



THE TRACKER



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Volume XIV

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Number 4

THE "GT. FIFTEENTH" OHS CONVENTION COVERS NORTHERN N. Y. STATE

The 1970 OHS Convention in Northern New York State—the "Gt. Fifteenth" with its "Super Octave"—provided sights and sounds and thrills that were new and fascinating for the sixty or so conventioners who gathered at St. Lawrence University in Canton for the annual get-together.

The drives to Canton, especially through the Adirondack mountains, and the tours, which had been planned so that virtually every point of interest in Northern New York's vacationland were brought into focus, gave many members an opportunity to observe a territory quite new to them. The weather man cooperated with perfect temperatures and clear skies.

Most conventioners were happily housed in a brand new fraternity house—Phi Kappa—which was labeled "OHS House" for the week. We were served plentiful meals and enjoyed many of the University's facilities.

The attractive and most useful convention program bore an enlarged photo of a stopknob from the Andrews organ in the Unitarian church, Canton, reading "Gt. Fifteenth". This is the church where Dr. Thomas L. Finch, chairman of the 1970 convention, regularly plays. Copies of this program are being mailed to members; thus this report will merely supplement the list of events shown there.

In addition to the booklet, Dr. Finch provided us with daily bulletins which he titled "The St. Lawrence Super Octave". This gave local information, driving directions, and some of the demonstration programs.

The pre-convention meeting of the National Council

Special Council Meeting

Immediately after the annual meeting, a special session of the National Council was called by the President to decide on the location for the 1971 OHS convention. Bids had been received from Thomas Eader for Baltimore, and from Robert Newton for central Vermont. It was decided that the 1971 convention would be held in Baltimore with Mr. Eader as chairman, and that the 1972 convention would be held in central Vermont with Robert Newton as chairman and Woodstock as the headquarters. Both of these chairmen have already made preliminary outlines for their respective convention programs and activities.

Wednesday afternoon in Canton

Most of us walked the pleasant village streets to the several churches on our schedule. The Unitarian Universalist Church, containing the 2m-19r Andrews of 1869 (described in the Spring 1970 issue of THE TRACKER, Vol. XIV, No. 3), built on the Akron plan with the organ recessed in a choir loft, thereby reducing its effectiveness. The organ was in good condition and Dr. Finch's demonstration showed it to best advantage. We sang three stanzas of "O God, our help in ages past" to the *St. Anne* tune.

The 1903 Steere organ, while strictly an 8-4 instrument, was in excellent condition at the Methodist Church. The church's organist, Lansing Laraway, played pieces by Sweelinck, Benoit and Gordon Young in his demonstration. Dr. Finch provided us with daily bulletins which he titled "The St. Lawrence Super Octave". This gave local information, driving directions, and some of the demonstration programs.

The pre-convention meeting of the National Council was held on Tuesday evening, June 23.

The Annual Meeting

Wednesday morning we viewed quite a display of organ memorabilia at the exhibits which included many new entries this year. The annual meeting was called to order by President Cunningham shortly after 10 A.M., and its minutes will be found elsewhere in this issue of THE TRACKER.

It was noted that five of the original founding members were present. These were Donald R. M. Paterson, Kenneth F. Simmons, Barbara J. Owen, Homer Blanchard and Albert F. Robinson. It was further noted that four of the five additional founders are still members of the Society.

Other important matters of business included the presentation of a charter to the new Hilbus Chapter, OHS, (located in northern Virginia and Washington, D.C.), and the election of William H. Barnes as an honorary member of OHS.

in ages past" to the *St. Anne* tune.

The 1903 Steere organ, while strictly an 8-4 instrument, was in excellent condition at the Methodist Church. The church's organist, Lansing Laraway, played pieces by Sweelinck, Benoit and Gordon Young in his demonstration, and we found that the Lieblich pedal is a full rank and not the same as the Bourdon "operating on reduced wind", as stated in the convention program. We sang "The Church's Foundation" to *Aurelia* here.

Richard Strauss and Robert Bruce Whiting perceived something of a minor miracle at St. Mary's Roman Catholic Church. The noted Levi U. Stuart in 1861 had been much anticipated by many members, but on our arrival it was announced that work had been done on this instrument and that it was barely usable. Messrs. Strauss and Whiting found ciphers and dead notes in abundance, but by the time the conventioners came for the demonstration the organ was in playable condition. Mr. Whiting led the following program:

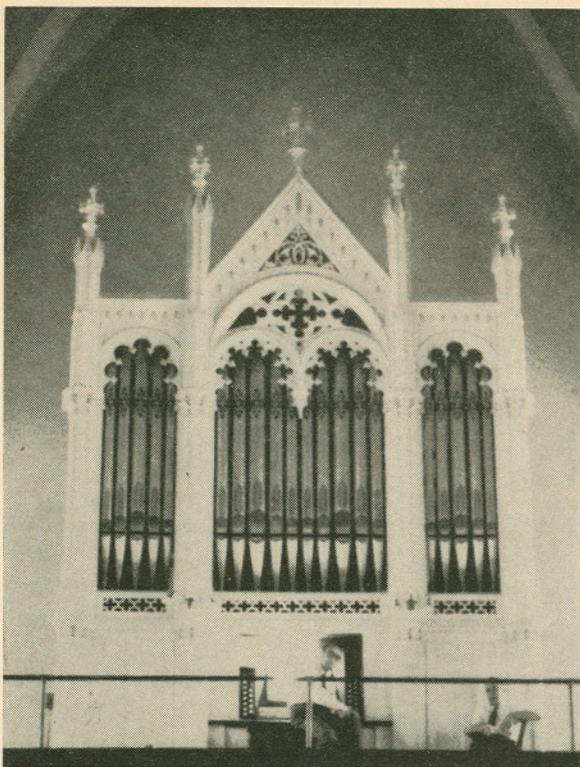
Voluntary in C
Three preludes by pre-Back composers
Back Thyself with Joy

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Handel, arr. B. Owen

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Organ by Levi U. Stuart, 1861, in St. Mary's Church, Canton, N. Y.

We sang two stanzas of "Holy God, We Praise Thy Name" to the tune generally called *Te Deum*, and Peter Cameron gave a talk on the work of Levi Stuart, most of which was drawn from his article in THE TRACKER (Vol. XII, No. 2, Winter - 1968). The fine acoustics of this church, the cordial welcome by the priest in charge, the rich tone of the organ, and Mr. Whiting's demonstration all combined to make this the outstanding program of the day.

Most of us detoured on our way back to OHS House for a visit to Gunnison Memorial Chapel on the University campus which houses a 4m Estey of 1924. All divisions except the pedal are under expression, and the "cash register" console (each stop is a nickel-sized button which is illuminated when depressed) is a novelty hardly found elsewhere—except for the new Rieger organ in Washington. Raymond Ackerman gave a short demonstration on this organ, playing Bach and Vaughan Williams selections.

Wednesday evening programs

After dinner, we adjourned to Griffiths Arts Center recital hall which houses a new 2m Schlicker as well as a Steinway concert grand. The prelude to the evening was provided by Mr. Fisher at the organ and Mrs. Paterson at the piano in a lively duet on "Dixie".

Peter T. Cameron gave a splendid talk on the life and work of organbuilder Thomas Hall. Much of this material was derived from the records of the Hall & Labagh firm which he has discovered, plus some of Thomas Hall's business correspondence. Mr. Cameron has begun a series of articles for THE TRACKER on this subject, the first installment of which begins in this issue.

