



THE TRACKER

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The Organ Historical Society, Inc.

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Twenty-Five Years . . . Young!

. An Editorial

The 25th annual national convention of the Organ Historical Society is now a matter of history. It is not our intention to dwell upon it here, for the report found elsewhere in this issue tells the story. But we would like to recall to mind some of the concepts and precepts which formed the organization in the beginning and which keep it going today.

The very first gathering of what we are now pleased to call the "Ten Original Founders" was hardly a convention in the present sense. It began with a meeting arranged for by Kenneth F. Simmons in the choir-room of St. Bartholomew's Church, New York, during a national convention of the American Guild of Organists in 1956. The group, led by Barbara Owen, made an unplanned tour of historic organs in New York City that same day, and agreed to communicate by means of a round-robin letter which became *The Tracker*, edited by Mr. Simmons and published by the current editor in mimeograph format. It was also agreed to meet one year hence to determine whether a formal organization was feasible.

The second gathering was better organized with a business meeting, catered lunch, and planned tour of more New York City organs, and it was called a "conference." There was an election, and it was reported that *The Tracker* (issued regularly four times a year) was being mailed to about 120 interested people, a few of whom sent small contributions to cover postage, stencils, and paper costs as there was still no treasury.

And then we bloomed into a full fledged organization at our third gathering with the establishment of regular dues, a treasury, and *The Tracker* in printed form.

From then on, nearly everybody knows our history, and it is with pride that we look back upon the work of many accomplishments which have had a great effect on American organ history during this past quarter century.

One of the aspects of the Society is its youthful outlook, a factor which the late E. Power Biggs commented on several times. Twenty-five years ago most of the members were truly young people, and although time has taken its toll in a few instances, there is still that aura of youth about our meetings and our people. It is a healthy quality which must be encouraged and preserved, just as earnestly as we strive to preserve organs of significance. In youth there is always the element of growth which, fed by discovery, study, and learning, produces important development in the course of our lives and the Society's history.

One of the inspired developments is the Code of Ethics which appeared on the first page of the Fall 1979 issue of *The Tracker*. These rules for action can be of great value to the organ world as well as to our members, and we encourage the constant study of them. In fact, it has been suggested that we repeat the publication of the Code at least annually.

But there are many more things to be done, more research to be accomplished and reported, more goals to achieve, more education of the masses — the work is endless.

When we first started publishing *The Tracker*, we asked Mr. Simmons about how much material was available to keep filling up the issues. He stated that he thought we'd have enough to fill about 10 years (40 issues), and that after that time we might have to scratch very fine to get articles. But time has proven otherwise, and we refer you to the forthcoming 25th Anniversary issue of *The Tracker* which will be mailed without extra cost to all members as the Fall 1980 number. It will contain Dr. Blanchard's second chapter on American Organ Design (the first, covering the Colonial period to 1876, appeared in *The*



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COVER — The 1858 Ferris & Stuart organ in St. Mary's Roman Catholic Church, Norfolk, Virginia.

Bicentennial Tracker); this time as much or more material covers the last quarter of the 19th Century. Professor Paterson pays tribute to our first honorary member, F.R. Webber, and so on. There is not space here to contain all of the details. But we'd like to point out that only members with dues paid for 1980-81 will receive this super-issue, so please respond promptly when your notice arrives.

So, let's celebrate our 25th year by keeping a forward look and working hard at our many projects — and staying young.

A Truly Legendary Organ

by William Van Pelt III

If any organ can be called legendary, it is this one. The legends surrounding its arrival in Norfolk are numerous and incredible. For a thorough account of the rumors, see the late Cleveland Fisher's article in *The Tracker of Summer*, 1968 (Vol. 12:4:6). The instrument was not built by Aristide Cavaillé-Coll, it was not given to the church by a grateful French nation, and it was not exhibited in Philadelphia in 1851!

Richard M. Ferris and his half-brother, Levi U. Stuart, built the organ for St. Mary's Roman Catholic Church, Chapel and Virgin Streets, Norfolk, Virginia, in their New York City workshop and installed it in July, 1858.¹ It was the last three-manual organ completed by Ferris, who died in December of the same year at the age of 41.² In the two decades that he was in business his firm built four three-manual instruments, three of which are still in use.³

One of them was installed in 1859, after Ferris's death, at the Broadway Tabernacle in New York, and was subsequently rebuilt circa 1905 by the Methuen Organ Company as two separate instruments for the home of Edward F. Searles in Methuen, Massachusetts. Searles's home became the Provincial House of the Presentation of Mary, where the organs are used as a two-manual instrument in the chapel and a one-manual organ in the library.⁴

Also moved from its original location is the 1847 Richard M. Ferris instrument built for Calvary Church at Fourth Avenue and 21st Street in New York, altered in 1868 by Levi U. Stuart, and moved in 1888 by Giles Beach to Memorial Auditorium, Round Lake, New York, where a series of concerts are given on it every summer.⁵

The organ at St. Mary's in Norfolk is the only three-manual organ by Ferris remaining largely intact in its original location. Its 36 ranks fill the church satisfyingly, and somewhat gently.

The church and the organ were opened to the general public for the first time on Tuesday evening, August 31, 1858, with a concert given by the choirs and organists of several Norfolk churches. The program was advertised in *The Southern Argus* of August 30:

Oratorio of Sacred Music

The following Programme will be sung on Tuesday Evening, 31st August at the opening of the new Catholic Church by a number of ladies and gentlemen from the different choirs of Norfolk and Portsmouth under the direction of Prof. P.H. Masi, assisted by Mad. Bonavita and Professors Southard, Whitman and George.

Part I

Voluntary

Grand Choir of Priests, arranged from Semeramide, God of Israel Rossini
Solo: Tenore. Rect. and Aria and from Elijah, Ye People rend your hearts Mendelssohn
Quarities, Jesu Redemptor omnium Rossini
Sopr Solo: Tu degli omini Southard
Grand Cho: Blessed is the people Rughini

Part II

Voluntary

Stabat Mater Rossini
[a list of the arias and choruses from the Stabat Mater follows]

Voluntary

Tickets \$1 to the - - - - of W.P. Griffith, J.D. Ghirelin and at the door on the evening of performance.

The Southern Argus of September 3 reviewed the event enthusiastically:

The music from the large and elegant organ thrilled the heart as the rich, deep, swelling tones echoed along the high arches, like the solemn roll of thunder – or, flowing softly and soothingly forth, falling on the ear like the notes of some well-played wind instrument trembling over the quiet bosom of a lake – 'by distance mellowed.'

On November 17, 1979, the Organ Historical Society conferred "Recognition" status upon the organ, and OHS president The Reverend Culver L. Mowers presented a plaque to St Mary's pastor, The Reverend Thomas J. Quinlan, identifying the organ as "an instrument of exceptional historic merit, worthy of preservation." John Ogasapian presented a recital to about 450 in attendance. The works performed were the Toccata and Fugue in D minor and "Jesu, Joy of Man's Desiring" by J.S. Bach; Prelude and Fugue in G minor by Dietrich Buxtehude; Holsworthy Church Bells and the Choral Song and Fugue by Samuel Sebastian Wesley; Prelude and Fugue in D minor by Joseph Boulogne, Chevalier de St-George; and two spirituals, "Round About the Mountain" by Noel da Costa and "Joshua Fit de Battle" by Fela Sowande. An encore, Gavotte by S.S. Wesley, was played at the audience's insistence.



The wrap-around keydesk of the 1858 Ferris & Stuart at St. Mary's Church in Norfolk features black key nosings which are believed to be original; walnut jambs, cheeks, and music rack; and almost all of the original stop faces.

The splendid downtown building now serves a lower income neighborhood, and its parishioners are predominantly black. Members of the parish recently succeeded in having the edifice by an unknown architect declared a National Historic Landmark, and are working diligently to restore the building. They raised some \$15,000 to refurbish the organ, and other funds to purchase a piano for accompaniment of the Gospel Choir.

Father Quinlan received advice on the instrument's potential usefulness from parishioner Brandon Spence, who, since receiving the OHS/E. Power Biggs Fellowship in 1978, has become a graduate student in organ performance and sacred music at the University of Michigan, Ann Arbor. In Norfolk, Spence was encouraged in the use of the organ by OHS member Dr. Benjamin Van Wye, chairman of the organ department at Old Dominion University where Spence was a student. Dr. Van Wye has played two OHS Historic Organs Recitals on the instrument.

Repair of the organ was performed by Richard A. Garrett of Norfolk, who replaced trackers and some squares, replaced a

32-note concave radiating pedal board which did not function with a 25-note flat pedal board, replaced the missing knee panel, had the keyboard recovered with ivory by Pratt & Read of Ivoryton, Connecticut, replaced the deteriorated leather chest bottom with rubber cloth, added new metal wind lines to augment existing wooden wind lines, and generally cleaned the instrument.

