THE TRACKER

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Volume 22, Number 1 Fall 1977

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COVER PHOTO—The Ferris & Stuart organ in Broadway Tabernacle, New York City (second building), showing ruckpositif case. Courtesy of Roche Organ Co.

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Toward a Biography of Henry Erben
by John Ogasapian
Part II
The Trinity Church Organ

Henry Erben’s organ of 1846 for Trinity Church in New York has been the subject of several articles,¹ and has been carefully described by Messiter ² and in several contemporary periodicals. It was his largest instrument, and in its time, the largest organ in the country. As late as 1877, Erben was using the massive instrument as an advertising device, describing it in a letter to the Cincinnati Music Hall Association (a part of the process whereby he bid on the new organ for that hall) as “larger in caliber and power than the Boston Music Hall organ.”³

While Erben was not at all hesitant to claim for himself all credit for the instrument’s innovations, configuration, and conspicuous public success, the design had, in fact, been developed by the organist of Trinity Church, Dr. Edward Hodges, who had succeeded Erben’s father in the position in 1839. Hodges rather faithfully kept notebooks on projects in which he was engaged, preserving in them copies of pertinent correspondence and a virtual day-to-day record of events, meetings, and even casual conversations. His notebook on the Trinity Church organ, containing specifications of both the original and final designs of the instrument, together with correspondence and even his personal impressions, and entitled “Memoranda/ & Copies of Documents / connected with / the / Proposed New Organ / for / Trinity Church / New York / compiled by / Edward Hodges. Mus D,” is preserved in the Library of Congress.⁴

The book opens with Hodges’ account of the initial communication and resultant specification.

On Friday, Nov. 13th 1839 Mr W H Harison communicated to me verbally a request from the Building Committee of Trinity Church that I would furnish them with a specification of an organ.

Accordingly on Wednesday, Nov. 20th I enclosed to Mr J. L. Ogden, the Chairman of that Committee, the following specification

“Specification of an Organ
for
Trinity Church, New York”

Let it comprise five Sound-boards [wind chests], communicating with Four ranks of keys (Manuals) and A set (2 octaves, CCC to C inclusive) of Brass Pedals. (The keys [of the manuals] manufactured of the best black Ebony, with Ivory sharps.)

Position of the Keys: Upper rank. Solo organ. C 4 ft to e”” in alt. 3.1/3 octaves.

Second do. Swell. CC 8 ft to e”” altissimo [sic] 5.1/3”

Third do. Great organ CCC 16 ft to e”” in alt 5.1/3”

Lower do. Choir organ CC 8 ft to e”” in alt 4.1/3”

The keys to be brought out in front of the Great organ as far as the depth of the loft will permit.

Contents & general arrangement

1. Open Diapason, metal, 16 ft, very large scale to G, thence gradually diminishing in scale to the bottom.

2. Open Diapason, metal, 16 ft, rather smaller scale than the foregoing. Mem. The lowest octave of these two stops will probably be required as front pipes.

3. Stopped Diapason
4. Principal
5. Principal
6. Twelfth
7. Fifteenth - large scale
8. Fifteenth - smaller scale
9. Tierce (17th)
10. Larigot (19th)
11. Twenty Second
12. Twenty-second, soft
13. Mixture, three ranks

14. Great Trumpet, 16 ft.
15. Soft Trumpet to CC 8 ft, the rest left out
16. Clarion 8 ft.

(2) Of the Swell,— to be placed in a triple box. The innermost box to be lined with thick rolled paper (milled board), & the interstice between the external & the middle boxes to be filled with shavings, cotton-wool, or other non-conductor of sound. Four doors or sets of doors to be provided for the use of the tuner, at the back or one side of the boxes, each door lined on both sides with milled board. The interior of the whole to be sufficiently large to receive the sound-board, so that the boxes will be completed at the bottom the same as at the sides, & top, & packed or stuffed in like manner; the action of the draw-stops & keys being communicated to the slides & pallets by wires suited to their respective work, passing through drilled apertures in metal plates inserted in the wood-work for that purpose.

The front is to be furnished with four sets of very light cedar shades, lined on each side with milled-board, having overlappings of at least one inch, on both sides. These shades are to open with a progressive & accelerating motion by the action of the Swell pedal, all arriving at the same time at their maximum, an angle of 45° with the horizon & pointing upwards.
Edward Hodges, Mus. D. This photograph appears as the frontispiece of the 1896 biography of Hodges by his daughter, Faustina Hasse Hodges.

This swell-box is to be placed in the rear & over a portion of the Great Organ, in as elevated a position as the architect will permit, & is to contain (besides the Solo organ, yet to be mentioned) the following stops.

The Compass being from CC 8 ft to e' in altisimo, 65 notes.
1. Open Diapason 8 ft - metal
2. Stopped Do. metal treble
3. Stopped Double Diapason. 8 ft. small scale
   [Hodges' meaning here is ambiguous; he is probably calling for a sixteen foot register, which, made of stopped pipes, would be a "Double" of "8 ft."]
4. Principal
5. Twelfth (soft)
6. Fifteenth
7. Hautboy
8. Trumpet
9. Clarionet 4 ft. (soft reed)
10. Cremona 4 ft.
11. Claribella
12. Night Horn
13. Vox Humana
14. Viole de Gamba

(3) Of the Solo Organ - the sound-board mounted in the interior of the Swell-box, & furnished with compound pallets, to enable the finger to overcome the resistance of the heavy wind with which this part of the instrument is to be supplied. (See "Bellows")

The Compass C 4 ft. to e'' in alt. 41 notes.
1. Open Diapason 4 ft (diameter 6 inches) [eight-foot pitch]
2. Stopped Diapason largest scale.
3. Large Flute 1 ft. [certainly a slip of the pen; Hodges must have meant "2ft" or octave pitch]
4. Tromba (stiff reed. large Trumpet)
5. Piccolo (Octave Flute)
6. Mounted Cornet, 5 ranks
7., 8., 9., (Spare slides)

(4) Of the Choir Organ, — to project from the front of the loft, having 8 ft. C in front.
The Compass CC 8 ft. to e' in alt. 53 notes.
1. Open Diapason. Chamber scale, metal.
2. Dulciana
3. Stopped Diapason
4. Principal
5. Flute
6. Twelfth (Dulciana)
7. Fifteenth
8. Bassoon
The whole to be delicately voiced.

(5) Of the Pedal Organ, - to be built at the flanks of the organ-loft against the main wall of the tower, & partly also within the screen beneath the organ loft.
The Compass CCC to C 25 notes.
1. Subbass or Double Open Diapason. metal (zinc?) 32 ft. Nearly or quite the whole planted as front pipes.
2. Open Diapason. wood, 16 ft. large scale
3. Dulciana. wood 16 ft.
4. Principal. metal 8 ft.
5. Bassoon 16 ft.
6., 7., 8., 9., 10. Sesquialtera, 5 ranks (viz. 12th, 15th, 17th, 19th, & 22nd) to be drawn separately or altogether
11. (Large spare slide, for a free reed, without pipes.)

Copulas
1. Great Organ to take down the Choir Organ at unison
2. Do.
3. Do.
4. Do.
5. Do.
6. Do.
7. Pedals
8. Do.
9. Do.
10. Do.
11. Do.
12. Do.

Bellows
Three bellows,— viz. one of competent size to supply the Great Organ, Choir Organ & Swell, placed beneath the Swell box, and furnished with a set of five double feeders worked by a five throw crank & suitable fly-wheel. The second large bellows, with heavier wind than the forementioned, adequate to the supply of the Pedal-work, to be
placed upon the ground floor in one of the wings of the organ-screen, & likewise furnished with a set of five double feeders, as above described. The waste wind from these bellows to be carried to the Great Organ wind trunk. The third bellows, of much smaller dimensions but much heavier wind (capable of supporting a column of at least six inches of water,) to supply the Solo Organ. The feeders of these last may be worked by the same crank with the Great Organ bellows, & the waste wind be carried into either of the forementioned.

A dial plate with three indices to be placed in view of the organist, to denote the stock of wind furnished by his coajutors, & proper signals provided to remind them of their duty in case of default.

(signed) Edward Hodges, New York
Nov 19. 1839

The foregoing was accompanied by the following letter [to “T. L. Ogden, Esq.”]

70 Franklin St.
New York. November 20th 1839

My dear Sir,

In accordance with your instructions by my friend Mr Harison, I have given my best attention to the drawing up of a concise specification of a first-rate Organ for Trinity Church, & now beg leave through yourself to submit the same to the consideration of the Vestry.

May I take the liberty of appending a few remarks?

In framing the specification it has not been my object to design an instrument which should be simply competent to the decent & effective accomplishment of the musical portions of divine service. I have not set myself to enquire how much is absolutely necessary, but rather drawn upon my imagination for an answer to the question how much is desirable? Yet I believe I have kept within the bounds of reasonable propriety, & not wandered into the regions of extravagance. I have also been restrained from suggesting more by a consideration of the space which the Architect is willing to allow for the erection of the organ; & this has operated particularly in the Pedal work, which constitutes the largest & heaviest portion of such undertakings.

And now with reference to the mode of proceeding, should it hereafter be the pleasure of the Vestry to order this or any similar instrument to be constructed, I will venture a suggestion. As in building a house or a Church, various parties enter into contracts for performing certain stipulated portions of the work, — one man covenants for the foundation, perhaps another for the remaining masonry, a third for the carpentry, & so on, and possibly some of those contracts may be nearly or quite executed before others are entered into; — so in building an organ there are certain steps or gradations in the work which may define the limits of as many specific agreements, whether executed by the same or by different parties. And I recommend the application of this principle to the matter in hand. Thus at first a contract or agreement may be entered into for the whole of what may be called the Machinery of the instrument, — e.g. the keys, the movements or “action,” the swell-box, &c. A second contract might be formed (not however until Mr Upjohn's internal plans are more matured) for the Case. For what remains, viz., the Pipes (which in truth constitute the soul of the whole, & to which all the rest is but subsidiary) they may be left to form the subject of one, two, three, or a dozen further contracts, from time to time, as may be deemed expedient. This will leave open an opportunity for importing entire “stops” of pipes from England or from Germany, or for allowing various manufacturers in this country a chance of exhibiting to the best advantage the products of their respective skill. Such a mode of procedure will have the effect of distributing the cost of the instrument over a series of years, & that too without any needless expenditure, without waste occasioned by pulling down & replacing, — all that will be required from time to time being the insertion of a few more pipes, as the Vestry may see fit to make appropriations for that purpose. After a few stops shall have been planted in each department, the organ will be efficient for all ordinary purposes; and even should it not be ultimately completed to the extent now proposed, no loss or damage will have been incurred. The foundation will have been laid, the superstructure will have been apparently raised, no deficiency will be perceptible.

But I will not allow myself to believe that it would long be suffered to remain in an incomplete state. So great is the desire of the musical portion of the community here to possess one organ capable of competing with many European instruments of that class, that even should the Trinity Corporation think it incompatible with the prudent administration of their funds to appropriate so large a sum as would be necessary to build the entire organ, were the leading parts constructed, means would be found to add “stop” to “stop” until the whole were finished. At present the United States do not contain one really large organ. If in any portion of this vast country a stranger would expect to find such an instrument, it would be in such a great & important & wealthy city as New York; & should the present opportunity of realizing, or of doing something towards realizing such an expectation be suffered to pass away unimproved, ages may elapse ere such another will occur.

Let it not be imagined that the object proposed is to erect an immense instrument for the purpose of eliciting the utmost possible quantity of noise. On the contrary, one of the leading points of the specification (the Swell) is calculated for the production of sounds of minute delicacy, such as have never yet been heard on this side of the Atlantic; & the very large (32 ft) pipes so far from being loud, are, when used, barely perceptible by the ear, except in the intense grandeur which they impart to the effect of others.

If it would add weight to the recommendation; I would enforce it by my earnest personal solicitation, from the interest which I take in the art,
for the cause of organ-music, for the permanent benefit of the artisans of America & for the credit of the city — the State — & the country at large. I scarcely need to say that I shall be happy to give my best exertions in furtherance of the work & have the honor to remain

My dear Sir
Your very respectful & obedient servant
(signed) Edward Hodges

Several elements in this preliminary specification, which was later altered into the final instrument, are a departure from the common practice among American organ builders. Whereas most American instruments had adopted the British G-compass, Hodges specifies the continental C, however with the addition (and/or subtraction) of octaves. The Great, for example, has an extra octave of bass, rendering the eight-foot registers physically of sixteen-foot compass; Hodges is therefore able to augment his pedal by specifying the sub-octave coupler from the Great to the Pedal, and since the pipes to CC are actually present, he is able to make the unison registers of the division serve as pedal registers at that division's unison level, sixteen feet. This feature was incorporated in the final specification with some further refinement, and will come under discussion later in this study.