Randall E. Wagner showed us a very fine slide-tape program on his six-week tour of England. The pictures were, with few exceptions, his own efforts,

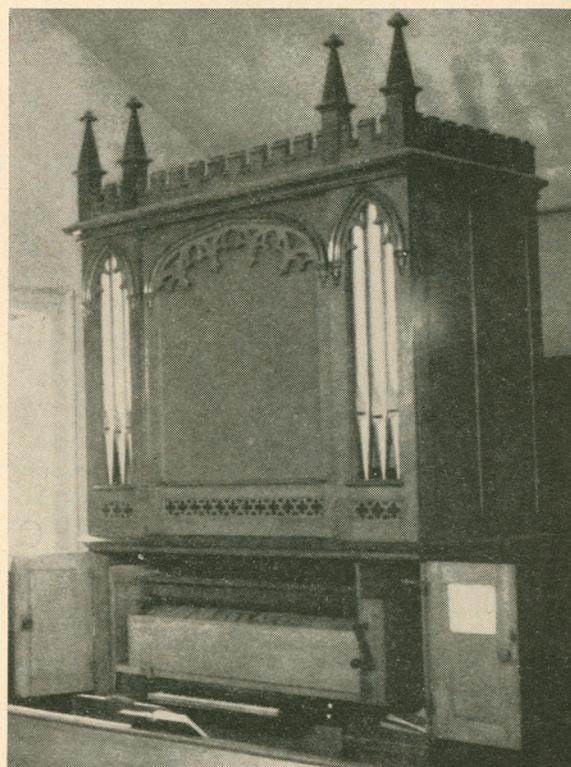
and the tape containing his narrative was interspersed with commercial examples of the organs shown.

As with most OHS conventions, an "afterglow" occurred which everyone reported to be very pleasant.

The Thursday tour

Although distances were great (our car clocked over 225 miles for the day), the pleasant countryside and warm welcomes we received all through Jefferson County brought pleasure to every conventioner.

At Pierrepont Manor, the Jardine barrel organ of 1842 in Zion Episcopal Church proved to be of great interest. Barbara Owen gave a most scholarly talk on the instrument, including an explanation of the style of hymn-playing-demonstrated on the barrels. Fr. Knox, the vicar, gave a welcoming talk in which he said that that the organ was the only church barrel organ in the United States which was playable both by barrels and a "fingerboard". It has two four-foot long barrels, each containing eleven tunes. It was reported that Robert Rowland, OHS member from Ossining, N.Y., had installed the electric blower to this organ in 1931. Miss Owen played pieces by Loud and Wesley. She cranked while the barrels rolled out the *Doxology* and *Creation*, and we sang *St. Anne* and *Hanover*.



The "Barrel Organ" (George Jardine, 1842) at Zion Episcopal Church at Pierrepont Manor, N.Y.

The Masonic Temple in Belleville is a well kept edifice which once served as the Baptist Church. While the program proclaimed that the organbuilder is "unknown", it was established that it had been built in 1856 and almost unmistakably by George Andrews. George Damp of Whitworth College in Spokane, Washington, played a demonstration including works of Frescobaldi and Couperin, and, as there were no hymnbooks available, he played "Praise to the Lord" as the hymn for this organ.

We had a good lunch in the parlors of the Seventh Day Baptist Church at Adams Center, and enjoyed a demonstration on the 1892 Marklove organ by Mrs. Damp (Alice Bancroft) who played a program of Bach and Brahms. This organ has a particularly attractive case and sounds well in its present surroundings. The hymn here was the text of the Doxology sung to *Lasst Uns Erfreuen*, a combination which seems to enjoy much favor.

John Van V. Elsworth, who had prepared the directions for this tour and served on the convention committee, gave a talk here on the history of the organs in his home parish, Trinity Church, Watertown, in lieu of a visit there. The first church was built in 1828, and the first organ was a 1m Erben of about 1830. All of this was lost in the 1849 fire, and the new church of 1851 had opus 114 of E. & G. G. Hook 2m 20r. About 1886 the Flower memorial parish house was added and housed a 2m 15r Hook & Hastings which is still there, although unused. In 1890 the present church building was erected, and the 1851 Hook was moved in by Labagh and Kemp. In 1889 a 3m Johnson, opus 856, replaced the Hook. In 1901 Haskell rebuilt the Hook & Hastings in the parish house. Ernest M. Skinner built a 4m organ for the church in 1924, and the Johnson was moved to the community Church at Lake Placid, N.Y. The Skinner organ has recently been removed, and a new Hill, Norman and Beard organ, built in England, is being installed.

Our next stop was in the very small village of Rosiere. Fr. Cotter, pastor of St. Vincent De Paul Roman Catholic Church, gave us a warm welcome, provided us with a mimeographed history of the parish and town, told us that a special remembrance had been made for OHS at the previous evening's Mass and gave us his blessing. The organ of about 1850 (apparently rebuilt by E. & G. G. Hook) has an interesting case, but is not in regular use and in rather poor condition. Edgar Boadway gave a demonstration of the various stops, explaining the missing names, and said that the Swell to Great octave coupler appeared to be a later addition. We sang "O God of earth and altar" to the Welsh tune, *L'langloffan*, from especially prepared sheets.

The Boat Ride

Heading north, we arrived at Alexandria Bay on the St. Lawrence River. At Pine Point Lodge we boarded the "Uncle Sam" for a tour of the Thousand Islands. For almost two hours we relaxed while a guide described the beauties we were seeing as we toured both American and Canadian waterways among the many islands.

Dinner was served at Pine Point Lodge with abundant views of the river and much good fellowship.

The Paterson Recital

The first major recital of the convention was given at the Congregational Church in Antwerp, N.Y., on the 1878 Jardine organ by Donald R. M. Paterson. While Mr. Paterson's entire program was top-notch, he seemed to this reviewer to excel in the pieces by Kerll, Buxtehude and Brahms.

We learned that the church occupied its first building in 1819, and that the present grey stone structure is the sixth. It was built in 1873-74, and the

organ (marked #13 on the inside) was installed by Dudley Jardine, son of George. At its dedication in 1878, Dudley Jardine played, among other things, his own version of a "Thunder Storm".

Again there was an "afterglow" upon our return to Canton.

The Friday Tour

We got off to another early start on Friday morning, heading for the village of Colton where the beautiful sandstone Zion Episcopal Church, built in 1883, still has the original Hook & Hastings, Opus 1222, of 1884. The original gas lighting fixtures have been electrified, and the once hand-pumped organ now has an electric blower. Otherwise, nothing has changed in the 87 years.

Cleveland Fisher gave a demonstration which was both fitting and artistic, using works of Bach, Beethoven and Brahms. His well chosen encore was titled "Resting". We sang "Our God, to whom we turn" to *Steadfast*.

Albert Robinson gave a short talk on the origin of the church and some local points of interest.

At the Methodist Church in Brushton, James Autenrith gave a fine demonstration on the George H. Ryder organ, Opus 38, 1875, which had once been located in the Methodist church in Potsdam, N.Y. His program included works by Pachelbel, Mendelssohn, Muffat, George Jackson and Batiste. We learned that the coupler described as "disconnected" in the program was actually a Great to Great 4' coupler. We sang "Praise to the living God" to *Leoni*. Mr. Autenrith is head of the organ department at Crane music school in the State University at Potsdam.

We then journeyed to the St. Lawrence Seaway and had a delightful picnic lunch at Barnhart Island, near the Eisenhower Locks.

Our next stop was the Presbyterian Church in Waddington. This small village on the banks of the St. Lawrence River was laid out originally to be a great northern metropolis, but fame and fortune seem to have passed it by. This church houses an M. P. Moller tracker dated 1912. It was hand pumped (and still can be), and was the gift of Andrew Carnegie.

A. Richard Strauss demonstrated this organ by having us sing "Be thou my vision" to the fine Irish tune, *Slane*. He then played other hymntunes to demonstrate the single stops and combinations. Finding a selection on the music rack, he played Lanny Smith's arrangement for organ of Mrs. Knapp's old pot-boiler, "Open the Gates of the Temple". And we concluded this visit by singing "A mighty fortress" to Luther's melody, *Ein' Feste Burg*.

