



# THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume 20, Number 3

Spring 1976

## Welcome to Pennsylvania in 1976— OHS 21st Convention June 28 - July 1

by Norman Walter

Once again it is time to think about the annual Organ Historical Society National Convention. This year there are several noteworthy anniversaries to celebrate: the Two Hundredth Birthday of the United States of America, the Twentieth Anniversary of the founding of our Society, and the Twenty-first National Convention, a major project of the Society. Therefore, it is quite appropriate that this year's conclave be held in a region closely associated with the roots of Colonial American organ building. The names of Klemm, Feyring, Tannenberg, Dieffenbach, Miller, and many others are known throughout this area of south-central and southeastern Pennsylvania, often called the Pennsylvania "Dutch" country.

A program of activity has been planned by our committee which we hope will effectively illustrate by sight and sound over two hundred years of organ building and history in America. The last time this region was visited was the OHS Convention of 1960 which was centered in Philadelphia. Since that time many changes have taken place; a few instruments are no longer available, but many more have been discovered, repaired, or restored. A great deal of this renewal can be attributed to the dedicated efforts of OHS members throughout the country.

The headquarters for this Convention will be in "Old Salem" Lutheran Church at Lebanon. This congregation was formed in 1760 and is closely associated with the founding of the Lutheran Church in America (LCA), for Frederick Augustus Conrad Muhlenberg was the first pastor of Salem. Living accommodations are being made available at very reasonable rates in the dormitories of Lebanon Valley

College situated in Annville, just five miles from Lebanon. There are also hotels and motels in the area which can be utilized. Bus transportation between the College and Old Salem will be provided at the beginning and ending of each day. Thus, one can just forget about having to use a car during the entire Convention.

Officially the Convention gets underway with the National Council meeting scheduled for 1:00 P.M. on Monday, June 28th, at Headquarters. Registration will begin simultaneously in Lebanon and Annville at 3:00 P.M., coinciding with the opening of our Headquarters exhibition area. Our plans are to keep the registration desk and exhibits open for all visitors throughout the entire Convention. For those staying on the Campus, dinner is to be available Monday evening.

Musically the activities will begin with a pre-Convention recital by Pierce Getz at 8:15 P.M. Dr. Getz, who is professor of organ at Lebanon Valley College, will utilize two organs for his presentation. One is a 1975 mechanical action Gabriel Kney (2-25) in the new Blair Music Center (see *THE TRACKER* 20:1, Fall 1975), and the second is the 1968 61-rank Schantz in the College Chapel.

Tuesday, June 29th at 8:00 A.M., exhibits and registrations continue in Old Salem, and the Annual Business Meeting of the Society convenes at 9:15 A.M. Following the meeting, Dr. Samuel Walter will give a program in his own inimitable style to introduce the OHS Hymnlet. The Hymnlet is a collection of hymns and hymns tunes from early American hymnals by American composers. Several of the

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The 1885 Thomas Dieffenbach organ in the Frieden's Union Church, Shartlesville, Pennsylvania.

hymns will be sung during this program and others may be wried at each of the demonstrations and recitals. The Hymnlet is one of the official OHS Bicentennial projects and is available to members and non-members of the Society alike.

After lunch we plan to visit Altalaha Lutheran Church in Rehrersburg to see and hear the 1816 Christian Dieffenbach (1-12) which was described in *THE TRACKER* 19:4, Winter 1975. After a recital by Carol Teti we move on to Bethel where Kenneth Wolf will treat us to another of his unique demonstrations. This time Dr. Wolf will have a larger-than-usual instrument at his disposal — the 1872 (1-10) Thomas Dieffenbach with reversed console, and a short compass pedalboard of challenging design. His demonstration should give us an even better idea of what can be performed on a one-manual instrument.

Our buses then take us to the Hershey Museum in "Chocolate Town, USA," where there is a veritable feast of musical instruments. Here two organs will be heard, one a Dyer and the other a Philip Diefenbacher. In addition, there is to be a demonstration of a clock band organ and two barrel organs, and time will permit us to see exhibits of a number of other unique mechanical instruments and displays including the largest collection of Stiegel (the original "Baron Stiegel," that is) glass in the country.

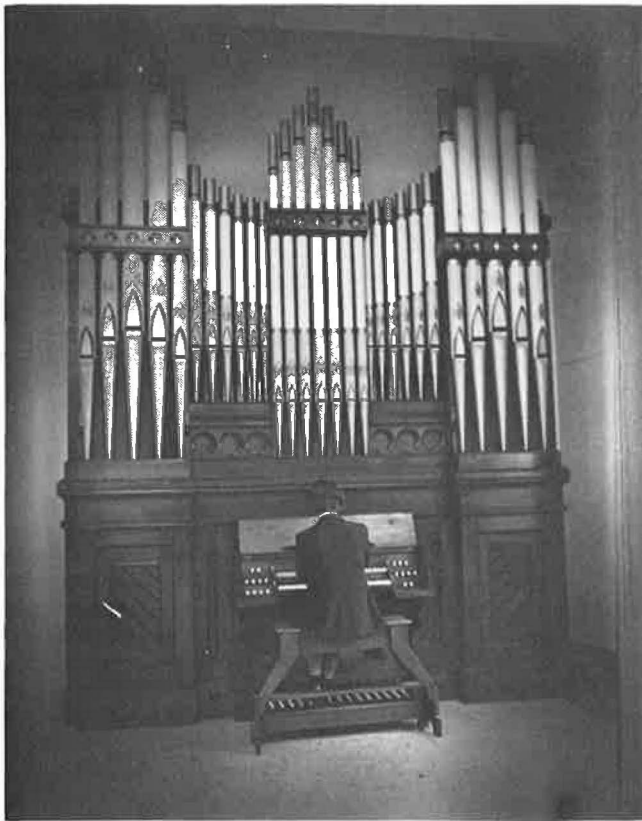


The organ in tile Millersville, Pennsylvania, United Methodist Church is Johnson & Son Opus 609 rebuilt by Hartman-Beatty Co. in 1970

Homer Blanchard has organized a Builders' Round Table of well-known organ builders and organ restoration authorities to outline and solidify significant details for the further preservation of our American organ building heritage. The Hershey exhibit, and the Round Table are scheduled simultaneously, so members may select either of the above programs.

After a buffet dinner at Hershey Parkview Manor, close by the Museum, we depart for Peace Church in Shiremanstown. Here the recently restored 1807 Conrad Doll (1-61 organ, described in *THE TRACKER* 20:1, Fall 1975, will serve for our first major recital to be presented by Peggy Marie Haas, organist of St. James' Church in Richmond, Virginia, and winner of the National Organ Playing

*Ed. Note: Photographs of other organs to be seen at the 1976 Convention may be found in THE TRACKER 20:1, Fall 1975, p. 1; 20:2, Winter 1976, pp. 10-11; and in THE BICENTENNIAL TRACKER, pp. 10-11. We wish to correct the credits as given in the latter two publications. Those photographs are by Bruce Wetteroth as are the photographs on these pages.*



The 1881 E. & G. G. Hook & Hastings organ in the Recital Hall, Millersville State College, Millersville, Pennsylvania.

Competition of the American Guild of Organists in 1974. Miss Haas plans a varied and interesting program, assisted by Grace Boeringer, violinist, and John Zurfluh, 'cellist, in this outstanding example of eighteenth century Pennsylvania German architecture.

Wednesday, June 30th, morning and afternoon are devoted to Lebanon and Berks Counties. We shall visit a number of instruments made by Miller, Bohler, Krauss, Kantner, and Thomas Dieffenbach. By late afternoon we should arrive at the Swamp United Church of Christ in Reinholds, Lancaster County, there to hear Carrol Rassman with oboist Barbara Herr in a recital on the 1870 (1-4) Rudolph Gantenbein organ. Our dinner that evening will consist of a Traditional Pennsylvania "Dutch" menu (including the Seven Sweets and Seven Sours) for which this congregation is noted.

The second major recital of the Convention takes place that evening in St. John's Lutheran Church, Sinking Spring, where Anita Greenlee is to play the 1973 (2-20) Schlicker, assisted by artists on brass and percussion. The second half of this program is devoted to "Suite '76," a suite in improvisational style, based on a group of five hymn tunes selected from the OHS Hymnlet. In order to preserve the true spirit of the art of improvisation, the tunes to be used will be determined only a short time before the presentation. This suite is dedicated to the Organ Historical Society on the occasion of its Twentieth Anniversary.

Thursday, July 1st, morning begins with a visit to the Landis Valley Farm Museum in Lancaster County. Because of the limited size of the Museum Auditorium, Cleveland Fisher will give two performances on the 1835 (1-3) John Ziegler organ, thus permitting opportunity for conventioners to view the many interesting exhibits in this unique display of Americana.

More familiar builder's names appear as we proceed to the Millersville Methodist Church for a recital by Permelia Singer Sears on the Johnson and Son Opus 609 as rebuilt and enlarged (to 2-29) in 1970 by Hartman-Beatty. A feature of this program is the world premiere performance of a composition by David Sears. This is based on one of the tunes in the OHS Hymnlet and is dedicated to the Society and the Bicentennial celebration.

Because of space limitations in the Lyte Auditorium Recital Hall on Millersville State College Campus, we will divide into two groups, one having lunch at Gordinier Dining Hall while the other is attending a recital by Karl E. Moyer, professor of organ at Millersville State College, on the recently installed 1881 (2-14) E. & G. G. Hook & Hastings. In order to give everyone equal opportunities, the luncheon group will hear a repeat of this recital while those attending the first recital have lunch.

The caravan then proceeds to the Moravian Singie Brethren's House in Lititz. Here the 1793 (1-4) David Tannenberg organ is featured in a "Tannenberg Celebration" conducted by Wayne Lefever, organist of the Lititz Moravian Church. This program includes a group of vocalists and instrumentalists performing music of the Moravian Church of which Tannenberg was a member. At the same time, official recognition of the new OHS "Tannenberg" Chapter will be made.

Enroute back to Lebanon, we shall visit Zion and St. John's Lutheran Church in Stouchsburg where there is a very interesting instrument of unknown make as well as a small Thomas Dieffenbach organ. These will be played by Dr. James Baeringer, professor of organ at Susquehanna University in Selinsgrove.

That evening the Convention Banquet, served by the ladies of Salem Lutheran Church, Lebanon, promises many delights, after which the outstanding American organist, Thomas Murray, organist of St. Paul's Cathedral (Episcopal) in Boston, is to present our final major recital on the delightful 1888 (3-31) J. A. B. Miller organ in Old Salem church. Plans are being made to have a post-recital get-together before leaving.

No formal programs have been planned for Friday. However, those who so desire may meet at Old Salem, hold an impromptu "orgelfest" on the fine 1929 3m E. M. Skinner organ in Salem Lutheran Chapel, and obtain directions for visiting other organs on the way home.

Surely there is something of interest for everyone in this Convention program, so come to Pennsylvania and just "have yourself a good time" (as the Pennsylvania Dutch would say). Your Convention Committee stands ready to help in any way possible to make your stay with us as enjoyable as a birthday celebration should be.

# Organs of Salem Lutheran Church, Lebanon

## Extant Pipe Organs of the Miller Organ Co.

by Robert C. Newton

The historic stone building now known as Old Salem is the second building of the Lutheran congregation at Lebanon, Pennsylvania. The Lutherans in Lebanon first gathered to worship in 1752, and built the first simple long church structure about 1766. The cornerstone of Old Salem was laid on June 8, 1776, and the church was dedicated on June 3, 1798.

