



THE TRACKER

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THE TRACKER

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COVER PHOTO — Detail of John Roberts case, 1867, Grace Methodist Church, Wilmington, Delaware.

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John Roberts Philadelphia and Cambridgeport Organ Builder (1850 - 1877)

by Robert Sutherland Lord

On June 22, 1873, the Trustees of the First New Jerusalem Society of Pittsburgh (Swedenborgian) learned of an anonymous gift of \$2,000 for the purchase of a pipe organ. The unknown donor was soon identified as Andrew Carnegie, and thus began a philanthropy enabling many churches and public institutions to acquire pipe organs. The following year a small two-manual organ was installed by John Roberts, an organ builder from the Frankford area of Philadelphia.¹ This instrument is one of only two Roberts organs still known to exist.

In 1974, after playing a concert observing the one hundredth anniversary of the John Roberts organ, I was moved to document the history of this wonderful, old instrument particularly as it related to Andrew Carnegie—research that ultimately appeared in *The Bicentennial Tracker*.² (This essay caught the attention of the late E. Power Biggs, who cited its contents in an address delivered on June 7, 1976, in New York City in a spirited attempt to have a pipe organ installed in Carnegie Music Hall.) However, virtually nothing is known about John Roberts, the artisan who built this durable, warm-sounding organ. My curiosity thus whetted, I began to cull information from street directories, old newspapers, and dusty journals attempting to establish John Roberts' position in the history of American organ building during the third quarter of the nineteenth century.

John Roberts was born in England about 1829 and served "a complete apprenticeship at one of the largest organ factories in England."³ In 1850, after plying his trade for six or seven years, he emigrated to the United States.⁴ It is uncertain where he first settled: in an advertisement of 1866, it is stated that he had been "engaged for sixteen years, directly or indirectly, with the works of the most popular builders throughout the principal cities of the United States."⁵ The same advertisement supplies personal references from prominent individuals in Boston; Philadelphia; Chicago; and Orange, New Jersey.⁶

It appears that by 1853 he had settled in Frankford, a small industrial community near Philadelphia. This evidence is found on the name plate of an existing Roberts organ in Seabrook, New Hampshire: "John Roberts / Frankford / near / Philadelphia." This information cannot be verified by the *McElroy's Philadelphia Directories* from 1848 through 1856. While the name, John Roberts, appears several times, none is identified as an organ builder residing in Frankford.

There is another bit of evidence linking the Seabrook organ to the Philadelphia area. A citation on one of the pipes reads "John Wright 1853."⁷ John Wright is first listed in the Philadelphia street directories in 1853, the year the Seabrook organ was built. His name continues to appear each

year until 1859, again from 1861 to 1863, and once more in 1867.⁸

An early mention of John Roberts as an organ builder appears in *The American Musical Directory* published in 1861 by Thomas Hutchinson in New York. At that time, "J. Roberts" was established in Cambridgeport, Massachusetts.⁹ The *Cambridge Almanac* of 1847 describes Cambridgeport as being located midway between old Cambridge and Boston and in "a high state of prosperity."

John Roberts had been in Cambridgeport since 1856 according to the *Cambridge Directory* of that year.¹⁰ He lived on Jennings Street, but no separate business address is provided. Perhaps the prominent East Cambridge organ builders, George and William Stevens, had attracted him to this city. In 1859, he resided at 301 Main Street; the following year he moved to Front Street Court with a separate business address on Main Street, opposite Harrison. He is listed as an organ builder in the business section of the 1861 street directory; however, his name is missing from the next street directory (1863/64).

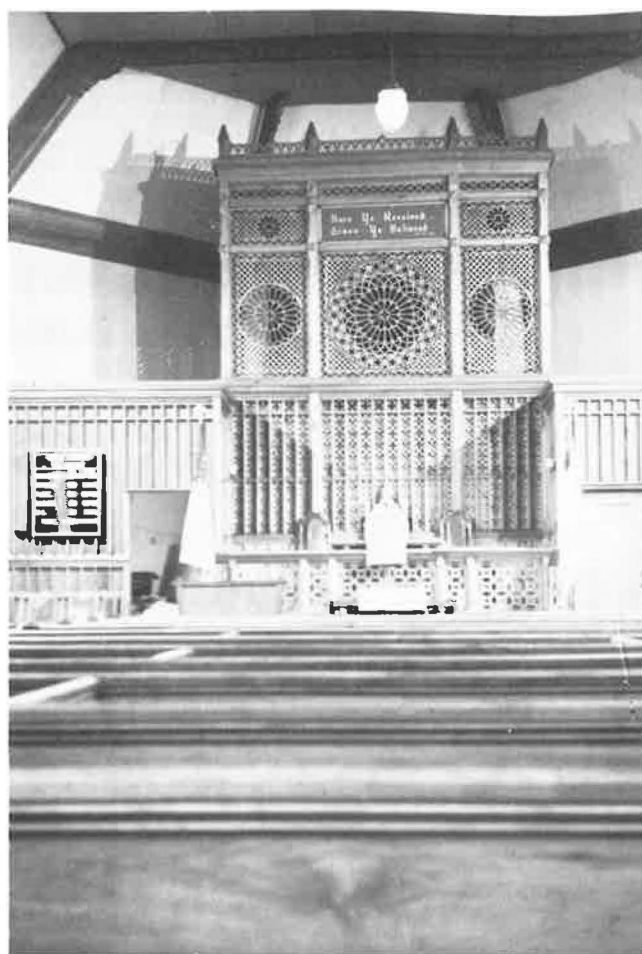
By 1864, Roberts had returned to Philadelphia where he is listed in *McElroy's Philadelphia Directory* of 1864 and again in 1865. His residence was given as 208 Frankford Avenue. By 1866, he had established his organ business at Penn and Orthodox in Frankford where, the following year, he completed extensive additions to his factory. He maintained this address, along with his home at 4709 Penn in Frankford, for the rest of his life.¹¹

John Roberts was only forty-eight years old when he died in Frankford on August 12, 1877 of spinal meningitis.¹² He was buried in Cedar Hill Cemetery. His only survivor was his widow, Susan.¹³ A few months before his death, the *Vox Humana* reported that "Roberts, of Philadelphia, has left [late 1876] for his native land, England, for a visit of a few weeks."¹⁴ Perhaps failing health caused him to take this nostalgic trip.

Contemporary testimonial to the quality of John Roberts' organ building appears in an 1876 issue of *Vox Humana*, probably written by the editor George Woods, who was a friend of Roberts. "We call attention to the advertisement¹⁵ of Mr. John Roberts, of Frankford, Philadelphia, Pa. We have been personally acquainted with Mr. Roberts for twenty years,¹⁶ and have had occasion to avail ourselves of his talents. He ... is a thorough master of his profession in every respect. Churches seeking the services of a thoroughly capable builder and rigidly honest man, will find such an one in Mr. Roberts."¹⁷



John Roberts organ, 1853, in the Smithtown Methodist Church, Seabrook, New Hampshire.



John Roberts organ formerly in Brookline, Massachusetts.
Photo courtesy of Alan Laufman.

In another issue of the magazine, Woods included Roberts' name in a list of recommended organ builders. Others mentioned were Hutchings, Plaisted & Company; George H. Ryder; E. & G. G. Hook and Hastings; Johnson & Son; William H. Clarke; the Odel brothers; and H.L. Roosevelt.¹⁸ At another time in an article discussing new mechanical devices appearing on pipe organs, Mr. Woods wrote, "Roberts of Philadelphia connects his composition pedals with the draw-knobs, so that the effect on the slide is instantly indicated by the draw-stops. The same principle is adapted by Odel of New York, and Willis of London."¹⁹

The earliest surviving example of a Roberts organ is in the old Smithtown Methodist Church in Seabrook, New Hampshire. (The church, now a part of Trinity United Church, is located south of Seabrook on Route 1.) This organ was built in 1853, but it is not known when the church acquired it.

The Seabrook organ has one manual enclosed by sliding doors, typical of the period. The later pedal board replaced an original one of shorter compass.²⁰ The facade pipes are wooden imitations and the entire organ is enclosed in a swell box operated by a hitchdown swell pedal. The manual compass is fifty-six notes. Each rank of pipes is divided with the bass drawknobs arranged vertically on the left and the treble on the right. The square drawknob shanks are notched and can be locked into their closed position. The specifications follow:²¹

Left Jamb

Silena	
Fifteenth Bass (2')	24 pipes
Flute Bass (4')	24 pipes
Principal Bass (8')	24 pipes
Stop'd Diapason	
Bass (8')	17 pipes

Pedal Copula

Right Jamb

Fifteenth Treble (2')	32 pipes
Flute Treble (4')	32 pipes
Principal Treble (8')	32 pipes
Stop'd Diapason Treble	
(8') (begins on	
(Tenor F)	39 pipes
Open Diapason (8')	39 pipes
(begins on Tenor F)	
Clarabella (8')	32 pipes
(begins on middle C)	

The only known example of a Roberts organ from his Cambridgeport period was built for the New Jerusalem Church (Swedenborgian) in Brookline, Massachusetts.²² The ivory name plate read: "John Roberts, / Cambridgeport, Mass. / *Hoc Fecit* A.D. 1861." The organ had a low, compact, detached, Pennsylvania-style console that stood twenty feet from the case. There were no display pipes in the case, which featured elaborate fretwork. All manual pipes were enclosed in a swell box operated by a hitchdown swell pedal. The pedal clavier had narrow keys probably similar to those on the Pittsburgh instrument. The specifications follow:²³

Great		
Open Diapason	8'	56 pipes
Dulciana	8'	TC
Melodia Treble	8'	TC
Std. Diapason Bass	8'	12
Principal*	4'	56
Flute*	4'	TC
Twelfth	2 2/3'	56
Fifteenth	2'	56

Pedal (20 notes)		
Pedal Bourdon	16'	20 pipes

Swell		
Open Diapason Treble Sw.* 8'		TC
Std. Diapason Treble Sw.	8'	TC
Std. Diapason Bass Sw.	8'	12
Principal Sw.	4'	56
Fifteenth Sw.*	2'	56
Oboe Sw.	8'	TC

Couplers		
Pedals to Swell		
Pedals to Great		
Great to Swell		
Pedal Check		
Bellows Signal		
Two composition pedals		

* Stop name missing from drawknob.

The last phase of Roberts' career began in Philadelphia about 1864. By 1866, he had completed at least three organs for Philadelphia churches. ²⁴ The largest of these, costing \$6,000, was installed in the Church of the Church of the Covenant (Episcopal) at 17th and Filbert Streets. The church was sold in 1887 and the building was destroyed many years ago leaving no trace of the organ. ²⁵ A second instrument, costing \$4,000, was built for the Spring Garden M.E. Church, 20th and Spring Garden Streets. While the church and building still exist, nothing is known at the present time about the old Roberts organ. ²⁶ A third organ, valued at \$2,000, was installed in the Union Methodist Episcopal Church on Fourth Street below Arch. Both the church building and the organ have since disappeared.

In 1867 Roberts advertised the completion of another organ, valued at \$3,250, installed in the Presbyterian Church, 41st and Walnut Streets in West Philadelphia. This has been identified as the Walnut Presbyterian Church, located on Walnut Street on the North Side of Philadelphia, just east of 40th Street. The building was unused for many years and finally destroyed in the early 1970s. Nothing is known about the disposition of the organ.

A large, impressive three-manual organ was built in 1867 for the Grace Methodist Church in Wilmington, Delaware. ²⁷ The organ featured two identical organ cases situated on either side of the pulpit; the organ was located behind one case, the other an architectural dummy. The beautifully carved cases still exist, although the Roberts organ has since been replaced. ²⁸ The following contemporary account of the organ specifications appeared on the front page of the *Wilmington Daily Commercial*, Thursday, January 23, 1868:

This splendid instrument stands in an arched recess on the south side of the chancel. Its front extends some distance beyond the recess. It is 28 feet high, 10 feet 4 inches deep, and 16 feet wide, occupying the whole width of the recess. Its case is 30 feet high, 12½ feet wide, and composed of dark walnut and bay wood, handsomely carved and ornamented. There are in it of



Interior of Grace Methodist Church, Wilmington, Delaware, showing twin organ cases.

various kinds of lumber some 15,000 feet and of metal, 2 tons. It was built by John Roberts of Frankford, Philadelphia. It contains four separate and independent organs, three of which are played by the hands and one by the feet. The pedal organ is unusually complete and forms a desirable appendage to any organ of merit.