The charming St. Paul's Episcopal Church holds John G. Marklove's one manual and pedal organ of about 1858. It is still hand-pumped having no blower, and the 14-year old boy, Mark La Point, who served his turn reported that he receives fifty cents per hour for his work. Here we heard a recital by Martha Niepold Johnson, the chapel organist at St. Lawrence University, assisted by a consort of recorders made up of Carolyn and Gustave Rabson and Thomas Finch. Outstanding in the somewhat lengthy program was Telemann's Partita No. 2, played by Mrs. Rabson and Miss Johnson.

We stopped in Ogdensburg to hear a demonstration on Johnson & Sons' Opus 735, 1891. The organist

of the church, Mr. Farley, played a remarkable version of the Pilgrim's Chorus from Wagner's *Tannhäuser*, Mozart's Alleluia from *Exultate Jubilate* and the familiar Bach Air in D. Raymond Ackerman played the first movement of Rheinberger's Sonata No. 1, and we sang "Come thou long-expected Jesus" to the Welsh tune, *Hyfrydol*.

We enjoyed an excellent dinner at the Lodge in Morristown, during which there were many expressions of gratitude for the fine convention. Madeline Gaylor had gathered four-leaf clovers and presented them to Messrs. Finch., Cunningham, Paterson and Strauss.

The Lagace Recital

A most fitting climax to the 15th annual convention was Bernard Lagace's recital on the S. S. Hamill organ at Notre Dame R. C. Church, Ogdensburg. The church and its organ appeared to be in fine condition, and the program was well chosen both according to the organ's resources and the church's acoustics. To this reviewer, the high point of the recital was Bach's Partita on the Chorale, "*O Gott du Frommer Gott*", the theme of which had been our first hymn of the day at Colton. But Mr. Lagace also excelled in the Brahms chorale preludes and Franck's Choral No. 1 in E major.

The audience rose with resounding applause at the end of the program and we were favored with a brilliant encore, a Voluntary in D by William Boyce.

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All in all, this convention probably covered more in mileage than any previous convention, and possibly more than any succeeding ones. But for variety of activities, interesting organs generally in fine condition, beautiful scenery, cordial hospitality and genuine fellowship, it will be hard to beat. OHS is greatly indebted to Thomas Finch and his committee (John Van V. Elsworth, James P. Autenrith, Alan Laufman, and A. Richard Strauss) for the excellent job they performed in every area.

— A.F.R.

CONVENTION QUIPS

Cleveland Fisher had warned us that he had a surprise for the 1970 convention, and sure enough, he appeared in a red wig. He claimed he was only following the good examples of George Washington and Johann Sebastian Bach.

Mrs. Harriman's curiosity was aroused, but she never did find out for sure whether the wig comes off at night.

* * *

Some years ago, before Elizabeth Towne became Mrs. Schmitt, she referred to herself as "Susie", implying that all old maid organists were thus called. From the weekly church bulletin of Zion Church, Pierrepont Manor, we quote: "Anyone have a favorite hymn? If so, please contact our organist or leave a note for Susie on the organ . . ."

* * *

Our archives were enriched at Zion Church, Colton. Arriving early to prepare for his demonstration on the Hook & Hastings organ of 1884, Cleveland Fisher found that one pipe seemed to be clogged. In cleaning it out, he discovered a dead bat which he ceremoniously presented to Dr. Blanchard. Mr. Simmons offered his embalming services at discount prices.

* * *

Mr. Fisher's encore after his splendid demonstration at Colton was the anthem, "Resting", based on folk melodies. Not a note was played, but the utter silence was punctuated by careful registration and precise counting of the measures to the climactic conclusion.

* * *

Another wit, who shall be nameless, wanted to know whether, since this was the "Great Fifteenth" OHS convention, the next will be the "Sixteen Ft. Double Open". We agreed that it might.

* * *

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Ephrata, Pennsylvania

THOMAS MURRAY

Immanuel Presbyterian, Los Angeles

Southern California College

Business Records of Hall, Labagh & Co.

by
Peter T. Cameron

The following is a compilation of material on the firm of Hall, Labagh & Company for the years 1868 to 1873. It is based on an account book of the company for those years now owned by Mr. Louis F. Mohr, Jr., and copied with his permission. Apparently when the firm closed in 1886, Mr. Mohr's grandfather, Robert Moritz Mohr, who was a pipe-maker, obtained this account book and passed it on to his heirs. For this segment of their career, these records can form the basis of a future history of the firm.

Although the nameplate of an existing organ which was built in 1871 reads Hall, Labagh & Co., it appears that James L. Kemp became a partner of the firm by 1868. At any rate, on January 1, 1868, the following was entered by Thomas Hall: "Cash to James L. Kemp, Stock Account / For amount furnished by him as Capital to the firm of Hall, Labagh & Co. \$5000." There is an identical entry for Thomas Hall and John Lebagh.

The account book has weekly payrolls of journeymen which are summarized in the following table.

| NAME | 1868 | 1869 | 1870 | 1871 | 1872 | 1873 |
|---------------------|------|------|------|------|------|------|
| L. Harrison | * | * | * | * | * | * |
| R. M. Mohr | * | * | * | * | * | * |
| Wm. Hunt | * | * | * | * | * | * |
| A. Engelfried | * | * | * | * | * | * |
| N. Link | * | * | * | * | * | * |
| R. Franklin | * | * | * | * | * | * |
| P. Baggstrom | * | * | * | * | * | * |
| B. G. Hadden | * | * | * | * | * | * |
| J. Kerfoot | * | * | * | * | * | * |
| E. Stranberg | * | * | * | * | * | * |
| A. Mayer | * | * | * | * | * | * |
| C. Mayer | * | * | * | * | * | * |
| F. Sterner | * | * | * | * | * | * |
| J. Riley | * | * | * | * | * | * |
| B. Luderwald | * | * | * | * | * | * |
| J. C. Haight | * | * | * | * | * | * |
| J. Fernquist | * | * | * | * | * | * |
| A. Stein | * | * | * | * | * | * |
| F. Genshaw | * | * | * | * | * | * |
| W. Graham | * | * | * | * | * | * |
| Geo. Mohr | * | * | * | * | * | * |
| J. M. (or H.) Clary | * | * | * | * | * | * |
| Paul Wagner | * | * | * | * | * | * |
| C. Driscoll | * | * | * | * | * | * |
| F. Goeringer | * | * | * | * | * | * |
| F. Ripley | * | * | * | * | * | * |
| A. Fischer | * | * | * | * | * | * |
| H. Votteler | * | * | * | * | * | * |
| — Kronberg | * | * | * | * | * | * |
| C. Carlstrom | * | * | * | * | * | * |
| — Goehler | * | * | * | * | * | * |
| — Bennell | * | * | * | * | * | * |
| Geo. Silbries | * | * | * | * | * | * |
| — Polster | * | * | * | * | * | * |
| N. Appenzeller | * | * | * | * | * | * |
| George Kemp | * | * | * | * | * | * |
| C. Anderson | * | * | * | * | * | * |
| — Peterson | * | * | * | * | * | * |
| — Thurwanger | * | * | * | * | * | * |
| J. Oberg | * | * | * | * | * | * |
| — Wolfram | * | * | * | * | * | * |
| — Dahlstedd | * | * | * | * | * | * |
| W. Lally | * | * | * | * | * | * |
| G. Knight | * | * | * | * | * | * |
| A. Goetz | * | * | * | * | * | * |
| — Carlson | * | * | * | * | * | * |
| D. Mulig | * | * | * | * | * | * |
| D. Heinrich | * | * | * | * | * | * |
| W. Taylor | * | * | * | * | * | * |
| R. Scott | * | * | * | * | * | * |

The list was headed throughout the period by Lewis C. Harrison, who later went to Erben's; Robert M. Mohr, pipemaker; and William Hunt. This is not a complete list—only the names appearing at the beginning of each year. The turnover was so great that a complete list would be unmanageable. There are probably errors in spelling—T. Hall wrote an elegant hand, but some names he did not spell consistently. An asterisk under each year indicates the length of stay of each man.

