



THE TRACKER

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Penny-a-Pound-Profit . . .

An Editorial

The title of this essay was a slogan flaunted by a popular brand of candies fifty years ago. It is **not** a slogan suggested for the financial management of OHS for, if you read the last treasurer's report, you know that we are operating currently at a loss.

But twenty-five years ago the witty, often caustic editor of the *old The American Organist*, T. Scott Buhrman, wrote:

At no time in the history of civilization has the organ world faced such glowing prospects—if only it doesn't lose its head but thinks first, last, and always of ministering wholesomely to cultured humanity and abandons the conceited notion of raising the standards of every poor blighter coming within hearing distance of an organ or an organist. There is so much constructive work to be done, so much research in the library and files available to us. To do it costs real money and takes the time of professional organists willing to go into this type of philanthropic work, for they have to know, thoroughly, all details of the profession and exceedingly much about all phases of organ-building...

How admirably applicable these comments are to OHS. The late Mr. Buhrman retired soon after writing these lines, and died within the year. He did not know a thing about OHS, but one feels he would have been keenly interested and given his support. Indeed, his successor, the late Ray Berry, was an early member of OHS and registered great interest.

But we are digressing. The point of this title and the quotation is that OHS is a non-profit organization controlled by no one individual but by the democratic method of general elections by the membership. That the financial management has been on solid footing over the years is because the duly elected officials have conducted the business affairs with caution and judicious planning. But no one can foresee the ravages of inflation and the unprecedented increase in the cost of operation. It is all the more to our credit, then, that certain conservation of funds permits us to carry on even though the financial report shows a deficit.

This is not a plea for contributions (although they are always welcomed!), but rather a tribute to our recently retired treasurer who, with more than a watchful concern for our finances, served for fifteen years in that office with faithfulness and great acumen. We all owe Mr. Rockwood our thanks and appreciation for these years of service. May all his successors serve as well.

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COVER: Delaware Avenue Methodist Church (now Asbury-Delaware United Methodist), Buffalo, N.Y. Case of Johnson & Son Opus 475, 1876, later rebuilt by Schlicker. Courtesy of The Rev. Dean E. Richardson.



1889 Whalley & Genung organ, 2-13, at the Presbyterian church, Port Townsend, Washington.



1893 C.S. Haskell organ in Zion Lutheran Church, Kent, Washington



The Haskell organ features mechanical key action with pneumatic stop keys.

Pacific Northwest Welcomes OHS for its 27th

(This material is a reprint of the Pacific Northwest Chapter OHS newsletter, THE BELLows SIGNAL, Volume V, Number 1. Beth Barber is Editor.)

The Twenty-seventh Annual National Convention of the Organ Historical Society will be held in the Pacific Northwest June 21-25 (Monday through Friday), 1982. The convention schedule has been planned to include visits to a wide variety of instruments, ranging in size from one manual, three ranks, to four manuals, 75 ranks, and in date from 1853 to 1980. A number of the organs are from the Organ Clearing House, mostly (but not all) are old organs in newer buildings. Also to be included is the first Whalley and Genung organ to be visited by an OHS National Convention. Bonuses will include loads of beautiful Puget Sound scenery and five ferry rides.

For those who arrive in the Seattle area early, many activities are possible including visits to the Seattle Center (the Space Needle), the Aquarium, Art Museum, Woodland Park Zoo, etc., as well as visits to a number of area churches with new mechanical action organs which are not on the Convention itinerary. Those in the area on Sunday evening may wish to attend the Service of Compline at St. Mark's Cathedral at 9:30 p.m. and the short recital on the Flentrop which follows.

Those who can stay after the Convention may wish to travel south into Oregon or north to Victoria, B.C., to see organs old and new; Pre- and Post-convention tours will be offered.

The Convention will start with the traditional Monday evening Pre-convention recital, at St. Mark's Cathedral, Episcopal, D.A. Flentrop IV-75, 1965, played by AGO National President Edward A. Hansen. Members may wish to adjourn afterwards to Pizza and Pipes to savor the glorious restored WurliTzer as well as good pizza.

Tuesday, June 22, we start with a short Annual Business Meeting. The day's tour will commence with a visit to the German Church where we'll hear a c.1915 Hinners I-6, along with positives by Brombaugh and Führer. We continue to Magnolia Presbyterian Church, J.H. & C.S. Odell II-13. Then we lunch at the famous Brasserie Pittsbrough, and continue down I-5 (a freeway, not an organ) to Zion Lutheran in Kent and a II-11 1893 C.S. Haskell; then on to St. Matthew's Episcopal, Auburn, and its 1853 I-8 A. Andrews and Son. Back around Seattle to the east is St. John's Episcopal in Kirkland, Cole and Woodbury, II-17, 1892, and finally to Holy Rosary Roman Catholic in Edmonds for a major recital by Tim Drewes on the three manual, 26 stop Kilgen and Son, recently installed there.

Wednesday will be a long day. Buses leave at 7:15 for the 8:00 AM Ferry to Bremerton, the first of five ferry rides, this time with breakfast on the ferry. Our first stop is St. Nicolas Episcopal Church in Tahuya, a little church with a I-7 c.1895 Emmons Howard. Then on to Shelton, lunch and a concert at Faith Lutheran (II-13, 1907 Henry Pilchers Sons); then to United Methodist's Fritts and Richards 1979 II-23. From Shelton we go to Chehalis, Epiphany Episcopal and the II-11 c.1891 Moline. If the weather is clear we should be able to see Mt. St. Helens. Our last stop for the day is Christ Church, Tacoma, for dinner and a major recital by David Dahl on the John Brombaugh II-23 organ and a Peter Titz harmonium. Then back to Seattle.

Thursday will have a later start, leaving after breakfast for the 9 AM ferry to Winslow, then to Poulsbo and the Episcopal

Church of St. Charles, King and Martyr, where there is a II-8 c.1890 Henry Niemann. After a short ferry ride across the Hood Canal, we will visit an old tracker in its original location. But first there is lunch at historic and beautiful Fort Wordon, and after a short bus tour of equally historic Port Townsend we go to the Presbyterian church for a major recital by Earl Miller. The organ here was built by Whalley and Genung of Oakland, California, in 1889, and has two manuals, thirteen ranks. It is the oldest organ in the state of Washington still in its original location. After the recital, conventioners will have the opportunity to explore Port Townsend before returning to Seattle by two more ferries.

An informal but sumptuous meal at the City Loan Pavillion will precede the final concert at St. James Roman Catholic Cathedral. Carole Terry and David DiFiore will share duties on the IV-46 Hutchings-Votey of 1907, and the IV manual (but III division, 18 rank) Casavant, with the Seattle Men's Chorus and the St. Mark's Festival Chorus conducted by Peter Hallock in the Widor *Double Mass*, which received its American premiere at the Casavant's dedicatory recital.

Because of the exigencies of the ferry schedules and the distances to be covered, our days will be somewhat longer than is usual at OHS Conventions. However, there will be plenty of time for socializing on the ferries and at the evening events. We urge registrants to come early and stay late, to enjoy the spectacular beauty of the Pacific Northwest and especially the Puget Sound region.

Monday's pre-convention tour will probably include West Seattle First Lutheran Church (Noack, 1977), Mercer Island Emmanuel Episcopal (von Beckerath), Mercer Island (Kenneth Coulter) and Federal Way St. Theresa R.C. (Richard Bond). Post-convention tours; 1) One day trip on the M.V. Princess Marguerite to Victoria, B.C., walking tour could include organs by Appleton, Hamill, Spilker, Bevington, and a 1926 tracker by Harrison and Harrison; 2) To Vancouver, U.S.A. (recently reinstalled Moline), Portland (Hook & Hastings), Eugene (Brombaugh and Ahrend organs), possible tour of Coulter and Brombaugh shops. Probably many will be interested in seeing the two Vermeulen (recent Dutch tracker installations) in the Seattle area, and the Durner organ which was taken across country from Philadelphia to Mount Vernon, Washington, by Frederick B. Sponsler about 10 years ago.

You may contact any of the following travel agents for reservations: Genevieve Schmidt with GST Travel in Boston, (617) 236-1496; Earle Goodwin of Cultural Organ Tours, Spring Lake, NJ, (201) 449-5434; Powell Johann, Travel Advisors, Richmond, VA, (804)285-3421; or contact Beth Barber, 2306 Franklin Ave., East, Seattle, WA 98102, for any further information.

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Three For The Book

Homer D. Blanchard

Between the years 1848 and 1898 the firm of Wm. A. Johnson, later Johnson & Son, Westfield, Mass., built 860 organs. In nearly a lifetime of collecting Johnson stoplists I have so far gathered 346 out of the 860, and some of these are only partly accurate. An article in *The Ohio Wesleyan Magazine* (May, 1980, pp. 16-17) described me as an "organ nut" and mentioned my search for Johnson material. I was quoted: "It shows how hard it is to find this kind of information once it is gone."

A college classmate of mine happened to send a copy of that magazine to a retired minister friend, the Rev. Dean E. Richardson, who read the aforementioned article and took note of my interest in Johnson stoplists. He was kind enough to write me that from 1947 to 1959 he had served "as the Minister of the Asbury-Delaware United Methodist Church in Buffalo, N.Y., which was favored with a Johnson organ which was highly regarded by musicians." He then went on to say that the church had some information on the installation of the organ in newspaper comments relating to a series of concerts that were given shortly after its completion, and that he would be glad to have the material made available to me.

A quick check of my Johnson stoplist holdings showed a blank for Opus 475, 1876, which had been built for the then Delaware Avenue Methodist Church. Further correspondence and conversation with the Rev. Mr. Richardson produced an historic stoplist, together with some interesting reflections on the state of musical culture and appreciation (organ, that is) in Buffalo about a century ago.

At about that same time I was working on an article for the *25th Anniversary Tracker* and was concentrating on the interesting Hutchings organ of 1896 in South Congregational Church, New Britain, Conn. ("The Organ in the United States; a Study in Design," *The 25th Anniversary Tracker*, 25:4 (Fall 1980): 40-41). I completely overlooked the fact that it had been preceded by W.A. Johnson's Opus 240, 1867. Luckily the church possessed and kindly furnished me with a copy of the original dedication program with stoplist, which quickly joined the collection.

In 1965 St. John's Assyrian Church, Chicago, was razed and its Johnson & Son organ was offered for sale through the Organ Clearing House. It was bought by a gentleman from Indiana. In the fall of 1981 I gave a paper at the convention of the American Institute of Organbuilders in Cleveland and discussed Johnson scales at some little length. One of my listeners happened to be a gentleman from Indiana, Mr. Eldon R. Cunningham, who informed me afterward that he had a Johnson organ in storage. You guessed it: Opus 689, 1888, from St. John's Assyrian, Chicago, which he had purchased. He kindly furnished me with a diagram of the stopknob layout in the console and a sketch of the coupler action. It is just too bad that the Director of the Clearing House, Alan Laufman, was unaware at the time of my interest in the Johnsons, for there he was, sitting on this stoplist when I would have been glad to learn about it. All of which goes with the fun of collecting.

But let us look at the organs. The *Westfield* (Mass.) *News Letter*, Wednesday, December 11, 1867, p.2 said:

Mr. Wm. A. Johnson is now putting up a first class organ in one of the churches in New Britain, Ct.; and he is building an addition to his organ factory in this place 40 x 30 feet and two stories high, for the purpose of making a room to test his instruments."

[Information courtesy of Peter Cameron, who combed the old Westfield newspapers for mentions of Johnson.]

The organ was dedicated on Wednesday Evening, January 15, 1868, by Dudley Buck, then residing in Hartford, Conn., "assisted by the 'South Church Quartette' of that place":

Mrs. C.W. Huntington, Soprano
Miss Mira Whiting, Contralto
Mr. C.W. Huntington, Tenor
Mr. W.H. Hunt, Basso

Tickets were sold at 50 cents each; the doors opened at 6:30 P.M.; the concert commenced at 7:30. The program, entitled "Grand Organ Exhibition," contained this unusual message:

New Britain, Dec. 25, 1867

Mr. WM. A. JOHNSON

Dear Sir: The Building Committee of the South Cong'l Society in New Britain, having attended a preliminary exhibition of the organ built by you for said Society, and having conferred together upon its merits, take pleasure in hereby expressing *unanimously our entire satisfaction with the same*, and tender to you a small bonus, \$100, as a slight token of our appreciation of your efforts in securing to the Society so noble an instrument.

In behalf of the Committee,
Oliver Stanley, Sec'y.

Interestingly, this fact had been reported in the *Westfield News Letter* on Wednesday, January 1, 1868, p.2., two weeks before the date of the dedication. The "Programme":

PART I.

- | | |
|---|------------|
| 1. ORGAN SOLO. Grand Offertoire in F minor | Batiste. |
| MR. DUDLEY BUCK | |
| 2. TE DEUM in B flat | Thomas. |
| 3. ORGAN SOLO. Larghetto from the "Clarionet Quintette." | Mozart. |
| MR. BUCK | |
| 4. ARIA from the "Messiah," - "I know that my Redeemer liveth." | Handel. |
| MRS. HUNTINGTON | |
| 5. ORGAN SOLO. Bourée and Double.* | J.S. Bach. |
| 6. QUARTETT. "Summer Night." | D. Buck. |

PART II.

