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Boston Organ Club, 1965, 1976*
British Columbia, 1983
Central New York, 1976
Chicago-Midwest, 1980
Greater New York City, 1969
Greater St. Louis, 1975
Hilbus (Washington-Baltimore), 1970
Mid-Hudson (New York), 1978
New Orleans, 1983
Pacific-Northwest 1976
Pacific-Southwest 1978
South Carolina, 1979
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*
Tannenberg (Central Pa.), 1976
Virginia, 1979

Newsletter, Editor, and Annual Membership
Boston Organ Club, Newsletter, E. A. Boadway, $5
British Columbia, to be announced
Central New York, 1976, The Coupler, $5
Chicago-Midwest, 1980, The Stopt Diapason, Susan R. Friesen, $8
Greater New York City, 1969, The Keraulosphon, John Ogasapian, $5
Greater St. Louis, 1975, The Cypher, Elizabeth Schmit, $5
Hilbus (Washington-Baltimore), 1970, Where the Tracker Action Is, Carolyn Fix, $4
Mid-Hudson (New York), 1978, The Whistlebox, Robert Guenther, $3
Pacific-Northwest 1976, The Bellows Signal, Beth Barber, $3
Pacific-Southwest 1978, The Cremona, Sharon Bailey, $4
South Carolina, 1979, Newsletter, $5
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*
The Well-Tempered Communique, $15
Tannenberg (Central Pa.), 1976, The Dieffenbach, Raymond Brunner, $5
Virginia, 1979, to be announced

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Who are We Saving Them For?

At the very last moment, a crew moves into the church working feverishly, perhaps even into the night, carefully removing and marking the parts just steps ahead of the wrecker's ball. Another organ saved! It will be lovingly restored, documented, and put into service at another location to serve another hundred years. Or will it?

One after another, we hear of colleges or universities dissolving or scaling back their organ departments and even sometimes their music departments in recent months. No students. No need for the faculty. Chapter newsletters of the American Guild of Organists contain long lists of church job openings. No organists available. Poor work situations. Low pay. Unacceptable instruments.

A subject for the American Guild of Organists and not a problem of the OHS to solve, you say? No, not entirely. As members of the Organ Historical Society we are a smaller group with an interest in very special instruments. And it is with these unique organs we should be concerned, not only with their rescue and maintenance, but also their utilization. It is with the organs' continued use that we can assure our descendants an opportunity to experience the instrument he or she is asked to play. Almost nothing ensures the quick destruction of an organ than an organist who does not like it, but took the job anyway in hopes of replacing it.

How can this be done? Through education. First of all, organ owners need education. Church members need to realize the instrument he or she is asked to play. Almost nothing ensures the quick destruction of an organ than an organist who does not like it, but took the job anyway in hopes of replacing it.

Secondly, education of the organist is vital. It is sometimes difficult for a church to hire a competent organist because the church cannot afford to pay a good salary. In such situations it becomes important to encourage the church to pay for the organist's lessons in addition to the stipend they can afford, or instead of a salary if that's all they can do. (Much discussion has taken place over how much an organist should be paid. It is not the point here.) In order to have organists tomorrow, an investment must be made in today. This may have reciprocal effects in that it could encourage organists to continue their education on an advanced level.

Thirdly, education of the congregation and community must occur. One of the best ways to achieve this is with recitals. Encourage the churches to open their doors to a public recital for the community. Even with limited funds or sometimes none at all it is possible to find someone who would enjoy the opportunity to play. (Much talk has also taken place on the issue of playing recitals free or with inadequate pay, which is also not the point here.) Such may be the only means to helping ensure that an organ is appreciated or that people know it has value. Also, such occasions help reinforce in lay people's eyes that there can be a future for the organ in general and that there need to be organists trained to use them well.

Finally, we must still educate ourselves. It is important to speak with confidence when questioned about particular organs. It is important to take stands that are morally and aesthetically right about the true value of an organ or any proposed replacement. To be effective as advocates, we must be knowledgeable on an instrument's history and musical worth. We must share that knowledge with those who decide the instrument's fate. With thousands of organs around, it is impossible to be authorities on all of them. Perhaps each OHS member should "adopt" an organ to "keep an eye on."

Who are we saving them for? Presently, we are largely saving them for ourselves because we have had to turn aside such a large tide of destruction. Some destruction is still occurring in spite of the considerable amount of education in the value of historic organs that has occurred in the years since the Society was founded. It is now coming time to work to save our organists so that there will be a future generation of them who will carry on the promotion of the organ as well as its repertoire. With work we can assure our descendants an opportunity to experience the beauty of the organ and the music of those who play the instrument, since the preservation of both go hand in hand.
LETTERS

Editor:
I am writing to ask that there be a clarification about one item in my article in The Tracker 28:1, “Organ Research: An Interdisciplinary Approach.” Following the quotation from Ranke—and the word should have been ‘es,’ not “as”—there is a bracketed phrase which would appear to be my translation of the phrase. It is not my translation; in fact, the meaning is “as it actually was.”

John Ogasapian
P.O. Box 104
Pepperell, MA 01463

Editor:
Volume 28, Number 2 of The Tracker mentions in “Organ Update” an article on the organ which Thomas Dallam made and installed in 1598-1600 as a gift from Queen Elizabeth I of England to the Grand Turk, Sultan Murat III. It may be of interest to OHS members to know that there is also a full-length book on the subject: Stanley Mayes, An Organ for the Sultan (London: Putnam, 1956), though I fear that this is probably rather hard to come by in the United States. Dallam kept a fascinating travel diary while he was installing the instrument, and this still survives in the British Museum Library in London (catalog number Add. MS. 17,480).

John L. Speller
517 Sixth Avenue
Bethlehem, PA 18018

Editor:
Thanks so much to the Organ Historical Society and its staff for all of the help we received with the production and completion of the cassette tape of Earl Miller’s concert given at the celebration of the 100th anniversary of Roosevelt Op. 113 at our church.

Barbara Syer, chairman
Organ Task Force
First Congregational Church
Great Barrington, MA 01230

BOOK REVIEW

Short Hymn-Tune Arrangements for Organ, including two essays: Basic Organ Technique and Choosing a Church Organ: Philip K. Clemens. Mennonite Publishing House 616 Walnut Avenue, Scottsdale, PA 15683. $5.95.

For those organists who consider themselves amateurs, here is a valuable book of triple benefits. First, there are hymn-tune arrangements of nine familiar tunes; then there is an essay on basic organ technique; and finally the advice on choosing a church organ crowns this unusual assemblage.

The hymn-tune arrangements are all patterned in triple design, too. Each is given a set of three—a straightforward setting, a varied harmony arrangement, and a fantasia-type version. In two cases, the second setting is given in the minor mode, but except for these any of the settings might be used in connection with a performance of the hymn, either as introduction or accompaniment. The tunes are "Dix," "Kremser," "Lord, I Want to Be a Christian," "Lyons," "Naomi," "Nicaea," "Sandon," "So Nimm Denn Meine Haende," and "Were You There."

The five-page illustrated essay on basic organ techniques is directed at the musician who finds him or herself educated in piano-playing but who is required to play the organ. The material here presented is clear and complete with abundant references. One gathers that Professor Clemens is turning out a thoroughly grounded group of organists at Goshen College.
In the essay on choosing a church organ, the author makes an in-depth study of the problems to be faced and gives one of the best arguments available on his preference for pipe organs over substitute instruments.

This book is therefore useful for teaching purposes (both students of organ and congregations!) and is highly recommended.

Albert F. Robinson

RECORD REVIEWS

The French Romantics: Vol. 5

John Rose plays the 1964 Casavant organ at St. Anne's Church, Fall River, Massachusetts. Towerhill T-1020.

This is the tenth recording by John Rose for Towerhill records, and the fifth in his series devoted to French Romantic composers, released in 1983. The organ, built by Casavant Frères in 1964 of classic French design, contains some 80 ranks and (apart from its English-sounding Diapasons) is ideally suited to the selections heard here, all from the late French Romantic period.

Side One contains Franck's Fantasie in A major, which is given a carefully executed reading, and Vierne's Arabesque from the 24 Pieces in Free Style is perhaps a bit tranquil. On Side Two we hear Guilmant's Sonata No. 1 in D minor which is rendered in the "grand style" showing off the exciting fiery reeds in contrast with the beautiful flute stops.

John Rose performed for OHS at the Central New Jersey National Convention in 1973 when he was organist at the Cathedral of the Sacred Heart in Newark, N.J. He now lives in Hartford, Conn., serving as College Organist at Trinity College and as Senior Organist at the Cathedral of St. Joseph. He possesses an enviable technique, particularly suited to the demands of the French Romantic composers. F. Robert Roche is curator of the Casavant organ at St. Anne's Church.

Organ Music of Camille Saint-Saëns: Thomas Murray at the Newberry Memorial organ in Woolsey Hall, Yale University, New Haven, CT. AFKA record SK-284, available from OHS for $8.98 to members, $10.98 to non-members.

Ever since the OHS National Convention in Central Connecticut in 1975 when we heard Charles Krigbaum's superb recital on the Woolsey Hall organ we have wanted to hear more of it. Fortunately, his performance lives on in the OHS two-record set, St-100, An Evening at Woolsey Hall. At last, we have a full-fledged recital by another OHS favorite performer, Thomas Murray.

One can hear through the artistry of Mr. Murray why Camille Saint-Saëns was such a popular recitalist on his several visits to America. Here we are treated to insightful performances of his Fantasie in E-flat, Fantaisie in D-flat, Rhapsody on a Breton Theme, the Allegretto in A major and Allegro Giocoso in A minor (Nos. 4 and 7 from Seven Improvisations), the Prelude and Fugue in G major, and the Prelude and Fugue in B major. Mr. Murray achieves the acme of romantic interpretation in each, and (on a good sound system) your walls will resound to the great 32' pedal stops.

The Woolsey Hall organ is attributed to three builders — Hutching-Votey (1902), Steere Company (1915), and Skinner Organ Company (1928). Joseph Deeda and Nicholas Thompson-Allen are its curators. Scott Kent is the record's producer, and Christopher Greenleaf the recording engineer.

A handsome brochure with a full-view photo of the console and a detailed stop-list of the nine divisions is included in the record jacket along with copious notes on both the composer and the organ by Jonathan Ambrosino.

Albert F. Robinson
ca. 1823 organ, Trinity Church, Milton, Ct.

ORGAN UPDATE

Members John K. Ogasapian and Mary Julia Royall have found strong evidence to attribute the unknown one-manual organ at Trinity Church, Milton, Ct., to Thomas Hall of New York. The 1-7 instrument of 1823 was first placed at St. Michael's Church, Litchfield, and moved mid-century to Milton. If it is a Thomas Hall organ, it is the only early one known to exist in a relatively intact state, and playable, though work done in the 1850s, 1870s, 1978, and particularly 1961 removed and altered significant material. One bit of evidence is an urn in the case which appears identical to one in the known 1823 Hall case at St. John's Lutheran Church, Charleston, SC. The other and more convincing evidence is correspondence from Hall to his employee, Henry Erben, found by Mrs. Royall in Charleston, where Erben was installing the Hall organ at St. John's in 1823. Dr. Ogasapian wrote of the Milton organ, attributing it to Hall, in the Greater New York City Chapter newsletter, The Keraulophon, October, 1984, whole no. 114. Mrs. Royall promises a Tracker article on the other gems of correspondence she has located from builders Hall, Erben and Thomas Appleton. Dr. Ogasapian presented a recital and an OHS Historic Organs citation to the Milton church in August, 1984.