Originally, Old Salem was a single story building with galleries on three sides, the pulpit on the north wall, and the tower and main entrance on the west. The first organ in Old Salem was built by Johann Philip Bachman (David Tannenberg's son-in-law) in 1808. Bachman lived in the Moravian community of Lititz, Pennsylvania, and had learned to build organs with Tannenberg. The history, Old Salem in Lebanon, written by Reverend Theodore K. Schmauk in 1898, states that "This organ had two manuals; and was a very fine instrument in its day." However, Henry W. Embich's personal copy of the history has a figure "1" penciled over the word "two." Mr. Embich was organist of the church from 1869 until 1890, when he lost a hand in an industrial accident. He must have played the Bachman organ, and was without doubt correct on this matter. In the margin, Mr. Embich noted that the organ contained eight stops, and that it was rebuilt by Samuel Bohler of Reading in 1861. After 1890, Mr. Embich became sexton, and made a scale model of the Bachman organ and a model of Old Salem showing the interior as it originally looked. Both models are still on display in the sanctuary. The interior of Old Salem was remodeled into a two story building in 1848, and further renovations were made in 1866 and 1883. Supposedly, the Baehman organ survived these renovations, but it must have been moved at least once as the galleries were altered.

A committee was appointed at the annual meeting in 1885 to take steps for procuring a new pipe organ, and additional members were appointed in 1886. The committee visited several churches to see the organs, and drew up a specification for a new instrument. According to the final report of the organ committee:

The specifications were then submitted to different makers for proposals when the following bids were received, viz: —

Frank Roosevelt — Phila.	\$6,750.00
Hook & Hastings — Boston. Mass.	5,485.00
Johnson & Son — Westfield. Mass.	5,300.00
Cole & Woodbury Bros. [sic] — Boston, Mass.	4,900.00
A. B. Felgenmacker [sic] — Erie, Pa.	4,000.00
Samuel Bohler - Reading. Pa.	3,550.00
Miller Organ Co. - Lebanon. Pa.	3,300.00

The committee recommended that "the contract be given to the Miller Organ Co. of Lebanon, Pa., for the sum of thirty-three hundred dollars and the old organ."

The committee raised most of the money by subscription, and the contract was signed on August 16, 1887. The organ was to be erected and ready for use on or before December 16, 1887. After numerous delays, the organ was finished and dedicated at the Sunday morning English service on August 5, 1888, and at the Sunday morning German service on August 12, 1888.

The opening recital was played by Professor David D. Wood, the blind organist of St. Stephen's Church, Philadelphia, on August 2, 1888. The Program included the following:

1. Overture "Der Freischutz" Weber
2. Andante from Symphony in C Minor Beethoven  
Prof. D. D. Wood.
8. Cornet Solo "When the Night in Dusky Shadows" Abt  
Mr. Paul Stanley (accompanied by Mr.  
H.W. Siegrist).
4. Torchlight March Meyerbeer  
Prof. D. D. Wood.
5. Vocal Solo "Angels Ever Bright and Fair" Handel  
Miss M. Elizabeth Meily.
6. Spring Song Mendelssohn  
Prof. D. D. Wood.
7. Minuet and Chorus from Samson Handel  
Prof. D. D. Wood.
8. Cantilene Pastorale Guilmant  
Prof. D. D. Wood.
9. Vocal Solo "Take Me, O My Father" Staudigil  
Mr. A. B. Carmany.
10. Theme and Variations in A Hesse  
Prof. D. D. Wood.
11. Overture to William Tell Rossini  
Prof. D. D. Wood.

The organ was described in the *Lebanon Courier*, Wednesday, August 1, 1888, in an article headlined "Lebanon's Latest Achievement - The Building of a Great Pipe Organ." This article refers to the organ as the "largest and finest in all this section of the country," and states that:

It is in the tone of this organ that the Millers have displayed their fine skill and art. They have given each stop its distinctive quality of tone; the foundation stops emitting a rich, mellow, travelling power; the ornamental tones being remarkably pure, brilliant, delicate, and soft, and the whole being well and evenly balanced without any harshness or overblowing. The instrument is by no means too large for the edifice in which it stands, as it has been so smoothly voiced that the full organ will not be overpowering, but of richness and grandeur not obtainable in a small instrument: while the majesty of effect and facilities for a great variety could be obtained in no other way.

The specification of the organ is as follows:

#### Great Organ 58 notes

Double Open Diapason	16'	58
Open Diapason	8'	58
Gamba	8'	58
Doppel Flute	8'	58
Octave	4'	58
Twelfth	2 2/3'	58
Fifteenth	2'	58
Mixture 3 ranks	13/5'	174
Trumpet	8'	58

#### Choir Organ 58 notes

Geigen Principal	8'	58
Dulciana	8'	58
Melodia	8'	58
Flute d'Amour	4'	58
Piccolo	2'	58
Clarinete	8'	58

#### Swell Organ 58 notes

Lieblich Gedackt	16'	58
Open Diapason	8'	58
Viola	8'	58
Stopped Diapason	8'	58
Flauto Traverso	4'	58
Fugara	4'	58
Flautina	2'	58
Dolce Cornet 3 ranks	2 2/3'	174
Oboe	8'	58

#### Pedal 27 notes

Double Open Diapason	16'	27
Bourdon	16'	27
Violoncello	8'	27

#### Mechanical Registers

Coupler Swell to Great
Coupler Swell to Choir
Coupler Choir to Great
<b>Tremolo</b>
Forte Combination Pedal
Great Mezzo Combination Pedal
Great Piano Combination Pedal
Great Forte Combination Pedal
Swell Piano Combination Pedal
Swell

Coupler Great to Pedals
Coupler Swell to Pedals
Coupler Choir to Pedals
Bellows Signal
Balanced Swell and Choir Pedals
Wind Indicator over Manuals
Reversible Movement to operate
Great to Pedal Coupler
Pedal Check

In 1898, the cornerstone was laid for Salem Memorial Chapel, next to Old Salem. The building was completed in 1901, and a new organ was built for it by the Austin Organ Co., at a cost of over \$6,000.

The first public recital on the Austin organ was given by Professor Henry Gordon Thunder of Philadelphia on June 30, 1904. Professor Thunder's program included both Mendelssohn's "Spring Song" and Rossini's Overture to "William Tell," transcriptions which had been played by D. D. Wood on the opening program of the Miller organ in 1888. The review in the *Daily Report* of July 1 praised both the performer and the organ, and reported that probably over 1,000 people attended the recital. A second concert was played by Clarence Eddy on December 1, 1904.



The Miller organ in Old Salem Lutheran Church, Lebanon, Pennsylvania, showing the original decoration on the case pipes. This photo was taken while the church was decorated for the centennial of the building in 1898.

Salem Memorial Chapel was originally intended for Bible School use. However, fewer and fewer services were held in Old Salem and more of the services were held in the new Memorial Chapel. By 1928, the Chapel could no longer accommodate the Bible School, and the building was remodeled and enlarged to its present appearance as Salem Church. The Austin organ was removed at that time, and a new organ by E. M. Skinner was installed in 1929. The E. M. Skinner organ has three manuals and about thirty stops, including a fair amount of upper work. This organ is unaltered, and still is in good playing condition.

After the renovation of the newer building, Old Salem was almost never used for services, and the Miller organ was neglected and became unplayable. In retrospect, this was probably fortunate, as the organ escaped the fate of being tonally altered, electrified, or discarded completely in favor of a more modern instrument. Although the organ survived these years, the instrument collected dirt, and the wood of the chests and the mechanism became very dry as the result of modern heating. During the



The console of the Miller organ in the Old Salem Lutheran Church, Lebanon, Pennsylvania.

1950s, the generosity of Dr. Martin Hauer provided for some repair work, and the organ was again playable. In 1972, the congregation voted to restore the organ, and the Andover Organ Company of Methuen, Massachusetts, was awarded the contract. The work began in 1973 and was finished in January of 1975.

The organ is placed in the northeast corner of the building, to the left of the pulpit. The lower case-work is made of solid black walnut, and the case pipes, which are now painted gold, were originally decorated with gold leaf and colors. Although some of the case pipes do not speak, many of them are the basses of the Great Double Open Diapason, the Great Gamba, the Great Open Diapason, and the Pedal Violoncello. The oblique stopknobs are arranged on terraced jambs, with the Swell and Choir stops on the left and those for the Great, Pedal, and couplers on the right. The Swell to Great coupler is operated by the push buttons between the Great and Swell keyboards. The celluloid key covering, appear to be original, but the stop faces, nameplate, and labels for the pedal movements are of ivory. The Swell chest is located behind and slightly above the Great, and the Choir chest is directly over the Great. This reversal of the usual positions allows the Choir to speak out somewhat better than the Swell. Both the Choir and Swell divisions are expressive.

The 16' Double Open Diapason has four basses of stopped wood within the case. The Doppel Flute is of wood with an open metal treble. The pitch of the

Great Mixture is 17-19-22 at CC. The Tierce of the Mixture blends well and is not objectionable. The Lieblich Gedackt is stopped wood throughout. The Swell Open and Viola have open mitred basses inside the Swell box. The Swell Stopped Diapason is of wood with open metal trebles. The Flauto Traverso is of open wood with an open metal treble, and is not harmonic. The Dolce Cornet is 12-15-17 at CC. The Choir Geigen Principal and Dulciana have open mitred basses inside the choir box. The Melodia is open wood with a stopped bass. The Flute d'Amour is of metal, open in the bass, and becoming harmonic at middle D. The Piccolo is open metal. The Pedal is at the rear of the organ, with a slider chest for the Bourdon and Violoncello, and a ventil chest for the Double Open Diapason. Throughout the organ, the wooden flutes are very lightly nicked and chiff slightly. The principals are moderately nicked and have  $\frac{1}{4}$  mouths and are generally cut up to  $\frac{1}{4}$ .

During the restoration, the chests were extensively repaired. All of the trackers were replaced and some minor modifications were made in the couplers so that the organ will be mechanically reliable. The pipes were all cleaned and repaired and, although the speech of some pipes required adjustment, great care was taken not to change the tone of any stop. Very few slide-tuners were installed, and the open flue pipes are still tuned by coning the tops of the smaller pipes and by adjusting the scrolls on the slots of the larger pipes. Only one pipe of the Great Gamba and a few pipes of the Pedal Violoncello were missing, and replacements were voiced to match other pipes in those stops.

During the restoration, the name *O. B. Culley* was found on several of the metal pipes. Oliver B. Culley was a partner in the Bates and Culley firm of Philadelphia in the 1890s. When this organ was built, he must have been making metal pipes or voicing metal pipes for the Miller Organ Company. The shallots of the reed stops were stamped *G. W. Earle*. George Earle built organs under his own name in Long Island, and evidently made reeds for other builders. *F. J. Clark; Lebanon, Pa.; May 4, 1888* was penciled on the inside of the cap of bass C of the Pedal Bourdon, and *W. F. Achenbach* was found written on the underside of a glued strip within the Great chest.

