



THE TRACKER

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THE TRACKER

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COVER—The original Jardine Case of 1855, Fifth Avenue Presbyterian Church, New York City. This photo by George G. Wacker was taken c. 1900, showing the organ at the time some work was being done—possibly as early as 1893 when the Odell was installed in the Jardine case, or as late as 1902 when electric power was added. Note pipes stacked in left corner. The case was replaced in 1913 by the Skinner installation. See *THE TRACKER* 18:2. Courtesy the New York Historical Society.

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

by Richard Hamar and Alan Laufman

Ed. Note: The first two sections of this three-part article, by Alan Laufman, appeared in the last issue of THE TRACKER (20:1:11).

III. Description of the Restoration by Richard Hamar The foregoing sections have dealt with the history and description of the organ. Now I will describe in detail the steps involved in restoring the organ, drawing upon its history as necessary.

I first saw the organ in 1968. At that time I had requested permission to view the organ from the Reverend Sidney Craig, then pastor at St. John's in Pine Meadow. Father Craig was also ministering to the former parishioners of St. Paul's and he was in a position to authorize my visit. The church was usually open, and there being a lad on the premises I asked him if I might look at the organ. He readily assented; I switched on the organ and tried it out. It was playing, although was quite out of tune and the pipework needed regulation. The key action was noisy and rattling, and I could hear numerous wind leaks from within. At the time the organ was brought to Riverton, an enclosure was built around it to form a chamber. This enclosure reached from a subfloor resting 12" above the present floor to the ceiling of the side aisle. It reached from the center mullion of the last window on the left side across the aisle and returned to meet the end wall in line where the central barrel vaulted ceiling meets that of the side aisle. In effect the entire organ case was in a chamber with a projection of 10" all around the console to join the front wall of the chamber. The console was closed by two sets of small folding doors equipped with Blake cast iron hinges. The tonal egress was provided by an opening above the console in the front chamber wall which was covered with the stenciled dummy wood pipes now arranged on the wall above the organ in the same order.

Three years passed and I was asked by the Hitchcock Chair Company to bid on restoring the organ, as part of an overall renovation project on their museum building. Because the parish of St. Paul's in recent years had been reduced to only a handful of members, the parishioners could never have hoped to entertain thoughts of a restoration plan on so thorough a scale. I was pleased that the building had changed hands and that the possibility of a real restoration of the organ seemed imminent. Fortunately, the trustees of the company had sought good advice concerning a restoration project and were anxious to collaborate to the fullest.

My first step after signing a contract was to remove the organ from the building to storage so that the interior renovations of the building could proceed without further damage to the organ. I hoped that while I did this I might be able to examine the

organ more thoroughly and perhaps find marks and signatures that might identify the builder or persons who had worked on it. When Daniel Kingman and I arrived to dismantle the organ, it was now completely free standing on its platform, as the chamber walls around it had been removed. It was a desolate, forlorn sight indeed. Along with general filth and decay, a huge "cement mixer" blower sat in back of the organ and shattered case panels from the rear side were stacked about. An examination of the case showed that to accommodate the organ in the front alcove at Torrington in 1877, the top left return of the upper cornice had been brutally sawed off.

The organ was hand pumped up until about 1962. At that time a group of men in the church, desirous of converting the organ to electric blowing, obtained a gigantic secondhand blower. Somewhat unsure in their attempts to engineer the installation, they succeeded in cutting away half the back left corner post of the organ case and frame that held the bellows and wind chest. In their eagerness they failed to install a regulating valve and the organ was thus supplied with air pressure about five times what it normally required. Somewhat chagrined by this they turned to the services of a local technician who was able to solve their problem. Possibly at this time an itinerant organ man removed the two feeders and hand pump apparatus for the bellows. All 16 fold boards and the double rise of the bellows were also discarded and replaced with eight fold boards of tremendous thickness sufficient to withstand pressures encountered only on hydraulic systems, but not at all in sympathy with an organ of this type.

It was problems such as this that were faced in the initial period. To some it might have seemed hope-less, but the job was tackled systematically and logically; and with perseverance and patience the re-sults had to be satisfactory.

The first step was to order materials. Needless to say the old blower was relegated to the scrap heap. A new compact silent blower of 1/5 h.p. was ordered from August Laukhuff in Germany. This unit would run quietly and efficiently and provide adequate wind. Since the hand pump apparatus had disappeared, it was decided to remain converted to electric blowing.

The organ sat in storage nearly one year before work commenced because of earlier commitments of my firm. About two months before the opening of the Museum, the case was brought out of storage for restoration. Because it had suffered the most of any part of the organ, it seemed advisable to restore it

first and set it up for the opening of the Museum in August 1972.

Originally the organ had had no pedal board, but at some time a flat pedal board of 12 keys was installed. To accommodate this, a large opening was cut out of the front of the base frame. The organ had originally had the option of being pumped either by a pump lever that stuck out on the right side or the organist could operate one of the two feeders with an iron pedal that protruded from the front of the base frame below the keyboard. This was used mostly when no pumper was available and the organist desired to practice. The organist would use only one or two stops so that the wind would be adequate. With the installation of the pedal board, this pedal was removed. At perhaps the same time the pipework of the organ was enclosed in a swell box, and the base frame was notched out for a hitch-down pedal which operated the swell shades. With these cuts, there was scarcely enough wood left to hold the front of the base frame together. I decided to discard the pedal board and the swell box as not being original equipment; even with the re-engineering of these items, it could not be expected that they would be of the same quality as the balance of the restoration.

The reason for discarding the pedal board was relatively clear cut. The original design and concept of the organ indicated a chamber organ along the lines of an eighteenth century English organ. These organs rarely had pedal boards; a twelve note pedal would have been inadequate for today's use anyway. Furthermore, the keyboard which could be slid into the organ and allow the door to be closed was blocked in the out position permanently. The back half of the center pin guide rail was chopped away and a crude system of stickers and backfalls was installed which never functioned correctly. Also a segment of key bed plank under the keyboard was cut out to allow these stickers to pass through. The result of this was inadequate keyboard support and continual problems with the key adjustment.

The swell box was discarded because many of the large pipes along the back of the organ showed evidence of having been crudely altered in length or their stopper handles cut off to allow for the roof of this box. The general workmanship of the swell box, the quality of the wood screws, and the linkage for the shades was crude in comparison with the workmanship and materials used in the rest of the organ.

The organ was built in an exceedingly workmanlike manner by an individual who had worked with an established firm of good repute at that time, or by a firm of excellent repute. These two additions did not match up to this and although it is not proven, it is possible that these alterations were carried out in the 1840s or 1850s by Arvid Dayton, a member of Trinity Church in Torrington and local maker of reed organs and melodeons. An examination of instruments made by him at the Torrington Historical Society shows the workmanship of these to be consistent with the alterations.

The base frame was dismantled into sections and a new front board was made. Dovetails were freshly cut and it was reassembled and glued together. An

interesting note is that the mortises in the upper rail of the base frame were filled with straw bits at the bottom which would indicate that the organ was transported at one time in an ox-cart loaded with straw to prevent damage to the sections.

The next matter to attend to was the lower side panels. The front panels were in reasonably good condition, but the left and right side panels had had the tenons sawed off both the top and bottom because access to the bellows area was almost impossible when the organ was removed from its free standing location to the chamber alcove in Trinity. Also with the removal of the organ to St. Paul's in Riverton, it had become necessary to move the pump handle from the right side of the organ to the left side. I decided to fill in both these holes in the panel frame edges and also drilled out where the old tenons had been and let in new tenons. This was necessary for the stability of the middle cornice and the rest of the upper case. The back lower panels were still there or rather, what was left of them. These panels were each a mortised and tenoned frame 3/4" thick with a flush panel of 5/16" solid poplar. One of these was a single board over 16" wide. I was able to separate and reglue one of these panel frames. I had to make two new vertical sides for the second one. Also, the center vertical support for the middle cornice was entirely missing and I made a new support with appropriate tenons.

The middle cornice was fairly intact, except for much of the lower bead molding which was missing. Here, thanks to the Hitchcock Chair Company, we were able to duplicate the existing molding and I replaced this wholesale. On all molding and repairs where nails were needed, I used the original cut nails of soft iron. Some of the old tenons from the lower panels were removed from the mortises and upon investigation, I discovered that these were split. I spread these with a chisel, injected glue into the splits and reclamped them, thus assuring a tight fit of the new tenons.

The upper panels on the two sides and back were also in good condition and required little else other than gluing up splits in the frame edges. The frames that held the left, right, and center flats were something else again. When the shade swell frame was installed for the swell box, the largest pipe of the center flat interfered with the linkage operating the shades. After the center flat was sufficiently notched out to accommodate the shade control rod, there was no wood left to hold the pipe which would have been in the way anyhow. So the wood dummy pipes were discarded and the openings covered with green fabric. Using the existing holes in the bottom of the flats, I was able to determine the number of pipes there had been and the diameter of the foot at the bottom. Using the shadow lines formed by the semi-circle of the pipes over the years on the top side of the flats, I was able to reconstruct the approximate diameter of the pipes that had been there. Now, only the mouth line and contours remained to be calculated. For this I went to St. Paul's Episcopal Church in Otis, Massachusetts, where earlier I had restored an organ of 1833 built by Franklin H. Whiting of New Haven. I copied the contours of the mouth and adjusted the dimensions of the mouth in proportion to the placement of the pipes in their respective flats.

After making a drawing of 1/1 scale, I took it to Mr. G. Stafford Broughton, executive vice president of the Hitchcock Chair Company, and he was responsible for the fabrication of the new pipes by the special cabinet works at the factory. Upon completion of the pipes I fitted them in their respective places and then returned them to Melvin Morgan, art director at Hitchcock, who performed the gilding with 18k gold leaf over Hastings slow-drying size, and painted in the mouths.

The upper cornice was also reasonably intact except for loose corners that were dovetailed and reinforced with glued-on cleats on the inside corners. Several small molding sections were missing and I replaced them with duplicated stock, matched exactly by the cabinet shop at Hitchcock. Because much of the small bead molding was separating anyway because of faulty old glue and the effects of being banged around, I separated all the molding, cleaned the glue seams, and re-glued and re-nailed it using the existing nails.

I then assembled the lower and upper halves of the case in my shop, checked everything for fitting, and had it delivered to Hitchcock for finishing.

Originally the organ had been finished with a pink base as a primer. Over this had been applied a fake oak grain, in the manner of the mid-nineteenth century. On top of this was applied two coats of spirit varnish. The back side of the case was originally done in a red tempera which was also very common at that time. When the organ was moved to the front alcove in 1877, the front side of the organ and a strip of 8" vertically on either side of the organ was covered with a dark varnish stain. The interior of the console was also covered with this dark varnish stain, completely hiding the beautiful rosewood. Over the years and through the move to Riverton, the varnish stain and imitation oak grain had alligatored badly and was scratched and gouged. After consulting with the Hitchcock Chair Company I decided that all the old finish should be stripped from the case to start fresh as there was no one available to duplicate the fake oak grain finish. The stripping was done by Gordon Sibley Auchincloss who spent hours and wore out many gloves laboriously removing all the old finish from every piece of the case. During the course of this work several signatures turned up, one of which was hidden under the fake oak grain later applied over the red tempera paint on the back of the organ case.

After the old paint was removed, the case sections were sanded smooth and delivered to Hitchcock where they were painted with an antique red and given two coats of semi-gloss varnish. The now ready gilded dummy pipes were installed in the three flats at this time, and two days prior to the opening of the museum in August I set up the organ case with an assistant from Hitchcock. Because the console doors no longer were usable, I fabricated a new door from one of the sides of the old swell box. Investigation determined that the original door had two dowels which fitted into holes in the rail just forward of the keyboard and a strike plate was still mounted on the underside of the middle cornice. Using the lock from the old console doors, I mounted a brass escutcheon in the new door and ground a key to fit

the lock. Thus the organ when closed up looks exactly as it must have when it was first built.