The Congregational Church, Temple, NH, has acquired a 1902 organ by John H. Sole of Fremont, Oh., originally installed in Grace Lutheran Church, Bloomdale, Oh., removed and offered for sale through the Organ Clearing House when the church closed several years ago. It was installed in Temple by E. T. Mickey III of Hartland, Me. Dana Hull of Ann Arbor, Mi., repleted the reservoir.

The First Congregational Church at Woburn, Ma., reports that it has raised about one-half of the funds needed to restore its 1860 E. & G. G. Hook op. 283, a splendid organ in a spectacular case of Moorish influence. The Society sponsored a Historic Organ recital on the instrument recently and heard it at the 1978 National...
Great pipework, replace the dead
planned by EMS while he was still
bers, releather the static reservoir,
Then, the new president issued a
Member Delores Bruch played the
D.C., as a temporary instrument by
883 was provided by Ernest M.
1983. The two-man crew headed by
Richard G. Pelland of Medford,
functioning parts of the instrument
manual division added ca. 1938 by
Skinner when he moved it to the
op. 883, sold to the Na-
stument by that church in 1904.
Member Delores Bruch played the
The Dubuque Chapter, AGO, featured the organ
in a members' recital and future
concerts are planned. The organ is
opened the 32' Swell Faggotto which
by Pietro Yon. William Laws re-
skilled works by Bach, Handel,
Benton Price, Schubert, Lani Smith,
and H. S. Livingston, Jr. The in-
strument, unaltered and in its origi-
nal location, is highly regarded by
the congregation that has recently
rejected various proposals to replace
it in connection with renovations of
the historic building. They have
opted, instead, for restoration, ac-
cording to Mr. Norrington. The con-
gregation was established in 1807
and meets in an 1853 edifice de-
gined by Francis Costigian.

Aeolian-Skinner op. 962 of 1937, a
3m utilizing some pipes of the pre-
viousa. 1918 Austin 3-20 op. 781, at
First Unitarian Church, Omaha,
Ne., is receiving repairs and en-
largement from M. W. “Randy”
George of Council Bluffs, la.
The ten-stop Swell and a portion of
the Pedal were destroyed by fire
this summer.

The 1856 William A. Johnson 1-7
op. 54 at the Trinitarian Congregational
Church in Montague,
Ma., has been restored by
Messrs. Czelusniak et Dugal of
Southampton, Ma. The instru-
ment is believed to be the oldest,
unaltered Johnson organ. The rededica-
tion concert was played November 11
by Grant Moss and Cindy Moss,
flautist.

Philip A. Beaudry & Co. of Lowell,
Ma., have completed renovations
and tonal rebuilding of the organ at
Holy Rosary Roman Catholic
Church, Lawrence, Ma. The organ’s
exact original provenance is un-
known. The Lawrence Tribune re-
ported on an unknown date in 1934
that the organ was dedicated in 1910
by Pietro Yon. William Laws re-
moved it in 1933 and returned an
organ of 3m in 1934, built on old
slider windchests with electro-
pneumatic pull-downs and stop ac-
tion, having an Austin-style console,
and containing pipes bearing the
opus numbers of two E. & G. G. Hook
& Hastings organs built for other
locations: in the Swell and Great,
pipes of op. 599 of 1871 listed for
Asylum Hill Congregational
Church in Hartford, Ct.; in the
Choir, pipes of op. 523 of 1870 listed for
Heiskell Methodist Church in
Philadelphia. Mr. Beaudry reports
that the Swell windchest had re-
hceived three new stops prior to
1934 by the addition of channel
blocks and sliders on the front and
back, and that most ranks had been
enlarged in scale by one pipe. His
firm revoiced and re-regulated the
pipework with some interdivisional
exchange of ranks, replaced a miss-
ing mixture rank, added a 16”
Trombone to the Pedal, and refurnished
the existing mechanism.

The San Antonio Pipe Organ So-
ciety, many members of which com-
prise the South Texas Chapter of
OHS, has published a new edition of
Concerning Pipe Organs and Elec-
tronics Imitations. The booklet, written by W. Patrick Cunningham, examines the controversy over the use of electronic imitation organs from a scientific and economic perspective. As an objective defense of the pipe organ, it has been used by many church organ committees since its original 1979 publication. The first publication was based on a study conducted by the Roman Catholic Archdiocese of San Antonio in 1976 on its long- and short-term experience with the use of keyboard instruments in worship. The new edition features a completely rewritten section of footnotes and certain other material that updates the exposition. It is available for $2.50 postpaid (quantity discounts are offered) from SAPOS, 236 Sharon Dr., San Antonio, TX. 78216.

1889 Cole & Woodberry, Regis College

Edward Swainson of Newton, Ma., purchased the organ and carefully stored it. In 1983, a flood at Regis College in Weston, Ma., swept away the chapel electronic, leading Sister Margaret William McCarthy to contact the Organ Clearing House. The organ was relocated and erected as a 2-10 at Regis College in a project coordinated by Alan Laufman. It was dedicated October 6.

Richard Howell, organbuilder of Baltimore, has re-installed the 1885 Hilborne Roosevelt 1-9 op. 239 in the chapel at Lovely Lane United Methodist Church, Baltimore, following a pristine restoration of the instrument. The church, formerly called First Methodist, has long since rebuilt its 1887 Frank Roosevelt 2-24 op. 366.

1865 Wm. B. D. Simmons, Chicopee

An 1865 Wm. B. D. Simmons 2m organ, originally in a church in Watertown, NY, and for many years in the Holy Mother of the Rosary Polish National Catholic Church, Chicopee, Ma., has been rebuilt by the Andover Organ Co. for the Church of the Epiphany of Our Lord, Oklahoma City, Ok. The instrument, removed from the Chicopee church by the Organ Clearing House in preparation for the installation of a new Austin in the gallery there, underwent enlargement and alterations several times in its life: once by Charles Viner & Son of Buffalo, and later by a builder named Morissete.

Richard Bond, organbuilder of Portland, Or., is completing installation of an 1880 W. K. Adams 2-13 tracker for St. Luke’s Episcopal Church, Vancouver, Wa. The instrument, built originally for Notre Dame R. C. Church in Central Falls, RI, was moved to that par...
ish's new building in 1933. Unusual for the last decade, it was relocated through the Organ Clearing House to the Vancouver church, where it will replace an electronic.

Mr. Pelland has provided the 1927 Estey 2-9 op. 208, originally tubular pneumatic, at St. Raphael R. C. in Medford, with new direct-electric chest action and solid state stop and key action to its attached console. The work is planned for completion by Christmas. The firm has also performed much work on the 1935 Kimball 2-21 op. 7035 at St. Polycarp R. C. in Somerville, Ma., including repair of its seven reservoirs, cleaning, repair of its original 2m gallery console and the addition of a 3m chancel console and chancel division, made from the choir pipework and chest of Ernest M. Skinner op. 136, built in 1906 for the First United Methodist Church of Somerville. Neither the Kimball nor the Skinner have received tonal rebuilding. The work is planned for completion by Christmas. The firm has also performed much work on the 1935 Kimball 2-21 op. 7035 at St. Polycarp R. C. in Somerville, Ma., including repair of its seven reservoirs, cleaning, repair of its original 2m gallery console and the addition of a 3m chancel console and chancel division, made from the choir pipework and chest of Ernest M. Skinner op. 136, built in 1906 for the First United Methodist Church of Somerville. Neither the Kimball nor the Skinner have received tonal rebuilding. The work is planned for completion by Christmas.

The 1937 Frazee 2-17 at First Federated Parish Church (formerly First Congregational Church) of Everett, Ma., has been rebuilt by Mr. Pelland's firm, retaining the wind system and chest action with no tonal changes, relocating slightly the pedal windchests, and replacing the stop, key, and combination switching with solid-state electronics.

The 1913 M. P. Moller, op. 1701 built for the Christian Reformed Church in Grand Rapids, Mi., has been restored with some tonal changes and moved to Our Lady of the Rosary Cathedral in San Bernardino, Ca., by Steuart Goodwin, organbuilder of Highland, Ca. The tracker organ was relocated through the Organ Clearing House.

Another Moller, op. 1121 of 1910 built for the Zion Lutheran Church, Williamsport, Md., has been relocated by the Clearing House and rebuilt to 2-17 by Angerstein and Associates of Stoughton, Ma., under the direction of consultant Charles L. Nazarian for the Armenian Memorial Church of Watertown, Ca. The organ has a new case and facade pipes, original tracker action, and was dedicated in May, 1984, in a concert played by Lenora McCrowe.

The First Congregational Church, Eliot, Me., has mechanically restored and tonally rebuilt the 1982 Hook & Hastings 2-9 op.
Matthias Peter Möller of Hagerstown, Md., patented in 1886 a portable organ with a keydesk that would easily detach from the main case of the organ for transport. "... the object being to construct the same of two sections, one carrying a bank or banks of keys and the other section the organ-action, whereby the organ may occupy but a minimum amount of space for transportation, and may be readily carried through a door..." states the patent description. In the patent drawing, "... A represents the organ, which is constructed of two sections B and C the section B having within it the organ-action and the section C carrying the keyboard or boards and the pedals... Upon the underside of the organ is provided an air-passage or channel M at the rear end of which is a hinged section N extending beyond the rear end of the organ, which... is provided on its upper side with a seat or recess k. in which rests the foot l of one of the pedal-pipes m."
Charles S. Haskell invented a register system to draw stops and couplers via controls that resemble a keyboard, and included it in several patent descriptions, including #708,765 of 1902 and #860,745 of 1907 for an entire console. This example, in which the white keys activate and black keys withdraw registers, is in the 1893 C. S. Haskell organ at Zion Lutheran Church, Kent, Washington, where it was relocated from Wallingford, Pa., in 1977. An earlier, similar system of stop controls was patented by Thomas Winans of Baltimore in 1874.

A Survey of American Patents in Organ Building

by David H. Fox

"ANKEE INGENUITY" is a term that has long characterized American technological creativity. The monument of this creativity is the collection of four million patents issued by the United States Government. An examination of patents reveals the extent and direction of research and development.

The location of patents in organ building was made possible by the CASSIS (Classification and Search Support Information System) computer system terminal at the New York Public Library Patent Division. This system lists the patent numbers of a requested classification. The abstracted texts of the patents were found in the more than one thousand volumes of the Gazette. In the same way that a few items such as steam radiator air valves found their way into the organ pneumatic classification, omission caused by misclassification exists. Excluded from the 542 patents surveyed were those given to persons of foreign residence and those relating to reed and electronic organs. Added to the list published here and marked with an asterisk are some patents omitted by CASSIS and found in other sources.

A basic aspect of a group of events is their chronology. In dealing with patents, it must be remembered that the award of a patent is the conclusion of some years of work. The patent application process itself was found to be of from several months to several years in duration. During the application period, some patents were altered because of disputed claims.

Figure 1 is a graph showing the number of patents awarded each year. The first* was that given to John Meads of Albany, New York in 1838 for a mechanical action (#1,021). Thereafter, patents appeared somewhat sporadically until after the Civil War. The preparations for the Centennial Exposition of 1876 are said to have provided impetus for the arts and technology, and it is noted that two exhibitors, Hook and Hastings and Hilborne Roosevelt, were given patents in this period. The depression of 1873 may account for the decline ending in 1881.