After the restoration was completed, a Recital of Rededication was played by Samuel Walter on January 26, 1975. On October 19, 1975, Albert F. Robinson played one of the OHS Historic Organ Recitals on the organ. The organ will be featured in a recital by Thomas Murray at the 21st Annual Convention of the Organ Historical Society in June of 1976.

The completion of such a large organ was a notable achievement for the Miller Organ Company. Adam B. Miller, the founder of the firm, began by building a few reed organs in the early 1870s. In 1873 he formed a partnership with Abraham H. Miller. The primary business of the firm was the manufacture of reed organs, but several pipe organs were built for churches in the surrounding area. According to an item on the Miller Organ Company in the book,

*(Continued on page 17)*



# Cincinnati Organ Builders of the Nineteenth Century

by Kenneth Wayne Hart

*Ed. Note: This thesis was presented to fulfill the requirement for a Doctor of Musical Arts degree at the College-Conservatory of Music of the University of Cincinnati in June 1972. We shall publish it in five parts of which this is the first.*

## Preface

It has long been recognized that Cincinnati was an important American cultural center in the nineteenth century. It was, in many respects, a musical leader in the new West. A significant aspect of the city's musical life was the building of organs for the multitude of new churches which were organized during that era. At a time when most American cities were importing organs from the Eastern cities and from abroad, Cincinnati was unique in that approximately eighty per cent of the organs used in the city were built by Cincinnatians. The instruments ranged in size from small, one-manual organs costing a few hundred dollars to large, three-manual installations costing several thousand dollars. An important organ factory was operated in Cincinnati from 1831 to well past 1900. In addition to building organs for the Cincinnati area, this firm completed instruments of from twenty-three to forty-three stops for churches as far away as Baltimore, Maryland, and Detroit, Michigan, as well as for many of the river communities between Pittsburgh and New Orleans.

This thesis will examine Cincinnati's organ-building activities during the nineteenth century. Included is all known information on the lesser organ

builders, but the bulk of the thesis is a thorough discussion of the major organ factory, founded by Matthias Schwab in 1831 and later operated by Johann Heinrich Koehnken and Gallus Grimm. Research was conducted through study of the early Cincinnati histories and early periodicals as well as available early church records from the Cincinnati Historical Society and the Cincinnati Public Library. Further, a careful examination of extant organs was conducted when permitted by the church authorities concerned. Stop lists and other specifications were found for several organs which are no longer extant. Not all of these are reliable in every detail, but have been included as the best available information.

The writer is indebted to the Organ Historical Society, especially to its then President, Mr. Thomas W. Cunningham of Wilmington, Ohio, and to Mr. George Pallage of Cincinnati, a member of the Society, for making available their research, photographs, and expertise concerning Cincinnati organ builders. Further assistance and advice was received from Doctor Roberta Gary of the University of Cincinnati's College-Conservatory of Music faculty who is also a member of the Organ Historical Society

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## Chapter One

### Background: Cincinnati's Early Years

Cincinnati was founded in 1788 and within twenty-five years began to develop from a settlement into a leading community in the new West. In 1813 Dr. Daniel Drake published his *Picture of Cincinnati* which helped to popularize the area both here and Europe. In the ensuing years, a German named Martin Baum launched the city's industrial life by starting a woolen mill, a flax mill, a foundry, and a sugar refinery. Both Drake's book and Baum's industries attracted a large number of European immigrants to the city. By 1818 Cincinnati had 214 shops and factories.<sup>1</sup> Industrial growth and a lively shipping trade with the South helped Cincinnati become a major American city by mid-century. In 1849 it was the most populous city west of the Alleghenies and the sixth largest city in the United States. Population expanded from 24,831 in 1830 to 46,338 in 1840 to 90,000 in 1847, and the growth continued for most of the century.<sup>2</sup> By 1869 Cincinnati was the largest inland city in America<sup>3</sup> and by 1876 had reached a population of 300,000.<sup>4</sup>

Throughout this era of rapid growth and industrial expansion, Cincinnati was a cultural leader in the West. The Haydn Society was formed here in 1819, only two years after Boston's Handel and Haydn Society was begun.<sup>5</sup> The large number of singing societies, and, by mid-century, *sangerfests* (choral festivals), were indicative of a strong musical interest which had begun with Cincinnati's earliest settlers. In the last quarter of the nineteenth century, organizations grew out of this cultural activity which were to be of national significance: the May Festival, the Opera Association, the College of Music, the Conservatory of Music, and the Cincinnati Symphony Orchestra.

Along with cultural and industrial growth, Cincinnati experienced a remarkable expansion in church building. By 1819 eleven church societies were holding regular meetings in the city and at least six of these had their own buildings.<sup>6</sup> By 1847, the number had grown to seventy-six churches of twenty-six denominations.<sup>7</sup>

About mid-century there was also a major influx of Germans to Cincinnati. The German population rose from five per cent in 1830 to thirty-four per cent in 1876 and the number of German churches increased to nearly one-third of the total Cincinnati churches.<sup>8</sup> The German influence was felt strongly in both the cultural and religious life of the city. German impact on these two aspects of Cincinnati life was especially evident in the area of sacred music:

Except for the worldly Episcopalians, most of the early settlers from the East ... tolerated no instruments, even organs in church services. But the Germans, as they came, were not against the use of instruments and the Catholics, Lutherans, and Swedenborgians used organs as rapidly as they could be built.<sup>9</sup>

It is against this background of rapid growth of industry, of population, and of the church building, together with the development of an unusually large German community of extensive cultural influence

that one must consider the history of organ building in Cincinnati. Organ building was only, one aspect of a lively cultural life in nineteenth-century Cincinnati, but one that was nearly unique for the new West.

## Chapter Two

### Lesser Nineteenth Century Builders

The manufacture of musical instruments was begun in Cincinnati very early in the city's development. The village could boast of an organ builder by 1806 and of piano builders and tuners as early as 1815 (Adolph Wopper) and 1819 (George Chartres, Francis B. Ganish, and Aaron Golden).<sup>10</sup>

The first Cincinnati organ builder, Adam Hurdus, was born in Wiggan, England, on April 6, 1760.<sup>11</sup> He married Hannah Smith of York, England, on February 4, 1783. They arrived in Cincinnati in 1806 with four sons, three daughters, and a considerable amount of wealth.<sup>12</sup> Hurdus was successively a merchant, a farmer, a cotton goods manufacturer (with the early industrialist Martin Baum), and a merchant. In addition, he built organs throughout most of his lifetime, sometimes as a major source of income. When or from whom he received training in organ building is unclear, although it was undoubtedly received in England.

Adam Hurdus was also a follower of Swedenborg and founded the first New Jerusalem Society west of the Alleghenies in 1808. Services were held in his home for the first few years and it was here that he completed the first organ built in Cincinnati in 1808.<sup>13</sup> Although no accurate description exists, the organ was probably a cabinet organ of modest size. It is known that a hymnal which Hurdus had brought with him from Manchester was used for the hymn singing and that one of Hurdus' sons did the playing for these early services. Although there may have been some other organs (imported ones) by this stage, organ music was still unusual in the city. Many churches did not approve of instrumental music in worship:

There were many good people who believed the devil held court in a fiddle and the organ was a blasphemous engine for the destruction of souls, when Adam Hurdus built the first organ here.<sup>14</sup>

In fact, the Hurdus organ was unique enough to be interesting to the Indians passing through Cincinnati in those days:

One very curious and singular circumstance about Mr. Hurdus' worship at his own house was that he frequently had the presence and attention of Indians. These Indians, in those days, used frequently to be in the town of Cincinnati, and sometimes passing on Sabbath day the residence of Mr. Hurdus, they would be attracted by the music of the organ, and thus drawn they would enter the house, and soberly and politely remain silent and serious spectators of what was going on. They would always stay, when once in the house, until the services were through — a fact characteristic of the Indian.<sup>15</sup>

According to some sources, this first organ was still being used in Lockland, Ohio, at the end of the century.<sup>16</sup>

Hurdus seems to have built many organs in the next few years and by 1819 he carried on an active organ building business at 127 Sycamore Street.<sup>17</sup> Although he was later ordained in Baltimore as a minister of the New Jerusalem Society, "he refused to take money for his ministerial activities, but earned his living by building organs and other business."<sup>18</sup> Among others, Mr. Hurdus built organs for the first New Jerusalem Temple (1819), for Christ Church (Roman Catholic) on Sycamore Street (1822), and for the parlors of many citizens of Cincinnati.

Although no Hurdus organ still exists in its original state, most is known about the one he built for the New Jerusalem Temple, which was probably one of his first large instruments. The first regular organist for this instrument was Sol Smith, an actor. Smith played for the Swedenborgian services during the winter months, playing three times on Sunday and once on Thursday night.<sup>19</sup> Little else is known of Smith, except that he was also secretary of the Haydn Society (1821-22) and one of their organists.

Another musician who used this Hurdus instrument was James Whittaker, organist for the New Jerusalem Singing Society in 1822.<sup>20</sup> This organ apparently lasted well, as the congregation of St. John Unitarian Church bought it from the Swedenborgians for \$200 on August 12, 1834.<sup>21</sup>

Hurdus received at least part time help in organ building from within his family, as the City Directory for 1836 lists:

Hurdus, Adam Rev., 5th between Main & Sycamore.

Hurdus, James, organ builder & paper hanger, 5th between Main & Sycamore.<sup>22</sup>

Among the parlor organs Adam Hurdus built was one for the Franklin H. Lawson home on Pike Street; another was at one time owned by Mrs. Cora Carter Kendal of Cincinnati, great-granddaughter of Adam Hurdus. The Kendal organ was made of cherry wood and had small gilded pipes.<sup>23</sup>

Hurdus apparently continued both his organ building and his ministerial activities until his death on August 30, 1843. He is buried in Spring Grove Cemetery.

A second early organ builder in Cincinnati was Luman Watson (1790-1834) a clock-maker. Watson was born on October 10, 1790, in Harrington, Connecticut, to John and Sally Welles Watson. He moved to Cincinnati and started the successful firm of Reed and Watson, Clockmakers, in 1809. By 181a Watson's business on Seventh Street, between Mait and Sycamore, employed fourteen and was producing clocks of other ivory and wood products with an annual value of \$30,000.<sup>24</sup> By 1825, however, Watson is listed as "Clock-maker and Organ Builder."<sup>25</sup> Although organ building was only one of many interests for Watson, he did build several organs which are no longer extant. Some were probably mechanical clock-organs rather than traditional pipe organs.

Watson was also a leading citizen of Cincinnati serving as the presiding officer of several religious and musical organizations; he was one of the founders of Christ Church Episcopal in 1817, a year later President of the Episcopal Singing Society and of his Masonic Lodge, and in 1823 became president of the

Haydn Society.<sup>26</sup> The two known church organs which Watson built were associated with his interests in Christ Church and in the Haydn Society.

