



THE TRACKER

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The Erben at Cass City, Michigan

by Dana Hull

In the farmlands of the "thumb" of Michigan is a lovely town of wide streets and well-kept homes, a town where one can still spend a penny (the parking meter) — Cass City. Cass City can also boast of another distinction as the home of a lovely old one-manual tracker organ. A few years ago, because of increasing mechanical and winding problems, the First Presbyterian Church seriously considered replacing the organ with a modern electronic instrument. Fortunately, through the intervention and advice of various interested persons, including some performers from the Midland Symphony, the church reconsidered its position. In 1976, following a visit to see the organ, OHS member Paul Schneider wrote to the church: "I was delighted to see and hear the very fine organ in your church. I found it one of the finest period instruments in our state."

I learned of the existence of the organ through a former pastor, Wendling Hastings (also an OHS member), who suggested I examine the instrument and report my recommendations to him. I could hardly contain my excitement when I first saw it. An on-the-spot estimate was that it had been built between 1860 and 1880, and most probably in the East, although a local rumor persisted that it was built in Cincinnati. However, close examination of the Principal C pipe disclosed a date, 1865, and a voicer's name, G.W. Osler. (It was at first thought that the name was Mosler of Mohler.) This small bit of information was enough to fire my interest, and so began a process of research that eventually would prove my original estimates had been correct.

Restoration work was begun in June 1978. At this time another voicer's name, D.A. Carnes, was found. The low C of the common bass for the Stopped Diapason, Dulciana, Clarbella, and Gamba bore the inscription "CC" and "Mr. Swan's parlor organ." One of the volunteer helpers provided by the church wanted to know if the CC stood for Cass City!

By the end of the second week the organ case had been divested of everything, right down to the floor, and the bellows was safe in my shop awaiting repair and releathering. Getting the bellows out had been a ticklish matter because the organ is positioned in a small alcove at the front of the church, but it was accomplished without incident. The 6' x 3' bellows, carried out the front entrance of the church by four men, looked very much like a coffin en route to the cemetery!



The 1865 Erben organ in the First Presbyterian Church, Cass City, Michigan.
Photos by William Van Pelt.

Armed with photos and the information gathered thus far, I went off to the OHS convention in Massachusetts. Conversations with a few people there "in the know" nailed down the fact

(Continued on page 4)

A New Decade, A New Regime . . .

An Editorial

As the Organ Historical Society enters upon the new decade under a new regime, it is good to pause and reflect upon the past as well as to look ever so hopefully into the future.

Good business practice tells us to look to our finances first and foremost. When one recalls that during the first two years of the Society's existence we had no treasury at all, it is a wonder that we survived our infant years. But, upon the establishment of regular annual dues (there was only one classification, and the rate was a mere three dollars per year), we were launched on a firm footing and since that time, due to cautious treasurers and wise frugalities, we have maintained a good credit rating and practiced sound financing of various programs and activities.

Another phase of life is our membership. While none of the founders ever hoped for a corporate body comparable to other musical organizations (the AGO for example), we did expect a membership of 1,000 within ten years. But that did not happen, and we were more than twenty years old before the 1,000 mark was reached. At present we maintain something over 1,000, but as we approach the quarter-century mark, we feel it should be double that number.

These two factors work together, both aiding and impeding our progress. The more members we have, the more income is available to increase the number of projects and programs and to enlarge those activities in which we are now engaged. (For example, we have not sufficient funds to increase the size of the *THE TRACKER*, although material for doing so is available.)

So, looking to the future, we have a challenge for ourselves as well as for the organ world. We need to look both outward and inward on the things we need to accomplish and the things we have to implement these hopes and desires. To be frank, this means to continue the upward climb to higher and bigger goals, to look at our finances and continue to carefully handle them, to examine our membership and strive to double it, to support our programs and projects by participation, and to preach the gospel of OHS to every American who has any connection with organs and the organ world.

Our new executive body, in its first official meeting, asserted the high aims of all preceding officers and with great efficiency dispatched the business of the National Council. We look forward, then, to an era of hard working officials whose success depends on you, the members. May we have your full support?

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that D.A. Carnes and G.W. Osler had worked only for Henry Erben. With this news, the pieces began to fit together: the case styling, the prolific use of black walnut (case, backfalls, pedal keys), the typical pipework, the spelling of Stop^dDiapason. This is not to say that these characteristics appeared only in Erben's work, but that they were typical of his work. I later learned the Erben lists showed that in 1865 a one-manual organ had been built for the Presbyterian Church in Pontiac, Michigan. Records at the Cass City church indicate that the organ was obtained from the church in Pontiac in the early 1900s. The mystery of why the low C on the stopped wood pipes said "Mr. Swan's parlor organ" remains unsolved.

A physical description of the organ is as follows:

1 manual, with pedals
Compass of manual, 56 notes
Compass of pedals, 20 notes

Drawknobs:

Open Diapason	8'	56	pipes
Stop ^d Diapason Bass	8'	17	pipes
*Stop ^d Diapason Treble	8'	39	pipes
*Clarabella	8'	39	pipes
*Gamba	8'	39	pipes
*Dulciana	8'	39	pipes
Principal	4'	56	pipes
Flageolet	2'	56	pipes
Bourdon	16'	20	pipes
Pedal Coupler			

Accessories:

Pedal for full organ
Pedal for soft register
Hitch-down for swell shutters
Hand pump

*The Stopped Diapason (bass) serves as the bass for these ranks.

All pipes are housed within a swell box with horizontal shades. The pipe arrangement on the manual chest, from back to front, is as follows: Clarabella, Diapason, Dulciana, Stopped Diapason, Principal, Flageolet, Gamba. The Clarabella is an open wood stop; the Stopped Diapason a chimney flute type with the caps soldered on (the bottom 24 are stopped wood pipes). The Gamba, Flageolet, and metal Stopped Diapason are tuned by the ears; the rest of the metal pipework is cone tuned. Five Open Diapasons each are offset in a "stairstep" arrangement on the C and C-sharp sides. Drawknobs have square shanks with knob faces lettered in Old English script, and pitch levels are not indicated. Two knob faces are missing, the Dulciana and Flageolet. Replacements will be provided. The display pipes are merely ornamental.

This organ exists in an unaltered state, except for the addition of an electric blower in 1927 and moving of the pump handle from the C to the C-sharp side (probably when the organ was installed at Cass City). Pedal keys are small, and the whole pedal board is just a little off center. This takes some getting used to!

The key action on the manual is very simple: sticker and backfall to pulldowns. An interesting feature is that the key ivories have rounded fronts. A drilled hole on the outer side of the two center posts of the case front indicate that at one time there were pivot-holders for candles or kerosene lights.

The bellows was restored to its original condition, and the leather applied in exactly the same manner as the original. At the historical concert which was given on November 26, 1978, the three Brahms pieces were hand pumped by George Cole, who afterwards announced breathlessly: "It was a lot easier fifty years ago!"

The concert was performed by Dana Hull of Ann Arbor. Other participants were Don Th. Yeager, oboist, Director of the Midland Symphony, and two violinists from the Midland Symphony, Loren Cady and Robert Birdsall. One of the oboe-with-



View of the Erben organ in the First Presbyterian Church, Cass City, Michigan.

organ pieces, a Bach chorale prelude, was realized with the oboe taking the ornamented chorale melody and the organ filling in the other parts.

This story would not be complete without adding the names of those who assisted with the restoration. Jerroll Adams of Milan repaired several pipes and did much regulation of pipes. Of the approximate dozen volunteers from the church, two stand out in particular: George Cole, a retired large equipment engineer, helped with almost every phase of the project and in particular dismantled, cleaned, and reassembled the blower; and Norman Crawford, an excellent wood worker (who in the "old days" worked for John Challis, harpsichord maker), undertook mending cracks and feet of the pedal Bourdon. He also built a wood cover over the galvanized pipe from the blower to match the organ case, and a protective case around the blower itself. Norm also had sore fingers from turning so many leather nuts!

All restoration work was done following the guidelines set up by the Organ Historical Society. In the rededication service on Sunday morning, November 26, 1978, a recognition plaque was presented to the church. Harry Capps, minister, and the entire church are to be thanked for their loyal support of this project.

Some Remnants Revisited

by John Ogasapian

In the Spring 1975 issue of *THE TRACKER*, Robert Sutherland Lord published the results of his research into the background of the especially attractive and well-proportioned organ case in the Community Church of Pepperell, Massachusetts.¹ Although it has had “pipe fences” added at the sides and dummy pipe tops placed over the cornices of each of the three towers, consistent with the esthetic of the 1925 Hook & Hastings (Op. 2508) it now houses, the carved woodwork, including such details as the pipeshades, is intact.

The display pipes in the case are the original diapason basses. Their gentle voicing and modest scale are typical of early nineteenth-century American organ building. While they are not part of the present instrument, the impost rail molding still contains holes and channels by which they were wound from the original manual chest.

Professor Lord’s exploration of extant documentary sources produced no concrete evidence for the original dating and attribution of the case. Inside the instrument, however, he came upon a painted inscription which he attributed to an historically inclined Hook & Hastings workman of 1925. On one of the right end-tower supports was painted “E. & G.G. Hook 1833.” Lord drew the obvious conclusion, as reflected in the title of his article.

The purpose of the present article is to put forth evidence that the case and the organ it once housed were the work not of the Hooks, but rather of Thomas Appleton (1785-1872), and that the instrument was built originally in 1831 for the Unitarian Church of Taunton, Massachusetts.

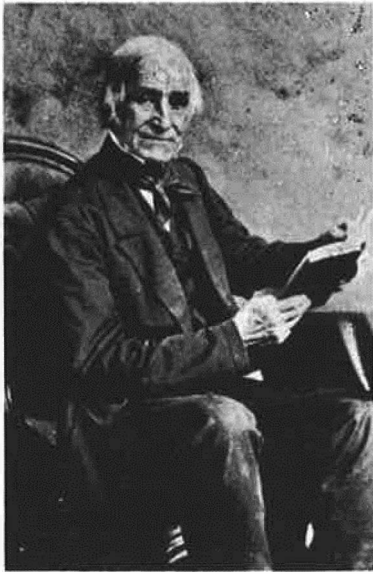
A Boston native, Appleton, like many of his colleagues, began as an apprentice cabinetmaker before taking up organ building. Unlike most of those colleagues, however, he became a master woodworker, on the level of a maker of fine furniture and as particular about his craftsmanship as any cabinetmaker. He possessed a superb sense of line and proportion, and each of his cases — even the somewhat inferior post-1839 examples in which wide square central towers flanked by narrow straight-topped flats lend an air of boxy squatness² — is a work of art in and of itself, distinct from the organ it contains or contained.