The concept of spare sliders — in effect, complete preparation for the addition of pipes at a later date is also uncommon for the time (although not unheard of). The expense of the pipes themselves are only a part of the overall expense of the addition of a register, i.e., the costs of the slider, stop-knob, and linkage, etc., are a substantial consideration in the addition of registers. Accordingly, Hodges' intent in specifying in this manner might not have been so much to economize (indeed, he had designed a substantial enough instrument to sustain generous cuts and still emerge the largest in the nation), as to provide for such special effects as he might eventually decide, one at a time, that he wanted — what Erben referred to in the St. Mark's organ as "fancy stops... on trial."

Hodges' recommendation, or at least suggestion, of the policy of separate contracting of the several components of the instrument is rather irregular, and betrays a conviction of his which he explicitly stated to John Gray of London in a letter dated July 30, 1842. Gray was an organ builder, and Hodges was soliciting of him a bid for the reeds and certain of the flue pipes for the Trinity organ. Hodges states his opinion that mechanically, American builders are quite adequate, but that their tonal work is inferior to that of Europeans. On the other hand, Hodges is opposed to the contracting of the whole instrument to a European builder, not only because of the added expense of packing and duties, but also (as Geib had frequently pointed out), because of the climactic changes in America, with which European builders were not familiar, and which, if uncompensated for in the engineering of the organ, could wreck havoc with its reliability.

Hodges was prepared for the cuts in his specification which the parish authorities did in fact make, for in his letter to Gray, he confesses his fear that the Vestry will spend so much money on the building itself that not enough will be left for the organ. On September 1, 1842, Hodges met with William Harison, the comptroller of the Trinity Corporation, Dr. Clement C. Moore, and Richard Upjohn, the architect of the church. The next day the group met with the Building Committee. Hodges had envisioned a large organ screen, extending above and below the organ loft, with the case framed by the bass pipes of the thirty-two foot pedal stop "in two huge turrets flanking the organ loft & commencing on the floor of the church," however the idea of both the casework below the loft and the bass pipes resting at floor-level was discarded, and "Mr. U & myself were directed to confer together & agree upon a plan of an organ whose front should not project, but which should stand together within the recess of the tower."

On September 6, the Building Committee again met. The case plans were examined and accepted, and Hodges was ordered to prepare specifications for a $7000 instrument, considerably smaller than the one he had envisioned. Upjohn had estimated the case at $1000 over the cost of the organ, and Hodges at twice that amount. Hodges was closer to the mark, for when it was completed (by Erben, who had built the organ, of course), the price was $3000.

Hodges prepared a new specification, and on September 19, 1842, dispatched it with a covering letter to Erben, Firth & Hall, Appleton, Crabb, and Jardine.

New York. Sept 19th 1842

Dear Sir.

In conformity with the direction of the building committee of Trinity Church, I have the pleasure of handing to you a copy of a Specification of an Organ for that church. The other parties to whom respectively a similar document is forwarded are (here follow the names above).

If you should estimate the undertaking, please to enclose the estimate under seal to me. The reason for this is that it will rest with me to decide between the competing parties, but to give me an opportunity of altering the specification, either by cutting it down or by making additions to it, in the event of estimates much exceeding or falling short of the sum which the Committee have resolved to devote to the interior of the instrument. If there be no great disparity between the limit they have named and the amounts of the estimates respectively, I shall hand the papers to them, & await their action upon them. I shall be rejoiced if the funds allotted will enable us to secure the advantage of a fourth rank of keys, with a few solo stops.

You may rely upon an honourable secrecy with reference to the estimates; and, I doubt not, an impartial adjudication upon the claims of the competitors, the only object in view being to obtain for the Church a first-rate instrument.

My remuneration (if any) is to come from the Vestry—

If any point in the specification needs explanation, I shall be happy to answer any questions you may put to me upon the subject,
Remaining always
Yours very respectfully
Edward Hodges

P.S. In any case please to return the specification, without permitting a copy to be taken. EH.

Copy of the Specification sent with the foregoing letter.

Specification of the contents of an Organ for Trinity Church, New York.

the Key-boards

three

The upper rank pertaining to the Swell, four octaves & a half (from C 4 ft to f'''') with a continuation downwards, two octaves (to CCC 16 ft) of which two octaves the colours are to be reversed, viz the long keys ebony & the sharps ivory

The middle rank— the Great Organ five octaves & a half, from CCC 16 ft to f'' in alt.

The lower rank for the Choir Organ (& borrowed continuation downwards of one octave from the upper rank, with its colours reversed,) five octaves & a half, the same as the Great Organ.

Two octaves of mounted Brass Pedals, as at St. John's. C to C.

The Great Organ

12 Stops

5½ Octaves, from CCC

viz. (1) Large Open Diapason 16 ft. metal.
   (of which, seven or nine of the biggest pipes will stand in front.)
(2) Open Diapason 16 ft. metal. (smaller)
(3) Stopt Diapason
(4) Large Open Flute
(5) Principal
(6) Principal (smaller scale)
(7) Twelfth
(8) Fifteenth
(9) Sesquialtera 3 ranks
(10) Furniture (or Mixture) 3 ranks
(11) Trumpet
(12) Clarion

The Choir Organ

(in front) 6 Stops
(or 5 whole, & 2 half stops.)
4½ Octaves from CC (the keys extending one octave lower, permanently attached to the upper rank.

viz. (1) Dulciana 8 ft, (largest planted in front.)
(2) Stopt Diapason
(3) Principal
(4) Flute
(5) Fifteenth
(6) Clarionet (or soft Trumpet) treble.
(7) Bassoon — from middle C downwards

The Swell

9 Stops.
4½ octaves from
C 4 ft to f''' in alt.

viz. (1) Stopt Double Diapason
(2) Open Diapason 4 ft.
(3) Stopt Diapason
(4) Dulciana
(5) Principal
(6) Cornet
(7) Hautboy
(8) Trumpet
(9) Clarion

These stops to be planted in a spacious box or chamber, to be elevated over the rear of the Great Organ. This chamber to be lined throughout with zinc or tin, or organ metal, & to be itself enclosed (except in front,) by two other distinct boxes, or chambers, the central one framed, & covered on both sides with thick rolled paper, the outer one of compact wood, likewise covered with paper. Great care to be taken to prevent the efflux of sound at the bottom & at the apertures for the draw-stop action.

The front to be furnished with three sets of thin Venetian shades, opening outwards & pointing upwards, each shade being covered on both sides with thick rolled paper overlapping the joints by at least one inch. In devising the necessary action and machinery, the contractor will have all the assistance which it may be in Dr. Hodges's power to render him.

The lower two octaves in continuation of the Swell keys.

2 Stops
C 16 ft. to C 4 ft. 25 notes

viz. (1) Dulciana or soft Open Diapason, wood 16 ft.
(2) Serpent (or Great Bassoon) 16 ft.

Although the keys will require but 24 notes, (ending upwards at B) yet the sound-board & action must have 25 (including the C,) the upper note being brought into use only upon the pedals.

The Pedal Pipes

1 Stop only, consisting of 37 pipes or three octaves

viz. Open Double Diapason 32 ft, wood, greatest dimensions 36 inches by 30 in the interior.

The largest of these pipes must be necked or mitted, and laid down upon the lower floor. (For the manner in which these three octaves of pipes will be brought into play upon two octaves of keys, see the list of Coupling Stops.)

Coupling and Mechanical

Stops, 11

viz. (1) Pedals 32 ft.
(2) Pedals 16 ft. Unless one of these is drawn, the Dble Diapason will not be brought into use even tho' the slide is drawn.
(3) Pedals & Swell keys bass
(4) Pedals & Great Organ 16 ft.
(5) Pedals & Great Organ 8 ft.
(6) Pedals & Choir Organ 8 ft.
(7) Great Organ & Swell to the bottom
(8) Great Organ & Swell at 8ves
(9) Great Organ & Choir Organ
(10) Choir Organ & Swell
(11) Choir Organ & Swell at 8ves.

Adequate bellows & sufficient feeders to be placed where room may most conveniently be found for them. The soundboards, action, pipes & machinery to be constructed of the best & most seasoned materials usually employed in similar undertakings; and the whole to be executed in a workmanlike manner. The draw-stop heads to be of solid ivory with names engraved thereon, or ebony with labels upon ivory or silvered plates affixed to the case.

The estimate is to be made independently of the case, excepting so much only as relates to the parts immediately over & above the keys, & to those items which are connected with the organist’s department, desk, stool, &; — but it must include the gilding of the front pipes of the Great and Choir Organs.

The work is to be executed & the organ to be erected in the Church under the inspection and control of Dr. Edward Hodges, to whom also it is requested that the estimates may be addressed, under cover, at the Office of the Trinity Corporation.

Please affix your name to this copy, and return it with the estimate. In the event of your having the contract, the same shall be handed to you again.

Mem. An estimate is desired not only for the entire organ as above specified, but for the same with the omission of all the reed pipes, (the soundboards, action &c remaining the same) with a view to obtaining the pipes from Europe.

N.B. The Committee of the Corporation of Trinity Church will not consider themselves bound to accept the lowest estimate.

The elevation & ground plan may be seen at the office of the Architect, Mr. Upjohn, in Trinity Churchyard.


Hodges’ specification is unique in several aspects, not the least of which is the downward extension of the manuals, and the pipe-work of the respective divisions under their control, making, as a net result, the bass of each such stop do double duty, not only in the manual division, but also as a virtually independent Pedal stop. Hodges’ list of couplers shows the sub-octave manual to pedal couplers, which would permit the lowest note, CC, to be coupled to the lowest pedal note, CC. Since the lowest manual note normally found on a C-compass instrument would be C, the net result was to render the eight-foot registers of the Great usable as sixteen-foot registers in the Pedal, by virtue of the extra bass octave of pipes. In addition, the bass could be played by the left hand. English organs, with their manual compass extended to GG, in lieu of pedals, reflected the manner of playing of English organists, who preferred to supply the bass manually. What Hodges was doing, in essence, was making the Trinity organ adaptable to both schools.

The single thirty-two-foot register in the pedal was a “unit” rank—a single set of pipes made playable at two pitches. To this could be added the two stops from the bass register of the Swell manual, a flue and a reed, both of them presumably on the soft side. Given the manner of treating the Swell, i.e., as a treble-register “melody” division, the use of these two stops other than as pedal registers would have been, in practice, extremely rare. As Murray has pointed out, there were two pipes for ‘c’, one representing the highest note of the bass register—unenclosed, and the other the lowest note of the treble, and under expression. Thus Hodges implicitly (and all but explicitly) recognized the two stops as belonging first and foremost to the pedal, and only incidentally as marginally necessary Swell basses.

About six weeks after dispatching his letter and specifications to the builders, Hodges had his answers.

On Tuesday, November 1st, 1842, at four o’clock in the afternoon I opened the four tenders which had been previously received, & found their respective amounts to be as follows:

<table>
<thead>
<tr>
<th>Estimates from</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry Crabb</td>
<td>$7,700</td>
</tr>
<tr>
<td>George Jardine</td>
<td>11,000</td>
</tr>
<tr>
<td>Firth &amp; Hall</td>
<td>12,600</td>
</tr>
<tr>
<td>Henry Crabb (reeds omitted)</td>
<td>6,900</td>
</tr>
<tr>
<td>H. Erben</td>
<td>6,300</td>
</tr>
<tr>
<td>E. Crabb</td>
<td>5,620</td>
</tr>
<tr>
<td>Mr. Appleton</td>
<td></td>
</tr>
</tbody>
</table>

From the other four I have received tenders, which I have the honor of submitting to your judgement.

From the other four I have received tenders, which I have the honor of submitting to your judgement.

The rough calculation which I had in my mind when drawing up the specification was that the cost of the interior of the instrument I was de­vising would come within the limits ($7000) which you had assigned me. Accordingly you will per­ceive that one of the tenders accurately fulfills that condition. Another of them approaches the line, but on the wrong side! How it comes to pass
that the remaining two are egregiously wide of the mark, and that one of them actually exceeds by a hundred per cent the lowest tender now laid before you, I am utterly at a loss to explain or conjecture. I herewith enclose all the papers returned by the competitors (and bearing their respective signatures,) in order that the Committee may be certified that the estimates, notwithstanding their enormous differences, were founded upon literally similar documents. It seems to be desirable, however, that the fact of the existence of these gross discrepancies should not be suffered to transpire out of doors; more especially as I assured the parties, in the name of the Committee, that they might rely upon the observance of an "honourable secrecy" concerning the estimates. At the same time, I also informed them that the Committee did not pledge themselves to accept the lowest tender.

But now, on the supposition that the lowest tender may be adopted by the Committee, I beg leave to add a few words concerning the gentleman from whom it comes; which I can do with the greater propriety & boldness, seeing that it is pretty well known that he & I have not been of late upon the most friendly terms, our previous good understanding having been disturbed by my performance of the duty which devolved upon me connected with the erection of the organ at St. John's. I shall not be suspected of partiality therefore, if, in this stage of the proceedings, I avow my conviction that he of all the parties in question possesses the greatest facilities for carrying out the undertaking,—a spacious & convenient factory, a company of able & experienced workmen, & the command of means to procure the best materials which the market of the world can furnish.