Christ Church Episcopal Society was founded in 1817. By 1819 it had a five-year lease on the Baptist Church building, had purchased a site for a new church and had sent for an organ from the East to be "attached to the new church."<sup>27</sup> Exactly what happened to that organ is unclear, but it is certain that another organ was ordered for the new building at Sixth Street in 1820. Christ Church records for October 4, 1820, show a partial payment to Luman Watson for an organ. The final payment of \$133.33 (including interest) was not made to Watson until August 2, 1823.<sup>28</sup> In the meantime Watson's first organ was not considered to be adequate, and the builder therefore arranged for the Haydn Society to raise money through its concerts for Watson to make a second, larger instrument. It was to be used by both the Haydn Society and the Christ Church congregation. In 1822 some alterations to Christ Church were made and the Haydn Society organ was placed in the church by its builder, Luman Watson. The Haydn Society agreed to store the former organ which was removed from the church.<sup>29</sup> The new organ was apparently quite a success. Sol Smith, the actor and organist for the Swedenborgians, played the new instrument and reported the following items in his newly-established newspaper, the *Independent Press and Freedom Advocate*, on October 22, 1822:

A select Oratorio will shortly be performed, the proceeds of which will be appropriated toward the payment of an organ to be owned by the Society: — it is nearly finished; it has sixty-eight keys, and when completed will contain seven stops, viz: a Diapason, principal, flute, twelfth, fifteenth, trumpet, and harp. It will for the present be set up in the Episcopal Church on Sixth Street ...

Two items of interest about this instrument are the mention of a twelve-foot tone (in an advertisement accompanying the above article) and the listing of a harp stop. Although one can only conjecture, it is likely that the "Diapason" was an 8' open diapason and that the "principal" was a 4' principal or octave. Presumably with sixty-eight keys, the manual compass would be GGG-c<sup>4</sup>. This would explain the reference to 12-foot tone. The second item, a harp stop, could be either a two-rank string celeste (as the term was later used for harmonium specifications) or an actual percussion stop similar to the modern harp stop. Considering Watson's mechanical inventiveness and success as a clock-maker, the latter possibility is the more likely.

Although Sol Smith was a friend of Watson's and thus was biased, his article in the *Independent Press and Freedom Advocate* of December 19, 1822, makes an interesting point:

#### Domestic Manufactures:

We take much pleasure in mentioning that the elegant and fine-toned organ recently purchased by the "Haydn Society" and put up in the Episcopal Meeting House, has been manufactured entirely in Cincinnati. It is probably altogether the

best piece of workmanship of the kind ever produced in the Western Country. It was made by our fellow citizen Luman Watson, except the carved work which (including the splendid Front's piece) was designed and executed by C. W. Green, also of this city. (Footnote: The Boston folks send to England for their organs.)

While Smith is prejudiced in his enthusiasm, he is right that Cincinnati had an unusual amount of organ building activity for the time. This fact was seldom appreciated by the people of Cincinnati, then or later in the century. Having successful local organ builders was usually taken for granted, a fact which made this research more difficult.

Watson's chief assistant in his organ building was Hiram Powers (1805-1873), who came to Cincinnati from his native Vermont in 1822. After working for Watson for six years, Powers was launched on a career as a sculptor. He became the most important sculptor of his day, doing busts of Robert Hamilton Bishop (first President of Miami University, Oxford, Ohio), Chief Justice Marshall, President Andrew Jackson, and Senators Calhoun and Webster. Some of his work is still displayed at the Cincinnati Art Museum. After working in Washington, D.C., for two years, Powers moved to Florence, Italy, in 1837, where he spent the rest of his life.<sup>30</sup>

The most unusual organ built by Watson and Powers was the one completed in 1823 for Joseph Dorfeuille's Western Museum. A newspaper of the day described the mechanical clock-organ, which Watson called the Pan-Regal: it had at the front thirteen waxen figures of life-size males' and females, the men playing trumpets and the women playing chimes. The instrument was heard to play such favorites as "Hail Columbia," "Jackson's March," and "Hail to the Chief." In addition to the waxen figures which moved mechanically to form a band, Watson installed mirrors where gilt pipes would normally have been displayed.<sup>31</sup>

None of the Watson or Watson-Powers organs exists today. The Christ Church organ lasted a little over ten years. At that time the Church ordered a new organ from Philadelphia for \$1,700.<sup>32</sup> The firm undoubtedly built others, but none for which specific information is available. Watson's clock manufactory continued to grow, till in 1829 he had twenty-five employees.<sup>33</sup>

Watson and Powers were both Swedenborgians in later life.<sup>34</sup> Consequently, they may have been influenced in their organ building by Adam Hurdus. Certainly, these men must have discussed their mutual interests. Perhaps such discussions helped Hurdus lead them into the Swedenborgian fold. At any rate, this is a possibility.<sup>35</sup>

Virtually nothing is known of Watson's organ-building efforts after 1826. He probably turned to his many other inventions and business interests. He died a wealthy citizen on November 28, 1834.<sup>36</sup>

There was at least one other organ builder in Cincinnati in the 1820s, Israel Schooley. He may have been the only non-Swedenborgian builder at that time. Less is known about Schooley than about any organ builder of the era. Schooley arrived in Cincinnati in 1825 from Virginia where his principal

occupation was that of piano-tuner.<sup>37</sup> He is consistently listed in the Cincinnati City Directories as "piano-maker."<sup>38</sup> But Schooley is also mentioned as a competitor to Adam Hurdus in organ building. He may have built either cabinet organs or actual pipe organs.<sup>39</sup> Schooley apparently left Cincinnati by 1834 and nothing is known of the instruments he built.

Another little-known organ builder, William Nash, worked in Cincinnati in the 1830s. In the City Directory for 1834, the advertisement for the Musical Academy states that the school is "under the direction of W. Nash, teacher of the Piano Forte and Singing, Organist and director of Music at Christ Church (Episcopal)." There is also a description of a concert directed by Mr. Nash at Christ Church on January 7, 1833. The program featured choruses from Mozart, Beethoven, and Handel, including the "Grand Hallelujah chorus from the Oratorios [sic] of the Messiah, accompanied by two performers on the Organ."<sup>40</sup>

One instrument by Nash is known to have existed. In May of 1833, Nash built an organ for the Unitarian Church. The one-manual organ was enthusiastically described in a newspaper of the day as being:

With open Diapason, stop Diapason, Principal, Fifteenth and Twelfth all through; and Dulciana, Flute and Hautboy, from F below middle C, with shifting movement to take off the Principal, Fifteenth, Twelfth and Flute. The open Diapason, running through the whole organ, admits of a bass pipe, which is ten feet long and eight inches in diameter, and gives a deep tone and foundation which is truly majestic.<sup>41</sup>

If the above description is accurate, one can imagine that such a wide scaled open diapason would have sounded at the very least "majestic." Presumably the ten foot pipe would indicate that the manual extended down to AAA and the open diapason spoke at "piano pitch." One may also note that the color stops, which would have been placed in the Swell division on a two-manual organ, were extended downwards only to "tenor F," as was common for organs of English influence at this time. Of interest, too, is the mechanical pull-down for changing the registration, the first such mentioned in any Cincinnati-built organ.

Aside from the three major Cincinnati organ builders of the nineteenth century, with which the bulk of this discourse will be concerned, there was only one other builder about whom any significant information has been found. A chronological development will be momentarily set aside, therefore, to complete discussion of the lesser-known builders.

John Closs (1823-1896) was probably better known as an organ repairman and tuner than as a builder. He was the only man allowed to service the huge Hook and Hastings organ at Music Hall for its first eighteen years. However, most of the City Directories from 1853 forward list John Closs under "Organ Builders" in the commercial sections. His business was first at 407 Row Street. After 1870, Closs is only occasionally listed in the City Directories, which indicates either that business was not too thriving, or that he was mainly doing repair

work. Three of his instruments are known to have existed, however. Closs's great-nephew, Terry Borne, now of Louisville, Kentucky, and an OHS member, remembers the family story that as a boy Closs built a small organ at home. Among his larger known instruments was the first one used in the Catholic Cathedral at Fort Wayne, Indiana, in the 1860s.<sup>42</sup> Closs's obituary also mentions that in 1878 he had "just finished a grand organ in Trinity Church on Fifth Street."<sup>43</sup> As for Closs's maintenance of the large Music Hall organ, his obituary mentions how well-thought-of he was. In fact, a factory representative from Boston was sent for at Closs's death as it was felt by the Board of Directors that Closs had been the only one in Cincinnati able to take care of that instrument. While this was not quite true, it shows the esteem in which Closs's ability was held.

A few other nineteenth century organ builders are listed in the Cincinnati Directories, but virtually nothing is known of these men or of their work. Since the term organ builder was used quite loosely in that era, they could have been builders of melodeons or cabinet organs, instead of pipe organs. A list of those mentioned and the years for which they appear includes:

William Hollenkamp (1855 and 1856)  
James Schwer, 766 W. Row St. (1859-62, 1871-75)  
Frederick Voellmecke, 165 W. Fifth St. (1862)  
Joseph Lorenz, 165 Charlotte (1869 and 1871-75)

It is known that in 1870 Lorenz built a \$2,000 organ for St. Bonaventure Church. Cincinnati. That organ is no longer extant.