The Community Church case is a shade smaller, but otherwise almost a duplicate of the cases in Centre Street Methodist Church, Nantucket (1831); Adams, Massachusetts, Congregational Church (pre-1835); St. Peter’s Church, Vergennes, Vermont (1837); and the Congregational Church of Middle Haddam, Connecticut (1835), all generally accepted to be authentic

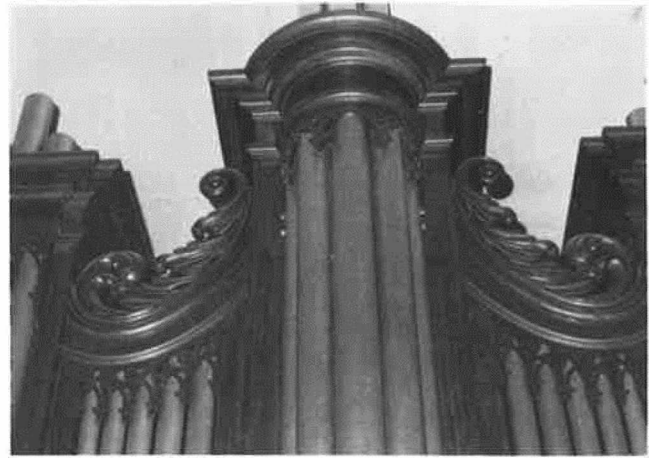


The organ in Community Church, Pepperell, Massachusetts.

examples of Appleton’s work. Moreover, even though the elements are arranged differently — round end towers and flat center tower — there is more than a family resemblance to the 1834 Appleton case formerly in Waterville, Maine, and now in the Congregational Church of West Haven, Connecticut.³ By contrast, there is no similarity in shape or detail (other than the basic five-section structure) between the 1833 Hook case in the



Thomas Appleton, about 1865.



Details of the organ in Community Church, Pepperell, Massachusetts.



First Baptist Church of Providence, Rhode Island, and the Pepperell case.

The case itself supplies strong evidence. Certain details of carving in any piece serve as "trade marks" or "fingerprints" of a particular craftsman or *atelier*. In the Pepperell case, notice the cluster of leaves surmounting the slope of the flats from the side towers to the center tower, and the quarter spherical base on which stand the pipes of the round center tower.

The use of carved foliage on the "shoulders" of a case is not unique to Appleton. Lemuel Hedge's 1823 case in St. Paul's Church, Windsor, Vermont — the OHS logo — for example, has such clusters; however, they have a distinctive 'S' shape. The 1827 Hook case in the Essex Institute, Salem, Massachusetts, also has clusters; but here again they are quite different and distinctive from those of the Hedge case and from the Pepperell case.

Each of the Appleton cases cited above has identical modified and reversed 'C'-shaped clusters, with the two end leaves spiraling upward and inward. The same design appears in the Appleton-made portions of the Fisk case in Boston's Old West Church, and at either side of the wide square center tower of the Appleton case of 1835 in Center Church, Hartford.⁴

Similarly, each of the cases alluded to above has the same sort of pedestal base out of which rise the pipes of the round towers, except for the Middle Haddam case, where a slight modification may be discerned. The basic design is a common one, and may be seen in the work of English builders as far back as Dallam; for instance, the 1814 G.P. England case in St. Mary Magdalen, Islington, and the 1754 Snetzler case in St. Margaret's Kings' Lynn. The leaves spread from the axis outward and upward toward the impost and then curve back on themselves. The shape is further accented by a pendant cluster,

dropping from the axis. Appleton's version of the design, as may be seen under the round towers of the Vergennes, Adams, Nantucket, West Haven, and Hartford cases, is distinctive in particulars, among them that the leaves spread upward almost to the level of the impost, rather than beginning their outward curve back on themselves earlier.

Both ornamental details are prominent in the Pepperell case; nor is any case by a builder other than Appleton containing these details (and suggesting thereby an independent journeyman casemaker resident in Boston during the period) known to this writer. Goodrich cases are admittedly scarce, and early Hook cases only a bit less so; however, none has survived in drawing, photograph, or physical presence, with the design details in point. By contrast, every Appleton case of the period bears them.

The question of inscribed date and attribution remains; however, Professor Lord supplies a possible answer for the latter. The Hook second-hand list contains record of the 1865 sale of a one-manual, nine-register organ to the "Orthodox Church of Pepperell," as he points out. The list gives neither original homes nor builders for any of the organs on it. Obviously the Pepperell church, destroyed by fire in 1859 and rebuilt by 1861, was, by 1865, in a financial position to procure nothing more expensive than a modest second-hand organ from the list of many taken in trade by the nation's largest builder.⁵ The name 'Hook' may have been painted in as a guess in the absence of a

nameplate (it is doubtful that Hook would have attached their own nameplate to a second-hand instrument), or in the knowledge only that the instrument was acquired from that firm.

No complete Appleton list survives; however, a partial one from 1834 is extant,⁶ and we may thereby hazard a guess as to the organ's original home by means of a comparison between the Hook/Hook & Hastings opus list and the reconstructed Appleton list, for a church which acquired an Appleton in the early 1830s and a Hook in the early 1860s (presumably trading in the old instrument, a common practice at the time). In May of 1831, Appleton completed a one-manual organ for the "Taunton [Massachusetts], Unitarian, now Mr. Bigelow's"; in 1864, E. & G.G. Hook installed their Op. 348, a two-manual of thirty-two registers, in the Taunton, Massachusetts, Unitarian Church. Thus there exists at least circumstantial evidence that the Pepperell case and the organ it housed up to 1925 were built originally for the Taunton church.⁷

In summary, the weight of evidence, even with a generous dash of scholarly skepticism added, would seem to mandate the addition of the case in the Community Church of Pepperell to the very short list of Thomas Appleton's extant work: among the very earliest items on that list, in fact. The Taunton provenance is, of course, somewhat more problematical; however, if it is accurate, the Pepperell case dates from the same year as the Nantucket case of 1831, the oldest extant example of Appleton's work, with which it shares so close a similarity in line, shape and detail.

Notes

1. Robert Sutherland Lord, "Remnants of an Early E. & G.G. Hook Organ," *THE TRACKER* 19:3 (Spring 1975), p. 8.
2. For instance, the 1840 instrument until recently in the United Baptist Church at Biddeford, Maine, and the 1844 organ owned by C.B. Fisk of Gloucester, Massachusetts. The case of the c.1839 Appleton in the chapel of St. Philip's Church, Charleston, South Carolina, shows a transition. Its elements are square; however, it retains the grace of the earlier cases.
3. Detailed photos of the West Haven case appear in the 1975 OHS National Convention booklet.
4. See Barbara J. Owen, "The Goodriches and Thomas Appleton," *THE TRACKER* 4:1 (October 1959), p. 4, for a drawing.
5. Lord cites references to a melodeon in parish records for 1863 and 1865.
6. "Organ Building in New England," *New England Magazine*, VI (March 1834); reprinted in *THE TRACKER* 12:4 - 13:1 (Summer-Fall 1968). The item in question is in 13:1, p. 18.
7. Thanks are due Alan Laufman, with whom I originally discussed the matter and who suggested the line of investigation and even called my attention to the coincidence in dates between the Taunton Hook organ and the Pepperell purchase.

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Central New York Welcomes 25th Convention

by the Rev. Culver L. Mowers

"High above Cayuga's waters" and Seneca's and Onondaga's, the hills will be "alive with the sound of music," as some of Central New York's loveliest scenery and handsomest nineteenth century communities provide the setting for the Society's Silver Anniversary Convention on June 24-25-26, with headquarters in Ithaca, New York. Included on the program will be two large electro-pneumatic instruments, as well as tracker organs by ten builders, four of whom had shops in upstate New York.

Under the guidance of Convention Chairman, the Rev. David Talbot, the Convention Committee has planned three days in which there will be as much time for Convention-goers to enjoy being together as there will be for hearing interesting instruments and talented performers. Every effort has been made to insure variety, and avoid listener fatigue. While four of the organs on the schedule were visited by the 1962 Convention, eleven were not, and those heard eighteen years ago which have been granted return engagements have been chosen for unusual interest.



Among the modern organs to be heard at the Convention is this 2-29 of 1975 by Hellmuth Wolff of Laval, Quebec, at the Unitarian Church of Ithaca, New York.



The only playable unaltered instrument by William King & Son, Elmira, New York, is this 1-5 of 1898 at the First Baptist Church, Watkins Glen, New York.

Convention 25 headquarters will be at the modern campus of Ithaca College, which surmounts the city's South Hill and commands a memorable view of the city and Cayuga Lake. Four of the Convention meals, the Annual Meeting, and a special program will be at the College. There will also be ample provision for exhibits, and the Committee hopes that those with interesting objects, pictures, and/or literature will feel free to reserve space for a display. Downtown Ithaca's remarkable diversity of stores, restaurants, theatres, taverns, and churches are just five blocks away by private car or public transportation. Taking advantage of this proximity, a pre-Convention recital will be offered on Monday evening by Dr. George Damp, playing the 1975 2-29 organ by Hellmuth Wolff at the Unitarian Church of Ithaca. This is one of eight trackage in this small city of 26,000.

Following the Annual Meeting on Tuesday morning and lunch at the College, buses will leave for a loop tour through villages south of Ithaca. First stop will be the Congregational Church of Berkshire, home of one of the few George S. Hutchings organs in upstate New York. Opus 293, a 2-10 of 1892 in near-mint condition, is housed in an attractive building of the same vintage; the demonstration here will show the effectiveness of a well-designed small organ in a fairly dead acoustical environment. As an added sidelight, the original contract for the instrument is on display in the church.

Continuing south through lush farm country, the next stop will be the United Methodist Church of Newark Valley. The organ here is an old friend in a new home and in new dress; the 1962 Convention heard Steere & Turner's #178 of 1883 at the Reformed Church in Syracuse. It was relocated through the Organ Clearing House in 1969 by A. Richard Strauss of Ithaca, who made many physical changes to adapt the organ to a very different location, as well as tonal revisions to the Swell and Pedal divisions. The instrument is now a 2-27 which speaks very freely into a pleasant room, and will be heard in one of Earl Miller's ineffable programs for which he has promised a special local-interest surprise or two.