There then follows four periods of "boom and bust." Some reflect periods of economic difficulties while others do not. The most dramatic feature of the graph is the great rise in patents until 1930 when the Great Depression and World War II reduced organ development to almost nothing.

The subject of the patents likewise shows such periods. For the purpose of this study, the patents were divided into seven groups: mechanical actions, pneumatic actions, electro-pneumatic actions, electric actions, combination stop actions, organ pipes, and other devices. Table I shows each group's percent of the total number of patents issued in that decade.

Mechanical actions were never an area of much interest. From 1838 to 1916, they accounted for no more than about

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*Early patent indexes show the first patent for "organ" given to A. M. Peasley of Boston. The patent was originally unnumbered, but has since been assigned number 3019x. However, the patent office has lost the patent description.
Several inventors fitted pipe organs into grand piano cases, as in this example patented in 1931 by Harry F. Waters of Windham Co., Vt. Thomas Sands of Chelsea, Ma., patented a mechanical-action design in 1856.

seven percent of the patents. It was not until 1963 that another patent in this area appeared.

Pneumatic actions, herein defined as any non-electric pneumatic, were quite another matter. They account for nearly one-half of all patents issued prior to 1920. Specifically, most of these were tubular pneumatic devices. William H. Barnes states in The Contemporary American Organ that this action was not widely used in this country as some builders jumped directly from mechanical to electropneumatic systems. The number of patents in this area, however, gives credence to George Audsley’s statement in The Art of Organ-Building that it was “held in high estimation by numerous English and American builders.” After 1890, interest in pneumatic action waned and electropneumatic systems became increasingly popular.

Electric actions are not easily differentiated from certain aspects of electropneumatic systems, and are herein defined as any non-pneumatic electric action device. They first appeared in the 1890’s and became increasingly prominent throughout the 20th century. They remain the most popular organ action for inventors.

Combination stop actions have been a subject of steady interest over the years. Most recently, the use of electronics has spurred a number of patents.

Organ pipe patents generally concern parts of the pipe such as tuning slots and feet rather than the basic anatomy of the pipe. Those that do deal with the whole pipe are often of a curious nature.

Those items classed as “other devices” include swell shutters, stopknobs, keyboard covers, and entire organs of indeterminate action.

The 542 patents are the work of 288 men. Of these, 68 percent had but one patent, 14 percent had two, seven percent had three, two percent had four, and eight percent had five or more. A list of the “top twelve” inventors follows:

<table>
<thead>
<tr>
<th>Number of Patents</th>
<th>Inventor Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>Austin, John T.</td>
</tr>
<tr>
<td>14</td>
<td>Haskell, William E.</td>
</tr>
<tr>
<td>14</td>
<td>Hope-Jones, Robert</td>
</tr>
</tbody>
</table>

Recognizing the inconveniences involved in finding an organ to use for daily practice, Leonard Daniel Morris of Chicago patented in 1907 a “Pedal Bass-Organ,” which could be attached to any piano to provide a pedal division with at least one rank of pipes contained within the platform. To provide wind, he invented a mechanism that would pump a bellows from the force of feet upon the pedal keyboard.

### TABLE I

General Nature of Patents by Decade

<table>
<thead>
<tr>
<th>Type of invention</th>
<th>1860</th>
<th>1870</th>
<th>1880</th>
<th>1890</th>
<th>1900</th>
<th>1910</th>
<th>1920</th>
<th>1930</th>
<th>1940</th>
<th>1950</th>
<th>1960</th>
<th>1970</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mechanical action</td>
<td>13%</td>
<td>6%</td>
<td>8%</td>
<td>8%</td>
<td>5%</td>
<td>1%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>7%</td>
<td>5%</td>
</tr>
<tr>
<td>Pneumatic action</td>
<td>13</td>
<td>39</td>
<td>35</td>
<td>48</td>
<td>63</td>
<td>21</td>
<td>1</td>
<td>9</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Electropneumatic action</td>
<td>0</td>
<td>3</td>
<td>12</td>
<td>10</td>
<td>7</td>
<td>13</td>
<td>28</td>
<td>33</td>
<td>0</td>
<td>25</td>
<td>7</td>
<td>5</td>
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<tr>
<td>Electric action</td>
<td>13</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>5</td>
<td>16</td>
<td>16</td>
<td>44</td>
<td>75</td>
<td>31</td>
<td>22</td>
<td>27</td>
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<tr>
<td>Combination stop action</td>
<td>13</td>
<td>3</td>
<td>12</td>
<td>15</td>
<td>7</td>
<td>9</td>
<td>16</td>
<td>25</td>
<td>0</td>
<td>6</td>
<td>44</td>
<td>37</td>
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<tr>
<td>Organ pipe</td>
<td>15</td>
<td>16</td>
<td>4</td>
<td>5</td>
<td>9</td>
<td>19</td>
<td>18</td>
<td>0</td>
<td>13</td>
<td>0</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>15</td>
<td>32</td>
<td>31</td>
<td>11</td>
<td>4</td>
<td>21</td>
<td>22</td>
<td>25</td>
<td>13</td>
<td>38</td>
<td>11</td>
<td>15</td>
</tr>
</tbody>
</table>

Number of Patents

| 8 | 31 | 26 | 84 | 57 | 91 | 83 | 55 | 8 | 16 | 27 | 22 |
It is, of course, the quality and not the quantity of patents that make a builder great. However, the great were seldom satisfied with just one patent.

Any examination of the patent records inevitably reveals certain curious inventions and ideas whose usefulness have yet to be shown. There are two yearnings that appear repeatedly.

All manner of devices have been put forward to make a pipe sound more than one pitch. Some have provided pipes with valves like a clarinet, others have mechanical tuning slides that move upon command, and some have built two different pipes into one body. The obvious expense and complexity of these devices seem to exceed that of simply making do with one pipe per note.

The second great desire is that of having the organ play like a piano, wherein the harder one presses the key, the louder the sound. These devices take the form of having the swell action controlled by the keyboard support and every kind of action has been used in this regard. On the whole, they seem quite suitable for the "wa-wa" jazz sounds of the 1920's.

Swells were found to be an area of much interest. A swell appears with a round shutter which resembles a folding fan. Another has no shutters, but thin chambers that retard sound when evacuated. Several systems had movable slats that would obstruct the mouths of an entire rank of pipes. Mr. Hammond placed each rank of harmonic pipes in its own swell box so that the overtones could be varied at will.

Charles Maier wanted the tops of his pipes to line up all nice and even, so he built a chest with a peak in the middle for the short pipes. How does one get an organ into a room with an eight foot ceiling? The answer, of course, is to build the organ in the shape of a grand piano.

Two patents show the total marriage of the pipe organ and electronics. They have an organ enclosed in a chamber with a microphone which transmits the sound to loud speakers. My favorite curiosity appeals to my sense of thrift. It is number 213,612 given to Giles Beach on March 25, 1879, for organ pipes made of cardboard tubes. On the whole, American organ patents do show merit, though it seems unfortunate that so much energy was spent on the now extinct tubular pneumatic system.

What might we expect of the future? Present trends indicate the increasing use of electronics in direct electric and electro-pneumatic systems. As electronics are probably the fastest changing technology in our society, better, smaller, and more complicated devices are in our future. The replacement of perishable wood and leather in the organ with durable synthetics is another area that might prove active. Already, light carbon filaments have been used as trackers and a new generation of moulded ceramics is awaiting. Synthetic leather has had a disappointing history, but its perfection would likely promote the preservation of many organs.

Copies of complete patent descriptions are available by mail for one dollar each from Commissioner of Patents and Trademarks, Box 9, Washington, D.C. 20231. Only the patent number is required to order. Many libraries contain The Gazette, a patent office periodical which prints abstracted descriptions of new patents. The Gazette's abstractions are so highly abridged that they are of little value in study.

Henry Jaschke of St. Louis patented a mechanical system of duplexing and unifying an organ in 1893, "the object of my improvements being to reduce the number of pipes ... without in any wise impairing the capacity of the organ ... " The system provided for one manual of a two-manual instrument to play one rank at unison pitch, and the other manual to play the same rank at octave pitch. Similar techniques are in use today. Jaschke accomplished it with two pallets for each pipe, though he does not describe a check-valve.
United States Patents in Pipe Organ Building
Granted to Americans to 1984

Compiled by David H. Fox from the CASSIS program at the New York Public Library, with subsequent additions marked by an *asterisk.

E = Electric  EM = Electromechanical  EP = Electropneumatic  M = Mechanical  P = Pneumatic

Allen, Joseph S.  Chicago, Ill.  1,311,885  Aug. 5, 1919  E combination
Andersson, Victor  Chicago, Ill.  1,747,704  Feb. 18, 1930  P coupler
Barrows, Donald S.  Rochester, N.Y.  1,248,382  June 12, 1923  pipe
Barrows, Robert L.  Rochester, N.Y.  1,006,425  Oct. 17, 1911  pipe with two feet
Barkstrom, Charles E.  Chicago, Ill.  1,037,578  Sept. 3, 1912  reed pipe
Barkstrom, Louis T.  Chicago, Ill.  1,458,382  June 12, 1923  pipe
Bassett, Gerhard J.  Erie, Pa.  3,370,499  Feb. 27, 1967  P action
Beach, Giles  Groveland, Mass.  213,612  Mar. 25, 1879  made of cardboard
Bennion, Jacob  Meriden, Conn.  822,736  Mar. 24, 1906  P action
Benson, Charles P.  Austin, Texas  2,089,322  Aug. 10, 1937  E action
Boardman, David  Mont Vernon, N.H.  5,520  Apr. 18, 1948  P action
Boshe, Walvin J. Jr.  Highland, Ill.  2,796,399  July 9, 1957  P action
Bouma, Duncalf F.  Peterson, N.J.  2,796,399  July 9, 1957  P action
Bowman, Samuel G.  Pittsburgh, Pa.  & Moorhouse, Alfred: 1,716,651  June 11, 1927  P action
Brock, G. H.  Burlington, N.Y.  61,591*  Sept. 1, 1868  pipe
Brown, Vernie Roy  Lawrence, Kan.  & Sabol, Albert G.: 1,986,086  June 1, 1935  E action
Buchheim, Eugenie J.  Highland, Ill.  1,986,283  May 25, 1926  P action
Buchheim, Eugenie J.  Highland, Ill.  1,771,841  July 25, 1930  E combination
Burton, Howard A.  Marion, Iowa  3,379,085  Apr. 23, 1968  electronic key action
Burton, Henry Edward  Hagerstown, Md.  1,898,240  Feb. 21, 1933  P action
Burt, John  Newport, R.I.  1,974,530  Sept. 1, 1934  E action
& Waters, Harry F.: 1,787,559  Jan. 6, 1931  E action
Cahill, Thaddeus  Oberlin, Ohio  359,842  May 22, 1887  swell controlled by key pressure
Campbell, Donald J.  Cincinnati, Ohio  3,063,325  Nov. 12, 1962  E combination
Campbell, Richard Jr. & Braun, Vernon F.  St. Louis, Mo.  3,385,326  June 4, 1968  M combination
Campbell, Frankin  New Haven, Conn.  741,984  Oct. 20, 1903  P action & coupler
Carington, T.  Los Angeles, Cal.  1,786,438  Mar. 17, 1931  EP stop action
Carr, Robert L. & Werner, William F.  Orange, N.J.  2,190,650  Feb. 20, 1940  E action
Carstens, Paul S.  Van Nuy, Cal.  1,711,989  May 7, 1929  EP action
Chaffin, Thomas V.  Chatham, Conn.  797,719  Aug. 22, 1905  tremolo
Chapman, George H.  Chicago, Ill.  2,064,148  Feb. 11, 1937  E action
Chase, Arthur James  Los Angeles, Cal.  2,525,524  Oct. 10, 1950  E device to alter pitch of pipe organ with microphone
Clausing, Theodore  New Knoxville, Ohio  756,098  Apr. 26, 1904  M action
Converse, Francis B.  Westport, Conn.  1,740,155  Dec. 17, 1929  M combination
Cromer, Carl A.  Wilmar, Cal.  2,538,832  Jan. 23, 1951  E action

*asterisk mark indicates subsequent additions
Richard M. Ferris, the New York organbuilder, patented in 1851 a piano action to be attached to or incorporated into an organ. His four drawings accompanying the patent description show alternative methods of coupling the piano and organ actions to the keyboards, but have lost detail through substantial reduction for publication in the distant past. Typical of the period but almost extinct today is the pipe D, a bell gamba, shown in his drawing. A few other patents were awarded for the combination of pianos with pipe or reed organs.