A. Engelfried, A. and C. Mayer (or Maier), J. Riley, H. Votteler, and perhaps others, are names which are found later as independent builders. Hilborne Roosevelt is not listed, as he remained an apprentice during his time at Hall, Labagh & Co. In a letter to the Rector of St. Thomas Church in 1851, Mr. Hall stated that he had employees from Gray's of London, Cavalier [*sic*] of Paris, from the north of Germany, from Erben's, and from Appleton's of Boston.

There are, of course, a number of suppliers of material and services. Unfortunately, the quantities of materials seldom are given, so the amounts paid do not mean a great deal. However, three sets of keys purchased from J. Rollenhaus cost \$20, and a barrel of glue weighing 159 pounds purchased from Peter Cooper cost \$41.34. The only reference to Hilborne Roosevelt in the volume is the entry: "30 Sep. 1870 Manufactory to Sundries / H. L. Roosevelt for magnets for St. Thomas - \$350." Other suppliers were:

| | |
|---------------------|------------------|
| John H. Bussell | lumber |
| J. C. Johnson & Co. | hardware |
| J. G. Mofe: | sheet brass |
| Bruce & Cook | metal |
| W. R. Marsh | engraving |
| Samuel Shardlow | stop knobs |
| J. & F. Copcutt | mahogany |
| J. & R. Lamb | gilding pipes |
| Reuben May | wooden pipe feet |

Hall, Labagh & Co. also did a great deal of tuning and maintenance. Besides the annual contracts summarized in the table above, there were many entries of occasional tuning and repairs, not listed. Frequently, when Kemp or Harrison were sent to install organs, they found tuning and maintenance jobs in the same town.

In the table, I have listed the annual contracts as they were entered on May 1st of each year, with the charges for a year's tuning. I have not copied the figures for the succeeding years, as they remained fairly constant. Note that the firm took care of many famous organs of Metropolitan New York, not all of them built by the firm. I have added the builder's names where definitely known.

Hall, Labagh & Co. did a good business in second-hand organs as well as new ones. Several organs were bought by the firm for \$2000, or more; \$2000 was the price of a new organ of about twelve stops. With allowance for ambiguities in the records, in the six-year period there appear to be 35 new organs, and one major rebuild. These will be detailed in the next

issue, along with alterations, additions, rebuilds, and second-hand organs.

| One Year's Tuning | | | | | | |
|--|------|------|------|------|------|------|
| | 1868 | 1869 | 1870 | 1871 | 1872 | 1873 |
| Collegiate Reformed Dch. 3 churches. 29th Street 4th Street \$90. North Ch. (Erben 1836) | | * | * | * | * | * |
| Corp. of Trinity Parish Trinity Chancel (Hall, Labagh) | 35. | * | * | * | * | * |
| St. Paul's Chapel (England/Odell) | 50. | * | * | | * | |
| St. John's Chapel (Robjohn 1839) | 45. | * | * | * | * | |
| Trinity Chapel (—/Odell) | 50. | * | * | * | * | |
| Holy Communion | 30. | * | * | * | * | * |
| Ascension (Erben 1842) | 40. | * | * | * | * | * |
| St. Peter's - 20th St. (Erben 1843) | 40. | * | * | | * | * |
| St. Ann's | 30. | * | * | * | * | * |
| St. Clement's | 30. | * | * | * | * | * |
| St. Matthew's-Jersey City | 35. | * | | | | |
| Trinity-Newark (Erben 1827) | 45. | * | * | * | * | * |
| St. John's-Elizabeth Institute for Blind | 30. | * | | | | |
| Ref'd. Dutch, 21st & 5th Ave. (Robjohn 1858) | 50. | * | * | | | |
| 1st Ref'd. Dutch- Brooklyn | 30. | * | * | * | * | * |
| 14th St. Presby. (Odell 1867) | 30. | * | * | * | * | * |
| 1st Presby.-Brooklyn (Hook 1844) | 40. | * | * | * | | |
| So. Park Presby.-Newark | 35. | * | * | * | * | * |
| 3rd Presby.-Newark | 35. | * | * | | * | * |
| High St. Presby.- Newark | 35. | * | | | | |
| Central Meth.-Newark | 35. | * | * | * | | |
| Savior Church-Brooklyn | 30. | * | | | | |
| St. Francis Xavier (Erben 1851) | 50. | | | | | |
| Star of the Sea-Brooklyn (Ferris 1858) | 30. | | | | | |
| House of Prayer-Newark | 45. | * | * | * | * | * |
| 1st Reformed-Newark | 35. | * | * | * | * | * |
| St. James Eng. Lutheran | | | 20. | * | | * |
| Temple Emanuel (Hall, Labagh 1868) | | | 300. | * | * | * |
| No. Ref'd.-Brooklyn (Stuart) | | | 50. | | | |
| Grace-Newark (Hall, Labagh 1873) | | | 50. | * | * | * |
| 1st Presby.-Newark | | | 35. | * | * | * |
| Calvary Chapel-Brooklyn (Hall, Labagh 1871) | | | | 30. | * | * |
| St. Thomas (Hall, Labagh 1871) | | | | | | 150. |
| Central Presby.-Newark Classon Ave. Presby. (Hall, Labagh 1870) | | | | | | 40. |

—o—

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JOHN G. PFEFFER'S ORGAN CENTENNIAL CELEBRATION

by
Robert I. Thomas

A touch of excellence in the Missouri countryside is an 1858 stone church with a splendid bell in its steeple, a handsome pulpit in its chancel, and an outstanding 1870 organ in its gallery—perhaps the oldest remaining organ built by the renowned St. Louis artisan, John G. Pfeffer.



Pastor Bahlow, Miss Musser and Mr. and Mrs. Rueppel with 1870 Pfeffer in rear balcony.

To hear this organ played in a centennial recital, St. Paul's Lutheran congregation of New Melle, with many guests, assembled in their church on Sunday afternoon, May 24, 1970.

The guest organist, Anne L. Musser, studied organ at Houghton College and later at the University of Michigan where she received her M. Mus. degree in organ. A college professor of piano and organ, she took time during the 1969-1970 schoolyear for pursuing studies in St. Louis at Covenant Theological Seminary which was well represented at the recital. Miss Musser's selections were well suited to the organ, the place, and the occasion. She delighted the listeners with her skillful and sensitive playing and with her ability to show a great variety of appropriate tone-color combinations on the one-manual-and-pedal, twelve-rank, unenclosed instrument.

Her program included Toccata in F, Buxtehude; three short chorale preludes for manual only, Bach;

Ein' feste Burg, Walther and Pachelbel; Chorale and Variations on *Ach, was soll*, Pachelbel; *Herzlich tut mich verlangen*, Brahms; *Wer nur der lieben Gott*, Böhm and Bach; Chorale Improvisations, Set II, Paul Manz; Chorale and two variations on *Was Gott tut*, Pachelbel; and *Nun danket*, Karg-Elert. There were also two hymns for the congregation.

Less than two weeks earlier, not only was the organ's Pfeffer origin in question, but no one knew that it was exactly one hundred years old, and the recital had not been thought of. What happened in the intervening days is worthy of an organ historian's dream.

For months, another St. Louis OHS member, William E. Repperger, and I had been gathering information for a history of the Pfeffer Company, Mr. Repperger doing much of the spade-work with noteworthy results.

(The late F. R. Webber, second honorary member of OHS, was well acquainted with Pfeffer's organs, and he attempted, late in life, to gain information regarding the man, apparently without much success. However, his writings have given the present researchers at least one invaluable clue as well as other information and a good deal of inspiration.)