One word more. I earnestly beg of the Committee to permit in the contract the insertion of a clause for contingencies, allowing me, without any essential variation from the specification, to order extra work, by special agreement, to the amount of $500 or $600. Such a provision, in a work of magnitude like this, is not unusual; and, if granted, will prevent any possible difficulty & embarrassment which might otherwise mar the undertaking. I already forsee two possible demands upon such a contingent fund, neither of them however involving any material departure from the specification; one relating to the probable necessity of what, for lack of a better name, I will call a sound-reflector, behind the main organ; the other relating merely to the bringing a larger number of pipes to the front than I originally contemplated, & thus occasioning a small additional outlay in gilding &c.

If the Committee will repose so much confidence in me, I humbly trust that they will not find it to have been misplaced,

remaining Gentlemen with great respect
Your very obedient & faithful servant
Edward Hodges

Erben's surprisingly low bid may in part have been attributable to careful planning. He was eager to secure the Trinity contract, and had been for some time, as is evidenced by a letter from him to the Building Committee some two years before Hodges' specifications reached him. The letter is preserved in the archives of the church.

New York 7th Nov. 1840

To the Building Committee of Trinity Church

Gentlemen,

Presuming from the progress which has been made in erecting New Trinity Church, that the time is approaching when you will deem it expedient to make preparation for furnishing that edifice with an Organ of a size corresponding with the magnitude of the building I beg respectfully to tender my services as an Organ Builder, and to solicit your patronage. As you will probably rely on the architect of the Church for the design of exterior case of the organ, and the construction of the same in connection with the other parts of the church, the business of the organ builder will be to furnish the architect with such information as he may require, and to estimate for the interior work, pipes, machinery &c of an instrument, which in your judgement you may deem appropriate to the building. However you have decided upon these matters, I hope to be favor'd with a statement of your wishes in order that I may hand you my proposals for the execution of the work.

It is now upwards of sixteen years since I commenced the Business of organ building, during which time I have labor'd to form an establishment in which the Business should be so systematized that instruments of the very best quality could be manufactured in New York at prices that would obviate the necessity of importing them from abroad. To accomplish this object, it has been necessary to invest a very considerate amount of capital in the erection of extensive work shops, the employment of a large number of experienced and skilfull workmen (European as well as natives of this country) and the collection of a sufficient quantity of materials to make me rely upon their being of the proper quality and sufficiently seasoned. I am now possessed of these advantages and therefore flatter myself I can produce an organ which will not suffer by comparison with the work of any other Builder. It has been intimated to me, however, that certain stops of pipes are supposed by some persons to be made in greater perfection in England than in this country. Should you entertain a similar opinion, I shall be willing in the event of your employing me to build your church organ to import from thence any stops you may think proper to direct in order to make the instrument as perfect as possible.

I remain Gentlemen Very Respectfully
H. Erben6

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Since Erben was a member and communicant of Trinity Church, it is not surprising that he was anxious enough to build the organ, to cut his price; nor is it surprising that he should expect to receive priority consideration and preferential treatment. It is interesting, however, that he had been sufficiently attuned to the proceedings to be aware that Hodges was exploring the possibility of procuring European-built pipes, two years before the latter had dispatched his letter of inquiry to London, seeking prices.

From the tone of his letter, it is clear that Erben viewed Hodges as an adversary, even at this early a date—an attitude that cannot be attributed to problems over the St. Paul's Chapel organ, alluded to by Hodges, for Erben's letter pre-dated, by some six months, Hodges initial report, recommendations, and specifications for the St. Paul's instrument. Hodges bore Erben no ill will, but seems to have trusted Hall's lengthier experience.

The bid was awarded to Erben. Hodges did not hide his disappointment when, just after the contracting, Hall left Erben's employ. Clearly he had wanted Hall to build the organ, and had assumed that this end was to be achieved in contracting with Erben.

There follows in the notebook a letter from John Gray of London, dated February 22, 1843, giving the prices for pipes requested of him by Hodges, sometime before. Gray was not in favor of importing the large metal flues:

...I am glad to find you have abandoned the idea of having the Double Metal Open from England. The expense would have been very great, for packing & freight alone, and if you can make metal pipes at all in New York you can surely manage such clumsy ones as 16 ft.

Gray continues with suggestions on the composition of the pipe metal, and his price for finished pipes.

The next item in the notebook is a copy of the agreement for the organ.

**Memorandum of an Agreement** made this twelfth day of September in the year one thousand eight hundred and forty three, between Henry Erben of the City of New York Organ Builder of the first part, and the Rector, Church-Wardens and Vestrymen of Trinity Church in the City of New York of the second part.

1. The party of the first part for the consideration hereinafter expressed, agrees at his own charge to make, construct, and deliver to the parties of the second part, and by the first day of September in the year one thousand eight hundred and forty four, to put up in the Church Edifice, and within four months thereafter such notice, the said Organ, to be provided and put up, by and at the expense of the parties of the second part, but that all the gilded metal pipes in front of both and the parts immediately over and about the keys, and all the Mechanical work connected with the Organist's Department including the desks, stools &c and excepting only the said cases, are to be supplied and put up by and at the expense of the party of the first part, and that the said organ is to be by him built and adjusted to the said cases.

2. The parties of the second part agree to allow and pay to the party of the first part for the materials and workmanship above mentioned the sum of six thousand three hundred dollars—reserving to themselves the right to import all the reed stops from London or elsewhere at their own risk and charge and to have such imported reed stops used and put into the said organ and in such case, the party of the first part in consideration thereof is to deduct from the above mentioned price the sum of six hundred & eighty dollars, and is to provide and insert in the said Organ, the sound-boards, stool boards, action draw-stops, and labels in like manner as would be required if the reed pipes were made and supplied by him.

3. It is mutually agreed that if the parties of the second part shall at any time on or after the first day of April in the year one thousand eight hundred and forty four give notice to the party of the first part that they are ready to receive the said Instrument, he, the party of the first part, shall within one month thereafter proceed to put it up, and within four months thereafter such notice, shall put up, finish and perfect the same, so that in everything to be done by him, the whole Instrument and all its parts and appendages shall be completed, and in readiness for use, by the first day of September in the same year.

4. In case any change or alteration shall be made in the plan of construction or finish of the said organ by which there shall be any addition thereto, or any change or alteration therein, or any substitution of other parts, members, or materials in place of any of those described and contained in the said plan and specification, then there shall be no deduction from or addition to the gross price above stipulated to be paid for the said Instrument unless a memorandum of every such addition, change, alteration or substitution shall at the time of its adoption be indorsed on this agreement together with the specific sum which by reason thereof is to be added or deducted from such gross price, which endorsement shall then be signed by the party of the first part, and also by the Chairman of the Committee called the Building Committee, appointed by the parties of the second part to superintend the construction of the said Church Edifice, and in every such case such endorsement shall be considered as part of this agreement.
begun, but proceeded slowly, mainly because of delays in the work on the building itself. Mused Hodges, “One good consequence was, that the soundboards, after having been ‘got out,’ had a long seasoning before they were finally ‘glewed up.’” The following April, Hodges was able to certify sufficient progress on the organ for Erben to secure the $2000 advance payment.

On July 9, Erben addressed a letter to the parish concerning the case:

New York. July 9, 1844

To the Building Committee of Trinity Church

Gentlemen—

Allow me to call your attention to the subject of the organ Case. I shall be under the necessity of stopping work on the organ for want of the lower section of the Case. What I allude to is the Organ Case proper, and not the Organ Gallery — I handed in an estimate some time ago for the organ Case for $3150.

Should you conclude not to give me the Contract for the Case, I hope it will be put in the hands of a person that will do justice to it. For should the Case be badly executed, I will be censured for it. For the Organ Case is generally taken for the organ.

yours respectfully

Henry Erben

According to Hodges' notebook, the contract for the main case was awarded to Erben in July or August.

This contract did not include the choir organ in front, or the woodwork running round the gallery, but merely a front for the main organ. The case was designed by Mr. Upjohn, the architect of the Church, and is solidly constructed of oak. The central group of pipes is formed of speaking pipes, being the lowest five of the large open diapason in the great organ; all the others are dummies. The extreme height of the case from the gallery floor is fifty-three feet, the width twenty-four feet. The central pipe, the largest metal pipe in the organ, is twenty-two feet in length and five feet six inches in circumference. The width of the gallery is thirty-four feet.

The woodwork of the case is still extant, however the pipe-work in the front is of the 1959 Aeolian-Skinner rebuild. The “Choir” case on the gallery rail has been gutted of even its front display pipes.

On July 7, 1845, Hodges had addressed a report of the progress of the instrument to the Building Committee, and for the first time a subtle tone of dissatisfaction crept into his words:

New York. July 7, 1845

W. E. Dunscombe Esqre
Secretary of the Building Committee

Dear Sir —

In obedience to the request of the Building Committee as conveyed through your kind note of the 30th ult. I beg leave to report as follows.

The organ for Trinity Church was many months ago in a state of considerable forwardness, insomuch that the contractor suspended the work from an alleged apprehension that it would be ready too soon for the church, and from its...
magnitude seriously impede his business by cumbering his factory. Some small portion of the mechanism was destroyed by fire about two months ago, and had the Committee then called upon me to report progress, I must have stated that the organ was not so nearly ready as it had been at the termination of last year. More recently however two or three of the best artisans in the establishment have been put upon the work, with the assurance that they will be employed exclusively about it until it shall be completed.

By tomorrow also I am informed other hands will be similarly employed, & therefore I have ground to expect that the instrument will soon again make rapid progress. From all that I can collect it would appear that it will take yet five or six months to complete it, of which the last two or three months must be employed in the Church itself.

Parts of the organ might be removed to their intended position very quickly, & I believe it is purposed to plant the large pedal pipes in the tower in the course of next month, but the main body of the instrument will certainly not be ready for removal until a later period.

However I have little doubt that provided a sufficient number of hands be steadily employed in the work, it may all be finished by or about Christmas.

The case or organ front does not pertain to my department, but I may incidentally mention that it has been commenced in good earnest, and that it is going on very satisfactorily.

I remain

dear Sir
Your very faithful servant
Edward Hodges

Messiter, having had access to the records of the organ in some detail, was able to supply the names of Erben's men who had a hand in the instrument.

The plan of the organ was probably drawn by John Fawcett, and the construction directed by him. The metal pipes were voiced by William Berry; the wood pipes made by Fawcett, and the reeds by James Blake, who had a high reputation as a reed maker. The action was made by Fawcett and Brotherton. All of these were English workmen.

A month after the contracted date for completion, the first components of the instrument were installed in Trinity Church's organ gallery. The Broadway Journal for Saturday, October 11, 1846, carried a lengthy story and description which Hodges clipped and inserted in his notebook.

TRINITY CHURCH ORGAN.—Having been favored, by the kindness of Richard Upjohn, Esq., the gifted architect of Trinity Church, with an elegant drawing of the front elevation of the new Organ which will shortly be erected in that noble edifice, we are enabled this week to afford a similar gratification to our readers, by presenting them with a fine engraving on steel of the same, executed by James Duthie.

In order to render this the more interesting and intelligible, we have procured from Dr. Edward Hodges, who first planned, and now has the oversight and superintendence of the construction of the interior of the ponderous instrument, the following particulars concerning its dimensions and intended contents.

Of the beautiful and appropriate design of the organ front and adjacent screen, harmonizing as it does with the imposing effect of the building, I need not say anything; the drawing has already been executed in a most thoroughly substantial and workmanlike manner.

The height of the screen to the floor of the organ loft is 14 feet, 5 inches; above which the organ will tower 38 feet farther, making a total elevation of nearly 53 feet.

The width of the organ front is 24 feet, but as the floor will be trussed out about 4 feet on each side as well as toward the nave, the width of the organ-loft will be 34 feet—thus affording abundant room for an effective choir, should it be finally resolved to place the choir at that (the wrong) end of the church. This gallery, or organ-loft will be surrounded, on three sides, by latticed work to a considerable altitude, as seen in the drawing.