With the pressure of the case restoration aside, I then turned that summer towards repairing the interior components of the organ. The first item was the bellows. I decided that for the bellows to be historically authentic with the balance of the restoration, I would have to return it to its original double rise. Of the original bellows, only the bottom board with well and top board remained. The original relief pallet (value) in the top board had been discarded and two square 8" holes had been chopped in it and covered with plywood as access covers. I removed these and routed out for and installed plugs, which are almost undetectable. I fabricated a new relief pallet assembly which was scaled to the same size as the original must have been. I fabricated 16 new fold boards and a new middle frame to replace the missing pieces. I plugged all the holes in the bellows well that had been cut when the temporary blower was added. I tried to blend these in as well as possible.

Because the feeders were gone I wrote these off and routed out and let in wood strips to plug two large cracks that had developed in the bottom board under the old feeders; I covered one of the air inlets from the right hand feeder and mounted a flange over the left inlet to receive the hose from the new blower. I turned the reservoir over to Gordon Auchincloss who did a beautiful job of re-leathering it. The four pulleys of wood on the middle frame I turned on a lathe, out of native cherry, and I fabricated a sound-proof blower box which is to the left of the organ. This was delivered to Hitchcock and finished externally to blend with the case. A wind regulating valve was ordered with the blower and I installed this on the back of the lower vertical middle piece with the hose passing from it to the underside of the bellows. The valve is controlled by a set of pulleys and nylon cord, and admits the correct amount of air into the bellows at all times. The weights on the bellows are cast iron and bricks, and give the correct wind pressure of 1 3/4" water gauge. The wind trunk between the bellows and wind chest was also a victim of the temporary blower installation. A large 8" hole in one side was plugged, and the flanges at each end checked for trueness and regasketed with new leather.

The building frame which holds the bellows and windchest had suffered horribly. As I mentioned before, the back left corner post was cut completely away, as well as the key bed plank which was the upper horizontal front rail. The lower horizontal front rail had mostly disappeared with the pedalboard and the hitchdown swell pedal. It had been repaired a number of times. Also, most of the other mortised and tenoned glue joints were loose. I obtained new sugar pine stock for the missing rails; after knocking the frame apart entirely into its components, I proceeded to remake the entire thing. This definitely had a positive effect on the stability of the overall case, and aids in the evenness of the regulation of the key action.

The final major component was the windchest, undoubtedly the most complex part of the organ. As the bellows are the lungs, the windchest is the heart of the organ. It must be sound. Ordinarily when old

organs are rebuilt, we usually alter the slide system under the pipe board and place adjustable telescopes of bakelite under each hole in these boards. The air leakage around the sliders is thus prevented by this system. In the case of the organ at the Hitchcock Museum we had definitely decided to perform a restoration which would not tolerate any alterations in the structure and design of this windchest. Also to be taken into consideration was the factor that the organ would be in a humidity in winter which would not be less than 45 per cent. Humidity of less than 45 per cent causes wood to shrink and cracks will open up and old glue joints may separate. From past experience I knew that if I sealed the inside channel of the windchest and refilled every part very carefully, I could expect no further problems with air leakage and unwanted notes playing.

The first step was to dismantle all the parts of the windchest and trip it to the bare frame. Having done this I set it up on two sawhorses outside and taped all the holes in the tableboard closed. Then, turning it upside down I filled all the channels with a solution of PVC glue diluted with water. Then I removed all the tape and permitted the glue to run out. Two days later the interior of the channels was dry and any cracks or open joints were sealed.

I then turned my attention to the surface of this frame. The upper surface where the sliders fitted was in good order. The cracks that ran between the holes had been nicely filled with glue and were now drying. The underside upon which the pallet box rested required a complete resurfacing to make it true and level. Some of the filler in the strips in the channels between the bars had been broken, and I replaced these with pieces of wood of identical type and age. Other strips were partially loose, and I refitted them. I refitted the pallet box sections and screwed them down again after cleaning up all the old hand-forged screw.

The pallets or valves which admit air into the channels required releathering. Some of this leather was hard and brittle from being rained on at one time or other. Before 1870 pallets in organs had the tail ends glued on instead of using guide pins at the rear. The leather used for this purpose was tanned by soaking it for weeks in an oak bark and tannic acid solution. Numerous tanneries abounded locally and leather was easy to obtain. Much of the leather tanned this way is still performing its duty after 100 to 120 years. Later, to speed up the process of tanning, chemicals were introduced. Unfortunately, this decreases the useful life span of leather to about 25 to 30 years. Since the tails of the pallets were in excellent condition, I pulled off the top layer of two layers and put on a fresh layer of white leather and glued the pallets back down. I readjusted and re-tensioned the springs which were made of 8/64" brass and reinstalled them. Then I cut new strips of leather for the gasket of the pallet box bottom board and applied these. I then assembled the pallet box and installed the freshly re-leathered bung. One of the bung hasps was broken and this was repaired in the shops of the Hitchcock Chair Company. The other hasp was missing, and I fabricated an exact duplicate. I turned the windchest over and examined the sliders. The end of one slider had been broken, and I selected a suitable piece of walnut and lapped an

extension on the end where the pull block had broken off. I checked the sliders for tolerance with the upper boards and then screwed them down. Unfortunately, I soon discovered that applying tension to the screws caused certain sliders to bind. We took the upper boards up again and placed shims of white bond paper in the correct places. We repeated this operation six to eight times before we had the sliders at the correct tolerance.

The rack boards are made of poplar, and had really suffered. Generation of tuners had walked over them causing them to split longitudinally, and in some places sections of the rack boards were missing entirely. I glued up all the cracks and inserted strips or blocks of poplar where the cracks were too big or where the sections were missing. I fabricated six new rack pins of chestnut to match the originals. I then set the rack board's in place and refitted the pipes. This was necessary since the pipes had changed their feet lengths somewhat after being repaired and also because of the repairs to the rack boards.

The keyboard of the organ was very beautifully constructed, although it needed repair badly. As I mentioned before, the left side of the center pin rail had been chopped away, leaving only 1/16" of wood in places to hold some of the guide pins. I inserted a new piece of native cherry wood and planed this flush with the existing rail, guaranteeing more security for the guide pins. The cheeks of the frame were veneered in rosewood, as was the rest of the console interior, but most of it was missing. Since the old veneer was thicker than what can be bought today, I cut my own out of stock rosewood and glued this on.

The keys had several ivories missing. At one time an itinerant repairman had replaced some of these with new heads, but since the original ivory was thicker, he filed the tails to try to blend them in with the thin heads. I secured new ivory heads of the correct thickness from Russell Grethe in Newton, Massachusetts, an experienced keyboard expert, and replaced all the missing or imperfect heads. The middle range of the keys was so worn from use that there were literally hollows in the heads. I replaced the worst ones and sanded the outside surfaces of the others so the hollows did not seem so pronounced.

Gordon Auchincloss buffed and polished the keys with a soft buffing wheel. The original felt was still under the front rail pins, but it was badly moth-eaten and I decided to replace it. I reshimmied each key under the center rail pin so that the keyboard is now level when it is either in the in or out position. I also replaced the screws which hold the front slip and the top cover of the keyboard with brass flat head screws. The originals were missing and had been replaced with a motley assortment over the years.

The rosewood veneered music rack was definitely a later addition, but it blended well with the rest of the console and it was very practical. It was cracked almost into its pieces, and I separated it, cleaned the varnish off, and reglued it entirely. The panel above the keyboard slides upwards in tracks in the stop jamb boards. Because of shrinkage of the wood, this system no longer worked and someone had put two screws through the veneer to hold it to a cleat in the back. I removed this and repaired the

veneer. Then I installed some wider blocks of rosewood in the ends of this panel, extending it to fit the track again. This now works successfully, and with the removal of the music rack first, the panel may be raised up to gain access to the interior of the mechanism. The interior of the console area has been finished with two coats of 1/3 boiled linseed oil and 2/3 turpentine. The surface was allowed to dry between each coat, after being vigorously rubbed by hand. In this way the rich patina of the natural rosewood has been preserved.

The stop knobs were all intact, although several of the ivory domes were missing. I sent two existing labels to Kimber-Allen Ltd. in England, who expertly matched these with new engraved domes. To my knowledge it is not possible to obtain these reproductions anywhere in the United States. Several of the cherry draw shanks were broken, and it was necessary to lap a new piece on the end of one and glue the cracks in the others. When all this was completed, I brought these components to the museum and assembled them. The other action components had been cleaned and prepared, ready for the final regulation of the keyboard.

The pipes of the organ were badly mangled and dented. When they were new they had been cut to the exact pitch and flared in or out with a cone to tune them. Because many itinerant tuners are not in possession of tuning cones, the usual method is to rip the tops open with a knife or pinch them shut. Covered with years of dust and dirt, they were a sorry sight indeed. The pipes were first washed and turned over to the expertise of Dan Kingman, who skillfully re-rounded and un-dented all the metal pipes. Several of the pipes required complete disassembly and resoldering to repair them. I decided not to leave the pipes cone tuned, but ordered elastic cylindrical sliders of coke tin which slip over the ends and may be adjusted up and down, shortening or lengthening the pitch with the tap of a reed knife.

The Principal 4' and Dulciana ranks were new in 1864. I assume that the original pipes for these stops had been made out of metal that was too thin and had collapsed under its own weight over the first 20 years. Either that, or the pipes had been badly damaged by incompetent tuning. Earle probably recommended the easiest way to remedy this would be to provide two new sets of pipes, which was done. The first six pipes of the 4' Principal stop are made of zinc, which will not collapse. The Fifteenth stop is an original metal stop, as is the treble end of the Stopped Diapason. This stop is made in the traditional European manner. It has stopped wood pipes up to tenor b, and from middle c up it is a chimney flute with soldered on hats and is tuned by large ears on the side of the mouth called "elephant ears."

While Dan worked on the metal pipes, I turned my attention to the wooden pipes of the Stopped Diapason Bass. Most of these were in good condition except that the stoppers were frozen in place inside the pipes. As I tried to extract these, many of the handles came off in my hands. Sometimes the top of the pipe also split out, which required re-gluing. For the pipes where the stopper handles came out, I inserted a lead weight through the mouth inside the pipe and shook the pipe up and down, thus driving the stopper out. As I mentioned before, the larger

pipes offset along the back wall of the organ had had the stopper handles completely cut off. I fabricated new handles for these. Also the wooden hooks on the backs of the pipes had been mutilated, and I made new ones where required. I solved the problem of the stoppers fitting too tightly by inserting a layer or two of swansdown under the new leather around the stoppers. That way the pipes cannot split when they shrink because the material compresses; the swansdown expands to prevent the stopper from becoming too loose. The finish of the smaller wooden pipes was natural. After I had sanded these lightly to remove years of grime and grubby fingerprints, I wiped them lightly with a coat of turpentine. The building frame, wind trunk and windchest exterior were also treated in the same manner. The larger wood pipes were painted in red tempera. Here it was necessary only to wipe them with a cloth and hot water and the paint was smeared around making them look freshly painted again. When I had to plane away wood when I let in strips to repair cracks, I repainted the raw wood with matching tempera paint.

I took all the wooden pipes over to the museum and fitted and installed them. We were now ready to commence the final stage of the restoration, and that was the tonal regulation and tuning of the pipes in the organ. When the pipes were repaired, many of them no longer spoke and many of the feet had been opened way up to get the dents out of the inside.