Frost, Ellis F.
Washington, D.C.
1,228,899 June 5, 1917 E action
1,243,280 Oct. 16, 1917 E action

Funkhouser, Jacob O.
Hagerstown, Md.
850,828 Apr. 16, 1907 M combination
873,364 Dec. 10, 1907 M action
948,010 Feb. 1, 1910 E coupler

Gemunder, Albert & Gemunder, George
Springfield, Mass.
9,022 June 15, 1852 windchest

George, Daniel
Nashville, Tenn.
13,642 Oct. 9, 1855 wind regulator for pipe

Girardin, Gaspard O.
Lake Linden, Mich.
414,396 Nov. 5, 1889 pallet

Godrycz, John A.
1,233,220 July 10, 1917 E action

Goodman, H. N.
Syracuse, N.Y.
133,449* May 24, 1870 organ
133,851* Dec. 10, 1872 organ cabinet

Gordon, Hayner H.
Washington, D.C.
1,930,613 Oct. 17, 1933 E combination

Gorham, James
Bairdstown, Georgia
27,443 Mar. 13, 1860 pipe

Gottfried, Anton
Erie, Pa.
872,931 Dec. 3, 1907 pipe

Gottfried, Herbert R.
Erie, Pa.
1,716,630 June 11, 1929 wind regulator in pipe

Grant, Casper Eldred
Portsmouth, Va.
1,512,089 Oct. 21, 1924 E action
1,846,861 Feb. 28, 1932 reservoir
1,891,409 Dec. 20, 1932 MP action
2,247,838 July 1, 1941 E action

Gratlan, Joseph
Alton, Ill.
211,989 Feb. 4, 1879 swell action

Gratlan, Warren B.
Bunker Hill, Ill.
1,957,585 Mar. 24, 1899 E action

Gress, George E. & Miles, Roger H.
Washington, D.C.
3,024,689 Mar. 13, 1962 E action
Edwin B. Hedges, the well-known pipemaker of Westfield, Mass., patented in 1920 a means for regulating windflow in wooden pipe feet. The device "consists of a metallic screw-plug tapped into and through one side of . . . a foot, and provided with means for engaging therewith a wrench or other tool . . . for the purpose of turning such plug in or out . . ."

Griffis, Steven W.
Hollywood, Cal.
3,926,087 Dec. 16, 1975 Computerized combination

Guenter, Roman
Tigard, Ore.

Gundling, Sebastian
La Crosse, Wis.
573,695 Sept. 10, 1957 E action

Hagry, James C. & Arno, Oliver H.
Boston, Mass.
736,054 Aug. 4, 1885 P roll player action

Hammer, Henry F.
Detroil, Mich.
752,571 Feb. 23, 1904 P action

Hammond, John Hays Jr.
Gloucester, Mass.
1,641,166 Sept. 6, 1927 EP swing

Griffis, Steven W.
Hollywood, Cal.
3,926,087 Dec. 16, 1975 Computerized combination

Guenter, Roman
Tigard, Ore.

Gundling, Sebastian
La Crosse, Wis.
573,695 Sept. 10, 1957 E action

Hagry, James C. & Arno, Oliver H.
Boston, Mass.
736,054 Aug. 4, 1885 P roll player action

Hammer, Henry F.
Detroil, Mich.
752,571 Feb. 23, 1904 P action

Hammond, John Hays Jr.
Gloucester, Mass.
1,641,166 Sept. 6, 1927 EP swing

Hastings, Francis H.
Boston, Mass.
576,925 Mar. 16, 1897 EP action

Hebard, A. R.
Boston, Mass.
105,571* July 19, 1870 organ stop

Heckman, Clarence K.
Hagerstown, Md.
1,043,593 Nov. 5, 1912 P action

Hegel, Frederick W.
Chicago, Ill.
464,057 Dec. 8, 1891 pipe support

Hedges, Edwin B.
Westfield, Mass.
1,331,258 Feb. 17, 1920 wind valve in pipe foot

Henschen, Lawrence J.
Singers, N.Y.
4,178,828 Dec. 18, 1979 computer organ action

Herrman, Oscar
Brown Station, New York
812,995 Feb. 20, 1906 P pedal valve

Hess, Max
Maplewood, Mo.
1,764,682 June 17, 1930 E action

Hiscock, Emory C.
Chicago, Ill.
650,390 May 29, 1900 P coupler

Hobbs, Hermann E.
Weston, Mass.
582,918 May 18, 1897 EP action

Hohos, Joseph A.
Falls Church, Va.
3,187,618 June 8, 1965 EM combination

Holtkamp, Henry H.
Lakewood, Ohio
1,100,568 June 16, 1914 P action

Holzinger, Val
San Gabriel, Cal.
2,945,499 July 19, 1909 reservoir

Hope-Jones, Robert
New York, N.Y.
849,241 Apr. 2, 1907 E step action

in North Tonawanda, New York:
1,021,149 Mar. 26, 1912 EP swell action
1,059,365 Apr. 22, 1913 reed pipe tuning control
1,061,380 May 13, 1913 EP swell
1,057,075 Oct. 26, 1913 E step action
1,110,441 Sept. 15, 1914 swell box
1,115,541 Nov. 3, 1914 EP staccato device
1,119,602 Dec. 1, 1914 EP combination (deceased)
1,121,586 Dec. 15, 1914 EP step cancel
1,199,792 Oct. 3, 1916 EP valve
1,201,585 Oct. 17, 1916 EP action
1,230,165 June 19, 1917 swell shutter
1,325,294 Dec. 16, 1919 E swell sforzando

Howard, Emmons
Westfield, Mass.
515,957 Mar. 6, 1984 P windchest

Hubert, Homer B.
Springfield, Mass.
1,333,715 Mar. 16, 1920 E device to change length of pipes

Hutchings, George S.
Boston, Mass.
& Nordstrom, Gustavus:
164,585 June 15, 1875 M action by himself; in Cambridge, Mass.: 375,356 Dec. 27, 1887 MP action in Boston, Mass.: 451,380 Apr. 28, 1891 M combination

Hutchison, Miller Reese
West Orange, N.J.
1,735,846 Nov. 19, 1929 pipe

Imhoff, Albert W.
Orville, Ohio
3,018,682 Jan. 30, 1962 tremolo

Jackson, Richard W.
Chicago, Ill.
480,949 Aug. 16, 1892 M unit organ with sliderchest

520,924 June 5, 1984 M action

520,925 combination

Jackson, William
Albany, N.Y.
102,822 May 10, 1870 organ

Jappe, Louis P. & Garber, George L.
Winona, Minn.

Jaschke, Henry
St. Louis, Mo.
503,857 Aug. 22, 1983 one rank played on two manuals

Jeffrey, William G.
Reading, Mass.
1,359,878 Nov. 23, 1920 reed pipe

Johnson, William A.
Westfield, Mass.
191,973 June 12, 1877 reed pipe

Kapling, William
Chicago, Ill.
1,355,594 Sept. 21, 1920 E step action

Kappes, Joseph L.
Springfield, Ohio & Munch, Walter Jr. & Uetrecht, Dale M.
In 1866, William Robjohn of New York patented a combination action that was activated by thumb pistons or a pedal-roller, that was adjustable, and that visibly moved the drawknobs of an otherwise typical mechanical-action organ via pneumatic motors. The patent also describes a mechanical “reversible” thumb piston for couplers and which also acts on the conventional drawknobs.
Homer B. Hubert of Springfield, Ma., patented a fascinating array of electrical components to achieve real portamento and a method to increase the volume of tone as pressure on the keys increases. The pipes producing notes “a” and “a#” are represented by 1 and 1', and have tuning slides 5 and 6 attached to levers 7 and 8. Arranged in an arc near each lever are five electromagnets which are activated at the keyboard 19 and may move the tuning slide as the pipe speaks. The keyboard is unique in that it is fabricated of flexible material, such as cloth, upon which the keys are painted and beneath which there are for each note five pivoted arms 18, and a set of diagonal contacts 15 to control the volume/pressure of wind entering the pipe via a second set of keyboard contacts 20. If the finger glides across the flexible keyboard, electromagnets will be successively activated to move the tuning slides so that the pitch will change seamlessly, the electromagnet 13 and 13' which there are for each note five pivoted arms 18, and a set of diagonal contacts 15 to control the tuning slide electromagnets via the wipers 17. Another set of five electromagnets at 2 vary the volume/pressure of wind entering the pipe via a second set of keyboard contacts 20. If the finger glides across the flexible keyboard, electromagnets will be successively activated to move the tuning slides so that the pitch will change seamlessly, the electromagnet 13 and 13' positioning the slides 5 and 6 to produce the same note from pipes “a” and “a#” as the transition between pipes occurs. For the effect of swelling the sound, the finger presses with force upon the keyboard and the electromagnetic valves controlling wind are successively activated to allow more wind to enter, thus increasing the volume. To prevent the pitch from rising with the increase of windpressure, the electromagnets at the tuning slides will be activated to simultaneously “lengthen” the pipe as the pressure increases. WTVP
Charles Maier of New York invented in 1900 a space-conserving organ based on a triangular windchest that provided room for a reservoir and feeders beneath and vertical alignment of pipe tops so that they could be closely spaced but easily tuned.