The only way to give a just idea of the nature and extent of an Organ is by stating its leading divisions (e.g. an Organ of two, three, or more ranks of keys) enumerating the stops, and giving the magnitude of the largest pipes connected with each department, to which all the rest are adjusted in a well-known proportional order. Simply to state the number of stops and the number of pipes pertaining to each, can communicate no satisfactory information; for, as the magnitudes in descending the scale increase in geometrical progression, it may happen that a dozen pipes in one organ may require and occupy as much room as a thousand pipes in another, or in another part of the same instrument. We cannot estimate the power or effect of an organ, therefore, by the number of its pipes; any more than we could that of a ship of war merely by learning the number of guns she carries, without ascertaining whether they are four pounders or Paixhan sixty-fours. Suffice it then to add here for the sake of those who have no technical acquaintance with the subject, that the length of the pipes intended for Trinity organ vary from nearly thirty feet to something less than an inch, and the diameters from three feet to the size of a small goose-quill.
A custom has obtained amongst organists and organ-builders of naming the pipes and the notes which bear the denomination of the letter C in various octaves of the great scale, by the convenient designation of a round number of feet, not precisely accurate as to the actual measurement, but near the truth. Thus we speak of 2 feet C, of 4 feet C, &c. (each octave doubling the foregoing;) and when we come to the bottom, of 32 feet C, although, if the pipe be of larger diameter it may not exceed 28 or 29 feet. One cause of this has probably been the successive changes of pitch, to accommodate modern orchestral instruments; which changes, until a very recent period, were invariably towards the sharper or more acute limit of the scale of musical sounds. And, of course, organ-builders have been nothing loath to fall into the prevailing fashion in this respect, seeing that when the pitch had ascended but a single semitone (and it has been supposed to have varied thrice as much,) it lessened the magnitude, the weight, and the cost of any given instrument by at least as much as a twentieth part of the whole. At present a check seems to have been put on this innovating tendency, and the pitch may be considered as settled. The public, however, ought to be made aware of the fact that fraud can be practiced in this particular, and that the pitch of an organ is not an affair of so small consequence as some persons would represent it to be.

There is deception of another species not seldom exercised with regard to this complex instrument. Certain organ-builders, coming to the knowledge of the fact that in the hands of ignorant and unskilful organists, the note GG in the extreme bass was seldom put in requisition, affected to consider that note as useless, and so omitted it; although, upon an ordinary GG instrument this arrangement excluded the largest pipe but one in every stop. And this practice (which originated, as candor requires me to confess, in England) has continued to our day. Many such organs are still built, and advertised for sale—the compass being with audacious effrontery to be from GG upwards, without any mention made of this most important deficiency. But as long as people are satisfied to order and purchase organs without any reference to persons competent to afford them professional advice on the subject, they must remain content to be duped.

Thus much being premised, the following description may possibly become tolerably intelligible, even to those who have not been initiated in the mysteries of the organ-craft.

There follows a list of the stops, compasses of each manual division, and diagrammatic layout of the disposition of the stop-knobs. Hodges explains his plan for the Swell-box as resembling in principle the ordinary refrigerator. It consists of three distinct boxes or cases, through each of which (when closed) the sound must pass ere it reaches the ear. Thus, the most delicate effects, by way of expression, are capable of being produced, by the gradual removal or interposition of obstacles to the transmission of sound.

The Pedal keys likewise are as yet comparatively new in this country, being of brass. These likewise I introduced in England a year or two prior to my new Swell... They must gradually make their way into extensive use, as they afford great facilities to the player, enabling him to do a great deal more with one foot than was before possible, and thus setting the other at liberty for the command of the swell...

(To be continued)

Notes
4 The author used a photocopy in the collection of Edgar A. Boardway, Claremont, N. H.
5 See Murray, op. cit., for further discussion of implied registrational possibilities of the scheme.
7 Also in the archives of Trinity Church; facsimile in Johnson, op. cit., p. 64.
8 Messiter, op. cit., p. 299.
9 Loc. cit.
A Tale of Two Organs

Ed. Note: The following article, originally somewhat longer, appeared in the April 1963 issue of Historic Nantucket, and was used in the program sponsored by the Organ Historical Society and Boston Organ Club on July 23, 1977 to honor the 200th birthday of William Marcellus Goodrich.

"Full many a flower is born to blush unseen, And waste its sweetness on the desert air."

Nantucket has two such "flowers": the Goodrich organ in the Unitarian Church and the Appleton organ in the Methodist Church.

To be sure, Thomas Gray's elegiac musings can be applied to these more-than-century old instruments only metaphorically, since they have been seen and heard by thousands. Nevertheless, it appears that their true worth has not been generally realized until the visit to Nantucket last September [1962] of Mr. Charles Fisk, president of C. B. Fisk, Inc., designers and builders of pipe organs in Gloucester, Massachusetts.

In a letter to Rev. William R. Reid, Minister of the Second Congregational Meeting House Society (Unitarian), Mr. Fisk wrote in part:

'Dear Mr. Reid: I wish to thank you most kindly for allowing me the opportunity to examine the organ in your church the other Sunday during my first visit to Nantucket. I have been told by the members of the Organ Historical Society, especially its past president, Miss Barbara Owen, also of this firm, that Nantucket possessed two organs of great historic interest. This is most certainly true; the organs by Thomas Appleton in the Methodist church, and by his teacher, William Goodrich, in the Unitarian church, both built in Boston in the year 1831, are very nearly the earliest known remaining work of the nineteenth century Boston school of organ-building. That these instruments are still in service is a credit to their makers and to the very healthy conservatism of the people of these two parishes who have retained what they knew to be good despite all changes of fad or fashion.

'American organ-building was still in its infancy in the beginning of the nineteenth century, many large organs still being imported from England. While others had labored before him, Goodrich is acknowledged to be the first really professional organ builder in New England worthy of the name, and his organs were at one time found in many major New England churches, as well as ones as far south as Savannah and New Orleans. He is considered the "father" of organ-building in New England, not only because of his own excellent work, but also because of the fine work of his pupils, some of which, such as Appleton, Hook, and Stevens, became on his death the leaders of the profession for the greater part of the century, producing some of the most important organs in the country.'

Upon being given the opportunity of reading Mr. Fisk's letter, Historic Nantucket wrote to him for more information about these historic gems. Mr. Fisk kindly turned over our request to Miss Owen who replied as follows:

"We were very interested in your letter and Mr. Fisk suggested that I answer it, since I have access to historical and biographical material which we feel would be of interest to the readers of Historic Nantucket. Incidentally, I too have seen and played these two fine instruments, and heartily concur with Mr. Fisk's high evaluation of them as excellent examples of the organ builders' art."

Some Historic Notes on the Organs
by Barbara J. Owen

While organs had been built in Boston as early as the 1750s, there was little serious or consequential effort expended in that direction until the first decade of the 19th century, when William Goodrich and Thomas Appleton made their appearance in Boston.

William Marcellus Goodrich (1777-1833) was a native of Templeton, and a descendant of the Goodrich family of that place. He came of an unusually gifted family—his younger brother Ebenezer was also an organ-builder on a slightly smaller scale (the case of an organ by him can be found in the Federated Church of Edgartown on the Vineyard), and his sisters Lucy and Sarah were accomplished miniature-painters. The latter was a pupil of Gilbert Stuart, and several of her miniatures are in the Museum of Fine Arts in Boston. William and Ebenezer were both accomplished in music and well-read in sciences.

Thomas Appleton (1785-1872) was a descendant of one of the first settlers of Ipswich, and was born in Boston. He was a cousin of Daniel Appleton, founder of the famous New York publishing house of Appleton-Century. Before becoming an organ-builder, Appleton was a skilled cabinet-maker.

Goodrich and Appleton met in 1804 and worked together for a time, forming a friendship that lasted until Goodrich's death, and which was made stronger when, in 1812, Appleton married Goodrich's sister Beulah. Goodrich died suddenly of a stroke in 1833, and Appleton's last gesture of friendship was to complete an organ Goodrich had been working on. Appleton himself continued working until his retirement, at an advanced age, in 1868, although the bulk of his most significant work was done prior to 1850.

The Goodrich brothers and Appleton were craftsmen in the old tradition, employing few helpers and producing an average of only two to five organs per year. In the 1850s their work was overshadowed by that of men who had been trained by them, such as the Hook brothers, the Stevens brothers, and William Simmons, all of whom had established fair-sized factories and could, by this time, turn out as many as 20 organs of quite good quality per year. Later, as these and still newer builders grew larger, production increased and, inevitably, the quality of the work went down proportionately.

Throughout all of this, along with the demand by organists for larger and louder organs, the refined and beautifully-made organs of the earlier period, almost all of them by the Goodriches or Appleton, were forgotten, neglected, and gradually replaced. Of
course, the mania for the “new and different” in organs, when it reached its peak in the 1920s and ’30s, eventually swept away all but a handful of the organs of the 1850s, ’60s and ’70s also. But while, thanks to the law of averages, a good sampling of the work of this second period still exists, almost nothing remains of the work done before 1850.

Early in the present century, a revival of interest in old organs and their builders began in Europe, sparked by Dr. Albert Schweitzer and various leading organists and builders. As more older organs were listened to and studied, discriminating persons came to realize that their tone was superior to the tone of the majority of modern organs, and even their form of construction superior in many ways for the artistic performance of organ literature. In time, many European organ-builders began to go back to the older methods of construction and tonal design in order to produce more musically-satisfying instruments. Within the past decade this “organ revival” has spread to America, bringing with it renewed interest in existing old organs, with strenuous efforts being made in many quarters to preserve those that remain, as well as serious study of these instruments by concerned organ-builders.

While it is conceded that some of the first organs ever built in this country were produced between 1820 and 1860, little remains of this work, especially that of the earliest and best part of it, save a few very small house-organs whose significance is not great in comparison with church organs. This is where the two Nantucket organs take on importance and significance. The Unitarian organ is the only church organ extant which is definitely attributable to William Goodrich, and the Methodist organ is the earliest extant church organ attributable to Thomas Appleton, although organs built in the 1840s and 50s can be found, perhaps four or five plus a few cases. The only other organ in New England of comparable significance is a chamber organ built jointly by these two men in 1812, which, because it is a house-organ, is not as important from a tonal or structural standpoint. What both Mr. Fisk and I cannot stress too strongly is the great significance of these two Nantucket organs, not only as important historical works of art, but as valid and, in a very real sense, up-to-date media for the performance of the best organ literature and the accompaniment of the church service.

Respecting the technical side of these organs, both are of very simple but excellent and durable construction. Both have what is known as “tracker action,” which means that there is a direct mechanical linkage between the key and the valve which admits wind to the pipe. That this sort of action is the most durable type is, I am sure, quite obvious from the present circumstances. However, besides this, it is also preferable for a number of artistic reasons and, contrary to what many think, is neither old fashioned nor out of date. Most modern European builders employ this type of action, and some American builders also do, including ourselves. Many notable organists (such as E. Power Biggs) prefer it to any other kind. To go at length into the musical advantages of direct mechanical action and the favorable influence of slider-and-pallet windchests on the speech of properly voiced pipes would, I fear, necessitate getting too technical. Suffice it to say that, if these organs had been built with, or converted to, any other sort of mechanisms, they almost certainly would not be in existence, or at least in regular use today. It is highly fortunate that the churches have resisted the various fleeting fads in this respect which have taken so great a toll of other old and fine-toned organs.

Historic Organ Recitals, July 23, 1977

Carol Skelton, a member of the faculty of Phillips Academy in Andover, where she is School Organist and Instructor of Organ and Harpsichord, played a program at 2 P.M. on the Appleton organ at Centre Street Methodist Church, including works by Picchi,
Gabrieli, Sweelinck, Vierne, Mussfatt, and three anonymous composers, Alan Laufman, President of the Organ Historical Society presented an Historic Organ Recognition Plaque.

Built in Boston by Thomas Appleton in 1831, the organ was moved from an unknown church and enlarged by E. & G. G. Hook as Opus 241 in 1858, at a cost of $925. The current specifications are:

**Great**
- Open Diapason Treble (TG) 8' 35
- Open Diapason Bass 8' 23
- Viol d'Amour (TG) 8' 35
- Dulciana (TG) 8' 35
- St. Diapason Treble (TG) 8' 35
- St. Diapason Bass 8' 23
- Principal 4' 58
- Flute 4' 58
- Twelfth 2 2/3' 58
- Fifteenth 2' 58
- Manual compass: GGG-13 lacking GGG#, 58 notes
- Pedal compass: GGGG-C, lacking GGGG, 17 keys; 13 pipes from the lowest 4 keys playing the appropriate higher keys.

**Swell**
- Open Diapason (TF) 8' 37
- Viol di Gamba (TF) 8' 37
- St. Diapason (TF) 8' 21
- Principal (TF) 4' 37
- Harpsiy (TF) 8' 37
- Pedal
- Sub Bass 16' 13
- Swell to Great
- Swell to Pedal
- Two Great combination pedals
- Hitch-down Swell pedal

**Pedal**
- Bourdon 16' 27
- Sw. to Gt.
- Sw. to Ped.
- Bellows Signal
- Gt. to Ped.
- Gt. to Ped. reversible

**Manual compass: CCGC, 58 notes**

**Pedal compass: CCCD, 27 notes**

**Great to Pedal**
- Bellows Signal
- Sw. to Gt.
- Gt. to Ped.

**Swell to Pedal**
- Bellows Signal
- Sw. to Gt.
- Gt. to Ped.
- Gt. to Ped. reversible

**Pedal to Great**
- Bellows Signal
- Sw. to Gt.
- Gt. to Ped.

**Manual compass:** CCGC, 27 notes

**Pedal compass:** CCCD, 58 notes

The Extant Organs Committee has completed lists of extant tracker organs in all but three of the lower 48 states, and for eight of the Canadian provinces. These lists are available to OHS members and others at a cost of 10 cents per page to cover copying and postage. There are as yet no lists for Utah, New Mexico, and Arizona. Obviously, some state or provincial lists are much longer than others, so write your inquiries to the new chairman of the Extant Organs Committee:

David Sears
c/o Organ Historical Society
P.O. Box 209
Wilmington, Ohio 45177

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**OHS at ICO**

The Third International Congress of Organists, held in Philadelphia and Washington during the week of August 1st, included a number of OHS members and a featured recital on one tracker action organ—the three manual made by Edwin Ohl in Emmanuel Lutheran Church, Philadelphia, admirably played by Paul-Martin Maki of New York.