## Notes

- <sup>1</sup>Clara L. deChambrun, *Cincinnati, Story of the Queen City* (New York: Scribners, 1939), p. 2.
- <sup>2</sup>B. J. Lossing, *A Pictorial Description of Ohio* (New York: Ensigns and Thayer, 1849), p. 58.
- <sup>3</sup>George E. Stevens, *The City of Cincinnati* (Cincinnati: Blanchard, 1869), p. 42.
- <sup>4</sup>Martin P. Davis, "Historical Background of German Churches In and Around Cincinnati" (Manuscript at Cincinnati Historical Society, Box 1), folder 5.
- <sup>5</sup>Charles T. Greve, *Centennial History of Cincinnati and Representative Citizens* (Chicago: Biographical Publishing Co., 1904), I: 524.
- <sup>6</sup>*Ibid.*, I: 482-485.
- <sup>7</sup>Lossing, *op. cit.*, p. 58.
- <sup>8</sup>Davis, *op. cit.*
- <sup>9</sup>Alvin F. Harlow, *The Serene Cincinnatians* (New York: Dutton & Co., 1950), p. 325.
- <sup>10</sup>Henry A. and Mrs. Katie B. Ford, *History of Cincinnati* (Cleveland: L. A. Williams, 1887), p. 249.
- <sup>11</sup>Vital Statistics Card, Cincinnati Historical Society, no source given. Conflicts with Ophia D. Smith, "Adam Hurdus and the Swedenborgians in Early Cincinnati," *Ohio State Archeological and Historical Quarterly* LIII (1944): 106. Smith gives his birthplace and date Copple (near Manchester), England, on April 16, 1760.
- <sup>12</sup>Honorable A. G. W. Carter, *Address on the Life, Services, and Character of the Rev. Adam Hurdus, the First Minister of the New Church West of the Allegheny Mountains* (New York: New Jerusalem Society, 1865), p. 25.
- <sup>13</sup>*Ibid.*, p. 23, and Smith, *op. cit.*, p. 106. Cf., Greve, *op. cit.*, I: 472, and Harlow, *op. cit.*, p. 73, for conflict of dates. Date of the first Cincinnati organ varies in these and other histories from 1806 to 1819.
- <sup>14</sup>Frank E. Tunnison, *Presto! From the Singing School to the May Festival!* (Cincinnati: Beasley & Co., 1888), p. 19.
- <sup>15</sup>Carter, *op. cit.*, p. 25.
- <sup>16</sup>Greve, *op. cit.*, I: 472, and Ford, *op. cit.*, p. 249, and *Greater Cincinnati and Its People*, Lewis A. Leonard, ed. (Cincinnati: Lewis Historical Publishers, 1927), I: 321.
- <sup>17</sup>Tunnison, *op. cit.*, p. 19.
- <sup>18</sup>Carter, *op. cit.*, p. 23-24.
- <sup>19</sup>Harry R. Stevens, "The Haydn Society of Cincinnati, 1819-1824," *The Ohio State Archeological and Historical Quarterly* LII (1943); 110.
- <sup>20</sup>*Ibid.*, p. 99.
- <sup>21</sup>Davis, *op. cit.*, folder 35 (translation of St. John Minutes Book).
- <sup>22</sup>Cincinnati City Directory for the Year Commencing July 1836 (Cincinnati: J. H. Woodruff, 1837).
- <sup>23</sup>Smith, *op. cit.*, p. 112.
- <sup>24</sup>Annie H. Lockett, "Luman Watson, Clockmaker, Poet in Gadgets," *Historical and Philosophical Society Bulletin*, No. 12 (1954), p. 38ff.
- <sup>25</sup>Cincinnati City Directory for the Year Commencing July 1825 (Cincinnati: Harvey Hall, 1826). Also quoted in *Ibid.*, p. 48.
- <sup>26</sup>H. R. Stevens, *op. cit.*, p. 100. Also Leonard, *op. cit.*, I: 319.
- <sup>27</sup>*Cincinnati City Directory* of 1819 as quoted in *Catholic Telegraph* XVI, no. 4, June 28, 1847.
- <sup>28</sup>Lockett, *op. cit.*, pp. 38 and 47.
- <sup>29</sup>Lockett, *op. cit.*, pp. 50-54.
- <sup>30</sup>H. R. Stevens, *op. cit.*, p. 100, and *Cincinnati Enquirer*, November 15, 1903.
- <sup>31</sup>*Cincinnati Emporium*, November 4, 1824, p. 2, and *Cincinnati Advertiser*, July 19, 1823, p. 2.
- <sup>32</sup>Lockett, *op. cit.*, p. 47, and F. I. Jones, "Important Incidents in the History of Christ Episcopal Church, Cincinnati" (Manuscript at Cincinnati Historical Society), p. 2.
- <sup>33</sup>Lockett, *op. cit.*, p. 55.
- <sup>34</sup>Smith, *op. cit.*, p. 128.
- <sup>35</sup>This idea is also suggested by Smith, *op. cit.*, p. 130.
- <sup>36</sup>Lockett, *op. cit.*, p. 55.
- <sup>37</sup>Tunnison, *op. cit.*, p. 19, and Ford, *op. cit.*, p. 249.
- <sup>38</sup>*Cincinnati City Directories* for 1829 and for 1831 (Robinson & Fairbanks). In the City Directory for 1834 (Deming & Co.), Schooley is no longer listed.
- <sup>39</sup>Ford, *op. cit.*, p. 249. Also Charles F. Goss, *Cincinnati, the Queen City* (Chicago: Clarke, 1912), II: 464. Also in Tunnison, *op. cit.*, p. 19.
- <sup>40</sup>Tunnison, *op. cit.*, p. 19.
- <sup>41</sup>*Ibid.*, p. 27.
- <sup>42</sup>Unpublished notes from an interview between Mr. Borne and Thomas W. Cunningham of Cincinnati in 1955.
- <sup>43</sup>"Denied," *Cincinnati Times*, April 18, 1896.

# The Bicentennial Tracker

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# Another Tracker-trek Westward

*Ed. Note: The following material was gleaned from the Seattle Times Pictorial for September 29, 1974, and the church service bulletin of St. John's Episcopal Church in Kirkland, Washington, supplied by Richard Oslund. All photos are used by permission of the Seattle Times.*

Replacing an electrically amplified reed organ which had been used since St. John's Church, Kirkland, Washington, was dedicated in 1954, a Cole & Woodberry tracker organ built in Boston in 1892 has been installed in the gallery of St. John's Church as a memorial to Lucretia Buttrick who died in 1892. According to the *Seattle Times*, this instrument is the "largest, most elegant and historical" organ in the Pacific Northwest, and the oldest in the Seattle area.

Originally built for the Highland Congregational Church in Lowell, Massachusetts, the Cole & Woodberry had been slightly altered over the years by the Andover Organ Company and the Fisk Organ Company.

When the Highland Congregational Church building was demolished in 1970, the organ was purchased by John Merriman, an architect from New Haven, Connecticut, in order to save the instrument from destruction. It was placed in storage at the Andover Organ Company in Methuen, Massachusetts. Julia

Gunn Kissel of Seattle contacted Alan Laufman of the Organ Clearing House, and a sale to the Kirkland church was effected. According to the *Seattle Times*, the price of the organ was \$2,500 and shipping costs amounted to \$3,200, drawn from funds given to "Project Reaffirmation" — monies raised at the time of the celebration of the fiftieth anniversary of the founding of the Parish.

Glenn D. White of Olympic Organ Builders, Inc., Seattle, erected the Cole & Woodberry in St. John's, assisted by more than thirty volunteers from within the Parish, a team-effort which drew members closer in a common goal. It took five months to complete the task, but the energetic committee, headed by Jim Neal, tackled the 10,000 pounds of organ parts the moment they arrived and never faltered until the last finishing touch was completed. Frances Backus, Vance Noel III, Gary Smith, and Elizabeth Teubner were other members of that committee.

The organ was dedicated at the 9:30 Eucharist on September 29, 1974, and that afternoon Guy Bovet of Switzerland and Margaret Irwin-Brandon of Portland, Oregon, shared honors in the dedicatory recital.

The organ is on 3½ inches of wind pressure and has a total of 1,097 pipes.

*(Continued on next page)*



The 1892 Cole & Woodberry organ in its original home, The Highland Congregational Church, Lowell, Massachusetts.



The Cole & Woodberry organ in St. John's Episcopal Church, Kirkland, Washington, with William L. Pulliam, Jr., organist and choirmaster, at the console.

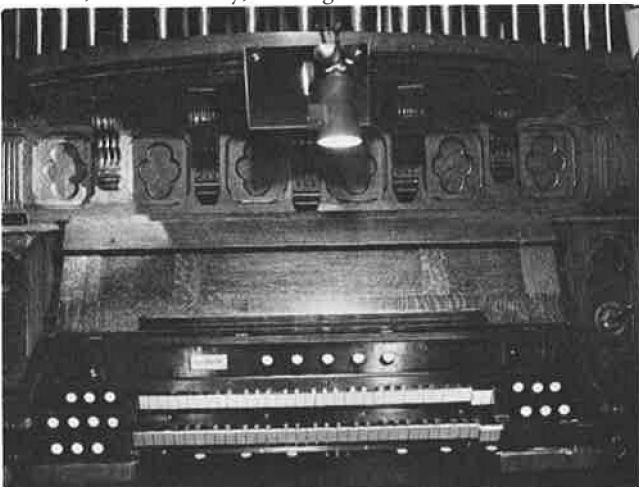
# A Hinners Tracker of 1910

by J. Paul Schneider

St. Francis Roman Catholic Church, located at 130 East 10th Street in Traverse City, Michigan, is a frame edifice dating to 1910.



The 1910 Hinners organ in St. Francis Roman Catholic Church, Traverse City, Michigan.



The console of the Hinners organ in St. Francis Roman Catholic Church, Traverse City, Michigan.

Located in its rear gallery is a 2 manual, 15 rank tracker organ of the same date, built by Hinners Organ Co. / Pekin, Ill. / U.S.A. / Established 1879 / Incorporated 1902.

The stoplist is as follows:

## Left Jamb:

Sw. Violin Diapason 8'  
Sw. Lieblich Gedackt 8'  
Sw. Salicional 8'  
Sw. Oboe Gamba 8'  
Sw. Aeoline 8'  
Sw. Flute Traverso 4'  
Sw. Flageolet 2'  
Ped. Bourdon 16'  
Sw. Bourdon Bass 16'  
Sw. Bourdon Treble 16'

## Right Jamb:

Gr. Dulciana 8'  
Gr. Melodia 8'  
Gr. Open Diapason 8'  
Blower Signal  
Gr. Flute d'Amour 4'  
Gr. Principal 4'

There are five drawknobs above the upper manual: Gr. to Ped. Coupler, Sw. to Ped. Coupler, Sw. to Gr. Coupler, Sw. Oct. to Gr. Coupler, and Swell Tremulant.

Each manual has 61 notes, and the concave parallel pedalboard has 30 notes.

The casework is of oak with 37 highly decorated metal speaking display pipes of the Open Diapason.

At one time the wind was supplied by a Ross Water Engine made in Troy, New York. The control crank still remains. Wind is now supplied by an electric blower.

There are eight foot levers, as follows:

Swell Forte lever controls all Swell stops on Left Jamb

Swell Piano lever controls Lieblich Gedackt 8' and Salicional on Left Jamb

Full Organ lever controls all stops

Tremulant

Swell Shoe

Gr. to Ped. Reversible

Great Piano lever controls Dulciana 8' and Melodia 8' on Right Jamb

Great Forte lever controls all Great stops on Right Jamb

The organ is still operative and in regular use.

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## Tracker-trek Westward

*Continued from preceding page*

The specifications are:

## Great 61 keys

Principale 8'  
Viola Dolce 8' (tin)  
Flauto Tenore 8' (open-tapered)  
Octavo Acuta 4'  
Flauto Soava 4' (stopped wood)  
Ripieno III (replaces Flauto Concerto III)

## Couplers

Swell to Great (push-button)  
Swell to Pedal " "  
Great to Pedal " "  
Swell to Great 4' (pedal)  
Swell to Great 16' "  
Four combinations, 2 Swell, 2 Great

## Swell 61 keys

Contra Viola 16' to  
Viola Principale 8'  
Dolciana 8'  
Doppel Flote 8'  
Octavo Clara 4'  
(replaces Viola Atheria 4')  
Hohlpfeife 4' (open metal)  
Quincena 2'  
(replaces Salicetto Dolce)  
Nono Decima 1 1/3'  
(replaces Violetino)  
Corna Di Cappello 8' (reed)  
Tremulant (push-button on Swell)  
**Pedal 27 keys**  
Bordone Principale 16' (wood)  
Lieblich Gedeckt 16' (wood)

# The Hawke Papers III

by H. William Hawke

"The proof of the pudding" ... yes, it is in the eating, and so it is with organ specifications. A menu card can be enticing, but it only represents something — its realization depends upon the ingenuity and skill of the chef.

Ernest White and Marie Schumacher Blatz, his pupil and colleague, demonstrated at the Church of the Saviour in Syracuse, New York, that an organ specification is but a "reading card"; it is the result in tone that matters.

Long association with Mr. White makes me a bit prejudiced perhaps, but I still marvel at his adept ingenuity and envy his mechanical ability to realize his idealistic conceptions, in playing the organ as well as in organ building.

The Möller instrument at the Church of the Saviour, built in 1962, is relatively small - some thirty ranks - but it is an all-purpose instrument, one on which music of all schools from Renaissance to Avant-garde (if you wish) can be adequately and faithfully played. However, it is an organ which must be managed with thought and not just played "by rule." The possibilities are there; it is up to the performer to discover them and to utilize them.

Mr. White spoke, somewhat too briefly I thought, giving many reasons why he designed and built the organ the way he did. Of course, there were money considerations, but first and foremost was the mating of the organ and the building, a factor so often disregarded. The building, designed by Bertram Goodhue, one of the most eminent American architects, is lofty, comparatively narrow, has excellent resonance, and the organ does match this edifice.