It [the pedal] contains:

Open Diapason of 16 feet tone,	ccc to f	30 pipes
Dulciana of 16 feet tone,	ccc to f	30 pipes
Viloin Principal of 8 feet tone,	ccc to f	30 pipes
Flute Bass of 8 feet tone,	ccc to f	30 pipes
Rausch Fife of 6 and 1 feet tone,	ccc to f	60 pipes

Manual Great, or Chorus Organ contains:

Bourdon	16 feet tone	cc to g	56 pipes
Open Diapason	8 feet tone	cc to g	56 pipes
Flute Harmonique	8-4 feet tone	c to g	44 pipes
Viola	8 feet tone	cc to g	56 pipes
Stop Diapason Bass	8 feet tone	cc to g	56 pipes
Melodia Treble			
Principal	4 feet tone	cc to g	56 pipes
Twelfth	3 feet tone	cc to g	56 pipes
Fifteenth	2 feet tone	cc to g	56 pipes
Full Mixture	1½ feet tone	cc to g	224 pipes
Trumpet	8 feet tone	cc to g	56 pipes
Clarion	4 feet tone	cc to g	56 pipes

Swell Manual or Crescendo and Diminuendo Organ contains:

Bourdon	16 feet tone	cc to g	56 pipes
Open Diapason	8 feet tone	cc to g	56 pipes
Violin Gamba	8 feet tone	c to g	44 pipes
Vox Celestus	8 feet tone	c to g	44 pipes
Stopd Diapas'n Bass			
Stopd Diapas'n Treble	8 feet tone	cc to g	56 pipes
Principal	4 feet tone	cc to g	56 pipes
Twelfth	3 feet tone	cc to g	56 pipes
Fifteenth	2 feet tone	cc to g	56 pipes
Clarabella Flute	4 feet tone	c to g	44 pipes
Clear Mixt. 3 ranks	1½ feet tone	cc to g	168 pipes
Cor Anglaise	8 feet tone	cc to g	56 pipes
Bassoon and Oboe	8 feet tone	cc to g	56 pipes

Manual Choir Organ contains:

Keraulophon	8 feet tone	cc to g	56 pipes
Dulciana	8 feet tone	c to g	44 pipes
Stop Diapason Treble	8 feet tone	cc to g	56 pipes
Stop Diapason Bass			
Gemshorn	4 feet tone	cc to g	56 pipes
Fifteenth	2 feet tone	cc to g	56 pipes
Clear Flute	4 feet tone	c to g	44 pipes
Clarionett	8 feet tone	c to g	44 pipes

The mechanical stops are in Pedal Couplers:

Pedal Organ to Great Organ
Pedal Organ to Choir Organ
Pedal Organ to Swell Organ

Manual Couplers:

Choir Organ to Swell Organ
Great Organ to Swell Organ
Pedal Check
Bellows Signal

Total of musical stops	38
Total of mechanical stops	7
	45

Total of musical pipes 2,056

The last Roberts organ for which any information has thus far been uncovered was purchased in 1876 by St. Luke's Episcopal Church in Germantown, Philadelphia. It is described as having "interior workmanship which is a marvel of strength, solidity, and delicacy ... an instrument of such rare merit." ²⁹ This instrument was replaced in 1893 and the final disposition is not known. ³⁰ The specifications follow: ³¹

Great	Swell
Bourdon	Violin Diapason
Open Diapason	Stopped Diapason Bass
Stopped Diapason Bass	Stopped Diapason Treble
Melodia	Viola
Dolce	Vox Celeste
Octave	Gemshorn
Flute	Flute d'Amour
Twelfth	Piccolo
Super Octave	Cornopean
Mixture	Oboe
Trumpet	
Clarinet	
	Pedal: 30 notes
	Double Open Diapason
	Bourdon

All couplers operated by thumb knobs between the manuals. Three "double acting" composition pedals for each manual.

While probably not one of the foremost builders of his time, John Roberts certainly contributed to the growing organ industry during the third quarter of the nineteenth century. He learned the organ building trade in England and continued in the United States from the early 1850s until his death in 1877. After working in Philadelphia from 1853 to 1856, he moved to Cambridgeport, Massachusetts. Returning to Philadelphia about 1864, he built several large instruments for churches in eastern Pennsylvania and Delaware. Most of the organs for which any information has been uncovered date from the years following the Civil War. The large size of some of these instruments might suggest the presence, at one time, of smaller organs for which we now have no information. A builder usually establishes his reputation on several smaller instruments before receiving

more prestigious contracts. The last decade of the life of John Roberts was probably the most active, and his early death at forty-eight may have occurred at the high point of his career.

NOTES

1. On December 20, 1874, the church minutes cite a letter from John Roberts offering to come and regulate the new organ provided his expenses were paid. This reference is found in a mimeographed history of the church prepared by Gilbert T. Heddeaus.

2. A description of the organ and details of Carengie's philanthropy are found in the author's article, "First Carnegie Pipe Organ," *The Bicentennial Tracker* (Wilmington, Ohio: Organ Historical Society, 1976), pp. 138-140.

3. *Vox Humana* 5 (August 1876): 3.

4. An advertisement in *McElroy's Philadelphia Directory* (1866), in the back of the volume under "Advertisements," p. 43, states that Roberts had been an organ builder for twenty-three years. Therefore, he must have completed his apprenticeship about 1843.

5. Another advertisement with few changes appears in *McElroy's Philadelphia Directory* (1867) under "Commercial Register," p. 49. This quotation, appearing in both advertisements, provides the information concerning the year of his emigration. The 1867 advertisement carefully changes "for sixteen years" to "seventeen years."

6. Philadelphia references included Rev. W.T. Sabine, Rector of Covenant Church; Andrew Wheeler, Morris, Wheeler & Co.; Charles G. Sower, Sower, Barnes & Potts; A.W. Rand, Treasurer of the Handel and Haydn Society and dealer in furnaces; Rev. Alfred Cookman, Pastor of Spring Garden M.E. Church; and J. Cox, 450 N. Fifth Street. References from prominent individuals in the music field include Lowell Mason, "Musical Director" of Orange, New Jersey; G. F. Root, music publisher and dealer, Chicago; and George J. Webb, "Professor of Music" from Boston.

7. This information was kindly provided by Robert J. Reich, who worked on the restoration of the Seabrook organ.

8. Directories were consulted from the years 1848 through 1867. All Philadelphia street directories are available on microfilm in the Free Library, Philadelphia.

9. See Orpha Ochse, "A Glimpse of the 1860's," *The American Organist* 52 (November 1969): 21.

10. p. 175. Cambridge street directories, available on microfilm at the Cambridge Public Library, were consulted for the following years: 1847-1854, 1856-57, 1859-61, 1863-64, 1865-66.

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11. *McElroy's Philadelphia Directory* discontinued publication in 1867. In the same year, *Gopsill's Philadelphia Directory* appeared and was published yearly. Each annual was consulted through 1878.

12. His obituary appeared in the *Philadelphia Ledger*, Monday, August 13, 1877 (vol. 83, no. 121), p.2 and again on August 15; the *Philadelphia Evening Bulletin*, August 13, p. 5; and the *Philadelphia Inquirer* from August 13 through August 16. The announcements give only the date of death and the time of the funeral. The death is recorded in the Division of Vital Statistics of the Department of Public Health in Philadelphia in *Deaths 1877*, 2: 13-14.

13. His widow's name appears in *Gopsill* 1878, p. 1329.

14. *Vox Humana* 5 (August 1876): 5.

15. The advertisement appeared inside the front cover each month from August 1876 through August 1877. The text, which did not change, provides no further information.

16. This would have coincided with Roberts' first residency in Cambridgeport c. 1856.

17. *Vox Humana* 5 (August 1876): 3.

18. *Vox Humana* 5 (June 1876): 4.

19. *Vox Humana* 5 (October 1876): 4. Only the first volume of this periodical was unavailable for this study.

20. Information on the original pedal board provided by Alan Laufman.

21. The author wishes to acknowledge information about the organ provided by Robert J. Reich and Barbara Owen. Special thanks to Stanley A. Hamel, who showed this beautiful old organ to the author.

22. It may be coincidental that the Pittsburgh Roberts organ is also located in a Swedenborgian church. Attempts to link John Roberts with Swedenborgian churches in Frankford, Philadelphia, and Boston have not been successful.

23. The church building, completed in 1862, still stands. Efforts to restore the organ in 1965 failed. Portions were electrified and, for all historical purposes, the organ was destroyed. The author wishes to acknowledge the assistance of Alan Laufman and Robert J. Reich for information provided about this organ.

24. This information is contained in the two advertisements referred to in footnotes 4 and 5. A small picture of an organ appears in both advertisements, but there is no indication it is based on a particular Roberts organ.

25. Information about these Philadelphia churches was pro-

OHS Joins in World-Wide Program

by William Van Pelt III

Representatives from eight countries have been elected to serve on the Governing Council of the International Society for Organ History and Preservation, which was founded in June, 1975. The representatives, who are members of various organ history, preservation, and interest groups in their respective countries, are John Maidment, a convenor of the Organ Historical Trust of Australia; Colin R. Gouldin, past president of The Organ Club, England; A.C.M. Luteijn, The Netherlands; The Right Honorable the Lord Dunleath, Northern Ireland; Alan Pierrepont, Spain; Guy Bovet, editor of *Tribune de l'Orgue*, Switzerland; Alan Laufman, president of the Organ Historical Society, the United States; and Professor Dr. Uwe Pape, widely published organ historian, West Germany.

Members of the organization in Canada, Denmark, France, and Japan will also elect representatives to the society's 12-member Governing Council. The council will select officers of the organization and direct its activities, which include publication of a quarterly journal, maintaining communications among organ groups in member countries, acting to preserve old organs throughout the world, conducting research on the instrument, and establishing a world inventory of exported organs.

Announcement of the election of representatives was made by Dr. James Boeringer, chairman of the music department at Susquehanna University and member of the Organ Historical Society, who serves as secretary pro tempore of the international organization. Membership, which includes a subscription to the journal, is available for \$10.00 from Dr. Boeringer, Susquehanna University, Selinsgrove, Pennsylvania, 17870 USA.

vided by Anthony A. Roth of the Historical Society of Pennsylvania.

26. Two attempts to see the interior of this church failed. Recent correspondence has not yet verified the existence of the old Roberts organ.

27. Ed Boadway discovered the original specifications for this instrument and published his findings in the *Boston Organ Club Newsletter*, vol. 10, no. 5, pp. 9-10.

28. The author wishes to express his appreciation to Lee Dettra and Dana Smith for procuring the two photographs of the organ.

29. *Vox Humana* 5 (September 1876): 4.

30. Royden Keith Yerkes, *The History of Saint Luke's Church*, p. 113, cited in a letter to the author from the Rector of St. Luke's, the Rev. Robert W. Hill.

31. See footnote 29.

JOHN COURTER

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The "Longwood" Organ

An Historic Instrument

Editor's Note: The following materials were assembled from a pamphlet issued by the Aeolian Company, information from Mrs. Katherine LeB. Farquhar, secretary to Clarence Snyder, organist, and the M.P. Moller Company.

It was 1929 when Mr. Pierre S. duPont placed an order with the Aeolian Company. When the instrument—to be known ever after as "The Longwood Organ"—was completed in 1930, the Aeolian Company published a 12-page pamphlet containing the following information:

"The Aeolian Company has the honor of herein presenting some information regarding the large Aeolian Concert Organ it has built and installed for Mr. Pierre S. duPont in the Conservatories at 'Longwood,' his country estate near Kennet Square, Pennsylvania, twelve miles from Wilmington, Delaware. These Conservatories which cover an area under glass of 107,825 square feet are a considerable distance from the residence, part of which was built by George Peirce in 1730 on land deeded by William Penn. . . .

"Approximately 100,000 people visit the place annually and on some Sundays as many as 6,000 have visited the Conservatories to inspect the floral exhibitions (azaleas, camellias, rhododendrons, etc.), and listen to the organ recitals of Mr. Firmin Swinnen, private organist to Mr. and Mrs. duPont, given between three and five o'clock in the afternoon the first and third Sundays of the month.

"The 'Longwood' organ has 10,010 pipes, 237 stops and couplers, five 32 foot pedal stops, 364 percussion tones, 61 combination pistons, and a 9 foot Weber Concert Grand piano. The organ weighs approximately 55 tons, and is installed in a chamber 63 feet wide, 23 feet deep and 40 feet high. It sounds out into space equalling the combined space of three large cathedrals. The wind is supplied by blowers operated by electric motors of 72 horsepower. The air supply is filtered.

"The organ consists of seven complete divisions but only four manual claviers and a pedal clavier are purposely included in the console. The entire organ (except some of the percussion tones) is also playable from a separate Duo-Art console with perforated music rolls which reproduce the playing of organists.

"The specifications for the organ were prepared by Mr. Swinnen in cooperation with experts of the Aeolian Company. During the two years before the organ was ordered, Mr. Swinnen played and tested or listened to many of the largest and most important organs in American and other countries for the purpose of including in the 'Longwood' organ the stops and features considered most desirable in a concert organ of the first magnitude.

"The designing both mechanically and tonally of this organ offered opportunities unique in organ building. The completeness of the specification and the fact that the organ chambers were built to fit the organ (the reverse of the usual situation), eliminated the two handicaps normally encountered by the designer.

"Tonally the instrument can be said to be typically American as no other one country could claim to have influenced the general tonal scheme of this great organ. While the best from other countries has been drawn upon for individual stops, the full organ effect is entirely different from the characteristic tone of the organs of any European country. The fine work of the early German organ builders can be heard in some of the softer diapasons and flutes, while the French influence is easily recognized in some of the mixtures and occasional reed stops. The development of the choir organ mutations especially reflects this school of organ building. The two soft diapasons of the English type with their wide mouths and peculiarly burnished lips have been praised by qualified experts as fine examples of the "Schulze" type, who, although a German, gained most of his fame through the fine organs he built in England.