Wilkins, Herve D.
Rochester, N.Y.
361,462 Apr. 19, 1887 swell shades

Williams, Arthur Howard
Minneapolis, Minn.
1,388,989 Aug. 30, 1921 EP switch

Winder, Charles F.
Hollywood, Cal.
1,654,626 Jan. 3, 1928 E swell controlled by keyboard pressure circular swell shutters

Winans, Thomas
Baltimore, Md.
143,602 Oct. 14, 1873 P action
148,272 Mar. 3, 1874 stop knobs in form of keyboard

Wirsching, Philipp
Salem, Ohio
510,990 May 1, 1894 P windchest
560,559 May 19, 1896 MP windchest
536,975 Apr. 2, 1895 P windchest
840,408 Nov. 27, 1906 P windchest
1,072,198 Sept. 2, 1913 P action

Wood, Frederick L.
826,397 July 17, 1906 P coupler

Wood, William D. & Votey, Edwin
Detroit, Mich.
462,784 Nov. 10, 1891 P action
475,831 May 31, 1892 P windchest
475,832
536,975 Apr. 2, 1895 EP action
& Votey, Edwin & Fleming, William B.;
536,977 Apr. 2, 1895 EP action
536,978 " " EP stop action

Woodberry, Jesse
Boston, Mass.
489,887 Jan. 10, 1893 M combination
481,089 Aug. 16, 1892 M combination

Woods, George
Cambridge, Mass.
58,032 Sept. 11, 1866 M action
49,355* Aug. 8, 1865 organ bells
115,671* June 6, 1871 organ cabinet
134,023* Dec. 17, 1872 M action

Woodward, Lewis A.
New York, N.Y.
1,827,864 Oct. 20, 1931 EP action

Young, William H. & Mackin, Bernard
Wilmington, Del.
272,181 Feb. 13, 1883 horizontal pipe with slanting chest portable organ & M action

Zabel, William P.
Fort Wayne, Ind.
4,092,895 June 6, 1978 electronic combination

Zebrowski, Felix
Chicago, III.
759,338 May 10, 1904 M windchest

Zimmer, George J.
Waltham, Mass.
1,485,098 Feb. 26, 1924 orchestral flute pipe

Zuck, Victor I.
Brooklyn, N.Y.
2,547,918 Apr. 3, 1951 E action
Concomitant to the popularity of photography at the end of the nineteenth century was the blossoming of picture postcards and church interiors among a wide range of subjects. Cards provide the examples we need to study architectonics and the visual evolution of organs, as well as differential traits of contemporary builders and their instruments. In some cases, a card represents the only remaining record of an organ's existence.

In the "Last Minute" notes appended to Volume 28, Number One of The Tracker, I invited contributions or loans of post cards for publication in the magazine and placement in the Archives. Photographic negatives of all the cards will be placed in the Archives, so that members who wish to retain possession of their cards may do so. Donations or loans are still accepted and appreciated.

Member Michelle Newton of Carthage, Missouri, supplied 54 cards, several of which are unique. Earlier, she contributed 24 cards to the Archives. In all, ten members sent 103 postcards.

Though the picture post card is a late 19th century phenomenon that continued its heyday of great popularity until about 1930, the organs that appear are often much earlier. A circa 1818 instrument in the style of David Tannenberg, the 18th century Pennsylvania Moravian who is widely known as America's first native-trained organbuilder, is the oldest organ previously unknown to historians and "discovered" via the cards received. Whether the organ currently exists elsewhere is unknown, but the postmark, message, and caption show that it was located at the Blue Mountain Church, Strausstown, Pennsylvania, as late as 1910. It had a detached and reversed keydesk.

A generation of organbuilders who succeeded Tannenberg, notably Conrad Doll and Christian Dieffenbach, duplicated his tonal and visual style. I believe the organ is by Dieffenbach, for it bears a common trait with a known 1818 Dieffenbach organ: the pipeshades above flats two and four are inverted relative to Tannenberg's use. The known Dieffenbach appears in History of the Himmel Church by John H. Carter, published May 1, 1936 by the Northumberland County (Pa.) Historical Society, Volume VIII. It seems unlikely that the instrument is a Tannenberg because it does not appear in the Moravians' meticulous records of Tannenberg's activities, and all of his other known organs do appear. Of course, it may have been removed from its original location. If the Blue Mountain Church is also Zion Church, the mystery is solved by The Lutheran Church in Berks County, a 1958 publication, of no further attribution, that is excerpted in Volume V, No. 1 of The Dieffenbach, newsletter of the Tannenberg Chapter, OHS. "In 1922 the old Dieffenbach (sic) organ was replaced by a two-manual Austin organ at a cost of over $4,100," reports the Lutheran history of Zion Church, Strausstown, on page 262.

Michael Friesen found the Strausstown card at a "swap-meet" near Chicago. Cards and stereopticon views are available in antique and collectible shops, and at swap-meets which are sponsored by more than one hundred regional postcard collectors' organizations. There is no national organization.

Frequently appearing at swap-meets and in the cards sent by members are depictions of the Auditorium at Ocean Grove, New Jersey with its 1907 Robert Hope-Jones organ; the handsome 1912 Austin op. 323 at the City Hall, Portland, Maine; the 1882 Roosevelt 3m op. 93 relocated second-hand from the residence of H. C. Kimball, Rochester, New York, to old Warner Concert Hall, Oberlin, Ohio (the pictures show the early pre-set combination action contained within glass-fronted cabinets located atop the projecting console with terraced jambes; the Ridges/Simmons-Hamill-Austin-Aeolian Skinner organ at the Mormon Tabernacle, Salt Lake; and "The Largest Outdoor Organ in the World," a 4-62 built by Austin as op. 453 for the Panama-California Exposition of 1915 in San Diego. Rarer is the card that shows the 1839 Firth & Hall organ that preceded the Hope-Jones at Ocean Grove, placed there second-hand from Washington Square Reformed Church, New York City.

Three cards received are promotional: Michael Friesen sent Hinner's card for the Panama-Pacific Exhibition in San Francisco, which is liberally imprinted with testimonials and shows the 17-register tubular pneumatic organ displayed there; Bill Bramlett of Darlington, South Carolina, provided two fine cards printed by A. B. Felgemaker for op. 836 of ca. 1904 at St. Andrew's Reformed Church, Allentown, Pennsylvania and op. 1020 of 1909 for Brewster Congregational Church, Detroit. James R. McFarland gleaned the opus numbers and dates for the Felgemakers from copies of company records.

The makers and dates of organs are rarely identified in turn-of-the-century cards. Even if the organ remains completely unidentified after research, the picture is valuable as a record of visual style. Some of the clues for identifying an organ are obvious: the caption, the postmark, and the message usually yield sufficient infor-
## Postcards Collected, Feb.–Oct., 1984

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<th>Location</th>
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<td>Pasadena, CA</td>
<td>First Methodist</td>
<td>1905 Möller 2-18 op. 617</td>
</tr>
<tr>
<td>San Diego, CA</td>
<td>Panama-Pacific Exhibition</td>
<td>1915 Austin 4-62 op. 453</td>
</tr>
<tr>
<td>San Francisco, CA</td>
<td>Panama-Pacific Exhibition</td>
<td>1915 Hinners 17rgs tub.</td>
</tr>
<tr>
<td>Denver, CO</td>
<td>Municipal Auditorium</td>
<td>Hope-Jones</td>
</tr>
<tr>
<td>Chicago, IL</td>
<td>Mandarin Inn</td>
<td>unknown (port?) unc.</td>
</tr>
<tr>
<td>Mt. Carmel, IL</td>
<td>Methodist</td>
<td>1906 Möller 2-28 op. 692</td>
</tr>
<tr>
<td>Pekin, IL</td>
<td>St. Paul’s Ger. Ev.</td>
<td>1818 Hinners 2-20</td>
</tr>
<tr>
<td>Alexandria, IN</td>
<td>Methodist</td>
<td>1902 Flcher 2-15 op. 427</td>
</tr>
<tr>
<td>Attica, IN</td>
<td>Presbyter</td>
<td>1904 Flcher 2-16 op. 474</td>
</tr>
<tr>
<td>Evansville, IN</td>
<td>Bayard Park Meth.</td>
<td>unknown unc.</td>
</tr>
<tr>
<td>Hope, IN</td>
<td>unknown</td>
<td>1910 Wicks 2-14 op. 23 tub.</td>
</tr>
<tr>
<td>Liberty, IN</td>
<td>Methodist</td>
<td>unknown, Gothic case, dt 1999</td>
</tr>
<tr>
<td>Marion, IN</td>
<td>Presbyterian</td>
<td>unknown pm 1909</td>
</tr>
<tr>
<td>Rockport, IN</td>
<td>unknown</td>
<td>ca. 1904 Estey 2m op. 122</td>
</tr>
<tr>
<td>Sellersburg, IN</td>
<td>Methodist</td>
<td>1911 Wicks 2-10 op. 39 tub.</td>
</tr>
<tr>
<td>Richmond, IN</td>
<td>Valparaiso University</td>
<td>unknown, unc.</td>
</tr>
<tr>
<td>Vincentnes, IN</td>
<td>First Presbyterian</td>
<td>Kimball, ca. 1910</td>
</tr>
<tr>
<td>Leavenworth, KS</td>
<td>St. Paul’s Ev. Luth.</td>
<td>unknown, pm 1916</td>
</tr>
<tr>
<td>Portland, ME</td>
<td>City Hall</td>
<td>unknown, ca. 1860, pm 1914</td>
</tr>
<tr>
<td>Saco, ME</td>
<td>Congregational</td>
<td>1912 Austin op. 323</td>
</tr>
<tr>
<td>Baltimore, MD</td>
<td>Peabody Cons. Aud.</td>
<td>unknown, pm 1911</td>
</tr>
<tr>
<td>Middletown, MD</td>
<td>Lutheran Church</td>
<td>unknown, ca. 1900, unc.</td>
</tr>
<tr>
<td>Boston, MA</td>
<td>“Mother Church,” CS</td>
<td>unknown, ca. 1900</td>
</tr>
<tr>
<td>Salem, MA</td>
<td>Essex Institute</td>
<td>Hook &amp; Hastings</td>
</tr>
<tr>
<td>Big Rapids, MI</td>
<td>Presbyterian</td>
<td>1827 Geo. G. Hook</td>
</tr>
<tr>
<td>Detroit, MI</td>
<td>Brewerster Congregational</td>
<td>unknown, pm 1912</td>
</tr>
<tr>
<td>Holland, MI</td>
<td>Dimnent Chapel, Hope Col.</td>
<td>1909 Felgemaker 2-15 op. 1020</td>
</tr>
<tr>
<td>Manchester, MI</td>
<td>Emanuels Church</td>
<td>1970 Pels &amp; van Leeuwen</td>
</tr>
<tr>
<td>Three Rivers, MI</td>
<td>First Methodist</td>
<td>unknown, pm 1915</td>
</tr>
<tr>
<td>Concord, NH</td>
<td>Christian Scientist</td>
<td>unknown</td>
</tr>
<tr>
<td>Haddon Heights, NJ</td>
<td>St. Mary’s Epis.</td>
<td>1839 Firth &amp; Hall pm 1907</td>
</tr>
<tr>
<td>Ocean Grove, NJ</td>
<td>Auditorium</td>
<td>1907 Hope-Jones</td>
</tr>
<tr>
<td>Ocean Grove, NJ</td>
<td>Auditorium</td>
<td>1907 unknown</td>
</tr>
<tr>
<td>Chautauqua, NY</td>
<td>Chautauqua Institution</td>
<td>unknown, pm 1908</td>
</tr>
<tr>
<td>Elmira, NY</td>
<td>Park Church</td>
<td>1904 Hinings-Votey</td>
</tr>
<tr>
<td>Gloversville, NY</td>
<td>First Baptist</td>
<td>unknown late 20th c.</td>
</tr>
<tr>
<td>New York, NY</td>
<td>St. John Divine</td>
<td>1839 Firth &amp; Hall pm 1907</td>
</tr>
<tr>
<td>New York, NY</td>
<td>Marble Collegiate</td>
<td>1907 Hope-Jones</td>
</tr>
<tr>
<td>Penn Yan, NY</td>
<td>First Presbyterian</td>
<td>1907 unknown</td>
</tr>
<tr>
<td>Cleveland, OH</td>
<td>First Methodist</td>
<td>unknown, pm 1908</td>
</tr>
<tr>
<td>Delaware, OH</td>
<td>Gray Chapel, Ohio Wes. U.</td>
<td>1904 Felgemaker 1907 Skinner op. 150</td>
</tr>
<tr>
<td>Macksburg, OH</td>
<td>First Baptist</td>
<td>1891 Odell op. 296, nave</td>
</tr>
<tr>
<td>Oberlin, OH</td>
<td>Finney Chapel, O. Col.</td>
<td>1880 Wm. King</td>
</tr>
<tr>
<td>Oberlin, OH</td>
<td>Warner Hall, O. Col.</td>
<td>1842 Caswell 4-70, op. 1715</td>
</tr>
<tr>
<td>Wooster, OH</td>
<td>Chapel, Univ. of W</td>
<td>1892 Roosevelt 3-30 op. 526</td>
</tr>
<tr>
<td>Salem, OR</td>
<td>First Methodist</td>
<td>unknown, pm 1912</td>
</tr>
<tr>
<td>Allentown, PA</td>
<td>St. Andrew’s Reformed</td>
<td>1914 Skinner 4m op. 230</td>
</tr>
<tr>
<td>Ashley, PA</td>
<td>Presbyterian</td>
<td>1862 Roosevelt op. 93</td>
</tr>
<tr>
<td>Bernville, PA</td>
<td>First Methodist</td>
<td>1904 Moller 2-17 op. 524</td>
</tr>
<tr>
<td>Bethlehem, PA</td>
<td>Moravian Church</td>
<td>unknown, pm 1918</td>
</tr>
<tr>
<td>Blain, PA</td>
<td>Lutheran</td>
<td>ca. 1898 E. E. Palm</td>
</tr>
<tr>
<td>Factoryville, PA</td>
<td>Baptist</td>
<td>1874 Jardine 3m</td>
</tr>
<tr>
<td>Franklin, PA</td>
<td>First Baptist</td>
<td>1904 Moller 2-17 op. 524</td>
</tr>
<tr>
<td>Kane, PA</td>
<td>First Methodist</td>
<td>unknown, pm 1918</td>
</tr>
<tr>
<td>Pottsville, PA</td>
<td>unk., silver ann. 1921</td>
<td>1906 Felgemaker 2-20 op. 902</td>
</tr>
<tr>
<td>Reading, PA</td>
<td>Mem. Ch. of the Holy Cross</td>
<td>1901 Moller 2-20, op. 306 pm 11/06</td>
</tr>
<tr>
<td>Scranton, PA</td>
<td>Elm Park Methodist</td>
<td>unknown, organ ca. 1910</td>
</tr>
<tr>
<td>Spangsville, PA</td>
<td>“Old” Oley Ref.</td>
<td>unknown, pm 1911</td>
</tr>
<tr>
<td>Spring City, PA</td>
<td>Zion Lutheran</td>
<td>unknown, pm 1910</td>
</tr>
<tr>
<td>Spring City, PA</td>
<td>Zion Lutheran</td>
<td>1822–1902 unknown</td>
</tr>
<tr>
<td>Straustown, PA</td>
<td>Blue Mt. Church</td>
<td>Johnson, rel. Bates &amp; Culley</td>
</tr>
<tr>
<td>Salt Lake City, UT</td>
<td>Mormon Tabernacle</td>
<td>1791 Tannenberg</td>
</tr>
<tr>
<td>Cabot, VT</td>
<td>Methodist</td>
<td>ca. 1818 Dieffenbach atr.</td>
</tr>
<tr>
<td>Richmond, VA</td>
<td>St. John’s Epis.</td>
<td>several cards</td>
</tr>
<tr>
<td>Richmond, VA</td>
<td>St. John’s Epis.</td>
<td>1896 Hook &amp; Hastings 2-7 op. 1699</td>
</tr>
<tr>
<td>Richmond, VA</td>
<td>Pine Street Baptist</td>
<td>1842 Hook 1-10 op. 52?</td>
</tr>
<tr>
<td>unknown</td>
<td>First United Evan.</td>
<td>1906 Stein 2m case</td>
</tr>
<tr>
<td>unknown</td>
<td>stage of hall</td>
<td>John Brown case</td>
</tr>
<tr>
<td>unknown</td>
<td>Cathedral</td>
<td>ca. 1895 unknown</td>
</tr>
<tr>
<td>Havana, Cuba</td>
<td>unknown Bamforth Cards</td>
<td>ca. 1905 Austin</td>
</tr>
<tr>
<td>British</td>
<td>poetic</td>
<td>unknown, pm 1930</td>
</tr>
</tbody>
</table>

