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Food For Thought...

An Editorial

A statement by the British Pipe Organ Council provides us with a basis for this little tirade:

Restoration or replacement? After a lifetime of service it is difficult to decide, as objective judgment is often hampered by sentiment. Consider the advantages of replacing an unreliable instrument. It may be smaller if acoustics are allowed to determine location. Stops then speak effectively and quality materials keep actions working smoothly. Ideal location makes service easier and maintenance less frequent. Rebuilding absorbs at least half the cost of a new one, and may perpetuate bad siting or indifferent tone. Of course, restore an old instrument of worthy quality. A new organ could revitalise your music. The pipe organ is incomparable and an investment with low depreciation. Talk to your organ builder. He is a professional.

Many churches are faced with the problem of restoration or replacement, as numerous OHS members can testify. What advice should we give (provided we are asked for it!) as members of a Society which was founded on a principal of preservation?

Every situation is unique and there is no set of rules which apply. But first of all, a careful study of the existing instrument should be made by a competent and experienced organ builder. In the average church there is no one capable of doing this task. Ofttimes a local committee has developed sentiment for or against the old organ and is determined to retain or replace it at all costs without consulting a professional adviser. They are thus vulnerable to accepting the first bid for restoration or (worse) to yield to pressures both within and without for replacement by a pipeless instrument.

In our experience we have found that some organ builders, when asked to bid on the restoration of an instrument of reputable make, preferred to replace the organ with one of their own manufacture. In three citable instances, builders' bids included the phrase "to replace or rebuild" at the same cost either way indicating that they were not interested in rebuilding the old organ. The situation is improving, however, with more builders now interested in the preservation of that which is good and the restoration of organs worthy of same.

On another occasion, the committee was adamant about replacing the unrestorable pipe organ with a pipeless instrument because the old organ's case pipes had occupied the central arch of the church for 50 years and they were "tired of worshipping organ pipes!" The argument was settled when one organ builder suggested an installation where all of the pipes of a new 45-rank instrument could be placed behind cloth walls. The results are excellent; the organ is voiced to sound **through** the cloth and has real presence in the church. But visitors, seeing no display pipes, sometimes think the organ is pipeless! You can't win every time.

To summarize, then: Is the old organ worthy of restoration? Get more than one opinion on this matter. If it is worthy, consult two or more organ builders. Is a replacement needed? If so, would a different location or arrangement provide improved musical opportunities? And at least three bids should be solicited. Finally, take time for consideration of all aspects. As the British have stated, the pipe organ is a unique work of art; it is a costly investment today, but one of low depreciation for quality instruments because it may last a century or more. Generations to come will be grateful for your careful judgments.



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CONTENTS

Why Dudley Buck Was Popular In His Day by William L. Degan	4
Tracking Down The Oliver Holden Organ by Albert F. Robinson	8
The Webber Correspondence - II	11
Expanding Webber's Correspondence by Albert F. Robinson	17
A William King Discovered in Iowa by Vincent E. Gilbert	19
<i>American Organ Building Documents In Facsimile</i> Its Significance and Purpose by John Ogasapian	21

Departments

Announcements	23
Editorial	3
Letters to the Editor	22
Minutes of the OHS Council Meeting	24
Report of the Committee on International Interests	27

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COVER - Portrait of Dudley Buck.

Why Dudley Buck Was Popular In His Day

By William L. Degan

With the exception of members of the Organ Historical Society, it can be said that few people today have ever heard of Dudley Buck. The *Concise Oxford Dictionary of Music* has no listing for him. Nevertheless, in America a century ago, many knew of Buck and nearly all musicians respected him. Buck was born in Hartford, Connecticut in 1839, and he died in 1909. William K. Gallo, who has done much research into his life, claims that between 1875 and 1900 Buck was among the three or four most prominent musicians in America. He was a composer of religious music as well as secular music, a concert organist, a teacher of organ and composition, and a leader in raising the standards of the music profession. Furthermore, he pioneered serious organ concerts in many parts of the country, his compositions were widely performed, and many of the country's leading organists and composers studied with him.¹

Let us look at these points in more detail. Buck is probably best remembered as a composer of religious music. He was very concerned that the music serve to project the message and not obscure it.² Buck said, "See to it that, in adaptation of words to tunes, or tunes to words, they *do* agree." and "...the number of notes may coincide perfectly with the number of syllables, and yet be as faulty as to accents common to both."³

In his own composing and arranging, Buck paid close attention to text and tune details. This is evident in any of his choral works. The religious works had organ accompaniment with them, and Buck clearly indicated manual changes and often stop changes. He also used harmonic devices to emphasize the tone or mood of the text. See Ex. 1. In just these two and a half measures, one can sense Buck's emphatic style. Note that only tenors and basses were scored here. The text word "War!" would traditionally be associated with men (one hundred years ago, anyway). They key is minor, conveying a sombre mood. The staccato markings in the accompaniment give the feeling of a march and the Great double forte indication provides intensity. The diminished seventh chord in the second measure is associated with alarm. Finally note how the melody rises to a G and the baritones must sing E^b—indeed a cry for the men!⁴ This sensitivity to detail and attention to the slightest nuances undoubtedly did not go unnoticed by church musicians of the day.

Also, because of the remoteness of America before the aircraft and telephone era, Buck's church music was especially appealing. It was written in English with detailed organ accompaniment, Buck utilized many meaningful biblical texts, and it was readily available. In all, Buck wrote 112 anthems, canticles, and hymns, and of note are his *Festival Te Deum* and the *46th Psalm*, composed in 1872 and scored for orchestra and chorus.

Buck wrote for more than the church. He composed several secular cantatas of note. For the United States centennial, Dudley Buck and Sidney Lanier were commissioned to write *The Centennial Meditation of Columbia* which was performed at the 1876 Centennial celebration in Philadelphia. In 1880, Buck's *The Golden Legend* was performed at the Cincinnati May Festival, and in 1885, *Light of Asia* was performed at Novella's Oratorio Concerts in London. Buck composed nine cantatas in all, and he also composed an opera in 1888, *Serapis*.⁵

Buck's organ compositions were very popular. They consisted of orchestral transcriptions, two organ sonatas (E flat major, four movements, 1866, and G minor, three movements, 1877), the *Star Spangled Banner Concert Variations*, and several shorter pieces. The *Grand Sonata in E Flat* is a good example of how Buck utilized his European education and intuition together to create a successful and unique composition. The organ sonata form was undoubtedly borrowed from Mendelssohn. The fourth movement has an extensive fugal section, the idea from studies of Bach, but the fugue subject being an adaptation of the tune "Hail, Columbia," a distinctively American element.

All of Dudley Buck's compositions were popular because they were written in the romantic and Victorian style of the day. At the same time, they demonstrated a thorough background in classical forms. Buck's style was harmonically conservative, but he used certain devices that made his music unique. As was seen in musical Ex. 1, he made frequent use of the diminished seventh chord. Another example of this is shown in Ex. 2, from Buck's *Star Spangled Banner Concert Variations*, which were very popular and are still in print today. The melody is easily recognized here, but it is interesting that Buck used a B diminished-seventh chord where the word "free" would be sung. It stands out clearly, and its intensity makes for a greater resolution of the phrase.⁷

There are many examples of chromaticism in Buck's music. In example three, the bass climbs chromatically, and in the right hand the dotted rhythm is tied, building the intensity of the phrase. This excerpt is from the chorus, "Morning, and Battle Alarm." The chromaticism effectively conveys the urgency associated with a battle alarm. Another good example is the fugue subject from the *Grand Sonata in E Flat* (Ex. 4).⁹ The chromaticism here was Buck's own style of ornamenting the melody. This subject was based on "Hail, Columbia," and so the melody was recognizable to many Americans.

Buck was fond of the fugue form. One fine example is found in the chorus, "Awake, Put on Thy Strength, O Zion" from the cantata *The Coming of the King*. See Ex. 5. This fugue develops and builds a total of fifty-two measures.¹⁰

Perhaps the most distinguishable device Buck used in his music was the major-minor key relationship, both for mood changes in the middle of a piece, but more notably at the final cadences of a piece. See Ex. 6. After a grand pause following a thickly textured section, Buck ended his "Rondo" with this major-minor plagal cadence, gently, on the Swell manual.¹¹ The final measures of the *Grand Sonata in E Flat* also utilized this same major-minor progression, only this time on full organ. See Ex. 7.¹²

Suspensions, always a favorite on the organ, were not neglected by Buck. Ex. 8 is typical.¹³

The organ was Buck's principal instrument. It was the most popular instrument in America in Buck's lifetime because of its tradition in the churches, the popularity of the inexpensive reed organs in the small church and home (which far outnumbered pianos in the late nineteenth century in America), and the construction of large concert instruments in halls built for public

concerts (being the era before the large city symphony or-chestra). Buck studied in Leipzig and Dresden, Germany and spent a year in Paris before returning to his native Hartford. In Europe, he gained a thorough mastery of the pipe organ.¹⁴

After the Civil War, Buck began concertizing. He gave recitals around the northeast as well as in the midwest. His repertory included Bach preludes and fugues, Mendelssohn sonatas, pieces by organ composers of the day including his own, and orchestral transcriptions. While it is true that or-chestral transcriptions as organ solos are often frowned upon today, in Buck's day they were a means of presenting music Europe was able to hear in symphony or at the opera. Therefore, Buck was not only popular, he was a successful popularizer as well. All reviews of his concerts were laudatory.¹⁵

Dudley Buck did more for improving the status of the organ and the organist than any other American in history. Buck shifted his emphasis from concertizing to teaching. His teaching methods emphasized dexterity and sensitivity to nuances, and were widely accepted. He taught many of America's greatest organists at New England Conservatory. Moreover, he gave practical advice to all organists. One rather humorous excerpt is taken from this book, *Choir Accompaniment*:

(The reed stops') value is so valuable in producing variety in accompaniment, that all organists in our smaller cities and towns where there is no organ-builder resident, or where a professional tuner's visits are few and far between, should learn to *tune* and *clean* the reeds themselves. This is very easily acquired by asking for such instruction whenever an experienced tuner chances to be present, who will doubtless willingly give the desired information. This will give the organist constant use of these stops if he so desires, whereas it otherwise often happens that they re-main unavailable for a long period, or are used in a condi-tion which makes their effect intolerable to a sensitive ear. In many places, more especially in our smaller towns, we find lay-organists. To them the above advice does not ap-ply. A lady's dress is, unfortunately an insuperable barrier to tuning, as it would imperil too many pipes in arriving at those to be tuned.¹⁶

Granted, this advice is somewhat outmoded. Certainly it is true that styles and fashions change rapidly today, and Dudley Buck was a victim of radical change, as regards his loss of popularity. Perhaps now that the extreme neo-baroque reaction is quelled somewhat, Dudley Buck will be remembered, and fondly. He was a pioneer as much as Henry Ford was, a composer rivaling Europe's composers, a virtuoso organist, and a respected teacher. Finally, Buck brought higher standards, popularity, and respect to the organ profession, three qualities so badly needed today. He said himself:

I am proud that we begin to be able to point to so many musicians (even if the number is still relatively few) who ... are deemed worthy of being placed side by side with the other learned professions ... Of what importance, then, keep this present status intact, to secure it, to increase it, by upholding the dignity of our profession! Let such as propose to devote their lives to it, both feel and practise the idea so beautifully expressed by Schiller in his "Ode to the Artists" -

"O, Sons of Art! man's dignity to you is given,
Preserve it, then!

It falls with you; with you ascends to heaven.

While you her thousand paths are tracing,
Press onward, keeping truth in sight!
Come, all together, stand embracing
Before the throne where paths unite!"¹⁷

William L. Degan is a member of the Organ Historical Society and is a student at the Hartt School of Music in Hartford, Connecticut.