Dan Kingman and I set the pipes in the organ, and we started with the Principal 4' stop. We adjusted each pipe to speak promptly and precisely when the appropriate key was depressed, and also so each pipe would speak with equal volume in relation to its neighbor. With the Principal 4' stop regulated we set a temperament in one octave on this stop and tuned all the rest of the pipes to it. The pitch of the organ was set at A-440 at 68°. We now had a tuning stop set up so we could tune each pipe to it as we regulated the pipes in the other three ranks.

The other stops were regulated easily except for the Dulciana stop; these pipes are very sensitive and required a great deal of care and patience to adjust them. The large wood pipes in the Stopped Diapason were regulated by inserting or pulling out wooden wedges in the feet of the pipe. The wedges constrict the air passage and thus control the volume. The toe holes in the metal pipes are closed in by either a cone or flared out with a reamer. Sometimes the adjustments are so minute that they may not be detected with the human eye. After the regulation was completed, it was necessary to tune the entire organ through again carefully. The museum director held keys while I did this.

I suppose one might ask: "Why go to all this trouble to preserve another old organ?" The fact is that this organ is now the oldest playable organ in Connecticut that is in an excellent state of preservation. It is indeed fortunate, and the Hitchcock Chair Company is to be commended for realizing the value of this instrument and having it restored. May it continue to advance the knowledge of the historical tradition in which it was created, be a joy for those who see it, and a delight for the musicians who have the opportunity to play it and savor its light, sparkling tone.

Durner Church and Parlor Organ Company

by Carolyn E. Fix

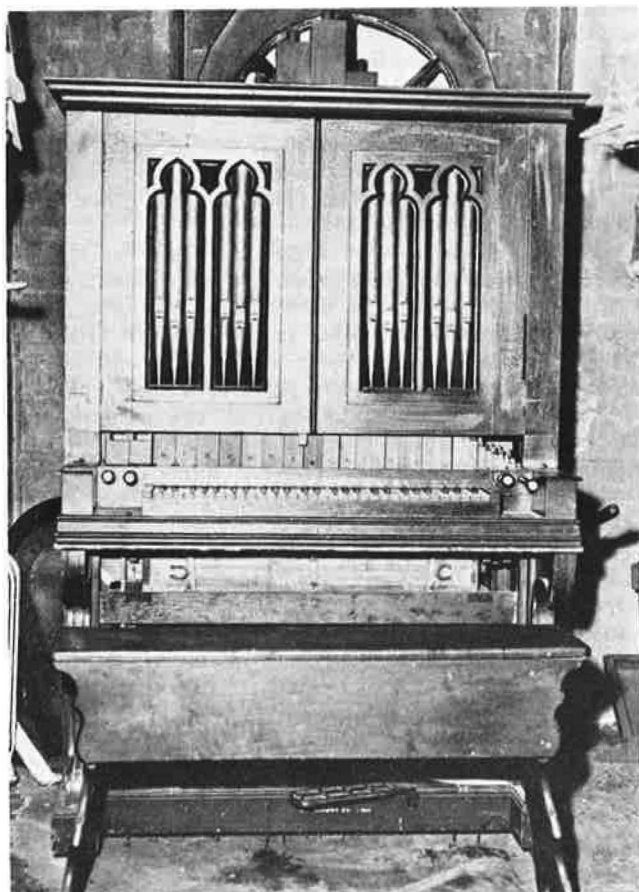
A trip to the Quakertown-Doylestown area of Pennsylvania in 1973 has produced some new information on the Durner family and their organs. The history of the Durner family and descriptions of many Durner organs have already been well documented in the late Eugene McCracken's article in *THE TRACKER* 8:4 (1964) :11-13, and in Robert Whiting's article in *THE TRACKER* 10:1 (1965) :1, 9.

Using a preliminary listing of tracker organs in Pennsylvania as a guide, a small party of Hilbus Chapter (OHS) members visited several Durner organs in churches and in one museum and one house, the old Durner factory building in Quakertown, and surviving members of the Durner family.

The old factory building looks much the same as it does in the 1876 steel engraving reproduced in the

BICENTENNIAL TRACKER, except that it now houses a grocery store. And about three blocks away, Charles E. Durner's widow still lives in a brick house. Another Durner residence (supposedly of Charles F. Durner I was the house to the right of the factory in the engraving. The company apparently also made pianos, according to the caption on the engraving and the piano pictured in it. The engraving was discovered in the small library of the Mercer Museum, Doylestown, in a centennial edition of the Combination Atlas Map of Bucks County, Pennsylvania, 1876 (Scott, J.D. I, published in Philadelphia. The reproduction, however, had to be obtained from the Library of Congress Photoduplication Service, Washington, D.C.

Mrs. Charles E. Durner is in her late 80s and cannot be disturbed for very long, but since she was married to Mr. Durner for only a few years, she



The c. 1870 two-rank C. F. Durner organ in the Mercer Museum, Doylestown, Pennsylvania,



Charles Edward Durner (1863-1932), son and successor to Charles Frederick Durner, founder of the Durner Church and Parlor Organ Company, Quakertown, Pennsylvania. Photo courtesy of Mrs. C. T. Himmelsbach, Quakertown, Pennsylvania.

Mrs. C. Thomas Himmelsbach of Quakertown is a foster granddaughter of Charles E. Durner (her foster mother was C. E. Durner's daughter). She furnished us with a picture of Mr. Durner and showed us a pipe-scale rule that was used in the old Durner factory. The rule had on it the name: 'Pierce Organ Pipe Company, Reading, Mass.' Could this firm have been Durner's pipemaker? The Himmelsbachs also rescued a c.1900 2-13 Durner organ from the old building of Trinity Lutheran Church in Quakertown and have recently sold it to a man in Pennsylvania for a residence organ.

In the Mercer Museum (and Headquarters of the Bucks County Historical Society) in Doylestown, Pennsylvania, is a c.1870 1-2 organ which may be a typical example of Durner's smallest style of pipe organ. It stands about six feet tall and has two

ranks of light, native walnut pipes, whose stop knob labels indicate that they are a Stopped Diapason 8' and a Principal 4'. We understand that it is still playable and appears to have been foot-pumped and possibly hand-pumped from the right side. We were not able to examine it or even get near it as there was no one in authority present at the time of our visit. The tallest pipes apparently were not mitered, as they are visible over the top of the case. The 25-key pedal board that plays the manual pipes (which was described by Eugene McCracken in his *TRACKER* article) was not in place when we saw the organ.

I have compiled a list of all the known Durner organs, most of which have been mentioned or described in past *TRACKER* articles. Some are no longer in existence and a few are known to have been electrified. Sometime, I hope we may be able to obtain a builder's list. Until then, this will have to suffice. I am sure this is incomplete, and I know that the Extant Organs Committee of OHS would like to learn of any Durner organs still in existence that are not listed here.

1868	Boalsburg, Pa., St. John's United Church of Christ, altered. (Restored in 1970 by Hartman and Beaty Co.)	2-16
1869	Philadelphia, Pa., Emmanuel Lutheran Church (destroyed-case remains)	2-?
c. 1870	Doylestown, Pa., Mercer Museum	1-2
1870	Quakertown, Pa., St. John's Lutheran Church	?-?
c. 1870-80	New York City, St. George's Church (in basement-altered)	1-4
1870	Richlandtown, Pa., St. John's United Church of Christ (Dismantled in 1936, disposition unknown)	?-?
1876	Clarksville, Tenn., an Episcopal Church (Displayed at the Philadelphia Centennial Exposition and said to have taken a prize)	?-?
1879	Hilltown, Bucks Co., Pa., St. Peter's Lutheran Church (Later altered and electrified)	2-?
1886	Jim Thorpe (formerly Mauch Chunk), Pa., St. Paul's Methodist	2-11
c. 1890	Cooperstown, Pa., St. John's United Church of Christ	2-12
c. 1890	Woxall, Pa., Goshenhoppen Union Church (Electrified by Paul Fritzsche)	2-10
c. 1895	Egypt, Pa., Egypt Union Church. An 1870 Charles Hanzelman organ was rebuilt and altered c. 1895 by C. F. Durner, and later altered by Paul Fritzsche. It was then a 2-18. In 1973 Hartman and Beaty Co. restored and enlarged it by electrifying the tubular pedal chest, adding a unified electric pedal chest, changing some of the manual pipes and restoring the Victorian console. (The 1870 organ replaced a 1786 David Tannenbergs - see Armstrong, <i>Organs for America</i> .)	2-?
c. 1895	Obelisk, Pa., St. Luke's Lutheran Church (formerly Keller's Union Church) (Pedal electrified and some tonal changes in 1970 by Brantley Duddy)	2-10
c. 1900	Bethlehem, Pa., West Side Moravian Church	2-10
c. 1900	North Wales, Pa., St. Peter's Lutheran Church	2-10
c. 1900	Jordan Valley, Pa., Weissenberg Union Church	2-10
c. 1900	Formerly in Quakertown, Pa., old Trinity Lutheran Church (Sold to a man in Pennsylvania for a residence organ)	2-13
c. 1901	Old Zionsville, Pa., Zion Lutheran Church	2-?
1906	Formerly in Indianfield, Pa., Little Zion Lutheran Church	2-11
1906	Formerly in Telford, Pa., a Lutheran Church (Rebuilt and enlarged by Robert Whiting and moved to St. Paul's Episcopal Church, Mt. Vernon, Washington State. See <i>TRACKER</i> 12:3 [1968]:2-3.)	2-11
1908	Quakertown, Pa., St. John's Lutheran Church (Replaced an earlier 1870 Durner organ. Electrified in 1936)	c10 stops
1908	Formerly in Zionhill, Pa., a Lutheran Church (Moved later to a residence in Richlandtown, Pa., then to a church in New England, and is now in the R. A. Simen residence in Annapolis, Md. Opus no. may be 1320)	2-10

An Appeal For Assistance

by James R. McFarland

The following brief article is submitted only to provide existing information about five of Pennsylvania's little-known organ builders. At least one organ by each is to be featured in the 1976 Convention. It is not known where any of these men learned their trade. It is hoped that this data and the exposition of these instruments will encourage members to continue the study in greater depth.

Samuel Bohler built in Reading from 1856 until his death in 1897, at which time he was succeeded by E. E. Palm. His instruments show careful attention to cosmetic and constructional detail. All of his known extant instruments sport fascinating case panel carving. There is evidence that he was rather prolific, but only four of his organs are known to remain. The sound of each reveals a true professionalism. There may be enough extant information available to make him a good subject for a Doctoral Thesis.



The 1892 Bohler organ in the North Heidelberg (Twp, Pennsylvania) United Church of Christ. Represented on the case pipes are various shades of gold and silver leaf, gold, maroon, red, pink, chartreuse, gray-green, blue, beige, white, and brown.

Joel Kantner was the father of Dr. Franklin J. Kantner; both built reed and pipe organs in Robeson, Pennsylvania (near Reading). Joel built throughout the middle 19th century, and there is evidence to support his being a pipemaker. According to Eugene McCracken, his pipe organs were very professional in appearance. Only two organs are known to have been built. One was for the Reform Church in Rehrersburg and no longer exists. On the basis of similarity to this instrument, the outstanding organ in Old Belleman's Church, Centerport, is attributed to him. Eugene McCracken had reported finding Joel's picture etched on the inside of the Rehrersburg case.

Gideon Jeffries apparently worked for Samuel Bohler shortly before the latter's death. Little else is known about him except that he probably built the peculiar organ for St. Mark's Lutheran Church in Reading, currently in use by Reed's Church in Stouchsburg.