This was a relatively inexpensive organ, even in 1962, but the financial aspect only seemed to be another challenge and brought forth some latent ideas in the design, for instance, on paper there is a notable absence of what is called "diapason tone," but the building supplies it and it is there.

In order to be a complete instrument, an organ demands two open divisions and two enclosed. This is accomplished by autonomous Great and Positiv, and

a divided Swell, labelled I and II, each section complete in itself in its own box, but both together forming a Swell of eight stops. There are many couplers, but also some omissions. No Swell sub and Super to Great, but this effect if desired, can be obtained by playing on the Swell with its Sub and Super and coupling the Great to the Swell. An ingenious player will find this out readily.

The most unusual feature is the Pedal division. Five independent ranks. viz: Violone 16, Principal 4, and three Mutations, 10-2/3 Quint, 6-3/5 Terz, 4-4/7 Septieme - these three are truly tuned and extended to higher pitches, so the stop-knob pedal, with extensions and manual burrows, numbers no less than 19 stop-heads, and a flood of tone can be created.

The Trompetas Reales, at three pitches, is a real Spanish reed on three-inch wind like the rest of the organ. It is able to dominate the instrument without the overpowering, raucous quality of high-pressure stops of the Trompette type. Its utility was shown in the Willan number.

Mrs. Blatz played a Clerambault *Suite* which, in its several brief movements, demonstrated the versatility and faithfulness of the instrument in the interpretation of music from the classic French school.

Mr. White explained the registration before each number.

The stupendous and varying moods of the Willan *Introduction, Passacaglia and Fugue*, conceived for a gigantic organ of more than a hundred stops (with an immense Tuba division) was next, and Mrs. Blatz' registration, faultlessly done, showed how a smallish but complete instrument could portray the wishes of the composer. Only the Celesta and Chimes were missing.

The elusive harmonies of the *Clair de Lune* by Vierne, a delicate piece which all love, showed again the expressive subtleties of this superb organ. All in all, the organ really could accomplish miracles in moods, sensitivity, as well as grandeur, and with only thirty ranks.

## 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!

## PLEASE VOTE !

Each individual member of the Organ Historical Society, Inc., is urged to cast the Ballot enclosed with this issue of *THE TRACKER*, following the instructions for voting on the Ballot.



# Wicks Opus One

by John E. Sperling

Accurate records were not kept at the very beginning of the history of the Wicks Organ Company, located at Highland, Illinois. However, the very first organ ever built by the Wick brothers has been discovered, reclaimed, and restored. Although much that is known about the instrument comes through hear-say, it is known that the organ was built in the loft above a watch-making shop in Highland operated by Louis Wick who, with his brothers, John and Adolph, decided to build a pipe organ.

It is thought that this instrument was originally built for St. Paul's Roman Catholic Church in Highland. How this organ found its way to St. Anthony's R. C. Church in Lively Grove, Illinois, is not clear, but it seems to have been in Lively Grove for at least 50 years.

The success of this instrument prompted the Wick brothers to build another organ, and then another, and by 1908 the company was incorporated and has been in continuous operation in Highland ever since.

The mechanism of Opus One is entirely mechanical, as was the custom of the day when it was built, and it was originally equipped with a hand pump to pro-

vide wind. This mechanism (the hand pump) was replaced several years ago by an electric blower.

The original wind chest is no longer in existence, having been replaced during the 1950s by another of dubious quality which had so deteriorated by 1970 that the organ was unusable. In the recent restoration, a new windchest—as much like the original as possible—has been provided, although many of the details can only be determined by conjecture. The topboards of the chest, which support the pipes, and the rackboards which hold the pipes upright, are original, as is all of the mechanism with the exception of an occasional part here and there that had to be replaced.

The expression enclosure and the pipes appear to be original, and the decoration of the front pipes is exactly like the original. Traces of the outline of the original decoration could still be detected under the many coats of paint that had been applied to the front pipes.

The casework had been painted in recent years, but it has been restored to its original appearance.

While the organ may have been tuned to a pitch of A-435 originally, since that was the pitch widely used in those days, there is no actual evidence of this,



Wicks Opus One: two sets of pipes have been racked on the main chest. Original bellows no longer exist. Photos by the author.



Wicks Opus One near completion. The organ is now located at Southern Illinois University, Carbondale.

and it must have been at A-440 for many years because some of the pipes are not long enough for the lower tuning. Although the present pitch of A-440 was not officially adopted in the United States until 1918, it was used in many cases long before that, so the organ may well have been tuned to that pitch to begin with.

All of the restoration work was done at the Wicks factory. In the photo, all the front pipes but one are wrapped in protective paper, but one has been unwrapped to show the scrollwork. It appears that the Swell enclosure had to be dismantled in part in order to get at the pipes inside for tuning. Expression was accomplished through a shade at the top of the box. The restoration was a most interesting project, revealing a curious square-actuated rod across the top of the levers which served as a stop control for the 16' Pedal Bourdon, operating a ventail which admits air to the pedal chest (which is original). The wind conductors for the front pipes - a most unusual triangular arrangement - are galvanized iron which is far superior to the usual lead.

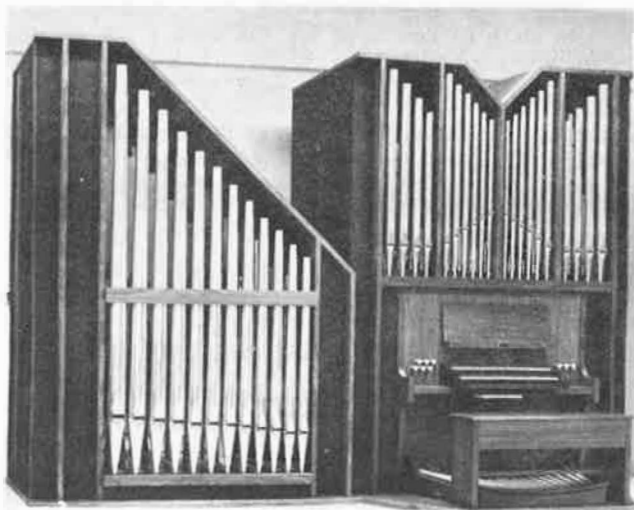
The specifications are:

<b>Manual</b>
8' Principal
8' Stopped Flute
8' Salicional
4' Octave
<b>Pedal</b>
16' Bourdon

This organ, Wicks Opus One, was accepted for installation at the University Museum, Southern Illinois University, Carbondale, by Dr. B. C. Hedrick and Dale R. Whiteside. It may be seen there as soon as space arrangements have been completed.

The Wicks Company has built some tracker organs recently, one of which is a 9-rank 2-manual and pedal instrument, dispersed as follows:

Great		Positiv	
8' Rohrflöte	56 pipes	8' Stillgedeckt	56 pipes
4' Prinzipal	56 "	4' Spillpfeife	56 "
2' Flachflöte	56 "	1 1/3' Quint	56 "
<b>Pedal</b>			
16' Subbass	32 "		
8' Spitzflöte	32 "		
4' Choralbass	32 "		



A modern Wicks tracker organ.

## Salem Lutheran Church ... Miller

(Continued from page 7)

*Biographical Annals of Lebanon County*, a pipe organ annex three stories in height was built in 1886. Later on, the company ceased building pipe organs, and that part of the shop was used for storage.

The organ in St. Paul's United Church of Christ, Hamlin, Pennsylvania, is the only other pipe organ built by the firm which is known to be extant. The one-manual, five rank organ now stands in the front left corner of a fine brick building with galleries on three sides of the interior. The church was built in 1884 and it is said that the organ was installed in the rear gallery soon thereafter. The specification is:

<b>Manual</b> CC-a" 58 notes	
Open Diapason	(8')
Stopped Diapason	(8')
Melodia	(4')
Principal	(4')
Fifteenth	(2')
<b>Pedal</b> CCC-CC 13 notes	
Bordon Bass	(16')

As I remember the organ, the Stopped Diapason is the bass for the Open Diapason and the Melodia. The omission of the manual to pedal coupler is certainly unusual. The stopknobs are arranged over the manual keys in typical reed organ fashion. The pipes of the case are of wood, and are highly decorated. None of the case pipes speak. The manual pipes are enclosed in a swell box. The pedal pipes stand on a ventail chest at the rear of the instrument. Although this charming little organ has some problems, it is in playable condition. The church bought an electronic substitute in 1967, and the pipe organ is no longer used.

The small organ in Hamlin seems to be typical of the organs which were built in the relatively rural areas of Pennsylvania. The Miller organ of old Salem in Lebanon, although built just a few years later, is a very complete and up-to-date instrument for its time. It seems that the Miller Organ Company expanded both its staff and its physical plant to design and build the large organ for Old Salem. Because the firm stopped building pipe organs soon after the Lebanon organ was completed, it probably was the largest and most important instrument built by this firm.

A photo of the Miller organ at St. Paul's Church appears in THE BICENTENNIAL TRACKER.

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**MINUTES OF THE OHS COUNCIL MEETING**  
**February 21, 1976**  
**Wilmington, Ohio**

The meeting was called to Order by President Laufman at 11:00 A.M. The following Council members were present: Homer Blanchard, George Bozeman, Norma Cunningham, Thomas Cunningham, Thomas Finch, Alan Laufman, Lois Regestein, and James McFarland. Also present was H. Dean Gray (OHS member).

The minutes of the Millersville meeting of November 29, 1975, were accepted as they will appear in *THE TRACKER*.

Reports from Council members in attendance were read and accepted with thanks. Reports from the Treasurer and the Editor of *THE TRACKER* were read and accepted in absentia as were those by the following Committee Chairmen: Audio-Visual, Research and Publications, Recital Series, Advertising, and 1976 Convention.

Council carried the motions 'that we accept the Bylaws of the Greater St. Louis Chapter of The Organ Historical Society' and 'that we accept the By-laws of The Central New York Chapter of The Organ Historical Society.'

Council voted 'that the Chairman of the Research and Publications Committee be authorized to send out copies of a letter on the subject of old organ research by students to various colleges and universities.' This motion was a result of a specific request made by Mr. Boadway.

Council then considered and approved revisions of the Organ Historical Society Bylaws to be submitted to the general membership. The Bylaws revision committee was thereafter discharged.

In consideration of the suggestions made by the Finance Committee, Council voted 'that the preparation of the budget be referred to the Finance Committee.'

President Laufman informed Council of the appointment of Robert Newton as Convention Coordinator, Culver Mowers as Chairman of the Committee on Headquarters and Foundation Grants, and Charles Ferguson as Chairman of the Committee on International Interests with Barbara Owen and Homer Blanchard as members of the Committee.

Council asked that 'the Convention Coordinator make arrangements with the Publisher for providing copies of the Thomas Finch paper entitled "Revised Rules, Instructions, and Suggestions For Convention Committees" and the revised "Suggestions for Convention Recitalists" by Lois Regestein and that he supply them to Convention Committee Chairmen.'

After considerable discussion, Council passed a motion 'that three copies of his article in *THE BI-CENTENNIAL TRACKER* be sent to each author with a note of thanks which offers a complimentary copy of the entire issue to those who request it. This supercedes the motions on this matter passed at the last Council meeting.'