NOTES

1. William K. Gallo, "The Life and Church Music of Dudley Buck", *Dissertation Abstracts*, Section A, Volume 29 (May, 1969), p. 4038a.
2. *Ibid*, p. 4038a.
3. Dudley Buck, *Illustrations in Choir Accompaniment with Hints in Registration* (New York: A M S Press, Inc., 1971 (Reprint), p. 32.
4. Dudley Buck, *The Triumph of David* (cantata) (New York: G. Schirmer, Inc. 1893), p. 7.
5. William K. Gallo, "Buck, Dudley", *Grove's Dictionary of Music and Musicians*, 1980 edition, volume 3, pp. 408-409.
6. *Op. Cit.*, "The Life and Church Music of Dudley Buck", p. 4038a.
7. Dudley Buck, *The Star Spangled Banner Concert Variations* (organ) (Dayton: McAfee Music Corp., 1975), p. 10.
8. *Op. Cit.*, *The Triumph of David*, p. 62
9. Dudley Buck, *Grand Sonata in E Flat* (organ) New York: Beer & Schirmer, 1866), p. 16.
10. Dudley Buck, "Awake, Put on thy Strength, O Zion", from *The Coming of the King* (cantata) (New York; G. Schirmer, Inc., 1899), pp. 17-18.
11. Dudley Buck, "Rondo", *A Century of American Organ Music* (Dayton: McAfee Music Corp., 1975), p. 75.
12. Dudley Buck, *Grand Sonata in E Flat* (organ) (New York: Beer & Schirmer, 1866), p. 19.
13. *Op. Cit.*, *The Star Spangled Banner Concert Variations*, p. 4.
14. *Op. Cit.*, *Grove's Dictionary of Music and Musicians*, p. 408.
15. William K. Gallo, "Dudley Buck, the Organist", *The Diapason*, Volume 62 (November, 1971), pp. 22-23.
16. *Op. Cit.*, *Illustrations in Choir Accompaniment with Hints in Registration*, p. 10.
17. Dudley Buck, *The Influence of the Organ in History* (London: W. Reeves (Reprint)), p. 45.

KRISTIN GRONNING JOHNSON

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RECITALS

Musical Examples

"War Song of the Israelites"

Handwritten musical score for "War Song of the Israelites". The score is written on two staves. The top staff features a melody with lyrics: "War et the cry" (organ). The bottom staff features a bass line with lyrics: "War et the cry". The score includes various musical notations such as notes, rests, and dynamic markings like *[ff]*. There are also handwritten annotations like "concert variations" and "TENSOR".

③ "Morning, and Battle Alarm"

Handwritten musical score for "Morning, and Battle Alarm". The score is written on two staves. The top staff features a melody with lyrics: "Morning, and Battle Alarm". The bottom staff features a bass line with lyrics: "Morning, and Battle Alarm". The score includes various musical notations such as notes, rests, and dynamic markings like *[ff]*. There are also handwritten annotations like "Gt." and "TENSOR".

④ Grand Sonata in Eb - IV Allegro Maestoso Finale

Handwritten musical score for "Grand Sonata in Eb - IV Allegro Maestoso Finale". The score is written on two staves. The top staff features a melody with lyrics: "Hail Columbia". The bottom staff features a bass line with lyrics: "Hail Columbia". The score includes various musical notations such as notes, rests, and dynamic markings like *[ff]*. There are also handwritten annotations like "TENSOR".

⑤ "Awake! Put on thy Strength, O Zion"

Handwritten musical score for "Awake! Put on thy Strength, O Zion". The score is written on two staves. The top staff features a melody with lyrics: "Awake! Put on thy Strength, O Zion". The bottom staff features a bass line with lyrics: "Awake! Put on thy Strength, O Zion". The score includes various musical notations such as notes, rests, and dynamic markings like *[ff]*. There are also handwritten annotations like "TENSOR", "AL", and "TENSOR".

⑥ "Rondo"

organ

⑦ Grand Sonata in E♭ - IV Allegro Maestoso Finale

(full organ)

rall.

molto ritard.

⑧ Star Spangled Banner Concert Variations

organ

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MUSIC AND SOURCES OF MUSICAL EXAMPLES

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Tracking Down The Oliver Holden Organ

by Albert F. Robinson

It was Elfrieda Kraege, that indefatigable researcher from New York City, who first mentioned the fact that she had heard of an organ upon which the hymntune "Coronation" was composed. The composer was Oliver Holden (1765-1844) and he lived in Charlestown, Massachusetts. Sensing several points of interest, we wrote to the Oliver Holden House, Pearl Street, Charlestown, and received the following reply:'

The Holden School, Inc.
Special Education of Charlestown
8 Pearl Street
Charlestown, Massachusetts 02129

Dear Sir,

We were interested to receive your letter of inquiry regarding Oliver Holden's pipe organ.

I do not know the source of your information about the existence of the organ and of the Holden House. Unfortunately, however, the house no longer exists.

The Holden School is a private, non-profit educational facility. The building we occupy is a former Boston public elementary school which was built approximately 1910.

I have no idea what may have become of the organ you mention. I will, however, send a copy of your letter to the Charlestown Historical Society. It is possible that they may be able to provide you with the information you seek. I have also communicated with the *Boston Globe's* "Ask the Globe" department.² Should I discover any information, I will be happy to communicate it to you.

I have enclosed a copy of a page of information³ about Oliver Holden which may be of interest to you. This material was obtained from the Charlestown branch of the Boston Public Library. I wish you good luck in your efforts.

Sincerely,

/s/ Janice I. Brenner
Program Director

HOLDEN, OLIVER (Sept. 18, 1765 - Sept. 4, 1844), carpenter, minister, musician - the composer of the tune "Coronation," was the fourth of the six children of Nehemiah and Elizabeth Holden and was born at Shirley, Massachusetts. He was descended from Richard Holden who emigrated from Suffolk, England, to America in 1634. For a year (1782-83) he served as a marine on a frigate first called the *Dean*, and later the *Hague*. This vessel sailed for the West Indies in August 1782 and captured a British prize, which was sent back to Boston with a prize crew of which he was a member. On account of this service he was granted a pension on Feb. 16, 1836, at the rate of forty dollars per annum. About 1787, he moved to Charlestown, Massachusetts, which had been burned by the British dur-

ing the war.⁴ and as a carpenter helped to rebuild it. His extensive purchases of land in the town began in 1787 and the number of his trading exceeds that of any other resident of the town in his day. He also owned land in Hillsboro, New Hampshire.

When Washington visited Boston in 1789, he was greeted at the old State House by a chorus of men who sang under the leadership of Holden the "Ode of Columbia's Favorite Son" and on the last day of the year 1799, when services were held in the church in Charlestown in memory of the recently deceased George Washington, the music was directed by this same leader.

Holden was married to Nancy Rand on May 12, 1791, and had six children. His mansion, built about 1800, stood at the head of Salem Street, and later came to be used by the city of Boston as a kindergarten known as the Oliver Holden School.

Holden was a Justice of the Peace, and was one of the incorporators of the Andover Turnpike in 1805. In 1837 he urged the annexation of Charlestown into the city of Boston, an event which did not take place, however, until 1875. He was admitted as a Freemason to King Solomon's Lodge in 1795 and served as an active member for ten years, after which he took an honorary status. Many stories are told in the records of the Lodge of the entertainments which he contributed. He kept a music store and taught music for many years. He connected himself first with the Congregational church, then later with one known as the Puritan Church, which worshiped in a building erected by himself on land which he had given, and in which he officiated as preacher throughout its entire existence. The services of the body were simple, the communion was administered very Sunday, and the Bible was taken as the only necessary rule for religious or civil life. Holden represented Charlestown in the state House of Representatives in 1818, 1825, 1826, and from 1828 to 1833.

He was both a writer of hymns and a composer of music and is known to have written at least twenty-one hymns which appeared over the initial "H" in a small book published in Boston before 1808. The one in most common use begins, "All those who seek a throne of grace," although it is more frequently changed to begin, "They who seek a throne of grace."⁶

The tune "Coronation," by far his best-known hymn, was first published in Volume I of his *Union Harmony* (1793) which contains in its two volumes forty of his tunes. In addition to this work, he contributed the following books - though not all bore his name - to the literature of music: *The American Harmony* (1792); *The Massachusetts Compiler* (1795), with Hans Gram and "Samuel Holyoke; *The Worcester Collection* (1797); *Sacred Dirges, Hymns and Anthems* (1800); *Modern Collection of Sacred Music* (1800); *Plain Psalmody* (1800); *Charlestown Collection of Sacred Songs* (1803); *Vocal Companion* (1807); and occasional pieces (n.d.).

Miss Brenner also forwarded an inquiry to the Bostonian Society which produced the following reply:

The Bostonian Society
Old State House
206 Washington Street, Boston 02109

Dear Sir,

Oliver Holden's organ is currently on exhibit in the Old State House. We could supply you with a print of the organ and a detail of the organ pipes... The builder was the Astor Organ Company, London, England. The exact date does not seem to be known, but perhaps the enclosed Xerox copy of Daisy Warner's letter will help to place it. The stops are: "Principle" [sic] (Upper left), "St. Bass" (Lower left), "St. Treble" (Upper right), and "Op Diapason" (Lower right). There are 32 keys and one pedal. I am sorry I cannot answer your other questions about the organ...

Sincerely,
/s/ Mary Leen
Librarian

The Cleveland Museum of Art
Cleveland, Ohio, U.S.A.

The Bostonian Society⁸
The Old State House
Boston, Massachusetts

Dear Sirs:

When I visited the Old State House about ten days ago, one of the gentlemen showed me the Astor & Co. organ in your building which he said was estimated to be about three hundred years old. While discussing the characteristics and age of the organ, I promised him I would try and find out something about it when I returned to the Museum. The following information I shall quote from the book, *The Belle Skinner Collection of Old Musical Instruments*, pages 175-176, of which are as follows:

UPRIGHT PIANO
ASTOR AND COMPANY ENGLISH, EARLY
NINETEENTH CENTURY

This is one of the early upright pianos resembling in appearance an old-time secretary. The case is of mahogany with heavily moulded cornice. Above the keyboard the whole front is formed of a panel of silk brocatelle, old rose in color, with frame of wood and narrow gilded moulding. The keyboard has ivory naturals and black sharps, with name-board and side panels of satinwood, decorated with sprays of leaves and musical emblems. At each side of the keyboard are movable candle slides. Below the keyboard are two doors, panelled with narrow gilded mouldings, flanked by shaped and moulded balusters trimmed with brass. Around the bottom of the case runs another moulding, carved and gilded. There are two pedals, piano and forte. Above the keyboard is the music rack. On the name-board, flanked at either end with deeply fretted and carved panels, is the name of the maker:

ASTOR & COMPANY
79 Cornhill, London

At the back of the name-board appears the number 5894 and at the right the name, Webb, with the number 963. A silhouette portrait of a former owner playing a similar instrument hangs at the side of this piano. George Astor, elder brother of John Jacob Astor, came to England from his home in Waldorf, near Heidelberg, Germany, about 1778. He secured employment as maker of musical instruments in London and induced his brother to join him. After serving their apprenticeship the brothers set up their own small shop. Later John Jacob settled in America, but George remained in London where he became very successful. In 1798 he appears to have had two businesses: 79 Cornhill and 27 Tottenham Street, and in 1800 he was known as "Manufacturer of Grand and Small Pianofortes and Musical Instruments, Maker to His Majesty's Army." In 1801-2 he seems to have taken others into partnership with him for the firm became George Astor and Company. In 1815 the firm was known as Astor and Horwood. The Astor firm was noted for its manufacture of pianos, musical instruments, organs and also as publishers of music. (Kidson, p.2-3). James writes (p. 57) that in 1800 the idea of extending the strings [of a piano] below the level of the keyboard to the floor received practical fulfilment. This piano is evidently one of the early ones in which the strings were extended below the keyboard.

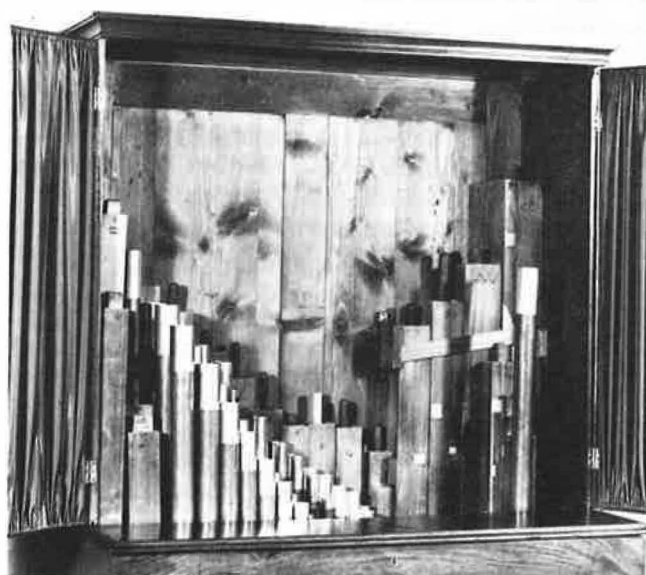
Compass: six octaves, from the third F below to the fourth F above middle C.

Height: 6 ft. 8 in.; width, 3 ft. 9 in.; depth, 2 ft. 1½ in.

On page 177 of the same book is illustrated one of these upright pianos, the case of which is quite similar in height, width, design, and even the nameplate to that of your organ.

I am glad for your sake and mine to have this authentic information, which seems to place your organ date approximately 140 years ago.