Earlier, in 1968, OHS member Donald Petering had told me of the New Melle organ after it was described to him by an appreciative St. Charles, Mo., organist, Merwyn L. Miessler.

Visiting it, I had found the organ charming, unusual for this area, and bearing no nameplate. Ever-helpful Concordia Historical Institute (Mo. Synod Lutheran) listed Pfeffer as the builder, but from another good source came contradictory information. Haunted by the Pfeffer possibility, Mr. Repperger and I went to New Melle in May of this year to try our detective skill on the interior of the organ, permission having been granted by Pastor Norman Bahlow.

Fortunately, we were accompanied by Miss Musser. Upon hearing her play, Pastor Bahlow ran to get his tape recorder, and something was mentioned about a recital. (But Miss Musser was leaving shortly for the East).

While she played, the sleuthing progressed. The uninscribed pipes bore some distinctive Pfeffer characteristics. Spirits soared when first Mr. Repperger, and then I, found the name, "Pfeffer & Son" pencilled in the case. But both markings were easily accessible and *could* have indicated simply that Pfeffer serviced the organ.

A wonderful thing happened the next day. A member of the church, Mrs. Ludwig Gritzko, translating the church records written in old German script, came to the records for 1869 and 1870. There she found the story of the negotiations with Mr. Pfeffer for the building of the organ which was completed apparently in May of 1870. The organ was a Pfeffer and exactly a century old! It is one of the oldest organs in use in Missouri.

Pastor Bahlow phoned me. Miss Musser graciously postponed her departure. Plans for the recital were underway.

In his introductory remarks at the recital, Pastor Bahlow (whose enthusiastic cooperation was vital to the whole project) spoke of the remarkable timing and fitting together of events leading to the occasion—an evidence of God's concern with even the minute details of life. He introduced honored guests, Mr. and

Mrs. Ernest O. Rueppel, who had come from St. Louis to hear the oldest known organ built by Mrs. Rueppel's great-grandfather. Among other relatives who had planned to attend but could not is Mrs. Lillian Dienstbach, a granddaughter of Mr. Pfeffer, who remembers him well and fondly, and who has freely shared her recollections with us. During a short intermission, I spoke briefly concerning some excellent features of the organ.

Following the recital, Miss Musser came to the main floor where she was greeted and thanked by many from the appreciative congregation. Mr. Repperger stood in the narthex near a display he had prepared consisting of pictures of Mr. Pfeffer, brief accounts of his life, mementos of his company, and an OHS brochure listing him as a St. Louis builder. A splendid picture and valuable information had been sent by Miss Mildred Pfeffer of Oklahoma City, a granddaughter. A nearby stack of about 100 OHS brochures (rushed to us by our corresponding secretary) completely disappeared. I remained in the gallery to explain features of the organ to those who came up—and many did, to express amazement at the organ's quality.

Now a bit about this instrument: The key action, although somewhat noisy with age, is feather-light to the touch and built to last indefinitely. We plan to give construction details in a Pfeffer Company history, now in preparation. The console, one-of-its-kind in this area, has vertical stop-jamb and hinged doors, even though it protrudes from the case rather than being recessed into it. The horizontal board above the doors is hinged to fold back, apparently because the lamp (or candle) brackets were beneath it, just above the stops. Once, at least, it was not folded back, for its underside is scorched at both ends. The walnut music rack is recessed. The stop shanks are square. The hand pump is intact, but not usable at present.

The wind pressure is apparently very low, and the tone must be described as buoyant. The Principals are rich and scarcely louder than the Flutes, but the Quint and the Mixtur are bold enough to turn the ensemble into a blaze of brilliance, just right for supporting hearty congregational singing. The wood ranks are wood to the top note, and some are voiced without nicking. The pedal 16' provides a beautiful foundation, and the 8' sings right out. The specification is:

Left Jamb — top to bottom:

| | |
|--------------|---|
| 8' Gamba | 42 pipes (12 bass from Gedackt) |
| 4' Floete | 54 pipes (wood, open) |
| 4' Octav | 54 pipes (metal) |
| 2 2/3' Quint | 54 pipes (metal) |
| 2' Mixtur | 162 pipes (3 ranks, breaking at middle C) |

Right Jamb — top to bottom:

| | |
|----------------------|------------------------------|
| 8' Gedackt | 54 pipes (wood, stopped) |
| 8' Flute | 54 pipes (wood, open) |
| 8' Principal | 45 pipes (9 bass from Flute) |
| 16' Subbass (Pedal) | 25 pipes (wood, stopped) |
| 8' Octavbass (Pedal) | 25 pipes (wood, open) |
| Calcant | |

There is a total of ten registers, twelve ranks, and 569 pipes. The Gamba has been partially replaced by Salicional pipes. There are two combination pedals: these are of wood, located above the pedalboard, one on either side. One pulls out the Octav, Quint and Mixtur stopknobs, and the other pushes them in.

There are no swell shutters, so that the pipes speak directly into the church.

St. Paul's Church is fortunate, indeed, to have not only such a splendid organ, but a wealth of organists as well. The present ones are: Miss Barbara Auping, Miss Mildred Brackensiek, Miss Karen Hoffman, Miss Katherine Hoffman, and Mrs. Esther Welker.

The following notes, taken from the church's records, are translated from the old German by Mrs. Gritzko:

August 1, 1869: The congregation decided to purchase an organ for a thousand dollars.

August 23, 1869: A report was given that a contract had been made with Organbuilder Pfeffer for a new organ. Specifications included ten "*klingende register*" (sounding registers or stops), with Pedal Coppel or two *Tritte* (pedals) for loud or soft effect. The tenth register was to be an eight foot Octavbass. The total price of the organ would be \$1,185.00. The organbuilder offered \$50.00 for the old organ. (Dr. Frederic Niedner, currently translating the records of Emmanuel Lutheran Church, St. Charles, Mo., has found evidence that the church offered its organ to the New Melle church at the time the St. Charles church built its present building in 1867. No builder is listed for the old organ.) At this time some land was sold for \$124.40 to be used for a balcony. Mathias Rohlfing was to build the balcony.

November 29, 1869: A discussion was held about bringing the new organ from St. Louis. The organbuilder was requested to pack it in such a way that, if a wagon would not be available, it could be sent by railroad.

April 25, 1870: The school teacher was to go around and collect for the organ because \$160.00 was still needed.

May 30, 1870: Fred Berkmeier and Ernst Voss volunteered to pump the organ. They were thanked. The total amount collected from the congregation for the organ was \$1,319.50. The total cost of the organ, including packing and transportation, was \$1,254.95. The amount of \$31.25 was used in connection with the organ for something which, because the German script is not clear, is at this point unknown.

September 5, 1870: A committee checked the records of the funds that came in and that went out for the organ, and all was found to be in order.

September 7, 1874: Mr. Reifert, the school teacher, was to get in touch with Mr. Pfeffer in St. Louis because it was necessary to tune the organ. Heinrich Auping volunteered to make the church windows tight because the organ was suffering too much from the changing weather.

The pastor of St. Paul's from 1863 until 1890 was the Rev. F. W. G. Matuschka whose signature appears beneath most of the above minutes.

Thanks to the members of this congregation, we are able to hear a product of a master craftsman, built just a decade after the founding of his St. Louis factory. Now one hundred years old, the organ is built to peal forth the praises of God for hundreds more.