After studying sales increases precipitated by advertising for *THE BICENTENNIAL TRACKER*, Council voted 'that the Advertising Chairman, in consultation with the Publisher, is directed to place up to three consecutive display ads in the AGO Music

magazine costing a total not to exceed \$300.00 for inclusion in the May, June, and July issues.'

The meeting adjourned at 8:10 P.M.

Respectfully submitted,

/s/ James McFarland  
Recording Secretary

—0—

**INTERIM TREASURER'S REPORT**  
**(June 1, 1975 - February 12, 1976)**

Assets:

Cash in Checking Accounts .....	\$ 1,053.41
Savings Accounts .....	15,095.26
Helen Harriman Foundation .....	596.56

Total funds on Deposit .....	\$16,745.23
Furniture & Fixtures .....	267.98
Inventories - Valued 5/31/75 .....	9,196.91

Total Assets .....	\$26,210.12
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Retained Earnings:

OHS Retained Earnings Balance 5/31/75 .....	\$16,152.82
Net Income for Period 6/1/75 - 2/12/76 .....	10,057.30

Total Retained Earnings .....	\$26,210.12
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Statement of Income & Expenses: <i>Expenses</i>	<i>Income</i>
Receipts - All membership dues ....	\$7,223.80
Expenditures -	

<i>THE TRACKER</i> .....	\$1,812.30	
1976 Convention Advance .....	216.00	
Recordings .....		187.75
Slide Film .....		140.82
Historic Organs .....	120.76	
Archives .....	89.19	
Special Projects .....	1,241.58	116.25
Bicentennial Tracker .....		6,485.90
Office & Adm. ....	942.45	
Dividends .....		325.56

Totals:	\$ 4,422.28	\$14,479.58
Net Income for the period	\$10,057.30	

Totals:	\$14,479.58	\$14,479.58
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Respectfully submitted,  
/s/ Donald C. Rockwood,  
Treasurer

—0—

**NOMINATING COMMITTEE REPORT**

The slate of nominees for the 1976 OHS election ballot will read as follows:

Treasurer: Donald C. Rockwood

Recording Secretary: James McFarland  
William Baker

Corresponding Secretary: Helen Harriman  
Peter Cameron

Councillors: George Bozeman  
Thomas Cunningham  
Richard Hamar  
The Rev. Culver L. Mowers

Respectfully submitted,  
/s/ Barbara Owen, Chairman

Note: Please see "thumbnail sketches" of the candidates on the enclosed voter information sheets and vote on the enclosed ballot according to the instructions thereon.

## BYLAWS REVISION PROPOSED

As noted in the Minutes of the February 21st National Council Meeting which appear elsewhere in this issue, the Council approved a revision of the Society's Bylaws. These changes reflect practices which have evolved to more efficiently perform the Society's business and clarify several points. Our Bylaws require that these changes be printed in *THE TRACKER*, and therefore the pertinent changes are indicated below. With this issue of *THE TRACKER* you will find the 1976 Ballot and instructions for voting, a copy of the Bylaws as proposed, and the "thumbnail sketches" of the candidates for office. If the Bylaws changes are approved by the required two-thirds majority of those voting, they will appear in the Summer issue of *THE TRACKER* as a permanent record.

Article III, Section 1, last sentence: omit "at least."

Article IV, second sentence: change "December 1st" to "November 15th"; change last sentence to: "The membership year shall last from November 15th to November 15th."

Article V, Section 1, second sentence: insert after "appointed by the" the words "President and approved by the"; third sentence: change "be" to "serve as."

Article V, Section 2: change to "All printing representing the Society shall be first authorized by the National Council."

Article VI, Section 1, first sentence: change "Recording and Corresponding Secretaries" to "Secretary"; add the sentence "All members of the National Council must be members in good standing in order to serve."

Article VI, Section 4, paragraph c, first sentence: omit "Recording"; paragraph d: omit; paragraph e: becomes paragraph d.

Article VII, Section 1, paragraph b: omit the words "Recording" and "Corresponding Secretary"; paragraph d: change "convention" to "meeting"; paragraph f: (voted as an amendment in the 1974 election): omit.

Article VII, Section 2, paragraphs a and b: change to "a. Prior to each annual meeting the National Council shall appoint a chairman of the nominating committee which shall consist of three members. b. The nominating committee shall formulate a list of at least two (if possible) nominees for each office to become vacant. All Nominees shall be members in good standing. The Committee shall submit this list of nominees by December 15th to the Secretary and the Editor of *THE TRACKER*. A ballot and instruction for voting shall be mailed to all individual members each Spring"; paragraph c, first sentence: insert after "of all" the word "qualified."

Article VIII, Section 2: change to "Each chapter shall hold at least one meeting each year, and a representative of each chapter shall present a written report of activities and financial condition to the annual meeting of the Society."

Article IX, Section 2: omit "printed."

## MEMBERSHIP REPORT

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

### Honorary Members

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

### Sustaining Members

The Rev. Charles E. Curl, Donald D. Curry, Joseph F. Dzeda, Thomas L. Finch, David Gooding, Wallace R. Hackling, Mrs. Robert Hamilton, David McCahan, William E. Orser III, Lawrence I. Phelps, Charlotte E. Ricker, Terrence P. Schoenstein, Barbara M. Sheldrake, David Snyder, Robert Spies, Mrs. Francis B. Taylor, Lawrence Trupiano, Randall E. Wagner, Richard B. Walker, and Dean H. Woodhull

### Contributing Members

Robert W. Addison, Robert F. Baker, William E. Baker, Norman V. Balinson, Gordon A. Blaine, Homer D. Blanchard, Fred N. Buch, Alfred J. Buttler, Peter T. Cameron, Michael K. Chapman, Mr. and Mrs. Michael M. Cone, LaVerne C. Cooley, Jr., Vernon H. Curtis, William Czelusniak, Charles Lane Davis, Vernon deTar, Samuel O. Donelson, David A. Drinkwater, Brantley A. Duddy, Wesley C. Dudley, and Malcolm D. Dutton

Charles L. Easton, George Faxon, Walter W. Felton, Charles Ferguson, Don Gorman, Joseph Grillo, Robert L. Guenther, Mrs. Helen B. Harriman, Will O. Headlee, Captain Robert A. Hinners, Mrs. Dana Hull, Louis Iasillo, Eugene A. Kelley, Richard F. Kieling, James N. Kvale, William E. Lindberg, James McFarland, Benjamin G. Mague, James Mayton, Frederick L. Mitchell, Rosalind Mohansen, Allen C. Myers, and Noel W. Nilson

John K. Ogasapian, Richard H. Oslund, Mrs. E. H. Phillips, Michael Quimby, Joseph G. Roberts, Richard Roeckelein, Gerard S. Shamdosky, Richard A. Smid, Gale E. Smith, H. Allen Spangler, Kenneth Starr, Ernest Stavenhagen, John A. Stokes, Edward M. Stout 3rd, The Rev. David M. Talbot, William Vischer, Reinhold von Gerlach-Gerner, Pat Wegner, William H. Wertman, John Wilson, Merrill K. Wolf, and The Rev. Canon Curtis R. Zimmerman

The Society is also grateful to these subscribers: Sustaining: The Vaughan Company; Contributing: The Noack Organ Co., Inc., and Schantz Organ Company.

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The total membership of the Organ Historical Society as of the time of going to press is as follows (compared to the year-end totals for 1974-75):

Regular Members and Subscribers	759	(644)
Contributing Members and Subscribers	68	( 60)
Sustaining Members and Subscribers	21	( 20)
Honorary Members	3	( 3)
Total	851	(727)

## LETTERS TO THE EDITOR

Dear Sir,

This column — in the Fall 1975 edition of *THE TRACKER* — carried an inquiry from Mr. Edward Bennett of Northampton, England, on a possible relationship between Henry Pilcher and a "W. Pilcher, Organ Builder & Pianoforte Manufacturer, 09 Stockbridge Terrace, Pimlico, Long." I have just written Mr. Bennett that "W. Pilcher" was probably Henry's older brother William, from whom he learned organ and piano building. Henry started his work in London in 1820 and stayed in England until 1832.

The October 1943 issue of the *New York Historical Society Quarterly* has a biographical article on Henry Pilcher by Margaret Lippincott. She refers to some material in the manuscript division of the New York Historical Society. I checked the catalogue and didn't find all of it, but it is possible that some of it is with papers of the donor, and not separately catalogued.

I am wondering if any New York area member is interested in doing the research on Pilcher for the columns of our fine magazine. I think it is probably pretty good material. I will do it myself if no one else does, but I have a couple of years of other research ahead of me, and would hope that somebody could do it sooner than that. If anyone does, I'd appreciate a postcard and would check to see if I have any other material around in notes.

Sincerely yours,

/s/ Elfrieda A. Kraege  
P. O. Box A-1303  
Grand Central Station  
New York, N.Y. 10017

Dear Sir,

Regarding the article "San Francisco Organ Restored" in Vol. 20, No. 1, page 16, I want to correct one possible misinterpretation.

The M. P. Moller Company had nothing whatsoever to do with the mechanical and tonal alterations made to the organ in the 1960s. This was done by a former local man. The Moller Company installed a console and shades before the other alterations were made.

Yours sincerely,

/s/ Jack M. Bethards  
472 Tehama Street  
San Francisco, Cal. 94103

Dear Sir,

I am a member of the Organ Historical Society who every Sunday uses and enjoys a fine little Hook & Hastings instrument dating from 1930. Or at least, I enjoy it to the extent that its current state of repair will permit.

I am a professional church historian (Ph.D., Chicago, 1970), and since historians are notorious relativists I wonder how far up the interests of the OHS run. Is 1930 *historical* yet? Evidently, sooner or later it will be. More in your context, perhaps, how did a fine firm (H & H) maintain its standards in the 1930 atmosphere of electrification, borrowing, unitizing? I submit that my little instrument is an interesting example of such an endeavor.

The individual ranks are beautifully, if mildly, voiced. And, in their own way, they add up. All I have is a single 8' Diapason unenclosed, with a dozen other ranks enclosed and variously available on two manuals. The full Swell coupled at 4' serves as a sort of aggregate mixture; with the 16' Bourdon and the unison-off, the identical registration results in a fairly effective Positiv - i.e., Sw/Gt 4', Sw/Sw 4' with unison cut-off. My point is that hidden in what, on paper, looks like a simply awful specification is a highly effective little instrument - all within the compass of thirteen ranks.

I write with mixed motives. It is not unreasonable to suppose that a future project of the OHS will be to re-evaluate organ happenings in the thirties. Here is an example, with tight size-limits. If you find my point of view worth seconding, a letter of appreciation on your part would be of material assistance in urging a cost-conscious Vestry to preserve a delightful little instrument, and, in not too many years, a very valuable antique.

Respectfully,

/s/ Joseph Fitzer  
Associate Professor of Theology  
Organist, St. John's Episcopal  
Church Flushing, New York

### The 1930 Hook & Hastings specification:

Great	Swell
Diapason I, 8' (mounted on case)	Diapason 8'
Diapason II, 16-8-4-2-2 2/3'	Viol 8-4-2'
Gamba 8'	Oboe 8'
Clarabella 8'	Vox Humana 8'
Pedal	Both Claviers
Sub-bass 16' (from Clarabella)	Bourdon (16, 8, 4' on Sw; 8' on Gt)
Bourdon 16, 8' (from Swell)	Dulciana (8) & "dolce cornet" on Sw; 8' on Gt,
Gamba 8' (from Great)	Celeste 8' on both Sw & Gt
Octave 8' <sup>1</sup> independen11	Cornopean 8' on both Sw & Gt

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## NEW TRACKER ORGANS

### A. David Moore at Rochester, New York

A. David Moore & Company of North Pomfret, Vermont, recently installed a two-manual and pedal, fourteen rank tracker organ in a small recital hall at Roberts Wesleyan College in Rochester, New York. The organ is on 2-3/4" of wind pressure and is tuned according to a system of Werckmeister.