**Other US cards completely unidentified**

**Abbreviations:** atr = attributed; c = century; ca = circa; dt = dated; m = manual; op = opus; pm = postmark; rgs = registers; tub = tubular pneumatic; unc = uncirculated; unk = unknown

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1880 Wm. King, Penn Yan, N.Y.
ior of First Baptist Church, Gloversville, New York, and its post-1870 two-manual organ that is otherwise unidentified. The postmark is 1908. He also included early pictures of the organ at the Christian Scientists' “Mother Church” in Boston, including one of “old” First Church of Christ Scientist, Boston.

Michelle Newton sent a great variety of cards which predominantly represent the midwest. Her collection includes several cards manufactured as actual photographic prints from negatives, and their quality is superb. One such card is of a small, neat, two-manual instrument located at First Methodist Church in Three Rivers, Michigan, but otherwise unidentified. My search of various opus lists did not reveal the builder. Another fine photographically-manufactured card was identified by its postmark, “Rockford, Ind., Nov. 7, 1912,” and message to its addressee in Evansville, “... this picture was taken over a year ago.” One other hint led to the organ’s identity: another card in the Newton collection bears the printed caption, “Organ installed in Bayard Park M.E. Church at Evansville, Ind., by Wicks’(sic) Pipe Organ Co., Highland, Illinois.” Its case is almost identical to the Rockport organ. A call to member John E. Sperling, the tonal director at Wicks, confirmed that the firm built the Evansville organ as a 2-14 with tubular-pneumatic action, opus 23, in 1910, and that the firm supplied opus 39, a tubular-pneumatic 2-10, in 1911 to Trinity Methodist Church in Rockport.

An unusual, unidentified, roll-playing, self-contained organ of modest size is shown in one of the Newton cards as installed at a restaurant, “Mandarin Inn, 414-416 South Wabash Avenue, Chicago, Ill.” William King’s handsome organ of 1880 for First Presbyterian Church, Penn Yan, New York, is printed on a card with an embossed border. Fascinating for me is a card from St.

Wicks op. 23 was built in 1910 for a church in Evansville, Indiana, as identified in the caption printed on the card (above). Another card with no caption carried the finely-reproduced image of a nearly-identical organ case (right). Postmarked “Rockport, Ind.,” the card provided the clues to confirm the organ as Wicks op. 39 of 1911. Both organs are tubular pneumatic. The handsome neo-Gothic case (above left) remains unidentified except for a hand-written caption beneath the picture, “Easter 1909, Hope, Ind.”
Paul's Evangelical Lutheran Church of Leavenworth, Kansas, postmarked 1914, which shows a partially-obscured one-manual organ of the 1850s or early 1860s in a slightly-pedimented Greek revival case of five sections. There is no further identification, and it is typical of organs of the period built in New York, Baltimore, Pennsylvania, Boston, Cincinnati, St. Louis, and almost everywhere else. Another unidentified organ appears in Emanuels Church, Manchester, Michigan, on a card postmarked 1915. The small two-manual freestanding instrument is of simple post-1870 design with four vertical pilasters surmounted by urn-like ornaments separating the three flats of decorated pipes in the facade, panelled wooden sides above the impost, pilasters at each rear corner, and an attached console with terraced jamb, all set perfectly in the loft above the pulpit in a handsome room.

Her collection provided a picture of the three-manual Jardine organ of 1874 in the Moravian Church in Bethlehem, Pennsylvania. Dr. John Speller, a member in Bethlehem, confirmed the identification of the organ, and provided the information on it and its predecessors printed elsewhere in this issue. Finally, her cards include a group of “poetic” cards published by Bamforth & Co. in England. These cards graphically depict verses of poetry, and include four in the same hand-colored series on The Volunteer Organist, and two cards on Gates of the West, which use the same organ as that seen in The Lost Chord.

Members Raymond Brunner, Donald Truser, Pat Murphy, David Storey, Phil Cooper and I also contributed cards listed and reproduced here.

High-quality photographic cards show two organs located at Zion Lutheran Church, Spring City, Pa. An organ attributed to Johnson (left) was moved to the church ca. 1905, the work attributed to Bates & Culley, according to E. A. Roadway. The organ is no longer there. An original 1791 Tannenberg remains at the church, and is now painted white, though this postcard shows a wood-grained finish (right). A card postmarked 1911 from the Memorial Church of the Holy Cross (denomination unknown) in Reading, Pa., shows a three-manual organ by an unknown builder at the left, and a fireplace at the right, flanking a choir in the middle of what may be a transept of the building (below).
An organ built in 1882 by Hilborne Roosevelt as op. 93 for the residence of Harold C. Kimball of Rochester, N.Y., was moved to Warner Concert Hall (right) of Oberlin College, Oberlin, Ohio, where it appears on a card postmarked 1906. Glass-doored cabinets atop the console contain switches for the early pre-set combination action. St. John’s Episcopal Church in Richmond, Va., (below) is pictured in a card copyrighted 1901 that shows what is believed to be Hook op. 52, a 1-10 of 1842, which was replaced by Adam Stein with a 2m tracker-pneumatic organ in 1906. St. Paul’s Evangelical Lutheran Church of Leavenworth, Ks., (bottom left) is shown on a card postmarked 1914 to have had a small organ in a Greek revival case dating from the 1850s or 60s. Emanuels Church of Manchester, Mf., (below right) contains an organ by an unknown builder in a post-1870 style as shown on a card postmarked 1915.
Two organs from the 1915 Panama-Pacific Exposition appeared on the postcards collected, including several views of "The Largest Outdoor Organ in the World," (bottom) Austin op. 453, a 4-62 installed in San Diego. The Hinners firm of Pekin, Ill., exhibited at 17-rank tubular pneumatic organ in the Illinois Building at the Exposition grounds in San Francisco. The organ was subsequently installed at St. Mary's R. C. Church, Colorado Springs, Co., the next year.

HINNERS PIPE ORGAN
in Illinois Building, Panama-Pacific International Exposition, San Francisco.

The following expressions concerning the Organ have been received by the builders:

Clarence Eddy, Conductor Organist: "Accept my congratulations upon the excellence of your organ on which I had the honor of giving the inaugural recital at the dedication of the Illinois State Building. The organ gives universal satisfaction."

Dr. Maurice W. O'Connell, Official Organist Illinois Building: "I am delighted with the beautiful design and sweet tone, as well as effective action and convenient disposition of your organ. The immense audience attending the recital heard with the greatest success achieved by you in Organ Construction."

Mr. Guy Cramer, San Francisco Representative Illinois Commission: "Every organist who has played on the magnificent organ erected by your company has praised most highly the merits of the instrument. It has proved to be one of the real features of the Exposition."