Outstanding in one's memory were Peter Hurford of England, the boys and men of St. Thomas Church Choir, New York, Frederick Swann at St. Peter's Church, Daniel Roth of Paris with the Rittenhouse Brass Quintet at the Academy of Music (final public use of the fine 75-rank Aeolian-Skinner organ which is only 17 years old!), Keith Chapman at Wannemaker's, the excellent performances by all five of the organ-playing competition candidates, and the Festival Singers of Canada.

By special arrangement a display booth, shared by Richard Minnich of Ossining, New York, who represents the German builder Paul Ott, was manned by Albert Robinson and Norman Walter. Several records, program books and copies of THE BICENTENNIAL TRACKER were sold.

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**THE HYMNLET**

Compiled and Edited by Samuel Walter
1976

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**Extant Organ Lists**

About 75 OHS members attended, enjoying the boat trip in the bright, sunny weather. Robert Newton had serviced both organs so that they were in perfect tune. Alan Laufman was responsible for the fine program booklet from which this material is taken.
Early in 1977 OHS and Die Gesellschaft der Orgelfreunde (GdO); the German Society of Friends of the Organ, entered into an exchange membership arrangement. As an indication of the vitality of the GdO, at the end of July 1977 it boasted a total membership of 2,915, of which 575 were foreign members. In the first half of 1977 alone the GdO took in 323 new members!

Like OHS, the GdO has annual conventions and this year arranged what was probably its most ambitious one, in Paris, July 31 through August 6, 1977. OHS was represented at the convention by me as Archivist, by my wife, gratuitously listed as “Secretary,” by Robert Griffith, and by Hans Gerd Klais.

OHS convention planners are well acquainted with the many problems of organizing and administering a smooth-running convention. The GdO at first counted on 300 registrants for the Paris affair, quickly raised the limit to 400, and closed registrations at 500. Actually, well over 600 attended most of the convention events, causing some complications in logistics. The convention planners were Charles-W. Lindow and Dr. Hermann J. Busch, Secretary of the GdO.

Convention headquarters were in the Moderne Palace Hotel on the Place de la République, a huge, somewhat older building, but well run and with every convenience for those lucky enough to get rooms there. Most travel in Paris was accomplished easily by Métro, the famous subway system, which was handy and efficient. Away-trips were made in large tour buses, clean and comfortable. Eleven buses, each seating about 50 persons, were needed to transport the conventioneers, although many drove in private cars. Each registrant received, among other items, a splendid little book, published especially for this convention as the 56th publication of the GdO, together with a list of the names and addresses, by countries, of the pre-registrants, an idea OHS might well copy. Represented were Belgium, the Federal Republic of Germany, Czechoslovakia, Denmark, Finland, France, Iran, The Netherlands, Austria, Poland, Sweden, Switzerland, Hungary, and the United States.

The programmed list of performing organists was impressive: Guy Bovet, Jean Boyer, Michel Chapuis, Pierre Cochereau, Jean Costa, Jean-Jacques Grunenwald, André Isoir, Pierre Labrèche, Jean Langlais, Philippe Lefebvre, Gaston Litaize, Dominique Merlet, Louis Thiry, Jean Ver Hasselt, and Jean-Albert Villard.

Space does not permit detailed reports on all of the demonstrations and recitals, but the convention timetable gives an idea of the scope of the activities.

Most instruments and performers were introduced in both French and German, with Guy Bovet doing a large part of such announcing. The viewpoints expressed below are strictly my own.

Organist: Pierre Cochereau.

This was the opening recital, in the evening, admission by ticket only. The playing was rather ordinary, with far too much use of the horizontal reeds and little exploitation of the organ. The Cavaillé-Coll work has been changed considerably, most recently in 1972.
among other things, the three Clicot Cornets still in the
organ, the big Cromorne, the Clicot Vox Hu-
mana, formerly on the Great, now in the Swell. One
noticed that the “Frenchiness” we have come to think
of with French chorus reeds, and probably planted in
our American minds and ears by the late G. Donald
Harrison, was not so exaggerated in the Cavaille-Coll
Trompettes here. The 8' Flute Harmoniques of the
Grand-Orgue, Récit, Positif, and Solo differed in
timbre but very little in strength, that of the Positif
being more “orchestral”, that of the Grand-Orgue be­
ing not much louder but clearer than the others. Some
classical combinations were demonstrated in honor of
Clérambault, also a former organist here. One tends
to forget how thin some of the Cavaille-Coll strings
sound in comparison with the other 8' flue work,
which has great breadth while being relatively mild,
yet these strings had power when used, for example,
against the big Cromorne here. Fortunately, the or­
gan has been altered but little since Cavaille-Coll
built it in 1857/63, using much 18th century pipe­
work.

Paris, St. Sulpice.
Grand-Orgue (II) Cg3
16' Quintatton A (Bourdun)
8' Diapason M
8' Bourdon Bo
8' Flute harmonique Ca
8' Gambe Ca
8' Celeste Ca
4' Octave M
4' Flute harmonique Ca
Vo Cornet f A/Bo
III Fourniture (2') M/Bo
IV Cymbale (1') Bo
16' Bombarde Ca
16' Basson Ca
16' Trompette A
8' Hautbois f A
8' Voix Humaine A/Bo
3' Clarion A
Coupers
Ped. I. II-8-4. II-8-4. IV. V. 
GO. II. III-16-8. IV. V-16-4. 
Pos. III. IV. V.
Rec. III-16-4. IV. V.
So. IV-16, V.
GCh. V-16.
Adjustable Combons
Generals, 8
Divisions. 6 each

**Monday, August 1, 1977.**

enwald.

Grunenwald played Widor and Dupré, in honor of
these two former organists at St. Sulpice, in addition
to Bach and his own improvisation of a three move­
symphony. The organ demonstration displayed,

The organ, by Haerpfer-Erman (1973), is essentially new, with some old pipes and a 19th century case.


The organ, by Haerpfer-Erman (1973), is essentially new, with some old pipes and a 19th century case.


In spite of many rebuilds, this represents an instrument of the end of the French classic period, containing much 17th and 18th century material from such builders as the Thierrys and F.-H. Clicquot, influenced, in their time by Francois and A. L. Couperin, who were organists here.


An all-Messiaen program. Guilmant was organist here from 1871 to 1902. While he was concertizing in the U.S. in 1902 the Cavaille-Coll organ was altered to its disadvantage mechanically and tonally without his knowledge by the firm of Merklin. When, on his return, Guilmant refused to sign the acceptance papers, he was accused of corruption in favor of the firm of Mutin and so resigned. Messiaen is currently organist here. The organ was rebuilt and enlarged with electric action in 1967.


In spite of many rebuilds, this represents an instrument of the end of the French classic period, containing much 17th and 18th century material from such builders as the Thierrys and F.-H. Clicquot, influenced, in their time by Francois and A. L. Couperin, who were organists here.


In spite of many rebuilds, this represents an instrument of the end of the French classic period, containing much 17th and 18th century material from such builders as the Thierrys and F.-H. Clicquot, influenced, in their time by Francois and A. L. Couperin, who were organists here.

Standard couplers, 9 adjustable combinations, Roller Crescendo, Reeds-off
Tuesday, August 2, 1977. Excursion into Normandy.


The organ dates from 1674, with restorations in 1928 and 1964, which resulted in some action changes. Bovet gave a fine demonstration, including the Alain Variations sur un Thème de Clement Jannequin, in ancient style, and inspired by this instrument. Most fun was the Jules Blanc (c. 1800). La Procession de la Fête d’un village surprise par un orage. This calls for a realistic treatment using the Gedackts to create the effects of drums and thunder, the Voix Humaines to represent little girls, at first singing gaily, then praying to God to stop the thunder; in short, a dialog between the thunder and the Voix Humaines. Military music is finally heard as the procession moves away, soaked. The Rossignol was used effectively in the calm after the storm.

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Le Petit Andely, Saint-Sauveur

<table>
<thead>
<tr>
<th>Grand-Orgue (II) C, D-c³</th>
<th>Positif (I) C, D-c³</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Bourdon</td>
<td>8' Bourdon</td>
</tr>
<tr>
<td>8' Montre</td>
<td>4' Montre</td>
</tr>
<tr>
<td>8' Bourdon</td>
<td>4' Flute</td>
</tr>
<tr>
<td>4' Prestant</td>
<td>2 2/3' Nasard</td>
</tr>
<tr>
<td>4' Flute</td>
<td>2' Doublette</td>
</tr>
<tr>
<td>3 1/5' Double Tierce</td>
<td>3/5' Tierce</td>
</tr>
<tr>
<td>2 2/3' Nasard</td>
<td>III Fourniture (1')</td>
</tr>
<tr>
<td>2' Doublette</td>
<td>II Cymbale (1/3')</td>
</tr>
<tr>
<td>3/5' Tierce</td>
<td>8' Cromaune</td>
</tr>
<tr>
<td>1/3' Larigot</td>
<td>Rossignol (nightingale)</td>
</tr>
<tr>
<td>IV Fourniture (1')</td>
<td>Tremblant</td>
</tr>
<tr>
<td>III Cymbale (1/2')</td>
<td>Couplers 1/II</td>
</tr>
<tr>
<td>V Cornet, from cl</td>
<td>Pedale C, D-c³</td>
</tr>
<tr>
<td>8' Trompette</td>
<td>16' Bourdon</td>
</tr>
<tr>
<td>8' Voix Humaine</td>
<td>8' Bourdon</td>
</tr>
<tr>
<td>4' Cromaune</td>
<td>4' Bourdon</td>
</tr>
<tr>
<td>Echo (III) c0-c³</td>
<td>(These three stops new, unified)</td>
</tr>
<tr>
<td>8' Bourdon</td>
<td>4' Flute</td>
</tr>
<tr>
<td>4' Flute</td>
<td>III Cornet (2-2/3')</td>
</tr>
<tr>
<td>11 Fourniture (2/3')</td>
<td>8' Voix humaine</td>
</tr>
</tbody>
</table>


Here the huge church was closed for restoration but was opened especially for the GdO. The building is probably larger than Notre Dame. The organ (1888/90) was the last of the great series of Cavaille-Colls beginning with St. Denis. It was dedicated by Widor. The first organist here was Albert Dupré, father of Marcel, who held the post from 1890 until 1948! Maurice Guillou held it from 1948 until his death in 1977. The organ sound was magnificent. The strings seemed broader than those in St. Sulpice and the solo flutes gave the impression of being more solistic.

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Rouen, Saint-Ouen.

<table>
<thead>
<tr>
<th>Grand-Orgue (II) C⁰⁰</th>
<th>Bombarde (IV) C⁰⁰</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Montre</td>
<td>8' Grosse Flute</td>
</tr>
<tr>
<td>16' Bourdon</td>
<td>4' Flute</td>
</tr>
<tr>
<td>16' Violon-Basse</td>
<td>2' Doublette</td>
</tr>
<tr>
<td>8' Montre</td>
<td>V Fourniture</td>
</tr>
<tr>
<td>8' Diapason</td>
<td>V Cornet, from cl (16')</td>
</tr>
<tr>
<td>8' Flute harmonique</td>
<td>16' Bombarde</td>
</tr>
<tr>
<td>8' Bourdon</td>
<td>16' Contre-Basson</td>
</tr>
<tr>
<td>8' Solliconl</td>
<td>8' Trompette</td>
</tr>
<tr>
<td>4' Prestant</td>
<td>4' Cromaune</td>
</tr>
<tr>
<td>8' Trompette (horizontal)</td>
<td></td>
</tr>
<tr>
<td>4' Cromaune</td>
<td></td>
</tr>
</tbody>
</table>

Recit (III) C⁰⁰ |
16' Quintaton 
16' Corna dolce (Clav.(c⁰⁰ stopped))
8' Diapason
8' Car de nuit
8' Flute traversiere
8' Viole de Gambe
8' Voix Celeste
8' Voix Eolienne
4' Flute octavionte
4' Viole d'amour
2 2/3' Quinte
2' Octavin
I-III Cornill
V Cornet, from cl (8')
16' Tuba Magna
8' Trompette harmonique
8' Clarinette
8' Basson-Hautbois
8' Voix humaine
4' Clairon harmonique
4' Clairon
Positif (I) C⁰⁰ |
8' Montre
8' Bourdon
8' Garbe
8' Usa Mars
4' Dulciana
4' Flute dore
2' Doubllette
5' Plein-Jeu
16' Corn anglais
8' Trompette
8' Cromaune

Reeds On for I, II, III, IV, Pedal. Barker lever on II.