"As the work of making the pipes and the voicing progressed, sample pipes were made from each stop and compared with the same note (middle C) of the other stops of the same family of stops. As an example of this work, at one time the 25th pipe from each of the Great organ diapason stops were compared on a voicing machine, a total of 13 pipes, 12 of which were on 8" pressure with one on 10".

"By means of a delicately balanced Rayleigh resonator, the amplitude of the tone curve of each pipe was established and the voicing or scaling was corrected until each pipe was in proper balance with the others. With the sample pipes finished, the balance of the pipes in the stops were made and voiced. This is believed to be the first attempt to establish, scientifically, the strength of the stops before construction, but with over ten thousand pipes to be treated, it was felt that the usual organ builders' methods (or lack of them) would not do. While it is true that this work was but a check on the calculations based on experience, the results encountered when finally tone regulating the organ amply justified this preliminary work.

"As is the usual custom with the Aeolian Company with organs of any size, large or small, the organ was completely erected, tuned and tone regulated in the factory. The regular factory blowers were entirely too small for this great instrument, so the organ's own Orgoblos totaling 72 horse-power had to be used. Leased power lines were installed and enormous temporary switches and starters secured to operate the motors. When it is recalled that there are six



Partial view of the new (1959) Moller console, Longwood Gardens organ.
Photo by G. Hampfler.

wind pipes from blower to organs carrying wind at different pressures, and one is a 36" pipe, the task of temporarily connecting the blower with the organ will be appreciated.

"The pressures used in the instrument are:

Great Flues	8"
Great 1st Diapason 8'	10"
Great Reeds	12"
Swell	8"
Sw. Chorus Reeds	10"
Choir (throughout)	8"
Solo	15"
Solo Chorus Reeds	20"
Solo Tuba Mirabilis	30"
String Organ	8"
Fanfare	25"
Pedal Flues	8"
Pedal Chorus Reeds	25"

"The combination setting machine is the standard design used by The Aeolian Company. The actuating mechanism is located in the organ chamber. Its "no impulse" feature, which prevents the moving of the console pneumatics that are not required by the piston being operated, assures minimum noise, maximum promptness, and reliability. This remote type of action plus the compactness of the Aeolian console design permitted the present small size of the console for this large organ with its unusually generous combination piston equipment. Each of the expression boxes is controlled by a swell-engine permitting 15 different degrees of expression resulting in a stepless swell effect.

"America has become the country in which the art of organ-building has advanced to its highest development. For many years its builders have excelled those of other countries in the mechanical structure, including the adoption and application of electricity, the agency making the modern organ possible. Especially during recent years serious attention has been given to the tonal structure, and today the builders in America have not only succeeded in duplicating the best tonal work to be found in organs built in other countries, but, in certain respects have surpassed it, and also originated new tones contributing much to the solo and ensemble effects. This diligent and constant study has brought organs up to such high standard, both tonally and mechanically, that the best builders in America, and in other countries who are adopting American ideas and systems, are now building organs that have never before been equalled.

"The Aeolian Company, with a long record of organ achievements to its credit and widely known for the superior quality of its products, by reason of this 'Longwood Organ', has again had another opportunity to build an important instrument that stands as a notable example of the high standards to which the art of organ building has been advanced.

The Longwood Aeolian Concert Organ

"The console contains four manual claviers, Great, Swell, Choir and Solo, and a Pedal clavier. There are three floating divisions, String organ, Fanfare organ, and a portion of the Percussion organ. The height of the organist's seat is adjustable. The pitch of the organ is A-400.

Great Organ (Entirely enclosed in its own Expression box)

16 Ft.	Double Open Diapason	73
16 Ft.	Bourdon	73
8 Ft.	First Open Diapason	73
8 Ft.	Second Open Diapason	73
8 Ft.	Third Open Diapason	73
8 Ft.	Fourth Open Diapason (Schulze)	73
8 Ft.	Tibia Clausa	73
8 Ft.	Gamba	73
8 Ft.	Gemshorn	73
8 Ft.	Major Flute	73
8 Ft.	Melodia	73
4 Ft.	First Octave	73
4 Ft.	Second Octave	73
4 Ft.	Flute Harmonique	73
3 1/5 Ft.	Tenth	73
2 2/3 Ft.	Twelfth	61
2 Ft.	Fifteenth	61
5 Ranks	Mixture (15th, 17th, 19th, 21st, 22nd)	305
16 Ft.	Double Trumpet	73
8 Ft.	Trumpet Harmonique	73
4 Ft.	Clarion	73
	Tremolo	

Great to Great	16
Great to Great	4
Unison On and Off	
Swell to Great	16
Swell to Great	8
Swell to Great	4
Choir to Great	16
Choir to Great	8
Choir to Great	4
Solo to Great	16
Solo to Great	8
Solo to Great	4

Swell Organ (Entirely enclosed in its own Expression box)

16 Ft.	Contra Viola Diapason	73
16 Ft.	Melodia	73
8 Ft.	Open Diapason	73
8 Ft.	Diapason Phonon	73
8 Ft.	Horn Diapason	73
8 Ft.	Geigen Diapason	73
8 Ft.	Viola Di Gamba	73
8 Ft.	Viole d'Orchestre (soft)	73
8 Ft.	Viole Celeste (soft)	73
8 Ft.	Salicional	73
8 Ft.	Voix Celeste	73
8 Ft.	Claribel Flute	73
8 Ft.	Rohr Flute	73
8 Ft.	Flauto Dolce	73
8 Ft.	Flute Celeste	73
4 Ft.	Octave	73
4 Ft.	Flute Traverse	73
4 Ft.	Violina	73
2 Ft.	Flautino	73
5 Ranks	Grand Mixture	
	(draws A-B-C-D-E)	61
4 Ft.	A. Octave	61
2 2/3 Ft.	B. Twelfth	61
2 Ft.	C. Fifteenth	61
1 1/3 Ft.	D. Nineteenth	61
1 Ft.	E. Twenty-second	61
4 Ranks	Dolce Corent (12th, 15th, 17th, 19th)	244
16 Ft.	Posaune	73
16 Ft.	Vox Humana	73
8 Ft.	Corno Di Bassetto	73
8 Ft.	Cornopean	73
8 Ft.	French Trumpet	73
8 Ft.	Oboe	73
8 Ft.	Vox Humana F	73
8 Ft.	Vox Humana P	73
4 Ft.	Clarion	73
	Tremolo	
	Swell to Swell	16
	Swell to Swell	4
	Unison On and Off	
	Solo to Swell	16
	Solo to Swell	8
	Solo to Swell	4
	Choir to Swell	16
	Choir to Swell	8
	Choir to Swell	4

Choir Organ (Entirely enclosed in its own Expression box)

16 Ft.	Contra Gamba	73
8 Ft.	Open Diapason	73
8 Ft.	English Diapason	73
8 Ft.	Geigen Diapason	73
8 Ft.	Viola	73
8 Ft.	Dulciana	73
8 Ft.	Hohlflote	73
8 Ft.	Spitzflote	73
8 Ft.	Nachthorn	73
8 Ft.	Quintadena	73
4 Ft.	Principal	73
4 Ft.	Flute Triangulaire	73
2 2/3 Ft.	A. Nasard	61
2 Ft.	Piccolo	61
1 3/5 Ft.	B. Tierce	61
1 1/7 Ft.	C. Septieme	61
	Mixture (drawing A. B. & C.)	
16 Ft.	Fagotto	73
8 Ft.	Orchestral Trumpet	73
8 Ft.	Hautboy d'Amour	73
8 Ft.	Corno D'Amour	73
8 Ft.	Musette	73

8 Ft.	Clarinet	73
8 Ft.	Saxophone	73
	Tremolo	

Choir to Choir	16
Choir to Choir	4
Unison On and Off	
Solo to Choir	16
Solo to Choir	8
Solo to Choir	4
Swell to Choir	16
Swell to Choir	8
Swell to Choir	4

Solo Organ (Entirely enclosed in its own Expression Box)

8 Ft.	Open Diapason	73
8 Ft.	Stentorphone	73
8 Ft.	Tibia Plena	73
8 Ft.	Doppel Flute	73
8 Ft.	Philomela	73
8 Ft.	Gross Gamba	73
8 Ft.	Gamba Celeste	73
4 Ft.	Orchestral Flute	73
4 Ft.	Octave	73
5 Ranks	Mixture (draws A-B-C-D-E)	
2 2/3 Ft.	A Twelfth	61
2 Ft.	B Fifteenth	61
1 1/3 Ft.	C Nineteenth	61
1 Ft.	D Twenty-second	61
2/3 Ft.	E Twenty-Sixth	61
16 Ft.	Tuba Profunda	73
8 Ft.	Tuba Mirabilis	73
8 Ft.	Tuba Sonora	73
8 Ft.	French Horn	73
8 Ft.	English Horn	73
8 Ft.	Bell Clarinet	73
8 Ft.	Orchestral Oboe	73
8 Ft.	Kinura	73
8 Ft.	Solo Vox Humana	73
4 Ft.	Clarion	73
	Tremolo	

Solo to Solo	16
Solo to Solo	4
Unison On and Off	
Swell to Solo	16
Swell to Solo	8
Swell to Solo	4
Choir to Solo	16
Choir to Solo	8
Choir to Solo	4

Fanfare Organ Floating on all manuals; enclosed in its own Expression Box)

8 Ft.	Trumpet Harmonique	73
8 Ft.	Trumpet Militaire (Brass)	73
8 Ft.	Post Horn	73
4 Ft.	Trumpet	73
	Tremolo	
	Fanfare to Great	
	Fanfare to Swell	
	Fanfare to Choir	
	Fanfare to Solo	
	Fanfare 16'	
	Fanfare 4'	



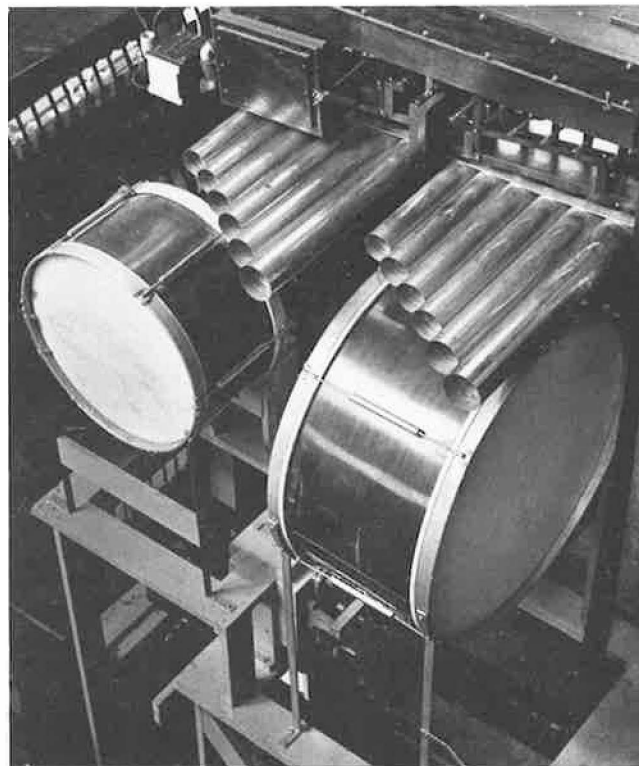
Part of String Division, Longwood organ. Longwood Gardens photo.

String Organ (Floating on all manuals: enclosed in its own Expression Box)

16 Ft.	Contrabasso	73
16 Ft.	Contra Salicional	73
8 Ft.	Viole d'Orchestre	73
8 Ft.	Viole Celeste	73
8 Ft.	Violoncello	73
8 Ft.	Violoncello Vibrato	73
8 Ft.	Viola D'Amore	73
8 Ft.	Viola d'Amore Vibrato	73
8 Ft.	Violino Sordo	73
8 Ft.	Violino Vibrato	73
8 Ft.	Salicional	73
8 Ft.	Vox Celeste	73
8 Ft.	Viola di Gamba	73
8 Ft.	Viola di Gamba Vibrato (sharp)	73
8 Ft.	Viola Sorda	73
8 Ft.	Viola Sourdine	73
8 Ft.	Vox Humana	73
4 Ft.	Violina	73
4 Ft.	Salicet	73
4 Ft.	Gambetta	73
16 Ft.	Piano	
8 Ft.	Piano	
4 Ft.	Piano	
	Tremolo	

String to Great
String to Swell
String to Choir
String to Solo

String 16'
String 4'



Percussion: Bass and Snare, Celestial Harp.
Longwood Gardens photo.

Percussion Organ (Floating on all manuals and entirely enclosed)

First Subdivision		
8 Ft.	Chimes C to a ²	34 tubes
4 Ft.	Orchestral Harp (8' and 4' on all manuals)	134 bars
4 Ft.	Celesta	49 bars
Note: The 3 preceding stops to be independent of the 2nd division.		

- * Bass Drum (Pedals)
- Snare Drum (Tap) (Choir)
- Snare Drum (Roll) (Choir)
- * Tympany (Tap) (Pedals)
- * Tympany (Roll) (Pedals)
- Triangle (Choir)

Second Division		
4 Ft.	Glockenspiel (single)	49 bars
	Glockenspiel (repeating)	
4 Ft.	Celestial Harp	49 bars
	Celestial Harp Vibrato	
8 Ft.	Xylophone (tenor C)	49 bars
4 Ft.	Xylophone (from 8')	49 notes

Castanets (choir)
Oriental Gong (double-touch toe stud:
1st touch roll, 2nd touch crash)

- * Cymbals (Pedals)
- Tambourine (Choir)
- Tom-Tom (Choir)
- * - Played from Pedals either first or second touch
(by piston control).