Sincerely yours,
/S/ Daisy Weld Warner
Assistant Publicity
Secretary



Interior of the Astor & Co. organ built in London c. 1809



The Astor & Company organ owned by Oliver Holden, now in the Old State House, Boston. Courtesy The Bostonian Society.

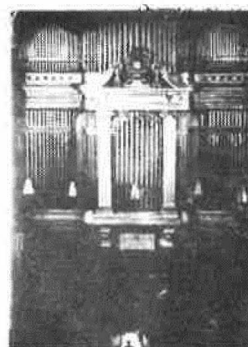
NOTES

1. Letter dated March 20, 1981.
2. Edna Shea responded for "Ask the Globe": "Sorry, no information on the organ - also no indication that Holden had an organ."
3. John Barrett, Branch Librarian of the Boston Public Library, Charlestown Branch, provided the text from the *Dictionary of American Biographies*, Vol. V (Hibben through Larkin), page 138, published by Charles Scribner's Sons, original copyright, 1932; renewal copyright, 1961.
4. The American Revolution 1776-1781.
5. Another source (*The Hymnal 1940 Companion*, 2nd Ed. Revised, prepared by the Joint Commission on the Revision of The Hymnal of the Protestant Episcopal Church: Church Pension Fund 1951) says that Holden "was elected to Congress" implying the national House of Representatives.
6. A search through 14 old hymnbooks, including Presbyterian, Methodist, Episcopal, Baptist, and several "gospel songbooks," fails to produce this text or tune.
7. Letter date February 26, 1982.
8. Copy of letter dated September 13, 1935. (There were no zip codes then!)

The Market



FACSIMILE Reproduction of a descriptive brochure, opus list, and price list published in 1869 by George Jardine & Son, New York City organbuilders. Commentary by Peter Cameron, modern annotations to the opus list, 15 sample specifications. 24 pages. \$3.95



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P. O. Box 26811, Richmond, Virginia 23261

The Webber Correspondence -II

30 May, 1952

Dear Mr. Suttie:

A day or so ago I mailed you an old Kimball booklet. It isn't much of a booklet, but it has a list of the Kimballs up to about 1903 or 1904. The typed list that I have been sending you is a few years later in date. You need not return the Kimball booklet.

You ask about Mount Vernon (N.Y.) organs. The Chester Hill Methodist is an Estey¹ 3-32: Great 10, Swell 12, Choir 5, Pedal 5. There seem to be two Pedal borrows, otherwise it appears straight. Its date is about 1922. Mr. Hendricks, the pastor, tells me that there is no Moeller work in it. This church is just around the corner from my home, and I have seen the organ at close range and know it is an Estey 3-32.

Temple Sinai has a Skinner² 3-21, installed 1927 or 1928. Four of the five Great stops are duplexed, and there are two Pedal borrows and one Pedal extension. The stoplist is—Great: Diapason 8', Gedeckt 8', Aeoline 8', Flute 4', Cornopean 8', all but the Diapason duplexed from the Swell; Swell: Bourdon 16', Diapason 8'. Cornopean 8', Vox 8'; Choir: Concert flute 8', Flute 4', Clarinet 8'; Pedal: Bourdon 16', Echo bourdon 16', Gedeckt 8', Still gedeckt 8'. The Pedal Echo bourdon and Still gedeckt are from the Swell and the Gedeckt 8' is an extension.

First Presbyterian sold their old church, with its Hook & Hastings two manual to Grace Baptist, colored. The new church is quite a layout, within five minutes' walk from where I live. Two Sundays ago they opened their new Aeolian-Skinner³ 2-18. It contains—Great: Diapason 8', Dulciana 8', Melodia 8', Principal 4', Mixture 3 rks. Swell: Viole de gambe 8', Rohr Flöte 8', Aeoline 8', Viole celeste 8', Flute octaviante 4', Nazard 2½, Trompette 8', Oboe 8'. Pedal: Major bass 16', Lieblich gedeckt 16', Principal 8', Gedeckt 8'. The only borrow seems to be the Pedal gedeckt, an extension of the Lieblich. The compass of the Great is 61 pipes and that of the Swell 73.

First Baptist has an old Odell.⁴ Ascension Episcopal has a three manual Skinner, installed in 1927 or 1928. Mr. Brown, the rector, told me that they had a Roosevelt, which they gave to a small church in Yonkers. First Methodist has a good Austin 3-41, Opus 617, installed 1916.⁵ It was carefully restored by Mr. Frank Rybak, just before his death last year, and the pipework and pressures kept just as they were. The Community Church (Congregational), has a three manual Aeolian-Skinner.⁶

Immanuel Evangelical Lutheran and "German" Immanuel are the same, but the German is not part of the name. They have a two manual Estey,⁷ rebuilt by either Kilgen or Wangerin, I forget which. There is, however, an Emanuel Lutheran, formerly Swedish. They have a small church and a harmonium. St. Paul's United Lutheran is said to have a Mueller & Abel, rebuilt by Moeller. I doubt the Mueller & Abel part. They built very few organs. They were Roosevelt men, and after Frank Roosevelt sold his large "works" at 131st street and Park avenue, NYC, Mueller and Abel (pron. Miller and Ah-bel), tried to build very high class organs, inuch along Roosevelt lines. They didn't last long. A man named Fenton, over in Jersey, rebuilt several M&A organs, but I am told that one exists intact down in the Bronx, in a Lutheran church.

The Christian and Missionary Alliance, Mount Vernon, had an interesting 1-4, built years ago by a Mount Vernon man and his son. It really had good tonal quality. They built a new church two years ago and sold the organ to a church in Portchester.

Our Lady of Mount Carmel, Italian, have a curious organ, a 2-15. The organist a young Italian, says that it was built by Porto, of Brooklyn. The console looks to me like a standard Aeolian of about the year 1905-1910. There is an Antonio Porto in Brooklyn who does organ work, and if he rebuilt the Aeolian console, he did an unusually neat job. The shell looks very Aeolian, but the keys and stopkeys look like Organ Supply. The fronts are speakers, and look older than the console. I haven't seen the inside, much as I'd like to. The stop-list looks somewhat like the usual 2-15 Aeolian residence organ, and it hasn't much punch. I told the organist to add an Octave 4', a Twelfth, Fifteenth and Mixture to the Great, and a moderate Trompette 8' to the Swell. He has two orchestral reeds now, but no true chorus reeds.

The Trinity Episcopal H&H⁸ two manual, 1893, is very good in tone. First Universalist no longer exists, for all Unitarians and Universalists die eventually of doctrinal anemia. Their little Colonial church is now occupied by Holy Trinity Hellenic Orthodox church.

First Reformed has an old two manual W H Davis & Son, badly in need of a thorough rebuild. Morgan Davis was a piano man. He and his son William H. built organs in NYC from about 1840 onward. There were three generations of them. Phil Croteau, a Brooklyn organ man, has a very curious little one manual in his shop and had had it for a long time. It has a David & Ferris name plate. Richard M. Ferris built organs in NYC from about 1840 onward, but their old organs contain the name Ferris & Steward (sic). They trained the Odells and Reuben Midmer, and were mostly a group of British background. The Odell brothers have a most interesting little Richard M. Ferris 1-4 in their home. They discovered it behind a large Odell in a Lutheran church in lower Manhattan. Each stop is autographed by the pipe makers: John E Ayers, G N Osler, James E Hoey and Arnolph Postler.⁹ Its date is 1857. It has a very good Bell gamba and a remarkable Stopped diapason of English type, metal, with tubes like a Rohr flöte, and enormous flexible ears for fine tuning.

First Methodist once had a Hilborne Roosevelt 2-12, Opus 347, cost \$2600, built in 1886 just before he died. When they got their Austin it went to another church, but nobody seems to know where.

The prize of them all is the old Henry Erben,¹⁰ in St. Paul's Episcopal, Eastchester, Mount Vernon. I sent Dr. Barnes the stoplist. It is a 1-6, in a Georgian case, beautifully made. They say it is 130 years old, but I'd be inclined to call it somewhat less. It has an agreeable tone, and supports the singing of their small congregation. The church building is Colonial and was built in 1764. It is built on what was Anne Hutchinson's farm, and close to where she met her death.

Wartburg School, an orphanage in Mount Vernon, has a Romanesque chapel, clerestory type, with a Moeller¹¹ organ built about 1900.

13 June, 1952

Many thanks for the list of Pfeffers. Why not visit Concordia Teachers College, River Forest, about eight or ten miles west of the loop? They have specialized in organ for half a century or more, and no doubt have some good material in their library. They have a Roosevelt 3-35 in the gym. Farrand & Votey rebuilt it about 1896, and a few years ago Morris attached a rather poor stopkey console. They have a 850 room music hall, with several organs in it. The church has a Skinner 12 3-37, built 1930. This is just off the campus to the north. They used to have a Votteler-Holtkamp-Sparling, or else a Votteler-Hotche-Holtkamp in the assembly hall of the college. They train parochial school teachers, giving them the usual normal school courses, religion and organ. Organ work is required, not an elective.

I was interested to learn that you are a Presbyterian. My grandmother's ancestors were all Scottish Presbyterians, hailing from Glenorchy. They were the oldest family in the great glen, antedating both the MacGregors and the Campbells of Glenorchy. In early days they were great landowners, but their holdings dwindled to the duthus with the old stone house and the lower part of a castle, Auchallader. Their Ian was Mac-an-Leistsir, meaning "the men of arrows," for the founder and his sons had been bowmen for Kenneth MacAlpin when he seized the throne at Fortrenn. Some of them became Covenanters, fought at Ayrsmoss, Bothwell Brig, Rullion and Pentlands, and of course were duly imprisoned in the Bass, hanged, beheaded and exiled in true Covenanter style; and yet managed to account for a bishop now and then, before their breakfast of rolled oats. Some editions of The Clans and Tartans list them and show their tartan in colors. Others of them "went out with the free" in 1843, marched to Tanfield Hall with Chalmers, and eventually wound up in Western Pennsylvania. Today they are all in Mt. Nebo Presbyterian churchyard. Whitestown, near Butler, Penna. The clan is quite extinct except for three women, two of them well on in years.

A few years ago I met an old lady in Wisconsin, while visiting there. She was Scottish, and I told her some of these things, adding that we used to whet our sgean-dhubhan and go out and get a Jacobite now and then. She listened patiently and then said, "Interest-ing, for I happen to direct descendent of James VI." I said no more about convenanting days.

Have you seen the new edition of Francis Pieper's "Christian Dogmatics?" Volume 2 is especially good, and much clearer than the Barth and Brunner non-sense, or J T Forsyth. Pieper knew his Christology [sic] and all else related to it.

Sincerely,
/s/ F.R. Webber

Dear Mr. Suttie:

Here is a correction or two on the Mount Vernon list: Woodycrest Methodist is down in the Bronx, and not in Mount Vernon. Sacred Heart RC has a 2-24 tracker by William F Smith 13, of Yonkers. Nobody seems to know him, and old Yonkers city directories don't list him. Our Lady of Mount Carmel, Italian RC has an organ installed by Antonio Porto, of Brooklyn. Today an organ builder who knows Casavant work well told me that the chests are Casavant, the console formerly in a re-ijence .ind the pipes unidentified. The conscile looks to me lik a done-over Aeolian. Centennial Methodist is a new colored church, and they dedicated quite an imposing brick church at West Fourth and South Ninth avenue last Sunday. I have not yet been inside to see what I they have organically.

Last Sunday I attended a service at Concordia College, Bronxville, a mile or so from my home. It was the beginning of their commencement week. They have quite a nice new library building on the campus, and I got into it, and went through several books that were issued years ago by local congregations on anniversary days. In one of them, that of Trinity Lutheran, St Louis, I found that Pfeiffer built a 2-34 for Trinity in 1865, at a cost of \$5400. It was considered one of the largest and finest in St Louis at that time. The pastor was Fr. F.W. Walther, one of the founders of the Missouri Synod, first president of Concordia Seminary, St Louis, whose extensive Gothic layout you may have seen. Fr. Walther was, an organist in addition to his reputation as a theologian.

Another book, that of Trinity Lutheran, Milwaukee, states that W. Schulke, of Milwaukee, built, 34-stop organ with 1600 pipes for that church in 1880, at a cost of \$3500.¹⁴ Schulk built quite a number of organs, one of which was a large one in St John's church, Bickerdike and West Superior, Chicago. Its date was 1886¹⁵.