1. ORGAN SOLO. Concert Variations and Fugue,
On the "Star Spangled Banner."
MR. BUCK D. Buck
2. QUARTETT. "I waited for the Lord." Mendelssohn.
3. ORGAN SOLO. "Pastorale."
MR. BUCK Speyer.
4. SONG. "Thou art so near
and yet so far."
MRS. HUNTINGTON Reichardt.
5. ORGAN SOLO. Festival Overture
MR. BUCK Nicolai.
6. SOLO AND QUARTETT. "Saviour,
breathe an evening Blessing." Abbott.

*Dance Melody and Variation of the seventeenth century.

William A. Johnson built his first organ in 1844. By 1867 he had built 213 organs, only 11 of them three-manuals. In 1867 the firm turned out 28 instruments, including four three-manuals. Opus 216 (1867) for First Baptist Church, Chicago, Illinois, was a 3/44, Johnson's first really large organ, unusually complete for that day. Its Great boasted a 5-1/3' Quint, Mixtures of IV and V ranks, and a chorus of 16', 8', and 4' Trumpets. It was followed by Opus 218 for St. Paul's Episcopal, Burlington, Vermont, a 3/27 of much more limited and quite conventional resources. Johnson's Opus 221 of that year was a two-manual for the Hartford studio of Dudley Buck, which may account for the choice of Buck to demonstrate the New Britain instrument. [See "The Organ in the United States; a Study in Design," *The Bicentennial Tracker*, pp.44-45 for stoplists and comments on Op. 216 and Op. 221.]

William A. Johnson, Op. 240, 1867
South Congregational, New Britain, Conn.
V-32. R-39. S-33. P-2055.

PEDAL: V-3. R-3 S-3.	VOX CELESTIS tc 46m
16 DBL. OP DIAP. 25ow	4 OCTAVE 58m
BOURDON 25sw	FL. HARMONIQUE 58m ob
8 VIOLONCELLO 25m	2 SUPER OCTAVE 58m
	III CORNET 174m
GREAT: V-12. R-17. S-12.	8 TRUMPET 58mr
16 DBL. OP DIAP. 58m	OBOE 58 mr
8 OP DIAPASON 58m	Tremulant (by pedal)
ST. DIAPASON 58sw	CHOIR: V-6. R-6. S-6.
MELODIA 58ow	8 OP. DIAPASON 58m
GAMBA 58m	ST. DIAPASON 58sw
4 OCTAVE 58m	DULCIANA 58m
CONCERT FLUTE 58ow	4 OCTAVE 58m
2 2/3 TWELFTH 58m	FLAUTO TRAVERSO
2 FIFTEENTH 58m	58ow ob
IV MIXTURE No. 1 232m	8 CLARIONETTE tc 46mr
III MIXTURE No. 2 174m	
8 TRUMPET 58mr	
SWELL: V-11 R-13. S-12.	COUPLERS 6:
16 BOURDON BASS 12sw	Ped.: G.S.C.
BOURDON TREB. tc 46sw	Gt.: S.C.
8 OP. DIAPASON tc 46m	Ch.: S
ST. DIAPASON BASS 12sw	Crescendos 1: S. (Ratchet)
ST. DIAPASON TREB.	Bellows Signal
tc 46sw	Pedal Check
SALICIONAL tc 46m	"Two Pneumatic Combination
	Movements to act on Couplings."

In those days Johnson's tonal schemes were still remarkably pure. We see this in the presence of a chorus of Principals in each manual division, even the Choir. The Great chorus was complete

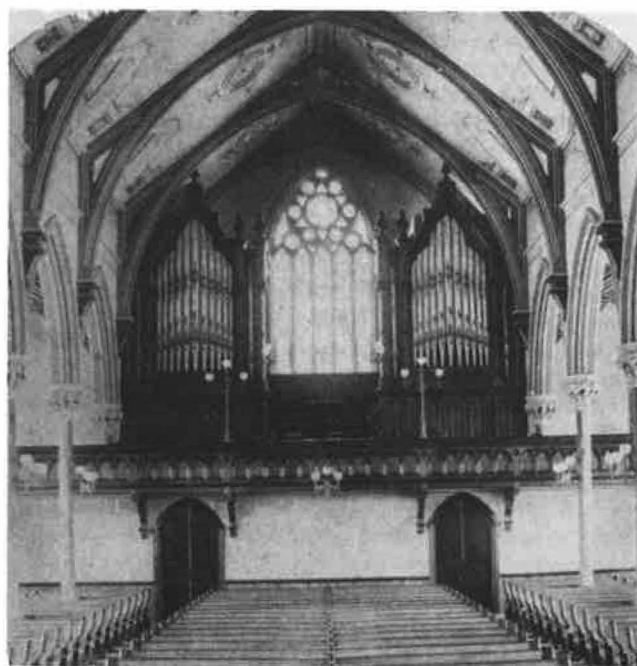
at 16'-8'-4'-2 2/3'-2'-IV-III. The Swell had 8'-4'-2', and the six stop Choir at least had Open Diapason 8' plus Octave 4'. At this time Johnson was calling the third manual division Choir. He built two more three-manuals in 1868 and one in 1869, for which I do not have the stoplists, but in the next three-manual after those, Opus 289, 1869, the third manual division was called Solo, a designation that Johnson continued to use at least until Opus 697 in 1888.

The manual 8' flutes in New Britain were chiefly covered: a Stopped Diapason 8' on each division. There is no indication that any of these were chimneyed. The one open 8' flute here, the Melodia, was on the Great. All of the 4' flutes were made of open pipes: a large-scaled, wood Concert Flute 4' on the Great, a metal, overblowing Flute Harmonique 4' on the Swell, and a wood, overblowing Flauto Traverso 4' on the Choir. These were appropriate teammates for the covered 8's. A little later Johnson systematized his flute pairs so that a covered 8' was normally teamed with an open or overblowing 4', while an open 8' was normally teamed with a half-covered voice such as a Chimney Flute 4' or Flute d'Amour 4'.

String tone was present in Opus 240 in each manual division, including a Celeste on the Swell, but we do not see the 4' string colors such as Fugaras or Violins or Violinas that appeared a little later.

It would be reasonable to guess that the Clarionette 8' of the Choir was built as a Bell Clarinet, which might account for the absence of a bass octave where the large bells would have required too much room on the chest. While the Pedal of Opus 240 appears to be structurally impoverished, we might keep in mind that the Violoncello 8' was almost certainly a Bell Gamba of generous scale, so that it could lend clarity and definition to either of the Pedal 16's. Independent Pedal upperwork would not even have been thought of.

In the Swell the Stopped Diapason Bass 8' had to serve as a bass for its own treble, for the Diapason 8' and for the Salicional 8', which tells us that the Swell box was probably limited in height. The Bourdon Bass 16' probably stood outside the box.



William A. Johnson, Opus 240, 1867, in South Congregational (now South Congregational-First Baptist) Church, New Britain, Conn. From a stereoscopic slide. Courtesy of South Congregational-First Baptist Church and Richard Coffey, Director of Music.

The photograph shows a divided organ in a rear gallery location, with the console attached to one section. Johnson employed a similar arrangement in Opus 454, 1875, in First English Lutheran, Baltimore, Maryland, where the case behind the organist contained the Pedal and the blowing plant, while that immediately in front of and above him contained the manual divisions. In that instrument, however, Johnson employed the Barker lever or pneumatic stack for his Great. We know that he did this as early as Opus 216, 1867, for Chicago, but there is no indication of its use in New Britain. One does wonder, however, what the "Two Pneumatic Combination Movements to act on Couplings" really were. The "Ratchet Pedal to operate the Swell" was a hookdown pedal, not a balanced pedal.

In 1874 the firm name changed and in 1876 Johnson & Son built their Opus 475 for the Delaware Avenue Methodist Church, Buffalo, New York. The *Buffalo Commercial Advertiser* for May 24, 1876 reported:

Delaware-Avenue Church Organ.

The work of erecting the large organ in the new Delaware-Avenue M.E. Church has been completed, and the tuning of the instrument, now in progress, will be finished by Friday next. We have heretofore stated that the organ is from the manufactory of Messrs. Johnson & Son, Westfield, Mass., and its "scheme," or specification, has also been published. It has forty-six stops, and the action is pneumatic. The arrangement is a peculiar one, the instrument being built into a recess back of the pulpit, and the key-board located on the main floor, immediately to the right of the platform. A portion of the pneumatic apparatus extends under the platform, and the bellows is in the cellar below, and will probably be operated by hydraulic waterpower with a wheel and shaft. The lower half of the instrument is enclosed in an elegant case, which forms the background of the pulpit-platform, and projects from the main wall on either side. This case is of splendid French walnut, elaborately carved, with ebony finish, and light and dark panelings. The work was done by Messrs. Clarke, Holland & Co., according to plans furnished by the architect, Mr. Selkirk. Above the case, the pipes of the organ are exposed to view, gracefully arranged, and curving in towards the wall. The pipes are silvered, and finished in black and gold, and the whole forms a very beautiful decorative feature of the interior. The manufacturers claim that the organ is the largest and finest in the city – the largest, too, between Albany and Chicago. When the tuning is completed, there will be a private exhibition of its powers, for the benefit of the music committee of the church.

The new edifice will, it is expected, be formally opened and dedicated on the 10th of September next.

Johnson & Son, Op. 475, 1876
Delaware Avenue Methodist, Buffalo, N.Y.
V-37. R-45. S-38. P-2474.

PEDALE V-4. R-4. S-4.

16 OP. DIAPASON 27ow
BOURDON 27sw
8 VIOLONCELLO 27m
16 TROMBONE 27wr

GREAT: V-11. R-15. S-11.

16 OP. DIAPASON 58m
8 OP. DIAPASON 58m
DOPPLE FLOETE 58sw dm
SPITZ FLOETE 58m
GAMBA 58m
4 OCTAVE 58m
TRAVERSE FLUTE 58w
2½ TWELFTH 58m
2 FIFTEENTH 58m
V MIXTURE 290m (2')
8 TRUMPET 58mr

SWELL: V-14. R-18. S-15.

16 BOURDON BASS 12sw
BOURDON tc 46sw
8 OP. DIAPASON 58m
STOP DIAPASON 58sw
QUINTADENA 58mc
SALICIONAL 58m
DULCISIMA 58m
4 OCTAVE 58.
HARMONIC FLUTE 58m
VIOLIN 58m
2 FLAUTINO 58m
V MIXTURE 290m (2')
16 CONTRA FAGOTTO
tc 46mr
8 Cornopean 58mr
OBOE 58mr
Tremolo (by pedal)

SOLO: V-8. R-8. S-8.

16 LIEBLICH GEDACHT 58sw
8 GEIGEN PRINCIPAL 58m
MELODIA 58ow
DULCIANA 58m
4 FLUTE D'AMOUR 58wm
FUGARA 58m
2 PICCOLO 58m
8 CLARINET 58mr

COUPLERS 6:

Ped.: G.S.L.
Gt.: S.L.
Solo: S.
Fixed combination pedals 5:
Great and Pedale Forte
Great and Pedale Piano
Great Mezzo Forte
Swell Forte
Swell Piano.
Crescendos 1: S.
Reversibles 1: G/P.
Great Organ Separation.
Blower's Signal.
Pedale Check.
Pedal to operate Tremolo.

Pneumatic action used for
Great Organ manual, and
bass of Swell

A water motor is used to
operate the bellows.

It has always seemed to this writer that the Johnson work of the 1870s was generally superior tonally to that done by the firm at other times. By then the Principals had achieved a dignity and richness more satisfying to me than the stringiness of the late 80s and 90s, the reeds were more transparent and warm, the strings were a little broader and milder in texture, and the flutes seem to have greater harmonic development and character.

Here again the Great had a complete Principal chorus of 16'-8'-4'-2½'-2-V, but it no longer had the two independent Mixtures. The other manual divisions however, had given up their complete choruses of Principals: the Swell had substituted a Flautino 2' for the Super Octave 2' and the Choir had given up its 4' Octave for a Fugara 4', although it should be said that Johnson's Fugas were often scaled large enough to be able to function as Octaves to the ubiquitous Geigen Principals. Nevertheless, the psychology of having a Fugara 4' instead of an Octave 4' is significant.

Note that by this time the Melodia 8' had shifted to a home on the Choir, now called Solo, and that one of the rarer Johnson Spitzflötes had taken its place on the Great. This was accompanied by a general shuffling of the flute combinations. Whereas Opus 240 had offered a covered St. Diapason 8' and an open Melodia 8' with an open, wood, non-overblowing Concert Flute 4' on the Great, Opus 475 had a covered, double-mouthed Doppelflöte of wood and a tapered, metal Spitzflöte 8', plus an overblowing, wood Traverse Flute 4', surely of smaller scale than the Concert Flute 4' of 1867. The Swell flute pairs were similar in the two schemes. The now Choir Melodia 8' had its natural team-mate in the half-covered Flute d'Amour 4, a voice usually con-

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sisting of 37 stopped wood pipes with pierced stoppers (a form of Rohrflöte), the balance of open metal pipes, perhaps voiced (in the 70s) like Principals. The Choir, however, was now blessed with flutes also at 16' and 2', its Lieblich Gedacht (*sic*) being of more slender scale than the Swell Bourdon 16'.

In Opus 475 Johnson provided 16' reed tone in Swell, at least to Tenor C, along with 8' chorus and solo reeds there. The Choir Clarinet had a full bass, although we do not know what the pipe form was, whether Bell Clarinet, normal Clarinet without bells, or two-taper Fagotto. The Pedal, however, had one of the Johnson wood 16' Trombones. Johnson patented his famous reeds with reverse-taper shallots the next year, 1877 [See *25th Anniversary Tracker*, p.14].