When Garrett first came to know the organ in 1938, he installed a tremolo in the Choir division. He recalls that then the organ had a single, large wind reservoir and could still be hand pumped. Around 1954 a period began when the organ was under the care of Harry H. Groenwegen, who had worked for the now-defunct Standaart Organ Company of Suffolk, Virginia. Groenwegen replaced the original reservoir with two smaller, weighted, single-rise reservoirs, placed tuning slides on all of the pipes, replaced the Great Trumpet, Pedal Trombone, and Swell Hautboy, and installed the 32-note pedal board since removed.⁶

The stoplist printed in the July 13, 1858, issue of *The Southern Argus* agrees with the drawknobs and pipes in the instrument. The stoplist follows: [See page 7 for information on the new stoplist form]

**Ferris and Stuart, 1858
St. Mary's R.C., Norfolk, Va.
V-33. R-36. S-36. P-1748.**

PEDAL: V-4. R-4. S-4.		4 Principal 58m
16 OPEN DIAP. 25ow		2 FIFTEENTH 56m
STOP DIAP. 25sw		II CORNET 112m(2)
8 VIOLONCELLO 25z		(12-17)
16 TROMBONE 25zr (1)		8 TRUMPET tc 44mr
		HAUTBOY tc 44mr (1)
GREAT: V-12. R-14. S-13.		CHOIR: V-7. R-7. S-8.
8 1st OP. DIAP. METAL 56m		Unenclosed.
OP. DIAP. WOOD 56w		8 OP. DIAPASON 56m
STOP DIA. BASS 12sw		STOP DIA. BASS 12sw
STOP DIA. TR. tc 44sw		STOP DIA. TR. tc 44sw
MELODIA tc 44w		DULCIANA tc 44m
GAMBA 56m		4 PRINCIPAL 56m
4 PRINCIPAL 56m		FLUTE tc 44m (3)
ROHRFLUTE tc 44w (2)		2 FIFTEENTH 56m
NIGHT HORN tc 44m		8 CLARINET tc 44mr
2 2/3 TWELFTH 56m		Tremolo (added later)
2 FIFTEENTH 56m		
III SESQUIALTRA 168m		COUPLERS 5;
(12-15-17)		Ped.: G.C.
8 TRUMPET 56mr (1)		Gt.: S.C.
		Ch.: S.
SWELL: V-10. R-11. S-11.		Bellows Alarm
16 BOURDON tc 44sw		
8 OP. DIAPASON tc 44m		(1) - recent non-original
STOP DIA. BASS 12sw		pipes
STOP DIA. TR. tc 44sw		(2) - orig. label missing
DULCIANA tc 44m		(3) - apparently non-orig.
VOIX CELESTES tc 44m		

Ferris's 1847 instrument for Calvary Church is similar in its tonal resources to the Norfolk organ built eleven years later. (F.R. Webber's account of the 1847 instrument's stoplist is published in the Winter 1967 issue of *The Tracker* 11:2:1). Until Giles Beach added two ranks to the Pedal division of the Calvary Church organ when he moved it to Round Lake, New York, the Norfolk organ was one voice larger overall than the 1847 instrument, which had 32 voices when it was built. The later organ's 25-note Pedal (C₁-c) was designed with open and stopped 16' ranks, an 8' rank, and a 16' Trombone, where the earlier instrument had only two Pedal stops at foundation and octave pitches that were played by 18 keys (G₁-C).

The Norfolk organ includes several "colorful" stops in the manual divisions that evolved into prominence after construction of the Calvary Church instrument, which was designed with more complete major and minor diapason and reed choruses. The earlier Great division included a second Principal at 4', a Clarion, and a three-rank Mixture in addition to the three-rank Sesquialtera, but it did not have the Gamba, Melodia, and Flute (an open wood rank) of the Norfolk instrument. The eight-voice Choir of the Calvary organ is essentially identical to the seven-voice Norfolk organ, except in the upper work where the Calvary instrument has a Piccolo, two-rank Furniture, and Cremona and the Norfolk organ has a Fifteenth, Clarionet 8', and no mixture. The Swell of the Calvary organ has a Sesquialtera and a Clarion not present in the Norfolk instrument, but the later organ has a Fifteenth and a Voix Celestes, which is an exceedingly unusual stop in America in the 1850s. The stop is original, is very likely to be one of the oldest extant Celestes in the United States, and is of slightly larger scale than the Dulciana.

The Norfolk organ's keydesk has partially emerged from the recessed position of the Calvary instrument. The earlier organ was designed as a "G-compass" instrument of 59 notes (except the Swell, which had 42 notes c-f³, the bass having been permanently coupled to the Choir), and was altered to "C-compass" in 1868 when Levi Stuart rebuilt it. The Norfolk organ has always been of 56 notes and "C-compass."

Following a visit to the organ during the summer of 1978, E.A. Boadway wrote a summary description of it, to which this writer has added the further observations of Richard Garrett, Robert Campbell, and Frank Lybolt of Norfolk, and George Bozeman, Jr., Peter Cameron, Alan Laufman, James R. McFarland, John Ogasapian, and Lawrence Trupiano:

The Great is on adjoining "C" and "C-sharp" chests, with the pallets in front and the reed rank at the rear. The Choir is behind the Great on a chest with eight basses rolled to the C-sharp end; the Swell is above with tuning doors on the sides, reed tuning panels below the shades, and the pipework is arranged with the basses in the center. The Pedal is on two large slider chests at the rear, the C and C-sharp sections having abutting toeboards with the basses in the center. The organ has no wipers, and is well designed for maintenance.

The Great Open Diapason Wood is an unusual stop fashioned with splayed mouths cut into the outside of the pipe fronts, with open wood basses. The Gamba is a mild tapered rank with long ears, and is likely to have been a bell gamba before the tuning collars were added. The Stop Diapason is of wood; the Night Horn is a wide-scale metal rank which seems to have been made louder. The Flute is an original open wood rank with eight metal trebles; the Sesquialtera III is composed 12-15-17, with a break to 8-12-15 at the top octave replicating the original with what appear to be recent pipes; and the Trumpet is a recent replacement with French double blocks.



The nameplate on the organ at St. Mary's Church in Norfolk is still located where it was installed in 1858: near the top of the music rack keydesk panel. It is obscured by an easily-removed mirror.

In the Swell, the Bourdon is of wood; the Voix Celestes is original; the Stop Diapason is of wood; the Trumpet has common metal resonators, seven flue trebles, and appears original with a few replacement pipes. The Hautboy is a recent replacement in the style of a schalmey with a one-half length tenor octave and no flue trebles, and the Cornet is of two ranks composed 12-17 and a top octave breaking to 8-12.

The Choir Open Diapason has offset unmitered zinc basses; the Stop Diapason is of wood; the Flute is chimneyed, has movable caps and large ears, appears to be a replacement rank, is inscribed "Roerflute," and has 12 tapered trebles; the original Clarionet has cylindrical resonators and seven flue trebles.

The Pedal division has open and stopped ranks of wood; the Violoncello is a large zinc rank and may not date from 1858, though the stop is included in the organ's original specification; and the unmitered Trombone is of zinc and is a recent replacement.

Notes

1. *The Southern Argus* (daily newspaper), Norfolk, Virginia, July 13, 1858.
2. Peter T. Cameron, "A Contemporary Sketch of Richard M. Ferris and Levi U. Stuart," *The Tracker* 12:2 (Winter 1968):1.
3. John K. Ogasapian, *Organ Building in New York City: 1700-1900*, The Organ Literature Foundation, Braintree, Massachusetts, 1977, pp. 97-108.
4. Kenneth F. Simmons, "More Notes on Ferris," *The Tracker* 12:3 (Spring 1968):8.
5. Ogasapian, p. 101.
6. Telephone interview with Richard A. Garrett, conducted by this writer, October, 1979.
7. Ogasapian, 1-40, 1-41, 1-42.



GORDON S. AUCHINCLOSS

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The Tracker Stoplists

Not every stoplist is constructed rationally and not every stoplist makes it clear that musical sensitivity and technical competence were combined in its planning. But printed stoplists usually reflect tastes and the facts they present are often the only clues we have as to what an organ was or is like. Organ enthusiasts the world over have always used their own highly individual varieties of shorthand for making an inventory of what is in an instrument. Organologists today recognize ever more keenly the need for a system of stoplist writing that is uniform, clear, concise, and comprehensive. The more facts a stoplist presents, the clearer picture we get of an instrument.

The Tracker has wrestled with this problem for years and your Editorial Advisory Board has come up with an answer. We are now using a stoplist format that will tell a great deal in a small space (we have to be able to get two columns of stoplist in one column of *The Tracker*). This format will be easy to use and to get used to, and it will lower our printing costs. We want all of our contributors to use this format from now on so as to send *The Tracker* as complete stoplist data as possible. This particular style evolved out of the one so carefully worked out by the late T. Scott Buhman, Editor of the earlier *The American Organist*, and will continue to evolve to meet our needs.

The idea is to give important information at a glance. For each organ we try to give the builder's name, the opus number, and the date, wherever possible. We try to give the name of the current and/or original home of the instrument. We try to give a quick analysis of what is in the organ, showing the number of its voices, ranks, stops (which aren't always alike), and the number of pipes. We try to mention printed sources of the stoplist.

We try to treat the divisions in some logical sequence, showing which keyboards control them, if we can. We briefly analyze each division as to voices, ranks, and stops, a process that becomes more important as we deal with instruments built in the twentieth century.

We show parent voices in all capital letters, borrows in caps and lower case. This helps in making a quick visual analysis. We show the divisional homes of stops if they are inter-manual borrows, and, in brackets, the name on the stop control, for the stop names of many borrows give little or no clue to their parentage in the instrument but are often a colorful and interesting part of the historical data. We try to give as much information as we reasonably can about the physical makeup of each voice, with special attention to the number of pipes, pipe materials, pipe scales, and so on. If we omit some detail it is usually because we do not have it and prefer not to try to guess at it.

We list the voices from lowest to highest pitch in each division, and we try to present Diapasons, Flutes, Strings, and Reeds in that order.

We try to enumerate couplers in the simplest way possible, but we try not to omit them because they are important tonal resources of the divisions. We try to list all accessories because they are also an important part of the historical record of an instrument.

Our abbreviations and symbols are set forth clearly in the table of Stoplist Details below, which we will repeat in successive issues for easy reference.

STOPLIST DETAILS

- V - VOICE: An entity of tone under one control; one or more ranks of pipes.
- R - RANK: A set of pipes.
- S - STOP: Console mechanism controlling voices, borrows, extensions, etc.
- B - BORROW: A second use of any rank of pipes, percussions excluded.
- P - PIPES: Percussions not included.

DIVISIONS

A - Accompaniment
AN - ANTiphonal
B - Bombarde
BW - Brustwerk
C - Choir
E - Echo
F - Fanfare
G - Great
H - Harmonic
HW - Hauptwerk
I - Celestial
L - SoLo
N - StriNg
OW - Oberwerk
O - Orchestral
P - Pedal
RP - Rückpositiv
S - Swell
V - PositiV

fac - in facade
fr - free reed
h - harmonic
hp - high pressure
l - lead
m - metal
mc - metal, capped
mr - metal, reed
ms - metal, stopped
o - open
ob - overblowing
om - open metal
ow - open wood
pf - prepared for
r - reed
reg - register
rk - rank(s)
sep - separation
sm - spotted metal
smr - spotted metal, reed
sw - stopped wood
t - tin
tc - tenor c
tr, TR - treble
u - cutup
w - wood
wm - wood and metal
wmr - wood and metal, reed
wp - wind pressure
wr - wood, reed
z - zinc

VARIOUS

b, B - bass
[] - name in [] - name
on stop control
c - capped
comb. - combination
combon - adjustable comb.
cu - copper
dm - double mouth

SCALES, ETC.