After continuing south, then doubling back to the north around one of those characteristic Finger Lakes ridges, our late afternoon and evening will be spent in Candor, where three out of four churches contain historic trackers. The afternoon visit is to the Candor Congregational Church, where Kristin Johnson will offer a demonstration on M.P. Möller's #401, a 2-16 of 1902 in absolutely original condition.

We will enjoy a chicken barbeque dinner provided by our host churches, and then hear an instrument which is visually deceptive. M.P. Möller's #392, at McKendree United Methodist Church appears to be a 1902 2-15 by the Hagerstown firm. However, only the facade and console date from that year; the entire remainder of the organ is an 1860s instrument by Garrett House of Buffalo, New York, which is physically and tonally intact except for compass extensions, some action parts, and the removal of one rank. The demonstration here will be followed by a brief slide/tape program which will cover some area points of interest which the Convention will not be able to visit in person. The two groups into which we will have been divided at dinner will then exchange churches, so that everyone will be able to hear a short recital on the famous 2-25 of 1867 by John G. Marklove at St. Mark's Episcopal Church. This organ, which was described in detail in *THE TRACKER*, Fall 1975, is the largest instrument by an upstate New York builder surviving in near-original condition, and was awarded the Society's first Historic Organ Citation Plaque in 1975. It is currently undergoing restoration on historic principles by your humble correspondent and A. Richard Strauss. Following the completion of this "flip-flop," our buses will take us the eighteen miles back to headquarters in Ithaca, concluding the first day's activities.



Ornately-decorated Sage Chapel at Cornell University houses a distinguished early G. Donald Harrison organ, Aeolian-Skinner #1009, a 3-69 of 1940.

The Wednesday schedule is a "Lake Tour" designed to give Convention-goers a good sample of the eastern Finger Lakes, including some of the vineyard country and several interesting Victorian villages. The day will begin after breakfast with a short bus trip from South Hill to East Hill, where Dr. Alice Damp will offer a short recital on the Hellmuth Wolff organ, a 2-22 of 1972, at Cornell University's Anabel Taylor Chapel. The organ is located in a gallery at the rear of a high, resonant room, and is uniquely satisfying to see and hear.

Following this program, buses will depart for the north, making our next stop at Holy Cross Roman Catholic Church in the tiny village of Ovid. The organ here is a 1-7 of unknown origin, apparently rebuilt in the late 19th century, which stood unused and largely forgotten for many years until its "re-discovery" this year. We'll hear a demonstration, then reboard the buses for the scenic drive to Geneva.

After lunch, the tour will turn south along the west shore of Seneca Lake, largest and deepest of the Finger Lakes, stopping at the hamlet of Bellona for a recital by Mary Ann Dodd on George Jardine & Sons' #1107, a 2-21 of 1894 which was described in the previous issue of *THE TRACKER*. The organ is an original installation in Memorial Presbyterian Church, a brick structure of remarkable opulence for such a tiny community, and features a spectacular facade of decorated pipes above an oak and walnut case. It was restored without alteration in 1976 by A. Richard Strauss.



The oldest extant Johnson organ, Opus 43 of 1855 at Westminster Presbyterian Church, Syracuse, New York, will receive an Historic Organ Citation Plaque as part of the 25th Convention.



One of only four remaining instruments by Morey & Barnes of Utica, New York, is this 2-13 at the Unitarian-Universalist Church, Cortland, New York.

A longer ride down the shore, with the lake in view almost all the way, will bring us to Watkins Glen, noted for its salt industry and the U.S. Grand Prix auto race. Every church in this sizeable village once contained an organ by William King & Son of Elmira, New York, as detailed in Donald Paterson's article published in *THE TRACKER*, Summer 1970. Only one of these now remains, at the First Baptist Church. The demonstration to be offered here by Earl Naylor will be of special interest, as the little 1-5 of 1898 is not only the last King in the village, but the only playable unaltered King organ in existence.

The return trip to Ithaca, through still more typical villages and countryside will bring us back to headquarters, and dinner at a local restaurant. From there, our buses will drive up one of Ithaca's famous hills to Cornell University for a major program offered by Donald Paterson on a 1940 Aeolian-Skinner of 69 ranks (#1009) designed by G. Donald Harrison. This instrument is located in Sage Memorial Chapel, a Victorian Gothic structure with Byzantine touches whose lavish interior decor is almost as colorful and interesting as the organ itself. The Sage Chapel organ is an excellent example of Harrison's earlier work, and exists today without major alterations. After this recital, the buses will bring us back to headquarters at Ithaca College.

A panel discussion on the value and usefulness of the organs of Ernest M. Skinner for present-day needs will be offered on Thursday morning. The Convention Committee is

assembling a group of panelists with personal experience and background in researching, maintaining, and playing Skinner organs for recitals and for services.

Following the discussion, we'll board the buses for a drive to Syracuse, enjoying a box lunch along the way. Our destination will be the oldest extant Johnson organ, Opus 43 of 1855, partially rebuilt by Johnson, apparently in the late 1860s. This 2-19 with an unusual walnut case is in its original home, the rear gallery of Westminster Presbyterian Church. We will hear a demonstration by Rob Kerner, and the instrument will receive one of the Society's Historic Organ Citation Plaques. Leaving Westminster Church, we will next visit Syracuse University to see and hear the famous 1950 Holtkamp organ at Crouse College in a lecture/demonstration by Will Headlee. This 62-rank, three-manual instrument contains much pipework from Frank Roosevelt's #423 of 1889, which preceded it. It has become world-renowned for its visual impact, as well as for its uniquely beautiful blend of Roosevelt and Holtkamp tonal qualities. Recent research by Professor Headlee and other have made this organ one of the best-documented instruments of its era.

At the end of the afternoon, our tour turns south to Cortland, for a demonstration by Dr. Susan D. Randall at the Unitarian-Universalist Church. The organ here is a 2-13 of 1895 with an attractively-decorated facade, which is significant as one of the four remaining works of Morey & Barnes, one of the

firms which continued John Marklove's Utica, New York, business. It carries on Marklove's tradition by being tonally brighter and more classically designed than many organs of the period.

Following dinner nearby, we will conclude the Convention with a major program at St. Mary's Roman Catholic Church, featuring another of Morey & Barnes' instruments, their Opus 165, a 2-22 of 1896. Plans for this program are underway as this is being written; a confluence of personnel and grant funding is expected to permit the presentation of a true rarity, the Concerto for Organ & Orchestra by Richard Bartmuss (1859-1910). A single copy of the score for this large work, involving organ, strings, brass, tympani, and a chorus, was recently discovered by Wayne Leupold, and the performance planned for our Convention might even be the work's American premiere. If arrangements for the Bartmuss Concerto prove impossible, the closing program will be a major recital for organ and other instruments, for which the organist will be Lois Regestein. Despite the relatively small size of the Morey & Barnes organ, its color, scaling, and voicing give it a thrilling effect in the large, resonant space provided by St. Mary's elegant turn-of-the-century building. The program should leave many memorable echoes in the ears of our group as we board the buses for the half-hour drive back to headquarters.

The Committee plans to describe an optional, less-formal "fourth day" package at an added charge, which will be carried out if response proves adequate. This would include the following instruments, all of which are trackers: 1896 Casavant 2-23, 1889 Hutchings 2-30, 1879 Johnson 2-15, 1890 Barckhoff 2-29. This extension would be limited in capacity, but would offer some very interesting sounds for those not yet jaded. The Convention application form will provide more details.

No article about the 25th National Convention would be complete without grateful mention of the members of the local Committee who have been and are engaged in a planning process spanning the last eighteen months. In addition to Father Talbot and your correspondent, they include A. Richard Strauss, Frank and Mary Eldridge, Jean Mowers, Donald Paterson, Will Headlee, Wayne Leupold, Mary Ann Dodd, Thomas Finch, Gale Libent, Anne Kazlauskas, Jeff Rehbach, Susan Randall, and Harriet Scott. Supporting the local groups, valuable outside help has come from Alan Laufman, Bob Newton, Bill Van Pelt, and many others.

The Central New York Chapter is proud of its plans for Convention #25, and we hope that many of you will be here to enjoy the results with us.

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An Early Kimball Organ in Buffalo

by David Snyder

This article outlines the story of W.W. Kimball and also the story of St. Louis R.C. Church in Buffalo, New York. The congregation, 150 years old in 1979, has a history extending back to the early years of the city, and its present building has an essentially unchanged 1903 Kimball organ.

The founding of the first parish of what was to become the Diocese of Buffalo was the result of a friendship between a Kentucky missionary and a well-to-do pharmacist and landowner in the then Village of Buffalo. The priest was Fr. Stephen Badin, who was, interestingly, also responsible for the purchase of the campus of Notre-Dame University.

The Buffalo pharmacist, Mr. Louis Stephen LeCouteulx de Chaumont, invited Fr. Badin to stay with him during the winter of 1828-29. During his visit the priest noticed the rising number of German and Irish Catholic immigrants in the area and persuaded his host to donate a plot of ground for a church. Readily agreeing, Mr. LeCouteulx deeded property at what is now Main and Edward Streets to the Rev. John Dubois (the Catholic Bishop of New York State) "in trust, for the sole and only purpose of a Roman Catholic Church and cemetery."

The site was unused for several years. The first resident priest in Buffalo, Rev. John Nicholas Mertz, secured the use of a former Methodist meetinghouse as a combination church and school. However, the rapid growth of the city, after a devastating fire in 1813, made a separate parish a necessity.

The first church at Main and Edwards Streets, opened in 1832, was given the name "The Lamb of God" after a small bronze tabernacle with a figure of a lamb on it that Fr. Mertz had brought with him from Germany. It was a small log structure that had been constructed with local lumber and much donated labor. Although makeshift at best, it served the congregation until 1843 when a colonial style building, which had been slowly built around the log church, was dedicated.

Around this time, the congregation obtained a charter of incorporation, putting the ownership of the church and the handling of its finances in the hands of a board of trustees appointed by and belonging to the congregation. Done without the knowledge or approval of the Archdiocese of New York, this action was to cause bitter quarreling between the church's people and priests, and to climax with two closings of the church, one of eight years duration.