The c. 1870 Joel Kantner organ in Belleman's Church, Centerport, ? Pennsylvania.



Typical Bohler case detail. Photos by the author.

Rudolph Gantenbein may have built only one instrument. The case and some pipes of this organ exist in their original location, Swamp United Church of Christ, Reinholds, Pennsylvania, and will be included in an extrapolation of the original to be featured in this convention. His principal trade was that of a cabinet maker, but he is listed in the Reading Directory from 1870 to 1872 as an organ builder. He was born in Switzerland in 1830. As yet, it is not known when he immigrated, but it was assuredly before 1853 when he was married by a Reverend Mr. Gantenbein of Pottsville, Pennsylvania. It is assumed that he died by 1873, since in that year his name disappears from the directory and his wife's appears as a washerwoman.

Philip Leonard Dieffenbacher was born in 1827 in Strawberry Ridge (Washingtonville), Pennsylvania, as the youngest of twelve children. He apparently is not related to the Millersburg Dieffenbachs. He resided and married in Turbotville, Pennsylvania, where he pursued his trade as cabinet maker. From 1835 until 1850, he held "singing schools" in the school-houses of various area towns, to which he traveled carrying a "lap melodeon" and a violin, both of which he made.

According to the church's history, he played the dedication of the building of the Trinity Reform Con-

gregation in Strawberry Ridge in 1869 on his suitcase-like lap melodeon. On January 1, 1872, he played the dedication of a four stop pipe organ that he constructed for the church. He was paid \$250.00 for the organ.

It is rumored that he built an organ for Turbotville Reform Church in 1860. At this time he was director of the primary department there. He also gave the primary department an organ in 1915. It is known that he built at least two violins and one viola d'gamba, and composed hymn tunes for use by his primary department.

In the Hershey Museum are three organs of his manufacture, all to be demonstrated in the convention. One is a barrel organ that can be placed on a table and imitates bird calls. One is a barrel organ playing hymn tunes of the day, one rumored to be his composition. The third is a chamber organ of four stops, ingeniously designed in two pieces for easy transportation. All three of these were built in the 1890s for use in Mr. Dieffenbacher's home and were a gift of Miss Dorothy Robb, his granddaughter. He died in 1917 at the age of 90.

Thanks are due to his descendants, Dr. John M. Dunn and Miss Dorothy Robb, for much of this information.



The c.1895 Gideon Jeffries organ, Reed's Church, Stouchsburg, Pennsylvania.



The c. 1870 Rudolf Gantenbein organ in Swamp United Church of Christ, Reinholds, Pennsylvania.

Johnson Opus 593

by Homer D. Blanchard

Opus 593 shows on the Johnson and Son list as having been built in 1883 for the Town Street Methodist Church. Columbus. Ohio. This always interested me because I had lived in and near Columbus for a number of year and was quite certain that Town Street Methodist Church no longer existed. It remained for Don Paterson, I believe, to discover that Opus 593 had been moved at some time into the Hansberger Memorial Methodist Church on Cleveland Avenue, Columbus, and it was Don who first called my attention to its existence there.

It seems that the third Methodist Church to be built in Columbus was erected on the corner of Town and High Street in 1852. The Johnson organ was installed in 1888. In 1890 the church building was sold to the Columbus Board of Education and the congregation moved to a new site at Bryden Road and 18th Street. In 1891 a new Sunday School building was erected there and in 1900 came the church auditorium, at which time the Town Street Church ceased to exist and became known as the First M. E. Church of Columbus. Exactly what happened to the organ during these and the following transition years is not presently known.

In June 1938 the Cleveland Avenue M. E. Church, which had organized in 1926, and the Mt. Vernon M.E. Church merged to form the Hansberger Memorial Methodist Church, apparently agreeing to continue to use the Cleveland Avenue building.

I don't know whether Don ever examined or played Opus 593 but when I visited the church in 1969 I discovered that it was no longer the Hansberger Memorial Methodist but was called Traveler's Rest Baptist Church and had recently been acquired by a black congregation. The Johnson organ was sitting in a rather spacious chamber at the front of the large auditorium. I have not yet been able to find out who made the installation.

The stoplist is as follows:

Great 58 notes	Swell 58 notes
8 Open Diapason (17 in display)	8 Open Diapason #1-7 capped)
8 Melodia	8 Stopped Diapason
8 Dulciana # 1-7 capped	8 Salicional (#1-9 capped)
4 Octave	4 Flute Harmonique
4 Flute d'Amour 37w 21m	4 Fugera
2 2/3 Twelfth	2 Flautino
2 Fifteenth	8 Oboe and Bassoon
8 Trumpet	Tremolo
Pedal 27 notes	Couplers , by draw knobs over
16 Double Open Diapason	Swell keys
16 Bourdon	Great to Pedal
	Swell to Pedal
	Swell to Great

Balanced Swell pedal over D
Flat, straight Pedal clavier
Pedale check
Blower's signal
Slide wind indicator to right, over Swell keys
Pedal movements, Left: Piano Great: Melodia and Dulciana
Right: Forte Great: Full Great less Trumpet
Diamond shaped nameplate with lines.

The black walnut paneling of the original Johnson case contrasted sharply with the oak furniture and trim of the church, and the display pipes, once gilded and stencilled, had been painted institutional green when the interior of the auditorium had been done over in that color. The organ was no longer in use in 1969, having given way to a recently purchased electronic, but the wind could still be turned on. Both manuals were partially playable but the Pedal was inoperable.

A quick look inside the organ showed that it had not been having much tender, loving care. Whoever had moved it had apparently decided against trying to reinstall the tracker action to the two Pedal stops. The Pedal Double Open had had its own C and C# chests, as had also the Bourdon. Someone had built a pull down action into these four Pedal chests and this was connected in each instance through lead tubing to a valve box under front ends of the original flat, straight, Pedal keys. The Pedal stop action consisted of the original ventils governing the wind to these four chests and controlled by the respective stopknobs. It was impossible to tell the original position of these Pedal chests in relation to the main body of the instrument. The C chest for the Double Open had apparently given trouble, for the pipes had been taken off the chest and the chest itself had been removed and was missing, although bits and pieces of tube strip and action parts were lying about. The large pipes of the Double Open were leaning at pre-carious angles in the corners and against the side walls of the chamber. Low C appeared to have been shoved down through a hole in the floor. The pipe rack for these pipes had been allowed to fall over into the pipes of the Great Open Diapason and general chaos reigned in the area of the C side of the organ.

I noticed then that two or three low notes of the Great 8' Trumpet had been pulled out and were lying on the floor behind the organ but I had no opportunity at the time to examine anything in greater detail.

A little later I learned that the church was interested in trying to repair or rebuild the organ and had obtained at least tentative proposals for such work, but hearing nothing further I carelessly assumed that the organ had probably disappeared.

Just recently, while going through old notebooks, I came across the Opus 593 stoplist. Some calling revealed that the organ was still in the church although no longer playable because the blower had been disconnected. Through the courtesy of the pastor and others I was able to see the organ again and to get a limited amount of scale data from it.

We do not seem to have accurate information about the original pitches of the Johnson organs. I know from an experience with Opus 458 (1875), First Baptist Church, Elyria, Ohio (See *THE TRACKER* 11:4: 11), that the church employed an "organ man" by the name of Murdock, asserted to have been a former Johnson employee, to fashion slide tuners for the metal pipes and otherwise lower the pitch of

the organ. It was always said to have been at "Concert Pitch" and was supposedly altered to "International Pitch." A similar high pitch may have been used in Opus 593, for the pitch has been lowered, but whoever undertook to do this was a real butcher. My examination was confined to the Great and Pedal, since the only access to the Swell was from a home-made passage board high in the air which I did not feel was safe.

In the Great 8' Diapason, particularly in the tenor octave, roll tuners had here and there been soldered shut and new tuning slots cut in the pipes. In the 8' Dulciana the pipes had apparently been moved up from Tenor C and a new Tenor C pipe inserted. This pipe is of different metal and construction from the other Dulciana pipes, has a narrow mouth with a high cut, arched lip, in contrast to the 2/9 mouths with straight, low cut lips of the Johnson pipes. Dulciana notes #1-7 are of capped zinc, with large box beards.

The stoppers had been pulled way up on the basses of the Melodia, but a new open wood pipe had been inserted at Tenor F and the other open pipes moved up one note, making it necessary to tune the treble pipes quite sharp, which was crudely done in a number of instances by hacking away at the tops of the pipes.

The 4' Octave had some tuners soldered shut and new ones cut, and some pipes had had crude slide tuners added, especially where tuning rolls left off and cone tuning began.

The 4' Flute d'Amour appeared to have been altered also, which again had necessitated tuning the metal pipes quite sharp. Here the tops of the pipes had been slashed open. Johnson normally made his Flute d'Amours with stopped wood pipes having pierced stopper handles, actually a wood Rohrflöte, going over into open metal at Treble C#. In Opus 593 whoever lowered the pitch drove wooden plugs into the borings in the stopper handles of some of the low notes in order to help drop the pitch.

Both the 2²/₃ Twelfth and 2' Fifteenth had been moved up one note and new #1 pipes added, of different metal.

Metal shades had been soldered into the open ends of the bells of the Great 8' Trumpet resonators on most of the low notes. At about Tenor C a new pipe with a Hoyt metal bell had been inserted, but it

was not clear whether this was to help lower the pitch or was a replacement for a damaged pipe. As many as ten of the Trumpet pipes had been bent over or broken off at the block, as if someone had lost his balance on the very narrow passage board and had fallen forward into the pipes. The Trumpet has open, tapered shallots of medium scale.

All pipes of the Great Principal chorus and the metal pipes of the Flute d'Amour are made of common metal, planed and polished, while the Dulciana is made of very thin spotted metal of about 55% tin. The bells of the Trumpet resonators are of 55% tin spotted metal.

In the Pedal Bourdon a number of pipes have had the stoppers removed. Then pieces of wood have been nailed inside the open ends of the pipes to form extensions, and stoppers have been fitted inside these extensions. This is something to see.

While I did not examine the Swell, my earlier notes indicate that the Fugara was a soft string and not a Geigen Octave.

In one of the moves the original feeders were taken from beneath the large bellows but the bellows remain.

From the limited scale data we can see that Johnson did not use large scales in the Great Principal Chorus in this organ. While it is true that the speaking pipes of the 8' Diapason in the display are of generous proportions, note #25 of the 8' Open Diapason corresponds to what in the Johnson scale pattern would have been a 46 scale, with the 4' Octave one note smaller and the 2' Fifteenth one note smaller than that. By this same system the Great 2²/₃ Twelfth is of rather slender scale. We should also note that the 8' Trumpet is not really very large.

Credit is due the pastor for having had an enclosure built over the entire Johnson keydesk, on top of which the major speaker for the electronic sits. The enclosure keeps the keydesk from being tampered with. In general the church has been successful in keeping vandals out of the organ.

While this congregation is carrying on a successful struggle to survive, and is rendering an important social service in its area of the city, it presently has neither the serious concern nor the funds for restoring the organ.

Johnson and Son, Opus 593, 1883
all measurements in inches, inside diameter or dimension.