Editor's Note: Any information concerning organbuilder Pfeffer, his firm or his organs, extant or otherwise, would be deeply appreciated by the author. Members are invited to write him at:

Mr. Robert I. Thomas
11816 Devonshire Avenue
St. Louis, Mo. 63131

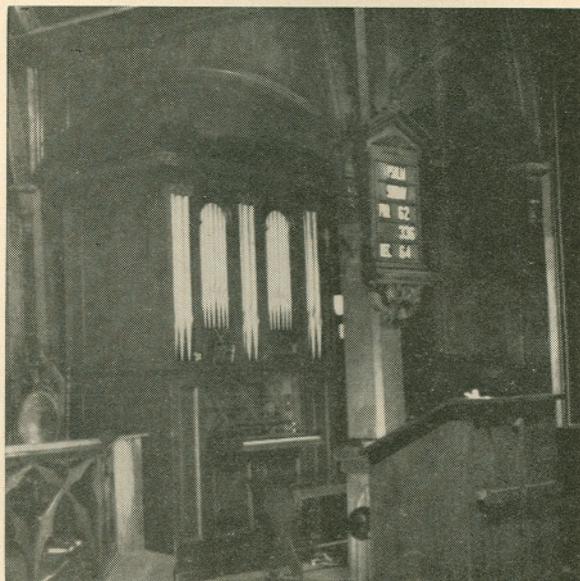
KENTUCKY TRACKER ORGANS

by Durward R. Center

The Kentucky area has never been well documented as to the location of remaining old tracker organs. The reason for this possibly being that although there are still a number of trackers existing, the majority of them are rather undistinguished organs. However, there are a few instruments left in Kentucky that are worthy of mention. I have come upon these organs in the smaller towns of the state that are less likely to be searched-out for old organs.

One of the oldest and most interesting Kentucky organs is an 1857 Henry Erben in the Episcopal Church of Ascension, Mt. Sterling. The organ has one manual and four ranks. It was restored in 1960 by Charles Ward. Unfortunately, the original pedal board was not retained in the restoration. The organ is said to have come originally from Christ Episcopal Church in Lexington, Kentucky. Compass of the manual is 56 notes and the pipes are now unenclosed. The stoplist follows:

| | |
|----------------------|---|
| Principal | 4' |
| Dulciana | 8' (Belled at top) |
| Open Diapason | 8' |
| Stop'd Diapason | 8' (Rohr flute trebles) |
| Stop'd Diapason Bass | 8' (Serves as L.C.-T.C. for all 8' stops) |



Henry Erben, 1857, Church of Ascension, Mt. Sterling, Kentucky.

An interesting old one-manual of unknown parentage resides in St. Philip's Episcopal Church, Harrodsburg. The organ, containing six ranks, was rebuilt and installed in its present location by the Pilcher company years ago. It is thought to have come from a Louisville church, but so far there has been no positive information discovered. Pilcher's rebuild included the enclosure of the pipes in a swell box, an extension of the upper part of the casework to accommodate swell shades and the lining of the interior with a sound absorbent material. As might be imagined, the sound became more subdued. While some of the ranks are believed to be original, the string and melodia are probably Pilcher's work. The chest has

evidently been altered for some of these new pipes, as is indicated by patched-over toe-holes.



Builder unknown. St. Phillips Episcopal, Harrodsburg, Kentucky.

Note that the number of pipes on the added portion of each flat is greater than those in the original case.

Recently, however, the sound absorbent material and swell shades have been removed and some re-voicing has been done, greatly improving the sound of the instrument. The ranks are as follows:

| | | |
|----------------|-----------------|--------------------|
| Manual: | Stop'd Diapason | 8' |
| | Melodia | 8' |
| | Octave | 4' |
| | Fifteenth | 2' |
| | Viola | 8' |
| Pedal: | Flute | 8' (12 notes CC-C) |
| | Manual to Pedal | |

The Episcopal Church of the Advent in Cynthiana has a small one-manual, five-rank Pilcher of 1881. It is opus 211, model No. 2, built after Pilcher began business in Louisville in 1874. (Pilcher was in business in New Haven, Conn., New York City, and Chicago prior to this date.) The case is of walnut and the front pipes are all stenciled dummies. All the pipework is enclosed by shutters. The reservoir has a single feeder hinged at the front and lifted by a lever. Manual compass is 58 notes, divided at middle C as follows:

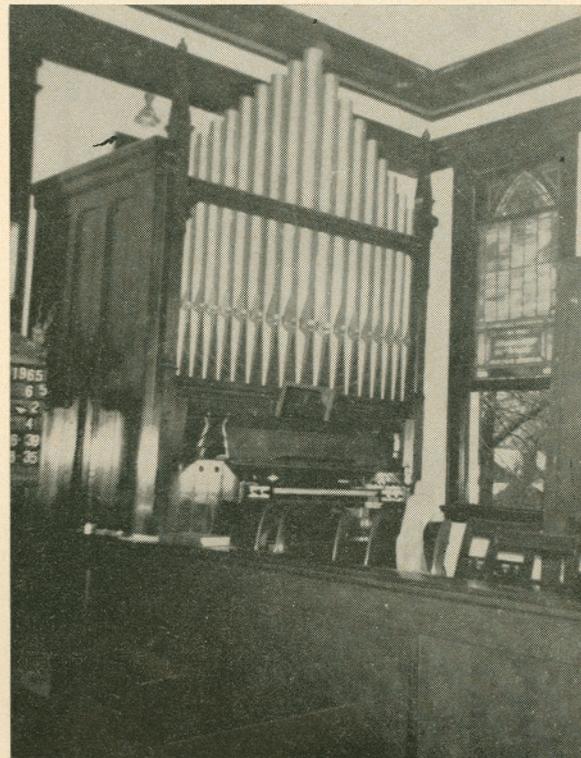
| | | |
|--------------------|---------------------------|----|
| Left side: | | |
| (Bass) | Octave Bass | 4' |
| | Unison Bass | 8' |
| Coupler: | Pedal (27-note pull down) | |
| | Bellow Signal | |
| Right side: | | |
| (Treble) | Open Diapason | 8' |
| | Melodia | 8' |
| | Fugara | 4' |
| | Flute | 4' |



1881 Pilcher Organ. Church of the Advent, Episcopal Cynthiana, Kentucky.

In contrast to the small and attractive design of the Cynthiana Pilcher is the one-manual four-rank Pilcher of the Baptist Church in Nicholasville, which is about twice as big in case dimensions. The organ was originally from a Franklin, Tennessee church, and was sold a second time, again by Pilcher, to the Nicholasville church. This organ was dismantled in January of 1966 and put in storage. Its sound was dull and heavy. The stoplist is:

| | | |
|----------------|---------------|-----|
| Manual: | Diapason | 8' |
| | Melodia | 8' |
| | Unison Bass | 8' |
| | Duiciana | 8' |
| | Tremulant | |
| Pedal: | Fourdon | 16' |
| | Pedal coupler | |
| | Manual octave | |



Pilcher Organ in the Baptist Church, Nicholasville, Kentucky, Removed 1-1-66.

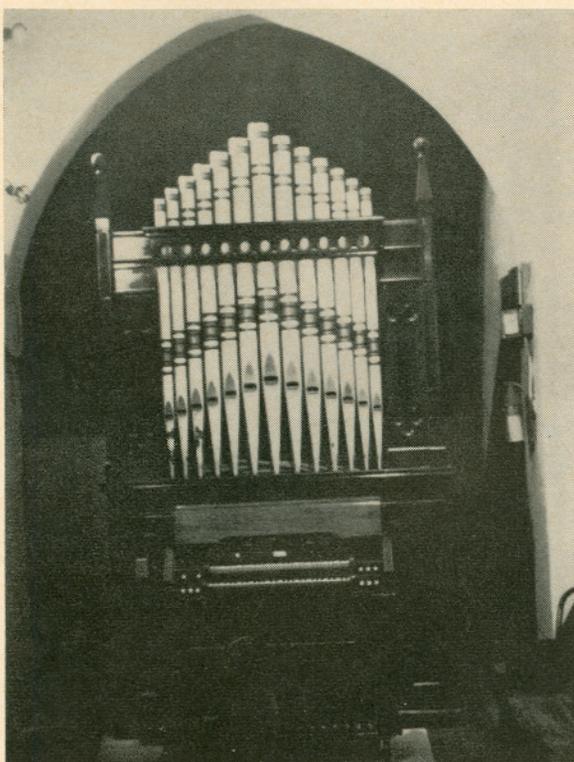
Kentucky was unfortunate to lose a small 1867 Simmons in Trinity Episcopal Church in Danville a

few years ago. It was junked, even though there were several interested parties!