4 11/16" x 5 13/16" - inside width and depth dimensions.
6" - inside diameter of cylindrical pipe.
44 - scale number.
42-46 - 42 scale at mouth, 46 at top.
2/3t - tapered so inside diameter (ID) at top is 2/3 that at mouth.
2/9m - mouth width = 2/9 of circumference of pipe at mouth.
1/4u - mouth cutup is 1/4 of mouth width.
17½ - scaled to halve on the 17th note.

C₁-16'. C-8'. c-4'. c¹-2'. c²-1'. c³-6". c⁴-3".

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Canada's Senior Organ Perhaps

by Hugh D. McKellar

In Montreal's historic Chateau de Ramezay, which houses the Museum of the Antiquarian and Numismatic Society, there stands a little instrument described thus in the Museum's catalogue:

- #1392. Barrel organ, presented by George III to Thayendanege (Joseph Brant), celebrated chief of the Six Nations.

Each of two barrels offered a choice of 15 tunes, of which 6 were religious. One barrel has been removed. The case is of burl walnut, with brass screens and trim. The gift of H.H. Date.



The barrel organ at the Chateau de Ramezay, Montreal.

If this information in the catalogue is accurate, the Chateau possesses the first organ to have sounded in Ontario, and the oldest surviving one in Canada. The organ which Brant brought home with him from England in 1786 was by no means our country's first: records attest to the previous importation of four, the local construction of one, and the existence of two more of uncertain origin. Of these, four had already perished in one way or another; while the one which was certainly, and the two which were probably, functioning in 1786 have since joined them in oblivion. Hence the Chateau instrument may now claim primacy, if only we could trust what that catalogue says!

Unfortunately, plausibility is the most we can claim for it. George III certainly had the opportunity, and the inclination, to give Brant an organ, but I can find no proof that he did so; nor is there definite evidence that the Chateau organ is the one Brant once owned, though it very well may be.

Mr. Date, who presented the organ to the Chateau museum soon after it opened in 1892, could have saved us much trouble by writing down what he presumably knew: a list of the organ's owners between Brant's day and his own. If he ever did provide such authentication, the museum's present officials can find neither it nor any information about him. Yet their predecessors may not have been unduly credulous: if their personal dealings with Mr. Date had convinced them that he was an honorable man who knew what he was talking about, they probably saw no reason to insist on written proof; nor has anyone, these eighty years, cared to challenge what he told them. Still, unless he was a Montreal citizen, it is hard to see why he chose to present the organ to a museum which reflects predominantly the French side of the city's past. Brant had no connection with Montreal, apart from passing through it a few times; nor were persons interested in and knowledgeable about him likely to visit the Chateau de Ramezay.

Let us then approach the problem from the other end, by sketching the background to Brant's acquisition of an organ.

Born in 1742, he early became a chief of the Mohawk branch of the Iroquois tribe, who then occupied their ancestral lands in upper New York state. Unusually responsive to English influence, he became fluently bilingual, joined the Church of England, and visited Britain before the American Revolution. When that war broke out, he induced his tribe to support the British side, as did the Indian agent Sir William Johnson, who had more or less married Brant's elder sister Molly. Thus the Mohawks, like Loyalists of British descent, qualified at the war's end for grants of land in British territory farther north. Several hundred Iroquois chose to follow Brant across the newly-drawn boundary in 1784, intending to settle on a tract of land almost straight north across Lake Ontario from their former home. Their choice of site was influenced by the decision of their resident Anglican missionary, Rev. John Stuart, to settle



Chief Joseph Brant. Photograph from the Metropolitan Toronto Library Board.

at Kingston, where he could minister to English-speaking Loyalists and also keep in close contact with his Mohawk congregation. Molly Brant, by then delicately described as “the relict of Sir William Johnson,” also chose to settle with her youngest children in Kingston, where she enjoyed general respect until her death in 1796.

However, related tribes who had settled along the Niagara River begged the Mohawks to reconsider their choice, and to settle where they could easily come to the defence of the Niagara frontier in case of American attack. They therefore selected land well to the southwest, along the Grand River, down which they could, in an emergency, paddle to Lake Erie and so to Niagara. Although the governor at Quebec gladly granted them title to the land they requested, Brant was uneasy about its terms, which in his view might allow Indians to live on that acreage only until white settlers should want it. What a mere governor had done, London might later override or annul. Therefore, late in 1785, Brant set out for England, determined to secure directly from George III a title-deed so watertight that never again could the Mohawks be dispossessed.

In mid-December, while Brant was in mid-Atlantic, Miss Fanny Burney was summoned to spend a quiet evening with King George III and Queen Charlotte. The King, who was anxious for her father Charles to complete his *History of Music*, had decided to ease the family's financial pressures by appointing her lady-in-waiting, if the Queen found her congenial. (It never crossed his royal mind that, by running Burney practically ragged over the Handel Commemorations of 1784 and 1785, he himself was mostly responsible for the *History's* slow progress.) He wanted Fanny around because he thought she would share his fondness for music, especially Handel's, and took care to tell



King George III. Photograph from the Metropolitan Toronto Library Board.

her that he could not fathom people unable to tell one tune from another. He did not suspect that she was a compulsive diary-keeper with almost total recall. She passed muster with the Queen, who duly offered her a post just as Brant arrived at court in January; but indecision and illness delayed Fanny from accepting it until Brant was on his way home again.

Had she joined the royal circle only a few weeks sooner than she did, she could not have helped hearing about, and recording, any gift of an organ which George may have made to Brant; but she went to her grave without realizing how much she incommoded us by failing to be on the spot when most we needed her. The royal family did not press her for a decision because, just while she was making up her mind, they were having far too good a time with Brant to think about her. He captivated them from the moment of his arrival, when he explained that, as a sovereign in his own right, he could not kiss George's hand, but would be honored to kiss Charlotte's. They could not get enough of his company – nor could the Prince of Wales, who was barely on speaking terms with his parents. Brant was apparently willing to say and do anything which would please anybody who could help him get that vital title-deed!

At the King's insistence and expense, the Bible Society rushed through the press a book containing Mohawk versions of the

psalter, the principal Anglican services, and St. Mark's Gospel as translated by Brant. Regarding the chief as a kindred spirit who shared his own deep and sincere piety, George was fully capable of assuming that Brant would also share his devotion to Handel; and Brant was fully capable of letting him think so until his signature should be safely on that title-deed. A barrel organ, capable of uttering at the turn of a crank a dozen psalm-tunes, and another dozen melodies by Handel, is exactly the sort of gift George would have thought most suitable for sending home with Brant; but nothing short of a search through the royal accounts for March and April 1786 would reveal whether he in fact did what he could, would, and should have done. To make matters worse, both he and Brant lived so long, and were involved in so many events of greater moment, that no biographer of either man, whose research may have yielded proof that George gave Brant a barrel organ, could easily find space to mention such a relatively trivial fact.

And I doubt that the most diligent search would reveal this particular detail. The total silence on this point by all the people who mention the organ after its arrival in Canada inclines me to believe that Brant simply bought in London an organ he liked, and brought it home with him. Even this, under the circumstances, took some doing: there was no way of transporting it beyond Quebec except by canoe, and somebody had to haul it up the cliff at Niagara over the portage path with the graphic name of "Crawl-on-all-Fours."

That the organ did reach its new home in working condition, there can be no doubt. In August 1788 Rev. John Stuart sent to his superior, Bishop Inglis of Nova Scotia, a detailed account of the visit which he had finally, in the previous June, managed to pay to the Mohawks on the Grand River. After describing a settlement of "some 700 souls," he writes of the church which the Mohawks had begun building before Brant's departure for London and finished before his return, "You will be surprised when I tell you that they have a complete pulpit, with the Creed, Commandments, and King's Coat of Arms, all very large and elegant, and that the Psalmody was accompanied by an organ." Since both Stuart and Inglis were Loyalists, a gift from the sovereign under whose rule they had made sacrifices to live would have been something worth mentioning; yet Stuart says no more.

Late in 1792 Alexander Campbell published *Travels in the Interior of the Uninhabited Parts of North America*, in which, after noting his arrival at Brant's house on February 11 of that year, he says: "After tea we were entertained with music of an elegant hand organ on which a young Indian gentleman and Mr. Clinch [one of Campbell's travelling party] played alternately. . . . Next day being Sunday, we, the visitors, went to church. . . . The Indian women sung most charmingly with a musical voice, I think peculiar to themselves." It would seem that the organ was Brant's personal property which, for special occasions like Stuart's visit, he moved into the church. Yet no subsequent visitor to either his home or the church mentions the organ: Lieutenant-Governor John Graves Simcoe came there about a year later (unfortunately without his wife, who was as keen an observer and diarist as Fanny Burney), and his adjutant, Major Littlehales, comments favourably on the singing in church, but speaks of no instrument. Yet, had the organ been a gift from the

King, would Brant not have insisted on Simcoe's hearing it? What more striking manifestation of his hospitality, and his loyalty, could he have found?

In 1795 Brant received a grant of land at "Head-of-the-Lake"—present-day Burlington, Ontario—where he built the splendid house which he occupied until his death in November 1807. Here he and his third wife, Catherine, whom he had married in 1783, entertained many distinguished guests, none of whose reminiscences mention the organ. Neither does Brant mention it in the will which he signed in October 1805, which may now be inspected at the Public Archives of Ontario; but for this there was no need, since he left the Burlington house and all its contents, without restriction, to Catherine, who already knew where the organ had come from—and, perhaps, also where it had by then gone.