Pedal:	#1	#13	#25	#37	#49
16 Bourdon	6-1/4 x 8				
Great:					
8 Op. Diapason			1-27/32	1-1/8	11/16
8 Melodia	3-1/4 x 4		1-7/16 x 1-13/16	7/8 x 1	1/2 x 5/8
8 Dulciana			1-1/8	21/32	
4 Octave	3	1-3/4	1-1/16	5/8	
4 Flute d'Amour	2-1/8 x 2-1/2	1-5/16 x 1-1/2	3/4 x 7/8	3/4	
2 ² / ₃ Twelfth	2-1/8	1-1/4	3/4		
2 Fifteenth	1-11/16	1	9/16		
8 Trumpet	4		2-1/2		

The Bicentennial Tracker

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An Historic Kessler Organ in Our Forty-ninth State

by J. Paul Schneider

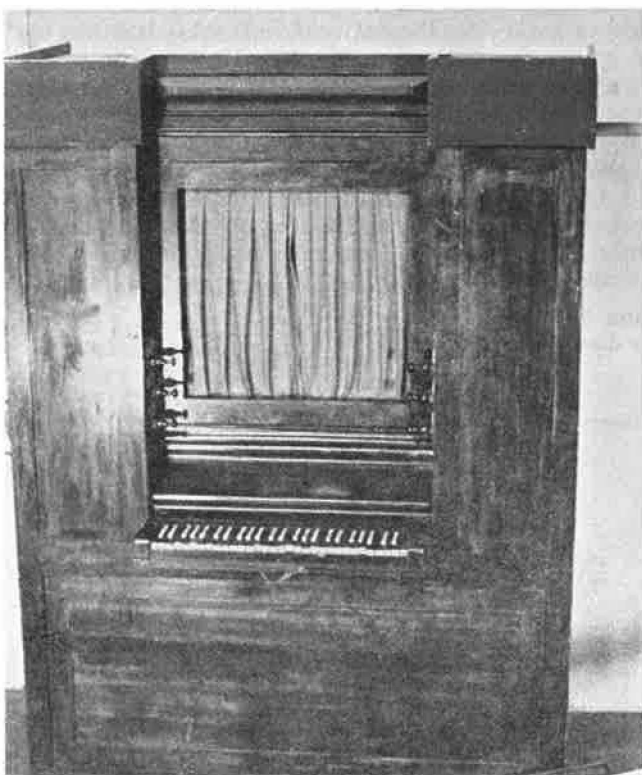
While perusing the March 1955 issue of *This Day* magazine. I noted with interest an article entitled "Our Alaska Safari." -Mention was made that a pipe organ had been brought to Alaska in 1846 by the Finns who installed it in their church at Sitka, the former Russian capital of Alaska. The organ may well be Alaska's first, and thus the first in our forty-ninth state, as of January 3, 1959.

The organ is presently in the Sheldon Jackson College Museum at Sitka. Because of the interest shown and generous help given by Mrs. Alice E. Postell, business director of the museum, it has been possible to complete the following account of this historic organ.

The Finnish Lutheran congregation worshiped in their church with its Kessler organ from 1846 to 1867. The church was then abandoned.

In 1888 Dr. Sheldon Jackson, pioneer western missionary and founder of the present Sheldon Jackson College, inspected the church and noted that it had, along with its contents, greatly deteriorated, where-upon he proceeded to have the pulpit, organ, and railing moved to the first museum he had established at the Presbyterian Mission.

About the year 1960, members of the present Lutheran church that occupies the approximate location of the former Finnish church decided they would like to have the organ for their present sanctuary. The organ was moved from the museum but apparently repairs on the instrument proved too costly and it was returned once more to the museum.



The 1844 E. Kessler organ, no. 45, at the Sheldon Jackson College Museum, Sitka, Alaska.

The tracker organ which may now be seen in the Sheldon Jackson Museum bears the inscription:

E. Kessler, Dorpat
No. 45 Anno 1844

The city of Dorpat, Estonia, lies midway between Helsinki, Finland, and Riga, Latvia; it has been renamed Tartu by the Russians. It is said that the Kessler factory in Dorpat was destroyed as the result of World War II. E. Kessler is known to have built many small organs for schools and churches in that area of the Baltic Sea.

A brief description of his organ No. 45 follows: The height overall is 89 inches, width 65 inches and depth 35 inches. It has one manual with 54 keys. The keyboard may be folded up vertically against the case. There are three square shank stop knobs above each end of the keyboard which pull sideways toward the center of the case. There are both wood and metal pipes, and a long iron pump handle attached at the lower center of the case front has a quarter circle up and down movement to provide bellows air supply.

Left stop jamb,
(vertical)

Gedact
8 fuls

Right stop jamb,
Zihil

Principal
4 fuls

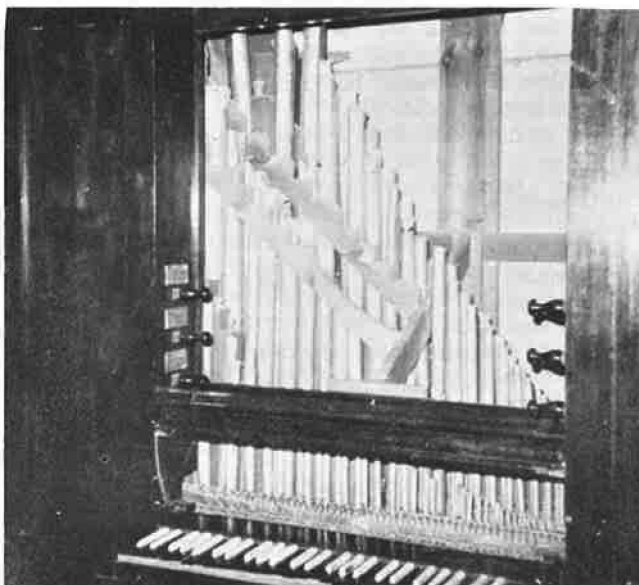
Viola di Gamba
8 fuls

Octave
2 fuls

Flote
4 fuls

I interpret the "fuls" to be "feet", but I have been unable to find the meaning of the draw knob marked "Zihil."

The organ is in need of repair and not playable. For the present, neither the staff nor funds are available for this project. It is the desire of those involved in its preservation to have it sound forth once again to the delight of many others as well.



Interior view of the 1844 E. Kessler organ, Photos by Mrs. Alice E. Postell.

The Hawke Papers II

Ed. Note: We continue herewith the series by the late H. William Hawke.

Roosevelt's Centennial Exposition Organ

The Philadelphia Centennial Exposition in 1876 was a notable success, surpassing any previous exposition in Europe or America; and many musical programmes were presented during its course, as well as daily organ recitals. Magnificent buildings were erected in Fairmount Park; the Memorial and Horticultural Halls, which are maintained by the Fairmount Park Commission, and open to the public, are the only two which now remain, located west of the Schuylkill River.

Richard Wagner was commissioned to compose a Festival Centennial March for the occasion, and James Hunecker, an outstanding music critic of the day, commented on its initial performance: "I heard Richard Wagner's \$5,000 Centennial March played by the Thomas Orchestra, and wondered how so much money could have been wasted on such common-place music."

John Knowles Paine and Dudley Buck wrote cantatas, and the final musical number on the opening programme was the Hallelujah Chorus by Handel in which the chorus of a thousand voices, orchestra and organ participated, followed by chime ringing in Machinery Hall, and a salute of 100 guns from George's Hill.

The Main Hall contained a large organ erected by Hook & Hastings of Boston at a cost of \$15,000. It contained some 59 stops and couplers, with four manuals and pedals, and over 2700 pipes. This was used frequently in solo recitals and also to accompany the Centennial Chorus of a thousand voices. In the New York section of the Main Building, Hilborne L. Roosevelt erected his famous Centennial organ which contained many novel features. as the specification shows.

Henry Gordon Thunder, Sr., who was born in Ireland in 1832, was the official organist of the Exposition, having been brought there for this position from his post in St. Stephen's Church, New York City. He also became the organist of St. Augustine's Church in Philadelphia, and died in 1881. Two of his sons, Henry Gordon, Jr., and William Sylvano had notable renown as organists and choir directors in Philadelphia well into the nineteen-thirties.

The mechanical ingenuity of Hilborne Roosevelt's organ created a strong impression on the many visitors, and we can understand this, for it incorporated radical departures from the accepted organ traditions of the day, with many applications of inventions which precursed the modern organ of the twentieth century.

The scheme was outlined on three manuals with a compass of 58 notes, from CC to A3, and the Pedal contained 30 notes, CCC to F. The Great organ had 13 stops: Double Melodia 16; Open Diapason 8; Gamba 8; Dulciana 8; Doppel Flute 8; Harmonic Flute 4;

Principal 4; Fifteenth 2; Mixture, 5 ranks; Euphone (free reed) 8; Ophicleide 16; Trumpet 8; Clarion 4. The Swell organ had 11 stops: Bourdon 16; Open Diapason 8; Salicional 8; St. Diapason 8; Wald Flute 4; Principal 4; Flageolette 2; Cornet, 5 ranks; Cornopean 8; Oboe 8; Vox Humana 8; Tremulant. The third manual was the Solo organ: Violon Open 8; Concert Flute 8; Doppel Flute 4; Tuba 16; Tuba Mirabilis 8; Tuba Clarion 4.

The Electric Echo Organ consisted of Vox Humana 8, and St. Diapason 8, with tremulant, and was evidently played from the Great organ keys. The Electric Suspended Organ had only a Traverse Flute 8, and was perhaps played from the Solo organ keys. The Pedal organ of six stops contained Contrebass (Resultant) 32; Open Diapason 16; Contrebass 16; Bourdon 16; Violoncello 8 and Trombone 16. The couplers were the usual unison mechanisms with the addition of Solo to Great Octaves, and Solo to Great Sub-Octaves, and there was a Bellows Signal as well as "Water Engines."

The Combination Pedals were: Great Organ Forte or Full Organ; Great Organ Mezzo; Great Organ Piano; Swell Organ Forte; Swell Organ Piano: Solo Organ Forte; Piano Pedal; Reversible Coupler (Great to Pedal), and Balanced Swell Pedal. Combination knobs were: Full Organ; Mezzo Organ; Piano Organ, and 222 small knobs for setting combinations. The scheme states that "The Mixture, Fifteenth, Euphone. Trumpet 16, Trumpet 8, Clarion 4, of the Great organ, are placed in the Swell box: making a remarkable crescendo effect when used with Swell organ."

Mr. Roosevelt's brochure, as is usual with him, goes into a great many details as to placing and construction, as follows:

This instrument occupies a central position in the North Gallery of the Main Centennial Building, and is exhibited as a specimen of a new American school of organ building, and is intended to illustrate the advancement made in the art in this country. Though founded on the best modern European schools, still the improvements introduced are for the most part new and American in their origin. It is 42 feet wide, 20 feet deep, and over 40 feet high; and contains a Great organ, Swell organ, Solo organ, Pedal organ, Electric Echo organ, and Electric Suspended organ.

The Bellows, of which there are two, are constructed with inverted ribs, and have regulators-which are accessory reservoirs-placed directly under the wind-chests. By this means a perfectly steady supply of wind is obtained. The bellows for the Solo organ is on a heavy pressure.

The Wind Chests are novel in their construction each pipe having a separate valve-these valves being connected together, and to the keys, by a combined pneumatic and tubular action, which is not affected by the changes in temperature or liable to cipher.

(Continued on next page)

OBITUARIES

Edward Flint

[1902-1975]

Edward Flint passed away on November 11 at the age of 73. He was well known to organ historians for his many writings in *The Organ*, *The Diapason*, *The Rotunda*, and other publications, and for his book on the history of the Newberry Memorial Organ in Woolsey Hall, Yale University. Although most of his life up to his retirement seven years ago was spent as a teacher of mathematics at the Brook School in North Andover, Massachusetts, he also worked for the Aeolian-Skinner Organ Company for a short time following his graduation from Harvard University, and for a few years during World War II he taught at the U.S. Military Academy at West Point.