Hostilities began to wane in 1855 when a Jesuit missionary received permission to open the church to conduct a mission.

Finally, a new pastor was appointed in 1867, returning St. Louis to active life in the Diocese of Buffalo. To this day, however, St. Louis' finances are governed by a board of trustees.

Shortly after the reopening, the French segment of the (German-French) congregation decided to break with St. Louis and formed the founding group of St. Peter's French Church, later to become Our Lady of Lourdes parish, presently at Main and Best Streets. St. Louis, then became one of the major German churches in the area.

Good will and prosperity describes the following years until the disastrous evening of March 25, 1885. A fire, starting in the German Music Hall across the street from the church, spread to St. Louis, burning it to the ground. The building was a total loss and the fire claimed the lives of a fireman and a parishioner who was trapped in the tower.

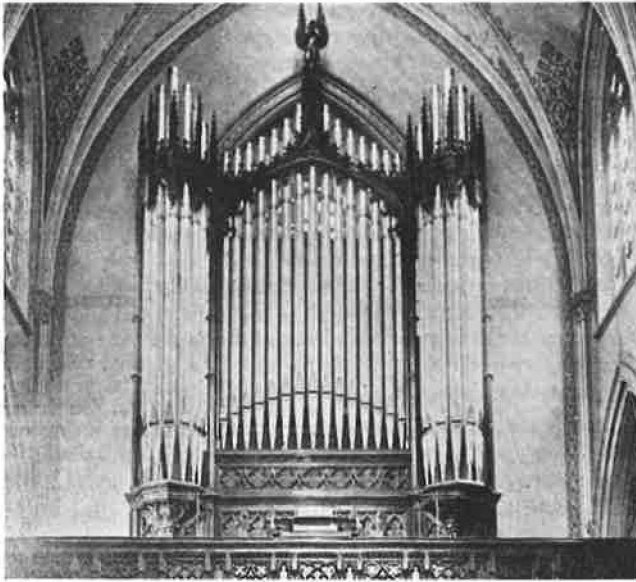
Within three weeks time, the people of the church completed a small frame building in the schoolyard to serve as a temporary church while plans for what was to become the present St. Louis were made.

On May 29, 1886, the cornerstone of the new building was laid and construction proceeded until the feast day of St. Louis, August 25, 1889, when the new church was dedicated.

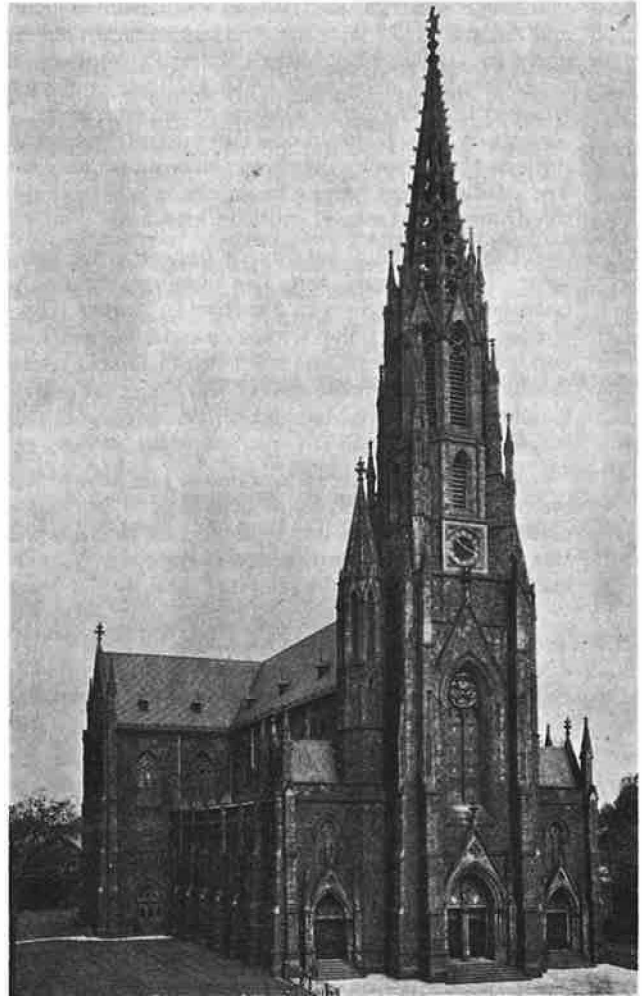
St. Louis Church, designed by a Mr. Schickel of New York City, is "continental Gothic" in style and was patterned after Cologne Cathedral. Built entirely of Medina sandstone, its exterior dimensions are: length, 234 ft., width, 134 ft., and height, 105 ft. The large central tower, which features an openwork spire, rises to 245 ft., capping the entire structure majestically. The building has been designated a local historical landmark and application has been made to have it listed on the National Register of Historic Sites.

The earliest known organ for St. Louis appears on a list of Garret House organs.¹ Mr. House, a Buffalo native, built many first organs for local churches. Dated 1886, the House instrument was probably built for the temporary church that was used between the fire and the dedication of the present building, and a newspaper account of the time states that the old organ was moved into the new church. No description of the House organ is presently available.

Newspaper articles in the *Commercial* and the *Courier* are the next source of information. These articles, dated June 6 and September 9, 1900, describe a large organ by Emmons Howard for St. Louis Church.



The 1903 Kimball organ in St. Louis R.C. Church, Buffalo, New York.



St. Louis R.C. Church, Buffalo, New York, dedicated in 1889

Emmons Howard was trained by the Johnson firm of Westfield, Massachusetts, and his own firm was based there at first. This large four-manual organ was to advertise his relocation from Westfield to Buffalo.²

As this was the year of the Pan-American Exposition, its music committee made arrangements to have this instrument first installed in the Temple of Music. This was done, with plans to move it to St. Louis at the Exposition's close. What happened is not known, but the organ was presented to the city instead and installed in the Elmwood Music Hall. It remained there until the old Hall was replaced by Kleinhans Music Hall in 1938, when it was removed by Herman Schlicker and stored in the old city horse barns, where it deteriorated beyond repair. It was finally sold for scrap in 1942.

The organ that was installed in the church was described in the *Courier* of Nov. 25, 1903. The article is a review of the inaugural concert and reads:

**New Instrument in St. Louis Church
Heard for First Time by the Public**

A musical event of more than usual interest and importance took place last evening when a recital was given

upon the new organ in St. Louis Church by Gaston M. Dethier of New York. A large audience was present in the church, the fine acoustics and beautiful interior of which added to the delight of the musical programme.

St. Louis organ was built by the W.W. Kimball Company of Chicago, Illinois, and it is evident that a wise choice has been made by the committee in charge of the selection of the organ. The instrument is a three manual one with 30 stops and many mechanical conveniences. Its voicing is most pleasing. The reeds are telling without being in the least rasping. The diapasons have the pure organ quality and the flutes are lovely and mellow in character. There is much variety in the selection of stops and there is, therefore, chance for great diversity of combination. The action is excellent. The response of the organ is perfect, even in the most rapid work and there was no blurring of tone.

The resources of the organ could not have been better shown than by Mr. Dethier. His work was most admirable in every point. With a technique of manual and pedal which is invariably clean, smooth and facile; with a musicianly conception and an inventive fancy which secures the most variegated and charming effects in tone color, his playing was absolutely satisfying.

His program included: Wolstenholme's Introduction and Allegro in D Major, an Andante, Allegro and Andante by Franck, King Miller's Scherzo Symphonique, Guilman's Iste Confessor (in which Mr. Dethier obtained an effect that strikingly counterfeited an echo organ), a Toccata by Faulkes, Rhapsodie Guerriere by Sinding and three compositions by the player, all beautiful numbers. The Dethier pieces were: a Barcarolle, a Scherzo, and a three movement fantasy, entitled Christmas.

The choir of St. Louis Church, under the direction of Ignace P. Czerwinski, sang five numbers, the first an unaccompanied anthem by the Rev. L. Bonvin. This is written in excellent polyphonic style and it was well sung, with good balance of voices and clean attacks. An O Salutaris was sung by the male chorus. The Postlude was Gounod's impressive Marche Domaine (sic), played by Mr. Czerwinski.

Altogether, the recital was one of rare interest, and the congregation of St. Louis Church is to be congratulated upon the acquisition of an organ which is a pleasure to the ear and a satisfaction to the eye in its quiet, tasteful decoration.

Wallace W. Kimball began in business as a buyer and seller of pianos. In 1880 he began production of reed organs and branched out into piano manufacturing in 1887. In 1890, a young Englishman appeared in their offices with plans for a compact, portable pipe organ.

The young man was Frederick W. Hedgeland. Born in London, he had emigrated to St. Paul, Minnesota, where he had worked as an organ serviceman. Hired almost on the spot by Kimball, he was the first of several distinguished organ men, among them Joseph J. Carruthers, Maurice Hardy, and the voicer George Michel, who established and maintained an excellent reputation for Kimball organs.

Hedgeland perfected his portable organ within a year, and it proved very successful. It went on to win an award at the World's Columbian Exposition, and was also the subject of many an article, and even a verse in the Chicago musical paper, the *Presto*:

Seated one day at the organ
I was filled with a great surprise
At the wonderful wealth of music
And the beauty that met my eyes;
For the organ was rich and dainty.
With pipes of matchless grace,
And I marveled that so much volume
Could come from so small a case.

In the music of that organ
The long "Lost Chord" was found,
And the "Grand Amen" was lifted
In the glory of the sound:
It flowed out in tones of grandeur
From out of the flowing case,
As the sweet tones mixed and blended
With the surge of the pedal base.

I had played on many organs,
From giants to smallest type.
But till now I had never listened
To the tone of a perfect pipe;

And my eyes soon wandered downward,
From the pipes to the gleaming space
Where the name dispelled my wonder -
Twas a Kimball portable case.³

Move over, Arthur Sullivan!

Encouraged, Kimball began producing full size pipe organs in 1894. Their reputation grew steadily and so rapidly that as early as 1900-01 they received a contract to rebuild the Mormon Tabernacle organ in remote Salt Lake City. Notable church installations included St. John's Episcopal Cathedral, Denver; St. Paul's Cathedral, Pittsburgh (a Carnegie organ and the predecessor of the famous Von Beckerath); and even two organs for Hollywood—they went to the First Baptist and First Presbyterian Churches.