For, directly after her husband's funeral, she set off for the property he had left her on the Grand River; and there she stayed for the exactly thirty years by which she survived him. When her son John and youngest daughter Elizabeth proposed, in 1814, to open up the Burlington house and live there in English style, she consented; but she kept telling them that she could not see why anyone who already had a nice wigwam should wish to live that way. Clearly, she was not a lady whose concept of gracious living would include giving wigwam-room to an organ; and John and Elizabeth do not seem to have had it either. When James Buchanan, the British consul at New York, visited them in 1819, he made, and later published, practically an itemized inventory of the contents of every room they let him into; and he mentions a guitar, but no organ. Had Catherine, somewhere along the line, banished the organ from her premises by a combination of will and skill?

Little though she shared Brant's fondness for English ways, she was prepared during his lifetime to assert her own views only up to a point. Had the organ been a gift from the reigning monarch, she could not decently have got rid of it; but if it was only a fancy of her husband's, she could safely wait for him to weary of its limited repertoire. This was not likely to happen overnight, because he had, after all, valued the instrument highly enough to bring it all the way from London; thus, if Catherine wanted it out of her way, she practically had to find a good home for it. And one opened up at the very time when visitors to the Brant home stop mentioning the organ.

In 1791 John Stuart's Loyalist parishioners at Kingston finally got round to starting work on St. George's Church, which they meant to finish by late summer of 1792; but, by a heroic spurt of effort, they got it ready in time for Stuart to administer the oath of office to Governor Simcoe in July. Illness kept Mrs. Simcoe from the ceremony, but Molly Brant was there; indeed, she continued to attend services in the new church as regularly as anyone in Kingston, during the four years of life which remained to her.

Now if Catherine believed that Indian people should stick to their ways and English people to theirs, she would not want to see the organ in the Grand River church any more than in her own home. But, with a church for English-speaking people now open at the far end of Lake Ontario, where Molly was a charter member, and Stuart, who was the nearest the Brants had to a

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rector, in charge-what could be more proper than to send it the barrel organ? The psalm-tunes in its repertoire, few though they were, would be quite enough to fit all the verses in Tate and Brady's metrical psalter, from which the Kingston Anglicans would sing in church if they sang at all. If the organ did indeed make such a journey, that would explain how it came to be in a region where a subsequent owner would regard it as reasonable to seek a repository for it in Montreal rather than in Brantford, the town which developed on the Grand River near the Mohawk reserve, and where interest in Brant's career was greatest. But was Catherine Brant any better than George III at doing those things which she ought to have done? Somehow I suspect that, in this instance, she was.

In 1913 Rev. George Lothrop Starr, then president of the Kingston Historical Society, published locally *Old St. George's*, the story of the church (since 1861 a cathedral) on whose staff he had served since before the fire which destroyed it in 1899. He is maddeningly vague about the sources of his information, speaking of "old documents in the Cathedral vaults" and conversations with long-standing parishioners. Still, for what it is worth, he says that in the days of Stuart's rectorship, "Pews in the church at this time were rented at \$4.00 or £1, Halifax currency, per annum, and a barrel organ furnished music for the worshippers."

The present archivist of the diocese which St. George's serves as cathedral informs me that the records in his care say nothing whatever about a barrel organ, although the earliest account-books have survived. But, if the organ came to the church as a gift, through either Molly or Stuart, no money would have changed hands, and thus there was nothing to re-cord. Nor dare we conclude that Starr did not know what he was talking about: he says that, before publishing his account, he read it aloud to the Historical Society. While the members were, like himself, amateur historians, they were extremely family-conscious, and several of them were third- or fourth-generation members of St. George's: they would not knowingly have let him commit to print anything which might reflect on either their church or their ancestors. And if the barrel organ did come to St. George's by way of Molly Brant, they would not have wanted that fact noised abroad, although it was not till 1922 that one of them published a paper on the question "Was Molly Brant married?" (The writer could find no proof that a Church of England marriage ceremony had ever been read over her and Sir William Johnson, but felt that she behaved better than many ladies who have had that advantage.)

Now, if Brant's barrel organ ever did fetch up at St. George's, Kingston, it could hardly have stayed there after the

root-and-branch rebuilding of the church in 1825 at the insistence of Stuart's son and successor as rector, George Okill Stuart, who did his utmost, from 1811 till 1862, to preserve St. George's status as the Kingston church which really mattered. An organ which was too English to suit Catherine Brant would have become too old-fashioned—and too un-English, if it had once belonged to Indians—to suit him. Yet, if he had known it to be a sovereign's gift, he would have been more reluctant to part with it than even she.

But, when a church is being dismantled, there is always somebody in the congregation who cannot bear to see a perfectly good piece of furniture go to waste; and pack-rat tendencies often run in a family. We need postulate the existence of no more than two generations of such thrifty householders to bridge the gap of seventy years between the time when the organ left St. George's and the time when Mr. Date presented AN organ to the Chateau de Ramezay. If he himself was not a grandchild of the person who received the instrument from St. George's, he could well have acquired it from one who was. Yet perhaps another point needs to be made here.

Racism, as we understand it, is largely a 19th-century development. Neither Stuart nor Campbell manifests any emotion beyond surprise at Brant's possession of an organ; only in 1819 do we find Buchanan writing, "I have been thus minute in my description of these comforts, only because they were so little to be expected in the house of an Indian." By the 1890s, precious few white Canadians would have been able to imagine an Indian's buying, of his own volition, a pipe organ of even the most modest dimensions. I do not for a moment suggest that Mr. Date deliberately deceived the officials of the Chateau museum, or that the persons from whom he bought or inherited the organ deliberately deceived him. It would simply not have seemed reasonable to them—as it does to their counterparts a century later, and as it had a century earlier—that an Indian could have owned an organ except by the eccentric favor of a trusting white monarch, who soon afterwards ran mad.

This belief that the little organ had been a royal gift could easily have developed among people who had totally lost contact with Brant's descendants, and thus had no chance of being set straight. I likewise may, in suggesting this pattern for the organ's travels, have reconstructed history quite as fancifully as they did. Possibly, in some spot where nobody would think of looking, there nestles a document which would clear the whole matter up. But, until such a document comes accidentally to light, the little instrument in the Chateau de Ramezay must keep its secret in silence.

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An Organ for the Tabernacle

The Story of Joseph Harris Ridges

by Graeme Rushworth

As the tones filled the house and floated into the street, men and women came out of their homes and stopped on the street with the expression 'Great God, there is a church organ in there'.¹

So said Joseph Harris Ridges of the organ he built in Sydney, Australia, in 1855. This instrument, apparently of five stops and two 'mechanical stops' (couplers, or combination pedals), contained 'perhaps 295 pipes' and was destined to make a long journey by ship and wagon train to Salt Lake City in North America.²

Ridges was born at Ealing, near London, on April 27, 1827; his father was Edward Ridges and his mother Rebecca Watson.³

Across the street where I lived in a London suburb was a pair of tall, massive iron fretwork gates. Beyond them was situated a large organ factory. I can remember those boyhood days in green England and the delight with which I used to pass that great organ factory and watch the men at their work and study and think out the purposes and uses of the various things the mechanics were at work upon.

It was thus that Ridges said he acquired knowledge of organs and their construction. Later he took up the trade of carpentry and cabinet making.

Nothing is known of his early education, and it may be that he was largely self-taught. In his later years he described himself as a "human sponge" for knowledge, and his successes in organ building, architecture, and appreciation of history and music bear testimony to his genius and application.⁴

At New Road Chapel in London, Ridges married Adelaide Whiteley on March 19, 1849, when he was 23 years old. Their first child, Alfred, was born the following year. Attracted by discoveries of gold in New South Wales, the Ridges family embarked in November of 1851 for a five month voyage to Sydney.

They arrived in April 1852, and Ridges evidently preferred to ply his trade as a carpenter rather than join the rush to the goldfields. On board ship on the voyage out, they became acquainted with Luke Syphus, a Mormon who infused them with his faith. With Syphus, the Ridges family first settled at Pennant Hills, 19 km north-east of Sydney, where Joseph and Adelaide were baptised into the Mormon church by Elder Augustus Farnham, on November 15, 1853. Their second son, Anthony, was born on November 29 of that year.⁵

In a newspaper interview with Ridges in 1901 he said,

After staying in the bush for some time I returned to the beautiful city of Sydney. Here I picked out a double-storied home, and having a little money coming to me, I began to build my first organ, which by the way was the first organ to be built in Australia. I had plenty of time on my hands and I worked night and day at the instrument.⁶

Unfortunately no post office or other directories for Sydney were published during the period of Ridges's residence in New South Wales, and it has not been possible to establish precisely where he lived and built the organ. No references to Ridges's organ have yet been discovered in contemporary Sydney newspapers, but a more exhaustive search of the publications of the time may well turn up some corroborating account of it.

Ridges's claim that his organ was the first to be built in the colony is incorrect as at least one barrel organ and six finger organs are known to have been constructed in Sydney prior to 1854. The period between the Ridges family living at Pennant Hills ("in the bush") and departure from Sydney would indicate the organ was built during 1854-1855.