ESTIMATES ON PIPE ORGANS OF ANY SIZE ENSHRINELY SUBMITTED

HINNERS ORGAN COMPANY
PEKIN, ILLINOIS
EST. 1870

George G. Hook's op. 1 of 1827 (left) as displayed at the Essex Institute in Salem, Mass., appears on a recent card supplied by Albert F. Robinson. An unknown organ of neat design appears on an uncirculated card (below) from First Methodist Church, Three Rivers, Mi.
Organ Postcard Spurs Research at Central Moravian Church, Bethlehem, Pennsylvania

Though it had begun to fade as all poorly-processed photographs do, the clarity and sharpness of a photographically-manufactured postcard included in the collection forwarded to the Society by Michelle Newton of Carthage, Missouri, was startling, as was the appearance of the organ. In the projecting gallery behind the middle of three Romanesque arches sat a post-1865 organ with detached and reversed console, apparently of at least two manual divisions. A dealer had pencilled on the back of the uncirculated card, “Moravian Church, Bethlehem, Pa. $2.00.” There was no other identification.

Who built this organ? Surely it would not be difficult to find out. Could it be a Durner of Quakertown, Pennsylvania? Perhaps a Pomplitz of Baltimore? A late Erben or one by his successor, L. C. Harrison?

The case has that “New York look,” a term not to be further discussed here, yet the central portion was quite unusual and not unlike some Pomplitz organs. The whole instrument bore much in common with the Jardines covered in Volume 28, Number 1, which were all of the early 1870s era.

Handy sources did not yield an answer. The Erben and Harrison opus lists do not mention the church; there is no known Pomplitz opus list; some Durner company records in Jim McFarland’s collection do not include this church; and the Jardine opus list from 1869, as yet the only one found (published in replication by OHS), did not include it.

Member Dr. John Speller of Bethlehem provided the answer in very good measure. He identified the organ as an 1873 Jardine at Central Moravian Church in Bethlehem, and kindly referred me to Moravian Music Journal, 26:3. It contains a brief history and stoplist of the instrument. Later, Dr. Speller found much more information, including a stoplist from a contemporary source which we report here. The Jardine was at least the fourth organ in the church. It is unknown whether the current Moller instrument contains components from the Jardine or the earlier organs.

Dr. John Ogasapian reports that John Klemm provided an organ for the first chapel of this congregation in 1746, and that Klemm and David Tannenberg, working together, built a replacement for it in 1759. Though Tannenberg had signed a contract in 1803 to provide what was likely to have been the congregation’s third organ, his death on May 19, 1804, intervened. The church chose John Geib of New York City to build an organ installed in March, 1860.1 William H. Armstrong cites a town history that claims the Geib arrived for a new edifice completed the same year. Armstrong establishes the 1759 Klemm-Tannenberg as having had a detached and reversed console. Dr. Speller implies that the 1746 organ may have been by another builder or even second-hand, and installed by Klemm. He cites “An Architectural History of the Moravian Church, Bethlehem, Pennsylvania,” by Garth A. Howland included in Transactions of the Moravian Historical Society, XIV (1947), where a photograph of the Geib appears. It “had a three-tower mahogany case ... (and) is thought to have had about twenty or twenty-four stops and two manuals,” writes Dr. Speller. Dr. Ogasapian found the Geib to have had a detached and reversed console, like the Klemm-Tannenberg.

Accounts of the disposal of the Geib organ differ. The pessimistic mind fears to reconcile the differences in the following sources with the theory that two organs may have been discarded, at different times. Dr. Ogasapian writes that, in storage at the Moravian Parochial School, it “... fell victim to vandals in the early 1940s and was ordered broken up by the church authorities ... the case, housing a modern organ, still exists in the church.” Dr. Speller writes “... the Geib organ was dismantled on 1-4 December 1873 (and) it was placed in storage at a local Moravian school, where it remained until about 1890, when it was vandalized by some of the children, after which it was thrown out.” Though Dr. Ogasapian reports the existence of the Geib case, other historians report to the contrary.

Regarding the Jardine, Dr. Speller reports this account from the Bethlehem Daily Times, Saturday, November 22, 1873:

NEW ORGAN FOR MORAVIAN CHURCH. — The news having been promulgated, and generally believed throughout this community that the new organ intended for the Moravian Church would not be finished and placed in position before some time in the New Year, our Reporter called upon the proper authorities who
Geo. Jardine & Son, New York, 1873
Central Moravian Church, Bethlehem,
Pennsylvania
Specification from
Bethlehem Daily Times, 24 Dec. 1874

GREAT 58 notes lowest manual
16' Double Open Diapason
8' Open Diapason
8' Viola da Gamba
8' Melodia
8' Stopped Diapason (bass?)
4' Principal
4' Flauta Traversa

SWELL 58 notes, middle manual, enclosed
16' Bourdon
8' Open Diapason
8' Rühlinton
8' Keraulophon
8' Stopped Diapason
4' Viola
4' Flute Harmonique
2' Principal (piccolo)

III Cornet (mixture)
8' Cornopean
8' Oboe
Tremolo

SOLO 58 notes, upper manual
8' Geigen Principal
8' Stopped Diapason
8' Dulciana
4' Fugara
4' Flute d'amour
2' Piccolo
8' Clarionet (orchestral)

PEDAL 27 notes
16' Double Open Diapason
16' Bourdon
16' Violin
12' Grosz Quint
8' Violoncello
4' Flute
16' Trombone
Pedal Lock

COUPLERS
Swell to Great "thumb knobs"
Solo to Great "thumb knobs"
Great to Pedal "mechanical pedal"
Swell to Pedal "mechanical pedal"
Solo to Pedal "mechanical pedal"

COMBINATIONS
Combination to Pedal to Great Organ
Combination Pedal to Swell Organ
Bellows Signal
2,161 pipes

28
Post-Centennial American Organ History in Microcosm

by William T. Van Pelt

The First United Methodist Church of Salem, Ohio, celebrated the fiftieth year of Mr. Homer S. Taylor’s service as organist on January 22, 1984, with a vespers service which included Mr. Taylor’s playing of Prelude in G, Jesu, Joy of Man’s Desiring, Prelude and Fugue in E minor, and accompanying Sheep May Safely Graze, all by J. S. Bach; the Suite Gothique of Leon Boellmann, Adagio for Strings by Samuel Barber, Pax Vobiscum by Garth Edmundson, the anthem Lift High the Cross by S. H. Nicholson arranged by Donald Busarow, and “All Hail the Power of Jesus’ Name” sung to Coronation, Miles Lane, and Diadem. Mr. Taylor was first employed January 21, 1934 as organist, and is now also the holder of elected office as financial secretary.

Having been a member of OHS for many years, Mr. Taylor shared the news of his anniversary with The Tracker staff, and supplied copies of contracts for organs at his church. They trace the styles of mainstream American organs back to the U.S. Centennial. The earliest of those documents, a contract made with the Wirsching Church Organ Co. of Salem in 1887, picks up the trail of this church’s organ history with the mention of a trade-in allowance for the old organ. Though the contract did not identify the maker or size of the old organ, a lucky search of opus lists by Tracker editorial board member Alan Laufman disclosed that A. B. Felgemaker supplied his opus 420 to the church ca. 1876, but nothing else about the instrument has yet surfaced. A gap in Felgemaker records barely excludes an entry for opus 420, for the extant records commence again after opus 423.

The 1887 organ, contracted to be delivered “on or before the 15th day of December A.D. 1887,” was priced at $2,000, but the Wirsching firm allowed $800 trade-in for the Felgemaker, donated $600 to the project, accepted no down payment, and charged $600 upon completion. The typewritten contract was amended in handwriting so that the completed organ would be accepted and paid-for only after examination by a “disinterested expert” found it satisfactory. Perhaps the amendment was wise; Wirsching had founded his firm only in that year — a reason for the good price. The contract was signed October 26, 1887, by Philipp Wirsching, vice president and general manager of the firm, and Ezra Hingsley, pastor of the church.

The specifications attached to the contract describe a two-manual organ of twenty ranks, 58 manual keys, 27 Pedal keys, unison couplers between manuals and from each manual to the Pedal, balanced Swell pedal, Forte and Piano combination pedals, and a Great tonal complement from 16’ through 2’ and Mixture, including a mutation pitch. The action was not specified, and is thought to have been tubular with an attached keydesk and mechanical couplers.

A move to a new building in 1910 gave impetus to the acquisition of a new instrument, also built by the Wirsching firm. The 1887 organ came at the end of what many consider to be America’s “Golden Age” of organbuilding, and the new organ specification, drawn only 23 years after the first Wirsching was built for the church, reflects a tremendous change of style owing to an entirely new direction in taste abetted by the possibilities presented by new types of action. The 1910 organ contained 15 ranks of pitches 16’, 8’, and 4’ on tubular-pneumatic action that boasted super, sub, and unison couplers Swell to Great and in the Swell, super coupler in the Great, four combination pistons each in Swell and Great, a Crescendo pedal, individually en-
The Wirsching Church Organ Co., Salem, Ohio, 1887
First Methodist Episcopal Church, Salem, Ohio

**CONTRACT SPECIFICATION**

**GREAT 58 notes**
- 16 ft. Bourdon 58 wood
- 8 ft. Open Diapason 58 metal
- 8 ft. Dulciana 58 "all metal"
- 8 ft. Melodia 58 wood
- 4 ft. Principal 58 metal
- 4 ft. Flûte d’Amour 58 w&m
- 3 ft. Quinte 58 metal
- 2 ft. Octave 58 metal
- 3 rk. Mixture 174m “for addition”

**SWELL 58 notes enclosed**
- 8 ft. Open Diapason 58 metal
- 8 ft. Stopped Diapason 58 wood
- 8 ft. Salicional 58 metal
- 8 ft. Aeoline 58 metal
- 4 ft. Fugara 58 metal
- 4 ft. Flûte Traverso 58 w&m
- 8 ft. Oboe & Bassoon 58 metal
- Tremolo

**PEDAL 27 notes**
- 16 ft. Bourdon 27 wood
- 8 ft. Flute 27 wood

The Wirsching Organ Company, Salem, Ohio, 1910-11
First Methodist Episcopal Church, Salem, Ohio

**CONTRACT SPECIFICATION**

**GREAT 61 notes**, enclosed except Open Diapason
- 8' Open Diapason 61m
- 8' Clarabella 61w
- 8' Viola di Gamba 61m
- 8' Dulciana 61m
- 4' Flûte d’Amour 61m
- 4' Gemshorn 61m
- SWELL 61 notes enclosed
- 16' Bordone dolce 61w
- 8' Principale minore 61m
- 8' Bordone amabile 61w
- 8' Violoncello 61m
- 8' Vox angelica 61m
- 4' Octave new 61m
- 4' Flute D’amour 61w
- 2' Spitz Flute old 4' Gemshorn
- Chimes
- Sw to Gr 16', 8', 4'
- Gr to Gr 16', 4'
- Gr Unison Off

**PEDAL 30 notes**
- 16' Sub-Bass
- 16' Lieblich Gedackt Sw. 16' Bordone
- 8' Flauto basso from Sub-Bass
- Wirsching Self-Player donated by builder

The Wirsching Organ Company, Salem, Ohio 1911
Hillgreen, Lane & Co., Alliance, Ohio, 1948
Bruce D. Snyder, 1973
First United Methodist Church, Salem, Ohio

**CONTRACT “REVISED SPECIFICATION”**

**GREAT 61 notes**
- 8' Diapason
- 8' Viole d’Gamba
- 8' Dulciana
- 8' Clara Bella
- 4' Octave new
- 4' Flûte D’amour
- 2' Spitz Flute old 4' Gemshorn
- Chimes
- Sw to Gr 16', 8', 4'
- Gr to Gr 16', 4'
- Gr Unison Off
- Sw to Sw 16', 4'

**PEDAL**
- 16' Subbass
- 16' Lieblich Gedackt
- 8' Principal
- 8' Flute
- 8' Cello
- 4' Clarion
- Sw to Ped 8', 4'
- Gr to Ped 8'

**MECHANICAL REGISTERS**
- Great to Pedal
- Swell to Great
- Bellows Signal

**COMBINATION PEDALS**
- Great Organ Forte
- Great Organ Flute

**SWELL 61 notes enclosed**
- Swell to Pedal Coupler
- Fortissimo to Full Organ
- Balance Swell Pedal

**PEDAL**
- Crescendo Pedal

Philipp Wirsching’s signature appears near a seam of this pipe built in 1885, two years before Wirsching left the firm of Carl Barckhoff to establish his own business in Salem, Ohio. The photograph was found in the late Cleveland Fisher’s collection of color slides, and is not further identified.
Annual Meeting
Chicago, Illinois
August 21, 1984

The meeting was called to order by the President at 8:30 a.m. Anne Kazlauskas was appointed parliamentarian for the meeting. The secretary read the minutes of the previous Annual Meeting.