Pedal Organ

64 Ft.	Gravissima	Resultant
32 Ft.	Double Open Diapason	12
32 Ft.	Contra Bourdon	12
32 Ft.	Contra Violone	12
16 Ft.	Open Diapason	32
16 Ft.	Second Open Diapason	32
16 Ft.	Diapason Phonon	32
16 Ft.	First Bourdon	32
16 Ft.	Second Bourdon	32
16 Ft.	Violone	32
16 Ft.	Diapason (Great: 32 notes)	
16 Ft.	Diapason (Swell: 32 notes)	
16 Ft.	Melodia (Swell: 32 notes)	
16 Ft.	Gamba (Choir: 32 notes)	
16 Ft.	Salicional (String: 32 notes)	
10 2/3 Ft.	Quint	12
8 Ft.	Octave	12
8 Ft.	Flute	12
8 Ft.	Gedeckt	12
8 Ft.	Cello	12
4 Ft.	Super Octave	12
5 Ranks Mixture (12th, 15th, 17th, 19th, 22nd)		160
32 Ft.	Contra Bombarde	12
32 Ft.	Contra Fagotto	12
16 Ft.	Bombarde	32
16 Ft.	Tuba Profunda (Solo: 32 notes)	
16 Ft.	Double Trumpet (Great: 32 notes)	
16 Ft.	Posaune (Swell: 32 notes)	
16 Ft.	Fagotto (Choir: 32 notes)	
8 Ft.	Tromba	12
4 Ft.	Clarion	12
	Piano at 16', 8' and 4' from String organ	
	Great to Pedal	8'
	Great to Pedal	4'
	Swell to Pedal	8'
	Swell to Pedal	4'
	Choir to Pedal	8'
	Choir to Pedal	4'
	Solo to Pedal	8'
	Solo to Pedal	4'
	String to Pedal	8'
	String to Pedal	4'
	Fanfare to Pedal	8'
	Fanfare to Pedal	4'
	Chimes to Pedal	
	Pedal Octave	
	Pedal Divide	

Combination Pistons

8 for each manual, adjustable at the console and visibly moving the manual stops and couplers.

8 acting on String Organ and String Organ couplers.

5 acting on Fanfare Organ and Fanfare Organ couplers.

The pistons are the double touch type, the first touch affecting the manual stops and couplers, and the second touch affecting (or adding) the desired pedal combination:

6 (single touch) visibly affecting the Pedal stops, and duplicated by 6 toe-plungers. These pistons are located under the Choir manual on the left-hand side, and the toe-plungers on the right-hand side of the Crescendo Pedal.

10 generals (single touch) visibly affecting the stops and couplers of the entire organ. They are divided in two groups, 5 located under the Swell manual and the other 5 under the Great manual. The general pistons are duplicated by toe-plungers.

The combination set piston is furnished with a lock and key.

Accessories

Crescendo Pedal: is adjustable by the organist in the organ chamber. Pistons are provided operating the following sections:

First - Crescendo for Strings (not affecting other sections).

Second - Crescendo for Flutes (not affecting other sections).

Third - Crescendo for Diapasons (not affecting other sections).

Fourth - Crescendo for Reeds (not affecting other sections).

Fifth - Crescendo for Pedals (not affecting other sections).

Sixth - Grand Crescendo, operating the five others simultaneously.

N.B. Any number of these Crescendos can be operated at one time. The Crescendo pedal is equipped with a resisting device near the end of the full Crescendo, reversible pistons, duplicated by toe-plungers; bringing on the whole organ with the unison manual and pedal couplers, but without sub or super couplers. When pressed beyond that resisting device, the sub and super couplers for the full organ come in action.

Sforzandos: The console is equipped with two Sforzandos; the first called "Sforzando" bringing on all the stops of all the manuals and the unison couplers; the second "Tutti Sforzando" bringing on all the stops with unison, sub and super couplers, and in addition the couplers and the stops of the String and Fanfare divisions to the Great manual.

Expression Pedals: The console is equipped with five Expression pedals. They are of the selective type, with adjustable connections, permitting the various Expression pedals to be connected with any and all of the Expression chambers.

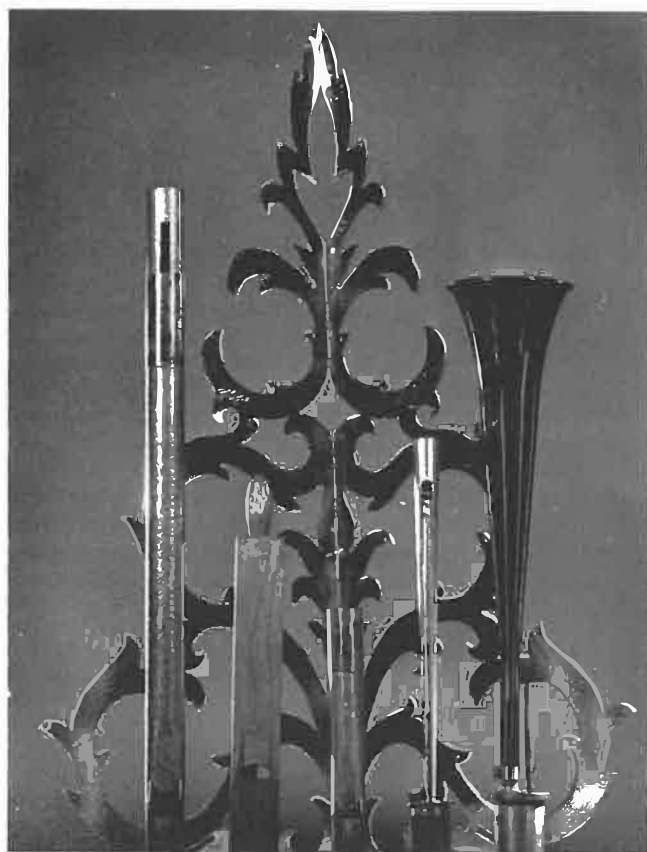
Cancels and Silencers: A general cancel for all stops and couplers is provided, and located with the general pistons. An individual cancel is provided for every manual, located with the groups of pistons for each manual. An "All Off" cancels the entire organ, acting on all stops, couplers, Crescendo and Sforzando controls, located under the Choir manual at extreme right-hand side. Silencers are provided for every manual division and Pedal, and the String, Fanfare and Percussion divisions, cutting off the wind supply. These controls are concealed from view, but easily within reach of the organist.

Indicators: Indicators are provided for the Sforzando, Tutti Sforzando, Crescendo Pedal and the 6 different expression boxes. The console equipment includes a clock.

Sub and Super Couplers: Between the fourth and fifth of the individual pistons, on each manual, there are two reversible pistons called "Sub" and "Sup" operating the 16 and 4 couplers of that manual.

Unisons: The Unisons "On and Off" are located with the stop tablets of each manual.

Tremolos: These tablets are located with the stops, so as to operate with the combination pistons. Located in the right-hand keycheeks of the manuals are reversible pistons also affecting the Tremolo tablets. A reversible piston located in the left-hand Solo key-cheek called "Tremolos On and Off" acts on all of the Tremolos at once.



Typical organ pipes represented in the Longwood organ, at Longwood Gardens, Kennett Square, Pennsylvania. From left: Gamba Celeste, string; Doppel Flute, woodwind; Diapason, organ sound; Orchestral Oboe, woodwind-reed; Trumpet Militaire, brass. Longwood Gardens Photo.

16' and 32' Stops, On and Off: One piston labeled 16' stops Off or On acting on all of the 16' manual stops of the organ; one piston labeled 32' On or Off acting on all the 32' stops in the Pedal organ.

The Duo-Art: The organ is also playable with Duo-Art records from a separate cabinet. Provision is made so that 3 different sets of Duo-Art combinations are available, one set for the Piano combinations, a second for Mezzo Forte combinations and another for FF effects.

The Console Room: The crystal-chandeliered salon where the console is located is 101 feet long and 34 feet wide.

The wall panels (1070 square feet), covered with fabric, are the organ "tone exists". The opposite wall is provided with doors and windows, allowing the organ to be heard throughout the conservatories, a space equalling the combined space of three cathedrals."

According to Mrs. Katherine LeB. Farquhar, secretary to the current organist, Dr. Clarence Synder, the organ was rebuilt in 1957-58 under Dr. Synder's direction. This work included a new four manual, draw knob console. Peter Moller Daniels, vice president of M.P. Moller, Incorporated, drew the contract for this work which was signed May 24, 1957, and the work was completed in March 1959. James McDonnell, curator of the organ, has supplied us with a copy of the current specifications which, compared to the lists above, show very few changes in the organ.

Wind pressures have been reduced throughout the organ, and the Chimes, Celesta and Harp 8' and 4' are now represented with stopknobs on all four manuals. In the Choir organ, the Corno d'Amour, Saxophone and Clarinet have been replaced by a 16' Holzregal, 4' Oboe Clarion and 4' Rohr Shalmel. In every instance where a stop is accompanied by another rank of the same name but marked "Vibrato", this title has been changed to "Celeste". The piano is described as a nine-foot concert grand, and there is a set of couplers on each manual making the String, Percussion and Fanfare organs playable in any location.

The piston arrangement includes Solo 8, Swell 8, Great Choir 8, Fanfare 5, Couplers 4, String 6 and Pedal 8. There are 12 general pistons, duplicated by toe-studs, plus all of the other pistons described above.

There are five expression pedals plus the Grand Crescendo, all of which are selective. Three indicator lights operate with each of these pedals, and there are ten additional indicator lights for the various special features of the organ.

The accessories include an electric clock and an electric metronome (light and sound), and a master control panel which enables the organist to shut down any division that might develop a malfunction.

The organ requires three separate electric blowers - one 60HP, one 10HP, and one 2HP - to supply the wind.

Organ Concerts are presented throughout the Fall, Winter and Spring on certain Wednesday evenings. Organ music may be heard on Sunday afternoons, also. For exact dates, write: Longwood Gardens, Kennett Square, Pennsylvania 19348.

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An Organ for New Sweden

by Dr. Richard Hass

It is not generally known but the country of Sweden is a veritable treasure trove of historic organs in which one can trace the history of organ building back to the Middle Ages. One of the reasons for this is that earlier in this century a Swedish dentist, Einar Erics, almost single-handedly worked to conserve and catalog these instruments, many of which are only now being restored. A thick hardbound book, *Sveriges kyrkorglar*, based partly on Erics's work lists all of the specifications and histories of all of Sweden's organs. Unfortunately one Swedish organ was not included — the organ for the First Augustana Lutheran Church in New Sweden, Iowa.

New Sweden, Iowa, lies near Mt. Pleasant in southeast Iowa and, after Delaware, was the second oldest Swedish settlement in America dating from 1845. Several cemeteries, a Swedish Methodist Church, and a Swedish Lutheran Church are all that remains of a once prosperous settlement in the Iowa countryside. In the Lutheran cemetery several tombstones depict a hand pointing upward and the inscription "He went home." The white frame Lutheran Church has a fine Stuckstede bell from St. Louis, a reredos painting of "Christ in Gethsemane" and an unusual organ.

Mrs. Ardith Melloh of Iowa City has assembled the fol-

lowing information about the early history of the organ for a commemorative pamphlet:

Sometime before the present building was finished (about 1860) John Levendahl asked if he could build a pipe organ in the gallery. This also was financed by J.P. Anderson. The small, wooden, single manual organ with four stops and a pedal board cost the congregation \$200. Just when it was finished is not recorded, but Oliver and Mary Helena Stephenson wrote on November 18, 1863, "We have built an organ in our church. It is pleasant to hear because it is so like Sweden." This was the first pipe organ in the Augustana Synod.

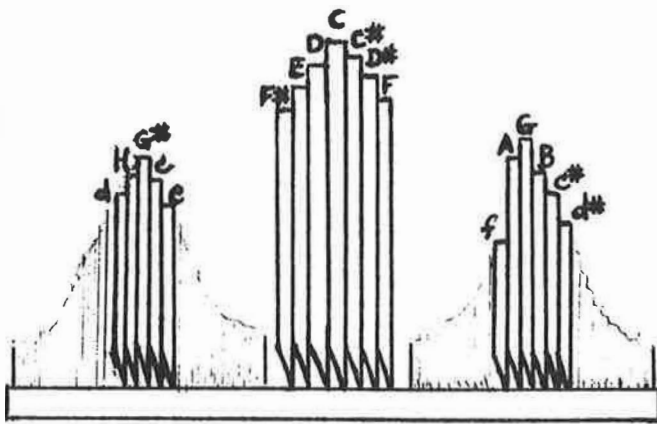
The organ builder Levendahl arrived in the settlement sometime in the late 1850s and soon acceded to some of the more important church offices.