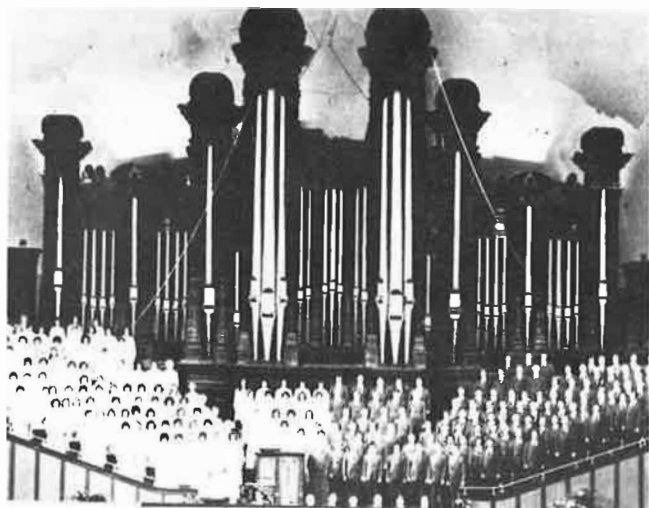
In describing the making of his organ, Ridges said,

I got some mahogany and went to work. When it was finished the organ had about five stops outside of two mechanical stops, and perhaps 295 pipes.⁷

A more detailed specification does not seem to have been recorded, but the stated number of stops and pipes indicate it was probably of one manual with a GG compass (5 x 59 pipes, with GG sharp) to f³, and provided with two combination pedals for the stops, or possibly two couplers (octave and sub-octave?). All the pipes were likely to have been of wood, as no mention is made of metal pipes, and in the next organ to be built by Ridges we are told that he made only the wooden pipes himself, metal pipes being bought from a Boston, Massachusetts, organ builder.⁸

A desire to join the Saints in Salt Lake City caused the Ridges family to commence preparations to sail to North America. Elder Farnham of the Mormon mission in Sydney was much impressed by Ridges's organ and asked him to donate it to the church. It was packed in tin-lined crates and placed aboard *Jenny Lind*, a schooner chartered by the Saints for the voyage across the Pacific to the North American west coast.^{9, 10}

The Ridges's younger son, Anthony, had died on December 4, 1854, but another son, whom they named Joseph, was born on April 15, 1856, just before their departure. Sailing from



The organ in the Mormon Tabernacle, Salt Lake City. The center part of the case is the original case of Ridges's organ of 1867.

Sydney on May 25, 1856, the Ridges family, in company with Saints returning from the Sydney mission, landed at San Pedro in California. At San Bernadino where they spent the winter, baby Joseph died and was buried there together with the body of his brother Anthony, which they had brought in a sealed coffin from Sydney. Joseph, Adelaide, and Alfred went on to Los Angeles where they stayed for some time, Adelaide working in a hotel and Joseph at carpentry to enable them to buy mules and a wagon for the long journey overland to Utah.

In the spring of 1857 President Brigham Young sent word to have the organ brought on to Salt Lake City at once. The Ridges family set out in their wagon in April 1857 arriving at Salt Lake City on June 11.¹¹ Ridges's organ, on instructions from Young, was unpacked and erected in the original adobe Tabernacle.¹² It was played there for the first time on October 16, 1857.¹³ A new Tabernacle was commenced about this time and Ridges was later asked by Young if he could build a much larger organ.¹⁴

Ridges's new instrument was of two manuals and pedals, 29 speaking stops, and three couplers. The 32' pedal pipes in the case were circular in cross section, although fabricated from wood. It was not completed in time for the opening of the new Tabernacle in October 1867, but was finished soon after. In 1885 it was rebuilt and enlarged by Niels Johnson, and successive rebuilds by W.W. Kimball, the Austin Organ Company and Aeolian-Skinner brought it to the size and fame it enjoys today.¹⁵ It is said that some pipes from the organ built by Ridges in Sydney are still incorporated in the Tabernacle organ as it stands now.

After he finished the Tabernacle organ Ridges turned his attention to buildings and was responsible for the Gardo House and Academy, the Amelia Palace, Hammond Hall, and a Jewish Synagogue, all in Salt Lake City. He also constructed the staircase in the Salt Lake Temple.¹⁶

Although Ridges first rejected polygamy, he later changed his mind a year after he and Adelaide arrived at Salt Lake City he married again, and later was to take a third wife.¹⁷ He died at Salt Lake City on March 7, 1914, aged almost 88 years.¹⁸



Joseph Harris Ridges, 1827-1914. Photographs courtesy of Alan Gill.

Notes

1. *Deseret Evening News*, Feb. 16, 1901, p.9.
2. *Salt Lake Herald*, January 2, 1901, p.8.
3. T.G. Truitt, Historical Department, The Church of Jesus Christ of Latter Day Saints, Salt Lake City, Memo, July 5, 1978.
4. *Deseret Evening News*, loc. cit.
5. Adelaide Whiteley Ridges, *A Short Sketch of My Life*, p.2.
6. *Deseret Evening News*, loc. cit.
7. *Salt Lake Herald*, loc. cit.
8. Joseph Harris Ridges, letter to Brigham Young, Oct. 26, 1863.
9. *Salt Lake Herald*, loc. cit.
10. Adelaide Whiteley Ridges, loc. cit.
11. *Ibid.*, p. 3.
12. *Salt Lake Herald*, loc. cit.
13. *Our Pioneer Heritage - The Great Mormon Tabernacle*, p. 109.
14. *Salt Lake Herald*, loc. cit.
15. *The Great Mormon Tabernacle and its World-Famed Organ and Choir*, pp. 16-21.
16. Church Archives, Historian's Office, Church of Jesus Christ of Latter Day Saints, Salt Lake City.
17. *Our Pioneer Heritage - The Great Mormon Tabernacle*, p. 104.
18. *Deseret Evening News*, Mar. 9, 1914, p. 2.

25th Annual Convention Report

by Albert F. Robinson

From California and Canada, Texas and South Carolina, New England and Long Island, they came — about 200 strong — to “Cayuga’s waters” for the 25th annual convention of The Organ Historical Society, Incorporated. The beautiful finger lake region of central New York State extended a cordial welcome to the members, officers, and friends of the Society, and never was it dressed in finer array . . . magnificent mountain laurel (the New York State flower), purple vetch, golden buttercups, and a myriad display of other wildflowers decked the lakeshores and rolling hills.

The Rev. David Talbot, Convention Chairman, and his committee had spent two years in preparation for this milestone in the Society’s history, and their labors bore abundant fruit for all. Our headquarters and housing were at Ithaca College, a school which started long ago as a musical conservatory in downtown Ithaca; but about 15 years ago it spread its wings out over a new campus on high ground above the clutter of the city. Hence, the all-new buildings, equipped with the latest facilities, were clean and comfortable.

The National Council met on Monday, June 23, at St. John’s Episcopal Church. Minutes of the meeting will be found elsewhere in *The Tracker*.

On Monday evening a pre-convention concert was presented at the Unitarian Church in Ithaca. Dr. George Damp, organist of St. John’s Episcopal Church and a Lecturer in Music History at Ithaca College, presented a program called “Alternatim Praxis” (Organ-Choir Alternation) covering four centuries of music. Music was provided to the large audience and instructions for participation were given along with detailed registration for each selection. After an *Intonazione* on the 9th tone by Gabrieli, we heard Scheidt’s *Magnificat* (also on the 9th Tone) with each verse sung to Plainsong by the audience with alternate variations upon the canticle played on the organ. This art-form was delightfully employed throughout the program which included works of Buxtehude, Bach, Reger, Distler, Pachelbel, Couperin, and Durufle. All of the vocal portions were, of course, a *capella*.

The annual meeting of the Society was called by the President, the Rev. Culver Mowers, on Tuesday morning in a lecture hall of Ithaca College. Kenneth Simmons, a past-president, was appointed parliamentarian, after which a moment of silence was declared to honor the memory of Jack Fisher, William Odell, Louis Schoenstein, and Arthur Poister, all deceased within the past year.

The usual course of business is reported in the minutes elsewhere, but some high points included the fact that we currently have 1239 members (the highest ever), and the Society’s

honor award for outstanding service was presented to Donald R. M. Paterson whose only response was “I’m astonished!” William Van Pelt III, chairman of public relations, pointed out that of the Society’s \$35,000 property inventory, at least \$20,000 of this material is saleable (records, *The Bicentennial Tracker*, convention booklets, back issues of *The Tracker*, etc.) and that more of an effort to sell these should be made. Reports from 11 of the 12 chapters of OHS showed healthy activities in each, and a new chapter called “Midwest” with its center in Chicago was officially welcomed.

We met the two E. Power Biggs Fellowship appointees for 1980-81, Randy Waller who is organist-choirmaster at St. Luke’s Episcopal Church in Basking Ridge, N.J., and a graduate of Westminster Choir College, and Kyle Medeiros of New Bedford, Mass., who is employed by the Roche Organ Company at Taunton, Mass. The president noted that one of the first appointees, Patrick Murphy, Jr., of Haddon Heights, N.J. (1978), who has just completed his first year at Ohio Wesleyan University and is employed by Frederick B. Sponsler in Philadelphia during vacations, was present, and that David Hagberg of Princeton, Mass., (1979) who is engaged full time in piano repair and rebuilding, was also attending this convention. An appeal was made to add to the scholarship fund so that this activity might be perpetuated and fully underwritten.

It was announced that Dr. Joseph Blanton had been unanimously nominated by the National Council for honorary membership in the Society, and it was the unanimous vote of all attending that this motion be passed. Thomas Smith and Earl Naylor, the previously appointed tellers, reported that the results of the election brought Donald Rockwood in to serve another term as treasurer, James McFarland to return as secretary, and that Dana Hull and Stephen Long are now members of the National Council.

The Tuesday Tour

After lunch at Ithaca College we boarded a fleet of four large buses and rode to the Congregational Church in Berkshire where Richard Konzen gave a demonstration of the 1892 Hutchings organ. The octagonal-shaped building afforded fine acoustics and the well chosen selections, including works by J. Bernhard Bach, Rheinberger, Joseph Bonnet, and Brahms, were meticulously performed on the well kept organ. We sang “Rejoice, the Lord is King” to *Darwall’s 148th*, and departed for Newark Valley where, in the Methodist Church, we heard Earl Miller give a demonstration on the 1883 Steere & Turner organ which was rebuilt by A. Richard Strauss of Ithaca in 1969. This appears to be a fine example of Mr. Strauss’s work, and Mr.

Miller made the most of it with selections both humorous and serious. In Mendelssohn's "Spring Song" he employed a unique stop which was contrived by the Andover Organ Company and is not a regular part of the Methodist church's organ; it is called a "Birdola" and housed in a conventional birdcage, blown by the performer's own wind. We sang "O Zion Haste" to the tune *Tidings*.