Kimball was also active and successful later in building theatre organs, most notably the large installation at the Roxy Theatre in New York City.⁴ They also built an organ for the Atlantic City Auditorium which was replaced by the Midmer-Losh giant.

Through the years, the firm continued to perfect its production, partly because of the second W.W. Kimball's concern about mass production methods. His feeling was that factory methods often led to careless work and he did everything possible to maintain the older standards of personal craftsmanship that he had seen slipping away in the organ industry of the 1920s.

Kimball ceased production of pipe organs in 1942, the result of declining profits and lack of materials because of World War II. Their last organ was for the Hope Lutheran Church, Bucyrus, Ohio.

The details of construction and craftsmanship in the St. Louis organ are representative of Kimball's high standards. The action was originally tubular-pneumatic. The wind is supplied by two large reservoirs; one on 5½" pressure for the action and another on 4¾" for the pipes. An electric (not water) motor originally worked feeders on the high pressure reservoir, but this was replaced around 1915 by a Kinetic blower.

The manual chests are vented and their design is similar to Roosevelt chests. The frog-mouth pneumatics, instead of being spring loaded, are blown on and off by pressure. The valves on the pneumatics are concave metal discs mounted on pins and they have some freedom of movement. When in the off position, the valves rest on a buffer of felt and rubbercloth.

This feature is responsible for cipher problems which have plagued the instrument almost from the beginning. When everything is airtight, this system will work. However, it is so critical in design that as soon as there is any minor leakage, the valves won't close all the way. The result is murmuring ciphers, which grow worse as the years pass and the material on the pneumatics deteriorates. The pneumatics, incidentally, were originally covered with rubbercloth, replaced with leather sometime in the 1930s, and re-leathered again in 1952. Unfortunately, there is constant pressure on the pneumatics, whether in operation or not, and this certainly hastens their deterioration.

These problems are probably what led to the rebuilding of the organ in 1952. The work, done by the Tellers firm of Erie, Pennsylvania, included complete re-leathering (as mentioned above), electrification (by installing electro-pneumatic primaries where the old tubular ones were) and minor tonal changes, which included several sets of new pipes.

The present stoplist is:

Great (scales in inches)		Choir	
Open Diapason 16'		Geigen Principal 8'	m 5.36"
(7 on case)	m 10 4"	Concert Flute 8'	o w
Open Diapason 8'	m 7	Rohr Flute 4'	w & m
Doppel Floete 8'	st w	Twelfth 2 2/3' *	m 1.51
Viola da Gamba 8'	m 3.62	Piccolo 2' (harm.)	m 2.08
Octave 4'	m 3.50	Clarinet 8'	m
Hohl Flute 4'	o w	Tremolo	
Octave Quint 2 2/3'	m 2.18		
Super Octave 2'	m 1.90	Pedal	
Mixture III-IV	2'	Open Diapason 16'	o w
	1 3/5'	Bourdon 16'	st. w
	1 1/3'	Lieblisch Gedeckt 16'	st. w
(middle c)	1'	Violone 16'	m 6.88
Trumpet 8'	m	Bourdon 8' ***	st. w
		Violoncello 8'	m 4
Swell		Open Flute 4' ***	o w
Bourdon Bass 16'	st. w	Flautina 2' ***	m
Bourdon Treble 16'	st. w	Mixture III	m
Open Diapason 8'	m 6.88	(wired off 2'	
Stopped Diapason 8'	st. w	Flautina)	
Salicional 8'	m 3.64	2 2/3'	
Aeoline 8'	m 2.98	2'	
Flute Harmonic 4'	m 2.82	1 3/5'	
Nazard 2 2/3' **	m 2.26	Pedal in Fifths	
Flautina 2 ***	m 1.87		
Diapason Mixture IV	m	Couplers	
	2'	Sw to Gt 16, 8, 4	
	1 1/3'	Ch to Gt 8'	
	1'	Sw to Ch 8'	
	1/3'	Gt to Gt 16, 4'	
Cornopean 8'		Sw to Sw 16, 4	
Oboe 8'		Ch to Ch 16, 4	
Tremolo		Gt to Ped 8, 4	
		Sw to Ped 8, 4'	
		Ch to Ped 8, 4'	

Compass: Keyboards - 61 notes

Pedal - 32 notes

All scales measured from low C's of metal ranks

* Originally Dolce 8'

** Originally Gemshorn 8'

*** New, 1952

The rebuilt organ was rededicated by the church's organist, Louis H. Huybrechts, on Wednesday evening, October 29, 1952, with the following program:

Magnificat Primi Toni	D. Buxtehude
Aria con Variazione	P. Martini
Passacaglia and Thema Fugatum	
in C minor	J.S. Bach
The Cathedral at Night	Fr. Marriott
Toccata	Leo Sowerby
Intermission	
Three Pieces de Fantasia	Louis Vierne
Impromptu	
Hymn to the Sun	
Foux Follets	
Adagio from the First Symphony	Louis Huybrechts
Prelude and Fugue	Louis Huybrechts
Variations and Finale on an	
Old Flemish Song	Flor Peeters

Sadly, but inevitably, the cipher problems returned after several years and remain to this day. At the present time, the leakage has reduced the volume of wind to the pipes, and it is impossible to say how the organ sounds at its best. In spite of all

these drawbacks, it makes a great impression in the marvelous resonant building.

A number of interesting features in the organ are worth mentioning. Both the Great Doppel Floete and the Choir Concert Flute were made with mahogany fronts and backs. The Doppel Floete is not thick or offensive; in fact all of the flutes have a great deal of character and beauty. The Swell Bourdon is amazingly small scaled.

Although rather large scaled, the principal ranks have wide mouths and a lower cut up than some other organs of the time. The strings are almost pure tin, and, oddly, both the 16' and 8' strings on the Pedal are stamped "Choir."

The reeds are quite good and the Clarinet is surprisingly robust. It sounds more like a Cavaille-Coll "Clarinet" than the average American stop.

In conclusion, one can only hope that the church administration will move to have the proper work done to bring this organ to its fullest potential. It is in an excellent location in a fine room for recitals and choral concerts.

Acknowledgements

The author wishes to extend special thanks to Mr. William Kurzdorfer of Buffalo, New York, for many contributions to this article, especially on the subject of chest problems and pipe scales.

Thanks for help on reference materials are due to Barbara J. Owen of Pigeon Cove, Massachusetts; Harvey K. Ellsaesser, Mrs. Kim Vitale, and Dr. Lydia Fish, all of Buffalo.

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Notes

1. The list is part of a hand-written letter from Jack Morse of Webster, New York, and reads: "1886 - St. Louis R.C."
2. The Emmons Howard organ is fully described, including the stoplist and a picture in *THE TRACKER* 14:2, "The Temple of Music Organ" by Kenneth F. Simmons.
3. Bradley, *Music for the Millions*, p. 137.
4. The Roxy Theatre, 50th Street at 7th Avenue, New York City, was called "The Cathedral of the Motion Picture." The large Kimball organ had a master console and two auxiliary consoles enabling three organists to perform remarkably complex scores. There was also a smaller instrument in the foyer, playable by automatic rolls, and a third Kimball in the broadcasting studio.

Ed. Note: The author requests that any reader having additional information on other organs for St. Louis Church, Buffalo, write him in order that a full account of this church's organ history may be compiled: David Snyder, 217 Linwood Avenue, Buffalo, New York, 14209.

A Style 20 Vocalion

by Georgia D. and Dale A. Williams

Authors' note: We wish to express our appreciation to Robert B. Whiting for supplying the Vocalion catalog information.

According to the Vocalion catalogs, the Style 20 was the largest two-manual and pedal tracker reed organ manufactured by Mason & Risch. We had the good fortune to purchase and restore one of these rare instruments. Its history is unknown, except that it was previously purchased from a private collector in New York State. Its age is also conjecture; it presumably was manufactured between 1890 and 1903, the years during which Mason and Risch owned the company. The nameboard reads: Vocalion / Mason & Risch, Worcester, Mass. Unfortunately, there were no signatures inside the organ, as there have been in previous Vocalions we have restored. The only dates were on two identical patent cards, 1888, one on the swell box, the other on one of the pedal chests, but no indication as to what the patent referred to.

The specification, taken directly from the catalog page, reads as follows (our additional explanations are in brackets):

Number of speaking stops 16. Number of mechanical stops 11. Total stops 27.

Equivalent to a pipe organ of 930 pipes. [Drawknob console]

Compass of Manuals CC to A. 58 notes.

Compass of Pedals CC to F. 30 notes. [Straight pedalboard]

GREAT ORGAN

1. Open Diapason,	16	feet	—	58 notes	[Right Jamb]
2. Open Diapason,	8	"	—	58 notes	
3. Melodia,	8	"	—	58 notes	
4. Dulciana,	8	"	—	58 notes	
5. Trumpet,	8	"	—	58 notes	
6. Flute Harmonique	4	"	—	58 notes	

SWELL ORGAN [Enclosed]

7. Bourdon,	16	feet	—	58 notes	[Left Jamb]
8. Stopped Diapason	8	"	—	58 notes	
9. Gamba,	8	"	—	58 notes	
10. Oboe,	8	"	—	58 notes	
11. Viol de Gamba,	8	"	—	58 notes	
12. Eolian (2 ranks),	4	"	—	116 notes	
13. Flute D'Amour,	4	"	—	58 notes	
14. Piccolo,	2	"	—	58 notes	

PEDAL ORGAN

15. Double Open Diapason,	16	feet	—	30 notes	[Left Jamb]
16. Bourdon,	16	"	—	30 notes	

MECHANICAL REGISTERS

17. Swell to Great	┌	[Right Jamb]
18. Great to Pedal		[Left Jamb]
19. Swell to Pedal		Jamb]
20. Swell to Great at Octaves		[Right Jamb]
21. Vox Humana - Tremulant		Jamb]
22. Wind Indicator		

COMBINATION PEDALS

23. Forte - Throws on Full Great Organ
 24. Piano - Throws off Great Organ, except Melodia
 25. - 26. Great to Pedal Reversible
 27. Balanced Swell Pedal
- Constructed with a blow lever which may be used by hand or attached to a Motor.
[Pitch: A 435]
[Capitalizations and punctuations are exactly as printed on the catalog page.]