In the center of the church's rear gallery stands the organ and behind the instrument is its single-feeder reservoir. A hole in the ceiling was made to accommodate the longest pipes. Although the organ was rebuilt in 1903 most of the original parts are in the church and the tone has not been altered much. The original pine chest (stored in the loft is most unusual. Gut leather pouches sealed the pulldown wires in the bottom of the pallet box and the thick sliders moved in lambskin. The pipes are symmetrically arranged in three "towers," with the lowest seven pipes in the center, the next eleven pipes in two outer towers and the treble pipes at the sides of these two towers. (See the figure.) The dummy wooden facade pipes have a similar arrangement. This complicated pipe arrangement necessitated a roller board which was conveniently re-used in the rebuilding to make a box over the pipes up in the loft. The almost classical facade has a rounded center pipe flat and two side flats. The dummy wooden pipes have been decorated in Swedish folk style. This organ design as well as the specification was common in small Swedish organs of the late eighteenth and early



New Sweden organ by John Levendahl.





Pipe arrangement of Levendahl's chest, New Sweden, Iowa.

nineteenth centuries. The pine case is elegantly finished in a dark imitation wood grain with gold trim. Originally a pull-down pedal of eighteen notes was attached to the keyboard by a roller board. The slotted pedal sharps are uniquely Swedish. The old chest is labelled with European note forms: Cis, Fis, H, etc., and the case sections are labelled in Swedish. The stoplist includes a lightly-nicked four-foot open metal which is labelled "Violin Diapason," an eight-foot string labelled "Aeoline," an unnicked wooden flute with cherry fronts, and a stopped wooden bass for the two eight-foot registers. I would assume that the stopped flute was made of local materials by Levendahl and that the two hundred dollars provided by Anderson was used to buy two metal stops from a supplier. The four-foot open metal stop is cone-tuned and its construction is appropriate to 1860 but the string is slotted and may date from the 1903 rebuild.

When the organ was finished the congregation voted to pay the organist fifty dollars a year and a collect to play it. The organ builder John Levendahl himself was organist from 1868 until 1876. Gradually the yearly pay was decreased to twenty-five dollars and a collect in 1887 and the yearly meetings grimly depict a corresponding decrease in talent. About 1893 an organ fund was started which grew to \$217 in 1900 of which \$13.33 was used for organ repairs that year. At a church board meeting in 1903 a committee of twelve was elected to take subscriptions for the rebuilding of the organ. At a meeting later in the year the pastor moved that some knowledgeable organist should be invited to prove the organ and give a concert. It was further resolved that the donation should be fifteen cents per person. The rebuilding was probably necessitated by the complicated action which may have proved difficult to maintain and perhaps also by leaks in the original chest. The old chest, roller boards, and pedal board were placed in the loft. New feet were put on the wooden pipes and a new chest with a split bass was installed as well as a new action. The compass was increased from 54 to 61 notes, the string was extended from tenor F to tenor C and the scale of the stopped flute increased by the addition of four new pipes in the bass. There seems to be no record of who did the work or how much was paid for it. Some sources say the work was actually done in 1907. Pfeffer, Kilgen, and Moline were popular firms in Iowa at this time but the quality of workmanship indicates that some smaller firm may be responsible. The lowest wooden pipe has the inscription "70 L.L. 1903."

The organ may have been used in 1948 when the Archbishop of Uppsala came from Sweden to dedicate the site as a shrine of the Augustana Synod. The site is now on the

National Register of Historic Places and a caretaker lives across the street. Today the organ needs new pull-down links, a good cleaning, and a releathering of the reservoir to make it work again. The author connected a vacuum cleaner to the chest and on the basis of this, the tone could be described as fresh and clear with a bit of chiff.

Nothing at present is known about the organ builder John Levendahl (also spelled Johan Levedahl or Lofvendahl) and no other instrument of his has been found. In this organ one can discern a conservative, almost classical, European design and craftsmanship using American woods and two sets of metal pipes. The workmanship is especially fine when considering the frontier conditions in 1860. If Levendahl's birthplace in Sweden can be found perhaps his training as an organbuilder can also be traced. In the settlement, Levendahl probably earned his daily bread from the soil as did the rest of the immigrant Swedes. Perhaps he learned organ building from one of the many nineteenth-century Swedish organ builders with names like Strand, Soderling, Andersson, Gronvall, Lund or Holmberg. One of the famous builders of this time, Sven Nordstrom, was self-taught. Levendahl, the Iowa organ builder, became increasingly important in the little church in New Sweden. He served a fourth term as secretary in 1876 and one can readily see in the *Protokollbog* that he wrote an elegant and readable Swedish script which suddenly broke off in September of that year. After searching the *Protokollbog* for several hours the author found a note to the effect that Levendahl was forced out of the congregation. However, his little instrument still stands and shows his craftsmanship and skill.



Pedal board and roller board, with indented sharps.

M. P. Moller's Opus 266

by Earl L. Miller

Through the efforts of the Organ Historical Society, the Danville Historical Society and local patrons and volunteers, the city of Danville, Virginia, was the scene of a month-long series of recitals on organs of historical interest. Believed to be the largest collection of old organs and tracker-action instruments in Southern Virginia, the Danville series presented programs of a largely Victorian vein on an M.P. Moller organ (Opus 266, installed 1900) at the First Christian Church; a Hook & Hastings instrument (Opus 2086, 1905) at the High Street Baptist Church; an Estey (Opus 884, 1911) at Calvary United Methodist Church; and an 1844 Augustus Backus chamber organ at Christ Church Episcopal Mission.

The average attendance for the concerts was 150 with the lowest being 117 at Christ Church; not bad considering the Christ Church only holds 110 people.

Through a grant from the Organ Historical Society, Mr. Don Clark of the Lewis and Hitchcock Organ Company was brought to the city to give the M.P. Moller instrument a complete tuning and to repair many of the damaged pipes which had fallen under the heavy hands of insensitive cone

tuners. He also brought all of the facade pipes back into speech and patched many leaks.

In 1977, when this writer first came to Danville, the Moller organ was almost unplayable. The couplers were broken; at least half of the pedals did not play due to broken trackers and squares. Many of the leather nuts had disintegrated and the overall instrument was tonally and mechanically in very poor condition.

In the ensuing year a group of volunteers, many from the Episcopal Church of the Epiphany, across the street from the First Christian Church, ranging in ages from 10 years old through adults, slowly and carefully rebuilt the action of the instrument using pieces of "pew fan handles" to refashion the pieces of the couplers.

Through the generosity of the Andover Organ Company, who are building a large instrument for Epiphany Church, tracker stock and leather nuts were provided to replace the many broken trackers and pieces of action.

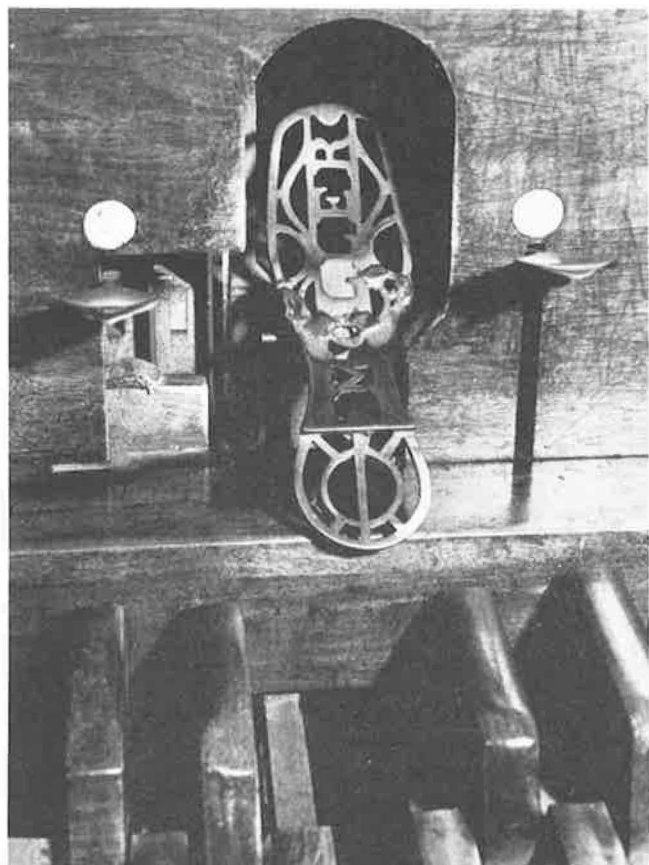
The instrument is located in a spacious, open room with a metal ceiling and good acoustics resulting. The contract



Moller opus 266 as it appears today at the First Christian Church in Danville, Virginia. Photos by William Van Pelt.



The console of Moller opus 266, Danville, Virginia.



The Swell shoe of Moller opus 266. The pedal clavier is concave but not radiating.

was signed in 1899 with the First Presbyterian Church who built the present building in 1879 and sold it to the Christian Church in 1910. It was finished sometime before March of 1900. According to some older members of the church, the instrument was originally hand pumped, but there is a tell-tale hole at the console which means that a water motor was also used. Today it is blown by an electric blower.

Although there are no records giving exact dates or details, some members remember the instrument being taken down and "cleaned" in the 1930s. At this time it may be assumed that the Swell 4' Violina was moved to 8' and made into a celeste. Aside from that change, the instrument is as it was when installed in 1900, and until 1977 there had not been any regular maintenance performed for at least twenty years. Since the October recital the church has decided to again contract for regular service on the instrument.

Throughout the cleaning and repairing of the instrument, great care has been taken to not alter its tonal properties. The only alteration was the removal of a thick, carved wooden panel which was located directly in front of the mouths of the Great Organ. It was placed with a fine scrim, closely matching the woodwork in color.

Of particular interest is the overall bright voicing of the instrument considering the period in which it was built, the clear, colorful voicing of many of the stops, and the very narrow scale and delightful clarinet, resembling a German Krumphorn in character. The action is clean and articulate.

All of the programs were played by this writer (to keep the costs down). For the opening concert, on the Moller, the brass members of the Danville Early Music Ensemble (a group of school-aged and adult musicians) played Fanfares and works by J.S. Bach from the gallery at the rear of the

church with and in alternation with the organ. The "Indoor Ensemble" of the Early Music Ensemble (a group of junior and senior students playing recorders, krumphorns, ranket, etc.) performed at the final concert at Christ Church.

The October 8th concert presented the following program:

Alexandre Guilmant	March Religieuse
William Faulkes	Theme with Variations
Edward J. Hopkins	Siciliano
Charles P. Scott (arr.)	Amaryllis
Leon Boellmann	Suite Gothique
Sigismund Koekomm	Two Fanfares
Johann Sebastian Bach	Jesus, Who Didst Ever Guide Me Jesu, Come Let Us Praise Thee
Earl L. Miller	Improvisation
Gustav Lange	Fond Hearts Must Part
T. Terius Noble	Fanfare

For an encore brass and organ joined in two dances by the Renaissance composer-arranger Pierre Attaignant.

The Moller specification is:

Great Organ		Swell Organ	
8'	Open Diapason	16'	Bourdon Bass
8'	Doppel Flote	16'	Bourdon Treble
8'	Viol d'Gamba	8'	Violin Diapason
8'	Dulciana	8'	Stop'd Diapason
4'	Gemshorn	8'	Salicional
4'	Flute d'Amour	8'	Aeoline
2 2/3'	Octave Quint	8'	Quintadena
2'	Super Octave	4'	Flauto Traverso
8'	Clarinet	4'	Violina (now Celeste 8')
		2'	Flautino
Pedal Organ		8'	Bassoon (Bass)
16'	Dbl. Open Diapason	8'	Oboe (Treble)
16'	Liebl Gedackt		
Couplers		Accessories	
Swell to Pedal		F-P Pedals to Great	
Great to Pedal		F-P Pedals to Swell	
Swell to Great		Tremolo	
		Blower Motor	
		Cast Iron Swell Shoe with "Moller".	

All of the instruments in the series are open to visiting organists and OHS members. Members are encouraged to contact this writer if planning to travel in the southeastern part of the United States.

As part of the recital series, an eight page booklet by this writer, published locally through funds provided by the Danville Historical Society, was distributed to all present and is available for one dollar from this writer at 115 Jefferson Avenue, Danville, Virginia 24541 (make check payable to Danville Historical Society). It contains complete specifications of the instruments, including the 1928 E. M. Skinner instrument at Epiphany Church (Opus 682), historical details and twenty-five photographs of the instruments. A cassette tape of highlights of the series, including the improvisations on each instrument, is also available for five dollars from the same address (check payable to Earl L. Miller).

Earl L. Miller is musical director of the Episcopal Church of the Epiphany, director of the Danville Early Music Ensemble, and writer of the weekly Column On The Arts in the *Danville Register*. All photos courtesy William Van Pelt III.

OHS Citation for 1852 Simmons

by William Van Pelt III

The Organ Historical Society has selected an organ which is believed to be the oldest church instrument in California for citation as an organ of exceptional historic merit worthy of preservation. Built in 1852 by William B.D. Simmons of Boston for Howard Street Presbyterian Church in San Francisco, the organ was moved in 1896 to a new Oak Street sanctuary, where it survived the 1906 earthquake and fire.