Last year, a small Hook & Hastings was saved from destruction and was reinstalled in the balcony of the First Presbyterian Church, Richmond. It is opus 1499 of 1891, with two manuals and seven ranks. The organ was removed from the Bethel Baptist Church in Maysville, Kentucky. Its original home is thought to be in Aberdeen, Ohio. The organ is now used with the children's choir, bell choir or on special occasions. (Incidentally, the main organ of the Presbyterian Church is a 1967 Casavant tracker.)

The Hook & Hastings stoplist follows:

| | | | | | |
|------------------|----------------------|-----|---------------|-----------------|----|
| Great: | Open Diapason | 8' | Swell: | Viola | 8' |
| | Octave | 4' | | Stop'd Diapason | 8' |
| | Dulciana | 8' | | Unison Bass | 8' |
| Pedal: | Sub Bass | 16' | | Flute | 4' |
| Couplers: | Sw. to Gt. Unison | | | | |
| | Sw. to Gt. Super 8va | | | | |
| | Sw. to Ped. | | | | |
| | Gt. to Ped. | | | | |



Hook & Hastings, op 1499, 1891, First Presbyterian, Richmond, Kentucky.

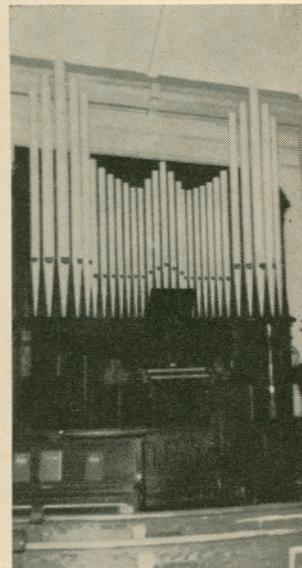
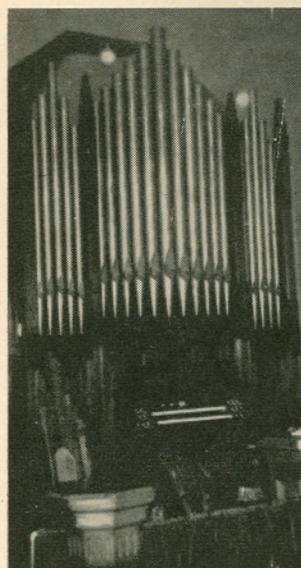
Publisher's Note: The organ is listed in a copy of a Hook & Hastings installation list as op. 1499, 1891, installed in the Central Presbyterian Church, Maysville, Kentucky.

Another Hook & Hastings was located in the First Baptist Church in Georgetown, but was removed in December of 1967 to private ownership. This instrument is presently for sale. (Those interested should write Mr. David Bottom, P.O. Box 426, Springfield, Kentucky, 40069). The organ is opus 1553, 1893, and the stoplist is:

| | | | | | |
|---------------|-----------------|-----|---------------|------------------|----|
| Great: | Open Diapason | 8' | Swell: | Stop'd Diapason | 8' |
| | Octave | 4' | | Unison Bass | 8' |
| | Dulciana | 8' | | Viola | 8' |
| | Melodia | 8' | | Flute | 4' |
| | Stop'd Diapason | | | Oboe | 8' |
| | Bass | 8' | | Tremolo | |
| Pedal: | Sub Bass | 16' | | (Usual Couplers) | |

There is a fine old Kilgen of ten ranks in the Christian Church at Kirksville. This instrument has a grand sound which is enhanced even more by the good acoustics of the church. Originally installed in the Lancaster Christian Church, a group of farmers moved it to Kirksville and reassembled it when it became available several years ago. They did a remarkably good job. The organ needed only a few minor adjustments to bring it back to perfect playing condition. The case is of walnut and the compass is 61 notes. The stoplist follows:

| | | | | | |
|----------------|---------------|-----|---------------|------------------------|----|
| Great: | Open Diapason | 8' | Swell: | Geigen Principal | 8' |
| | Octave | 4' | | Salicional | 8' |
| | Fifteenth | 2' | | Stop Diapason | 8' |
| | Melodia | 8' | | Flute Harmoniu (Sic) | 4' |
| | Unison Bass | 8' | | Tremolo | |
| | Dulciana | 8' | | | |
| Pedal: | Bourdon | 16' | | (The usual couplers) | |
| Bellows | Signal | | | Two composition pedals | |
| | | | | affecting Great | |



Left above: Hook & Hastings, op. 1553, 1893, First Baptist, Georgetown, Kentucky. (Removed 12-67.) Right above: Kilgen Organ, Christian Church, Kirksville, Kentucky.

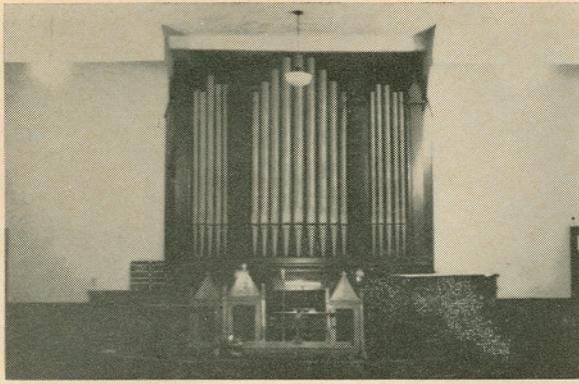
Another Kilgen is located in St. Patrick's Roman Catholic Church, Maysville. It is almost identical to the one in Kirksville, except that the original stencil-ing remains on the display pipes; whereas the Kirksville display pipes have been gilded.

A fairly large fourteen-rank organ which is probably a Barckhoff is resting peacefully in Allen Chapel CME, Winchester. The organ is no longer in use and is barely playable. There are no plans for repairs in the near future. The stoplist is:

| | | | | | |
|---------------|----------------|--------|---------------|----------------------|-----|
| Great: | Open Diapason | 8' | Swell: | Open Diapason | 8' |
| | Octave | 4' | | Stopped Diapason | 8' |
| | Fifteenth | 2' | | Salicional | 8' |
| | Twelfth | 2 2/3' | | Aeoline | 8' |
| | Bourdon (tc) | 16' | | Chiminee (Sic) Flute | 4' |
| | Melodia | 8' | Pedal: | Bourdon | 16' |
| | Flute Harmonic | 4' | | Pedal Check | |
| | Dulciana | 8' | | | |

There are the usual couplers, a hitchdown swell pedal, two composition pedals and a bellows signal.