Two important threads ran through all of Edward Flint's life. One was his devotion to the music of the chapel at Harvard University, kindled by "Doc" Archibald T. Davison during his student days when he served as choir librarian and later as alumni choir representative. It led to his being appointed to the committees to consult upon the two important organs built for Memorial Church in 1932 and in 1967, and he was the only alumnus to serve on both committees. A memorial concert at his home church, the First Parish in Lincoln, Massachusetts, given by John Ferris and the Harvard Choir, was the final link in the half-century long chain which bound Edward Flint to the musical life of his alma mater. His enduring influence will long be felt.

The other important thread was that of the American organ reform. Mr. Flint was an early disciple of G. Donald Harrison, and one of those who encour-

aged Harrison in the development of the "American classic" organ, of which the small but well-designed instrument at the Brooks School remains one of the best early examples. Unlike some others, he kept up with developments and was one of the first to recognize the validity of the tracker movement. The 1967 Fisk organ at Harvard has tracker action, as does one of the last organs upon which Mr. Flint acted as consultant, an Andover of 1972 in the Wellesley Hills Unitarian Church. His writings on organ construction, history and design, were erudite, lucid and witty, and constitute an important contribution to the literature of the organ reform. Just before his death he completed a scholarly article on Dom Bedos which appeared posthumously in *The Diapason*. He had been a longtime member and supporter of the Organ Historical Society.

Richard Appel

[1891-1975]

Richard Appel died in Cambridge, Massachusetts, on November 18 at the age of 86. Mr. Appel, long a member of the Organ Historical Society, retired in 1954 from the Boston Public Library, where he had been head of the music department and a friend of organ researchers for many years. A native of Lancaster, Pennsylvania, and a graduate of Harvard University, he was for 40 years organist of the Episcopal Theological School in Cambridge, and was subsequently organist for many years of the First Unitarian Church of Jamaica Plain where he played the 1854 Hook organ made famous in Thomas Murray's recent recording. He retired from this position only a little more than a year before his death.

—Barbara Owen

The Hawke Papers

(Continued from the previous page)

The Draw Stop action is very simple in construction, being tubular. The manual touch is always light, even when the full organ is used.

The Combination Pedal and knobs are peculiarly novel, being so arranged that the organist can, from the keys readily change or set a combination on any pedal, from one stop to the full organ. The mechanism for this is by no means complicated, and may be briefly described as follows:—Directly over the drawstops in the key box are six rows or sets of small knobs, one above the other, each row or set representing all the stops of the organ. The lowest row belongs to Pedal No. 1, the next above to Pedal No. 2, and so on. To set a combination, say on No. 1, it is only necessary to push in the knobs representing the stops you wish drawn; then when No. 1 Pedal is pressed down, it will bring on those stops. The Pedals do not throw out the registers, but are hooked (down when on, and released when off. Therefore, the registers may be drawn and will not be interfered with by the Combination Pedals or Knobs. The combinations on the knobs are set in the same way. Each Pedal has an indicator placed directly above the Swell keys showing when it is on or off.

The two main bellows are blown by Hydraulic Engines, situated directly under the gallery, where they can be seen in operation. Ample passageways are provided throughout the organ, making all parts easy of access, for inspection and tuning.

The Electric Suspended Organ is hung directly in front of the gallery and is connected to the Great Organ by a cable of insulated wires. The Electric Organ is operated by six cups of the famous LeClanche Battery. The bellows is blown by a Union Electric Motor, this motor being by far the most powerful and simple that has been made hitherto. The engine blowing this bellows being about the size of a quart measure, is operated by four cups of Bunsen's Battery.

The Electric Echo Organ is situated in the English tower, and is connected to the Great Organ by a cable 250 feet long. The Organ action is also operated by a LeClanche Battery, and the bellows is blown by a Union Electric Motor. This Organ is intended to produce an effect similar to the Vox Humana in the celebrated Roosevelt Organ in Chickering Hall, New York. Both of these Organs illustrate the application and operation of the Electric Action.

The Voicing, on which mainly depends the success of the instrument, is deserving of close study and examination for those interested in the subject. The great delicacy-characteristic quality of tone of the different stops and the immense power, without harshness, of the full organ, are all the result of a most careful school of voicing. It combines all the best points in European voicing with some effects never before produced. When the building is very crowded, and many people are moving about, the softer effects are necessarily lost. Those desirous of hearing the instrument to advantage are advised to visit it early in the day as it can be tried by organists from 10:00 to 10:30 A.M. During the advertised hours for organ recitals, only those engaged for that purpose are expected to play.

The Sounds Around Us

Norman M. Walter, Chairman
OHS Audio-Visual Committee

At this time we would like to give to you a progress report on the present and future plans of the Audio-Visual Committee. First, let us go back to the early days of OHS and recall the beginnings. At that time a group of dedicated volunteers recognized that one of the responsibilities of the society was to preserve through recordings and pictures as many of the fine old American organs as possible. Through the efforts of these enthusiasts a number of National Conventions were put on tape. In addition, a tremendous volume of tapes covers many other instruments. These tapes are currently being edited and deposited in the archives of the society at Ohio Wesleyan University. Another project was the production of the slide-tape program "A History of the Organ in America from 1700 to 1900." The present version is still circulating to an ever-increasing audience, particularly now at the time of our national Bicentennial. It is recognized that a more up-to-date version should be undertaken, and plans are being made to do this. However, greater priority has been assigned to the problems of developing our recording functions at the professional level. This is needed to create a better cash flow for the expansion of committee tasks.

In the spring of 1972 when your present chair-man assumed the responsibilities of the committee, an extended program of detailed planning was started. It covers a three to five year period. At the present time we are a little ahead in achieving some goals, and slightly behind in others.

The first major task undertaken was the writing of a set of specifications for circulation to audio equipment manufacturers. These specifications were issued with a "request for proposal" to provide adequate equipment for the society's needs. In order to indicate to you what we felt was needed, the salient specifications are given here.

Specifications

The proposed equipment system must be able to fulfill the following criteria:

1. Must be capable of recording a wide range of organ sizes, from simple one manual instruments to large three or four manual and pedal instruments.
2. Must be capable of recording in a wide variety of acoustical environments.
3. Must be of sufficient portability to assure rapid "set-up" and "pack-up" without undue strain on a limited number of sound technicians.
4. Must be able to provide sufficient flexibility to master, edit and prepare:
 - a. Final tapes for distribution in a projected series of audio-visual programs.
 - b. Tapes for the National OHS Archives.
 - c. Master tapes for possible conversion to stereo or quadrophonic discs.
5. Must be able to provide highest reliability with lowest maintainability to assure optimum performance under the most severe operating conditions.
6. Must be capable of providing optimum operation under the widest expected power supply variations.

As can be seen, our requirements present some rather divergent capabilities. It would seem, also

that this would all have to be done without the use of money. The response from the electronics industry was not overwhelming, but fortuitously, those who did respond represented the best there is to offer.

At this point it might be best to point out what we would like to accomplish in our recording projects. It is realized that our primary objective is to preserve the sounds of these old and new instruments in their native habitat, so to speak. That is, we must be able to provide a recording which catches the vitality of the instrument and the performance, and the presence needed to convey to the listener, either a sense of recollection after having been there, or to implant all of the subtle, subliminal information which will identify it for someone who might visit a site after hearing the recording. This factor in itself, demands that the minimum amount of engineering be performed on the recordings during their transference from tape to pressed disk. Therefore, it is absolutely necessary that the initial recording be made with equipment which is more than capable of capturing the full spectrum of sound without distortion or muddiness.

We have been most fortunate in having the services of Prof. Marice Stith, Cornell University faculty, and his Redwood Records Company facilities available to us for recording our National Conventions. Prof. Stith is director of the Cornell University Bands as well as an outstanding trumpet player and well-rounded musician. Because of his dissatisfaction with the work of various recording companies in preserving the sounds of his own ensembles, he decided that he would have to do his own recording in order to capture the sounds he knew they were capable of producing. In addition to doing his own recording, his services are used by other companies to record large scale band festivals, and other musical groups. Prof. Stith and OHS member Donald R. M. Paterson, also on the faculty of Cornell University, have collaborated on a number of records which are available commercially (see latest issue of the Schwann catalog).

The first tangible results of this new recording program are the recently announced 1974 and 1975 Convention Highlights. These are OHS ST-1 and OHS ST-2. The selections on these records are listed here so that you might know what is included, and perhaps to help you make a decision to order them.

**Nineteenth National Convention of the Organ
Historical Society, Inc.
Monadnock Region of New Hampshire -
June 25, 26, 27, 1974
1974 Convention Highlights**

Side I:

Kenneth Wolf playing the 1853 E. & G. G. Hook organ.

John Bull: *Gloria Tibi Trinitas*

Jack Fisher playing the 1842 E. & G. G. Hook organ.
William Croft: *Voluntary*

Carrol Rassman playing the 1849 E. & G. G. Hook organ.

L. N. Clerambault: *Basse et Dessus de Trompette*
(Suite du 1er Ton)

Carrol Rassman.

F. Mendelssohn: *Allegro Maestoso* (Sonata II)

Charles E. Page playing the Berkshire organ (Elec.
action 1967).

G. F. Handel: *Suite in G minor—3rd movement*

Stephen Long playing the 1893 George S. Hutchings
organ.

J. Brahms: *Chorale Prelude "Schmucke dich, o liebe
Seele"*

Boys and Men's Choir, St. Peter's R. C. Church, Wor-
cester, Mass., Prof. Louis Curran, director; 1905
James Cole organ.

F. J. Haydn: *Kyrie from the "Paukenmesse"*

Side II:

Max Miller playing the 1869 Steere & Turner organ.

H. Parker: *Sonata in E flat-Allegretto*

Dudley Buck Quartette (Mary Louise Williams, so-
prano, Lois Registein, alto, Philip Beaudry, tenor,
Robert Newton, bass) with Samuel Walter
playing the 1898 George Ryder organ.

S. Baldwin: *"I Will Lift Mine Eyes"*

John Dunn playing the 1868 E. & G. G. Hook organ.

C. Tournemire: *L'Orgue Mystique: Sabbato Sancto-
Communion*

Thomas Murray playing the 1970 Andover tracker
organ.

Max Reger: *Introduction and Passacaglia in D minor*

**Twentieth National Convention of the Organ
Historical Society, Inc.
Central Connecticut - June 24, 25, 26, 1975**

1975 Convention Highlights

Side I:

George Becker playing the 1875 E. L. Holbrook organ.

J. S. Bach: *Prelude and Fugue in A major BWV 536*

Kenneth Wolf playing the 1849 Simmons & McIntyre
organ.

J. S. Bach: *"Aus tiefe Noth schrei ich zu Dir"*

Boys and Men's Choir, Trinity Episcopal Church-on-
the-Green, Stephen Lober, director; Thomas Wit-
temore playing the 1935 Aeolian-Skinner organ.

Edward Elgar: *"As Torrents in Summer"*

T. Tertius Noble: *"Come Labor On"*

Orlando Gibbons: *"Song 34"*

Side II:

Stephen Long playing the 1874 E. & G. G. Hook &
Hastings organ.

J. S. Bach: *Fantasia in G. major BWV 572*

Rosalind Mohnsen playing the 1868 J. H. & C. S. Odell
organ.

J. Langlais: *"Cats" (Scherzo from American Suite)*

J. Langlais: *Chorale Prelude "My Soul longs to de-
part in peace"*

Charles Krigbaum playing the 1928 E. M. Skinner
organ.