The large Swell had other interesting features: the capped, metal Quintadena 8', the ultra-soft string Dulcissima 8' instead of a Celeste, the 4' string Violin, and a Vrk chorus Mixture rather than a, usually gentler, Cornet. The divided Swell Bourdon 16' made possible a soft 16' for the Pedal, at least in the bottom octave of the Pedal clavier. Again no attention was paid to independent Pedal upperwork, although Johnson did provide it in other large schemes, but the Pedal compass was increased to 27 notes.

We can see the beginning of a shift in tonal design here, away from the emphasis on Principal tone in the reduction in the number of Principal ranks and of pitch spread on all of the manual divisions. At the same time the overall balance shifts towards a graver pitch line: each manual division had a 16' flue voice, the Swell had the reed double, there is a greater preponderance of 8' voices, and the flute balance on the Great is shifted toward the 8' line through the use of the heavier Doppelflöte 8' and the lighter Traverse Flute 4'. It was good, on the other hand, that Johnson introduced a more piquant 4' flute color in the Choir Flute d'Amour 4'. That, plus the shift of the Melodia to that division and the use of the double-mouth wood pipes and of the tapered, metal Spitzflöte on the Great, plus the Quintadena 8' and Violin 4' in the Swell represented a way to get greater tonal variety through the use of different pipe shapes.

An otherwise unidentified Buffalo newspaper clipping of August 26, 1876, reported:

THE DELAWARE AVENUE SERIES OF ORGAN CONCERTS.

During the last two or three years organ music has claimed a larger share of public interest than ever before in our city. The purchase of organs of superior quality has stimulated the energy of organists, who have furnished in return more of that class of organ music which deserves the name and less of the cheap clap-trap stuff which we yet occasionally hear.

We are glad to believe that people are appreciating the difference, and those organists who keep up with the times are the recognized favorites. Buffalo has now three organs of the latest design, containing three manuals, and several others of small compass which may justly be called superior. The largest of this class, and we think there are few larger in the State, is the one recently erected in the new and elegant church on the corner of Delaware Avenue and Tupper Street, a description of which we append. The cost of this instrument is not precisely known as the case was made by Clarke, Holland & Co. and reckoned in with the extensive contract of church furniture, including wainscoting, &c. The cost, however, may be estimated between \$8,000 and \$9,000. A condensed summary of the contents of this organ was published in our local columns at the time the contract was made, but for the benefit of organists and those who are to attend the concerts, we now give a complete description.

The Pneumatic action is used for the entire great organ and bass of swell. By the use of the "great organ separation" the benefit of Pneumatics can be applied to each or either of the others. A "motor," or water engine has been attached to operate the bellows. This is adjusted to the wants of the organist and can be set in motion or stopped by him without moving from his position. The exhibition of this instrument will be made in a series of concerts, as its powers cannot be fully appreciated or its various effects properly displayed in one evening. It has therefore been decided to give three concerts; one devoted to the playing of our leading local organists, together with vocal, solo and quartette accompaniments. The second concert will be devoted to choral effects. On that evening the Buffalo Choral Union, numbering upwards of one hundred voices, will sing several choruses of the best masters, and with the support of this organ, will produce an effect never before heard in Buffalo. This concert will be one of peculiar interest.

The last concert will be devoted to the performances of Mr. Dudley Buck, of Brooklyn, and the singing of some of our leading vocalists.

The dates of these concerts will be Sept. 5th, Sept. 26th, and October 10th. . . We advise all our music-loving readers to attend all these concerts, as each will contain individualities of performance and effects which none can afford to lose.

On Saturday morning, September 2, 1876 the *Buffalo Courier* made its pitch:

MUSICAL MATTERS.

The Organ of the Delaware Avenue Methodist Church

We received last week, too late for publication, however, a description of the new organ recently erected in the Delaware Avenue Methodist church which graces the corner of Delaware avenue and Tupper streets. It is customary for the builder of an organ to furnish a complete description of the instrument, and as this has been placed in our hands we reprint it more for the benefit of those who are especially interested in organs and organ building than the ordinary musician. The instrument was built by the firm of Johnson & Son of Westfield, Mass., and is one among a number of excellent specimens of their work now in the country. The more minute description Messrs. Johnson & Son append:

[Then follows the complete stoplist]

In addition, Mr. Brewster, the organist of the church, gives some other items in describing the organ which we reprint from his comprehensive article published last week... A "motor," or water engine, has been attached to operate the bellows which can be adjusted at will by the organist thus dispensing with the proverbial nuisance, the "blower boy." The position of the organ itself is at the further end of the church from the entrance and back of the platform upon which the desk is placed. The large alcove is completely filled by the handsome case of the instrument and makes a very fine finish to that part of the building. The organist's position is at the right of the platform and upon the level of the pews, so that he is neither conspicuous in his presence nor by his absence. The pedals and keyboard are arranged back of what appears to be an ordinary upright piano, and to an uninitiated visitor the first effect will be that the congregation is led in singing by the chords of a fine piano. Besides a tasteful and rich case, which is the work of a Buffalo firm,

Messrs. Clarke, Holland & Co., there is nothing further to state in immediate relation to the description of the organ.

The tone of the instrument is in reality what most concerns those who are interested in all such acquisitions to our musical resources. The opinions upon this subject are not so varied as is customary, for the best of the organists in the city have the same verdict to pronounce and that is favorable. Since the new instrument was placed in St. Paul's, it has been quite common to compare each newly arrived organ with that, and the comparison in this instance is easily borne, for the instrument of which we speak, is undoubtedly finer in some particulars than that at St. Paul's, and, as yet, we do not consider it inferior in any respect. Mr. Brewster is perhaps as well calculated to judge of the instrument as any player we know of, having had a large experience in Europe in addition to his other advantages; he pronounced the organ superior to any in the city and bases his opinion upon his knowledge of the goodpoints of the best organs here. We have confidence in his decision for the reason that he has handled thoroughly the organs of St. Paul's, St. John's, the First church, Westminster, Trinity and others, which bear a local reputation.

Through the politeness of Mr. Brewster we have heard the organ very satisfactorily, having listened to an impromptu programme which contained selections calculated to display the organ to its best advantage. A Bach *fugue* introduced the easy action of the instrument, displaying this strong point and leaving no doubt in the mind as to the just claims of the manufacturers in this particular. The "Communion in G, No. 4, *Batiste*," the direct musical antagonist of the *fugue*, demonstrated how the instrument, which had been full of active life, could fall into a quiet, even groove and render the music with beautiful effect. The *largo* from a quintette for clarinet, violins, viola, and cello, Mozart, brought these stops into bright relief. The solo stops in the organ are more than good, they are unusual in their brilliancy and clearness, and are displayed to great advantage in selections introducing solo instruments. The overture to "Stradella" completed the programme and elicited our hearty endorsement of all that Mr. Brewster claims for this instrument. There are several defects still in the organ which cannot be completely overcome till the newness is lost and the instrument settle to its working base. The reeds are a little depressed in tone, and several minor faults of this kind which a second tuning will correct. The best effect of the organ is heard at about the centre of the church. At the extreme end the full organ is almost unpleasantly powerful, for the tone which pours from the opening above the instrument comes in a column which can almost be cut and breaks with the roar of a cataract. The effect of the tones gathered as it were in "a bunch of violets and thrown laden with sweetness into the space beyond," as was written of Mozart's first chords upon the organ, is noticeable here, and there is a fine result produced by the tone passing first into the alcove and then, beautifully blended, into the church. We could but wish for one thing in the hour spent listening to the instrument and that was to have more room, higher arches, broader aisles, a deep choir into which the grand tones might empty themselves. The organ could fill a building double the size of the one in which it stands, and that must always be a regret to us, although it can be made to accommodate itself to the delicacy of one voice with the great strength lying dormant.

Most of our readers are aware of the fact that each separate musical column in the city papers has urged the introduction of organ concerts and planned and schemed to bring the movement about. The suggestions, perhaps more pressed and urged by THE COURIER than the others, has

finally been adopted, and, according to our announcement last Sunday morning, there are to be three organ concerts given upon the 5th and 26th of the present month and the 10th of October, respectively. These recitals will be given upon the new organ of which we have been speaking, and will offer the opportunity to all who care to know just what the capabilities of the organ are. In connection with the instrumental selections a number of the prominent vocalists in the city, will take part in order to diversify the programme sufficiently to attract a full house. . .

The ice, therefore, we may safely say, is shortly to be broken in the cause of organ concerts, and through the immediate instrumentality of Mr. Brewster and the past efforts of our musical columns Buffalonians are at last to be treated to a feast of organ music. The movements will not end with the coming three recitals, and our readers may expect to listen to other concerts which will not be inferior to those which are now promised. Too much cannot be said in compliment of the congregation which has so generously opened its church for the benefit of the public. Our Methodist friends are never at the rear of any good movement, but usually are the pioneers and we congratulate them that in the cause of music they have proved themselves progressive.

The first program was accordingly presented on September 5th, 1876:

PART FIRST

1. ORGAN — *a*, Toccata-*D minor*, Bach
b, *Larghetto* — from Quintette for Mozart
Clarinet, Violins, Viola and Violoncello
Mr. W.O. BREWSTER
2. ANTHEM "We praise Thee O God," Dudley Buck
(Te Deum - D major.)
MRS. PETERSON, MRS. JULIA SWEET, MR. JEWETT
and MR. PETERSON
3. ORGAN — Overture, "William Tell," Rossini
MR. ROBERT DENTON.
4. SOLO — Tantum ergo, Bassini
MISS CHRISTINE DOSSERT.
5. ORGAN — *a*, Gavotte, from suite in *D major*, Bach
b, Barcarole. op. 30, Rubinstein
c, Introduction, Theme and
Variations in *A* Hesse
MR. L.G. CHAFFIN.
6. DUET — "The Sailor Sighs" M.W. Balfe
MRS. JULIA SWEET and MR. J.W. HAWKINS

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PART SECOND.

7. ORGAN—*a*, Traumerei, Schumann
b, Scotch Air, with
five variations Dudley Buck
MR. WM. KAFFENBERGER.
8. SOLO— "Show me Thy ways" Torrente
MRS. JESSE PETERSON
9. ORGAN—"God save the Queen,"
with seven variations,
from Rink and Hesse
MR. W.S. WAITH.
10. SOLO— "Lord God of Abraham," Mendelssohn
(From "Elijah.")
MR. CHAS. J. DAVIS.
11. TRIO— "This magic wove Scarf," J. Barnett
(From Opera of "Mountain Sylph.")
MRS. PETERSON, MR. JEWETT and MR. PETERSON.

The next morning, Wednesday, Sept. 6, 1876, the *Buffalo Courier* printed its review:

THE ORGAN CONCERTS.

The First of the Series at the Delaware Avenue M.E. Church.

The first of a series of grand organ concerts was given at Delaware Avenue M.E. Church last evening, and we have to record the first thoroughly genuine success in this direction in Buffalo. The church edifice itself opened up in a charming way and was universally admired, while the splendid organ was a feast to the eyes and a promise of the fine things that were to come. The audience completely filled the building and was an appreciative one in every respect. The chief features of the concert were, of course, the organ solos, which not only showed the magnificent resources of the instrument, but as well the skill of the organists and the beauties of organ music when performed upon such a superb instrument. . .

THE CONCERT

The programme was opened by Mr. W.O. Brewster, the organist of the church, with a Toccata in D minor, by Bach, and a Larghetto by Mozart. Good execution characterized the rendering of the former and very good taste, the latter, but there can scarcely be any question that he would have appeared to even better advantage in some other selections.

Mr. Robert Denton played a transcription of the Overture to "William Tell," with a degree of carelessness which argued want of preparation for his work. Some of his effects were quite brilliant and left no doubt that the composition in its entirety would have received excellent treatment at Mr. Denton's hand had he given the matter the attention it deserved.

Mr. L.G. Chaffin played three selections. . . and displayed his remarkable versatility, precision and good taste to the best advantage. His individual programme, although exceedingly interesting, was a little too long, in view of the fact that the attention of an audience cannot be held securely beyond a certain period. Mr. Chaffin's execution was very fine and he succeeded in showing in brilliant style the capabilities of the instrument.

Mr. Wm. Kaffenberger's selections were: *a*, Traumerei, by Schumann; and "Annie Laurie," with five variations, by Dudley Buck. The former was rendered with a chasteness of expression and a delicacy of feeling which, it seems to us, could not be surpassed; while in the latter, he displayed wonderful execution and his pedal playing was something extraordinary. Both compositions were played with an artistic skill that was faultless.

Mr. W.S. Waith played "God Save the Queen," with seven variations, from "Rink and Hesse," in admirable style. He assumed no easy task in handling the variations, but his skill proved fully equal to them and his performance was a highly effective one.

The various organists were generally applauded, and it must pass to their credit that they gave us the first complete organ concert in this city, of which we have any knowledge.

The program was just thirty minutes too long, and we hope that in the concerts to be given September 26th and October 10th, this difficulty will be remedied. An organ concert of an hour and forty minutes will prove more enjoyable than one of two hours and twenty minutes, the time occupied last evening.

I have nothing about the concert of September 26th, but that on October 10th, featuring Dudley Buck, must have been a rousing success. At least two Buffalo newspapers reviewed it, the *Buffalo Courier* and *Commercial Advertiser*. I quote the latter for Wednesday Evening, Oct. 11, 1876:

The Organ Concert Last Night.