That same afternoon we heard David Jackson, a graduate of Ithaca College, give a demonstration on the Garret House organ (rebuilt by Möller) in the Methodist church at Candor. It seemed doubtful that much of the House organ remains, and the problem is further increased by installation of so-called *acoustical* walls and ceiling. Mr. Jackson played works by Krebs and Scheidt, and Mendelssohn's fifth Organ Sonata, and we sang "The Lord Our God is Clothed with Might" to *Detroit*.

The preliminary announcements included a recital by Brian Jones at St. Mark's Episcopal Church in Candor on the John Marklove instrument which some of us first heard back in the 1962 Skaneateles convention, played by Donald R.M. Paterson. Unfortunately that organ's restoration had not been completed, and the plan was abandoned. However, the Episcopalians did share honors with the Methodists in providing dinners for our group, and that evening we heard Kristin Johnson of Columbia, S.C., in a recital at Candor's Congregational Church. The Möller tracker of 1902 was admirably displayed in selections by Reinken, Walcha, Saint-Saëns, Nicholl, and a tiresome piece by Virgil Thomson. We sang "Jerusalem, My Happy Home" to *Land of Rest*, after which one of the OHS traditions was once again enjoyed—the annual hymn-sing for which Dr. Samuel Walter's expert piano accompaniments are unequalled, and Dr. Ray Ackerman's leadership inspires tremendous enthusiasm. Among the gospel songs this year were "Standing on the Promises," "Sing Them Over Again to Me," "The Old Rugged Cross," "Battle Hymn of the Republic," "Up from the Grave He Arose," and "Onward, Christian Soldiers."

Wednesday's Tour

We rode by bus to Cornell's campus, there to hear Alice B. Damp present a program on the 1972 Hellmuth Wolff organ at Anabel Taylor Chapel. The fine acoustics in this beautiful, high ceilinged room enhanced the sound of the galleried organ, and an outstanding performance of the soprano-alto duet with cello and organ from Bach's Cantata #78 will live long in our memory. The soprano, Katherine Gottschalk, the alto, Anne Kazlauskas (who, incidentally served most efficiently as registrar for the convention), the cellist, Emily Metcalfe, and Ms. Damp united beautifully in a performance which transported more than one listener to realms of glory. Pieces by Böhm, Distler, and Alain rounded out the program, and we sang "Love Divine" to *Hyfrydol*.

David Porkola (of St. Louis memory last year) gave a demonstration in Holy Cross R.C. Church at Ovid on the c.1860 organ by an unknown builder. Compositions included works by Couperin, Murray, Haydn, Pepping, Vierne, Bach, and Johann Franck, all well suited to the instrument. We learned that a 2-manual and pedal reed organ shared the balcony with the pipe instrument, and sang a hymn from the church's missal.

A refreshing stop for lunch at Belhurst Castle, near Geneva, provided a pleasant change of scene, although the hastily prepared buffet was barely ample for our appetites. Then on to Bellona where Mary Ann Dodd, Colgate University organist, played the Jardine organ which A. Richard Strauss has just restored. It appeared to be in perfect condition, and the recital showed it off to advantage in works by Frescobaldi, Buxtehude, DuMège, Pinkham, Benjamin Carr, Brahms, Near, Al-



The 1972 Hellmuth Wolff organ at Anabel Taylor Chapel, Cornell University, Ithaca, New York, during the convention recital. Photo by William Van Pelt.

bright, and Mendelssohn. We sang "Rise Up, O Men of God" to *Festal Song*, and departed for Watkins Glen.

In this town (as reported by Donald R.M. Paterson in his series of articles for *The Tracker* 14:4:12, 15:1:12, 15:2:12, and 15:3:13) every church once had a William King organ. The last remaining one is in the Baptist Church, and we heard Earl Naylor (last year's convention chairman) perform a demonstration using works by Bach, Franck, and Selby. The little 1-manual, 5-rank instrument seems to be losing the fight to survive because of the installation of acoustical tile ceiling and walls; it sounds entombed. We sang "The King of Love" to *Dominus Regit Me*, just about drowning the little organ with our voices.

Dinner was supposed to be an out-door barbecue at Ithaca College, but just as it started the heavens broke open and the rain drove us inside. Spirits, however, were not dampened, and all were aglow for the major recital of the convention. Donald R. M. Paterson, University Organist at Cornell and director of the Sage Chapel Choir, is the only organist in Cornell's history to have won tenure for his position. That he deserves this honor was unquestionably proven in this program on the 1940 Aeolian-Skinner organ which was done with great polish and finesse. Selections by Jullien, Marchand, Buxtehude, Bach, Palmer, Brahms, Robert Barrow (his teacher at Williams College), and Franck displayed the mighty organ's many voices and possibilities. We were especially transported by the exciting Bach Toccata in F, and Franck's Choral No. 1 in E major was masterfully played. Prior to his playing of Bach's Chorale Prelude on "Allein Gott in der Höh 'sei Ehr'," we sang the melody in English text, "All Glory Be to God on High." A standing ovation was accorded this superb performance.



Thursday's program

We assembled in a lecture room at Ithaca College for Thursday morning's Seminar on E.M. Skinner. Professor Paterson introduced the speaker, Joseph Dzeda, who is curator of the great organ at Woolsey Hall, Yale University in New Haven, Connecticut. Mr. Dzeda's talk was illustrated with slides and a tape recording. He began with a biographical sketch of Mr. Skinner's life, inserting the slides where appropriate. The tape recording was taken from a roll for a player organ made c.1915 by Albert Snow who played the first movement of Dvorak's "New World Symphony," and later we heard Mr. Skinner's speech to the 1958 AGO convention, made when he was 92. A lively discussion followed the lecture.

Boarding buses, we were given brown-bag lunches, and we rode to Syracuse where we heard Robert Kerner present a demonstration on the 1855 Johnson organ, including works by Bach, Clara Schumann, and Brahms. President Mowers made a presentation of the OHS Recognition Plaque to this church, an event which was televised locally, and we sang "Come, Labor On" to Noble's *Ora Labora*.



Above, OHS President the Rev. Culver L. Mowers presents Historic Organ Plaque to church dignitaries of Westminster Presbyterian Church. Photo by J. Paul Schnieder.

Left, the oldest extant Wm. A. Johnson organ, opus 43 of 1855 in Westminster Presbyterian, Syracuse, New York, during the convention recital. Photo by William Van Pelt.

A lecture-demonstration was given by Will Headlee at Crouse College of Syracuse University, using the 65-rank 1950 Holtkamp organ. He began with a piece which opened the organ in 1950, Bach's "Wir gauden all' an einen Gott, Vater," and gave much learned commentary along with spoken registration. Other selections included works by Bach, Bruhns, Milhaud, and Dupre. The performance of the latter's *Cortege et Litanie* was magnificent. We learned that this summer the entire organ will be overhauled with complete releathering but no tonal changes – all to the tune of \$52,000. We sang "We Know That Christ Is Raised" to Stanford's stirring *Engleberg*.

Susan Randall, a pupil of Prof. Paterson at Cornell, gave a demonstration on the Morey & Barnes organ at the Unitarian Church in Cortland, playing works of Bach, Walther, and Pepping. We sang "Jesus, the Very Thought of Thee" to *St. Agnes*, and left for the Holiday Inn where a splendid buffet was enjoyed.

The evening concert at St. Mary's Church, Cortland, had been widely publicized so that when we arrived we found one small part of the nave reserved for us, and the rest of the large

ARTHUR LAWRENCE

Editor, *The Diapason*

Saint Mary's College
Notre Dame, Indiana 46556

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

church filled with local music lovers. We sang "Who Trusts in God" to *Was mein Gott will* at the beginning, and Lois Regestein delighted all with her recital program which included Mendelssohn's first Organ Sonata, the Dandrieu Magnificat in D, Sweelinck's *Balletto del Granduca*, selections by Schumann, Wagner, Rheinberger, and Saint-Saëns, ending with the first movement of Widor's 6th Symphony. A standing ovation resulted, and we sang another chorale, "Jerusalem, thou city fair and high" to the Melchior Franck tune. Then came the selection which involved the 1896 Morey & Barnes organ played by Wayne Leupold, members of the Syracuse Symphony Orchestra, and a community chorus assembled for this event and directed by Robert Ergenbright. The work was Concerto in E-flat Major, Opus 25, by Richard Bartmuss who lived from 1859 to 1910. This obscure composition had recently been discovered by Mr. Leupold, and grants from at least two funds made the performance possible. The three movements follow generally regular lines, with the chorus joining only in the third movement on two verses of a chorale. The effect was electrifying indeed, and everyone attending the concert was thrilled.

Summary

The convention was perhaps the most leisurely one of the 25 held thus far. It afforded ample time for visiting, renewing acquaintances, and meeting new friends. There were only 15 organs heard in the three days, and this left us with a better ability to remember each one; for when one rushes from one organ to another and hears perhaps 25 instruments in three days, it is difficult to recall how any one of them sounded.

One noticed the presence of five of the ten original founders at this convention—Dr. Blanchard, Prof. Paterson, Albert F. Robinson, Kenneth F. Simmons, and Randall Wagner. Also, one noticed four past presidents in attendance—Prof. Paterson, Mr. Simmons, Edgar A. Boadway, and Alan Laufman. And it was not without great mirth that a crop of brightly colored T-shirts appeared on many members bearing the legend, "Would you buy a used organ from this man?" with an accompanying picture of Alan Laufman dismantling an organ somewhere. But let it be reported that the sale of these items added some \$170.00 to the E. Power Biggs Fellowship Fund, so the little joke had its serious side, too.

The 25th annual national convention is now a matter of history, and once again we express our gratitude to all who worked in so many ways to make it possible. Let us look to the future now—to Maine in 1981 and all the years ahead—and plan now to attend. You won't be sorry.

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In addition to the usual Summer series of Wednesday evening recitals, the great organ at Methuen Memorial Music Hall in Methuen, Massachusetts, can be heard in a series of Friday evening programs in October.

Kenneth Wilson, organist, will perform on October 10. The Rev. David Gallagher, organist, will present a program with brass choir on October 17. And the Lexington Boys' Choir under the direction of Christopher King will present a program using the organ on October 24. All programs begin at 8:30 P.M.

Tickets of admission may be purchased at the door.