In 1975, after consultation with the Organ Clearing House, it was acquired by the Los Altos Methodist Church in Long Beach, California, at the suggestion of Manuel Rosales & Associates, organbuilders in Los Angeles. The firm has restored the original two-manual, tracker-action instrument, extended and enlarged its original 17-note one-rank pedal clavier to have two ranks and 30 notes, extended the bass compass of existing ranks in the manual division, and added a mixture to each clavier.

The current specification reads:

Great

Open Diapason 8' 56 pipes
Stopped Diapason 8' treble 32 pipes
Clarabell 8' treble 32 pipes
Stopped Diapason 8' bass 24 pipes
Dulciana 8' 56 pipes
Principal 4' 56 pipes
Flute 4' 56 pipes
Twelfth 2 2/3' 56 pipes
Fifteenth 2' 56 pipes
Cornet III 112 pipes (1-17 added as two ranks, 51-56 original two ranks)
Mixture III 168 pipes (added)
Trumpet 8' 56 pipes (1-12 added)
Great & Swell 8'

Swell

Double Stopped Diapason 16' 44 pipes TC
Open Diapason 8' 44 pipes
Stopped Diapason 8' 44 pipes
Viole de Gamba 8' 44 pipes
Swell Bass 8' 12 pipes
Principal 4' 56 pipes (1-12 added)
Fifteenth 2' 56 pipes (1-12 added)
Mixture II 112 pipes (added)
Hautboy 8' 56 pipes (1-12 added)
Tremulant (tremblant doux)

Pedal

Sub bass 16' 30 pipes (14-30 added)
Trombone 16' 30 pipes (added, full length wood)
Pedal & Great 8' (18-30 added)
Pedal & Swell 8' (18-30 added)

The Pedal division is prepared to accept five additional ranks. The case is of pine, painted white, with gilded facade



The 1852 William B. D. Simmons organ at the Los Altos United Methodist Church, Long Beach, California.

pipes. The keydesk and music rack are of solid black walnut. The keys have their original ivory covers, still unmarred and unworn. The drawknobs have square shanks; the knobs are of walnut, ebony, and maple, with stop faces of hand engraved ivory.

A dedicatory recital was played by John Ranney, organist of the church, on September 24, 1978. This was one of the OHS historic organ recitals.

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An 1865 Davis Organ Saved

Editor's Note: The following account was assembled from material provided by Gerald L. Piercey of the firm of Lewis & Hitchcock, Inc. of Silver Spring, Maryland, and an article in The Central Virginian of Louisa, Virginia.

An organ built by William H. Davis in 1865, now located in the United Methodist Church in Louisa, Virginia, has been restored by Lewis & Hitchcock of Silver Spring, Maryland.

The instrument is believed to have been built for the Shockoe Valley Methodist Episcopal Church of Richmond, Virginia, which later became Centenary Methodist.

Built by the New York firm of William H. Davis in 1865, it was shipped by rail to the Louisa Church when a larger building was constructed for the Shockoe Valley church in 1877 or 1878.

By 1952, the organ was pronounced "unrepairable" and replaced with an electronic substitute. The dismantled Davis organ was not discarded, however, but stored in a shed owned by one of the members, John R. Maddox, Jr., who as a youth served as one of the organ pumpers when his aunts played the services. The pipes were either sold or lost during the years, so that when Mr. George Payne met with the church committee regarding a new organ he was told about the old instrument and, upon investigating, he found the complete chassis and mechanism—everything but the pipes and a few minor parts.

The church members recalled the old instrument as being a "pump organ," and some thought it was a large reed organ. Surprisingly, it had survived the 25 years unattended, unhurt by rats, rain, termites or vandals.

The portions of the tracker organ remaining were moved to the Silver Spring, Maryland, shop of Lewis & Hitchcock, Inc., for the work of restoration. Missing and broken parts were made by hand, and by great good fortune a set of pipes from a similar, but older, instrument had been saved by Mr. Payne when the older organ was destroyed years earlier. The specifications were identical, so the pipes fit perfectly into the Louisa organ. On these pipes someone years ago had inscribed crayon lines across the stopped wood, probably as a way to be sure they would all be put back in the proper holes again after removal for cleaning, etc.; when the pipes were inserted into the Davis organ, the marks all lined up. With the unusual E-F division, this is an amazing coincidence, for there was very little filing or felting of rack boards and the pipes all fit with no alteration—all of which gives credence to the fact that they came from an earlier Davis organ.

Six of the stopknobs were intact and sent to England for script engraving on antiques ivory, and for making of two new knobs. The original faces were lost with the pipes.

The bellows were completely rebuilt, preserving the original hand pump, but adding an electric blower carefully secreted within the walnut-grained free-standing case. There are three flats of dummy pipes in the case, arranged 3-11-3, framed in arches with a classic cornice across the top.

The specification is:

Unison Bass	(8')
Octave Bass	(4')
Coupler	
Fifteenth	(2')
Diapason	(8')
Dulciana	(8')
Principal	(4')
Flute	(4')

The one manual has 56 keys and draws out to be played. The one octave pedal keys (13) acts on the coupler only. All pipes are enclosed in a hitch-down Swell. The Bass ranks have 17 notes, CC-E, and the Treble 39 notes, F-g2. The Fifteenth is gamut, and the Flute is chimney-type. These pipes came from an organ dated 1860.

On December 4, 1977, George L. Payne, president of Lewis & Hitchcock, Inc., played the restored William H. Davis organ for the first time. Appearing as guest organist, Mr. Payne is a new resident in Louisa, and both the church and the community expressed gratitude for his work of restoring this organ for posterity.

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Restoration in Germany

by Uwe Pape

Fritz Schild, director of Alfred Fuehrer Orgelbau, Wilhelmshaven, Germany, completed the restoration of an early organ built by Philipp Furtwangler in Geversdorf. Geversdorf is on the Elbe River between Stade and Cuxhaven.

The organ was built in 1843, but was altered in 1907. Fortunately, only three stops were removed. All other parts of the organ, particularly the oak chests, the tracker action with iron rollers, the front pipes (Principal 8') - mostly delivered during WWI - and wooden and metal pipes - partly soldered! - are still in existence.

The manuals have 54 notes with naturals of ebony and sharps of ivory (no channel for C sharp); the 30-note flat pedalboard is of oak (also no channel for C sharp). The two manual chests are combined and have free wind. There is only a manual coupler constructed as a lever between the two manuals (with backfall in manual I and suspended in manual II). The specification:

Manual I		Manual II	
Bordun	16'	Gedact	8'
Principal	8'	Viola di Gamba	8'
Rohrflöte	8'	Gemshorn	4'
Octave	4'	Gedact	4'
Spitzflöte	4'	Flageolet	2'
Quinte	3'	Quinte	1 1/3' (new)
Octav	2'		
Tertia	1 3/5'	Pedal	
Mixtur III-IV-	1 1/3'	Subbass	16'
Trompete	8' (new)	Gedact	8'
		Octav	4'
		Posaune	16'
		Trompete	8' (new)

The reconstruction of the Trompete 8' in the Great was easy because the Altenhagen organ still has the original trumpet. (The Altenhagen organ was built by Furtwangler one year later - 1844 - with nearly the same specification according to the same basic construction principles.) The scalings of all flue stops are known today. Thus the Quinte 1 1/3' got the same principal-scaling as has the Tertia 1 3/5'. No scaling is known of a pedal trumpet; thus the Trompete 8' of the pedal was reconstructed with a wider scaling than the manual trumpet, but smaller than the Posaune.



The Philip Furtwangler organ at Geversdorf, Germany.

A full detailed report on the restoration is available for \$7.00, containing 50 pages and 41 photographs. Orders should be addressed to: Dr. Uwe Pape, Prinz-Handjery-Str. 26a, 1000 Berlin 37, Germany.

Note: A review of the report may be found in the Book Review column.

ARTHUR LAWRENCE

Editor, *The Diapason*

Saint Mary's College
Notre Dame, Indiana 46556

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

The Sumner Salter Articles

1. Early Organs Heard in America Did Not Find Ready Welcome

Reprinted by permission from *The Diapason*

N.B. Sumner Salter, the distinguished American organist, who for eighteen years was at Williams College, and who held important posts in various cities in the United States in his long career of activity, prepared for the meeting of the Music Teachers' National Association, held in 1890 in Detroit, a paper, based on extensive research, which presents the history of some of the earliest organs in America. Through the courtesy of Mr. Salter THE DIAPASON has the privilege of reproducing his paper, revised and brought up to date by the author... [Date of publication was September 1937.]

One reviewing the musical history of this country plainly discovers that the American organ and organist have in a few score years risen from practical nonentity to a position commanding the respect and esteem of the foremost builders and players of the world. Seventy years may be said to be a liberal allowance of time for this period.

It is not our purpose to study the history of this development, however, but to make an examination into certain conditions antecedent to it, namely, the attitude of the churches toward the use of organs, the numerous organs imported from England, and some of the earliest attempts at organ building in this country.

To understand the attitude of the churches on the question of the use of organs, on their introduction in America, it is necessary to draw a line of distinction. For musical considerations we may say that the early American colonists may be divided into two classes. The one was loyal to the crown, was identified with the Established Church of England and reflected its life. The other had renounced its allegiance to the crown, sought to establish its own church and fashion its life upon principles peculiar to and approved only by itself. It was the nonconformist or dissenting class, of which the Puritan was the prototype.

We may call the former Episcopal, or English; and the latter independent, or American. How far the general growth of musical taste in this country is traceable to the influences springing from the former class it is not our object to consider, but we would heartily commend it as an important subject for investigation. It must be said, however, that in the matter of organs this influence was very great. Without it the days of organs in America might not have come even now. It is too true that, however inspiring the rugged grandeur of the character of the Pilgrim father may seem to us, we cannot trace back to him any priceless legacy of instinctive love of music.

This opinion has been somewhat modified since it was written. - Author.

Some twenty years after the landing at Plymouth Rock the English commonwealth was established, and the wholesale destruction of organs, etc., throughout the kingdom took place, according to the ordinances of the Houses of Parliament, passed Jan. 4, 1644 - "Two Ordinances of the Lords and Commons assembled in Parliament, for the speedy demolishing of all organs, images, and all matters of superstitious monuments in all cathedrals and collegiate or parish churches and chapels throughout the Kingdom of England and the Dominion of Wales, the better to accomplish the blessed Reformation so happily begun, and to remove all offences and things illegal in the worship of God." The feeling expressed in these ordinances permeated the Pilgrim Fathers on their advent in New England and became with them a deep-rooted conviction, which has lasted in many quarters up to a very recent period. The writer plays upon the first organ introduced in the oldest Presbyterian church in New York City, but this organ has been in the church only three years. One other case of recent opposition to this so-called "instrument of the devil," came to notice two months ago in Texas when, an organ having been put in the church after the creation of a great deal of bitter feeling concerning the matter, the progressive party were dismayed one morning upon finding nothing left of the instrument but ashes and molten metal just outside the church.

The English Restoration set in 1661 and the organs destroyed in accordance with the ordinances mentioned were gradually replaced by Father Schmidt from Germany, Thomas and Renatus Harris from France, and their distinguished successors. The fondness for the instrument on the part of the loyal worshipers of the Church of England, led by King Charles II, who appointed Father Schmidt "organ-maker in ordinary" and established him in palatial quarters, was revived with great vigor. There were not enough builders to supply the demand.

It was only a few years after this, toward the close of the seventeenth century, that some of the most prominent churches in this country were established, notably King's Chapel in Boston, since become a Unitarian church; Trinity Church, Newport, R.I., and Trinity Church, New York. King's Chapel, Boston, erected the structure which still bears the name in 1689.

The first organ in New England is connected with the history of this church. It was brought to this country by Thomas Brattle, born Sept. 5, 1656, graduated from Harvard College in 1676, in a class of three, and treasurer of the college from 1693 till his death, May 18, 1713. He was evidently a Maecenas of his time, and while he was not an Episcopalian, he was rather too progressive in spirit to be regarded as a typical independent. The organ was for his personal gratification at home and the entertainment of his

friends. The Rev. Samuel C. Green of Salem says in his diary in 1711: "I was at Thos. Brattle's in Cambridge, heard his organ, and saw strange things in a microscope." [General H.K. Oliver, a descendant of Thomas Brattle, in the *Boston Transcript*, Nov. 10, 1884].

By will, probated May 23, 1713, the organ was bequeathed to the Brattle Street Church, being "given and devoted to the praise and glory of God in the said church, if they shall accept thereof, and within a year procure a sober and discreet person that can play skillfully thereon with a loud noise; otherwise to the Church of England in this town, on the same terms and conditions; and on their non-acceptance or discontinuance to use it as above, unto the college; and on their non-acceptance or discontinuance as before, I give the same to my nephew, William Brattle." Brattle Street Church, however, was not one of those that had any use for organs. It still felt, as expressed in "a request of all true Christians to the honorable Houses of Parliament," 1586, that "the service of God is grievously abused by piping with organs, singing, ringing and howling out of psalms from one side of the choir to another, with the squalling of chaunting choristers, disguised, as are all the rest, in white surplices, some in corner-caps and filthy capes, imitating the fashion and manner of anti-Christ, the Pope, that man of sin and child of perdition, with his other rabble of miscreants and shavelings."