The stoplist is as follows:

#### Great (upper manual - 56 notes)

Stopped Diapason 8'

Prestant 4'

Tierce 1-3/5'

Nazard 2-2/3'

Flute 2'

Mixture IV

#### Couplers

Choir to Great

Great to Pedal

Choir to Pedal

#### Choir (lower manual - 56 notes)

Stopped Diapason 8'

Chimney Flute 4'

Fifteenth 2'

Larigot 1-1/3'

#### Pedal (30 notes)

Bourdon 16'

Flute 8' (ext.)

Spire Flute 4' (ext.)

The casework is oiled butternut, the frontal pipes of burnished tin, and the keydesk and bench of cherry. The natural manual keys are of grenadill and the sharps are capped with bone. The hand-carved decorations were done by Ann Fisk, and the keyboards were made by Susan Moore.

Anne Musser is organ professor at the college and gave the dedication recital which included works by Bach, Pachelbel, Telemann, Buxtehude, Schindler, Stuart, Vivaldi, Brahms, and Rohlfig.

The A. David Moore & Co. organ, Roberts Wesleyan College, Rochester, New York.

1776

1956

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Norman M. Walter

*The Electric Organ* by Reginald Whitworth. Organ Literature Foundation reprint, 1975 (originally published in England, 1948), available from Organ Literature Foundation, Braintree, Massachusetts 02184. 258 pp. paper covers. \$21.00 postpaid.

*The Electric Organ* — in *THE TRACKER*? If one is interested in "tracking" down more recent organ history, then this book belongs in the organ historian's library for it was written at what we now know was very nearly the end of a very critical period of twentieth century organ history and recounts in considerable detail the events and developments of that period.

Whitworth originally wrote his treatise on the electric-action organ in 1930 when the instrument was virtually at the height of its development. The present reprint is of the third edition, 1948, and the very fact that this work was reprinted three times should testify to its importance in the era we have just left. The virtue of the third edition is that it brings Whitworth's study up to the post-war period and the brink of the "tracker revival" period.

*The Electric Organ* begins with a history of the development of electric action in England and the continent, and although the emphasis lies across the Atlantic American pioneers such as Roosevelt, Austin and Skinner are given their due. After this the various components of electric organ action — key contacts, magnets, chest actions, stop actions, combination mechanisms and the like— are discussed historically and technically, with many clear drawings of various examples. The various "tricks" of electric action such as duplexing, double touch, and sostenuto appliances are also given detailed coverage, as are the "nuts and bolts" of electrical blowing devices and action current sources. A short chapter deals with tonal matters, and another gives a brief account of "electronic tone production" ending with this quotable statement:

There should be no question of competition between electronic instruments and the legitimate organ. Fascinating and amazingly clever as these new instruments are, they are but *substitutes* for the real organ; . . . They should however be regarded in the light of new and wonderful additions to the instrumental family: *not* as organs.

Whitworth also devotes a chapter to "Some Notable Electric Organs," beginning with some late nineteenth century examples in France and England, and his chapter on "Electric Organs Abroad" gives stoplists of Aeolian-Skinner, Kilgen, Estey and Holtkamp instruments in America, devoting several pages to the famous Midmer-Losh organ in Atlantic City, New Jersey. The addendum at the end briefly details some technical developments not covered in the first edition.

One wishes Whitworth had said more about Roosevelt, Hutchings, and the early work of Skinner, for one tends to get the impression that electric action in America began with the arrival of the Englishman, Robert Hope-Jones, which, of course, it did not.

Still, Whitworth can be forgiven for his insular bias, for in every other respect this is a thorough and technically detailed work, giving much valuable information about the history and development of organ action in the first half of the twentieth century. It is hoped that the Organ Literature Foundation will continue to reprint such worthwhile but heretofore hard-to-get reference books.

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*Brindley & Foster, Organ Builders* by J. R. Knott. Privately published, 1974. Available from the author at 101 Highcroft Crescent, Bognor Regis, Sussex, England for £1.15 (about \$2.50 at current exchange) post free (second class). 77 pp. paper covers.

This volume is perhaps the latest in the many fine organ company histories to come from England in recent years and the first by J. R. Knott, a longtime OHS member and a past president of the Organ Club [London]. Although produced privately by mimeograph, it contains a number of printed illustrations of good quality. Indeed, many current English works on organ history are privately printed, a tribute to the devotion of their authors in the face of public apathy, for their quality is uniformly high.

Knott's history of the Brindley & Foster firm, which worked in Sheffield from 1854 to 1939, is the culmination of almost a lifetime of interest in these builders and their work. Because of this it is packed with interesting details, biographical facts, technical information, quotes from contemporary accounts of organs, stoplists, and a complete installation list.

Despite the author's obvious devotion to his subject matter, he can be both humorous and subjective. Examples of the former include the description of Brindley & Foster's black, green and pink porcelain stop labels as "plum and apple jambs" and a quotation from a competing builder to the effect that "given enough tubing, they would bury themselves." With regard to the latter, Knott is not afraid to include criticisms of Brindley & Foster's often experimental and unreliable actions and excessive use of zinc pipes while at the same time praising their voicing skill and successful work with flutes and strings.

No book of this kind would be complete without detailed descriptions of notable and unusual organs of all sizes by the builder under study, and Knott has been lavish in his inclusion of such material, much of it from his own observation. Specifications, press notices, and technical details on these instruments are given in abundance. In this respect it might be proper here to mention another of Mr. Knott's publications, *A History of the Organ in Bishopsgate Institute, London*, which gives a highly detailed account of one of Brindley & Foster's most notable instruments, unfortunately no longer in existence. If you are ordering the Brindley & Foster book, you may as well put in 30 pence more (about 75 cents) and get this also. Both are interesting, informative and well-written, and are models of good research writing in our field.

—Barbara Owen



### GREATER ST. LOUIS CHAPTER ACTIVITIES

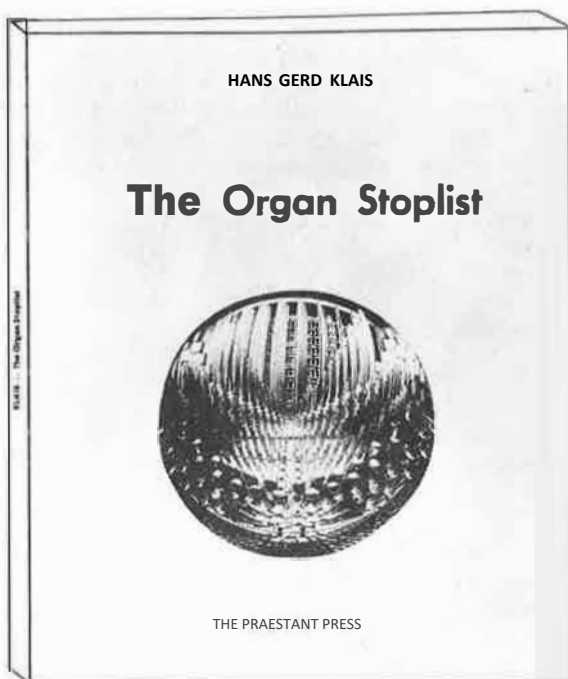
In December 1975 the Greater St. Louis Chapter, OHS, published the first issue of its newsletter, *The Cypher*. It contains a fine article by Robert I. Thomas, the Chapter's Chairman, entitled "Organs and Rumors of Organs of the old Cathedral in St. Louis, Missouri." Much of Mr. Thomas' material was obtained from publications available at the Missouri Historical Society Library in St. Louis.

The January 1976 issue of *The Cypher* announced the program for a chapter meeting on February 3. David A. Porkola, Minister of Music at Grace United Methodist Church, gave a demonstration on the 1952 four manual Moeller organ, a presentation of the history of Grace Church pipe organs, and a tour inside the instrument with special notice to the open metal 32' Violone, the only one in St. Louis.

The feature of this issue was an up-dated list of extant tracker organs in Missouri. Many items bore question marks as to dates and in some cases identification of the builder and disposition of organs, indicating that the state affords a great deal of research opportunities by OHS members.

It was emphasized that national membership in OHS is a pre-requisite for local membership and that Chapter dues for the half year are \$2.50. It was also announced that subscriptions to *The Cypher* were available at \$1.50 for the half year (through July 1). All fees should be sent to:

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### ... An Editorial

Well, you didn't ask for it, but — like "death and taxes" — we have to face the subject of finances every now and then. Sometimes this is our own little brainstorm, and other times it is due to pressure from Society officials. This time it is the latter because our National Council has proposed an increase in our annual dues. Our very capable Finance Chairman, Thomas W. Cunningham, reports that it costs the Society something over \$9.00 per year per member to maintain the several services the Society provides; and since the dues are currently \$7.50 per year we are losing money in our operations. The alternatives are then obvious: either we curtail some services and activities, or we increase the dues.

The Society started in 1956 with no funds. Those who were interested contributed various small amounts so that *THE TRACKER* could be mimeo-graphed and mailed. In our third year of operations, we established dues of \$3.00 per year and were able to undertake printed issues of *THE TRACKER*. (That eight-page edition mailed to less than 200 members cost just over \$100.00 - this 24-page edition mailed to over 800 members costs about \$1,000.00.)

In 1965 we raised the dues to \$5.00 per year, and in 1972 we went to \$7.50. The last increase was for the very good reason of providing funds for the Historic Organ Recital Series, an activity which has greatly increased our stature in the organ world and one we cannot afford to abandon.

You may well ask: but how have we balanced the budget? This has been possible through the great generosity of our super-members — those to whom the Society and its works are so important that they renew their membership with more than the regular dues by becoming Sustaining or Contributing members. Without them we could not have carried on to the present day.

Oddly enough, one membership category established as "Patron — \$100.00 per year" — has never been activated! Who is going to take the opportunity of becoming *the First Patron of OHS*?

It must not be forgotten that many OHS members and officials serve the Society in numberless ways without compensation of any kind. No member of the staff is paid for any services, and only a "widow's mite" is spent annually for secretarial assistance.

But to get back to the present crisis, it seems to us that two opportunities are constantly open to us. One is the matter of Foundation Grants which is a goldmine in more ways than one because every day one hears of such-and-such a grant for the study of far less important work than ours — the money is available to others, why not us? The other is the matter of a greatly increased enrollment of members. Over a year ago we asked for 1,000 members by 1976. We have not achieved that goal to date. Why? Because you — the vast majority of our membership — have not exerted the energy necessary to get new members of OHS.

Well, you didn't ask for it, but you haven't done anything about it, and the National Council's increase of dues *must* be accepted. So, smile and pay up, and keep OHS on a firm financial footing.

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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, Monodnock Reg., New Hampshire 1974. 50 cents per copy. Order from OHS, P.O. Box 209, Wilmington, OH 45177, enclosing payment.