Wednesday, August 3, 1977.


The 18th century work of Dallery was rebuilt in 1889 by Abbey and rebuilt again in 1958 by Kern.

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<table>
<thead>
<tr>
<th>Paris, Saint-Severin.</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot; = 18th century</td>
</tr>
<tr>
<td>** = Abbey 1889</td>
</tr>
<tr>
<td>Grand Orgue (II) C⁰⁰</td>
</tr>
<tr>
<td>*16' Montre</td>
</tr>
<tr>
<td>*8' Montre</td>
</tr>
<tr>
<td>8' Flute conique</td>
</tr>
<tr>
<td>*4' Prestant</td>
</tr>
<tr>
<td>**2' Doubllette</td>
</tr>
<tr>
<td>V Fourniture (2')</td>
</tr>
<tr>
<td>IV Cymbale (2/3)</td>
</tr>
<tr>
<td>II Cymbale Tierce</td>
</tr>
<tr>
<td>V Cornet, from cl</td>
</tr>
<tr>
<td>*8' Trompette</td>
</tr>
<tr>
<td>*8' Musette</td>
</tr>
<tr>
<td>*4' Cromaune</td>
</tr>
<tr>
<td>Resonance (III) C⁰⁰</td>
</tr>
<tr>
<td>*16' Bourdon</td>
</tr>
<tr>
<td>*8' Bourdon</td>
</tr>
<tr>
<td>*4' Flute conique</td>
</tr>
<tr>
<td>**2 1/3' Grosse Tierce</td>
</tr>
<tr>
<td>*2 2/3' Nasard</td>
</tr>
<tr>
<td>*3 1/3' Tierce</td>
</tr>
<tr>
<td>I-III Cornet (2-2/3')</td>
</tr>
<tr>
<td>*8' Cromaune</td>
</tr>
<tr>
<td>8' Cromaune</td>
</tr>
<tr>
<td>Bombarde (IV) C⁰⁰</td>
</tr>
<tr>
<td>8' Grosse Flute</td>
</tr>
<tr>
<td>4' Flute</td>
</tr>
<tr>
<td>8' Voix humaine</td>
</tr>
<tr>
<td>8' Hautbois (Tremblant)</td>
</tr>
<tr>
<td>Pedale C⁰⁰</td>
</tr>
<tr>
<td>*16' Flute</td>
</tr>
<tr>
<td>**16' Soubasse</td>
</tr>
<tr>
<td>Couplers</td>
</tr>
<tr>
<td>II/II; II/III; IV/III, II/II; II/III; I/P, II/P, II/P</td>
</tr>
<tr>
<td>Reste ON. Mixtures ON.</td>
</tr>
<tr>
<td>(by means of double sliders)</td>
</tr>
</tbody>
</table>

The Kern organ (1967) is unquestionably loud, containing many chiffy stops. There was a detailed and extensive demonstration of individual voices and combinations. Just before the final example Guy Bovet announced: "And now for the last number. 'Nun freut euch!' Everyone roared with laughter.


<table>
<thead>
<tr>
<th>Grand-Orgue (II) Cg³</th>
<th>Positif (I) Cg³</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Quintaton</td>
<td>8' Monstre</td>
</tr>
<tr>
<td>8' Montre</td>
<td>8' Bourdon</td>
</tr>
<tr>
<td>8' Flute a cheminée</td>
<td>4' Prestant</td>
</tr>
<tr>
<td>4' Flute</td>
<td>4' Cigale</td>
</tr>
<tr>
<td>2' Doublette</td>
<td>2' Doublette</td>
</tr>
<tr>
<td>III Sesquialtera</td>
<td>1 3/5' Tierce</td>
</tr>
<tr>
<td>III-IV Fourniture</td>
<td>1 1/3' Larigot</td>
</tr>
<tr>
<td>IV Cymbale (2/3')</td>
<td>IV-V Plain-jeu</td>
</tr>
<tr>
<td>8' Trompette</td>
<td>8' Cigale</td>
</tr>
<tr>
<td>4' Cigale</td>
<td>4' Voix humaine</td>
</tr>
<tr>
<td>Recif (III) Cg³</td>
<td>Pedale Cg³</td>
</tr>
<tr>
<td>8' Flute conique (wood)</td>
<td>Solo (IV) f6-g³</td>
</tr>
<tr>
<td>8' Quintaton</td>
<td>8' Flute a fuseau</td>
</tr>
<tr>
<td>4' Principal</td>
<td>V Cornet (B')</td>
</tr>
<tr>
<td>2' Flute a fuseau</td>
<td>8' Bourdon</td>
</tr>
<tr>
<td>1' Sifflet</td>
<td>1' Cornet</td>
</tr>
<tr>
<td>Pedale Cg³</td>
<td>C-C</td>
</tr>
<tr>
<td>IV-V Cymbale-tierce</td>
<td>16' Soubasse</td>
</tr>
<tr>
<td>16' Doucaine</td>
<td>10 2/3' Quinte</td>
</tr>
<tr>
<td>8' Trompette</td>
<td>8' Principal</td>
</tr>
<tr>
<td>4' Cigale</td>
<td>4' Principal</td>
</tr>
<tr>
<td>(Tremblant)</td>
<td>2' Cor de nuit</td>
</tr>
<tr>
<td>Mechanical key action</td>
<td>V Mixture (2-2/3')</td>
</tr>
<tr>
<td>Electropneumatic stop action</td>
<td>16' Bombarde</td>
</tr>
<tr>
<td>2 adjustable combinations</td>
<td>8' Basson</td>
</tr>
<tr>
<td>Couplers (II/III; II/P; II/P; III/P)</td>
<td>2' Kornet</td>
</tr>
</tbody>
</table>


An instrument still containing much work by F.-H. Clicquot from 1773/77, plus 19th and 20th century rebuildings, which drastically altered its character.

**OHS T-shirts**

100% cotton durable weight, short sleeve T-shirt in warm tan with navy silk-screen printing. Fully washable and machine or air dry. S, M, L, ex-L. $3.96 plus $0.50 postage for each shirt.

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Thursday, August 4, 1977. Excursion into the Beauce.


The organ dates from 1784, with many rebuilds. Wonderful Cornets and reeds here. Organ in good tune. A very old church with 16th century tower.

**Pithiviers, St-Salomon - St-Gregoire**

<table>
<thead>
<tr>
<th>Grand-Orgue (III) Cg³</th>
<th>Recif (III) Cg³</th>
</tr>
</thead>
<tbody>
<tr>
<td>I 16' Montre</td>
<td>C-C</td>
</tr>
<tr>
<td>I 16' Bourdon</td>
<td>C-C</td>
</tr>
<tr>
<td>I 8' Monstre</td>
<td>8' Voix celeste</td>
</tr>
<tr>
<td>I 8' Bourdon</td>
<td>8' Voix celeste</td>
</tr>
<tr>
<td>I 8' Flute harmonique</td>
<td>4' Prestant</td>
</tr>
<tr>
<td>I 4' Prestant</td>
<td>2' Flageolot</td>
</tr>
<tr>
<td>I 3 1/5' Grand Tierce</td>
<td>I/D</td>
</tr>
<tr>
<td>I 2 2/3' Nasard</td>
<td>B</td>
</tr>
<tr>
<td>I 2' Doublette</td>
<td>C-C/1</td>
</tr>
<tr>
<td>I 2' Quarte de Nasard</td>
<td>C-C</td>
</tr>
<tr>
<td>I 13 1/5' Tierce</td>
<td>C-C</td>
</tr>
<tr>
<td>I 4' Cigale</td>
<td></td>
</tr>
<tr>
<td>I/C/B V Cymbale (2/3')</td>
<td></td>
</tr>
</tbody>
</table>

Accessories

Standard couplers.

Mixtures ON and Reeds ON for each division.

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This is a new electric action Gonzalez (1971) which, while large and well known because of the organ competitions held here, is not terribly impressive in the room.

Chartres, The Cathedral.

<table>
<thead>
<tr>
<th>Grand-Orgue C-g³</th>
<th>Positif C-g³</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Montre</td>
<td>8' Montre</td>
</tr>
<tr>
<td>16' Bourdon</td>
<td>8' Bourdon</td>
</tr>
<tr>
<td>8' Montre</td>
<td>8' Flute</td>
</tr>
<tr>
<td>8' Flute</td>
<td>4' Flute</td>
</tr>
<tr>
<td>4' Prestant</td>
<td>2 2/3' Nazard</td>
</tr>
<tr>
<td>4' Flute</td>
<td>2' Doublette</td>
</tr>
<tr>
<td>2' Doublette</td>
<td>1 3/5' Tierce</td>
</tr>
<tr>
<td>V Fourniture</td>
<td>1 1/3' Larigot</td>
</tr>
<tr>
<td>IV Cymbales</td>
<td>IV Plein-Jeu</td>
</tr>
<tr>
<td>V Gros Cornet</td>
<td>III Cymbale</td>
</tr>
<tr>
<td>16' Bombarde</td>
<td>V Gros Cornet</td>
</tr>
<tr>
<td>8' Trompette</td>
<td>8' Trompette</td>
</tr>
<tr>
<td>4' Clairon</td>
<td>8' Cymbale</td>
</tr>
</tbody>
</table>

Recital C-g³

| 8' Principal     | 8' Principal |
| 8' Cor de Nuit   | 8' Bourdon  |
| 8' Gambe         | 8' Flute    |
| 8' Voix Celeste  | 2 2/3' Nazard |
| 4' Flute         | 2' Doublette |
| 4' Viole         | 1 3/5' Tierce |
| 2' Doublette     | 1 1/3' Larigot |
| II Sesquialtera  | IV Plein-Jeu |
| IV Cymbale       | III Cymbale |
| 16' Bombarde     | 8' Trompette |
| 8' Trompette     | 4' Clairon  |

8' Basson Houtbois |
8' Voix Humaine |
4' Clairon (Tremolo)

Accessories

Normal couplers; Reeds-ON, Mixtures-ON, Tutti for each manual, Plenum, General Tutti, Register Crescendo, 6 adjustable combinations.


The organ by Louis-Alexandre Clicquot dates from 1734. A careful restoration by Boisseau (1969/72) has preserved a fine example of a small organ for a village church. Built with the utmost economy of means as regards action and windchests (suspended action; Grand-Orgue and Positif occupy one chest), Clicquot achieved a great variety of registrational possibilities and a surprising amount of power with his large scale Trompettes.

Houdan, Saint-Jacques - Saint-Christophe.

<table>
<thead>
<tr>
<th>Grand-Orgue (I) C, D-c³</th>
<th>Positif (I) C, D-c³</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Montre</td>
<td>8' Bourdon (C-b⁰, wood)</td>
</tr>
<tr>
<td>8' Bourdon (C-b⁰, wood)</td>
<td>4' Flute</td>
</tr>
<tr>
<td>4' Prestant</td>
<td>2 2/3' Nazard</td>
</tr>
<tr>
<td>2 2/3' Nazard</td>
<td>2' Doublette</td>
</tr>
<tr>
<td>1 3/5' Tierce</td>
<td>IV Cymbale</td>
</tr>
<tr>
<td>3/5' Tierce</td>
<td>1 3/5' Larigot</td>
</tr>
<tr>
<td>IV Cymbale</td>
<td>III Cymbale</td>
</tr>
<tr>
<td>V Cornet, from c¹</td>
<td>V Cornet</td>
</tr>
<tr>
<td>8' Trompette</td>
<td>8' Trompette</td>
</tr>
<tr>
<td>8' Voix humaine</td>
<td>8' Cymbale</td>
</tr>
<tr>
<td>4' Clairon</td>
<td>8' Basson</td>
</tr>
</tbody>
</table>

Pedale C-c¹

Permanently connected to G-O.

Manual coupler I/II in the form of a Schlebekoppel (the entire keyboard is shoved forward to couple)

Tremblant fort
Tremblant doux

Friday, August 5, 1977.


This was the only part of the convention where things really got out of hand. The chateau and grounds of Versailles were already crowded with visitors when the GdO arrived en masse. No directions were given as to where to go for the tour through the buildings or where to assemble for admission to the late afternoon recital. Tickets to the chateau were finally distributed and people were left on their own to see the building. Admission to the recital was by GdO convention card only. The not-large room was packed. Result: poor acoustics, no dynamic presence to the organ, a 1938 Gonzalez in the famous 1710 case.

Versailles. Chapel of the chateau.