With them "not even a pitch-pipe was allowed." A law was enacted in 1675 prescribing that no one should play "on any kind of instrument except the drum, the trumpet and the jewsharp." Of all instruments, the organ, as being especially identified with "Popery," was the most abhorred. Brattle Street Church voted, July 24, 1713, "that they did not think it proper to use said organ in the public worship of God." The organ was then offered to King's Chapel (or, as it was then called, Queen's Chapel, in honor of Queen Anne), and accepted. The following is an extract from the record of the church: "At a meeting of the Gentlemen of the Church this 3rd day of August, 1713, Referring the Orgains Giveing them by Thomas Brattle, Esq., Decsc, voted, that this organ be accepted by the Church."

A short time afterward it was brought to the church, but remained unpacked until the following March. In February, 1714, it was voted "that the church wardens write Colonel Redknapp" (in London, no doubt) "and desire him to go to see Mr. Edward Enstone, who lives next door to Mr. Masters, on Town Hill, and discourse him on his inclination and ability to come over and be the organist at 30 per annum. This money, which, with other advantages as to Dancing, Musick, etc., will, we doubt not, be sufficient encouragement. Voted, that the Organ be forthwith put up."

A temporary organist was appointed and a contribution was raised from sundry well-disposed gentlemen and other persons toward the maintenance and support of the organs, which amounted to between £43 and £44. Edward Enstone was engaged as organist, and entered upon his duties about Christmas, 1714. It is fair to presume that he was a "sober person" and capable of fulfilling the provisions of the legacy as to the skillful playing of the instrument 'with a loud noise.

Mr. Enstone conducted a dancing school "in Sudbury street near the Orange Tree, Boston," where he sold "a choice collection of Musickal Instruments, consisting of Flageolets, Flutes, Haut-Boys, Books of Instructions for all these Instruments, Books of ruled Paper." - Quoted from *Boston News-Letter* of April 16-23, 1716, by William Arms Fisher in "Notes on Music in Old Boston," 1918.

No clew as to the builder of this now famous instrument has been found. It is not improbable that it was a specimen of the workmanship of either Father Schmidt, Renatus Harris, or Jordan, the inventor of the swell, all of whom were prominent at that time. There were comparatively few builders, at best, and it is not likely that a man of Mr. Brattle's means and position would have bought an instrument unless it was of the best quality and most reliable workmanship. The subsequent history of the organ proved that it possessed both. It was in constant use at King's Chapel until 1756, when a new organ from England took its place. The Brattle organ was sold to St. Paul's Church, Newburyport, where it was used for eighty years. In 1836 it was bought for \$450 by St. John's Church, Portsmouth, N.H., for use in their new mission chapel on State street, and continues in service at that place to this day [1890.]

At some time prior to leaving Newburyport, probably in 1831, the organ was reconstructed, and put in a new case. For the following description of the present condition of the organ acknowledgment is gratefully made to Edward A. Tilton of the *Portsmouth Times*, a former organ builder, and organist at St. John's Church:

The case is of light-red Honduras mahogany, and measures 4 feet 5 inches in front, 2 feet 7 inches in depth and 8 feet 9 inches in height. An overhanging cornice is supported at either corner in front on a round pillar, resting upon a square paneled pedestal reaching to the base. Within three arches above the keys are seventeen quaker pipes (wooden dummies) gilded. The keyboard slides in out of sight when not in use, and is covered by a fall. On either side of the keyboard are three stops: Dulciana, principal, stopped diapason, fifteenth treble, fifteenth bass and sesquialtera bass. Manual contains fifty-one keys, extending from C to d³. The windchest, however, is bored for only forty-nine pipes, the keys c sharp and d on the manual being stationary. The stopped diapason and fifteenth are genuine originals and run through.

The dulciana and principal are modern. The dulciana contains thirty-one pipes, extending from g, and occupies the upper series of holes formerly belonging to the sesquialtera, the remaining holes being stopped. The principal, which runs through, is of wood. The wind-chest, slides, valves, topboard, rackboard and rackboard pins are of English oak. The keyboard trimmings are of rosewood. On the key-frame is written in pencil, "Mr. Edwards, Portland, Maine." There is also the address of an organmaker in Livingston, Maine. Upon one of the larger pipes of the fifteenth are the names of "Joseph E. Pike, 1831," and "E.B. Morse, 1831."

It would seem from this sketch that the organ must have contained originally the following stops: Stopped diapason, principal, fifteenth treble and bass, and sesquialtera treble and bass.

(To be continued.)

THE HYMNLET

Compiled and Edited by Samuel Walter
1976

\$2.00 each; 6-10 copies/\$1.50 each;
11 or more/\$1.25 each

Send payment with order to
OHS, P.O. Box 209, Wiliminton, Ohio 45177

Methuen Music Hall Cited

The Methuen Memorial Music Hall in Methuen, Massachusetts, has been listed in the National Register of Historic Places. Addition of the Music Hall to the National Register by the United States Department of the Interior Heritage Conservation and Recreation Service took place December 14, 1978. Listing in the National Register is Federal recognition that a property possesses cultural and historic values which should be considered worthy of preservation.

The organ, heard at two OHS conventions (1959 and 1978), was originally built by E.F. Walcker and Company of Ludwigsburg, Germany, for the Boston Music Hall. Construction took from February 1857 to October 1863. Inaugurated on November 2, 1863, as the first "concert organ" in America, it served until the summer of 1884 when it was removed to provide stage space for the newly formed Boston Symphony Orchestra.

Stored for 13 years, it was purchased in 1897 by Edward F. Searles of Methuen who built Serlo Organ Hall to provide a suitable home for the instrument. Designed by the English architect Henry Vaughan, this is probably the only instance of a hall built for the sole purposed of housing an organ. On December 9, 1909, the organ (equipped with new windchests, action and console built by the Methuen Organ Company) was dedicated.

After Searles died in 1920, ownership of the hall (and organ) passed through various hands. In 1947, a group of area residents incorporated to acquire title to the property,

raise the associated funds by public subscription and maintain the building as a cultural center, renaming it the Methuen Memorial Music Hall. G. Donald Harrison of the Aeolian-Skinner Organ Company was commissioned to undertake tonal reconstruction of the organ and modernization of the console, and a second dedication occurred June 24, 1947. In 1970 the Andover Organ Company was engaged to install a set of chorus reeds in the Great division. The four manual instrument now consists of 84 stops, 115 ranks, and 6023 pipes. See the OHS National Convention booklet for 1978 for a complete set of specifications.

The organ may be heard every Wednesday evening at 8:30 PM during the Summer Organ Recital Series beginning June 6 and running through September 12, 1979.

No less than six OHS members have been selected for this series. They are: James Christie on June 6; Max Miller on July 11; Brian Jones on July 18; Carrol Hassman on August 15; Laurence Carson on September 5; and Ruth Tweeten on September 12. Also, the Choir of St. Paul's Cathedral, Boston, with Thomas Murray as director, will appear on August 22.

Tickets, on sale at the door, are four dollars for adults and fifty cents for children

— From a press release by Music Hall President,
Edward J. Sampson, Jr.

RECORD REVIEW

An Evening at Woolsey Hall: Charles Krigbaum, organist, at the Newberry Memorial Organ, playing Elgar, Messiaen, Mendelssohn, Widor. OHS - St 100.

The complete recital played by Charles Krigbaum, organist at Yale University, for the Organ Historical Society's annual convention held in 1975 in Connecticut, is now available in a two-record album.

Recognized as one of the leading New England organists, Mr. Krigbaum played this recital on the magnificent 4-manual Newberry Memorial organ at Woolsey Hall in New Haven. This instrument is the largest surviving untouched work of E. M. Skinner containing over 160 stops. Krigbaum's performance is nothing short of excellent. Not only were his technique and style outstanding, but his knowledge and command of the instrument were incomparable.

It is impossible to demonstrate in one recital the infinite color and orchestral resources of this unique organ, but after hearing this record one is convinced of the organ's versatility.

Mr. Krigbaum opened the program with Elgar's Sonata II, Opus 87A. This work demonstrated the Tuba Mirabilis and the majestic English diapason ensemble. Messiaen's "L'Ascension" is a demanding piece to master and bring off, but Krigbaum's virtuosity was well matched to the instrument's resources and the room's acoustics, showing Messiaen at his finest. This composition displayed the fine string division and the colorful flutes.

Mendelssohn's Sonata IV and Widor's Symphony II were, in this listener's opinion, the best played and most artistic numbers on the program. Mr. Krigbaum's playing and style in the soft movements were melodic, clear, colorful and, most important, musical — a factor many performers overlook.

The two-record set comes with a descriptive booklet containing detailed information of the organ's history along with interesting photos of many special features. The A. Thompson-Allen Company, curators of the organ, and Joseph Dzeda, did a splendid job of assembling this material, including the organ's complete stoplist.

This album is a must for any collector of organ recordings.

— Patrick Murphy

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MEMBERSHIP REPORT

The Organ Historical Society is pleased to report that for the third time membership has passed 1000. At the time early in March when this material is compiled, the membership totals are as follows (compared to last year at the same time):

Regular Members and Subscribers	946	{ 877)
Contributing Members and Subscribers	113	(106)
Sustaining Members and Subscribers	56	(52)
Patrons	5	(4)
Honorary Members	2	(2)
Fellows	2	
	<hr/> 1124	<hr/> (1041)

It is our special privilege each year to list those members of the Society who have contributed beyond the regular dues to become Patrons, and Sustaining and Contributing Members, as well as to recognize our Honorary Members and the 1978-79 Fellows. The Society is grateful to these who have shown their trust and confidence in the Society and its work.

Honorary Members

Dr. William H. Barnes
Dr. M.A. Vente

Fellows

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Brandon Spence

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MINUTES OF THE OHS COUNCIL MEETING

February 3, 1979

East Brunswick, New Jersey

The meeting was called to order by the president at 9:40 A.M. In attendance were council members Homer Blanchard, George Bozeman, Thomas Finch, Alan Laufman, Robert Newton, Albert Robinson, Lawrence Trupiano, William Van Pelt, Samuel Walter, and James McFarland; committee chairmen Norman Walter and Culver Mowers; and interested members Joe Corkedale, Bill Flannery, Dana Hull, Steve Long, Archie Marchi, and Beth Zahn.

The minutes of the Haddonfield meeting of September 9, 1978, were accepted as they appeared in *THE TRACKER*.

The Treasurer reported a pick-up in contributions to the E. Power Biggs/OHS Fellowship Fund.

The editor reported that *THE TRACKER* is now being printed in Delaware, Ohio. He also reported the receipt of two long articles for the 25th Anniversary issue (Fall 1981) and requested that all articles be submitted by Spring 1980.

The publisher reported that the printing for the Fall issue cost less than recent previous issues. She reported 1039 members as of January 12, 1979. The secretarial assistant has prepared a procedure manual for that office.

The archivist reported the receipt of a fair amount of interesting miscellaneous material and requested a budget of \$300.00.

The Audio-Visual report revealed preliminary arrangements for new slidetape programs produced by Lowell Riley. The usual budget was requested.

The report of the Extant Organs Committee (received too late for the meeting due to the mails) mentioned considerable expansion of the North-West list.

The chairman of the Historic Organs Committee reported attending the Annual Meeting and Preservation Conference of the National Trust for Historic Preservation. Although the OHS is a member, this is the first time that we have taken an active interest in the functions of this group. Rev. Mowers sees great promise in continuing our association and membership. It was noted that "The Guidelines for Preservation and Restoration of Historic Organs," a project of this committee, was recently published in *Music*. The budget request was for \$180.00 broken down as follows: six plaques at \$22.50 each, postage \$15.00, miscellaneous office expenses \$8.00, telephone \$22.00.

The report received from the Historic Organs Recital Series indicated five recitals since the last meeting. The chairman thanked the council for approving the between-meetings-mail-ballot for 'an increase in the number of Historic Organ Recitals for the fiscal year 1978-79 to eighteen.' Recommendations for other revisions in the programs were noted for discussion at a later time in the meeting.

The Headquarters and Foundation Grants Committee reported seeking funding for the publication of the Ellsworth manuscript and for expansion of the recital series. The budget request was \$300.00.

A quirk in the mails prevented the receipt of the Finance Committee report in time for the meeting. It was noted with regret that we were forced to act on financial matters without benefit of this report. In essence the report noted that the net income per member this year will probably be about \$1.75. On this basis the committee did not feel that a dues increase was called for. Although the committee does

not see the need for a student membership, they recommended that should one be implemented, it be for not less than \$8.00.

The Public Relations Director reported sending out 418 press releases with photographs, as well as multiple review copies of the Woolsey Hall recording. The usual flurry of miscellaneous related activities was reported. Once again, the council stood in awe at the amount of productive activity of this one-man committee.

The Chapter Co-ordinator reported the mailing of an extensive letter to all chapters informing them of their responsibilities and privileges.

The chairman of the fellowship committee submitted for approval an application form for distribution.

An extensive report outlining a very interesting and varied program was received from the 1979 Convention Committee. This convention will feature builders rarely heard by most OHS members as well as a tour of the magnificent St. Louis Cathedral. We will tour a major American organ building firm, and have many opportunities to tour the sights of St. Louis.

The 1980 and 1981 Convention Committees were well represented by their reports.