Considering the period of time, this would have been a most unusual specification, even for a pipe organ. The four-foot, two-rank Eolian has a surprising resonance, and all the voices are much more differentiated in tonal quality than in a comparable Estey or Mason & Hamlin reed organ. The specifications, voicing, and mechanical equipment imply that the organ is to be registered the same way as for a pipe organ. The one additional item of interest which is not shown on the specification is that the Great Open Diapason 16 foot stop draws two sets of reeds at identical pitches. This was evidently done to give more weight to the stop. Thus there are eighteen sets of reeds, not seventeen, as given on the original specification. Of interest also is the length of the pedal reeds; the speaking length of the bottom C of the Double Open Diapason is 6½ inches; the total length is 8½ inches. The top F speaking length is 2½ inches long; the total length is 4½ inches.

The mechanical restoration began with complete disassembly and thorough cleaning. The regulator had been recently recovered, and was in excellent condition. As is our customary procedure, repairs were made as needed, reassembly beginning from the base frame upward. In each restoration of all three large Vocalions we have rebuilt, it was found necessary to replace the rear leg of the main support frame on the Bass side of the organ. These had been removed when an electric blower was installed. The resulting sag in the frame caused misalignment of the manual, pedal, and stop actions on the Bass side of the instrument.

At the time of our purchase, there had been no continuous way of regulating the air supply from the blower. By installing an eight-inch butterfly valve controlled by the motion of the original reservoir, a steady air supply to the main wind trunk was assured. New felt, leather, and wood parts were replaced as needed in the pedal, including all linkages, drawknob assemblies, manual traces, couplers, and stop jambs. The pedalboard was completely disassembled, cleaned, refelted, and refinished. The manual keys were in excellent condition, having been recovered with new plastic key tops by a previous owner. The drawknobs were cleaned and repainted, and, amazingly enough, all the original ivory labels were intact. The reed chests were also in excellent condition, and no reeds were missing or broken.

The blower and motor required major cleaning and lubricating. We wish to correct a misleading statement in our previous article (See "Restoration of a Vocalion," *THE TRACKER* 19:4, Summer 1975, p. 14) concerning the wind pressure. The previous blower pressure mentioned in that article was 6 inches; the chest pressure was 3¼ inches. The Style 20 Vocalion's blower pressure was 5 inches, and the chest pressure also 3¼ inches.

The biggest project of all, however, was to replace the case, of which about 90% was missing. The only original case parts which came with the organ were the desk section and the panel below it. We decided that the most expedient plan would be to build a simple panelled case, with center moulding and top cornices similar to the two previous Vocalions, and a false pipe facade. The construction methods of the case would be faithfully followed and patterned after the originals with the exception of the use of steel dowel pins instead of the wood ones by which the top and bottom panels were positioned to fit one upon the other. The cost of new chestnut wood being prohibitive, the new case was built of red oak, which is as closely matched as possible in grain and color to the chestnut wood of the original parts of the case. We collected as many used pipe organ pipes of graduated sizes and the same design as possible, and finally settled on a three-section, twenty-five pipe facade, the same number of pipes as the other two Vocalions had. The pipe designs were also authentically copied from the earlier Hamilton-Vocalion restoration, which were red and black floral patterns hand-painted on gold pipes. It is unfortunate that the pipe designs do



The completed Style 20 Vocalion by Mason & Risch.

not show on the black and white photograph. When the organ had been completely reassembled and all adjustments made, the total hours involved came to 295. In the organ's honor we held an Open House for friends and neighbors to celebrate its completion.

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The Sumner Salter Articles

3. Organs of Early Day Built for Historic Churches in Boston

by Sumner Salter

The third and final installment of this series reprinted by special permission from *The Diapason*. Prepared in 1890; revised in 1937

Let us now return to King's Chapel, Boston. The Brattle organ, on its removal in 1756, gave place to one which became almost equally famous by reason of its long service and excellent character. It was made by Adrian Smith of London, and is said to have been approved by Handel. It cost £ 500 and continued in use in the church until 1860 — 104 years. Then it was reconstructed and enlarged by Simmons & Wilcox of Boston. The excellence of the Smith organ is proved from the fact that in the new organ the following eleven stops were incorporated:

Great		Swell	
Contra Diapason	16 ft.	Open Diapason	8 ft.
Stopped Diapason	8 ft.	Trumpet	8 ft.
Twelfth		Clarion	4 ft.
Fifteenth		Mixture	
Mixture		Choir	
		Stopped Diapason	8 ft.
		Flute d'Amour	4 ft.

The old case, made in London was also retained, and this organ, including the eleven stops from the year 1755, was in use till 1884, when a Hook organ took its place, just one remove from the Brattle organ.

Another historic Episcopal church in Boston, Christ Church (later North Church), famous for having been Paul Revere's signal station, is said to have received an organ brought up from Newport, Rhode Island, in 1736, three years after the Berkeley organ, and probably the third organ in the country.

In 1752 Thomas Johnston of Boston built an organ for Christ Church, which is commonly supposed to have been the first organ built in America, the Clemm organ in Trinity Church, New York, not being generally known. The Johnston organ was reconstructed, in its interior, by Goodrich in 1834, though just to what extent it is hard to say. With this modification it continued in service until a few years ago—about 130 years—when Hutchings of Boston incorporated a considerable portion of it in a new organ for the same church. The long and useful career of this organ makes it a most notable instrument.

In 1745 Edward Bromfield, born in 1723, who entered Harvard College (1738), was engaged in building a two-manual organ for the old South Church in Boston to contain 1,200 pipes, but his death in 1746 prevented its completion.

In 1743 an organ built by J. Clarke of London and purchased by subscription was imported and set up in St. Peter's Episcopal Church, Salem. In 1754 it gave way to one by Thomas Johnston, the American Father Schmidt, of one manual and six stops. Hook & Hastings have in their possession a portion of this early specimen of home manufacture, including the name-board, on which is inscribed in German text, executed in ivory, "Thomas Johnston fecit, Boston, Nov. Anglorum, 1754." The

old London organ was presented to St. Michael's Episcopal Church in Marblehead.

Among the celebrated builders mentioned in Rimbault & Hopkins is the name of Snetzler, who was one of the followers of Father Schmidt, from Germany. Christ Church in Cambridge contained an organ by John Snetzler in 1761, the metal pipes of which were appropriated by the patriot troops of the Revolution and converted into bullets.

In 1790 the old Brattle Street Church in Boston capitulated to the organ party, being the first independent church in America to admit an organ. So great was the opposition, however, that when the vessel containing the organ arrived below in the harbor, a wealthy gentleman of the parish, who had refused to subscribe toward it, offered to pay into the treasury of the church, for the benefit of the poor, the whole cost of the organ and freight, if it might be thrown overboard below the light-house. As the minister himself, the Rev. Dr. Thatcher, was luckily an advanced thinker on the subject of music, and in favor of the organ, he refused to be bought off by his wealthy parishioner.

This organ was the work of an English builder of the name of Green, probably Samuel Green, who ranked very high and was much patronized by King George III. The organ cost £ 400, and was used until the church was taken down in 1872. The year of its advent, 1790, marks the first instance of the enclosing of a great organ in the swell by the same builders, in the case of St. George's Chapel organ, Windsor, and also the first used of pedals, in connection with the manuals, in an organ for St. James' Church, Clerkenwell, England, built by G.P. England. A specimen of the organs by this builder found its way to this country in 1802, in St. Paul's Chapel, Trinity Parish, New York. Much of it still remains in the present organ, rebuilt by Odell in 1870.

At Salem, Massachusetts, was an Avery organ, built in 1800. Avery was even more celebrated than Green. The dates of his organs range between 1775 and 1808. He was the first to use pedals with separate pipes to the organ in Westminster Abbey in 1793.

Such is the record of the more important early organs in America up to the beginning of the present century. With one notable exception, the organs were all in Episcopal churches and for the most part English organs. Of these it is interesting to note that many are by celebrated builders mentioned in Rimbault & Hopkins, the American copies of which may well receive numerous annotations.

Sumner Salter was born June 24, 1856, in Burlington, Iowa, the son of a clergyman. He graduated from Amherst College in 1877 and studied organ in Boston with Eugene Thayer and John Knowles Paine (among others). He served as organist at churches in Syracuse, New York, Atlanta, Georgia, New York City, at Sage Chapel of Cornell University, and as director of Music at Williams College 1905-1923. In 1881 he married Mary Turner who bore him two sons and a daughter. He was a prolific composer and author of several books on music, and served as Warden of the American Guild of Organists from 1899 to 1905. He died in New York on March 5, 1944.

REPORT OF THE 1980 NOMINATING COMMITTEE

The Nominating Committee presents the following slate of candidates for the 1980 OHS election:

For Secretary - James McFarland, Mary Julia Royall.
For Treasurer - Donald C. Rockwood, J. David Phillippe.
For Councillors - Dana Hull, Stephen E. Long, Timothy J. Watters, and David K. Wigton.

Respectfully submitted,
The Nominating Committee:
Randall J. McCarty
David A. Porkola
Thomas L. Finch, Chairman.

James McFarland — has been Secretary of OHS since 1975 when he was appointed to fill the vacancy created when his predecessor was elected President. Having survived re-election and the 1976 Convention Committee, he seeks the position again. He is a tracker-organ builder and publisher/editor of the Tannenberg Chapter newsletter, residing in Millersville, Pennsylvania.

Mary Julia Royall — of Mount Pleasant, South Carolina, has been organist since September, 1979, at St. Mary's Church, Charleston, S.C., which will soon have a Jardine, rebuilt by Mann and Trupiano. Her thirty years experience in church music has included working in many denominations including Huguenot. She has been a member of OHS for ten years and has attended five conventions. A founder of the South Carolina Chapter OHS in January, 1979, she is editor of its newsletter. Mrs. Royall is also a member of BOC, International Society for Organ History and Preservation, and the Hymn Society of America. A member of AGO for thirty years, she has held many offices in the Charleston Chapter, and was state chairman for ten years. She has served as chairman of both the full-length organ concert series and the spring Friday noon recital series at the Huguenot Church (1845 Erben, rebuilt by Hartman-Beatty). Active in the Mt. Pleasant Presbyterian Church, she was on the committee which purchased a Roosevelt organ through the Organ Clearing House, which Andover will rebuild. A graduate of Erksine College (AB) and the University of South Carolina (MA and Performer's Certificate in Organ), she is active in several Charleston historical societies and is a registered tour guide there. She is the owner of a registered tree farm and is active in forestry associations. Married to Jervey DuPre Royall, a retired civil service management engineer, she is the mother of two grown daughters.