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William Dowd



D. A. Flentrop

Smithsonian Lectures on Organ Building and Harpsichord Making

by John Fespesman

D.A. Flentrop, organ builder, and William Dowd, harpsichord maker, were guests of the Smithsonian Institution in Washington for a series of 6 lectures on keyboard instruments on April 24 and 25. The lectures formed part of the "Keyboard Year 1980" and were jointly sponsored by the Division of Musical Instruments and The Friends of Music at the Smithsonian. Some 75 participants attended, including representative makers, performers, scholars and student musicians and apprentice makers.

Both Dr. Flentrop and Mr. Dowd spoke in detail about their experience with restorations of early instruments, describing how such work enabled them to discard, bit by bit, "modern" changes in the design of their own instruments. Each speaker also described the beginnings of the revival of instruments in the classic style, beginning with the influence of the

Dolmetsch family in England for harpsichords and that of such pioneers as Mahrenholz and Schweitzer for organ building. Flentrop singled out his organ for the 1939 World's Fair as an early effort in mechanical action, and pointed to the 1951 organ in the town church of Loenen as his first full-blown effort in the classic idiom. Mr. Dowd referred to two early "modern" harpsichords on display for the lectures (a Dolmetsch-Chickering and a Pleyel, both made in the early part of this century) and especially to a new instrument just delivered to the Smithsonian: a careful replica of a French harpsichord made in 1730 by the Blanchet shop in Paris.

Each talk was followed by an hour of questions and discussion, all of which was recorded for Smithsonian archival retention.

MINUTES OF THE OHS COUNCIL MEETING

February 16, 1980
Richmond, Virginia

The meeting was called to order by the president at 10:15 A.M. In attendance were council members George Bozeman, Norma Cunningham, Richard Hamar, Culver Mowers, Robert Newton, William Van Pelt, Randall Wagner, and James McFarland. Also present were OHS members Raymond Bruner, William Enos, and David Storey.

The minutes of the Haddonfield meeting of November 24, 1979, were accepted.

The treasurer's report was presented by Culver Mowers as it had been received by telephone. Transcribed copies were distributed.

The editor reported his intention to run the OHS "Code of Ethics" once yearly in *The Tracker* in order to emphasize its importance. He also reported sufficient progress on the twenty-fifth anniversary issue and indicated his enthusiasm for its success.

The publisher reported that our membership has reached 1112, only 80 short of last year's total.

The audio-visual committee reported that the 1978 recording was expected momentarily as a finished product.

The extant-organs committee reported that the Middle Atlantic lists would be out before the end of the month. They also indicated their desire for the inclusion of historic organs other than those with tracker-action, and began suggesting means by which this might be accomplished.

Culver Mowers submitted his final report as chairman of the historic organs committee. Noting that future plaques would bear his signature twice, he announced the appointment of Dana Hull as chairman.

The chairman of the recital series indicated that he was preparing a major article for publication in *The American Organist* and expects a great deal of increased activity as a result.

The nominating committee presented its final report in the form of the following slate of candidates for the 1980 election; for secretary- James McFarland and Mary Julia Royall; for treasurer- Donald C. Rockwood and J. David Phillippe; for councillors- Dana Hull, Stephen E. Long, Timothy Watters and David Wigton.

Other committees reported normal activity.

Council then directed the secretary to implement the approved procedure for securing signed responsibility forms from those who have temporary possession of OHS-owned material. Council authorized funds for rubber stamps to identify OHS owned files and correspondence.

In response to an inquiry from a member, council directed discussion to the matter of a special rate for spouse membership. Council elected to allow full two-member status in this situation for the cost of a regular membership plus a student membership.

Council then approved the editor's suggestion for pricing the anniversary issue for single copy sale. The per copy price is to be \$10.00. A special package deal will be offered which includes a Bicentennial issue for \$15.00. [See revision, June 23, 1980]

There were several people present who wished to advance funds to William Van Pelt for the purpose of rehabilitating the type setting-equipment with which he saves the OHS much time and money. Mr. Van Pelt graciously refused the offer.

Council then voted unanimously (those not present were polled) to recommend to the annual meeting that Joseph Blanton be elected to honorary membership in the OHS.

A lively discussion ensued about possible means for certifying the accuracy of organ restorations. No action was taken.

Council voted 'Pending formal approval of the Chapter bylaws, Council accepts the Nov. 16, 1979, petition of the proposed Chicago-Midwest Chapter of the Organ Historical Society, Inc.'

Culver Mowers reported on the progress concerning the acquisition of the Nye Collection for the Archives. A detailed report on the total financial outcome of this endeavor is expected for the next meeting.

A request from Earl Miller to direct funds in advance for a certain Historic Organ Recital because of a very special need, prompted a long and lively discussion about delegated responsibility. Council resolved that in the delegation of responsibility to an individual to run a committee a certain amount of power is implied, and committee chairmen should exercise this power as it concerns the day-to-day operation of that committee. The operation of the committee is severely hampered by the need (real or imagined) to constantly seek approval from council. Council can speak up whenever it feels there is an abuse of this power.

The meeting concluded with a vote of thanks to William Van Pelt, our host, for a most ambitious two day "convention style" meeting. Late Friday night council was treated to a recital and organ tour on and in the 4-17 Wurlitzer at the Byrd Theatre, conducted by Lin Lunde and covered by a photographer from *The Console*. Afterwards, a tour of the magnificent art-deco theatre was provided by The Theatre Historical Society. During the meeting lunch break, we were taken on a tour of the archival facilities of the James Branch Cabell Library during which the university archivist for Virginia Commonwealth University lectured on archival techniques. Following the meeting we were treated to a recital by Peggy Haas on the three-manual Rieger at St. James' Church.

After noting that the next meeting was the convention meeting, council adjourned at 4:30 P.M.

Respectfully submitted,
/s/ James R. McFarland
Secretary

SEBASTIAN M. GLUCK
NEW YORK

DAVID GOODING
Lake Erie College
Painesville, Ohio 44077

MINUTES OF THE OHS COUNCIL MEETING

June 23, 1980
Ithaca, New York

The meeting was called to order by the president at 10:45 A.M. In attendance were council members Homer Blanchard, Norma Cunningham, Richard Hamar, Culver Mowers, Robert Newton, Albert Robinson, Lawrence Trupiano, William Van Pelt, Randall Wagner, Samuel Walter, and James McFarland. Also present were committee chairmen Robert Roche, David Talbot, and Norman Walter; and members Thomas and Frances Finch, and Edna Van Duzee.

The minutes of the council meeting in Richmond, Virginia, February 16, 1980, were accepted as submitted.

The treasurer reported that there had been a net loss for the fiscal year and that the budget prepared for the following year would contain drastic cuts in major, important programs. Even so, the budget prepared and presented by the treasurer was a deficit budget. He indicated that sale of inventory items was mandatory in order to continue operations.

The editor of *The Tracker* reported that all material gathered for the as yet unnamed twenty-fifth anniversary issue of *The Tracker*.

The publisher of *The Tracker* reported greatly increased printing costs for regular issues and an increase in the cost of printing of the anniversary issue of \$3000.00.

The archivist reported the acquisition of the Eugene Nye Collection, a lifetime gathering of organabilia by the noted Mr. Nye, presented to the OHS by his widow Mrs. Jonathan Brooks and her son, Brent Northup.

The chairman of the audio-visual committee reported that the "Pfeffer Odyssey" recording is now in production. He announced his intention to begin pre-pressing sales.

The chairman of the research and publications committee reported that the second in the series of *American Organ Building Documents In Facsimile* (Henry Erben) is now ready for printing. The committee is considering the publication of two works on American Organ Builders written by OHS members; one on E.M. Skinner and the other on J.G. Pfeffer. The chairman also reported that the printer engaged to produce the Johnson book has gone out of business. The committee intends to move in the direction of subscription sales for the book.

The chairman of the historic organ recital series announced the acceptance by *The American Organist* of a major article on the series for publication in the near future.

The public relations director reported that aside from his routine flurry of activity, he has expanded his operation to include involvement in specific organ-saving projects. These activities have included direct contact with churches, fund raising, and press releases in the locale of the organ in peril. The director emphasized the need to sell much of our inventory and promised to do much to advertise what is available.

The fellowship committee chairman reported the selection of Randolph Waller and Kyle R. Medeiros as the E. Power Biggs Fellows for this year.

Reports from the chairmen of the other committees indicated a normal amount of routine activity.

The secretary assisted the council in filling out the responsibility forms for OHS owned material which is temporarily in the possession of officers and chairmen. These forms were prepared by the OHS lawyer, Martin Fruitman. Further efforts in this program remain.

As a response to the report submitted by the OHS lawyer, council directed the secretary to 'work with Mr. Fruitman to register the name *The Tracker* as a trademark.'

Having received their by-laws council voted 'to accept the Chicago-Midwest Chapter of the OHS with warmest wishes.'

For sometime the council has been wrestling with the problem of the need for more space for archival materials. Noting that it is possible that this problem could reach an emergency status between regular council meetings, a motion carried 'to empower the archives committee to take whatever action necessary regarding relocation of the archives.' The committee responded to this action by stating that they will take no action without notifying all members of council of their decision in time for feedback.

Tentative acceptance was granted for two convention proposals: Chicago in 1986 and Charleston in 1985.

Council then passed the following two matter-of-record motions proposed by the treasurer: 'that Retained Earnings be credited in the amount of \$6,994.33 representing net adjustments to inventory re-valuation as of May 31, 1980.' and 'that Retained Earnings be debited in the amount of \$84.64 representing the net loss for year ended May 31, 1980.'

Council then learned that the well-known and very large E. & G.G. Hook and Hastings organ in St. Alphonsus Church in New York City had a very uncertain future. Although the Diocese of New York was to remain owner of the instrument, it had to be removed from the building by July 9, 1980. An excellent means of maintaining some control over the future of the organ would be for the OHS to act as general contractor for the organ removal, and to store it for the diocese. Culver Mowers announced to the council that this was all possible and acceptable to the diocese, and to the OHS lawyer. Council voted approval of the project and elected Richard Hamar to head the committee responsible.