In the Concordia library, Bronxville, I found an old book with the history of Trappe Church, in Eastern Pennsylvania. They had an organ about the year 1750, presumably built by Adam Schmahl, of Heilbronn, near Stuttgart, Wurttemberg. He built organs for St Michaels, Philadelphia, and presumably for six other churches in that area, all between 1750 and 1754. The Trappe organ was rifled by relic hunters, and in 1859 only the case and front pipes remained. David Tannenberger (sic) built an organ in Lititz, Penna. in 1791 for Zion's church, Chester county, Penna., and another for St. Michael's Philadelphia, evidently replacing the small chamber organ of 1750. A description is said to exist in Hazard Register, volume 9, page



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42ff. So much for an hour in the Bronxville college library. Other visits may bring to light more information. Some of the old-time Concordia Magazines no doubt had ads by Pfeffer and others of those days.

Are you familiar with Miss Christine M Ayars' book "Contributions to the Art of Music in America by the Music Industries of Boston, 1640-1936;" (New York, The H W Wilson Co., 1937)? She devotes 53 pages to organs built in Boston, listing Bromfield, Johnston, the Geibs, Goodriches, Appleton, Simmons & Willcox, Hutchings & Plaisted, Hutchings-Voety, Cole, the Woodberries, Harris, Hook & Hastings, Skinner, Aeolian-Skinner and Frazee, with mention of their more important organs. Shorter notice is given of Austin, Baumgarten, Clarke, Gilbert & Butler, Hamill, Holbrook, Hopeless-Jones, Lane, Ryder, Stevens, Jewett and Treat. She does not appear to list Searles and the Methuen Organ Co., who built a very few very fine organs.

Miss Ayers got some of her material from William B Goodwin, a Lowell organ man, as well as from Dwight's Journal and old trade brochures. She lists but two Tremont Temple organs. I think H&H built at least three, for Tremont Temple has the bad habit of burning out from time to time.¹⁶ It is a conservative Baptist church, and is Boston's equivalent of Exeter Hall of Carrs Lane. It was a theatre originally, but was done over into a church. It is an ordinary five-story building with the floors removed and a tier or two of galleries built around all four walls, as at Carrs Lane or at Westminster Chapel, Buckingham Gate, known locally as "Charing Cross station with a huge organ."

A young man drops in on me now and then. He drives a milk route during the week and is an organist somewhere on Sunday, and his wife teaches piano and plays the organ at Christ Episcopal, Yonkers. He came across a book describing Müller & Abel organs. I'm a bit anxious to see it, for they built a few very high class organs about the years 1894-97. They didn't last long. One of their organs is said to be in St Andrew's Episcopal, Yonkers.¹⁷ They had two or three in the Bronx, and two or three more in Brooklyn, but Clark & Fenton messed up several of them.

If I can ever find Phil Croteau in his shop, he has a large framed board with name plates of a number of organs. He bought a lot of stuff from the Fenton estate, including the board. It has some opus numbers and dates that would prove interesting, including my Hilborne Roosevelt, Opus 341.¹⁸ How Fenton got hold of that is a puzzle, for the organ had not been altered in the least until it was pulled down and the console and reeds destroyed. I got only the diapasons, flutes, etc. They work very well on a Welte chest and a small Roosevelt chest, plus an Aeolian console. I have my eye on a 9-rank Hilborne Roosevelt chest, and Harry Odell promised to help me remove it with his truck. It is in the Sunday-school rooms of a Presbyterian church, but like the Trappe church organ, vandals and souvenir hunters have made way with all the pipes except the bottom octave of the Diapason and of the Bourdon. The chests and case remain, and the display pipes and attached console. The chest can be fitted with pull-downs readily enough.

Have you made a run-down of the Searles-Treat organs? James Treat, (1837-1915), worked for Johnson, and was a first-class organ man. Later he was with George Woods. The firm was Treat & Richardson at the outset. Treat voiced reeds for Hutchings at one time, and later for E M Skinner.

Edward F Searles, who died about 1930, was a wealthy man, and one story is that he was a sugar king. He had a fine home, Kellogg Terrace, near Great Barrington, Mass. Treat built him an imposing four-manual organ in a tall, richly carved case with two towers, like some of the old French cathedral

gallery organs. Last I heard of it, it was in Methuen.¹⁹ Originally the keyboard had black naturals and white sharps. This is often mentioned, and called an eccentricity, but many old organs were built that way. I saw and photographed the old three-manual keyboards once in Exeter, and upon which S S Wesley played. They have black diatonics and white sharps.

About the year 1897 Mr Searles bought the Boston Music Hall organ, then in storage in a shed, and he built the great Serlio Hall²⁰ in Methuen, designed by Henry Vaughan, and exceptionally good church architect of half a century or more ago. Its walls are 36" thick, and it is very lofty inside. Together with Mr Treat, the Boston Music Hall organ was set up in Serlio Hall, by Searles.

Treat rebuilt the organ in Dr Webb's church in Boston, he built the 3-c50 in Grace Episcopal, San Francisco²¹ and organs in Grace PR, Lawrence, St Paul's ME, Lawrence (all about 1893ff)²², and in 1901 the 2-19 once in First Unitarian, Winchester, but sold in 1927 or 1928. About the year 1905 Treat and Searles started the James E Treat Organ Company, later the Methuen Organ Company. After Skinner and Marks parted company, Skinner had a small frame factory adjoining Serlio Hall. He bought the Boston Music Hall organ and rebuilt it. Later his factory burned, and I heard that he moved into Serlio Hall itself and did his work there, with his son as associate. Somebody, at some time, removed many ranks of pipes from the big organ, and what you hear today is partly Walcker, partly Skinner and partly Don Harrison. Serlio Hall was completed in 1909.

Henry Vaughan, architect of Serlio Hall, was a Limey. He was one of about four men who really knew Gothic design as well as R A Cram, the others being Frank Cleveland, Donald Robb and John W C Corbusier. Vaughan was a slight, bearded, excessively shy man, who might have been more famous than he is, were it not for his extreme humility. He designed Christ Church, New Haven, Groton School Chapel, Western Reserve Chapel in Cleveland, a beautiful little chapel on Beacon Hill, Boston, and the first unit of Washington Cathedral. The Boston chapel is so hemmed in with houses that few have ever seen it. A group of nuns got hold of it eventually.²³ Serlio Hall is not Gothic, however, but somewhat Carriere & Hastingsesque.

Do you know James M Reynolds? He is an old man with a great store of unclassified information regarding organs, and he will talk all night with you. He has been all over the country and knows many organs and organ men, past and present. He knows the Charleston area quite well, where, as you know from first hand experience, there are a number of old organs. Reynolds was living in Lake Wales, Fla., at last account. He used to write for The Diapason.

Did you see any of the Simmons & Willcox (Boston), organs in Charleston? There used to be at least two or three of them there.

Sincerely,
/s/ F.R. Webber

P O Box 573
Mount Vernon, N Y

Susan Armstrong

Church of Saints Peter and Paul

67 Southmayd Road
Waterbury, Conn. 06705

(203) 755-2790
756-7919

Dear Mr Suttie:

Your letter was received. I am enclosing the names and locations of a few Lyon & Healy organs, most of which are in your vicinity. The majority of their organs were for churches in Illinois, Indiana and Iowa. They had one in New York and one in Pennsylvania. I don't know much about George W Lyon, but Patrick J Healy was born in 1840 in County Cork, Ireland. He came to America about 1850, and was encouraged by Ditson to sell pianos, harps and other musical instruments. He was always especially interested in the orchestral sized harp, and made many of them. Just why he did not attempt the clarsach, or smaller Gaelic harp, I do not know. Perhaps he did. It is very popular in Ireland and in the Scottish Hebrides.

About the year 1892 he engaged Robert J Bennett, of Hook & Hastings, and they began to build organs, continuing for a dozen years or more. About the time that Bennett joined the staff, Lyon retired, so their organs were built by Healy and Bennett. Their larger ones, such as St Vincent de Paul and St Charles Borromeo,²⁴ were close copies of H L Roosevelt's larger works, and the stoplists are almost identical. They also built parlor organs, if I am not mistaken; and some of their two manual church organs were very small, with but six or eight ranks. St Vincent de Paul, a 3-45 and Our Lady of Sorrows,²⁵ a 4-50, are perhaps their largest and most impressive. I read in something that they built a 3-32-1691 for the St Joseph, Mo., Auditorium in 1925, but this is evidently an error, for they did not build organs for many years. Bennett, as you are well aware, went to Moline and took over the ill-wisht Moline Organ Co., known variously as the Moline Organ Co., Lancashire-Marshall Organ Co., Marshall-Bennett Co., Bennett Organ Co., etc. Disaster was always at their elbow, and they finally folded up for good, and Bennett went to Arlington, Texas, and died in 1938 at 68. If I am not mistaken there was a Bennett in a Reformed church in Yonkers. It may have been a Hinners, but the church, a frame building veneered with stone, was completely destroyed by fire a year or two ago, and the organ with it, so I can't verify it.²⁶

I'm a bit slow to believe the average organist in such matters. One of them told me several times of a fine Müller & Abel in an Episcopal church in South Yonkers. Finally he took me to see it, and it proved to be an ordinary Reuben Midmer, hence not much of an organ, although it had rather good strings of the old, thin kind.

I discovered something two days ago. While visiting a friend in Peekskill, I noticed a large quadrangle of buildings perched high on top of Mount St Gabriel. I told him, "If R A Cram didn't design that group I'll eat it." He got out his car, and up the mountain we went, through marvellous wooded ravines, as fine as anything in Devon. It proved to be St Mary's, an Episcopal school for girls, in charge of an Episcopal sisterhood. It was Cram, rightly enough, and very fine in design. A young and very attractive nun took us through and in the chapel, a long, narrow, steep-roofed building above the refectory, we found an old two manual organ of quality construction. The sister told us that it had been made by an old organ builder for his home. His photograph was set in an oval panel above the music rack, but there was no name plate, nor any indication of a former name plate. It was a two manual of about eight or ten ranks, and its obliquely-sliced radish type of draw knobs would seem to date it from the 1880's or 1890's although the Spencerian engraving on them suggests an earlier date. The larger pipes are of a fine-grained hard wood that looks like Appalachian white oak, comb-grained kind, stained to look like walnut. They may have been walnut, but the grain looks like the finest quality of white oak. Jambs and key slips are of ebony. The compass of the manuals is 61 notes, but Odells began to use 61 notes at least in 1878, in their Opus 173. Roosevelt used a 58-note keyboard as late as 1884, but with radish stop knobs, slic-

ed obliquely, but facing forward. In the 1890's Frank Roosevelt used the 45-degree slice.

It was as hot as the fire room of the old *Mauretania* in the chapel of St Mary's School, and the charming little nun from Virginia was still smiling and talkative, for all her twelve or more layers of stiff white linen; so I hadn't the courage to have the others wait while I crawled inside the organ to take down possible names of pipe makers. The builder's name is said to have been Richardson, but the photo recessed into the case looks much like the first Henry Willis, even to the skull cap.

The Superior, who was an oldish woman of portly build, and hails from Kemper Hall, seemed to know organs. I told her that there were two Roosevelts in upper Westchester. She replied at once, "One of them is in the first building down the hill." Then, thanking the Superior and the younger sister, my friend the Rev E P Schulze and I lost no time in getting there. It was in the chapel of St Gabriel's School, the collegiate department of St Mary's, or perhaps it is a junior college. The chapel is an old Victorian Gothic affair of coarse design and detail, but the organ is a gem. My respect for the younger of the Roosevelt brothers mounted. The organ is absolutely in mint condition and has been guarded by an old nun who will not let anybody get within 10 feet of it except under her closest supervision. She played it for us, and its tone was remarkably full and brilliant for a 2-9. His Flûte harmonique is really unusual, and I'd call it a first class Gemshorn harmonique, voiced on the fluty side. I always detested Harmonique flutes until hearing this one.



St. Mary's School, Peekskill, New York, Ralph Adams Cram, architect.

The Doppel flöte increases in scale and in brilliancy in the upper octaves. The lower octaves are much like my own Roosevelt D. fl. In both flutes he seems to halve his scales in a way so that he gets more power and considerable brilliancy in the upper octaves. The Diapason is big, yet not too hooty. It's almost an organ in itself, but better than E M Skinner's old-time "driving" Diapasons. The Dolce isn't as good as HLR used to make them, but is more of a mild Dulciana. Full organ is almost as good as a Johnson.

Here is the stoplist: Great—Open diapason, Salicional, Doppel Flöte, Gemshorn; Swell—Violin diapason, Dolce, Stopped diapason, Flûte harmonique; Pedal—Bourdon. The usual couplers: Sw-Gt, Sw-Gt octaves, Sw-Ped, Gt-Ped. Compass 61 notes.