The novelty of Dudley Buck's appearance in this city, and other attractions of the programme, drew a very large and appreciative audience to the handsome Delaware-Avenue Church last night, the concert being the third and last of the series. Organ concerts have not been numerous in this city the past fifteen (or more) years. During that time G.W. Morgan visited us one or twice, and young Shelton gave a few semi-private exhibitions of his skill; Mr. Samuel Studley of Boston also favored us once, and Mr. Garratt of Toronto, an exceptionally good performer played here. Mr. Berge of New York once played at St. Michael's Catholic Church on Washington Street, when the organ therein was first set up. A few others, perhaps, that we now forget, and an occasional performance by home players, complete the organ unpublished variations on the "last Rose of Summer."

The grand *piece de resistance* was the "Theme and Variations" by Thiele, one of the most, if not the most difficult organ compositions known. It is worked out of a simple choral, reminding one a little of "God save the Queen," and the variations are really marvels of difficulty; though one would not suppose so to see the coolness and quietude of Mr. Buck while executing the most difficult passages. The figure where the flute plays a melody repeated in the pedals, and the final variation, were exciting — even entrancing, — and at the conclusion Mr. Buck was heartily applauded. He leaves a splendid reputation behind him, for he went home this morning.

The vocalist of the evening, Mrs. Bolles, made the usual favorable impression by her appearance, the beauty of her voice, artistic style and broad delivery. Her singing of the air from "St. Paul," "Jerusalem, thou that killest the Prophets," was a marvel of broad phrasing and finished style. Some of her tones are of so sympathetic a nature that they have what is known as a "veiled quality," — considered a great beauty, though leading some persons to suppose that it is huskiness, which is not the case. This was one of the characteristics of the great tenor, Mario's voice, in his best days.

Mrs. Bolles was encored but responded by a bow. She next gave the beautiful "Salve Maria" of Mercadante, which was sung in superb style, with passionate feeling, but subdued emphasis, as a prayer should be sung, and not bawled in an operatic manner as is too often the case. The audience would not take "no" for an answer to this, and without preparation, the lady sang "I would not live away," to the melody of the "Last Rose of Summer," accompanied by Mr. Brewster, who also played her other accompaniments in an acceptable manner, neither too loud nor too soft. Mrs. Bolles made an extremely favorable impression, and her singing stamps her as an artist in every way.

The Franz Abt Quartette gave a couple of selections, showing nice shading and taste. The tenor and bass have good voices, but need cultivation to bring out a better quality of tone.

Thus closed the series of the best concerts of the sort ever given here.

These Victorian effusions, for all their flowery style, do give us a fair picture of the musical taste of their day. At the same time they treat with remarkable candor some of the problems that continue to beset organ recitals in our time:

I know nothing about the life of Johnson & Son's Opus 689, 1888, in Church of the Covenant (Presbyterian), later St. John's Assyrian, Chicago, Illinois. The present owner wrote: "The

church was boarded up and due for demolition. It was in what was called 'Old Town.' The night I arrived at the church about 10:00 P.M., after driving 160 miles from Fort Wayne, I was visiting with the seller in the church until about midnight. In the meantime two helpers were moving about the church with candles and the neighbors called the police. I had six policemen, a sergeant, and a captain to calm down. Wow! . . . The organ was on a balcony in front of the church above the console, which had 27 Pedal keys— straight layout."

**Johnson & Son, Op. 689, 1888
Church of the Covenant (Presbyterian), Chicago, Ill.
V-28. R-30. S-29. P-1625.**

<p>PEDAL: V-3. R-3. S-3. 16 DBL. OP. DIAP. 27ow BOURDON 27sw 8 VIOLONCELLO 27m</p> <p>GREAT: V-9. R-11. S-9. 16 TENORON & BDN. 58wm 8 OPEN DIAPASON 58m DOPPEL FLUTE 58sw dm VIOLA DA GAMBA 58m 4 OCTAVE 58m 2 2/3 TWELFTH 58m 2 SUPER OCTAVE 58m III MIXTURE 174m (2') 8 TRUMPET 58mr</p> <p>SWELL: V-10. R-10. S-11. 16 BOURDON BASS 12sw BOURDON tc 46sw 8 OP. DIAPASON 58m ST. DIAPASON 58sw VIOLA 58m DOLCISSIMO 58m 4 FLUTE HARMONIQUE 58m ob VIOLIN 58m 2 FLAUTINO 58m 8 CORNOPEAN 58mr OBOE 58mr Tremolo</p>	<p>SOLO: V-6. R-6. S-6. 8 GEIGEN PRINCIPAL 58m MELODIA 58ow DULCIANNA 58m 4 FLUTE D'AMOUR 58wm FUGARA 58m 8 CLARINET tc 46mr (Bell)</p> <p>COUPLERS 6: Ped.: G. S. L. Gt.: S. L. SoLo: S. Fixed combination pedals 4: Piano Great Forte Great Piano Swell Forte Swell Crescendos 1: S. Reversibles 1: G/P Pedale Check Blower's Signal</p>
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By the late 80s Johnsons had stylized their stoplists to a great extent, as illustrated in this typical, small three-manual. Only one stop name really stands out in this scheme: the 16' Tenoroon and Bourdon on the Great, the only example of that name that I know of, although Johnson had used Tenoroon a few times, particularly in the very early years, to denote a Tenor C manual Principal 16'. This one had a covered wood or Bourdon bass. Johnson was still preserving his Principal chorus on the Great, but with a fur-



Johnson & Son, Op. 689, 1888. Church of the Covenant (Presbyterian), Chicago, Illinois, later St. John's Assyrian.

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ther reduction in Mixture ranks and pitch spread: 16'-8'-4'-2 2/3'-2'-III. There was no 4' flute on the Great. The other manual divisions have lost their Principal choruses unless, as said above, the Choir Fugara might have been related to the Geigen Principal in scale. Johnson was fond of a 50 scale Geigen Principal with a 65 and later a 64 (or one note larger) scale Fugara to team with it. The 4' pipe of a 50 scale Geigen Principal 8' would be a 62 scale. A 64 scale would therefore be two notes smaller, which is the relationship between 8' and 4' Principals that Johnson nearly always tried to preserve: namely, that the 4' would be two notes smaller than the related 8'. This is less complicated if we remember that the larger the scale number, the smaller the diameter of the pipe. Johnson's 2' Fifteenths and 2' Super Octaves, and his 2 2/3' Twelfths and 2 2/3' Quints were normally of the same relative scale as the 4' of their division, e.g., in a typical Great chorus he used over and over again the following:

8'	Diapason	44sc
4'	Octave	58sc
2 2/3'	Twelfth	65sc
2	Fifteenth	70sc

By this time the Pedal Violoncello 8' was being made with cylindrical pipes and was definitely in the string class. A 53 scale seems to have been the favorite at about this time, which is a little smaller than a Choir Geigen Principal, but still not yet in the skinny Gamba class. Again we note the absence of a bass octave to the Choir (Bell) Clarinet 8'.

These three Johnson stoplists, coming as they do at about ten year intervals, reflect design changes in the work of one firm. It is a pity that we are not able to visit these instruments in their original settings to hear and better understand these changes. Johnson did move away from upperwork toward more eight foot dominance, but in the later years up until the firm ceased operations in 1898, the tone of the Johnson Diapasons actually increased in harmonic development instead of becoming more opaque, as so often happened in contemporary work, while the brilliance of Johnson reeds and the sparkle of Johnson flutes were always distinguished.

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The Pomplitz Organ at Cummington

by William F. Czelusniak

The Church

The presence of the church in Cummington, Massachusetts, was felt, indeed required, there from the very settling of the township by Colonel John Cumming, a doctor from Concord, and twenty-six other proprietors in 1762. Conditions of the land grant included stipulations to establish and support a Protestant ministry. The first form of government in the Cummington township was indistinguishable from the church organization; the minister's salary was financed by taxation. The town was incorporated on June 23, 1779, and the church officially organized on July 7 of the same year. In 1789, the United States Constitution was amended to separate the affairs of church and state, but this exclusion was not fully realized in Cummington until 1833.

Seventy-one members organized the Village Congregational Church on July 1, 1839, at a time when other churches served other areas of the town and other denominations. The present Village Church building was dedicated on September 11, 1839. At one point, at least nine churches were active in Cummington, including Methodist, Baptist, Universalist, Unitarian, Spiritualist, Latter Day Saints, and several Congregational institutions. The growth of these churches peaked about 1845 and then declined to the present organizations — the Congregational Churches of West Cummington and the Village.

Music in the Village Church in the early years was instrumental, consisting most often of a violin and bass viol, plus an occasional flute. A choir was assembled to sing. In 1867, a reed organ was placed on the right side of the front platform of the church and remained in use there until the gift of the pipe organ in 1903.

In May of 1887, the Village Congregational Society of Cummington was incorporated. In 1896-97, the church vestry wing was added; in 1903, another addition to the church building was made to house the Pomplitz pipe organ...

In February of 1912, the Village Congregational Church, Incorporated, superseded the Village Congregational Society as the official church organization. With a membership of slightly over one hundred persons, the Village Church serves as a center of community interest and activity for the town of Cummington.

Pomplitz Opus 214

The earliest date of construction of Pomplitz and Company Opus 214 that may be documented is on a small piece of newspaper removed from its position as a shim in the Swell manual windchest during the rebuilding of the organ in 1979. This tattered paper bore the words "The Sun, Baltimore, 1874." However, some characteristics of construction suggest a slightly later date of manufacture of this organ. For instance, the manual compass of number 214 has always been 61 notes, whereas other records indicate that Pomplitz was using 58-note keyboards in 1874. Also, the pitch of the instrument was originally considerably higher than the present standard (which was typical of 1880's work). Finally, the name of the firm did not include the founder's first name, August, after 1875 or so.

The earliest available record of installation for this organ comes from the Vestry minutes of Trinity Protestant Episcopal Church (founded 1746) in Staunton, Virginia. In May of 1881, that church contracted to acquire a Pomplitz organ for \$1,750.00, less a \$500.00 allowance for their existing instrument. The tone of the minutes suggests that the Pomplitz organ was not constructed specifically for Trinity Church, but may have been a pre-existing instrument.

Faint pencil scribings found around the Pedal department of the organ during the rebuilding process record the presence there of Wm. Putzier and J.P. Johan(?), Staunton, Va., late in November and early in December in 1895. Small newspaper shims removed from the Pedal windchest carried the title "The Staunton Daily News," but no date was evident. Probably, the gentlemen repaired the action of the Pedal stops at that time. (The Pedal Division also carried a great deal of history in the form of writing, carving, etc. by previous organ pumpers and visitors, but most of this information is personal.)

The Vestry minutes of Trinity Church, Staunton, record the dealings with Emmons Howard of Westfield, Massachusetts, during the year 1902 to provide that church with a new organ, taking the Pomplitz instrument in trade. The Vestry "could not consider" the sum of \$900.00 as an allowance for the Pomplitz organ, but shortly thereafter agreed to a \$1,000.00 offer from Mr. Howard, who subsequently "close[d] a contract with Cummington Church for the sale of [the] organ." On June 5, 1903, the Staunton church dedicated its new Howard organ, and presently uses a 1956 Austin organ.

May 13, 1903, Dr. William Churchill Hammond, organist, presented a recital, assisted by Miss Marjorie W. Clifford, soprano, to dedicate the new organ in the Congregational Church in Cummington. The installation of the Pomplitz organ in the Village Congregational Church by Emmons Howard's firm was arranged and financed by Worcester Reed Warner, a native of Cummington who relocated to Cleveland when he and a partner, Ambrose Swasey, formed, in 1880, a very successful and now-famous business for the manufacture of telescopes and precision instruments. The gift of the organ to the Village Church by Mr. Warner and his wife, Cornelia F. Blakemore Warner, was only one of many benefactions from that family.

Professor Marshall Cobb, a native of Cummington, established a musical career for himself in Grand Rapids, Michigan, and subsequently retired to his home town. He served as consultant to Mr. Warner for the installation and finishing of the pipe organ in Cummington, and as organist for the first regular Sunday service following the dedication concert on the Pomplitz instrument in 1903.

An addition to the Village Church building was required to accommodate the Pomplitz organ in its present location when installed there by Emmons Howard. The rear gallery of the church originally extended around the sides of the room to the back wall of the building. Those side galleries, as well as two stoves in the back of the room, with stovepipes running to the back wall also, were removed to permit installation of the pipe organ.

Alterations to the instrument at the time of relocation included the elimination of "unnecessary" casework. The display of facade pipes that remains on the right side of the existing case was originally matched on the left side, and the solid black walnut casework previously extended to the very back of the organ frame and structure (for a free-standing installation). Indeed, the Pedal Bourdon pipes are supported by a rack that tied into those side panels, all of which were discarded when the organ was installed in this chamber room. Probably at that same time, some of the pipes of the 8' Pedal stop were replaced with others which had, in an earlier application, been part of a facade. Also, the same rank had been crudely extended for two notes to match the compass of the Pedal keys in this organ, so now, as many as three sets of pipes are represented in this one stop.