The nominating committee submitted the following slate: President—Stephen Long, Culver Mowers; Vice-President—Sam Walter, George Bozeman; Councillors—Linda Paterson, Tim Watters, Richard Hamar, Randy Wagner.

The Code-of-Ethics Committee reported that it would submit a rough draft of its final report by the first of March.

The council accepted with regret the resignation of Robert Newton as Convention Co-ordinator.

After considerable discussion about the need for such a committee in view of current operating procedures, council voted 'to dissolve the Finance Committee.'

A discussion was held about the need for expansion of some programs, the inflationary spiral, and upcoming new expenditures. It was decided to recommend the following rate schedule for OHS membership on the next ballot for consideration for the 1979-80 fiscal year. Regular \$12.50, Contributing \$20.00, Sustaining \$35.00, Patron \$100.00. In addition, council will recommend a special rate for full time degree students and those 65 years of age and over of \$10.00.

The need for an OHS telephone was discussed at length. It was pointed out that being able to fill out the telephone number blank on an application for a grant increases our credibility. We discussed the fact that it makes us more accessible to our membership and to the general public. When discussing the logistics of such a move it was pointed out that the Cunninghams have offered to man a telephone, and that if this proved unsatisfactory, we can get a foreign listing in Wilmington and have the phone elsewhere. After a very strong affirmation from those non-council people in attendance at the meeting, a motion was carried 'that we secure a telephone number in the name of the OHS that will be listed in the Wilmington, Ohio, directory through 1979.'

Having received and accepted the by-laws of the Mid-Hudson Chapter council voted 'to accept them with warmest wishes.' Council then reviewed and accepted the petitions from two more chapters: the South Carolina Chapter and the Virginia Chapter. It was noted that the Virginia chapter is essentially concerned with the southern portion of the state. Council voted to accept both chapters pending receipt of their by-laws.

Considerable excitement was felt concerning the growth of the number of chapters. The following motions were passed: 'The treasurer shall provide \$35.00 to each chapter on June 1 of each year as compensation for services provided by chapters to the national organization, but payment to each chapter will be made only if each chapter has met its obligations to other chapters and the national organization as set forth in the standing rules of the society. The chapter co-ordinator shall confirm the performance of each chapter in meeting these obligations before the treasurer may issue the funds.' The council will receive from chapters requests for financial support for special projects. In acting on such requests, the council will first receive the advice of the chapter coordinator.' 'The national council approves in principal the concept of assisting chapters by providing the services of the national organization. The council requests that the coordinator remind the chapters of the national organization's interest and its willingness to support chapter activities. To this end, the council requests that the chapter coordinator communicate, by letter, a listing of some or all services.' 'A free listing of each chapter's activities will appear once yearly in *THE TRACKER*'.

Thomas Finch has been working on revisions of the "Revised Rules, Instructions and Suggestions for Convention Committees" for several months. A mail ballot since the last meeting approved the rough draft. The final draft was approved by the council at this meeting.

Council appointed Alan Laufman as Convention Coordinator to fill the vacancy, and asked him to appoint Ed Boardway to the committee.

The president announced that as of this time, the advisory board to the editor of *THE TRACKER* consists of himself as historical advisor and Homer Blanchard as technical advisor.

At the request of Mr. Blanchard council voted 'that funds be appropriated to the archives if necessary above and beyond its budget, to bind its recently acquired collection of *Diapasons*'. Council then authorized the archivist 'to purchase the recent Great Barrington recording.'

Having reviewed and approved the budget for the 1979 Convention, council directed 'the treasurer to advance \$200.00 to the 1979 Convention Committee Account.'

In order to clarify a point of procedure in the operation of the national council, the following motion was carried: 'The president may suspend, for good cause, any non-elected servant of the society appointed by the president. The president may appoint any acting replacement. Both actions are subject to the subsequent approval of the national council.'

Council voted 'to extend thanks to Joe Dzeda and Nicholas Thompson-Allen for their generous contribution to the Audio-Visual Committee in the production of the Woolsey Hall record.'

Council then voted 'to rescind the policy of reporting on new tracker organs in *THE TRACKER* except where special circumstances prevail.'

Council 'endorses the project of the Research and Publications Committee to publish organ documents in facsimile.'

In response to a question from the committee, council voted that 'A nominee for the E. Power Biggs Fellowship shall be sponsored by an OHS member.'

Council then voted a measure of support 'to provide \$100.00 as a sponsor to the Thomas Murray project of recording *The First Fifty Years of E. & G. G. Hook*.'

As its final action of the meeting, council voted 'thanks to the Music Department of Douglass College, not only for their warm hospitality in providing comfortable space for our meeting, but also for providing such a handsome vehicle as the Schuke organ in Vorhees Chapel for the eloquent musical talents of Sam Walter.'

The meeting adjourned at 5:20 P.M. The next meeting will be in St. Louis on convention schedule.

Respectfully submitted,

/s/ James McFarland
Secretary

TREASURER'S REPORT

June 1, 1978 - January 18, 1979

(Summarized)

Assets - Cash in bank	\$3,030.63
Regular Savings Account	4,640.78
Special Savings Account	6,898.66
Helen Harriman Foundation	696.74
E. Power Biggs Fellowship Fund	778.50
Total Funds on Deposit	\$16,045.31
Equipment & other assets	649.19
Inventories on hand (val. 6/1/78)	26,397.47
Total Assets	\$43,091.97

Liabilities and Retained Earnings

Convention Book - 1979 Payable	\$35.00
Retained Earnings: Balance 6/1/78	\$39,508.91
Less: Transfers to Conv. Bk.	1,633.50
Balance	37,875.41
Add: Net Income for Period	5,181.56
Balance Jan. 18, 1979	43,056.97
Total Liabilities & Retained Earnings	\$43,091.97

Receipts:

All dues	\$10,544.90
All other income	3,581.29
Total Receipts	\$14,126.19

Total Expenditures: (for period) **\$14,126.19**

Respectfully submitted,

/s/ Donald C. Rockwood
Treasurer

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BOOK REVIEWS

Uwe Pape: *Die Furtwangler-Orgeln in Geversdorf und Altenhagen, unter Verwendung des Berichtes über die Restaurierung der Orgel in Geversdorf von Fritz Schild*. Berlin: Pape Verlag, 1978. [6] 50p. Illustrated.

In 1842 Philipp Furtwangler (1800-1867), of Elze, near Hannover, built what was probably his first two manual organ, in Hachmühlen. It exists today only in a radically changed form. In that same year, however, he contracted to build a 2/22 for Geversdorf, completed in 1843 and, except for three ranks, really unchanged until its restoration in 1974 and 1975 by the firm of Alfred Fuhrer, who reconstructed the missing ranks and original wind supply system. In 1844 Furtwangler received a contract to build a 2/20 (expanded at his own expense to a 2/22) for the parish in Altenhagen. That organ remained essentially unaltered until its restoration in 1971 by Albrecht Frerichs.

In Volume I of what is apparently a new series called *Monographien historischer Orgeln*, Pape has produced here a slick paper booklet describing the two instruments and their restorations in some detail, with fine photos, facsimiles of contracts and shop drawings, diagrams, and fine line drawing. Details of pipe scales, construction, and voicing help to shed light on the builder's techniques and artistic intentions in both organs.

The relationship of Furtwangler to Johann Georg Wilhelmi of Stade is brought up with a view to determining if Wilhelmi influenced Furtwangler. Stoplists, photos, drawings, and descriptions of two Wilhelmi organs in Steinau and Elmlohe are given and their constructional principles are discussed briefly.

The booklet concludes with a short bibliography on Furtwangler and mention of a recording by Jan Hora on the Altenhagen instrument.

Pape has provided a useful model for reporting on any organ and we look forward to other issues in this series.

— H.D. Blanchard

Hilborne L. Roosevelt, *Manufacturer of Church, Chapel, Concert and Chamber Organs*. New York, 1883 (with opus list updated to 1888). Repr. The Organ Literature Foundation, Braintree, MA 01284. Pap. \$20.

Perhaps the most pressing difficulty encountered by researchers into the history of American organ building is the lack of extant primary sources. Some of the materials had limited printings and circulation and are therefore either scarce or have disappeared completely. Several builders appear to have relied on word-of-mouth rather than brochures for their advertising.

Fortunately, Hilborne Roosevelt was not one of the latter. Every organ of any consequence that emerged from the Roosevelt Organ Works was accompanied by a brochure, and in 1883, he issued an impressive catalogue. The Organ Literature Foundation has reprinted that catalogue in fac-

simile, and the result is not only intellectually and historically fascinating, but esthetically satisfying as well. The reprint comes as close as the economics of the two disparate eras will allow to capturing the sumptuousness of the original.

The catalogue contains sections on construction and various "Special Points": Roosevelt's patented vent chest, electro- and tubular-pneumatic actions, register crescendo, enclosure and partial enclosure of divisions, etc. There are 100 'stock' specifications, grouped *à la* Audsley: 'Church and Chapel,' 'Chamber and Concert,' and ranging in size from a single-manual of two ranks to a IV/124 six-division 'Concert' behemoth. There are also specific examples, stoplists of six completed organs: Garden City, Long Island, Cathedral; St. Thomas, Grace Church, and Church of the Incarnation, all in New York; First Congregational Church, Great Barrington, Massachusetts; and First Church, Hartford, Connecticut.

Finally, there is a numbered opus list, extended in the reprint through 1888. Having gone as far as No. 421, it is too bad that the remainder of the Roosevelt list, through Op. 537 of 1893 (or more accurately, early 1894, when the last instrument—Op. 525, which had been held up while its home, All Saints Church in New York, was completed—was finally installed) could not have been added, even as an appendix.

But that is the only criticism that can be made, and it is certainly a minor one. This new volume is a worthy companion to the Foundation's reprint of E.M. Skinner's *The Modern Organ*, and like the Skinner book, indispensable to any library of organabilia or organ research material.

— John Ogasapian

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This outstanding performance by Charles Krigbaum was recorded at the final recital during the 20th National Convention of the Organ Historical Society.

Edward Elgar: Sonata II, Opus 87a

Olivier Messiaen: L'Ascension

Felix Mendelssohn: Sonata IV in B-flat Major

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SAN FRANCISCO

One Thing Leads to Another . . .

— An Editorial

The Organ Historical Society was founded in New York City during the 1956 National Convention of the American Guild of Organists. Since those ten individuals who met to share ideas and study the possibilities of establishing such a society as we now have did so during the AGO Convention, it could easily be said that OHS is an off-shoot of AGO, which, in fact, it is.

An early joiner of OHS, and one-time treasurer, is James Boeringer, Head of the Music Department at Susquehanna University in Selinsgrove, Pennsylvania. In addition to his services as an officer, Dr. Boeringer has done considerable research in American organbuilding history, sharing many of his findings with us.

But Jim Boeringer is a man of vision, one who sees beyond the immediate horizon and the limits of national boundaries. During a study tour of Europe, an idea for the establishment of an International Society for Organ History and Preservation was born. He organized and held a preliminary meeting in Paris, attended by a distinguished group of organ builders and historians of many nations; and came home to work out details of his plan. That was in June of 1975.

Since many of Dr. Boeringer's stated purposes follow OHS patterns, and since he is so devoted to OHS principles, it can - again - easily be said that ISOHP is an off-shoot of OHS, which, in fact, it is. History repeats itself!

Well, there hasn't been much publicity about the International Society for Organ History and Preservation, but we'd like to report some of its findings and activities. First of all, it really is a world-wide organization with representative members in Australia, Canada, Denmark, England, France, Japan, Netherlands, Northern Ireland, South Africa, Spain, Switzerland, West Germany, and the United States. At present, officials are being elected and Dr. Boeringer serves as Secretary pro tempore and as Editor and Publisher of the handsome newsletter, *International Organ Preservation*. The second issue (January 1979) of this journal has just arrived. Although the text is photostated typewritten copy, there are splendid - breath-taking illustrations, including color photos, line drawings and the reproduction of a letter in Japanese. There are reports from several of the society's representatives, two partial lists of organs built for export by English firms, and references to other national organ periodicals - all in all, a tremendous amount of information not found elsewhere.

It is a pleasure to report that the list of members published in the first two issues of IOP include many prominent members of OHS. We strongly recommend that all OHS members subscribe by sending the annual dues of ten dollars to:

International Society for Organ History and Preservation
c/o Dr. James Boeringer
Susquehanna University
Selinsgrove, Pennsylvania 17870

Your own horizons will be broadened, your knowledge increased, and your interests fulfilled by taking such an action. Do it today!

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MEMOIRS OF A SAN FRANCISCO ORGAN BUILDER by Louis J. Schoenstein. Enjoyably written, first-hand historical account of the volatile late 19th-early 20th century period by a practical craftsman. The first of its kind. Opus lists, famous organs and personalities, also theatre organs and orchestrons. 701 pages, illustrated. Soft cover \$15.00. Hardcover \$35.00. Add 75 cents each book for postage/handling. California residents add 6.5% sales tax. Send name, address, and zip with check or money order to: CUE Publications; 3101 20th St; San Francisco, CA 94110.

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FOR SALE — 50 used tracker organs, all sizes, varying condition. For list send \$1.00 in stamps to Alan Laufman, Director, Organ Clearing House, P.O. Box 104, Harrisville, N.H. 03450

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

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

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