I have seen many Frank Roosevelt's, but this one is the best. His St Peter's Episcopal, NYC is somewhat coarse, with a decided Gamba twang, like an amplified harmonium, but I have always thought that somebody has boosted the wind pressure and reamed out the toes of the pipes. An exact duplicate is in First Presbyterian, Decatur, but it is much better in tonal quality, and even its fiery trumpet was still excellent when last I heard it, while a very old woman, Miss Edna Bunn, played it. She must be 90 by now, and she began playing it in 1892. In the same town, Decatur, was a very fine old Hilborne Roosevelt, built about 1884, and beautiful in tone. Two or three years ago some bandit rebuilt it beyond all recognition.

Returning to Peekskill: It is quite an attractive place on the Hudson, with the Catskills rising above it and across the river from it, 900 to 1000 feet high, and thickly wooded. The town has a white Colonial Presbyterian kirk, built in 1826, with a good facade but a poor side view, due to oversized windows 4' x 10' in size. St Peter's Episcopal has a 3-27 Austin, Opus 1758, built 1930 and Peekskill Military Science has a 2 manual Moeller, built many years ago. I didn't bother to take its stoplist. Redeemer Lutheran has quite a nice Odell 2 manual,²⁷ and they were just installing a beautiful new all-electric console, that is, one that requires no wind in the console. The organ has channel chests with pull-downs, and sliders with push-and-pull pneumatics, so it may be a tubular electrified. It has about 10 ranks, but its tone is very good, although rather of the early 20th century tonal set-up. The Presbyterian and Methodist churches were locked, and I didn't have time to visit the RC church.

St Barnabas, Irvington, has quite a good Odell.²⁸ St Mark's, North Tarrytown, lately taken over by the Romans, has an Odell that needs an overhaul. Christ Church, Tarrytown, has an excellent Odell,²⁹ modernized in 1947 by the Odells.

Have you seen the Central Music Hall Johnson, a 3-57-3222, now in St Martin's RC church on Princeton near 59th street? It may have been rebuilt by now, and may have Morris's or Coburn's name on it. It was a grand organ, but I don't have its stoplist, much as I'd like it. Try and hear it. Princeton parallels State street and the church is on or near South 59th.

RONALD WYATT

Trinity Church
Galveston

Fourth Presbyterian had a grand old Johnson years ago, but it went to Christ Presbyterian when the 4 manual Skinner was bought for the new church.

Third Presbyterian has a grand 3-42 Johnson, Opus 636. They were trying to sell it two years ago. Try and hear it before some fool gets hold of it and rebuilds it, with Vox, harp, chimes, flute celeste, etc., like a portrait painter who would paint Queen Victoria with a cigarette and a bottle of gin, Princess Margaret style.

Do you have any Johnsons on your master lists? I have increased my Johnson stoplists to 71, thanks to four or five just received from J V V Elsworth. Then I have the locations of many Johnsons, but lack dates and opus numbers of some of them. My Roosevelt list is practically complete, and now I'm concentrating on Johnson and Hook.

Sincerely,
/s/ F.R. Webber

P.S. Your prof from Hartford runs true to type. There will be a reaction. Unitarianism is a dead duck. I lived in Boston some years ago, and a dozen years ago there were several Unitarian churches that stood empty. They have nothing positive to offer the people, and a negative form of religion never lasts long.

The opposition to the Apostles' Creed that you mention, and this social gospel stuff and the later pseudo-psychology which prompts clergymen to set aside the Gospel, but in its place to take some Bible character and take him all apart like a botany specimen and mount and label each piece—all these are fads, and will run their course. Barth, Brunner and Forsyth will not be the answer, for their stuff is merely the old Rationalism dressed up in devout language. Don Baillie, of St Andrews U may be nearer the truth. He is preaching in NYC this Summer, but I have not yet heard him, although I have heard his brother at various times. You have perhaps read his recent book, *God Was in Christ*. Francis Pieper has the right answer, especially in the second volume of his *Christian Dogmatics*, published recently. Unfortunately Pieper delivered all his lectures in Latin—just why nobody has explained.

If we ever get church union, the Hartford brand of religion is what they'll try to give us. In a recent *British Weekly*, a Canadian Presbyterian gives the whole church union idea a good going over, asserting that it resulted in a United Church with no definite teachings [in Canada.] In getting rid of everything upon which there was a difference of opinion they ended with nothing. I attended the Oxford-Edinburgh world convention in 1937 as a reporter for the religious press. William Temple was engineering the church union movement from the sidelines, and they were shouting the same arguments set forth in his series of thin books. One must not forget that even the lenient Bishop of Oxford refused to ordain Temple because he gave only "tentative assent" to certain fundamental teachings of Christianity. Randall Davidson ordained him over the head of Oxford. Of such material they make archbishops.

Thanks once more for the list of organs sent May 5. I find the list most interesting. Is the date of the Oscaloosa, Kansas Hook really 1850? If so, it may be the oldest existing Hook. This distinction has been held by Zion's Lutheran, Boston, where there is an unaltered Hook 3-35, built in 1869. What's the story on the one manual Bachman in Tacoma, dated 1819 on your list. It's surely a migrant, for there were hardly any organs in Tacoma in 1819. It might have been bought from some Eastern church in later years.

Wonder whether Mr Nye has a stoplist of the San Francisco Johnson you mention. Let me have his address, if you will.

[Footnotes by Alan Laufman, 1982.]

1. Estey Op. 2237, 1924, with a later Estey console.
2. E.M. Skinner Op. 638, 1927.
3. Hook & Hastings Op. 1458, 1890, 2-26, still exists in Grace Baptist. Aeolian-Skinner Op. 1236, 1951.
4. J.H. & C.S. Odell Op. 245, 1888, 2-24.
5. E.M. Skinner Op. 657, 1927. The Roosevelt organ is not on the Roosevelt list, but First Methodist's Austin replaced Roosevelt Op. 347, 1886.
6. E.M. Skinner Op. 840, 1930. Not Aeolian-Skinner.
7. Estey Op. 479, 1907; the church does not appear on either the (admittedly, incomplete) Kilgen or Wangerin lists.
8. Hook & Hastings Op. 1806, 1898, 2-26.
9. The first three names often appear in Erben organs, and Postler's name has been found in Jardine organs.
10. According to the Erben list the organ was built in 1835.
11. The organ was not built by Moller but by Eifert & Stoehr, c.1900, 2-10.
12. Probably E.M. Skinner Op. 833, 1930, listed for Grace Evangelical Lutheran Church.
13. The Sacred Heart organ came second hand around 1913, perhaps from a church on Long Island and is almost certainly a Johnson & Son of 2 manuals and 25 ranks; it was apparently moved by Smith who seems to have done a lot of work of that kind.
14. Schuelke Op. 10, 1879, 2-; also Op. 11, 1879, 1-.
15. Scheulke Op. 49, 1886, 2-.
16. E.&G.G. Hook Op. 64, 1845, 3-44; Op. 149, 1853, 4-70; E.&G.G. Hook & Hastings Op. 975, 1880, 4-65. All three of these burned. Tremont Temple now has a 4 manual Casavant.
17. St. Andrew's burned a year or two ago, but the organ is said to have been moved prior to the fire. The church also appears on the addendum to the Odell list for an undated, unnumbered organ.
18. This organ was built in 1886 for the Reformed Low Dutch Church of Harlem, New York City.
19. This organ still exists, electrified, in the First Congregational Church, Muethen.
20. "Serlo," not "Serlio."
21. Destroyed in the earthquake and fire of 1906.
22. The St. Paul's organ was sold a few years ago to a private party in Salem, New Hampshire.
23. St. Margaret's Convent, Louisburg Square; the organ is a Cole & Woodberry, c.1890, 2-10.
24. St. Vincent de Paul, Chicago, Lyon & Healy, Op. 80, 1901, 3-45, pneumatic; St. Charles Borromeo, Chicago, Op. 70, 1900, 2-26, pneumatic.
25. Our Lady of Sorrows, Chicago, Op. 90, 1901, 4-50, pneumatic.
26. No such organ appears on the Hinners or Bennett lists.
27. Odell Op. 605, 1952, 2-11.
28. St. Barnabas, Irvington, Odell Op. 307, 1892; St. Mark's North Tarrytown, Odell Op. 131, 1872 (the church is now Immaculate Conception and St. Mark).
29. Christ Church, Tarrytown, Odell Op. 73, 1868, rebuilt by the Odells, Op. 596, 1948; subsequently moved to the Barlow School, Amenia, New York; dismantled 1976 and broken up for parts; much pipework exists in the Stuart Organ Co. tracker in the United Methodist Church, Sudbury, Massachusetts.

Lois Regestein

Boston, Massachusetts

Recitals

ALBERT F. ROBINSON

First Presbyterian Church

Haddonfield, New Jersey

ROBERT GLASGOW

The University of Michigan
Ann Arbor

HAROLD STOVER

SEBASTIAN M. GLUCK

NEW YORK

ROSALIND MOHNSEN

St. Joseph's Church

Belmont, MA 02178



GORDON S. AUCHINCLOSS

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Expanding Webber's Correspondence

(N.B. If I were not the editor of the *THE TRACKER*, this article would take the form of a "letter to the editor." Since I was born and raised in Peekskill, New York, I feel the need to expand Mr. Webber's description of the town and the organs there.)

Peekskill, according to an old New York Central time-table, is located on the east side of the Hudson river just 41 miles north of Grand Central Station, NYC. It was founded by a Dutch trader, Jan Peek (Jan van Peek) who followed Hendrick Hudson's route to the new world, sailed up his river, and established a trading post with the local Indians at a creek's entry into the river sometime in the first half of the 17th century. The Dutch word for creek is "kill," hence Peek's Kill.

The area was attractive to settlers of all kinds — the Dutch were followed closely by many Germans; then came English and Scottish settlers, and in the 19th century Irish, Italian, and Polish families arrived.

No one seems to know anything about the first church or congregation, much less the first organ to appear. But the first Anglican church building, St Peter's, still stands in Cortland Cemetery and is used once a year. Built in 1761, it was never known to have had a pipe organ. Its large many-paned clear glass windows look out on the graves of many Revolutionary War heroes, and inside there are reproductions of the original box pews and the "slave gallery" still exists.

About 1830 another frame church was erected down in the more populous area of Peekskill. Again, so far as I know, there is no record of an organ though surely there must have been one. But in 1892 a larger church, built of granite in English Gothic style was opened on the same property. It later had a Johnson 2-14 of exceptionally fine tone. The stop-list was:

Johnson and Son, Op. 854, 1897
St. Peter's Episcopal, Peekskill, N.Y.
V-14. R-14. S-15. P-784.

PEDAL: V-1. R-1. S-1 16 BOURDON 30sw	SWELL: V-6. R-6. S-7. 8 VIOLIN DIAPASON 58m ST. DIAPASON BASS 12sw ST. DIAPASON TREB. 46sw SALICIONAL 58m AEOLINE 58m 4 FLUTE HARMONIQUE 58m 8 OBOE AND BASSOON 58mr Tremolo
GREAT: V-7. R-7. S-7. 8 OPEN DIAPASON 58m MELODIA 58w DULCIANA 58m 4 OCTAVE 58m FLUTE D'AMOUR 58wm 2 2/3 TWELFTH 58m 2 FIFTEENTH 58m	COUPLERS 3: Ped G S Gt.: S.

In 1930 this organ was replaced by the Austin Mr Webber mentions. The Austin was "altered" from time to time in various attempts to make it "sound out" from its entombed locations on either side of the choir. Designed by the late Herbert Brown (one of the sons of the Englishman, John Brown, who built organs in Wilmington, Delaware in the 19th century), the Peekskill Austin was overloaded with 8' tone — the three reeds (Great, Trumpet; Swell, Cornopean and Oboe) were all powerful stops. During the organ's installation, this callow youth posed the question to Mr.



St. Peter's Church, Peekskill, New York. Photo by Robert Collyer, courtesy of Charlotte Collins.

Brown: "Isn't there going to be a 4' reed stop?" The answer was: "Well, young man, if you don't like the organ when it is finished, we'll return and change things." But we never saw Mr. Brown again.

These past two years, the Hartman-Beatty firm has been working on the organ, re-leathering, cleaning, and installing a new console.

St Peter's had a remarkably fine choir of boys and men from 1874 to about 1936. Prof. Ernest T. Bond, an Englishman from Derbyshire, was organist and choirmaster from 1918 to 1928, during which time the choir won first place in a boy choir contest at White Plains.

Another close association with Peekskill came when this writer served for a few years as teacher of organ and piano as well as director of the school choir and glee club at St Mary's School for Girls, and gave organ lessons to one of the Sisters who played at the Convent Chapel.