<table>
<thead>
<tr>
<th>Grand-Orgue C-f³</th>
<th>Positif C-f³</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Montre</td>
<td>8' Montre</td>
</tr>
<tr>
<td>16' Bourdon</td>
<td>8' Bourdon</td>
</tr>
<tr>
<td>8' Montre</td>
<td>8' Flute</td>
</tr>
<tr>
<td>8' Flute</td>
<td>4' Flute</td>
</tr>
<tr>
<td>4' Prestant</td>
<td>2 2/3' Nazard</td>
</tr>
<tr>
<td>4' Flute</td>
<td>2' Doublette</td>
</tr>
<tr>
<td>3/5' Tierce</td>
<td>1 3/5' Larigot</td>
</tr>
<tr>
<td>II Cymbale</td>
<td>III Cymbale</td>
</tr>
<tr>
<td>V Cymbale, from c¹</td>
<td>V Cymbale</td>
</tr>
<tr>
<td>8' Trompette</td>
<td>8' Cymbale</td>
</tr>
<tr>
<td>8' Voix humaine</td>
<td>8' Basson</td>
</tr>
<tr>
<td>4' Clairon</td>
<td>8' Flute</td>
</tr>
</tbody>
</table>

Pedale C-f¹

16' Contrebasse
16' Soubasse
8' Flute
8' Bourdon
4' Flute
8' Trompette
8' Voix humaine
4' Clairon
PEDALE
Tremblant fort
Tremblant doux
Coupures
G-O/P; Pos./P; Pos./G-O;
Recit/G-O.

ECHORCHESTER
8' Flute
Tremblant fort
Tremblant doux
Coupures
G-O/P; Pos./P; Pos./G-O;
Recit/G-O.

ARThUR LAwRENNce

Editor, The Diapason

Saint Mary's College
Notre Dame, Indiana 46556

St. Paul's Episcopal Church
LaPorte (1872 Steer & Turner)

One of the most pleasant and interesting events was the evening boat ride on the Seine, first upstream, then down and back to the pier. The GdO had engaged a spacious sight-seeing craft. Many of the historic buildings and monuments along the river were illuminated. Guides pointed out landmarks and gave brief explanations in French and German, and there were light refreshments.


Langlais was introduced to the large audience by Guy Bovet who then translated Langlais’ remarks into German. Among other things, Langlais said that he had been privileged to have four teachers who had been pupils of César Franck. Franck was the first organist of Ste.-Clotilde, 1869-90. He was followed by Pierné (1890-98), then by Tournemire (1898-1939). Langlais assumed the position in 1945 after World War II. While the organ has been rebuilt twice and now has electric action, 42 of the original 46 Cavaille-Coll stops are still present.

Langlais impressed everyone by his humility, claiming not to be an organist, but rather a musician who plays the organ. He highly praised the music of Tournemire, pointing out that his talents are largely unrecognized today. He then played Franck, Choral No. 2 in B Minor (1890). Tournemire, “Consumma-tum Est” from Sept Chorals-poemes pour les sept paroles du Christ (1904), and “Fioretta Nr. 2” from Sei Fioretti, Op. 66, and Langlais: “Jésus, mon Sauveur bénit” from Huit Chants de Bretagne (1974) and “Visions prophétiques” from Meditations sur l’Apocalypse (1973). He concluded with an incomparable improvisation. This recital was clearly the high point of the convention and brought it to a thrilling conclusion.

Paris, Sainte-Clotilde.

All but 4 of the 46 stops of the Franck organ are retained in the present scheme, although the G-O. Mixture has been completely altered. The stop names in parentheses are those of the original stoplist.

Grand-Orgue C₄

Positif C₄

(1933, orig. C₃) (1933, orig. C₃)
16’ Quinquatson 1933 16’ Bourdon
8’ Bourdon
8’ Flute harmonique
8’ Gambe
8’ Voix celeste
4’ Prestant 1962
4’ Flute
2 2/3’ Nozard 1933
2’ Octavon
3/5’ Tierce 1933
1’ Tierce 1993
IV Plein-Jeu 1933
16’ Bombarde 1933
8’ Trompette
8’ Basson-Hautbois
6’ Clarinette
(32’ Sub-octave coupler in I, II, and III, also III/II; Tremolo to Recit; Reeds-On and Mixtures-On in each division.

The number of accessories was considerably increased in 1933 and 1962. Originally: Normal couplers I/I; III/I; III/I; I/P; I/P; Sub-octave couplers in I, II, and III, also III/II; 32’ Flute 1993.

Next year’s GdO convention is to be in Lübeck. It is no secret that officials of the GdO are at least thinking about having one of their international conventions in the United States.

I urge OHS members to join their sister organization. Full information may be obtained by writing to: Geschäftsstelle der Gesellschaft der Orgelfreunde e.V. Schaffhauser Strasse 22 D 7700 Singen West Germany


OHS RECORDS

1974 National Convention Program Excerpts
1975 National Convention Program Excerpts
$6.00 each
and
1976 National Convention Excerpts
at $6.50
Order from: OHS, P.O. Box 209
Wilmington, Ohio 45177
Be sure to enclose payment.

Rosalind Mohnsen
St. Joseph’s Church
Belmont, MA 02178

DAVID GOODING
Lake Erie College
Painesville, Ohio 44077

23
Dear Sir,

During the 1790s and early 1800s one occasionally comes across the name of Taws, Daws, or Tawse as an organ builder and tuner in the Philadelphia area. German language sources often refer to him as Daws, whereas sources in English normally spell his name as Taws or Tawse.

Recently while perusing copies of The Pennsylvania Packet and General Advertiser (one of the major Philadelphia newspapers during the 1780s), I came across the following advertisement which appeared on July 7 and 8, 1786, and which sheds a little light on Tawse which might be of interest to some OHS members:

ORGANS

Charles Tawse, just arrived from Britain, begs leave to inform the Ladies and Gentlemen of this city, that he has been regularly bred to the Business of Organ Building, under the best master; that he makes and repairs Finger and Barrel Organs in the compleatest manner.

Likewise tunes harpsichords, forte pianos and spinnets in the best manner, and on the most reasonable terms.

Such Ladies and Gentlemen as wish to employ him, will be waited upon by leaving a card at Mr. Dobson's Book-store, in Second street, two doors above Chesnut [sic] street.

Sincerely,
/s/ Edward C. Wolf
West Liberty State College
West Liberty, W. Va. 26074

Dear Sir,

As we of the Central New York Chapter find ourselves preparing to host the Society's national convention in three years, revise the Upstate New York Extant List, respond to inquiries from many quarters about old organs, etc., we find it increasingly necessary to refer to back issues of THE TRACKER. There are very few full sets (or even reasonably complete sets) to go around. Perhaps some of the members of the Society could help us out by passing on unused duplicate copies, thereby saving us the impossible expense of having the whole set duplicated. We need issues before XIV #4 (Summer 1970) except the following: XIII:1, XII:4, VIII:1, VII:4, VI:2, VI:1, V:3.

Any help we receive will be most appreciated.

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

Dear Sir,

I read with a good deal of interest the reprinting of the Radzinsky article on the St. Paul's Chapel organ and the accompanying historical sketch by Fr. Hunsicker, in the Winter issue of THE TRACKER. I should like to make two observations, and then pose an interesting riddle.

First, I believe it was John Geib—rather than Adam—who made the case; second, I would doubt, given the style of the time, that the wings of the case as it now is—two-storey, six-pipe flats and the single-pipe towers—were original with Geib's case.

The riddle is this. All documentation seems to point, as Fr. Hunsicker says, to the first organ at St. Paul's being the 1802 G. P. England; however, there is a curious note in the account of Moreau de St. Mery's 1793-8 journey to America. In an entry dated October, 1794, Moreau says, "St. Paul's Church is the loveliest [of the twenty-two churches in New York]... The organ is good, and as in the singing of hymns the registers are separated naturally into two parts... The effect is extremely pleasing." [Kenneth and Anna M. Roberts (tr.), Moreau de Mery's American Journey 1793-1798 (Garden City: Doubleday, 1947), p. 149]

There are parts in the narrative that Moreau obviously added later by way of updating factual information (e.g., the approval of a new water system in 1799, p. 147) or statistics (e.g., New York's population as of 1814, p. 165), but he did it second hand, for he never visited New York again, after his return to France in 1798. Thus, such a statement as the one quoted clearly implies that Moreau heard an organ at St. Paul's Chapel, if not in 1794, at least some time prior to 1798—four years before the "first" organ was supposedly installed there! The instrument was probably a small chamber organ, placed there to do temporary duty until a better one (the England) could be had from overseas; then again, there is the nagging question: if it was but a small, temporary, residence-size instrument, why did Moreau trouble to remark of its quality, cultured and educated European that he was?

Rather curious, eh?

Sincerely,
/s/ John K. Ogasapian
16 Park Street
Pepperell, Mass. 01463
NEW TRACKER ORGANS

Fisk in Cazenovia, New York
May 16, 1976, marked the dedication of Charles Fisk's Opus 70 at the First Presbyterian Church of Cazenovia, New York. The new 2-35 organ replaces a 2-15 built by John G. Marklove in 1869, which had been substantially altered and electrified around the middle of this century. The Fisk instrument retains the handsome chestnut case of the earlier organ, which has been the model for the new chestnut cases for the Choir and Pedal divisions; wood for these new cases was salvaged from the interior of St. Mary's Church, North End, Boston, former home of Johnson's Opus 599. Consultant for the design of the organ was Robert Capen, organist-choirmaster of St. Peter's Episcopal Church, Cazenovia.

In addition to the case, the organ contains seven ranks of Marklove pipes, as noted below. Except for the 8' and 4' Principals, the Great is enclosed, providing the resources of a Swell division. The provision of couplers "both ways" between the manuals also adds to the instrument's versatility.
Pipes are arranged on the manual chests by major thirds: in the Choir case, much ingenious mitering and tubing-off has made possible the presence of a 4' Principal in rather compact surroundings. The 1 1/3' rank is provided with extra pipes so that it may be rearranged as a 1' stop. Wind pressure is 2 1/4" throughout, regulated by cuneiform bellows.
The organist of the parish is Sally Gould; the pastor is the Rev. Benjamin J. Lake.
The specification:

Great (Manual 2; 56 notes; mostly enclosed - see text)

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stillgedackt</td>
<td>16'</td>
<td>Wood; Marklove pipes</td>
</tr>
<tr>
<td>Prestant</td>
<td>8'</td>
<td>Burnished tin</td>
</tr>
<tr>
<td>Chimney Flute</td>
<td>8'</td>
<td>Wood; Marklove pipes</td>
</tr>
<tr>
<td>Gambe</td>
<td>8'</td>
<td>Metal</td>
</tr>
<tr>
<td>Vox Celeste</td>
<td>8' TC</td>
<td>Metal</td>
</tr>
<tr>
<td>Octave</td>
<td>4'</td>
<td></td>
</tr>
<tr>
<td>Wedge Flute</td>
<td>4'</td>
<td>Tapered wood &amp; metal; part Marklove pipes</td>
</tr>
<tr>
<td>Doublet</td>
<td>2'</td>
<td>Tin</td>
</tr>
<tr>
<td>Cornet</td>
<td>11'</td>
<td>Metal</td>
</tr>
<tr>
<td>Mixture</td>
<td>1 1/3'</td>
<td>Metal; see text</td>
</tr>
<tr>
<td>Trumpet</td>
<td>8'</td>
<td></td>
</tr>
<tr>
<td>Hautboy</td>
<td>8'</td>
<td>Marklove pipes</td>
</tr>
</tbody>
</table>

Choir to Great

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon</td>
<td>8'</td>
<td>Wood; Marklove pipes</td>
</tr>
<tr>
<td>Principal</td>
<td>4'</td>
<td>Burnished tin</td>
</tr>
<tr>
<td>Night Horn</td>
<td>4'</td>
<td>Met al chimney flute</td>
</tr>
<tr>
<td>Nazard</td>
<td>2 2/3'</td>
<td>Metal; partly chimney flute</td>
</tr>
<tr>
<td>Prestant</td>
<td>2'</td>
<td>Tin</td>
</tr>
<tr>
<td>Tercet</td>
<td>3/5'</td>
<td>Metal</td>
</tr>
<tr>
<td>Largot</td>
<td>1/3'</td>
<td>Metal; see text</td>
</tr>
<tr>
<td>Sharp</td>
<td>1V</td>
<td>Tin</td>
</tr>
<tr>
<td>Cremona</td>
<td>8'</td>
<td>Metal</td>
</tr>
</tbody>
</table>

Great to Choir

Pedal (30 notes)

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal</td>
<td>16'</td>
<td>Wood; Marklove pipes</td>
</tr>
<tr>
<td>Flute</td>
<td></td>
<td>Open metal</td>
</tr>
<tr>
<td>Superoctave</td>
<td>4'</td>
<td>Metal; Marklove pipes</td>
</tr>
<tr>
<td>Bassoon</td>
<td>16'</td>
<td>Wood &amp; metal</td>
</tr>
<tr>
<td>Trumpet</td>
<td>8'</td>
<td>Metal</td>
</tr>
</tbody>
</table>

Great to Pedal

Choir to Pedal

Tremulant

Cymbal Star

Electropneumatic stop action; 5 General pistons plus cancel and sforzando; 4 pistons each manual division; 3 pistons pedal division. Detached keydesk of mahogany; manual naturals of grenadil, sharps of ivory-capped rosewood. Ivory-faced maple drawknobs.