Donald C. Rockwood — is treasurer of the Wrentham, Massachusetts, Cooperative Bank. He joined OHS in 1962 and has served as treasurer since 1968, submitting reports to every council and annual meeting. He is currently associate organist of Trinity Episcopal Church in Wrentham, and also organist of Sheldonville Baptist Church, also in Wrentham, playing two services each Sunday. At his home in Norfolk, Massachusetts, he has a vintage tracker organ installed by the Roche Organ Company in his "orgelhaus."

John D. Phillippe — Bridgeton, Missouri, has been a member of OHS since 1976, currently serving as treasurer of the Greater St. Louis Chapter. He served as treasurer for the 1979 Convention. A native of Columbia, Missouri, he attended the University of Missouri, majoring in business administration. He was with American Hospital Supply Corporation from 1953 to 1956, and joined the staff of the University of Missouri Medical Center in Columbia in 1956. In 1966 he was named Assistant Business Of-

ficer of the St. Louis campus of the University. In 1975, he became Assistant Vice Chancellor for Administrative Services. He has been active in numerous professional and civic organizations, holding local and regional offices. An active layman in the Methodist Church, he has long been active in the support of music and arts programs in the church.

Dana Hull — is active as an organist, organ service mechanic, and organbuilder. She is a resident of Ann Arbor, Michigan, where she is involved in two University of Michigan Choral Groups, and also serves the First Presbyterian Church. In May 1978, she tuned the 1909 Hinners 1-6 at St. John's Lutheran Church in New Baltimore, Michigan, played a recital and presented the church with an OHS plaque. She has attended several OHS conventions, and has recently been appointed chairman of the Historic Organs Committee by President Mowers.

Stephen E. Long — lives in Marlboro, Massachusetts. He received his Bachelor of Music degree with honors from the University of Wyoming where he studied organ with Arthur Birkby. Following duty in the U.S. Army as a flute and piccolo player, Mr. Long entered the New England Conservatory of Music in Boston where he studied organ with Mme. Mireille Lagace and Miss Yuko Hayashi, receiving a Master of Music degree with honors. He attended the North Germany Organ Academy in West Germany and studied at the Kodaly Music Training Institute at Wellesley, Massachusetts. Serving as an associate conductor of Boston's Handel and Hadyn Society, he was also Director of Music at the Church of the Covenant in Boston. Since 1973, he has been Director of Music at Trinity Lutheran Church in Worcester, Massachusetts. He serves on the Organ Restoration Committee for the 1864 Hook instrument in Mechanics Hall, Worcester, and is past-dean of the Worcester Chapter AGO. Mr. Long has been a recitalist at three OHS conventions. During the summer of 1978 he toured Europe with trumpeter Alton Baggett, playing recitals in Sweden, Germany, Hungary, and Switzerland.

Timothy J. Watters — of Charleston, South Carolina, is a Roman Catholic priest of the Diocese of Charleston. Ordained in 1971, Fr. Watters has served in various parish assignments prior to being appointed Vice-Officialis in charge of the Diocesan Tribunal. He has been of assistance in securing for the Diocese a two-manual tracker action Hook & Hastings organ, with two more tracker instruments slated for placement in South Carolina, and a possible third on the way. In addition to his Tribunal duties, Dr. Watters is Vice-Rector of the Cathedral of St. John the Baptist in Charleston, a member of the Diocesan Personnel Board, Chairman of the Diocesan Liturgy and Church Music Commission, and is involved in marriage preparation programs for the Diocese.

David K. Wigton — of Detroit, Michigan, received a B.A. in Music (organ) from Oakland University in Rochester, Michigan in 1971. His college career had been interrupted by a three-year tour of duty with the U.S. Army as a Preventive Medicine Specialist. He worked summers and part-time with Detroit pipe organ technicians. In 1972-73 he apprenticed with Richard Hedgebeth at Berkshire Organ Company, eventually becoming shop manager of that firm. In 1977 he and a partner began an organ-building company in Detroit, which builds and rebuilds mostly mechanical-action organs. He has been an OHS member since 1971, attends conventions, and was involved with the recent acquisition of *The Diapason* back-issues for OHS. A church organist since the age of ten, Mr. Wigton is still involved with substitute organist work. He is a member of the Detroit Chapter AGO, and of the American Institute of Organbuilders.

MINUTES OF THE OHS COUNCIL MEETING

November 24, 1979
Haddonfield, New Jersey

The meeting was called to order by the president at 10:15 A.M. In attendance were council members Norma Cunningham, Richard Hamar, Culver Mowers, Albert F. Robinson, Donald Rockwood, Larry Trupiano, William Van Pelt, Samuel Walter, and James McFarland. Also present were committee chairmen Thomas Finch and F. Robert Roche.

The minutes of the Saint Louis meeting of June 25, 1979, were accepted as they appeared in *THE TRACKER*.

The treasurer's report was received with the oft-repeated and always sincere round of applause for Rocky's efforts.

The editor reports slow progress on the anniversary issue of *THE TRACKER* due to the slow arrival of articles.

The publisher reported completion of the majority of the sorting of the back issues file of *The Diapason* and a paid-up membership of 895.

The archivist reported a normal amount of activity.

The audio-visual committee reports that all records are selling well and that distribution of the slide-tape program is now in the capable hands of Kristin Johnson.

The extant organs committee reports near completion of the Mid-Atlantic lists.

The publication committee reports the receipt of permission to remove documents for reproduction from the New-York Historical Society.

Reports from all other committees indicated routine activity.

Council requested the secretary 'to retain inexpensive counsel for the purpose of drawing up and implementing responsibility forms for society material.' The secretary indicated that this would be ready for the next meeting.

Council authorized William Van Pelt to reproduce and distribute — through the convention coordinator — the Revised Suggestions for Convention Recitalists and Demonstrators.'

Because the treasurer was not present at the 1979 Convention, the books were not audited for the annual meeting, as has been common practice. F. Robert Roche was appointed to be auditor and was asked to report to this council meeting. The auditor reported the books in order.

Pursuant to the acquisition of the back issues of *The Diapason*, council voted to 'direct the secretary to verify the agreement with *The Diapason* staff as contained in their letter to include: a) a more workable method of inventory recording to wit: an initial list will be provided, and we will inform *The Diapason* whenever an issue sells out; b) to adopt the following price schedule with a 10% discount on 12 or more issues - issues before 1930 @ \$3.00, from 1930 to 1949 inclusive @ \$2.50, and from 1950 on @ \$1.75.' The essence of the agreement is that the OHS is free to do what it wants with the issues, that *The Diapason* will continue to forward back issues as they become one year old, and that we must furnish *The Diapason* with any issues they may desire from time to time. The OHS will be exclusive distributors of back issues.

At least three OHS members incurred personal expenses in the acquisition and transporting of the back issue file of *The Diapason*. Council voted to present 'whatever issues of the magazine possible to David Wigton to help complete his own collection.' Council also carried the motion to 'reimburse Alan Laufman and Ed Boadway for the expenses they incurred con-

nected with *The Diapason* deal and offer them first refusal on issues available for purchase.'

President Mowers announced the appointment of Earl Miller as Chairman of the Recital Series Committee. The resignation of Bryan Dyker was accepted with thanks for his work in stepping up the activity of the program.

After much discussion about recent and future potential for emergency use of the Harriman Fund, council appointed the President, Treasurer, and one Councillor at large as directors of the fund.' The president then appointed Richard Hamar to the at-large position.

Increase in the cost of traveling prompted the motion 'that the current policy for reimbursing councillors for travel expenses, as of this meeting, be rated at 20¢ per mile.'

Having learned that the Archives is running out of room, council 'authorized Mr. Blanchard to place portions of the Archives in another suitable location, if necessary, to create additional room in Delaware.' Council then authorized Mr. Mowers and Mr. Blanchard to negotiate details with Mr. Northup for the acquisition of the Nye collection.' Council asked Mr. Mowers to provide the necessary guarantees to Mr. Northup.

Council then accepted Norman Walters proposal for the 1979 Convention Recording and approved in concept the *Pfeffer Odyssey*.' Continuing audio-visual committee business, council 'approved the sale of OHS recordings to Scott Kent for a trial marketing effort at a price to Kent which will at least cover the costs of production.'

In response to their request for direction council asked 'the Extant Organs Committee to submit a proposal for a method of cataloguing historic non-tracker organs.'

For the final action of the meeting council gladly voted 'to accept the San Antonio Pipe Organ Society Chapter pending receipt of their amended By-Laws.'

After noting that the next meeting would be February 16 in Richmond, the meeting was adjourned at 4:20 P.M.

Respectfully submitted,
/s/ James McFarland, secretary

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REPORT OF THE TREASURER

(Condensed)

Fiscal Period 6/1/79 - 2/13/80

Assets

Total Funds on Deposit	\$20,837.64
Equipment & other assets	1,021.43
Inventories	28,547.67
Total Assets	\$50,406.74

Liabilities & Retained Earnings

Liabilities: Archives Grants Payable	\$1,370.47
Retained Earnings:	
Balance 6/1/79	\$44,500.13
Net Income 6/1/79	
-2/13/80	4,536.14
Total Liabilities & Earnings	\$50,406.74

Statement of Income & Expenses

	Expense	Income
Receipts - All dues		\$14,713.05
Expenditures		
1. The Tracker	339.43	
2. Conventions 1979	736.64	
1980	57.00	
3. Recordings	3,342.61	
4. Slide-Tape Program	80.57	
5. Historic Organs	54.47	
6. Archives	0	
7. Special Projects	2,570.90	
8. Office & Administrative	2,867.23	
9. Savings Account		
Dividends		372.23
10. Public Relations	500.29	
Totals	\$10,846.54	\$15,382.68
Net Income for Period		
6/1/79 - 2/13/80	4,536.14	
	\$15,382.68	\$15,382.68

LETTERS TO THE EDITOR

Dear Sir,

....I have gone over the article you have prepared [regarding my father, Philipp Wirshing] for *THE TRACKER*. I have nothing but praise for your fine work. You have done a masterpiece and I can readily see why you are the Editor of the *THE TRACKER*. Congratulations!