Much discussion took place concerning the financial problems faced by the OHS for the next year. One very specific problem is the cost overrun predicted for the anniversary issue of *The Tracker*. Council voted to 'empower *The Tracker* staff to pursue whatever means open to them for securing additional money for the printing of the anniversary issue and that the per issue price for non-subscription sale be set at \$25.00. For \$30.00 a *Bi-Centennial Tracker* will be included as a package deal. The printing of the anniversary issue will be limited to 1500 copies.'

Council then adjourned to a committee of the whole to take into consideration the preparation of the budget. When the time was appropriate the motion 'to accept the budget as amended' was carried.

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Matters concerning general liability insurance, an executive director, and information storage and retrieval were deferred to the next meeting.

Because there has been no definite ruling in the past concerning the closing of books from conventions, a motion was carried 'that convention committees be required to submit their final report to the appropriate officers of the society within eight weeks following the close of the convention.'

A discussion concerning the creation of the post Circulation Manager of *The Tracker* was deferred until the next meeting.

Richard Hamar was appointed chairman of the nominating committee for next year's elections. It was noted that F. Robert Roche would report for the auditors of the treasurer's books to the annual meeting, and that Father Thomas Smith and Earl Naylor were appointed as election tellers.

Noting that the next regular council meeting would be held the usual Saturday after Thanksgiving in Haddonfield, the meeting adjourned at 5:45 P.M.

Respectfully submitted,
/s/ James R. McFarland
Secretary

MINUTES OF THE ANNUAL MEETING OF THE ORGAN HISTORICAL SOCIETY

June 24, 1980
Ithaca, New York

The meeting was called to order at 9:15 A.M. by the president. A moment of silent meditation was observed in honor of the memory and recent passing of Jack Fisher, Arthur Poister, Louis Schoenstein, and William Odell.

Kenneth Simmons was appointed parliamentarian for the meeting.

The minutes of the previous annual meeting were accepted as they appeared in *The Tracker*.

The annual reports from the officers and committee chairmen were presented and accepted with thanks, and frequently with applause. Reports were also received from the various chapters.

The auditors reported that the treasurer's books were in order. A motion to close the books carried unanimously.

The OHS Distinguished Service Award was presented, by Culver Mowers, to Donald R.M. Paterson. It was noted that it was most appropriate to present this award to Mr. Paterson in

Ithaca, since this was his home territory and the area from which he accomplished so much as an OHS member for twenty-five years, former president of the society, and the holder of many offices.

At this time it was announced that the council had unanimously agreed to recommend to the annual meeting the election of Joseph Blanton to honorary membership in the OHS. The meeting unanimously concurred.

Homer Blanchard spoke of the significance historically of the massive collection donated to the archives by Brent Northup and Mrs. Jonathan Brooks, the son and wife of the late Eugene Nye. The meeting resolved 'to thank Brent Northup and Mrs. Jonathan Brooks for the precedent setting donation of the Nye Collection of organabilia, and for their recognition of the OHS archives as *the* suitable repository for such materials.'

Although the problem had become painfully obvious during the delivery of the various reports at the beginning of the meeting, Culver Mowers chose this time to address the meeting concerning the lack of sufficient funds for the printing of the special anniversary issue of *The Tracker*. Those present at the meeting responded by making many generous donations, as patrons, to sponsor this publication.

The election tellers submitted their report: 190 valid ballots were cast with the following results: for treasurer: Donald Rockwood/ for secretary: James McFarland/ for councillors: Dana Hull and Stephen Long. A motion from the floor to destroy the ballots was carried.

It was then learned by the annual meeting that even though he was just elected, Donald Rockwood was tendering his resignation as treasurer, effective this fall. He offered his resignation out of his concern that personal matters and the exigencies of his job will prevent him from doing a sufficiently thorough job. In recognition of his desires and concerns, the meeting voted to 'inform Rocky of our gratitude for twelve years of diligent, dedicated service; and regret the need for his upcoming resignation.' The applause offered in honor of Rocky's contribution to the growth of the OHS was strong and heartfelt.

The new budget was reviewed, and many remarked how important it was that books and records and other inventory of saleable goods be sold. It was noted that much of the society's deficit is a direct result of significant outlay for the production of goods that are not selling quickly enough. Another source of the deficit was an extremely large number of extra-budgetary expenses incurred last year.

The meeting adjourned at 11:45 A.M.

Respectfully submitted,
/s/ James R. McFarland
Secretary

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LETTERS TO THE EDITOR

Dear Sir,

My copy of the Winter 1980 issue of *The Tracker* with my article on the Kimball Organ in St. Louis Church has arrived. I'm pleased to see it in print and wish to offer thanks. The layout and appearance are everything one could ask for. However, I see that I allowed a couple of errors to slip through on the specifications, and I wonder if you would print my corrections in the "letters" column:

1. The Swell Diapason Mixture IV ranks was a 1952 addition and should be marked as such.
2. The Tellers console has a full compliment of 16', 8' and 4' couplers on all divisions and intermanually, several more than appear in the article.

Once again, thanks to you and the rest of *The Tracker* staff for everything.

Sincerely,
/s/ David Snyder
217 Linwood Avenue
Buffalo, New York 14209

Dear Sir,

I have just finished reading the recent (Winter) issue of *The Tracker*, which arrived this morning. You certainly do an excellent job with it. I hope you are not "taken for granted" by the OHS.

Sincerely,
/s/ Charles N. Henderson
Editor *The American Organist*
815 Second Avenue
New York, N.Y. 10017

Dear Sir,

Thank you for the spectacular photo story and article about the restoration of our Hook & Hastings organ. The layout was beautiful and the editing superb.

Per your request of some months back, there are a couple of other historic organs in our area, though none as large they are very nice. Over vacation I will contact these people and see if they would let me take photos and write an article for *The Tracker*.

Thanks again for a great job!

/s/ Fred Bach
1422 Virginia Street
Racine, Wisconsin 53405

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David and Permelia Sears
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Dear Sir,

I am gratified that some of the persons reading my letter have been interested enough to reply. Your letter was appreciated very much.

While I did ask questions and make suggestions (most of which I can't remember well), I realize the problems involved with changes. I still encourage the bi-monthly journal for some time in the future, yet I understand such an undertaking requires "hired help." I've been through it before.

I was pleased that you gave a brief rundown on the society history, which I knew a little about. I intend to keep up my membership, and encourage others as well. However, this is not a tracker or historical area, and I don't know if I can convince any of my friends to join.

I have had an interest since playing a few historical instruments in Alabama many years ago. I am a high school choral director, although my major was organ. Such is the way of life. I had a lot of work in college on harpsichord, harmonium, and clavichord, hence my interest in these instruments. This experience, as well as a few times on new tracker instruments in churches, has defined my feeling on duplication of historical instruments, particularly as regards temperament and wind. There is a place for such, of course, but sometimes church committees find a much different result than they expected. This is no problem, of course, where the church has had proper consulting

Maybe it would interest you that I removed a 4 rk Moller in central Florida and have installed it as my personal instrument, after revoicing and repairs. I have added a 4' rk, and have plans for three more

Very best wishes,
/s/ John L. Peuhls, Jr.
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OBITUARIES

Harold Gleason

April 26, 1892 - June 27, 1980

A private memorial service for Harold Gleason was held on Monday, June 30, in St. Ambrose Episcopal Church, Claremont, California. The Reverend David Gleason officiated at the service and at the graveside ceremony at Mountain View Cemetery in Pasadena. Dr. Gleason's survivors include his wife, Catharine Crozier Gleason, four sons, fifteen grandchildren and four great-grandchildren.

Harold Gleason, noted teacher, lecturer and scholar, was the author of a number of articles and books, including *Method of Organ Playing*, *Music in America* and the series, *Music Literature Outlines*. He was appointed the first head of the Organ Department of the Eastman School of Music, University of Rochester, when the school was founded in 1921. He later held the positions of Professor of Musicology, Professor of Music Literature, and Director of Graduate Studies. He retired from the Eastman School in 1955 but continued his professional activities, particularly in the field of research. At the time of his death he was working on several major projects.

The Harold Gleason Memorial Fellowship Fund has been established for research in the field of organ music. This fund will be administered by Pomona College in cooperation with an advisory committee. The initial project will be the completion and publication of Dr. Gleason's *History of Organ Music and Performance*. Contributions to the memorial fund may be sent to Pomona College, Department of Development, Claremont, California, 91711.

Jack Fisher

Jack Fisher, titular organist of the Church of the Immaculate Conception in Boston, Massachusetts, passed away on June 14th at the age of 55, following a short illness.

As past dean of both the Twin Cities and Boston chapters, Mr. Fisher was active in the life of the American Guild of Organists. He was also a member of OHS, and vitally concerned with promoting concerts on some of the historic organs of the Boston area, particularly the 1863 Hook instrument in Immaculate Conception Church which, partly through his efforts was heard at the OHS Boston convention in 1961, the 1967 AGO Conclave, and the historic 1976 AGO National Convention.

At the time of his death Jack Fisher held, in addition to his position at Immaculate Conception Church, the posts of organist-choirmaster at the Union Church of Waban, Massachusetts, and instructor of organ at Boston University.

A requiem was celebrated on Wednesday, June 18th at the Church of St. John the Evangelist, Boston; on the following day, eleven members of the Boston Chapter AGO played the eleven Chorale Preludes by Brahms in St. Mark's Cathedral, Minneapolis, in his memory. This impromptu event drew a sizable gathering of friends and former students from both Boston and the Twin Cities area who were attending the 1980 AGO National Convention. On June 28 the Boston Chapter AGO's regular weekly radio broadcast on station WCRB-FM featured a recital by Jack Fisher on the Methuen Memorial Music Hall organ, of which he had been a trustee.

Mr. Fisher was a fine, self-effacing musician and a popular teacher whose interest in and concern for historic American organs led to his being a prime mover in the organization of the Boston Organ Club, now an OHS chapter. His selfless dedication and wry wit will be greatly missed by his colleagues.

— Barbara Owen

Walcker

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