The organ then in the school chapel was a remarkably well built instrument which has since been sold and now sits in the rear gallery of Church of the Resurrection, Hopewell Junction, New York. Some OHS members claim that this instrument was built by the Jardines for a residence, but Mr Webber's assumption that it may have been a Willis may be correct. The organ is free standing, and the wood pipes he describes are at the sides and rear, while the front case pipes are those of the Great Gamba 8' painted with silver and rather gaudy colorful designs which always seem-

ed inappropriate to the rather chaste surroundings of Mr Cram's building.

The school building is a magnificent structure visible for miles up and down the Hudson. Mr Cram is recorded as having said that his life ambition was realized when he had completed the Chapel at West Point and the School on Mt. Saint Gabriel as these are the two finest locations in the Hudson valley. A plaque on the school building proclaims the fact that it was erected with funds contributed by the son and daughter of the notorious Hattie Green, whose biography provides some lively reading material.

The Roosevelt organ in the Convent chapel is, indeed, a gem. It was cleaned and repaired with no changes of any kind by Odell about ten years ago. It has tracker-pneumatic action and is Op. 514, 1892. Mr Webber's declaration that this is one of Frank Roosevelt's very best makes it an organ set apart.

For another description of the two St Mary's organs, see Albert F. Robinson, "The Organs at St Mary's School and Convent," *The Tracker*, Vol. 13, No. 1 (October 1968), p. 2.

The *other* Roosevelt mentioned by Mr Webber as being in Upper Westchester was located in the Dutch Reformed Church at Peekskill. The congregation disbanded about 1930, and the building became a ruin and was finally torn down, but not before vandals had made off with much of the organ. This writer remembers playing it but once and being impressed by its beautiful tone as well as marvelling at the organist, a Miss Harriet Free, who managed the tracker pedals with great dexterity despite one wooden leg.

Mr Webber's comment on the attractiveness of Peekskill and its surroundings deserves a bit of amplification and comment. The mountains across the Hudson are not part of the Catskill system, but are known as the "Highlands of the Hudson," the tallest of which is Bear Mountain, rising some 1200 feet above sea level. Dunderberg (directly opposite) and Anthony's Nose (on the east bank, northwest of Peekskill) are the other high points. Peekskill was once a highly industrialized village and boasted of a population of 18,000, said to be the largest village in America. Stove foundries, a hat factory, the large Sanitas plant, the even larger Fleischmann manufactory and lumber firms provided employment for thousands. Though the city now has the *same* population, only a small portion of the Fleischmann firm remains and the working class finds employment by commuting to New York City, White Plains, or other centers.

The Presbyterians used to be divided, a First and Second church. These united about 1925 when the Second church could not afford to maintain its property. No records of its organ (or organs) remain today. The building became a library, but that has been closed and moved to new quarters. The First church (built in 1826) had a Johnson tracker, Op. 338, 1870, in the years before the congregations combined, but an Estey of 2-c.14, Op. 2037, 1922 (whose only reed (?) was a Saxophone 8'), was installed in 1926. This lasted until the 1960s when an unmentionable was put in its place.

The Methodists, likewise, were once divided. The First ME was a meeting-house type of building with a fine Johnson 2-16, Op. 678, 1887. For years this was kept in mint condition through the care and close supervision of its organist, Miss Lily Romaine. The other (more fashionable) Methodist church was St Paul's, which had a Möller many-times rebuilt. These two congregations, after years of squabbling, finally combined and began to worship at St Paul's, abandoning the First ME to the wrecker's crew, whereupon St Paul's burned to the ground one cold winter's night. The new Methodist church, built in ultra-modern style, has another unmentionable.

It was the Lutherans who built what is now the First Church of Christ Scientist where the small Möller is in its original installation. The Lutherans had over-invested and lost their church, which was eventually bought by the Scientists. Some time after World War II the Lutherans rallied, bought the Hart mansion across the street from their former church, remodeled it into a worship house and installed a second-hand Odell, Op. 605, 1952. There are few German-named families now; once there were many.

The Austin at the Ford Auditorium of what used to be Peekskill Military Academy is still there, but not used. The Academy failed in 1960 and the property became part of the Peekskill public school system. James B. Ford, a rather well-to-do graduate of the Academy, donated funds for the building and its organ. In addition to the well appointed auditorium, there were classrooms, offices, a gym of great size, and a swimming pool. The organ (1926) was installed in chambers above the stage with a movable console on the main floor. Speaking through what appear to be adequate grills, the organ always sounded muffled and indistinct in spite of its size (43 stops). Again, one suspects that the elusive Mr Brown had a hand in designing an instrument consisting mainly of 8' stops.

The Roman Catholic Church of the Assumption built its first church of brick in the mid-19th century. About 1915 it built a huge parochial school building, still the tallest edifice in Peekskill. Outgrowing the old parish church, about 1925 it converted the school's auditorium into a sanctuary and installed a modest tracker organ in the gallery.

The First Baptist Church (originally built 1843) had a tracker organ in its rear gallery, but about 1920 some orange-crate makers in the congregation moved it to the front of the auditorium and added parts of a residence organ, resulting in a most unusual stop-list: Great - Open Diapason, Stopped Diapason, Melodia, Flute 4'; Swell - Stopped Diapason, Octave 4', Principal 4', Flute Harmonique 4', and Piccolo 2'. The one pedal stop was an indistinct but boomy Bourdon. This was replaced in 1940 with a second-hand Aeolian-Skinner of some 40 ranks, much too large for the church. But the Baptists sold their church to Pentecostals in 1955 and built a modern edifice elsewhere, installing an unmentionable. Of course, the architect required "acoustical tiles" in the ceiling to "create a religious atmosphere." "Besides," he said, "they're cheaper than plaster," and the result was that no one could hear the pastor and the choir had to sing fortissimo in order to be heard at all. This, of course, required installation of very expensive sound amplification, which is always giving problems.

A Mt. Olivet Baptist Church, a Greek Orthodox church and a Hungarian Reformed church complete the list, but nothing more than a harmonium is ever known to have been used in any of these.

Peekskill's Main street was once lined on both sides with stately elms and handsome homes. All of the trees and most of the homes are gone now, and the long-awaited urban renewal project is beginning to take form. Undistinguished and rather common buildings are the rule of the day, and Peekskill's old charm is all but gone. But no one can change the river view, and it is still worth a visit to see the Roosevelt at St. Mary's.

— Albert F. Robinson

DAVID GOODING

Lake Erie College

Painesville, Ohio 44077

A William King Discovered in Iowa

by Vincent E. Gilbert

The discovery of an absolutely unaltered William King tracker organ in original condition is, to me, an important event. It is now located in a little known village in the beautiful hill country of northeastern Iowa.

On Labor Day weekend, 1977, when my wife Cheryl and I were passing through Dubuque, Iowa, we took a scenic route north west from there and, some 16 miles out from Dubuque on U.S. 52, is the little village of Rickardsville where stands the Roman Catholic Church of St. Joseph. Feeling prompted to stop there and look, we were both surprised and saddened at what we found. The surprise is the fine old tracker organ, and the sad fact is that it had been disconnected from its blower and bodily slid on its floor frame some eight feet to one side of the balcony, with a small electronic substitute in its place.

The pastor at the time was very accommodating in opening the church and showing the organ, but expressed no interest in it or in its possible restoration.

Three years later, in May 1980, another visit to the Rickardsville church was made. This time a new pastor, the Rev. Charles W. Whalen, who had arrived about a year earlier, expressed great interest in the organ and realized its value as a scarce antique. This time a thorough examination of the instrument was possible, with time to make notes of its contents.

First, we found it to be in mint condition, the leather on the reservoir still good and the hand pump feeders intact; only the handle was sawed off so we could not pump it up. If it could be slid back to its original position and the blower (still in the tower) reconnected, it could be played. The action is fan backfall, and inside the frame in dark heavy pencil is inscribed "Organ No. 13," but no town or city where it might first have been located. The frame and reservoir, except where the pencilled opus number appears, were painted light gray at a much later date.

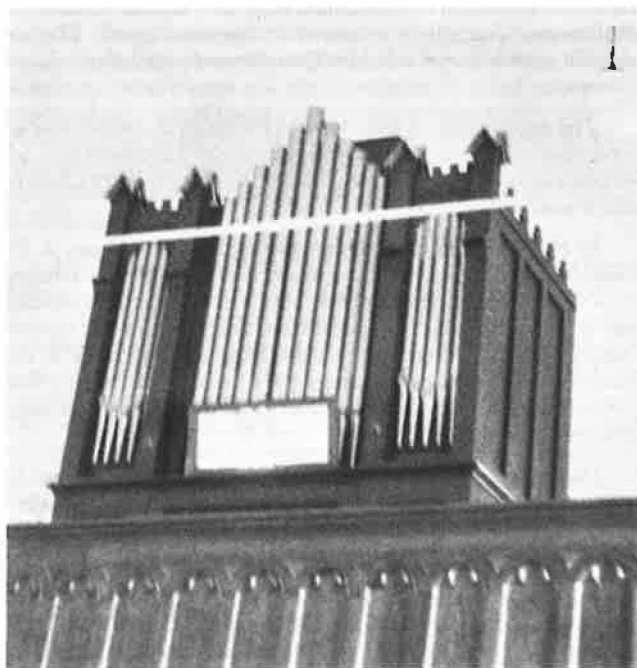
The diamond-shaped silver nameplate bears, in Spencerian script, "Wm. King/Elmira/N.Y.", the plate being cemented (not nailed) to the panel above the keys and below the music rack. Evidence shows that at least one attempt was made to steal the nameplate, but cementing it foiled the thief.

The ranks are:

- 8 OPEN DIAPASON
- DULCIANA
- STOPPED DIAPASON
- (open Melodia type wood pipes)
- 4 PRINCIPAL
- 2 FIFTEENTH

The scales are:

- 3" sc. 61 at Tenor F
- 2 5/16" sc. 66 at Tenor C
- Middle C is 1 3/16" x 1 1/2" inside,
- 3 3/8" sc. 59 at Low C, cone-tuned
- middle C up
- 1 7/8" sc. 72 at Low C, cone-tuned
- Tenor C up



The William King organ at St. Joseph's Church, Rickardsville, Iowa.

All metal pipes are common metal with 1/2 of the speaking lengths common metal and 1/2 zinc for the 1st five pipes from Tenor C up. There are no tuning scrolls. Instead there are short tabs that move in and out from the tuning slot. The manual compass is 58 notes, C to a3; the pedal compass is 13 notes, C to C⁰.

The entire case (all pieces), even the key and stop trim, is solid chestnut, without exception. The walkboards and other parts inside are also chestnut. The reservoir, building and floor frames, and Swell box are pine. All of the front pipes are 1/2 round wood, all are pine and gilded except the largest front and center dummy pipe which is chestnut. The organ has a hitch-down Swell toe lever instead of a balanced shoe.

There are no 8' Open Diapason basses—the low 12 are a common standard wood 8' bass with the Stopped Diapason. The horizontal shutters are 5 1/2 feet long, made of 7/8" pine. The Swell box is 1" pine.

The reservoir is 3'3" wide by 5 1/2 feet long, double rise, top 1 1/8" thick. The hand-pumping mechanism is still intact, with chestnut handle. The overall dimensions of the organ are 8'4" wide by 5'2" deep.

The stopknobs have square shanks and are arranged in single vertical rows on each side of the manual, as follows:

LEFT JAMB
 Std. Diap. Treble
 Std. Diap. Bass
 Ped. Bourdon
 Man. to Ped. coupler
 Tremolo

RIGHT JAMB
 Fifteenth
 Principal
 Dulciana
 Diapason
 Bellows Signal

All of the stop faces are missing except the Bellows Signal face, which has a 45° slant Spencerian script. This could be used as a sample to get other new faces engraved to match.

The Pedal Bourdon stop action is ventril. The main wind trunk to the manual chest is small, only 4½" square inside. The small beater Tremolo is mounted on the wind trunk. The fan backfall action is diatonic low C to Tenor F, with the balance chromatic.

The appearance of the case and the small diamond-shaped silver nameplate indicate that the organ must have been built in the late 1860's or '70's. It is much older than St. Joseph's Church, which was built c.1900.

In checking the records concerning the King organ in St. Joseph's Church, the only thing found was that it was purchased from Tellers-Sommerhof in 1904, which lends weight to the idea that it was probably a trade-in to Tellers from an eastern church. At that period Tellers was doing a lot of work in the Dubuque area, particularly after 1909 because of the fact that the archdiocesan director of music liked their work and went about recommending them.

We talked with an organist who played the instrument 15 to 20 years ago, who was very enthusiastic about its quality but was not aware that it had been disconnected.