C M. Widor: *Finale from Symphony II*

Initially, the three hundred records pressed of
each convention and sold at \$5.95 will pay back
to the society the total costs of recording these
conventions. After the costs are recovered, it will
then be possible to issue additional records of
complete recitals and other programs at considerable
savings to members of the Organ Historical Society. For
non-members the price of these additional records
will continue to be \$5.95. It is hoped that the future
savings will be an attractive feature of OHS
membership, and thus serve to increase the scope of
the work of the society in the preservation of worth-
while instruments, and to lead in the program of
presenting to the American people the rich heritage
of organ building of the past and the future.

In closing we would like to say that we
have learned a great deal in the last two years
about how to cope with the myriad problems
associated with making these one-time-only
recordings. We have much more to learn, and with
the support of the membership of the society we
hope to be able to give to you many happy
hours of recollection and just good listening.

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INTERIM TREASURER'S REPORT

(Condensed) As of November 20, 1975

Assets: Funds on Deposit	\$12,801.83
Furniture & Fixtures	267.98
Inventories (Valued 5/31/75).....	9,196.91

Total Assets	\$22,266.72
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Retained Earnings: Balance 5/31/75	\$16,152.82
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Net Income for period 6/1 - 11/20/75	6,113.90
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Retained Earnings	\$22,266.72
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Income: Dues, etc.	\$ 8,916.97
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Expenses: Printing, etc.	2,803.07
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Net Income for period 6/1 - 11/20/75	\$ 6,113.90
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Respectfully submitted,
/s/ Donald C. Rockwood
Treasurer

NEW OHS RECORDS!

1974 National Convention Program Excerpts

1975 National Convention Program Excerpts

Excellent LPs at

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Wilmington, Ohio 45177

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MINUTES OF THE OHS COUNCIL MEETING

November 29, 1975
Millersville, Pennsylvania

The meeting was called to order by President Laufman at 10:40 A.M. The following Council members were present: George Bozeman, Thomas Cunningham, Norma Cunningham, Thomas Finch, Alan Laufman, Lois Regestein, Albert Robinson, Donald Rockwood, Lawrence Trupiano, Samuel Walter, and James McFarland. Also present were James Boeringer and Norman Walter, committee chairmen.

The minutes of the Mahopac meeting of August 30, 1975, were accepted as printed in *THE TRACKER*.

Reports from Officers and from Chairmen of Standing and Temporary Committees in attendance were read and accepted with thanks. Reports from the Chairman of Research and Publications Committee, the Chairman of the Advertising Committee, and the Chairman of the 1978 Convention Committee were read and accepted in absentia. It was noted that the Archivist's report will be mailed to the appropriate people within the next few days.

Council voted 'to defer action on item E2 on the agenda which is the discussion of the most recent findings of the By-Laws Revision Committee, until the next meeting.'

Council likewise voted 'to defer action on item E3 on the agenda which is the Research and Publications Committee recommendations on research suggestions, to the next meeting because we have received no Committee recommendations.'

Council voted 'that the By-Laws Revision Committee be requested to submit a written report by the next Council meeting.'

Council then received a report from George Bozeman concerning the outcome of Council action on the Bethards requests from the last meeting, and read the reply from Mr. Bethards.

After carrying a motion 'to bring to the floor the tabled item concerning the Convention Coordinator,' Council voted that 'the President appoint a Committee Chairman to act as an OHS Convention Coordinator, whose duties shall be as follows:

1. Seek out bids for future conventions.
2. Distribute the Revised Rules For Convention Committees (8/73) to prospective bidders and provide assistance in the preparation of bids.
3. Be available as advisor to convention committees for the purpose of providing information, procedures, traditions and any other matters helpful.
4. Provide at each Council Meeting a report relative to whether or not the various convention committees are proceeding in accordance with the current version of The Revised Rules For Convention Committees.'

A motion was carried 'to accept Lois Regestein's Suggestions For Convention Recitalists with two additions.' In the future, they will be distributed to all convention recitalists.

Council voted 'with warmest wishes to approve the petition and By-Laws of The Tannenberg Chapter of the OHS.' This motion was the result of the submission of same by members of this South-Central Pennsylvania group.

After much discussion, Council voted not to carry the motion 'that once the Society has met its expenses in the publication of the **BICENTENNIAL TRACKER** that the various authors receive a complimentary copy.' Instead a motion was carried 'that three re-prints of their article and the following letter be sent to all contributors:

In view of the fact that several contributors to the **BICENTENNIAL TRACKER** have expressly requested that they not be given a complimentary copy, the Council of the OHS therefore wishes to take this opportunity to offer our deepest appreciation for your contribution.'

Council action on a request from the editor of **THE TRACKER** resulted in the carrying of a motion 'that the Council ask the President to appoint a Circulation Manager for **THE TRACKER**' to fill the vacancy left by Dr. Coleberd's resignation.

Council carried a motion to authorize the Publisher 'to spend up to \$200.00 for proof-reading assistance for the **BICENTENNIAL TRACKER**.'

The Finance Committee's report that it currently costs over \$9.00 per member to operate the Society, precipitated the passing of a motion 'that beginning with the next subscription year, regular dues be increased to \$10.00 per year and foreign rates be \$11.00. Those who are currently paid in advance will not be liable for the difference. All future dues will be on an annual basis. At the same time, sale of back issues of **THE TRACKER** will increase to \$2.50 per copy, and a special rate for the first fifteen volumes will be \$125.00.'

After much interesting discussion as a result of proposals by James Baeringer, Council voted 'that the President appoint a committee, including Barbara Owen and Homer Blanchard to be in charge of the Society's international interests.' These interests include co-operation with similar groups abroad.

Council agreed that the next meeting would be held Saturday, February 21, 1976, in Wilmington, Ohio, Thomas and Norma Cunningham hosts.

The meeting adjourned at 6:30 P.M.

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



HISTORIC ORGAN RECITALS

On Sunday afternoon, August 17, 1975, Dr. Benjamin Van Wye, OHS member and organist and professor of music at Skidmore College, Saratoga Springs, New York, played an OHS-sponsored Historic Organ Recital on the 1855 E. & G. G. Hook organ in St. Paul's Episcopal Church at Salem, New York.

Dr. Van Wye received a Fulbright grant in the 1960s to pursue advanced studies on the organ in Denmark and also received a Creative and Perform-ing Arts Fellowship from the University of Illinois, which awarded him a doctorate in 1970.

The Hook organ is very much in its original tonal condition and has never been "modernized." Housed in its original case, it was built for a Congregational church in Dorchester, Massachusetts, then moved to a church in Vermont, and finally came to Salem in 1892.

This was the first time in recent decades that the organ has been heard in a full length recital, although a demonstration-recital was played on it by Robert Bruce Whiting during the 1967 OHS Convention. The booklet for that Convention contains a description of the organ.

Advance publicity for the concert included newspaper articles, listings in events-calendars of various area publications, public service announcements on radio stations, posters, and postal cards addressed to OHS and AGO members in the area as well as to other organ enthusiasts. As a result, Dr. Van Wye played to a full church. A retiring collection was received to begin a fund for an enlightened restoration of the organ.

Those present on August 17th included OHS member Robert Newton, who regularly maintains the in-strument and with the assistance of Harold Knight prepared it for the recital, and Robert Griffith, OHS member and professor of organ at Ohio Wesleyan University, who assisted at the console.

Dr. Van Wye's program included works by Correa de Araujo, DuMage, Dupre, Gigout, Mendelssohn, Pasquini and Storace.

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LETTERS TO THE EDITOR

Dear Sir,

I was unhappy about the stoplist errors in the Iowa article. Unfortunately, Orpha Ochse selected the New Vienna stoplist to reproduce in her book. I gave the stoplist as it was sent to me by the Sister who was organist at the time, as stated in the article. She apparently had difficulty reading the lettering on some of the stopknobs, and missed a couple of them. She was not a professional organist, if I remember correctly. I sent a draft of the article to the church, but they had just changed organists and the error wasn't caught. I'm grateful to Father Nernmer for publishing the correct stoplist.

In addition, one statement in the article was misleading. The New Vienna Schuelke is the oldest of the Iowa. Schuelkes in use. The oldest one in use would seem to be the one-manual organ owned by former OHS member, Robert H. Knueppel in Mequon, Wisconsin. The origin of Mr. Knueppel's organ is uncertain, but is believed to have come from La Crosse. The lowest pipe in the Principal 4' rank is engraved

with the name Samuel Pierce and the date 1879. Schuelke did order pipes from Pierce. I have an order from him to Pierce in the 1890s. There was a one-manual Schuelke organ built for a German Reformed Church in La Crosse in 1879, so this is probably the Knueppel instrument.

Sincerely,
/s/ Elizabeth Towne Schmitt
100 West 15th Street
Rolla, Missouri 65401

Dear Sir,

I was very happy to see the article which Paul Schneider did on the E. M. Skinner tracker at Dearborn Village. It is indeed an interesting instrument in several ways. Its design is singularly elegant and "modern-looking," although it stems from Hilborne Roosevelt's design of a hundred years ago.

The available data in my files would indicate that it is the *only* tracker-action organ built by Ernest Skinner, at least up until his departure from the Aeolian-Skinner firm in 1934 or '35. In fact, it is one of only two one-manual instruments bearing his name — the other being the rather unusual 1-3 unit organ for the Chapel of the College of Preachers in Washington, D.C. (#801, 1929). As a matter of incidental interest, the Aeolian-Skinner firm only built two more one-manual organs — for a Mormon Church in Los Angeles (#966, 1937) and for an Orthodox Church in Boston (#1247, 1951).

I am interested in Mr. Schneider's speculation that E. M. Skinner may have worked for Roosevelt — again, my data indicates that he trained with Ryder and Hutchings, and was in partnership with James Cole for a time. I'd like to know more — if Skinner really did work with Roosevelt, it would form a fascinating link between two of the real giants of the organ world!

In any event, the Dearborn organ is a visual, musical and historical delight — thanks for letting us learn more about it.

Sincerely,
/s/ The Rev. Culver Mowers
7 Main Street, Box 113
Candor, New York 13743

Dear Sir,

Please accept my check for membership in the Society. Yesterday I attended a very fine recital in Salem, New York, played on a very fine E. & G. G. Hook organ of 1855.

I spoke with a Mr. Newton of the Andover Organ Co., and he said I might write to you about another organ here in Granville to be included in your lists.

I have taken the liberty of including three pictures which may be of interest.

The one thing which bothers me most about the organ is that I can find no name either inside or out. It is a tracker and was installed in the Jerusalem Congregational (Welsh) Church soon after it was completed in 1908. But through someone's negligence there seem to be no records left from the early years of the church.

The organ is of one manual and has a straight pedalboard and a balanced Swell pedal. The stoplist follows:



The organ in the Jerusalem Congregational Church, Granville, New York. Photos by Stephen T. Clark.

8' Open Diapason	56 pipes	2' Super Octave	56 "
8' Melodia	56 "	16' Pedal Bourdon	12 "
8' Dulciana	56 "	Bellows Alarm	
4' Principal	56 "	Manual to Pedal Coupler	
4' Flute	56 "		

The six manual stops are all complete ranks enclosed in a swell box, except for the front display pipes which belong to the bottom octave of the 8' Open Diapason.

On the pedal the notes from CC to D are borrowed from the bottom of the 4' Flute.

The organ has a nice sound as a whole and in the use as independent stops, although the pipes are nicked quite a lot and thus the speech is not as clear and articulate as it might be.

If you have any questions that you feel I might answer, please write. I shall be looking forward to reading *THE TRACKER* and all future activities of the Society.

Sincerely
/s/ Stephen T. Clark
R.F.D. #1
Granville, New York

Dear Sir,

Concerning the imposed ban on humor in *THE TRACKER*, I have to admit I noticed it was a bit more starched in recent issues. I used to enjoy things like "Stickers & Squares" and "Gleanings", but alas,



Close-up views of the pedals and keyboard of the organ in the Jerusalem Congregational Church, Granville, New York.

even they are gone. Now the issues are getting too technical and dull to even pass a casual glance over. And I can't say that the stoplists in *THE TRACKER* excite me, either. All they do is take up space.