There is some suspicion that the 4' flute of both manual divisions may not be original, either. There are subtle differences in the material for the Swell rank, and the design of the Great Rohrflute belies an 1875 manufacture. The bottom octave of this rank is made of stopped wood pipes with tapered feet that plugged directly into the topboard of the windchest without further support. Metal pipes with chimneys begin at Tenor C, but the caps with the chimneys are made separately and felted to slide onto the pipe body for tuning variations. Such a design is a later development from the solid, soldered caps (with or without chimneys) and the tuning by ears at the mouths of the pipes that was common practice in the nineteenth century. The workmanship of this construction does not suggest the idea of later alterations to the pipes, as for repitching.



The 1881 Pomplitz organ, now in the Congregational Church Cummington, Massachusetts.

The Great Open Diapason, Fugara, and Dulciana stops are marked (on at least one pipe each) with the scribings "P & Co" and an appropriate scale number, in addition to the usual division, stop and note names. The Great Twelfth and Fifteenth have only the scale numbers added. In the Swell, the Geigen Principal and Dolce pipes carry the "P & Co" and scale inscriptions also; the Aeoline bears the initials "H.H.C." The CC block of the Oboe pipes records a 3" wind pressure. Until the time of the recent rebuilding, several styles of engravings, and a variety of stop names, graced the drawknob faces. These were replaced with uniform engravings in an old style, using the names taken from the pipe markings themselves. Boyrer's 1869-patented oblique drawknobs remained; no changes of stops were made.

About 1930, a three-quarter horsepower, single-phase Spencer Turbine, with 3" static wind pressure rating, was installed by Joseph W. Smith of Boylston, Massachusetts, and the hand-pumped bellows became ignored. In the latest renovation of the organ, the original double-rise wind reservoir was completely reconstructed according to the original design, except that the feeder bellows were removed, the bottom of the reservoir was closed and strengthened, and heavy rubber cloth replaced leather as hinge material for the ribs. New, painted, solid concrete blocks with new felt pads have been added as reservoir weights to regulate the wind pressure at 2-7/8" of water column. The wind conveyances of the organ have been restored as originally done; no winkers were added.

Early in the 1950s the Pomplitz organ was threatened with elimination when some people believed that it had "worn out" and advocated its replacement with a substitute electronic device. Prescott Barrows, noted organist from Springfield, Massachusetts, served as consultant on this decision, making a memorable side-by-side demonstration of the qualities of the old Pomplitz pipe organ compared to an electronic instrument that had been loaned to the church. Reason prevailed, and Albert E. Carter, also of Springfield, was engaged to repair the pipe organ and to continue its maintenance.

In 1951, the interior of the church was redecorated, and the organ was not exempt from modification. On the wall behind the front platform, a clever *trompe l'oeil* painting of a chancel alcove was added, but to simplify the church interior, some woodwork was removed, including the walnut frills and finials of the organ case. Likewise, the old oil lamps were displaced from the front of the organ. (The trimming woodwork at the top of the side flats or towers of the organ facade has since been retrieved from the church basement and restored, but the four finials for the tops of the main case posts remain lost.) With this interior decoration, the entire case and facade of the organ was covered with paint. Subsequently, the church choir volunteered to remove the light paint from the case pipes and to apply a golden color, which made a handsome appearance against the off-white woodwork of the case. The recent renovation of the organ included the complete cleaning and restoration of the original, solid black walnut woodwork and finish. (The installation of Chimes and lighting switches had scarred the casework in several places in the past.) The case pipes were again stripped, repaired, and refinished with bronze powder in a lacquer medium.

The original pitch of the Pomplitz organ was somewhat higher than the current international standard of A=440.00 Hertz (cycles per second) at 70°F, perhaps as much as one quarter-tone greater. Early in the 1960's the Village Church authorized Aldei Gregoire, their regular organ maintenance man, to repitch the pipes closer to the A=440.00Hz standard so that the organ could be used more successfully with modern orchestral instruments. The use of the church and organ for the annual summer concerts of the Greenwood Music Camp (Dwight Little, Director; Joseph Schaaf, Choral Conductor), for the annual Christmas *Messiah* Sings (Nathan Gottschalk, Director), and for

concerts by the Hilltown Choral Society (Roberta Cowell, Director), as well as for other musical events, made this pitch change important and worthwhile. Except for the Swell Oboe rank, no transposition of pipework was required for the repitching; slide tuning collars were added to most pipes.

In the latest renovation of the instrument, all pipework was cleaned, washed, and refinished as necessary. New slide tuners of brass were provided wherever required. The wind pressure and temperature standard were lowered by a small amount in order to reduce the pitch level of the pipework. The Swell Oboe rank was rebuilt, and new tuning caps (replacing short old ones, not stoppers) were provided for all stopped metal bass pipes in both manual divisions. Several capped metal bass pipes of the Great Dulciana 8' have been replaced with suitable, full-length open pipes to minimize the Quintadena-like sound from this stop. Thus, the present pitch standard of the organ of $A = 440.00\text{Hz}$ at 68°F at $2\text{-}7/8"$ wind pressure (73mm, water column) has been achieved by tuning; no transposition nor addition of pipes has occurred.

The Swell Dolce 8' and Aeoline 8' sounded almost identical in quality and power as the organ was previously heard. The 1979 rebuilding of the instrument included regulation of all pipework, and the Swell string ranks were adjusted to be exactly compatible, the Dolce now being tuned sharp to provide a celeste effect with the Aeoline—a better use, perhaps, than two similar and in-tune ranks. The Oboe rank was lengthened slightly to meet the new pitch standard but was voiced to match as closely as possible the sound of the original stop. The speech of all other ranks was adjusted only to insure proper, even, and clear tone in the style that existed previously; no alterations of power or tone quality were effected.

In 1968, a set of twenty-one Mayland solid Chimes was donated and installed, together with an amplifying device to broadcast the sound of the Chimes through a tower speaker. As part of the organ renovation, the Chimes keyboard and wiring were separated from the organ casework, and a matching pine and walnut pedestal and cover were provided to make these percussions available to the organist without interfering with the keydesk design or action. The Chimes may still be heard outside from the steeple.

In October of 1978, Lawrence Porter and Charles Pierpont, as Trustees of the Village Congregational Church, signed a contract with the firm of Messrs. Czelusniak et Dugal, Inc., of Southhampton, Massachusetts, to renew the Pomplitz organ from years' accumulation of dirt, from various work on the pipes that affected speech, and to repair conditions of deterioration from age: dry and cracking leather and wood throughout the instrument. Proposals for this work were sought by the Music Committee, under the leadership of Helen Wells; funds were raised by a special committee lead by Ruth Davis. Upon the recommendation of the Music Committee, and with the approval of the Congregation, the work to alleviate the operating, playing, and speaking problems of the organ began in November of 1978, following the signing of the contract in an amount of approximately \$18,000.00.

The instrument was completely dismantled and removed from the chamber, which afforded the church the opportunity to improve that room. A new, firm, and level base for the organ was set down on the existing floor joists; a rear window was insulated and covered. The walls were recovered and painted, and new lighting was installed.

In addition to the rebuilding work already described, the following additional measures completed the project. All the structure of the organ and the Swell enclosure was refinished to seal and protect the wood. The interior of the Swellbox boasts five hand-rubbed coats of marine spar varnish to be acoustically-



Original builder's nameplate on the Pomplitz organ

reflective, yet all of the original woodwork and markings remain visible. The three windchests of the organ were disassembled in order to replace the original, and cracked, tables therein; new sponson and pallet coverings were installed on those chest parts. The original mechanical Tremolo was restored, replacing a modern, electro-pneumatic device that was installed, perhaps in the 1960's. Both manual keyboards were recovered to replace the well-worn original ivories; the Pedal key coverings were restored with matching wood.

All of the mechanical key playing action was rebuilt in the original style, using as many original action parts as was practical. Many parts were reproduced, using available old wood, to replace broken components. The old wooden trackers (the linkage between the keys and the valves in the windchests for the pipes) were replaced with aluminum and brass tracker wires.

The Pedal key action was redesigned to eliminate the fanned-tracker route between the pedalboard and the bass windchest, which previously had seriously inhibited access to and servicing of the instrument. The original square rails for this division were modified and a new rollerboard was added to achieve a new, compact action route. The mechanical stop action throughout the organ was retained exactly as it was found, except that the Blower's Signal and Pedal Check were removed and the Tremolo stop action required replacement between the key bed and the device on the bottom of the Swell chest.

At least three levels of consideration were given to the planning of this organ renovation. First, the importance, tonally and historically, of the Pomplitz instrument was recognized by everyone involved. Every effort was made to retain the original design, style, and sound of the organ as it was known since its installation in Cummington by Emmons Howard. Certainly, the organ was always of superior quality in its design and voicing. Secondly, the organ builders realized that this renovation must be a practical one, and that the results must be appropriate for and useful to the church for musical support of the worship services. Concentration of the renovation efforts and tonal judgments were aimed toward this goal. Finally, all of the work was planned and executed so as to minimize routine service requirements or any major repairs for the greatest possible length of time. Modern materials were used only where genuine improvements or advantages of durability and longevity could be realized. This kind of considered planning is an optimum compromise between strict, historical restoration and rebuilding or replacement for the solely pragmatic or convenient ideals. In any event, the philosophy of the rebuilders was to provide the highest available quality of workmanship with the greatest possible respect for both the Pomplitz opus and the church's requirements.

On June 17, 1979, a rededication program for the Pomplitz organ was held at the Village Church as part of the Bicentennial Celebration of the Town of Cummington. The organ was assembled and playable, but no tonal regulation had yet been executed, and the Swell Oboe stop was not available to the organists. The rebuilding project was fully completed in early 1980. These historical notes were prepared for an inaugural organ recital on May 17, 1981, played by Thomas Murray.

Pomplitz and Company

The organ building partnership of August Pomplitz and Henry Rodewald was founded in 1850 in the eastern section of the city of Baltimore, Maryland. The beginning of this business was a difficult one, suffering from a major fire which destroyed the factory early in 1854. By the following year, the firm had recovered production, and began to assume a notable position in the organ building trade. Pomplitz and Rodewald organs achieved the highest awards of the Maryland Institute fair in 1855.

At some point between 1861 and 1863, Henry Rodewald left the business, and in 1864, the city directory (not published since 1860 because of the Civil War) listed the organ factory as August Pomplitz's alone. From this time on, the character and design of Pomplitz instruments changed greatly with respect to the appearance of the casework, achieved even greater tonal distinction, and introduced many innovations to the trade. By 1868, Pomplitz had constructed several very large organs, most of which were built for churches in Baltimore and Pittsburgh; many smaller instruments were also created.

A Pomplitz organ built in 1870 for the new Mount Vernon Methodist Episcopal Church in Washington, D.C., included many innovations, including the use of a water motor to develop wind pressure. The organ, which had 52 stops and a case of light and dark walnut, was priced at \$15,000.00. An 1871 Pomplitz concert pipe organ of 35 stops for the Baltimore residence of Thomas Winans was equipped with 61-note manuals and a 27-note pedal. Mr. Winans was knowledgeable about organ construction and worked with August Pomplitz on various plans for modifications and improvements to key action systems.

A very large two-manual organ (27 stops, 32 ranks; 58-note manuals, 27-note pedal) built in 1875 for St. Gregory's Roman Catholic Church in Baltimore, was said to be one of the last opuses of August Pomplitz himself. August's son, Louisa, worked in the organ building business also and assumed control of the factory when his father stopped working. A second son, Herman, did not pursue the organ business. August Pomplitz died on February 3, 1877, following some ill health that severely limited his work even in 1875.

John W. Otto was a partner with Louisa Pomplitz in the Pomplitz Church Organ Company from 1876 until the firm ceased operations in the late 1880's. After that time, John Otto continued to build pipe organs under his own name. The later Pomplitz organs submitted to the growing Romantic influences upon the stoplists—an increased attention to 8' tone and reduced upperwork and brilliance. Some distinctive sounds of the company are reported to have remained in such late instruments, nevertheless.

During the tenure of the Pomplitz firms there were several other prominent organ builders in Baltimore as well, each from an individual tradition. Henry Erben of New York City had a secondary shop in that city until 1873. Henry Niemann was trained in France by Cavaillé-Coll; Norris Hales had an English background. August Pomplitz, a Prussian, is believed to have been a German Roman Catholic. His residence and business ad-

resses support this speculation demographically, and it should be noted that most of his instruments, including the largest and grandest, were installed in Catholic churches. Pomplitz's German background was, no doubt, a significant factor contributing to the distinctive and exciting sound of his organs, and perhaps, to the later judgment that the Pomplitz firm was Baltimore's finest organ builder.

Emmons Howard

William A. Johnson of Westfield, Massachusetts, was one of the finest American organ builders of the nineteenth century, perhaps second only to the Hook brothers of Boston. The story of other Westfield organ builders begins in the Johnson factory. In 1867, John W. Steer and George W. Turner left the Johnson shop to form their own business that flourished into the 1900's. In 1873, Emmons Howard (1845-1931) also left the employment of Johnson & Son, first, to work for Steer & Turner, and then, in 1883, to begin an organ building business in his own name.

Emmons Howard's operation was small, with about twelve employees in the late 1890's. His most famous instrument was installed in the Temple of Music at the Pan-American Exposition in Buffalo in 1901, and won a gold medal award at the fair. This was an innovative instrument of four manuals equipped with tubular-pneumatic key action, a Choir division expression enclosure, and an adjustable combination action, among other devices. The organ is most famous perhaps because of the notorious events that took place in the Temple of Music on September 6, 1901. The assassination there of President William McKinley on that date was reported in the *Buffalo Music Trades* of November 11, 1901, as follows:

Aside from the value of the organ from a musical standpoint, it will always have a historical interest, because of the fact that it was this instrument which organist William J. Gompf was playing when [Leon] Czolgosz fired the shot that killed President McKinley. A Bach sonata was the selection, and probably never was a recital so tragically interrupted.