The accompanying photos show that in size and appearance this organ is obviously much older than the highly publicized King organ in First Baptist Church at Watkins Glen, New York. (See *The Tracker*, Vol. XIV No. 4) All the original ivories are still on the keys in beautiful condition, and only the stop faces are missing.

We trust that the discovery of William King's Opus 13 and the information in this article will be of interest to all OHS members, and serve as a valuable addition to Mr. Paterson's splendid history of King's organs as published in *The Tracker* in 1970-71.

AUTHOR'S NOTE: I wish to thank my good friend, the Rev. Mark R. Nemmers of Dubuque, Iowa, for his valuable assistance in compiling this article. I learned that he discovered this organ at about the same time Cheryl and I did, so wish to share the credit with him. I am happy to report that in 1981 Father Whalen had the King organ returned to its original position in the center of the balcony. Let us hope that this means a restoration may be accomplished in the near future.

NOTE: Many older builders used common metal, having a tin content varying from 30 to 40% for Diapasons and metal flutes. This metal was usually planed and polished which, after many years, gives the metal a sort of bluish cast. It is sometimes possible to detect spots in the metal, particularly on the inside of the pipe, which is a clue to the amount of tin used in the alloy.

—HDB



Console of the King Organ



Treble pipes of King organ. Back to front — Diap., Dulc., Std. Flute, Principal, Fifteenth.

American Organ Building Documents In Facsimile: Its Significance and Purpose

by John Ogasapian

Late in 1979, the Research and Publications Committee of the OHS released a slender booklet containing a facsimile of George Jardine's 1869 advertising brochure and opus list along with a commentary by Peter Cameron. The committee's original plans for the first phase of the project had called for the publication of similar document facsimilies with commentary of the Hook/Hook & Hastings chronological opus list and of the lists issued by Henry Erben, as Volumes I and II, respectively, of a new series: *American Organ Building Documents in Facsimile*.

As of this writing, preparation of the Erben number is complete (although certain updatings and last-minute corrections remain to be made before the actual printing). The Hook/Hook & Hastings volume has been delayed while efforts continue to secure the loan of an original of the list in good enough condition to yield a copy of acceptable quality. Hence, the Jardine issue, although it has preceded the other two volumes by over two years, bears on its title page the volume number, III. Additional issues with facsimilies of other builders' literature and accompanying commentary are planned; a Steer & Turner issue, for instance, is on the drawing board.

The *Documents* project was undertaken by the Research & Publications Committee in order to make primary source material—most of it extant in but a handful of copies, at best—widely and generally available to scholars, libraries, collectors and other interested persons and institutions. Much of the original material, as is well known, is housed in libraries in the eastern United States, especially in New England and New York (although the Society's archives, with its own excellent collection of originals, is more centrally located, of course).

Borrowing such material through interlibrary loan channels is out of the question—naturally enough, considering its rarity. The expense of custom microfilming or photocopying, even where such is permitted, is comparatively high. Thus, the series, when complete, will provide a fairly comprehensive and accessible primary resource for research into American organs and organ-building history, and provide it at a reasonable cost. As such, the project should go a long way in assisting the realization of the Society's aim of encouraging such research among faculty, students, and others who might be located at too great a distance from the original documents themselves.

The idea of publishing primary source material in facsimile is by no means unique or original to the Society. Such activity has long been going on in the fields of history, literature, theology and musicology. The great collection of chant manuscripts from which the nineteenth-century monks of Solesmes accomplished their monumental editorial compilation of Gregorian repertoire, for instance, was published in facsimile in a monumental series, *Paleographie Musicale*. Facsimiles of other musical manuscripts, from medieval organum, motet, chanson and theoretical sources to Beethoven autographs, are available.

In many cases, however, these sets are published in limited editions, priced quite high, and sold mainly to research libraries mostly in large universities. The objectives of the publishers of such sets thus differ from those of the OHS Research & Publications Committee. For there are already numerous scholars,

faculty, and aspiring students doing research in a subject like chant, for instance. To provide them with a primary resource is a distinct service, of course; however, the encouragement thereby of new research interest by young scholars who for financial or other reasons might have elected to turn their interests elsewhere were not the facsimilies so readily accessible was probably not a matter of serious concern to the editors of *Paleographie Musicale*. Indeed, in the view of some chant scholars, privately expressed, the field is already crowded, and new laborers in the vineyard of medieval chant are not especially to be desired.

Now this is certainly not the case in American organ research. Activity on the part of every kind of researcher, faculty scholar, librarian, student, and the many skilled researchers outside academia who have provided the lion's share of significant research in our field to date needs to be increased, encouraged, fostered and supported in any and all possible ways. Our vineyard is by no means oversupplied—or even *adequately* staffed—with laborers. Numerous subjects for scholarly inquiry exist: original subjects, appropriate for a variety of levels from undergraduate term papers through masters' theses, to doctoral dissertations. There are subjects of a scope appropriate to brief articles, monographs, and full-blown book-length studies.

The *Documents* series, then, is part of a two-pronged approach aimed by the Research & Publications Committee at solving the problem of the size of our 'vineyard,' as it were, relative to the number of laborers now toiling in it. First, the committee seeks to make original documents available in usable, authoritative format and at reasonable (even *nominal*, by comparison with similar publications in other fields) prices¹ thereby assisting researchers already at work in the field, and encouraging young scholars (or older scholars whose current research interest is waning and who seek new areas of endeavor) to join in the satisfying work of putting together the massive picture puzzle of the American organ tradition.

So, where do we go from here?

First, the continued vitality and viability of the *Documents* series depends to a large extent on the response to the individual volumes as they are issued. A demand for the Jardine number by members, libraries and others will certainly hasten the frequency with which subsequent numbers are issued.

Second, members who have in their private collections original promotional brochures, opus lists, etc. which they are willing to *loan* for reprinting (it is *not* necessary, contrary to popular belief, to "sacrifice" an original in order to reprint from it) are invited to contact this author or the chairman of the Research & Publications Committee, Alan Laufman, P.O. Box 104, Harrisville, N.H. 03450. It is worth repeating that an offer to loan an original chronological Hook/Hook & Hastings opus list (ubiquitous during the 1920s) would be most warmly appreciated!

1 The Jardine volume is available from The Organ Historical Society, P.O. Box 26811, Richmond, Virginia 23261, at \$3.95 pp.

LETTERS TO THE EDITOR

Dear Sir,

Thank you very much for your reply to my letter concerning the general background of the Organ Historical Society, Inc., and its association with The American Guild of Organists.

Your suggestion of forming [an] Eastern Canada Chapter has fallen on the right ears and I am greatly interested in forming a group immediately. Several other people who I have talked with are also interested so we will have an executive core of between 3 and 5 people to work with and who knows what will develop on the University level.

Please send me the information required for forming a Chapter under your constitution, and we will start the procedures as soon as possible.

Our goal would be to become closely associated with:

- (1) The Canadian Historical Society,
- (2) The Royal Canadian College of Organists,
- (3) The Royal School of Church Music, Canadian Chapters,
- (4) Canadian Universities teaching organ,
- (5) Canadian Museums, especially The Canadian National Museum,
- (6) All Canadian pipe organ companies.

By becoming involved with the above organizations we will help to establish a standard that can be followed when looking at old pipe organs.

Thank you very much . . .

Yours sincerely,
/s/ Glen Lloyd Deline
IS (PAS 1055)
University of Waterloo
Waterloo, Ontario
Canada, N2L 3G1

Dear Sir,

The second study tour of the *Gesellschaft der Orgelfreunde* (the German Society of Friends of The Organ) to the United States will take place September 15 – October 2, 1982. A group of thirty organbuilders, organists, and friends of the organ will travel from the San Francisco area through California, Oregon, and Washington to Seattle. For the two weeks program a large number of events has been schedule which will include lectures and visits to about 35 organs: historic American instruments (Hook, Kilgen, Odell, Hook & Hastings, Harris, Skinner, etc.), modern organs from the USA and Canada (Abbott & Sieker, Bigelow, Bond, Brombaugh, Casavant, Coulter, Fritts & Richards, Holtkamp, Noack, Rosales, Wilhelm, etc.), and European imports (Ahrend, von Beckerath, Flentrop, Metzler) as well.

Among others, Peter Alexander Stadtmueller, who has held the position of university organist in Mainz since 1970, Lawrence Moe of the University of California at Berkeley, and David Dahl of Pacific Lutheran University at Tacoma, will play concerts and demonstrate specific details of the instruments visited.

Further information is available from Uwe Pape, Prinz-Handjery-Strasse 26 a, 1000 Berlin 37, West Germany.

Best regards,
/s/ George Bozeman, Jr.
RFD 1 (Rt. 107)
Deerfield, New Hampshire
03037

Dear Sir,

Re the McKellar article on Canadian organs in the Fall 1981 issue of *The Tracker*, I have just uncovered a letter from Morley Lush dated 38 August 1977:

"I have a friend and fellow worker, Cecil Harris, 26 Monroe Road, Lexington, Mass, 01054, who is interested in organs. His grandfather, Prof. Sam'l. Porter (from England), PhD. in Music Oxford, installed the organ (also from England) in St. Paul's Church, Halifax, Nova Scotia, around 1830. He remained and was organist of the church for 40 years."

Sincerely,
/s/ Alan Laufman
P.O. Box 104
Harrisville, New Hampshire
03450

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OUR SPECIAL MEMBERS' LIST

Each year at this time we recognize those members who, by their interest and generosity, comprise the several special categories of OHS membership. It is gratifying to note that in spite of the rather steep increase in dues last year, the number of those members who desire to further the cause of OHS has not decreased. To all of these we extend sincere appreciation; and to all regular members we invite you to join these ranks when the next dues notice arrives. This year the Organ Historical Society, Inc., salutes:

Honorary Members: Joseph E. Blanton of Texas; M.A. Vente of The Netherlands.

Fellows 1981-82: David S. Coco, Philip T. Cooper, Thomas Healey.

Benefactor: Jack Bethards.

Patrons: Dana E. Cartwright, 3rd, David Gooding, Lawrence Trupiano, Randall E. Wagner.

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OBITUARY

Elizabeth Tallman Kampf 1885-1981

Elizabeth Tallman Kampf was born in Nyack, New York, 7 February 1885, the eldest child of the Nyack organbuilder Francis John Newton Tallman (1860-1950) and Kittie Weiant Tallman (1863-1936). Elizabeth had one brother, John, 1886-1959; and 3 sisters: Evie, 1888-1900; Margaret, 1890- ; and Abigail, 1893- . Elizabeth married William E. Kampf on 28 October 1911; they adopted a son, Robert Edward Kampf, who later assumed his original name, Edward Monroe Stetson. William Kampf died in 1923. Mrs. Kampf worked for many years as a file clerk for the U.S. Rubber Company in New York City, and also as a teacher. After her retirement, she lived in Newton, New Jersey, before moving to St. Petersburg, Florida, several years ago. She was a lifelong Episcopalian.

In the last decade of her life, she was an enthusiastic member of the Organ Historical Society, and attended OHS National Conventions in 1974 and 1975. Always a careful and voracious reader, she frequently spotted even obscure news items about old organs, and was responsible for saving more than one by her timely notification to OHS members. Her memory was excellent; 66 years after helping her father tune his Op. 50, 1900, in Port Jervis, New York, Elizabeth returned to that city (not having been there in the intervening years) and identified the church building where she had last been as a young girl; her subsequent inquiries revealed that Op. 50 was about to be junked, but instead it was relocated.

Elizabeth was a long-time member of the Boston Organ Club, and in recent years was named an honorary member of the Mid-Hudson Chapter, OHS, an honor which she cherished. She and I were dear friends, corresponding regularly right to the end which occurred 29 May 1981. I last saw her in October 1980. She provided considerable material which I intend to use for a history of her father's organbuilding career. I shall miss the many delicious meals, her warm hospitality and loving friendship.

— Alan Laufman

EXTANT ORGAN LISTS AVAILABLE

As a service to OHS members, David and Permelia Sears provide at cost up-dated lists of extant historic organs. There is no profit to OHS or the Sears as the fees cover only the cost of paper, stencils, and postage. Currently available are the following:

Region	I	— New England	\$8.35
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Region	V	North-west	\$2.10
Region	VI	— South-west	\$3.00

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MINUTES OF THE OHS COUNCIL MEETING

March 5 & 6, 1982

Danville, Virginia

The meeting was called to order by the President at 4:30 PM. In attendance were council members Homer Blanchard, Dana Hull, Kristin Johnson, Culver Mowers, William Van Pelt, Donald Traser, Lawrence Trupiano, Goss Twichell, and James McFarland. Also present were members Scott Kent and Jesse Mercer.

The minutes of the meeting at the Pittsburgh Airport on January 9, 1982, were accepted as amended.