I'd rather read about the builder or the history of the instrument than what stops it has. Who cares? I don't learn anything from that. I mean, I can't walk up to someone in the field and say "Hey, did you know that blah-blah organ in Yakity-yak, Pennsylvania, has four Diapasons in the Great Division?" You see? The information is literally useless!

And in the same vein is *The Diapason* which I also take. I'm letting my subscription lapse because it means nothing at all to me. The major articles are vast technical double-talks. A good example is the recent issue, devoting 8 huge pages to "Vincent Persichetti's Shimah B'holi (Psalm 130) for Organ - An Analysis" in which the author fails to make sense from just the first sentence. And I'm paying money for something I can't even decipher!

Keep on pedalling,
/s/ Michael J. Barney
415 Woodland Avenue
Elyria, Ohio 44035

FRED N. BUCH

Ephrata, Pennsylvania



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185 110011, President

NEW TRACKER ORGANS

Lawrence Phelps is pleased to announce that his firm in Erie, Pennsylvania, has been awarded a contract to build and install a new organ at Christ Church Cathedral, Christ Church, Oxford, England. The organist and director of music is Simon Preston. The instrument will have 40 stops composed of 61 ranks of pipes, mechanical key action, electric stop action, solid-state electronic combination action, and will be housed in the 1690 case by the well known English organ-builder Father Smith, which now stands in Christ Church Cathedral. The specification follows:

Great

16' Bourdon
8' Montre
8' Flute à Cheminée
4' Prestant
4' Flute Conique
2' Doublette
8' Cornet V
1 1/2' Fourniture IV
3/4' Cymbale IV
8' Trompette
4' Clairon

Choir

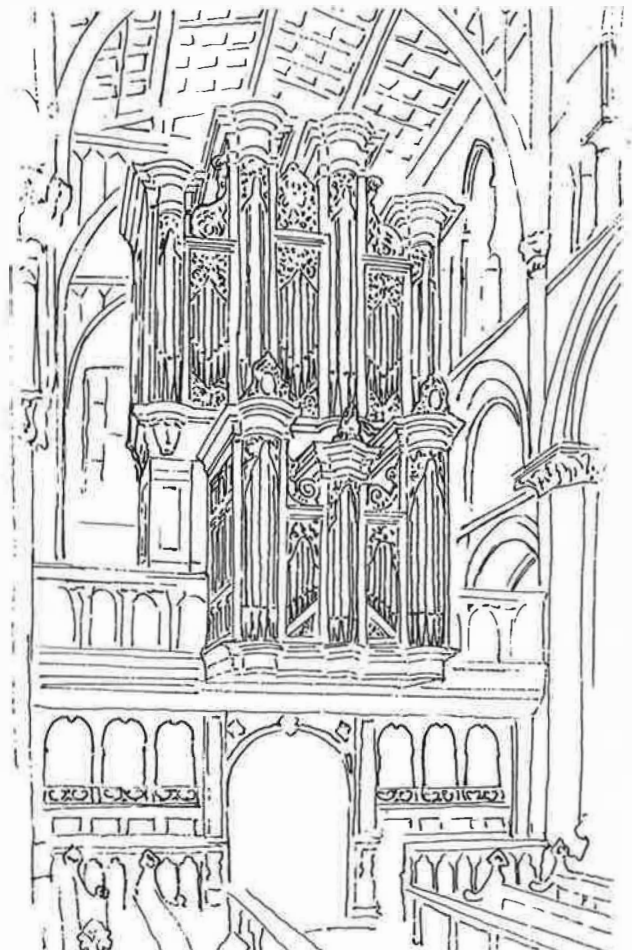
8' Bourdon
4' Prestant
4' Flute à Fuseau
2 1/2' Nasard
2' Doublette
2' Quarte de Nasard
1 1/2' Tierce
1 1/2' Larigot
1' Cymbale IV
8' Cromorne

Swell

8' Salicional
8' Celeste
8' Flute Bouchee
4' Principal
4' Flute
2' Flute
2' Plein Jeu V
16' Basson
8' Hautbois

Pedal

16' Principal
16' Soubasse
8' Octave Basse
8' Bourdon
4' Octave
2' Fourniture V
16' Bombarde
16' Basson
8' Trompette
4' Chalmieu



The installation will be completed by late 1976.

BOOK REVIEWS

The History of the Organ in the United States by Orpha Ochse. Bloomington: Indiana University Press, 1975. 494 pp. ill. \$22.50.

This remarkable book was a long time a-borning, but now that it is here it takes first place among the notably small amount of literature on the subject of American organ history.

The author, a lecturer in music at the California Institute of Technology and associate professor of music and college organist at Whittier College, begins with an account of the early Spanish missions and the organs imported from Spain into what is now Central America and our Southwestern States before recounting the use of organs in the eastern colonies.

There are ample specifications, some good photographs, and a bibliography running to 524 citations. One readily agrees that Miss Ochse had done all of her "homework" before taking pen in hand.

Interwoven with the history of organs and organ building are observations on the church, immigration, economic crises, scientific progress and development, musical progress, and important inventions. All of this makes for an interesting account that is easier reading than simple facts about organs and their development.

As a source book, it will be used for generations to come; and it should be in every college and public library as well as in the homes of every OHS member.

Miss Ochse, a member of OHS for many years, attended the 15th Annual OHS Convention which was held in Northern New York State. Many of us enjoyed meeting her at that time.

—A.F.R.

The Organ Stoplist by Hans Gerd Klais. Trans. Dr. Homer D. Blanchard. Delaware, Ohio: The Praestant Press, 1975. 136 pp., paper, illustrated, \$20.00.

To show that "The designer must constantly strive to bring an inner, almost compelling order into his stoplists, which is in sympathy with organ technology and with the room and which has its own musical expressiveness," Herr Klais takes us into his experience and thinking as he designs pipe organs.

With pictures and 17 examples of organ designs, charts, graphs and pertinent information the reader is able to follow one man's artistic organization in his planning of the "perfect" instrument.

The skillful translation into "American" by Dr. Blanchard and the clean lay-out of the book make it easy to read although difficult to absorb. However, as a resource for much that is valid in organ design, *The Organ Stoplist* will be read and re-read and re-read by all concerned with the honest and practical approach to designing the "Kingly" instrument.

—Lowell Riley

Organs of Our Time. Edited by Dr. Homer D. Blanchard. Delaware, Ohio: The Praestant Press, 1975. Paper, 231 pp., \$25.00.

Here is an outstanding collection of pictures and stoplists of 100 pipe organs designed and built by Johannes Klais Orgelbau, Bonn, West Germany. This

is a chronological listing of modern German organs starting in 1959 and includes some examples of restorations of old instruments.

The superb black and white pictures accompanying each specification often show most of the room in which the instrument plays. The imaginative and aesthetically pleasing designs of the organ cases can be studied in their surroundings. Included are close-ups of details of pipes, consoles and cases.

The stoplists contain complete data on each instrument.

This book is a must for those interested in organ design and for those who dream of the beauty and tasteful organ cases it is possible for an artist to design.

—Lowell Riley

Organ Plus: A Catalogue of Ensemble Music for Organ and Instruments by Leslie P. Spelman. Published by the American Guild of Organists, 1975. \$2.00.

A valuable addition to any church-musician's library is this 36-page book listing a vast amount of music for organ and other instruments much of which is rarely heard and scarcely known.

Dr. Spelman's interest in this field covers some 45 years of research and exploration, both in America and Europe. He has had wide use of the material in his three decades as Professor of Music at Redlands University in California, and gives (in his Preface) a genuine lesson in the use of this music. In fact, no one should attempt to use the organ with another instrument without studying his advice.

The catalogue has four main sections: Part I for various solo and combinations of string instruments with organ, Part II for various woodwind instruments with organ, Part III for various brass solo and choirs and tympani or percussion with organ, and Part IV for harp, guitar, chamber orchestra and miscellaneous combinations of instruments with organ.

There is no listing of the larger works — concertos for organ and symphony orchestra — but Dr. Spelman cites Richard Satorius' *Concertos for Organ and Orchestra* for this information. And there is no mention of music for organ and piano.

A more serious omission is the lack of addresses for publishers. Some 135 publishers' names are given and each composition's publisher is identified, but it would be helpful if the addresses of at least the American publishers were presented.

Those musicians who have never used another instrument with the organ will find it a refreshing and rewarding experience, and with this catalogue as an aid there will be found plenty of practical material. The Guild is serving us well by publishing it.

—A.F.R.

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Your Birthday Gift to OHS

. . . An Editorial

When the Organ Historical Society reaches its twentieth birthday in June 1976, there would indeed be cause for a grand and glorious celebration if we could lay honest claim to a membership numbering 1000. This has been a goal for some years past but we have never come even near it. Our best record was the 1974-75 year with close to 800 members.

It is somewhat gratifying to report that from the ten original founding fathers (or since there were ladies present, founding persons?) to the 800 members of last year the increase that been continuously gradual with never a "slump" year in our history.

By the slowness of our growth is our immediate concern, and although we have commented on this in previous editorials, we hope that this "shot in the arm" (perhaps a "tack on the chair" would be more Effective?) will agitate or even aggravate some action.

What does OHS offer?

First, it is composed of organists, organ-builders, organ and music historians, teachers and scholars from all over America and from many other parts of the world. It offers an exchange of ideas on subjects related to the organ among its members through the columns of its quarterly magazine, *THE TRACKER*, and through personal correspondence.

Second, it offers an opportunity through its annual conventions to study and observe some of the historic organs of our country as well as to meet and discuss the problems and complexities of historical data with many distinguished members.

Third, it provides opportunities for expansion of knowledge through its slide-tape program and the issuing of records, most of which are examples of programs given during annual conventions.

Fourth, it encourages research in all fields related to the organ and offers an opportunity for this work to appear in print through the columns of *THE TRACKER*.

And finally, it affords some of the finest fellowship in the world.

Now, don't you think that such an organization deserves to celebrate its twentieth birthday in high style? Don't you agree that the finest gift it could have would be the enrollment of 1000 members? Do

you know how we can get 1000 members? You, the member who reads this, are the only means we have to achieve this goal. Will you make your birthday gift by enrolling a new member today? This week? This month? June is coming soon!

MEMBERSHIP CONTEST

For the OHS member enrolling the most new members before June 1, 1976 (present officers and councillors not eligible):

1. THE BICENTENNIAL TRACKER
2. The 1974 Convention Record
3. The 1975 Convention Record
4. One year's membership

Place your name on the back of membership forms in the brochures you give to potential members and be a winner!

CLASSIFIED

FOR SALE-50 used tracker organs, all sizes, varying condition. For list send 30¢ in stamps to Alan Laufman, Director, Organ Clearing House, P.O. Box 104, Harrisville, N.H. 03450.

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

FOR SALE-OHS Convention Programs, containing specifications and photos; Capital Dist., New York State 1967, Worcester, Mass. 1968, New York City 1969, Northern New York State 1970, Baltimore 1971, Central New Jersey 1973, Monadnock Reg., New Hampshire 1974. 50 cents per copy. Order from OHS, P.O. Box 209, Wilmington, OH 45177, enclosing payment.

MOVING?-Don't miss your TRACKER. Send your old and new addresses to THE TRACKER, P.O. Box 209, Wilmington, Ohio 45177.

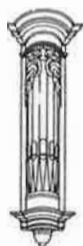
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