The Pan-American organ was presented to the city of Buffalo as a gift from J.N. Adams, a city entrepreneur, at the close of the Exposition. The instrument was priced at \$18,000.00 but reportedly sold to Mr. Adams for only \$10,000.00 because Emmons Howard was interested in moving his business to Buffalo. That move never occurred. The Emmons Howard business ceased operations in the 1920's after supplying many churches with pipe organs of all sizes.

Worcester Reed Warner of Cleveland, Ohio, has written that he was personally acquainted with Emmons Howard, but no documentation of an introduction is available. One speculation is that Mr. Warner may have taken samples of telescopes and/or precision instruments from his Warner and Swasey Company in Cleveland to the Pan-American Exposition in Buffalo where he may have met Mr. Howard. Their common background in western Massachusetts could serve to solidify their friendship. As a result of their familiarity, whatever the origin, Mr. Warner entrusted his friend, Mr. Howard, to provide the Village Congregational Church in Cummington, Massachusetts, with an appropriate pipe organ for regular use. Subsequently, Mr. Howard relocated Pomplitz and Company, Number 214 there in 1903.

Messrs. Czelusniak et Dugal, Inc.

The partnership of William F. Czelusniak and Francis E. Dugal was formed in 1970 when the two men undertook several

small organ cleaning and maintenance projects in churches in and around Northampton, Massachusetts. From that beginning, the business developed into a regular maintenance schedule for the pipe organs in many churches throughout western Massachusetts. The demand for pipe organ tuning and maintenance services in which the men specialized was sufficient to support the full-time endeavors of Bill Czelusniak and another assistant when Bill was completing a master's degree in business administration at the University of Massachusetts in Amherst in 1975.

In 1976, Czelusniak and Dugal were awarded an exclusive contract for the tuning and maintenance of the German Oberlinger pipe organs in the new Fine Arts Center on the Amherst campus of the university. (The pipe organs at both Smith and Amherst College were already under their care.) The incorporation of the firm became effective on January 1, 1978, and at that same time the corporation was appointed authorized sales and service representatives in western Massachusetts for Casavant Freres, Limitée, renowned pipe organ builders of St. Hyacinthe, Quebec, Canada.

The care of church organs led naturally to necessary rebuilding and restoration projects of greater magnitude on some of the same instruments. In 1978, the firm embarked on a three-phase proposal to renovate the two-manual, 1883 Johnson and Son pipe organ (Opus 592, 19 ranks, mechanical action) in the First Congregational Church in Adams, Massachusetts. The 1979 renovation of the Pomplitz organ in the Village Congregational Church in Cummington was the most complete project executed to date. Currently, the firm is involved in the continuing restoration of the four-manual, 1920 E.M. Skinner organ (Opus 322, 6

divisions, 72 ranks, electro-pneumatic action) in the Second Congregational Church in Holyoke.

In May of 1980, Francis Dugal began full-time organ work with the corporation, leaving behind many years' experience in accounting and office management, but at the same time fulfilling a long-standing interest in and work with pipe organs as an avocation. His change of position increased the work force to three full-time technicians, plus two part-time assistants.

Pomplitz and Company, Baltimore, Maryland, No. 214, ca. 1875
Congregational Church, Cummington, Mass.
V-16. R-16. S-17. P-884.

PEDAL: V-2. R-2. S-2.
16 BOURDON 27
8 CELLO 27

GREAT: V-7. R-7. S-7.
8 OPEN DIAPASON 61
MELODIA 61
DULCIANA 61
4 FUGARA 61
ROHRFLUTE 61
2 2/3 TWELFTH 61
2 FIFTEENTH 61
Tremolo (General)

SWELL: V-7. R-7. S-8.
8 GEIGEN PRINCIPAL 61
STOPPED BASS 12
STOPPED DIAPASON tc 49
AEOLINE tc 49
DOLCE tc 49 (tuned sharp)
4 HARMONIC FLUTE 61
2 FLAGEOLET 61
8 OBOE 61

COUPLERS 3:
Ped.: G.S.
Gt.: S
Fixed combinations: G-2
Mayland Chimes 21 notes

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Opus 202
1970/80

Come Like Shadows, So Depart

by Hugh D. McKellar

St. Paul's Church, Halifax, Nova Scotia, is in several respects exceptional among historic Canadian places of worship. Designed to serve the first Anglican parish set up on the Canadian mainland, its building began within weeks of the first settlers' arrival; it has never been torn or burned down, but only extended at one end; its Sunday School antedates by thirty years the work of Robert Raikes in England; and it has enjoyed organ music continuously for more than two centuries, a benefit shared only, and that not certainly, by Notre-Dame de Montreal.

We might, however, be less than enchanted by the music if we could eavesdrop on a service in St. Paul's in 1781. The surviving records are maddeningly silent about the very details we should most like to know: what they do reveal is the attitude held toward organs by 18th-century Englishmen living abroad. When we see how the Halifax people got their first organ, and what they did with it once they had it, we shall see also that their ways were not our ways, neither were their thoughts our thoughts.

Halifax, alone among Canadian cities, was from the first a planned settlement, rather than one which grew gradually from a tiny nucleus. On June 21, 1749, ships from England anchored in the superb harbor, carrying 6000 settlers led by the Hon. Edward Cornwallis, whose brother would later become Archbishop of Canterbury, and whose nephew would one day encounter George Washington at Yorktown. He was rather better at his job than his relatives were at theirs; his settlement achieved its objective of preventing that ice-free harbor from falling under French control.

Cornwallis brought with him detailed building plans, copied from a Christopher Wren church in London which he admired, for a parish church, whose foundations he saw laid while good weather held. (For the bicentenary of the founding, Reginald V. Harris, lawyer and diocesan chancellor, prepared *The Church of Saint Paul in Halifax, 1749-1949*, which Ryerson Press published in Toronto, and which supplies many of the details which follow.) During the winter he imported from Boston enough wood to finish it; by the time it opened for worship in August 1750, he had also requisitioned from London, at Crown expense, all the furnishings he considered necessary. His budget could easily have stretched to include an organ, and for that matter to retain Handel as a design consultant. But no such thought apparently entered his head: what, in his view, would an ordinary parish church need with an instrument? Its members would be singing nothing at worship beyond metrical psalms, whose tunes they were in the habit of "gracing"; an organ could only cramp their style.

After securing a rector in 1752, the parishioners began a fund toward the purchase of an organ, though seemingly not till after the Treaty of Paris in 1763 had ended French claims on North America. They may have supposed that St. Paul's would one day become the seat of a bishop, and should therefore, like an English cathedral, have an organ to show forth its superior status. But in that case they would have seen no reason to hurry: despite 150 years' experience with overseas "plantations," nobody had figured out how to set up an Anglican diocese outside the British Isles, since every bishop there automatically sat in the House of Lords, as a colonial bishop could not, and perhaps should not, easily do.

Only £105 had been collected towards an organ when, in 1765, the church suddenly acquired one. The vestry records for 1759-1784 having since disappeared, we must rely on the word of Dr. G.W. Hill, who had access to them while preparing the *History of St. Paul's* which he published in 1878:

... although there is no written document by which to prove it, the instrument was obtained and put up in the church some time during the year 1765, for a minute of proceedings of the next year shows that the organ was in its place, having been erected by a Mr. Evans, who, by the way, had to be paid for his services with borrowed money.

There is a tradition relative to this instrument that a Spanish ship, on her way to South America, was brought into harbour as a prize, and that among the articles composing her cargo was an organ made of excellent material, having a solid mahogany frame of chaste design, on its way to a Roman Catholic chapel. The organ, as the other goods on board, was offered for sale and the churchwardens of St. Paul's became its purchasers.

The worthy rector's account poses several conundrums. Britain and Spain had been at peace since 1763; why would any sane sea-captain haul a captured ship around for at least a year before trying to sell off its cargo — and then in Halifax, which had far fewer potential buyers than Boston, New York, or Charleston? And why did the churchwardens borrow money instead of beating the price down to what they could pay, since the captain could hope to sell the organ to no other church within hundreds of miles? It looks as though they met his price only because someone else was willing to do so if they did not; and anyone in Halifax with that kind of money was practically bound to be a member of St. Paul's. Rather than see the organ go to a private home, the wardens might well borrow the money they lacked from some other member of the congregation — where else could they have got it on short notice, and who else would have put up with the way they went about paying it back?

For in December 1767 they made an assessment, "nothing but gold and silver to be taken," to clear off the debt on the organ and pay the organist's salary of £50. In 1772 they received a gift of money direct from George III, which they used to erect additional galleries. In 1784 they ordered through Joshua Mauger, the colony's official purchasing agent in England, an organ for which they paid £86. Yet, on Dec. 29, 1790, Nova Scotia's first bishop, Charles Inglis, told the Archbishop of Canterbury (the successor to Cornwallis's brother), "The organ in St. Paul's, erected soon after the church was built, is not yet paid for." What could the Halifax people have been doing for the past quarter-century?

We can put their actions into perspective by comparing them with conditions in Barbados, where Mr. Evans moved in 1766. The salary he had been receiving as organist in Halifax, £50 a year, parallels the salary paid in Barbados' principal church, St. Michael's, where the organist was supposed to get £75 a year, but seldom managed to collect much more than £50. In 1786 St. Michael's ordered from England, at a cost of £636, an organ most of whose pipes are still in service in another church nearby. We

may therefore infer that, for about one-eighth that much money, St. Paul's got rather less than one-eighth that much organ — probably no more than two or three stops. Why did they bother?

Had they, from the outset, valued the organ for its imposing appearance rather than for its sound? The surviving records invariably mention the organ's carved case, as though it, rather than the pipes within, were what really mattered. After Evans left, two other men served as organist for a year apiece, receiving £50 and a vote of thanks; then, in 1768, Mr. Viere Warner was engaged, and apparently gave the parishioners more music than they wanted. In 1769 the records mention "an Oratorio," which could well mean that a few arias or choruses from *Messiah* were sung, and a few more played as organ solos. The motion passed at a vestry meeting on July 24, 1770, is far more explicit:

Voted further, that whereas also the organist discovers a light mind in the several tunes he plays, called voluntaries, and he was ordered to play solemn tunes as voluntaries, to the great offence of the congregation, and tending to disturb, rather than promote, true Devotion, therefore he be directed in future to make a choice of such tunes as are solemn and fitting divine worship, in such his voluntaries, and that he also, for the future, be directed to play the Psalm Tunes in a plain Familiar Manner, without unnecessary Graces.

Since the surviving records do not even mention music again till 1784, we may wonder what change of heart then led to the ordering of more organpipes. Probably the change involved circumstances rather than sentiments. At first, when the entire population of Halifax was nominally Anglican, services at St. Paul's were never crowded; attendance rose only as members of other denominations entered the colony, impelling the Anglicans to demonstrate that they were not as other men. This need became acute as United Empire Loyalists poured into Nova Scotia after the American Revolution; it may not be coincidence that the order went off to Joshua Mauger just as the main wave of Loyalists struck Halifax. The newcomers had to be shown that St. Paul's was the church of the people who really counted in the colony. True, no other place of worship had, or wanted, an organ; but neither could any other congregation afford one. Similarly, we should not be surprised by the vestry resolution of June 3, 1799:

That the anthems, &c. as now performed during divine service, accompanied with the organ, are perfectly consistent with the true spirit of devotion, and that the same be continued with the approbation of the commanding officers of the regiment.

The anthems, &c. were also perfectly consistent with the spirit of showing the people at the nearby Protestant Dissenters' Meetinghouse, who sang their metrical psalms with the support of a bass viol, and whose doors no regimental commander ever darkened, exactly who stood where in the pecking order. Some dozen years later a Singing Society was formed, which secured from the wardens the exclusive privilege of holding its meetings in the organ-loft of St. Paul's. Whether they wanted the advantage of organ accompaniment, or of a meeting-place which would hold only a restricted number of the right people, we can but guess; we know only that, at their annual supper on January 6, 1826, which was "numerously and respectably attended," they drank more toasts to eminent personages from the King on downwards than could have left them in good shape for singing.

The Society may, however, have helped St. Paul's to acquire a new organ from England about 1825, although, as in 1784, the main consideration was to retain that magnificent Spanish case. This time, room for the new pipes could be secured only by

removing some, if not all, of the old ones; and the console was apparently replaced as well.

Anyway, in 1828, the parts of the organ which St. Paul's no longer wanted were sold to Christ Church, Devonshire, Bermuda, a small building dating from 1717, which was subsequently turned into a mortuary chapel. From the people in charge of it, Harris learned that the sole manual had 53 keys, and that the organ had been sent in 1945 to Casavant Frères at St-Hyacinthe to be renovated, and equipped with an electric blower. Accordingly I inquired of Casavant whether their records provided a description of the organ as it was when it came to them or when it left, or an itemized account of the changes they made in it, since at no other time in its career was it observed by a knowledgeable organ-builder.