In reference to your notes, you mention "An Exhibition Organ with Tubular-Pneumatic Action" and you wonder what exhibition it was built for. This was the organ exhibited in the Art Room of Steinway Hall in New York City. It was designed by Audsley and built by the Wirsching Organ Company. Later it was installed in the residence of J. Hallenbeck of Montclair, N.J. In 1921 my father re-built the organ and a Choir Organ with suitable pedal was added and installed in St. Peter's Episcopal Church in Geneva, N.Y. A picture of this organ in Geneva was shown in Robert Coleberd's article in the 1968 October issue of *The American Organist*. The June 1922 *American Organist* gives a complete story of the Geneva organ with pictures of the console and organ case . . .

Again, Mr. Robinson, let me congratulate you on the fine article you have prepared for *THE TRACKER*. I know you have put in countless hours on this work. When this issue of *THE TRACKER* comes out, I would like to obtain and pay for at least six copies. Please put my order in.

Cordially,
/s/ C.P. Wirsching
317 Edgedale Drive
High Point, NC 27262

Dear Sir,

I want to tell you that I think the latest (Summer) issue of *THE TRACKER* is really super. For your edification, however, the picture of Mario Salvatore (p. 17) — the lady in the picture is his wife, and the child is his grandchild. So the lady said!

Sincerely,
/s/ Dana Hull
1407 East Stadium
Ann Arbor, MI 48104

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JUNE 22 - 25, 1981

OBITUARY

Erwin A. Schoenstein

Third generation organbuilder, Erwin A. Schoenstein, died at age 85 in San Francisco, his native city, on November 1st, 1979. Starting as an apprentice with his father, Felix F. Schoenstein, after the turn of the century, Erwin became shop superintendent and later owner / manager of Felix F. Schoenstein & Sons. He retired on the firm's 100th anniversary in 1977.

Mr. Schoenstein was responsible for the construction of nearly seventy new instruments throughout his career and supervised the rebuilding and installation of countless others. He invented and developed several organ action improvements as well as production processes. He loved all kinds of music and played brass instruments in various band societies for over fifty years.

Mr. Schoenstein is survived by his elder brother Louis, also an organbuilder, seven children, thirty-six grandchildren and seven great-grandchildren. His nephews, Lawrence and Bertram, and a grandnephew Terrence are still carrying on the tradition of organ building with the firm he guided for so many years.

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RECORD REVIEWS

Francis Poulenc: Concerto in G minor — Cesar Franck: Grande Pièce Symphonique. Roger Nyquist, organist with orchestra conducted by Lynn Shurtleff. ORS 79346 Stereo.

Two modern organs, both built by Schantz, are used by Roger Nyquist in this excellent recording. Mr. Nyquist, Professor of Music and University Organist at the University of Santa Clara, Santa Clara, California, proves himself to be in complete command of each and, using skillful registration, brings these scores to brilliant life.

The Poulenc Concerto was composed in 1938 and has three connected movements. Accompanied by tympani and string orchestra, it is a showpiece of first rank among twentieth century organ works. While the Schantz organ at Santa Clara (California) Mission contains only twenty ranks of pipes plus two electronic 32' pedal stops, it is a wise choice for this composition. The balance between orchestra and organ is ideal; the performances by all participants are stunning; and the total effect is electrifying.

The recording is life-like, although the copy we have is not flawless. Never-the-less, it is highly recommended.

The organ at Carroll College in Waukesha, Wisconsin, which Mr. Nyquist employs for the Franck work is considerably larger, having five divisions and over 70 ranks of pipes. Built in 1967, it seems (from the sound) to tend more toward the romantic style than the Santa Clara instrument, and indeed it is therefore a good choice for the Franck work. Composed in 1854, the Grande Pièce Symphonique has three movements in cyclic form which are clearly delineated by Mr. Nyquist through registration, rhythm, and appropriate tempi.

Again, the recording is superior, and the performance outstandingly realistic, earning our sincere endorsement.

John Knowles Paine: Concert Variations on "The Star Spangled Banner" Opus 3, No. 2; George Whitefield Chadwick: Suite in Variation Form; and Dudley Buck: Sonata No. 2 in G minor, Opus 77. William Osborne, Organist. ORS 78317 Stereo, \$7.98. Orion Master Recordings, Inc. 5840 Busch Drive, Malibu, California 90265.

University organist William Osborne plays the 3m-63rk Austin organ at Denison University in Granville, Ohio. Built originally in 1924, rebuilt in 1954 and again in 1969, the instrument is in an acoustically dead room, although the recording engineer (David Gelfer) deserves much credit for a highly satisfactory capturing of the organ's tonal capacities.

John Knowles Paine composed his *Concert Variations* on The Star Spangled Banner when he was but 22 years of age for the opening of the famous Boston Music Hall organ (now at Methuen, Massachusetts). It is a long, rambling affair, and

EXTANT ORGANS COMMITTEE LISTS FOR ALL STATES AVAILABLE

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when it gets into the minor mode the composer appears to have been in deep trouble. But it should be remembered that in 1861, this melody was not our National Anthem (it did not become such until 1931!) and one must not expect it to reflect that condition in this piece.

There are six movements in George Whitefield Chadwick's *Suite in Variation Form* which was composed in 1923, four years after he retired from the faculty of the New England Conservatory in Boston. These are *Prelude*, *Recitative*, *Cipher* (*Pastorale*), *Romance*, *Tema*, and *Finale* (*Fuga*). Dr. Osborne (in his jacket notes) says: "This piece represents a curious amalgam of two compositional processes, one which had been practiced at the beginning of the 17th century, although I hardly mean to postulate any direct influence. The theme does indeed follow the variations upon it, and yes, the 'cipher' is purposeful."

Dudley Buck's second *Organ Sonata* was composed in 1877, and is dedicated to Clarence Eddy, one of his students. The three movements are *Allegro moderato ma energico*, *Adagio molto espressivo*, and *Allegro vivace non troppo*. Here is music reminiscent of both German and French influences, particularly of Rheinberger and Franck, all of it vividly brought to life by Dr. Osborne who studied with Robert Noehren, Marilyn Mason, Egon Petri, Nadia Boulanger, and Igor Kipnis. The Austin organ seems to have been designed for just such music.

Music from the Hitchcock Museum. Charles Krigbaum, organist, with Syoko Aki Erle, violin, Peter Sacco, violin, Karen Baranskas, cello, and Randy Cook, oboe. Century-Advent HM-25-778. \$6.98.

The John Tarrant Kenney Museum, once Old Union Church at Riverton, Connecticut, was established in 1972 as a tribute to Lambert Hitchcock, one of America's most noted chairmakers. In addition to the museum's fine collection of chairs and other furniture, one finds an organ of unknown origin. Resembling the work of New York organbuilders of the 1840s, the instrument arrived at Trinity Church, Torrington, about 1886.

The organ has one manual, no pedals, and four ranks of pipes (15th, Dulciana, Stopped Diapason, and Principal — the latter two being divided into treble and bass registers). The case, of classic design, contains gilded wooden dummy pipes, and the keyboard slides in when not in use. It was originally hand-pumped, but now has an electric blower. A complete restoration was accomplished by Richard C. Hamar in 1971-72.

The music heard here includes *Six Bagatelles for Two Violins*, *Cello and Harmonium* by Dvorak; Mozart's *Church Sonata for Organ*, *Two Violins and Cello in C Major*; *Prelude*

and *Fantasia* from the Fitzwilliam Virginal Book; Mozart's *Sonata in E-Flat for Organ and Strings in One Movement*; Mozart's *Sonata in B-Flat for Two Violins, Cello Organ and Bass*; and Handel's *Sonata for Flute and Keyboard Instrument in G-major*.

The organ is heard alone only in the *Prelude and Fantasia*, and here to advantage for Mr. Krigbaum's skill and artistry afford an unbelievable achievement on this little instrument. All of the other performers are top-grade, and we especially enjoyed Mr. Cook's rendition of Handel's Flute sonata on the oboe.

For those who enthuse over Baroque chamber music, this record is a must.

The Organ at Chester Cathedral. McNeil Robinson playing the 4-manual, 89-rank instrument originally built in 1876. L'Oiseau-Lyre SOL 343.

The brilliant American Organist, McNeil Robinson, is heard in Charpentier's *G-minor Fugue*, Franck's *Chorale No. 2 in B-minor*, Jongen's *Toccata*, Maneri's "*Salve Regina*," and his own improvisation on a submitted theme. The Charpentier fugue is a stunning opening number, performed here with elan and finesse. The Franck was well done, too, although it was not as "telling" as the former piece. The Jongen Toccata seemed unsuited to both the organ and the acoustical properties of Chester Cathedral. And the Maneri stands next to the Charpentier in polished achievement.

Noted for his skill at improvisation, Mr. Robinson here takes a short theme (more a *motif* than a full fledged melody) and creates for us a magnificent symphony in four movements. There is a great display of contrapuntal devices, using fragments of the theme against the original, a tremendously effective use of the pedals, both in virtuosic solo parts and in clever ornamentation (using a 4' flute) to the slow movement's solo reed, and a wide variety of moods using most of the tone colors available.

The organ, built by Whiteley of Chester in 1876, was rebuilt in 1909 by Hill and Son, and again in 1969 by Rushworth and Dreaper to a specification drawn up by Roger Fisher, the Cathedral organist. Now having five divisions and 70 stops employing 89 ranks, there is plenty of the "typical English" sound (as evidenced by the three Open Diapasons on the Great), yet a freshness of upper work through the seven mixture stops (III, IV, and V ranks) and splendid reed choruses.

All in all, on superior stereo sound equipment (our set now has 10 speakers!), this recording comes alive and is highly recommended.

— AFR



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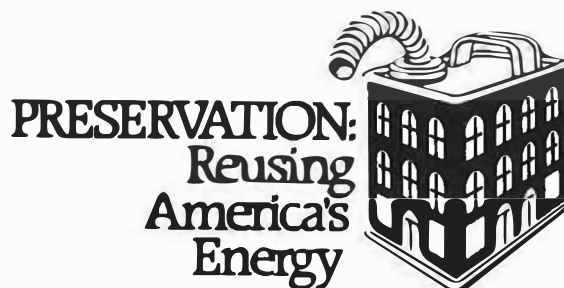
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