders included certain stops in their designs.

One of the reasons that reed organs are so fascinating is that they often contain novel and ingenious features. Collecting reed organs is exciting because of the thrill of discovering organs with unusual devices. The Gellerman book might mention some of these features and try to capture the excitement of reed organs.

For example, several of the Carhart & Needham organs (page 107) have a special vertical action which was also used in the Estey Phonorium (page 116) and in some organs of a few other companies. How did it work? What were the two extra pedals used for in the Prince four-pedal organ (page 148)? And what of the famous Estey three-pedal organ? What was really different about the Estey "Gibson model" two manual and pedal organ (bottom of page 119 and top of page 120 — the same organ, incidentally)? What was the Mason & Hamlin "Automatic Bellows Swell"? The United States Organ "Terzo Mano" (meaning third hand) a second octave coupler? The George A. Prince "Basso Tenuto"? The Stevens Organ and Piano Co. "Pipe-Cell Attachment"? The Seybold Reed-Pipe Organ Co. double reed cells? The Cornish Organ Co. system of three or four mutes for one set of reeds? The Mason & Hamlin double mutes on some sets of reeds? And the Story & Clark "Mozart Organ" with two treble sets of very large scale reeds "equal in power to four sets of ordinary reeds"? What companies made three manual and pedal reed organs or made pressure-system organs like the European harmoniums? Perhaps we must wait for a revised second edition to include these important topics!

All-in-all, however, this is a splendid book which everyone interested in reed organs, antiques, or American musical history should have. It is by far the best book on reed organs at the present time. The author, Robert F. Gellerman, deserves much praise for the hours of work, study, and research needed to write this book. And to Vestal Press goes much commendation for encouraging the writing of this book and for printing it so beautifully.

Two Essays on Organ Design, by John Fesperman. Raleigh: The Sunbury Press, 1975, 96 pp., 23 ill. (2 in color), \$9.25.

This glorious little book covers a wide range of material on the subject of organ building with interesting material for all serious musicians and those artisans who are involved in the construction and placement of organs — namely the architects of buildings which house them.

The author is well equipped for the task, having received a superior education in music both in America and Europe and having studied organ design in

the major European builders' shops. Mr. Fesperman is now Curator in Charge of the Division of Musical Instruments at the Smithsonian Institution, Washington, D.C. He has personally reconstructed the 1761 Snetzler Chamber Organ now displayed at the Smithsonian Institution.

"Organ Design and Organ Playing" — the first essay — discusses the nature of the organ, the classic tradition, its use and abuse, and five classic European styles.

"Discovering Classic Organ Building in America" develops quite naturally out of the first, describing the gradual *demise* of organs and organ music



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. . . An Editorial

Time and again we have pleaded in this column that members and friends of the Organ Historical Society arrange to have historic materials (as well as memorial gifts of funds) left to the Society for future preservation.

Sometime over a year ago we had correspondence with an old friend, H. William Hawke. The result was a most interesting article about a scrapbook which he prized highly that had belonged to the late Commodore Elbridge Gerry, an organ buff of the old school.

The issue containing this article (Winter 1975) had not been printed when Mr. Hawke died. We wrote to his widow extending our sympathy, and later wrote again asking that any books, papers, and particularly the Gerry Scrapbook be presented to the archives of the Society.

Lo and behold, Mrs. Hawke was pleased to send a parcel containing the Archer Organ Treatise, the

scrapbook, and a number of articles written by Mr. Hawke. Some of these latter have appeared in *The American Organist*. And the scrapbook contains, in addition to the two programs used in his *TRACKER* article, a number of original programs with "schemes" of the organs built by Roosevelt, Odell and Jardine. There is even an original draft of the Roosevelt humor — "Grand Organ in the Enharmonic Temple, Siam" — which is somewhat smaller than the 1876 Centennial version for this same temple published in *THE TRACKER* 4:4, and contributed by Kenneth F. Simmons.

So, we shall publish all of this material in serial form beginning with this issue. We hope it will serve as a reminder to all who read it that the Society welcomes, needs, and deserves this kind of material. Please take steps now to see that it does not get lost or destroyed.

We are grateful to Mrs. Hawke for her bequest, and grateful, too, to the late Mr. Hawke for his care of these treasures over the years.

pinpointing 1930 as the absolute nadir of this collapse, and showing the renaissance brought about by Walter Holtkamp, Melville Smith, G. Donald Harrison, Carl Weinrich, and E. Power Biggs between 1930 and 1960. He points to Charles Fisk's work as president of the Andover Organ Company and his collaboration with D. A. Flentrop in producing the 1961 tracker organ at Mount Calvary Church in Baltimore, Maryland, as the major achievement in American organ building up to that time.

The book is hardbound, easily read, and well worth the price.

A Short History of the Organ Revival, by Lawrence I. Phelps. St. Louis: Concordia Publishing House, 1967, 20 pp., 4 ill., \$0.75.

This offprint from *Church Music 1967-1* traces the development of the revival of interest in the classical organ beginning with the first rumblings of Albert Schweitzer who published a pamphlet in 1906 entitled "The Art of Organ Building and Organ Playing in Germany and France."

Mr. Phelps cites the 1926 Freiburg Conference and the *Deutsche Orgelbewegung* as the basis for starting the reform movement, and he shows the progress made in Denmark and Germany between the two great Wars. His description of the organ revival in America begins (as does John Fesperman's — above) in the 1930s, and he praises the progressive attitude of today's builders, the growing demand for mechanical action, and the recognition of encased (rather than "buried") instruments.

—A.F.R.

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