Mr. Donald Corbett, Casavant's vice-president for marketing, could find nothing in the files or the account-books. He spoke, however, with a senior employee who said he could remember the arrival from Bermuda, just about the time the war ended, of a very small instrument, with only one set of metal, and one of wooden, pipes. The technical director, Stephen Stoot, took charge of it and personally did all the work on it; since he was the person to whom reports normally were made, he saw no point in reporting to himself, nor in writing down what he had done. If the employee's memory is accurate, we may infer that only the 1765 console and the 1784 pipes went to Bermuda; for the time being, the 1765 pipes remained in the carved case in Halifax. I thought it probable, however, that no instrument with 160 years of service behind it would wear out in just another 35. Since the Anglican Diocese of Bermuda has no archivist, I wrote to the Bishop, inquiring whether the organ were still in use, and how a picture of it could be obtained.

Before replying, Right Reverend Anselm Genders consulted the Hon. Sir John Cox, of The Grove, Devonshire, whose knowledge of the local history is formidable. Sir John confirmed, from his own memory, all the facts I have cited about the organ since its sale in 1828. But I was a decade too late for a picture, or an eye-witness description: on Easter Sunday, 1970 (March 29), Christ Church burned to the ground with the organ inside it. Arson was suspected, but not proved. Thus the element of mystery which attended the organ's advent was repeated at its going hence.

But what survives, even though vestigially? Why, of course — that magnificent carved case! In the back gallery of St. Paul's you may still see two heads of cherubs which once formed part of it. The vigil they keep is silent now: the organ and choir-stalls were moved, over a century ago, into the newly-built chancel, inspired by the Oxford Movement in England. Even when, in December 1917, a ship laden with explosives was rammed in Halifax harbour and half the buildings in the city were wrecked, only one window of St. Paul's was cracked, and the cherubs did not even tremble on the pillars which they adorn. Pipes and people have come and gone; the cherubs, having outlasted them all, serenely smile on.

DAVID GOODING

Lake Erie College

Painesville, Ohio 44077

Background History of the Methuen Organ

by William Horatio Clarke

Ed. Note: This article appeared in "The Organ" department of the Oliver Ditson Company's magazine, THE MUSICIAN, for August 1905. Mr. Clarke (1840-1913) held organ and teaching positions in Dedham and Boston before becoming superintendent of music in Dayton, Ohio's public schools. Within a short time he moved to Indianapolis where, in addition to his activities as organist and organ builder, he wrote and, in 1877, published his first book, AN OUTLINE OF THE STRUCTURE OF THE PIPE-ORGAN. In 1878 Clarke moved back to Boston and for the next nine years was organist at Tremont Temple. Upon retirement to his estate at Reading he built a music-chapel in 1890 called "Clarigold Hall" and installed a 94 rank organ in it. The article reproduced here is entitled

Preliminary Efforts in the History of the Old Boston Music Hall Organ, Fifty Years Ago

It is now more than forty years since the inauguration of the old Boston Music Hall organ Nov. 2, 1863. I was present and witnessed the inspiring occasion. The instrument was preserved, and is being rebuilt for Mr. E.F. Searles of Methuen, Mass., who has built a hall or temple for its reception.

The acquisition of this remarkable instrument was mainly due to the persistent labors of the late Dr. J. Baxter Upham, whose personal efforts for this object were indefatigable from the time of the completion of the Music Hall in 1852. It will interest the organ readers of *The Musician* to follow the preliminary steps that led up to the consummation of an enterprise which greatly advanced the interest of organ music in the United States.

In the summer of 1853 Dr. Upham, enthusiastic with the idea of procuring an organ worthy of the new edifice, made a tour in Europe with the express object of seeing some of the most famous instruments then in use on the continent and in Great Britain. He examined many, especially in Germany, and visited some of the great organ-builders, going so far as to obtain specifications from Walcker of Ludwigsburg in Bavaria, and from Weigle, his pupil, at Stuttgart.

On returning to this country, he brought before the public in various ways the proposition of procuring a great instrument from Europe. One of these was the publication of his *Reminiscences of a Summer's Tour*. After this he laid the matter before the members of the Harvard Musical Association. Having thus gradually prepared the way, he presented it for consideration to the board of directors of the Music Hall Association. This resulted in a committee's being appointed to consider the matter. There was a majority report in its favor, and a verbal minority report advocating a more modest instrument of home manufacture. Then followed a lull of three years. In 1856 Dr. Upham, as president of the board, was authorized to go abroad to investigate the whole subject, with full powers to select the builder and to make the necessary contracts.

Dr. Upham had already made an examination of the best organs and organ factories in New England, New York, and elsewhere in this country, and had received several specifications and plans. He proceeded at once, therefore, to Europe, examined the great English instruments, made the acquaintance of Dr. E.J. Hopkins, the well-known organist and recognized authority on all matters pertaining to the instrument, and took lessons of him in order to know better the handling of the keys, and the resources of the instrument.

In the company of Dr. Hopkins, he examined some of the best instruments in London. He made many excursions among the old churches of Sir Christopher Wren's building, where were to be found the fine organs of Father Smith, John Snetzler, and other famous builders of the past. He visited the workshops of Hill, Gray and Davidson, Willis, Robson, and others. He made a visit to Oxford to examine the beautiful organ in Trinity College. He found his way into the organ lofts of St. Paul's, of Westminster Abbey, and the Temple Church, during the performances at morning and evening services.

From London, Dr. Upham went to Holland, where he visited the famous instruments at Haarlem, Amsterdam, and Rotterdam, and the organ factory at Utrecht, the largest and best known in Holland. Thence he traveled to Cologne, where, as well as at Utrecht, he obtained plans and schemes of instruments; to Hamburg, where were two fine old organs, to Lübeck, Dresden, Breslau, Leipsic, Halle, and Merseburg. At the last-named place he found a splendid organ, built by Ladegast, whose instruments excelled especially in their tone effects. A letter from Liszt, the renowned pianist, recommended this builder particularly to Dr. Upham's choice.

At Frankfurt and at Stuttgart he found two magnificent instruments built by Walcker of Ludwigsburg; thither he repaired



The great Boston Music Hall organ, Walcker, 1863. Serlo Music Hall, Methuen, Massachusetts.

in order to examine his factories carefully, for the second time. Thence he proceeded to Ulm, where stands a sumptuous organ, the work of the same builder, which ranked at that time first in the world in magnitude. Onward still he went to Munich, Bamberg, Augsburg, Nuremberg, along the Lake of Constance to Weingarten, where there was a great organ of sixty-six hundred pipes, and to Fribourg, in Switzerland, where is another organ, noted for the beauty of its Vox Humana, the peculiar structure of which had been specially studied by Mr. Walcker. Returning to Ludwigsburg, Dr. Upham received another specification from Mr. Walcker. He then passed some time at Frankfurt, examining the specifications already received, and the additional ones which came to him during his stay there.

At last, by the process of exclusion, the choice was narrowed down to three names, Schulze, Ladegast, and Walcker, — then to the last two. There was still a difficulty in deciding between these. Dr. Upham, yet undecided, visited again Merseburg and Weissenfels, to give Ladegast's instruments another trial. The result was that he asked Mr. Walcker for a third specification, with certain additions and alterations which he named. Finally he decided in its favor. Walcker then met him in Paris for the purpose of examining the French organs, and they afterwards proceeded to London and inspected the English instruments.

The frank enthusiasm with which the great German organ builder was received in France contrasted forcibly with the quiet and cool way in which the insular craftsmen received him. Gradually, however, they warmed, and at last admitted him to their confidence. A fortnight was spent by Dr. Upham in company with Walcker and Dr. Hopkins in studying and perfecting the specification. At last it was signed in German and English, and stamped with the notarial seal. Thus the contract was made binding.

Before the organ could be accepted, it was required by the terms of the contract that it should be set up at the factory, and tested by three persons: one to be selected by the organ committee of the Music Hall Association, one by the builder, and a third to be chosen by them. It was approved by these judges, and also by the State Commissioner of Württemberg, according to the State ordinance. The result of the trial was transmitted to the president and directors of the Music Hall Association, and the organ was accepted.

The Civil War broke out in the meantime, and there were fears lest the vessel in which the instrument might be shipped should fall a victim to Confederate cruisers. It was finally loaded on the Dutch brig "Presto." She crossed the ocean from Rotterdam in about three months. The passage was so slow that it was feared that she had gone to the bottom with her precious freight.

At length the antique brig was signaled in Boston harbor one stormy Sunday in March, 1863. This marvel of a high and noble art, after the labor of seven years had been bestowed upon it and it had been tried and pronounced complete by competent critics, brought a classical phase of civilization to this country in the dark hours of national trouble. It was the result of the unremunerated labors of a talented physician, whose persistence was inspired by a true love for the organ.



Serlo Music Hall, Methuen. Built to house the 1863 Walcker organ.

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LETTERS TO THE EDITOR

Dear Sir,

On our second visit to England in 1960 we decided to visit Scotland, and took a train for York. Suddenly I recalled a large sepia photo of a famous organ by Edmund Schulze in Audsley's *Art of Organ Building*. I had purchased these volumes in 1919 and this one picture of the organ at Armley became an obsession to me.

For some time before our trip I tried to find out where Armley was, but with no results. A neighbor who was quite knowledgeable said she believed it was near Leeds and I remembered this when I arrived in York.

When I asked at the hotel desk, "Is there such a place around here called Armley?" the reply was, "What in the world do you want to go there for? That is a Federal Prison!" When I explained about the organ I was told, "Tomorrow morning take the 10 o'clock train from York to Leeds, and enquire there."

So, next morning we arrived at Leeds at 11:45 and found an information booth across the square. To the girl inside I asked, "Is there such a place as Armley near here?" Her reply was, "Why sure! Go right out there on that corner and take Bus #4 for 5 miles." I said, "I want to go to St. Bartholomew's Church in Armley." And she said, "Really! I was married in St. Bartholomew's! Get off at Strawberry Lane and walk up the hill for two blocks."

What a thrill! I had always imagined from Audsley's picture that the organ was in the west front of the nave. No! The organ gallery pictured in Audsley's is overhead of the choir and in the north transept. The gothic stone arcade and entire organ are just as pictured. But behind that beautiful stone arcade, instead of finding a most inviting outside entrance, as one might suppose, there is no doorway at all; only a deep black hole, full of ashcans under the organ, and also the winding stairway to the organ gallery.

One might suspect from Audsley that it was a 3m, but no—it is 4m tracker, 107 years old when we were there. I am sure the drawstop action and pedal action is pneumatic as it is too easy. Whether there are any Barker levers in the 4m tracker action, I would not know. I was not inside at all. But it is as light as a feather, full organ coupled.

The beautiful front pipe decorations, shown in Audsley's photo are all gone, all cleaned off and only the bare zinc. Shame! Audsley did make at least one serious mistake in his book; he claimed the casework was *most beautiful quartered oak*. But there is not a stick of oak in the case! It is all *solid black walnut* except the recessed keydesk which is all black cherry.

I think the 30-note concave radiating pedals are a recent change from a flat board. Otherwise the four manuals of ivory keys are original. Stop jambs are oblique (cherry) and everything is just beautiful. The tone of those Schulze Diapasons is out of this world. Have you been there?

Fond regards,
/s/ Robert Rowland
20 Calam Avenue
Ossining, New York 10562

P.S. - It's time for lunch. All I want is an Oboe-Gamba sandwich and a Dill Piccolo.

The Market



NEW! The latest record from the OHS' *Historic American Organs* series features instruments in and around St. Louis by builders including Kilgen, Pfeffer, Hinners, Metz, Odell, and a modern organ by Martin Ott. Players include Stephen McKersie, Nancy Swan, Randall J. McCarty, Ruth Tweeten, David Porkola, Michael Quimby, John Ditto, Richard Hass, and Earl Miller. Recorded at the 1979 OHS National Convention. \$6.75 to members, \$7.95 to others, postpaid. OHS st-6



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The Organ Historical Society
P. O. Box 26811, Richmond, Virginia 23261

Dear Sir,

I have been given your inquiry addressed to the Oliver Holden House. As you have heard from Janice Brenner of The Holden School, Inc., the Oliver Holden House, Charlestown, Massachusetts, was destroyed many years ago. I am happy to be able to report that the organ survives and now stands in the rooms of the Bostonian Society in the Old State House Museum. Its single manual has a compass of four and a half octaves. I suggest you write to the Bostonian Society for additional details about the instrument.

In recent years, the Charlestown Preservation Society has been sponsoring a chamber music series of recitals given in period houses in this neighborhood. This season, the series is to open with an organ recital at St. Mary's Roman Catholic Church in Charlestown. The church's three-manual tracker organ, built by the firm of Woodberry & Harris in 1892, is in need of repair. The people at St. Mary's appear to be either unable or unwilling to make the requisite repairs. The upper church is kept closed during the colder months, and the parishioners seem content with accompaniment of the mass by electronic organ and guitar in the room below.

I have been told that the Organ Historical Society maintains a fund to assist in the cost of repair of historic instruments, so that they may be used for concert programs. The scope of the repair work on the gallery organ at St. Mary's would include: 1) adjustment of stop action, 2) replacement of pallet springs, and 3) minor re-nutting in the Barker machine. The work might be performed at a cost of \$300 to \$500.

It is our hope to attract to this recital a wide audience from the Greater Boston area, as well as many new and long-time residents of Charlestown. A group of organ enthusiasts from England is planning to include this concert in their American tour, and we anticipate that the Boston Organ Club will make this program a chapter event. We have engaged the well-known organ recitalist, Thomas Murray, to perform this recital on October 17, 1981. We feel we owe it to Mr. Murray and to our audience to have the organ in good operating condition and to provide attractive and informative notes about the organ in the program leaflet. Please let me know if we might look at the OHS for help in underwriting these costs...