The Treasurer, David Barnett, delivered his report which included a statement of condition indicating sufficient funds to meet the remainder of the fiscal year expenses, and that membership for the past year was over 1,650. The 1984-85 budget was presented to the body as prepared by the Council on the previous day. The entire report from the Treasurer was accepted by the meeting.

Reports were received from the various Councillors covering their areas of direct concern. The report from the Executive Director generated a spontaneous round of applause for the efforts put forth by him and especially for the efforts of the corps of volunteers which he coordinates.

There was no new or old business considered at the meeting.

A congratulatory speech by Kurt Lueders was made to thank the OHS for its efforts in helping to save the organ at St. Denis on behalf of the Association Aristide Cavaille-Coll. Convention guest Kurt Lueders is Vice-President of the association.

The Parliamentary reported that there were insufficient members present to constitute a quorum, but that it was a moot point, since there was no business at hand to conduct. Council members pledged to look into the matter in hopes of preventing a recurrence. The meeting adjourned at 9:30 a.m.

Respectfully submitted,
James R. McFarland

Council Meeting
Chicago, Illinois
August 20, 1984

The Meeting was called to order by the President at 10:00 a.m. The minutes of the Council Meeting of February 17, 1984 were 'approved as distributed.' (m-Barnett, s-Johnson, v-unanimous). Present at the meeting were David Barnett, Raymond Brunner, Dana Hull, Kristin Johnson, Scott Kent, Stephen Long, Barbara Owen, Roy Redman, Manuel Rosales, James McFarland, and William Van Pelt.

A great deal of time was spent with the Treasurer's Report because a new budget had to be drawn up at the meeting. In spite of the fact that such motions are not really necessary, the group was so impressed with the quality and completeness of the report that a motion was passed that 'we accept the Treasurer's report with thanks and great appreciation.' (m-Redman, s- Johnson, v-unanimous).

At this point David Barnett and William Van Pelt again stated (having done so in previous meetings) that without the volunteer help of the 'official OHS computer services, treasurer's reports and other such things would not be so complete or readily available. After some discussion, council unanimously adopted the following special resolution.

WHEREAS Mr. Gerald A. Saunders, Systems Analyst and OHS member of Richmond, Virginia
1. Has provided OHS with unlimited access to time on his business computer
   a) for all OHS membership records,
   b) for OHS accounting, including order processing,
   c) for OHS research;
2. Has provided development of special computer programs to meet OHS needs; and
3. Has provided consultation services since 1981;
BE IT RESOLVED that the National Council of the OHS:
1. Hereby recognizes this generous contribution with gratitude and
2. Causes such commendation to be made known to the membership of the OHS.

Reports were received from council members and the following resultant council actions ensued:
Scott Kent was asked to attempt to secure a copy of one of the two known existing Chapter Charters, perhaps from Carolyn Fix, so that they could be used as prototypes for printing the remainder. Mr. Kent was also asked to implement a system of insuring that obligations concerning mechanical royalties were met because of the release and sale of OHS recordings involving copyrighted material.

Council acted 'to form a committee under the Councillor for Finance and Development to assist in development matters including endowments and self-funding projects.' (m-Kent, s-Rosales, v-unanimous). Individuals were suggested to serve on this committee.

The Counselor for Conventions presented a proposal for 1989 for New Orleans which was unanimously accepted by Council. He also suggested that a structural set of rules for the operation of conventions be drafted and provided to convention committees in lieu of the current practice of simply providing suggestions. Council charged Raymond Brunner, Steve Long, David Barnett and Alan Laufman with the responsibility of drafting these rules.

Roy Redman submitted a proposal suggesting the need for sweeping changes in the outlook of the OHS. He moved that 'we consider the direction and aims of our organization by asking a committee to examine our aims and purposes.' The motion was seconded by Kristin Johnson and passed but for one abstention. In the same vein but in a narrower scope the Long Range Planning Committee came up with the following goals after meeting in Worcester on July 16th:
1) To move toward six issues per year of THE TRACKER with at least one paid staff person to oversee the necessary production effort.
2) Increase membership to well over 2000.
3) To enlarge our merchandising effort even beyond the limits of the current boost.
4) To pursue fund raising both within and outside of our membership with much more than the current effort.

The means for accomplishing these goals remains a discussion topic for the group.

Council unanimously passed a motion to 'authorize Bill Van Pelt to complete negotiations with Westminster Choir College for the placement of the archives, and to take the necessary steps to effect that move.' (m-Redman, s-Kent).

After the report from the Executive Director a budget was drawn up as follows:

<table>
<thead>
<tr>
<th>ITEM</th>
<th>INCOME</th>
<th>ITEM</th>
<th>EXPENSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership</td>
<td>40,000</td>
<td>Membership</td>
<td></td>
</tr>
<tr>
<td>Gifts--Undesignated</td>
<td>350</td>
<td>Gifts--The Tracker</td>
<td>700</td>
</tr>
<tr>
<td>Advertising-The Tracker</td>
<td>3,500</td>
<td>Interest--General</td>
<td>1,500</td>
</tr>
<tr>
<td>Conventions</td>
<td>8,000</td>
<td>Merchandise Sales--</td>
<td>5,200</td>
</tr>
<tr>
<td>E. M. Skinner book</td>
<td></td>
<td>Slide/Tape Program</td>
<td>15,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Special Funds--Inclusive</td>
<td>12,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Tracker</td>
<td>16,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Extant Organs</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Historic Recitals</td>
<td>2,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Historic Recognitions</td>
<td>400</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Archives</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Public Relations</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Executive Director</td>
<td>21,500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Office and</td>
<td>6,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Administration</td>
<td></td>
</tr>
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<td></td>
<td></td>
<td>Council Travel</td>
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<td></td>
<td>Chapter Newsletters</td>
<td>100</td>
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<tr>
<td>TOTALS</td>
<td>$71,050</td>
<td>TOTALS</td>
<td>$71,050</td>
</tr>
</tbody>
</table>

A motion was made by Scott Kent in the interest of tightening up recording procedures as follows: 'that the OHS contract for recording services, annually soliciting proposals from qualified bidders for these services, and that bids for these services will be submitted by January 10th and that the provider selected be advised of Council's decision by March 10th, following the February Council Meeting.' Seconded by Barbara Owen, the motion passed but for two abstentions. Two additional motions by Mr. Kent with Barbara Owen's second and unanimous council approval were: 'that all artists appearing on OHS records or cassettes receive one free copy of the items on which they perform;' and 'that the OHS Inc. prepare a royalty statement for mechanical royalties due publishers (Harry Fox Agency) and allocate funds for their payment.'

The Date for the next meeting was set for Friday the 26th of October, most likely in Newark, and it was mentioned that the subsequent meeting would be on February 15, 1985. The meeting adjourned at 5:16 p.m.

Respectfully submitted,
James R. McFarland
Treasurer's Report

October 31, 1984

I am pleased to report that the Society's books for the fiscal year ending September 30, 1984, indicate that our income exceeded our expenses by $11,757.40 after paying all bills received by that date. Our balance on deposit as of September 30, 1984, was $19,682.87, which includes the balances in the Biggs Fund, Skinner Book Fund, Barnes Fund, Harriman Fund, Development Fund, and Preservation Fund totalling $5,927.60.

Council adopted a balanced budget for 1984–85 totalling $71,050. I believe the estimates of both expenses and income are on the conservative side, and feel confident that we will finish the current fiscal year in about the same financial position as the year just closed.

The following is a summary of income and expenses, 1983–84:

**INCOME**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Memberships</td>
<td>$41,114.18</td>
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<tr>
<td>Merchandise orders</td>
<td>19,890.92</td>
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<td>Conventions</td>
<td>6,724.74</td>
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<td>Gifts</td>
<td>5,575.04</td>
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<tr>
<td><em>The Tracker</em> advertising</td>
<td>4,895.90</td>
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<tr>
<td>Slide/Tape program</td>
<td>2,181.54</td>
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<tr>
<td>Interest, discounts</td>
<td>2,050.78</td>
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<tr>
<td>Interest, special funds</td>
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<tr>
<td>Misc</td>
<td>3.00</td>
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<tr>
<td><strong>TOTAL INCOME</strong></td>
<td>$82,949.82</td>
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**EXPENSES:**

<table>
<thead>
<tr>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Executive Director</td>
<td>$21,500.04</td>
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<tr>
<td>Merchandise orders</td>
<td>10,997.01</td>
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<tr>
<td><em>The Tracker</em></td>
<td>10,284.38</td>
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<tr>
<td>Conventions</td>
<td>9,831.70</td>
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<td>Administration</td>
<td>7,598.40</td>
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<td>Skinner book</td>
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<tr>
<td>Historic Organs Recitals</td>
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<td>Public Relations</td>
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<td>National Council</td>
<td>1,667.95</td>
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<td>Archives</td>
<td>609.54</td>
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<tr>
<td>Slide/Tape Program</td>
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<td>Historic Organs Recognations</td>
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<td>E. Power Biggs Fellowships</td>
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<tr>
<td>Chapters</td>
<td>32.00</td>
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<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>$71,192.42</td>
</tr>
</tbody>
</table>

**INCOME OVER EXPENSES**

$11,757.40

David M. Barnett, Treasurer

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**Last Minute Last Minute**

PHOTOGRAPHIC COPIES of the postcards listed on page 22 of this issue will be made available to members for $3 each on an experimental basis to determine the demand for a photographic copy service to be organized by the Society. Please send orders and checks written to OHS to the attention of Bill Van Pelt. Prints will be 3½ x 5 unless larger sizes are specified. Other sizes and prices are: 5 x 7 - $4; 8 x 10 - $6.

MEMBERSHIP RENEWAL notices were mailed in September, and more than 1,000 members have renewed at this time. If you have not, please do so. We need your support! Members who have not renewed will receive one more issue of *The Tracker* before their subscriptions expire.


DAVID DAHL'S stunning performance from the 1982 OHS National Convention held in the Seattle area will be aired in its entirety during the week of January 20 on *Pipe Dreams* produced by Minnesota Public Radio and heard on some eighty non-profit stations in the US.