The treasurer's report indicated that receipts from memberships were running about 85% of total as compared to 90% at this time last year.

The report of the chairman of the Audio-Visual Committee contained his resignation from the position, citing time conflicts with his new employment situation as his reason. Council unanimously passed the following resolution: 'While greatly regretting the necessity of the action, the OHS National Council accepts the resignation of Norman Walter as chairman of the Audio-Visual Committee. The Council's deepest gratitude for Norm's many years of exceedingly generous volunteer service, reflects the feelings of the society as a whole. Being largely instrumental in increasing both the number and the quality of OHS recordings, Norm has been the man behind one of our most visible efforts. The Council wishes Norm every good fortune in the months and years ahead, and looks forward to his continuing advice and participation in our activities.'

The Extant Organs Committee reported the updating of the Mid-West list including over 150 changes and additions. They also reported that they met with much success in their recent letter writing campaign to update Illinois and Kentucky, and intend to pursue this method in other areas of the country.

Dana Hull, the chairman of the Historic Organs Committee, reported the awarding of a recognition plaque to the Steere and Turner at St. Paul's Episcopal Church in LaPorte, Indiana.

The Recital Series chairman reported on the completion of six more recitals.

Alan Laufman, in a multiple chairmanship capacity, reported that the 1984 Convention is once again in limbo.

Other committees reported routine levels of activity.

There was some discussion about a small amount of dissent from some members about the hiring of an executive director. Among the concerns expressed, was the feeling that the council was not empowered by the By-Laws to hire someone, or to spend that kind of money without the consent of the membership.

Jim McFarland reported to the council that the society attorney had approved of the hiring, insofar as it was legal for the council to do so under non-profit corporation laws which govern our operation. Other concerns expressed by those dissenting members were clearly a result of misunderstanding about the terms, conditions and expectations of the employment contract. It was hoped by council that once the details were known, the membership would concur with the decision.

The meeting for the day concluded at 5:55 PM after a lengthy discussion about the need to improve the administration and scheduling of *The Tracker*. Upon reconvening the following morning, council directed Homer Blanchard to contact Robbie concerning the scheduling, production, and article backlog so that *The Tracker* could be brought up to date by having the spring issue out before the convention.

A discussion was held about the administration of the audio-visual activities now that Norman Walter had resigned. It was decided to leave the committee somewhat in limbo until the executive director was in full swing with our new merchandising activities. For the present, council voted to have Paul Maye handle the mailing and inventory of OHS recordings and to handle the budget and operational procedures through the society treasurer.

Council decided that the 1982 Convention would be recorded in the same manner as in the past, that we will have a council meeting at 9:30 AM on Monday the 21st of June as usual, and that we will produce a convention record this year. During this discussion centering around the 1982 convention, Bill Van Pelt mentioned that he intends to remain on the west coast awhile after the convention for OHS related activities.

Bill Van Pelt informed us that he had managed to secure the services of a small business computer service to handle the management of the OHS membership list and related items at little or no cost. Council endorsed the motion that 'membership management be handled by the Gerald Saunders Company in Richmond, Virginia.' Since the computer service can generate mailing labels easily and inexpensively in a format prearranged to meet postal service mailing requirements, and the printer could produce some sort of wrapper for *The Tracker* and install it during the binding operation, or perhaps print the magazine with a heavier cover; it was decided that the mailing of *The Tracker* could be streamlined. Council moved 'that Van Pelt and Homer Blanchard arrange for and initiate *Tracker* distribution in as practical and economical manner as possible.'

As a matter of record, council voted to empower Van Pelt to investigate and implement trial sales of non-OHS materials.'

The remainder of the meeting was taken up with the By-Laws revision. Homer Blanchard and his committee presented a complete draft which then underwent revision by the group acting as a committee-of-the-whole. Council then passed the following motion: 'the proposed By-Laws of the Organ Historical Society as approved by the National Council on March 6, 1982, shall be published to the society with the general election ballot for ratification. The returned ballots shall be postmarked by June 15, 1982. Those bearing a later postmark shall be invalid.'

The meeting adjourned at 6:50 PM with a vote of thanks for our hosts Earl Miller and the staff of Epiphany Church.

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

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MECHANICAL ACTION ORGANS



RECORD REVIEWS

Historic American Organs: OHS st-6 – 24th Annual National Convention St. Louis, Missouri; 11 organs. AKFA Stereo. \$7.98 to non-members of OHS; \$6.75 to members.

Norman Walter and his Audio-Visual committee have "done it again" with this superb account of the highlights of the 24th OHS convention in St. Louis and environs. Of some 17 organs visited during that 1979 conclave, 11 are heard in this recording which faithfully captures the sound of instruments built in the mid-west rather than along the Atlantic seaboard.

Starting on a humorous note, Earl Miller plays Mrs. Berkley's *Elks' Danville Carnival March* on the 1879 Kilgen in Grace and Peace Fellowship which was conveniently located at the site of our annual meeting. Richard Hass chose Menalt's *Tiento de dos manos* to demonstrate an organ attributed to Pfeiffer ca.1865 in St. Salvator Lutheran Church at Venedy. In David Porkola's recital at Trinity Episcopal Church, St. Louis, he had two assisting artists – Charles Armbruster, baritone, and Laurie Pierce, cellist (whose name was inadvertently omitted from credits on the disc) – who together give a telling rendition of Johnson's *I'm a Pilgrim*, using the 1905 Kilgen organ. John Ditto's choice of Bach's *Prelude and Fugue in A, BWV 536* was a happy one for the little 5-rank Pfeiffer organ in St. Patrick's Church, Catawissa, his playing of the entire *Prelude* on the 8' Stopped Diapason (completely made of wood) is true inspiration, and he makes the most of full organ in the fugue; a stunning performance. Michael Quimby plays Brahms's; *Herzlich tut mich verlangen* on the 1905 Hinners at Immanuel United Church of Christ in Holstein to round out Side A.

Side B begins with Mozart's delightful *Sonata in E-flat* played by David Porkola on the 1977 Ott tracker in St. Mark's Lutheran Church, St. Louis; the rendition is faithful to Mr. Biggs's transcription of this church sonata. Ruth Tweeten, whose reputation for making a one-manual organ sound as though it had at least three manuals in many OHS conventions, lives up to her reputation and excels in Muffat's *Toccata I* on the 1870 Pfeiffer organ at St. Paul's Lutheran Church, New Melle. The little single manual instrument of 10 ranks (plus two pedal ranks) has probably never been played better in its 110 years of existence. The only Metz organ known to survive (Opus 1, 1845) is in St. Stanislaus Jesuit Museum, St. Louis County, and it is here demonstrated by Randall J. McCarty with a lute dance, *Bellezze d'Olimpia* by Coroso; the four-rank (no pedals) organ has a sweet and gentle tone. Nancy Swan chose Flor Peeters's *Largo* to demonstrate the 1903 Kilgen organ at St. Trinity Lutheran Church, St. Louis; there is a full-throated yet bright sound. And at the closing recital on the large 1941 Möller at Second Baptist Church, St. Louis, Stephen McKersie played two *Sonata per Organo*, the first by 18th century Pergolesi, and the second by 19th century Bellini. The highly contrasting styles afford excellent opportunity to display this instrument's versatility, and Mr. McKersie makes the most of these.

All in all, this is one of the best convention records yet released. A copy of the convention booklet of 1979 containing all stoplists and descriptions is enclosed with each shipment. Order yours today.

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Music from Union Seminary: Frederick Swann and Gerre Hancock, organists; the Holtkamp organ in James Chapel, Union Theological Seminary, New York City.

Under the late Clarence Dickinson, the School of Sacred Music of Union Theological Seminary was founded in 1928. It attracted many students who became noted church musicians, and boasted an outstanding roster of faculty members. Dr. "D" retired in 1945, after which the School struggled along until it closed and its facilities were transferred to Yale University.

Two organists of renown, both with Master of Sacred Music degrees from the School, present here the first recorded sounds of the new Holtkamp organ for which Vernon de Tar, Mr. Hancock, and John Weaver served as consultants. The 1981 instrument has three manuals and pedal, 28 stops, mechanical key action and electric stop action.

On side 1 Mr. Swann plays Myron Roberts's *Homage a Perotin*, Searle Wright's *Prelude on Brother James' Air*, Seth Bingham's *Ut queant laxis*, and Dr. "D's" *The Joy of the Redeemed*. In the latter, based on the hymn-tune *O Quanta Qualia*, the organ's resources are fully displayed, and Mr. Swann's performance throughout is distinguished by his artistic refinement.

Mr. Hancock's selections (on Side 2) are all his own hymn-tune improvisations. For Thomas Hastings's *Toplady* he adopts a tongue-in-cheek manner which will have every OHS member smiling, yet admiring the skill with which he obtains his results. In Dr. Noble's *Ora Labora* the sense of the words for this glorious tune is fully realized. And for Harold Friedell's *Union Seminary* (a tune which a Seminary student – Jet Turner '55 – adapted from the anthem "Draw Us in the Spirit's Tether"), the organ's quiet stops are exploited and there is a gradual build-up to a stunning climax.

All of the composers served the School of Sacred Music in one way or another, so this record is a tribute to an institution which served the cause of church music valiantly in its time.

The recording is faithful to the sometimes "dry" sound of the instrument in a non-resonant room. It may be ordered from Union Theological Seminary, 3041 Broadway, New York, N.Y. 10027, Attention Phyllis Comely, enclosing \$8 which includes postage.

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However, on this recording we hear a performance by Wolfgang Oehms, organist of the great cathedral at Trier, whose performances there and on the Bamboo organ have been reviewed in these columns previously.

Side A has Brahms' *Prelude and Fugue in G minor* which introduces us to the color of the organ's sound as well as the acoustical properties of the Abbey in a masterful performance of this difficult score. This is followed by Mendelssohn's *Sixth Organ Sonata in D minor* (based on the choral "Vater unser im Himmelreich").

The entire Side B is occupied with Reger's Opus 59 No. 7-12 which are compositions based on church melodies: *Kyrie, Gloria in Excelsis, Benedictus, Melodia, Capriccio, Te Deum*. These selections provide a wide variety of opportunities for registrational display of the tonal features of the instrument, and the outstanding performance of them is not matched on any other disc.

The record must be ordered from Johannes Klais Orgelbau, D-5300 Bonn 1, Kölnstrasse 148, West Germany. (About \$12. will include postage.)

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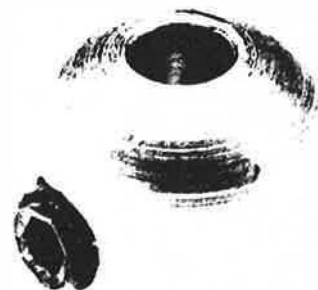
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REPORT OF THE COMMITTEE ON INTERNATIONAL INTERESTS

by Charles Ferguson

Ed. Note: The following summary of items concerning organ history in periodicals from overseas represents recently received material. Mr. Ferguson is Chairman of our committee and also Secretary of ISOHP.

From England:

The Organ, Vol. 60, No. 237 (July 1981) Address: 3-11 Spring Road, Bournemouth, Dorset, BH1 4QA England.

Donald R. Paterson, "The Organs of Cornell University -Part II"

David C. Wickens, "Studies in Green" (Samuel Green, organbuilder to King George III) 1. Who was H.O. of Salop?

G.F.B. Hawksworth, "A Much Travelled Organ" (Keats, Sheffield, ca. 1910)

John Speller, "The Use and Abuse of Mutations"

Donald Wright, "The Organ in the Church of St. Robert of Newminster, Morpeth, Northumberland" (Church & Co., Stamfordham, Newcastle-on-Tyne, 2-11)

Donald Wright, "The New Organ in the Church of the Holy Cross, Fenham, Newcastle-on-Tyne (Church & Co., 2-12)

"Pulsator Organorum", "Organs - Advice on Keeping them in Good Health - Part III"

Musical Opinion, Vol. 104, No 1246 (August 1981) Address: same as above.

Bryan Hesford, "An Organist's Europe 1981 - Part I" (Pécs [Hungary], Angster, 1-7, Opus 1096 [1934]; Notre-Dame de Paris)

Bryan Hesford, "Commentary from the Organ Loft (48)" (Tchaikovsky Hall, Moscow, Rieger-Kloss, 4-[80])

Musical Opinion, Vol. 104, No. 1247 (September 1981)

Charles Hilton, "The Grove Organ" (Michell & Thynne, Shepherd's Bush, 1885)

The Organ Club Journal 1 - 1981 Address: c/o Graham Bamber, 93 Lynton Road, Acton, London, W3 9HL England.

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Orglet 1/1981

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Bibliography - 24 photographs.

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