—Culver L. Mowers

Paul Ott in Charles Town, West Virginia

The Positiv organ, built by Paul Ott of Göttingen, West Germany, and shown at the 1976 AGO Convention in Boston, is now located in St. Thomas Lutheran Church at Charles Town, West Virginia. The stoplist includes:

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manual 8'</td>
<td>Stopped Flute (wood)</td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td>4'</td>
<td>Rohr Flute (metal)</td>
</tr>
<tr>
<td>Principal</td>
<td>2'</td>
<td>Marklove pipes</td>
</tr>
<tr>
<td>Quinte</td>
<td>1 1/3'</td>
<td>Middle C - up</td>
</tr>
</tbody>
</table>

Pedal Manual to Pedal coupler

Compass of the manual is C to G³ (56 notes), and of the pedal C to E (30 notes).

The firm of Paul Ott is represented in the United States by Minnich of Ossining, New York.

The 1976 Paul Ott organ located in St. Thomas Lutheran Church, Charles Town, West Virginia.

The 1976 Charles Fisk organ at the First Presbyterian Church, Cazenovia, New York.
Bozeman-Gibson in Squirrel Island, Maine

The firm of George Bozeman, Jr., and David Gibson, founded in 1971 and now building organs at Deerfield, New Hampshire, has completed a one-manual and pedal instrument with mechanical key and stop action designed expressly for Squirrel Island Chapel.

Before its installation in the Chapel, the buyers had agreed that the organ could be displayed at the 1976 AGO Convention in Boston. So, it was heard at Holy Cross Cathedral in a concert by the Handel and Haydn Society for the first time, then moved to its permanent home on Squirrel Island.

Following a design not uncommon in one-manual instruments, four of the ranks are divided into bass and treble so that greater flexibility may be obtained. The keyboards have naturals covered with ebony and sharps of boxwood covered with ivory; the pedal naturals are of rock maple, and the sharps are black walnut capped with ebony. The casework and all wooden pipes are American white oak. Marine motifs are cut out of the pipescreens above the front pipes. In addition to Messrs Gibson and Bozeman, John Bishop, Paul Dormont, John Farmer, John Morlock, and David Wilde were involved with the building and/or installation of this organ.

The stoplist:

<table>
<thead>
<tr>
<th>Manual 56 notes</th>
<th>Pedal 30 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8' Gemshorn Treble</td>
<td>16' Bourdon</td>
</tr>
<tr>
<td>8' Gemshorn Bass</td>
<td>Manual-Pedal coupler</td>
</tr>
<tr>
<td>8' Chimney Flute Treble</td>
<td>4' Principal</td>
</tr>
<tr>
<td>8' Chimney Flute Bass</td>
<td>4' Spindle Flute Treble</td>
</tr>
<tr>
<td>4' Principal</td>
<td>4' Spindle Flute Bass</td>
</tr>
<tr>
<td>4' Recorder Treble</td>
<td>2' Recorder Bass</td>
</tr>
<tr>
<td>2' Recorder Bass</td>
<td>II Sesquialter Treble (2 2/3')</td>
</tr>
<tr>
<td>III Mixture (2')</td>
<td>Tremulant</td>
</tr>
<tr>
<td>Chimes</td>
<td>Chimes</td>
</tr>
</tbody>
</table>

Martha Folts played the dedicatory recital on August 14, 1977, including works by Muffat, Walond, Buxtehude, Bach, Mozart, Mendelssohn, and herself.

Holtkamp at Colgate University, Hamilton, New York

A gift from the Franklin George Brehmer Foundation, the Holtkamp Organ Company has installed a three-manual and pedal organ with mechanical key action and electric stop action in Colgate Memorial Chapel at Hamilton, New York. There are 38 stops, 53 ranks, and 2880 pipes. The console is of oiled walnut with keys of plum wood and palisander and stop tablets of cherry. Fiberglass trackers are used.

The specification:

<table>
<thead>
<tr>
<th>Pedal Organ</th>
<th>Great Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Principal</td>
<td>16' Pomer</td>
</tr>
<tr>
<td>16' Pomer</td>
<td>8' Principal</td>
</tr>
<tr>
<td>16' Subbass</td>
<td>8' Gedackt</td>
</tr>
<tr>
<td>8' Octave</td>
<td>4' Octave</td>
</tr>
<tr>
<td>8' Flute</td>
<td>4' Spitzflute</td>
</tr>
<tr>
<td>4' Choralbass</td>
<td>2' Superoctave</td>
</tr>
<tr>
<td>4R Rauschbass</td>
<td>2R Sesquialtera</td>
</tr>
<tr>
<td>16' Posaune</td>
<td>4R Mixture</td>
</tr>
<tr>
<td>8' Trumpet</td>
<td>3R Scharf</td>
</tr>
<tr>
<td>4' Schalmei</td>
<td>8' Trumpet</td>
</tr>
<tr>
<td>Swell Organ</td>
<td>Positiv Organ</td>
</tr>
<tr>
<td>8' Camba</td>
<td>8' Copula</td>
</tr>
<tr>
<td>8' Vioe Celeste</td>
<td>4' Præstant</td>
</tr>
<tr>
<td>8' Rohrflote</td>
<td>4' Rohrflote</td>
</tr>
<tr>
<td>4' Bourdon</td>
<td>2 2/3 Nazard</td>
</tr>
<tr>
<td>2' Principal</td>
<td>2' Blockflote</td>
</tr>
<tr>
<td>1/3 Larigot</td>
<td>3/5 Tierce</td>
</tr>
<tr>
<td>4R Cymbal</td>
<td>1' Glocklein</td>
</tr>
<tr>
<td>16' Dulzian</td>
<td>4R Fourniture</td>
</tr>
<tr>
<td>8' Fogott</td>
<td>8' Cromorne</td>
</tr>
<tr>
<td>4' Clairon</td>
<td>Tremulant</td>
</tr>
</tbody>
</table>

Couplers: Great to Pedal-Reversible

Swell to Pedal
Positiv to Pedal
Swell to Great
Positiv to Great
Swell to Positiv

Mary Ann Dodd, University Organist, played the inaugural recital on September 24, 1976, including works by Bach, DuMage, Sowerby, Pinkham, Dupre,

The list of people involved in the building and installation include Rudolph Cepelnik, Mary Cueni, Raymond Eggers, Cataldo Filippelli, Filippo Gentile, Roland Goliria, Carl Holtkamp, Richard Kaminicki, William Kearney, Alajos Kincses, Charles Litherland, William Longmore, Giusseppo Luppino, Joseph Mahon, Anton Markeschat, Thomas Miles, James Morris, George Rizk, Nada Savic, Michael Shofar, David Streiter, William Turcek, and Walter Holtkamp III.

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BOOK REVIEW


Our honorary member, Dr. Barnes, has been an intimate friend of many famous American organists and church musicians during his long career as organ-builder, designer, consultant, and performer.

In this assortment of sketches he gives us—in most easily read terms—an insight into the personality and character of 23 prominent men (no women!) in the organ world. A photograph of each is also supplied, along with birth and (where applicable) death dates.


Naturally, the accounts are not full life biographies, but rather personal anecdotes and shared experiences which bring the individuals into a particular focus as seen through Dr. Barnes' eyes.

Copies may be had from the author, 1426 Chicago Avenue, Evanston, Illinois 60201, enclosing payment.

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DONALD R. M. PATTERSON
University Organist and Sage Chapel Choirmaster
Cornell University, Ithaca, New York

ALBERT F. ROBINSON
FIRST PRESBYTERIAN CHURCH
HADDONFIELD, NEW JERSEY

ROCHE ORGAN COMPANY, INC.
P.O. Box 971, Taunton, Massachusetts 02780
Plant: 799 West Water Street
617-823-0236

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FOR SALE—Two tubular-pneumatic chests, 16' Bourdon, 8' Oboe (tc), 8' Gedackt, and many assorted pipes. Reply—Philip Cooper, 2629 West Medical Hall Rd., Bel Air, MD 21014.

NEW CATALOG of tools and materials for organ and harpsichord work. Send $1.00 which will be refunded on your first order. Roche Tracker-Tool Supply, 799 West Water St., Taunton, Mass. 02780.

INFORMATION SOUGHT on McDonald Organ-Piano, built New York ca. 1853. Square grand piano with one set of reeds under keyboard and bellows operated by 4th pedal. Interested in any advertising, literature, on organ-pianos in general and the McDonald Co. in particular. The Pease Collection, 43 Foundry St., Palmer, Mass. 01069.

FOR SALE—Historic American Organ Builders, the seven articles from *MUSIC* 1976 bound together. $1.25 by mail from author: Albert F. Robinson, 12 Kings Highway East, Haddonfield, N.J. 08033.

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


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CLASSIFIED

<table>
<thead>
<tr>
<th>Advertise in <em>THE TRACKER</em></th>
</tr>
</thead>
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</tr>
<tr>
<td>Eighth Page</td>
</tr>
<tr>
<td>Half Page</td>
</tr>
<tr>
<td>Business Card</td>
</tr>
<tr>
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Those R's Again ... An Editorial

It was just ten years ago that we editorialized on the topic of the seven R's — Rebuild, Restoration, Renovation, Revision, Revoicing, Regulation, and Re-regulation — and the fur flew! Owing to a fearless nature and a desire to keep the records straight, we venture to return to this topic now — particularly in view of the stand taken by Barbara Owen in a "letter to the editor" of The Diapason.

Miss Owen declares that "restoration" is currently one of our most abused words, and goes on to say (in part):

"In historical circles, as applied to houses, furniture, and the like, "restoration" is generally accepted to mean putting the object in question as nearly as possible back into the state, form, or condition it had when new.

"In organ circles the word "restoration" is rapidly becoming a handy "in" word to be carelessly bandied about in this history-conscious post-Bicentennial period. I would refer to articles ... [in] ... The Diapason [where] the use of the words "restored" and "restoration" in regard to two organs may well have been quite in innocence, but it is nonetheless a gross and misleading misuse of these terms. The organs in question are in fact extensive rebuilds or remodelings of organs which had previously undergone quite extensive and drastic alterations. Indeed, in both cases all that appears to remain from the aboriginal instruments is some old pipework, all of which has most certainly been revoiced at least once, and, in one instance, some old casework parts.

"I do not doubt that both of the organs mentioned are quite creditable modern instruments which are perfectly able to stand on their own merits without being foisted off as "restorations". Just because a new or extensively rebuilt organ happens to contain a few old pipes or other fragments does not mean that it bears more than a cursory resemblance to the original organ from which those pipes or parts came.

"In the case of the Dutch organ [described] in the June issue, the builders exerted every effort to preserve original parts of the organ, in their original relationships, and to carefully reproduce missing portions in the light of expert knowledge. The result resembles the original organ as closely as skill and scholarship can make it, and does deserve the appellation of "restoration". [But] in the very same article the same term is used to refer to a new Metzler organ in England which employs a few old parts. A careful reading of both accounts should point up the absurdity of calling this instrument a "restoration" — not only is the employment of old parts minimal (7 much-revoiced old stops out of 42), but the stoplist and mechanism represent no effort whatever to even approach the originals. The indiscriminate use of the term "restoration" with regard to this English example weakens the import of the meaning in reference to the Dutch example — which latter anyone in the historical field would recognize as indeed being a true restoration in the accepted sense.

"Why make such a fuss about the careless use of a term? Quite simply because with the present growing interest in and study of organ performance practice, the medium is of critical importance. Existing historic restored organs — restored in the proper sense of the word — are invaluable tools in the study of older music, be it from the Renaissance, Baroque, or Romantic periods. Authentic sounds, mechanisms, wind systems, consoles, and all the rest can give life to the dry bones of old music in a moving and meaningful way. A performer who has experienced this is unlikely to forget it, and his or her future performances will be the richer for the depth of understanding thus gained. An organist playing the works of Scheidt, Lübeck, Bruhns, or Böhm on the organ of the Martinikerk in Groningen will have entered for a time the world of these composers, and a musician of any sensitivity cannot help but be enriched both intellectually and emotionally by the experience. An organist approaching the Trinity College, Cambridge, organ in any anticipation of gaining insights into the music of Purcell, Greene, Boyce, or Walond is going to be left as much in the dark as ever — and still wondering what the music is really all about!

"Let us thus have many more restored organs — and let us have fine new organs and skillfully-rebuilt ones as well. But, in the interest of the old composers, and the young musicians who would study their works, let us not confuse the three.'

We owe sincere gratitude to Miss Owen for this straightforward and definitive argument. Appreciation is also expressed to the editor of The Diapason for permission to use this material.

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