Very truly yours,
/s/ Raffi Berberian
59 Monument Avenue
Boston, Massachusetts 02129

Dear Sir,

I enjoyed your article on the convention very much; it truly was a great experience to enjoy in the many ways you here described it. I was pleased to see the Carl Barckhoff advertisement on the cover of the Summer issue. I thought it appeared well and credit is due you for realizing its worth. While on the subject of Barckhoff: I am gathering information on the 1900, 2-18 Barckhoff in First Congregational Church, Ypsilanti, Michigan. John Challis was organist here for a number of years while living in Ypsilanti at which time also he built harpsichords in a shop above his father's jewelry store. A friend of mine whose father was pastor of this church when Challis was organist remembers him well and has agreed to note some recollections of the famous harpsichord builder. This combination might form an interesting article for *The Tracker*. I will pursue the facts further.

Sincere good wishes,
/s/ Paul Schneider
4512 Hawthorne Lane
Okemos, Michigan 48864

Recordings and Publications of The Organ Historical Society, Inc.

1974 National Convention Program Excerpts-New Hampshire	\$6.00
1976 National Convention Program Excerpts-Pennsylvania	6.50
1977 National Convention Program Excerpts-Detroit	6.50
1978 Historic American Organs	6.75
1977 Historic American Organs St. Louis	6.75

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<i>An Evening at Woolsey Hall</i> , Charles Krigbaum (\$13.00 to non-members)	10.00
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<i>The Tracker</i> , Anniversary issue, 25:1(Fall, 1980), 110 pages	25.00
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<i>The Bicentennial Tracker</i> , edited by Albert F. Robinson, 1976, 200 pages, index	10.00
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<i>The Hymnlet</i> , compiled and edited by Samuel Walter, 1976	2.00
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American Organ Building Documents in Facsimile Vol. III George Jardine & Son Descriptive Circular and Price List (1869)	3.95
Vol. II Henry Erben in Preparation	

Convention Programs, containing specifications and photographs, each,	.50
Capital District, New York State, 1967	
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New York City, 1969	
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Postcards in color of organs seen at the 1976 Convention, 1816 C. Dieffenbach, or 1892 S. Bohler	
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<i>The Tracker</i> , back issues, each, or \$12.50 per volume (some duplicated)	3.25
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Also available: *The Diapason*, back issues, send self-addressed stamped envelope for availability list and prices.

While quantities last. All items postpaid. Send order with check or money order in U.S. Dollars drawn on a U.S. bank to The Organ Historical Society, Inc., P.O. Box 26811, Richmond, Virginia 23261

OHS RECEIVES GAMMONS COLLECTION

The family of the late Edward B. Gammons, OHS member and well known organist, choral conductor, and organ consultant, has generously given his collection of organ books, organabilia, and church music to the Society archives. Mr. Gammons, more familiarly known to many organ enthusiasts as "Ned," died on 7 September 1981. He was organist-choirmaster and chairman of the Department of the Arts at Groton School, Groton, Massachusetts, from 1941 to 1974. Earlier he had served as organist-choirmaster of St. Stephen's Church, Cohasset, Massachusetts, and of Christ Church Cathedral, Houston, Texas. He had been organist-choirmaster at St. Paul's Church, North Andover, Massachusetts, since his retirement.

Mr. Gammons was first president of the North American Guild of Carilloneurs and had served for many years as a member of the study commission on church music for the Episcopal Church. A lifelong organ enthusiast, Mr. Gammons often served as organ consultant and was closely connected with the famous instruments in the National Shrine of the Immaculate Conception, Washington, D.C. and the Cathedral of Mary Our Queen, Baltimore, Maryland.

He was co-author with former OHS Honorary Member William H. Barnes of the book *Two Centuries of American Organ Building* and had written many articles on carillons, church music, and organs.

Special thanks go to new OHS member Donald P. Belben for assistance in the negotiations with the Gammons family.

The organ books and many special items in the collection will be identified by a newly designed bookplate, the general format of which can be adapted for use with future gifts to the OHS collection.

EXTANT ORGANS LISTS

The Extant Organs Committee is pleased to announce the availability of a new, up-dated list for the Mid-west Region. The list includes nearly 1200 organs (a net increase of over 150 since the last list was published) and costs \$7.70. Additional information on many organs as well as newly discovered old instruments is included as well as the recently-built trackers. The old list may still be purchased at \$7.15 for those who wish to compare. Both lists and lists for all of the United States are available from:

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FROM THE EDWARD B. GAMMONS COLLECTION



A GIFT TO THE ORGAN HISTORICAL SOCIETY

OHS AWARDS PLAQUE TO ST. MARK'S, PHILADELPHIA

The Historical Organs Committee of OHS has awarded a plaque to St. Mark's Church in Philadelphia for its 90-stop, 110-rank Aeolian-Skinner organ. Designed, installed, and voiced by G. Donald Harrison in 1937, the instrument has been maintained in its original condition except for a new Austin console installed in 1966. Wesley A. Day is organist and choirmaster.

The organ is frequently used for concerts and recitals, often with instruments in various combinations, as well as for regular church services. Some years ago Joseph Klein played the entire organ works of J.S. Bach at St. Mark's, sponsored by the Musical Fund Society – a first for the city of Philadelphia.

Marking the event of the award, a recital was played on May 30 at four o'clock by Donald R.M. Paterson, one of the founders of OHS and its second president. Mr. Paterson is currently an associate professor of music, university organist, and Sage Chapel choirmaster at Cornell University. Known for his recitals, recordings, and compositions, he completed a European concert tour in the spring of 1981. Many of his articles have been published in *The Tracker* and other musical journals. He co-chaired the First International Romantic Organ Music Symposium, held at Cornell University in 1979.

The recital is free and open to the public. All are invited to attend.

MINUTES OF THE OHS COUNCIL MEETING

November 14, 1981

Erie, Pennsylvania

The meeting was called to order by the president at 9:05 AM. In attendance were council members Homer Blanchard, George Bozeman, Norma Cunningham, Dana Hull, Kristin Johnson, Culver Mowers, Lawrence Trupiano, Goss Twichell, William Van Pelt, Randall Wagner, and James McFarland; committee chairman Alan Laufman; and members Gwen Blanchard, Larry Chace, Phillip Hoenig, and Paul A. Maye.

The minutes of the meeting in Bangor, Maine, on June 22, 1981, were accepted as they will appear in *The Tracker*.

The treasurer presented his report in a new format which is keyed to the system by which OHS financial records are now stored and worked on computer at no cost to the society.

Norma Cunningham reported that membership renewals are running approximately 8% behind totals for last year at this time.

The chairman of the audio-visual committee reported that the new slide-tape program will be ready for distribution by the summer of 1982.

The chairman of the recitals committee reported on the first successful Canadian recital, in Stetler, Alberta, on a Farrand and Votey.

The Public Relations Director reported on his plans for increased marketing and exposure of the OHS and its products. He reported that full implementation of his plans might best be achieved through full time endeavors, and suggested that the OHS might hire him for the job.

The convention handbook committee reported that they were considering publishing the handbook as one of the four annual issues of *The Tracker* and solicited council's response to the idea.

The nominating committee submitted the following slate of candidates for the upcoming election: for councillor: Susan Werner Friesen, Elizabeth Schmitt, William Aylesworth, and Lewis Lyons; for Secretary: Dana Cartwright and James McFarland; for Treasurer: Goss Twichell.

Council agreed that Charles Ferguson should pursue any or all of the possibilities open to his committee for international cooperation and information exchange.

Goss Twichell reported that charter train travel to Seattle for the 1982 convention was nearly impossible. Culver Mowers agreed to set up a potential air-charter package.

Departing from the agenda in order to accommodate a few latecomers, council voted on several simpler items. Council "accepted Earl Miller's invitation to host the next council meeting in Danville, Virginia, on February 13th, 1982." Council then approved Culver Mowers' appointment of Homer Blanchard to head the research and publications committee at least as long as the duration of the Holden project.

As part of its attempt to begin defining exact duties and jobs of all concerned in the operation of the OHS, council voted "that all materials to appear in *The Tracker* with the exception of editorials, letters to the editor, minutes of meetings, and advertising, must be channeled through the editorial review board, whose comments and corrections must be reviewed by the editor, before the material is sent to the publisher."

Council chose "to accept the convention coordinator's recommendation to have the 1985 convention hosted by the Chicago-Midwest Chapter, and the 1986 convention hosted by

the Charleston, South Carolina Chapter." Council then "authorized the convention coordinator to maintain a convention account in a convenient bank. Any profit in excess of \$300 realized by each convention shall be forwarded by the coordinator to the national treasurer within one month, with a complete accounting."

Council then accepted the proposal by the treasurer to have "the OHS fiscal year run from October 1 to September 30, and that this year shall be considered to run from June 1, 1981, to September 30, 1982." Council also voted to increase the storage rental fee to the Cunninghams to \$150.00 per month beginning October 1, 1981.

The remainder of the meeting was taken up with the discussion about the hiring of a full time person by the OHS. Council carried a motion to convene "a special meeting at the most convenient available location on Saturday, January 9, 1982, for the sole purpose of completing discussion of and voting on the proposed contract with William Van Pelt for professional management services."

After voting to remunerate Norma Cunningham for her expenses in attending the council meeting, the meeting was adjourned with thanks to our host at 4:10 PM.

Respectfully submitted,
/s/ James R. McFarland, secretary

January 9, 1982
Pittsburgh Airport

The meeting was called to order by the president at 11:05 AM. In attendance were council members Homer Blanchard, George Bozeman, Dana Hull, Kristin Johnson, Stephen Long, Culver Mowers, Albert Robinson, Goss Twichell, William Van Pelt, and James McFarland. Also in attendance was Norma Cunningham and, for part of the meeting, Alan Laufman. Lawrence Trupiano was represented by written proxy to James McFarland. William Van Pelt abstained from voting for the meeting.

The sole purpose of this meeting was to discuss a proposal to contract the services of William Van Pelt to devote full time activity to spur the growth of the OHS. Considerable discussion ensued. An alternative proposal was aired.

Council carried the motion "to create the position of Executive Director, and to engage the services of William Van Pelt for that position."

Steps were taken toward the signing of a contract with Mr. Van Pelt to commence a two year term beginning April 1, 1982, at an annual fee of \$21,500.

The next regular meeting of the council was set for Saturday, March 6, 1982, in Danville, Virginia, with Earl Miller as host. There was some discussion about making this a two-day meeting commencing on Friday afternoon, March 5, 1982.

Respectfully submitted,
/s/ James R. McFarland, secretary

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MECHANICAL ACTION ORGANS



RECORD REVIEWS

Organs in America Series: Taylor & Boody Opus 3, 1980 - Bruce Stevens plays the new tracker organ at Westminster Presbyterian Church, Charlottesville, Virginia. Raven Records, OAR 100, Rt. 8, Box 404, Glen Allen, Virginia 23060.

Taylor & Boody, organbuilders in Staunton, Virginia, have modeled their Opus 3 after the classical North German and Dutch instruments of the 17th and 18th centuries, but it is not an exact copy of any particular organ. Its 21 ranks are distributed over two manuals and pedal with mechanical key and stop action. There is flexible winding, and a Kirnberger III temperament. All of the metal pipes are of hammered lead, and the handsome case is in the best style.

Bruce Stevens plays Georg Böhm's *Prelude and Fugue in D minor* on a rather dry combination, but in later works he fully displays the organ's warmth of tone and flexibility. These include Buxtehude's *Chorale Prelude on Nun bitten wir den heiligen Geist*, Bach's *Trio on Allein Gott in der Höh sei Ehr*, Kerll's *Passacaglia in D minor*, Bach's *Prelude and Fugue in C Major* (BWV 566), and Pachelbel's *Chorale Partita on Was Gott tut, das ist wohlgetan*. All of the performances are exemplary and make for good listening.

The acoustics of the modest church are limited, and one suspects that this organ in more resonant surroundings would be a gem. The recording is not marked "Stereo" but perhaps that style was not needed in this case.

Die Klais-Organ im Dom zu Trier: Wolfgang Oehms plays Liszt, Couperin, and Schroeder. Psalite 160/140 974 PET Stereo. Available from Klais Orgelbau, Kölnstrasse 148, D-5300 Bonn-1, West Germany. About \$9.

Anyone who has seen the handsome poster of the Klais mechanical action organ in the great cathedral at Trier, West Germany, will be happy to learn that this record faithfully reproduces the beautiful tone and magnificent acoustics of the organ and its setting. Located in the "swallow's nest" of the ancient building, the 67-stop instrument appears to be perched on the wall. The extraordinary case, made of cast-aluminum is featured on the jacket cover.

Professor Oehms, who is no stranger to America, performs with excellent technique and taste Liszt's *Variations on a Basso continuo* of stanzas from the Cantata "Weinen, Klagen" and the "Crucifixus" from the *B-minor Mass* by Bach. On the reverse side we hear Couperin's "Offertoire sur les Grands Jeux" from the Mass for the Parishes, and Hermann Schroeder's *Te Deum Trevirense*, a three part organ extravaganza in the modern idiom.

One can thrill at this glorious sound and sit in awe at the 7-8 second reverberation heard at the close of each piece. Incidentally, copies of the poster are available for \$3 from The Praesant Press, P.O. Box 43, Delaware, Ohio 43015.

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