Versailles, Kentucky, has two organs worth noting. The first, in the First Presbyterian Church, was built in 1878 by Henry Pilcher and Sons. It is a two-

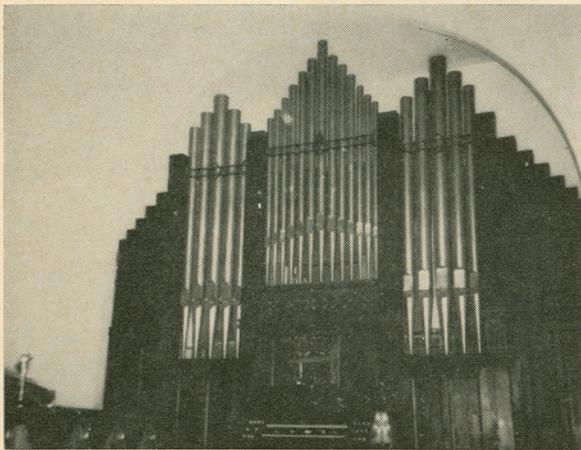


Barckoff Organ. Allen Chapel CME, Winchester, Kentucky.

manual, thirteen-rank organ in a walnut case. Some work was done on this organ a few years ago, but a thorough restoration is needed. The stoplist follows:

| | | | | | |
|---------------|-----------------|-----|------------------|---------------|----|
| Great: | Open Diapason | 8' | Swell: | Stop Diapason | 8' |
| | Octave | 4' | | Unison Bass | 8' |
| | Fifteenth | 2' | | Dulciana | 8' |
| | Melodia (ff) | 8' | | Keraulophon | 8' |
| | Stop. Dia. Bass | 8' | | *Aeoline | 8' |
| | Wald Flute (ff) | 4' | | Flute D'Amour | 4' |
| | Gamba | 8' | | Tremolo | |
| Pedal: | Bourdon | 16' | Coup'ers: | Ped. & Sw. | |
| | V'Cello | 8' | | Fed. & Gr. | |
| | Pedal Check | | | Gr. & Sw. | |

*The Aeoline knob now draws a rank of 8' Trompette Pipes. There are two (Piano & Forte) composition pedals affecting the Great.



Pilcher, 1878, First Presbyterian, Versailles, Kentucky.

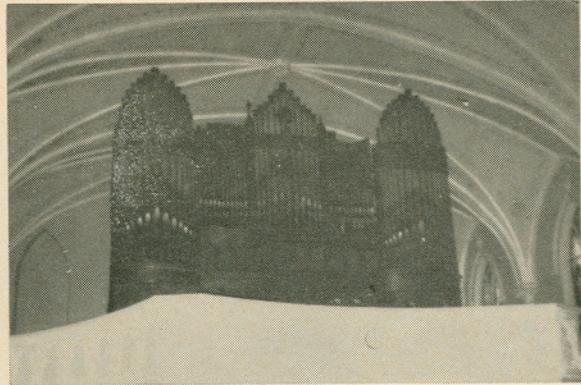
The second Versailles organ is a Hook & Hastings, opus 1742 of 1897, in St. John's Episcopal Church. This organ has been moved within the church to an alcove where it presently stands. It is in excellent condition, since it was rebuilt when it was removed. Its specifications are:

| | | | | | |
|---------------|---------------|-----|---------------|------------------|----|
| Great: | Open Diapason | 8' | Swell: | Stop'd Diapason | 8' |
| | Octave | 4' | | Stop'd Dia. Bass | 8' |
| | Super Octave | 2' | | Flute Harmonique | 4' |
| | Melodia | 8' | | Salicional | 8' |
| | Dulciana | 8' | | Vox Celeste | 8' |
| Pedal: | Bourdon | 16' | | Aeoline | 8' |
| | | | | Dolce Cornet | 11 |
| | | | | Tremolo | |

There are the usual couplers, a blowers signal, and two composition pedals affecting the Great stops.

There are no three-manual trackers remaining in their original state left in Kentucky to my knowledge. There are a few "electrocuted" three-manuals still around, however. The ones in the Covington-Cincin-

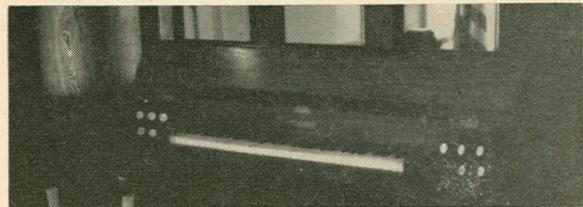
nati area are well known, but there is one in Louisville which I will just mention. It is a large instrument believed to be a Farrand & Votey in St. Martin's R. C. Church. Its picture shows it to possess a rather grand case. As so often happens with electrification of tracker organs, it is in poor condition.



Farrand & Votex (Electrified), St. Martin's R. C., Louisville, Kentucky

Across the Ohio River from Kentucky in Indiana are two organs which should be known by the Society. St. John's U.C.C. in Madison, Indiana, has a superb Koehnken & Grimm one-manual, nine-rank organ with a walnut case and light oak panels. The stoplist is:

| | | | | | |
|----------------|---------------|--------|---------------|-----------------|-----|
| Manual: | Open Diapason | 8' | Pedal: | Bourdon | 16' |
| | Octave | 4' | | Cello | 8' |
| | Fifteenth | 2' | | | |
| | Twelfth | 2 2/3' | | Manual to Pedal | |
| | Melodia | 8' | | Tremolo | |
| | Flute | 4' | | | |
| | Viola | 8' | | | |



Koehnken & Grimm Organ, St. John's U.C.C., Madison, Indiana.

The Second Baptist Church of New Albany, Indiana, has a one-manual, six-rank tracker in unplayable condition. The builder is unknown, but a plaque on the front of the church dates the organ as 1820 and states that it was built in Holland. The organ is in very poor condition but is restorable. Perhaps someday it will again serve a useful purpose in the church.



Builder Unknown. Second Baptist, New Albany, Indiana.

(Please turn to page 20)



Watkins, about 1910, camera facing East. Methodist Church is at right center (before fire destroyed steeple), over trees to southeast is small bell tower of Baptist Church, barely visible. Further South and slightly West is Presbyterian Church, and across street, closer to camera, is Episcopal Church. Photo from William R. Kelly collection.*

Watkins Glen and King Organs

by
Donald R. M. Paterson

"I am spending the summer at this place. This indeed is a beautiful village, situated as it is at the head of the lovely Seneca as pretty a sheet of water as the sun ever shone upon. The village is laid out in squares and the streets shaded with trees, which give it a lovely appearance when viewed from the mountain . . . a full view of the surrounding country at the distance of 5 or 6 miles. There are five Churches, one hotel, and about half a dozen grogshops which I think are a great recommendation to the place. . . . Young America's are as plenty here as blackberries in August; . . . pride and poverty walk hand in hand, and many young men, are seen idling away their time. Honest labor would be a disgrace to them. . . . Great improvements . . . are contemplated. The large malt-house . . . will occupy considerable space and much labor for many hands and . . . we intend to have a celebration here. The new steamer will be on hand, all wishing a ride will have an opportunity." Thus wrote young Emma from Watkins to her friend Ella in Havana (now Montour Falls) on June 12, 1857, just about eleven years before the first of four King organs was to arrive there.

* * *

Still the largest village of Schuyler County and its County Seat, Watkins Glen (now widely known for its Grand Prix Automobile Races begun in 1948) has been an attractive summer resort in the Town of Dix for well over a century. It is situated at the southern tip of Seneca Lake in New York's Finger Lakes region, where "Indians dwelt . . . before Columbus' time." The later establishment of the present village dates from July 25, 1794, when John W. Watkins and Royal Flint purchased from the State a tract of land

of about 325,000 acres, "extending south, east, and west from the head of Seneca Lake. . . ." Eventually, the land upon what is now the village of Watkins Glen was developed by Dr. Samuel Watkins, John's brother, who came from New York in 1828, and "laid out and mapped out the village," which he named Salubria. Already the village had been known by the names Tusculum, Bolivar, Culver's and Horton's or Leake's. Dr. Watkins completed the construction of the Jefferson House in 1834 (which still operates as the Jefferson Motor Inn, offering a delicious smorgasbord). He also "built several stores, dwellings, flour- and saw-mills." The village was renamed Jefferson in 1842, Watkins in 1852, and Watkins Glen in 1926 or 1927.

The early records of Watkins were destroyed by fire in 1856, but in 1879 there were 6 hotels, a carriage manufactory, a lumber business, a box and barrel company, and an express business ("Wells & Company opened the first express agency in Watkins, about 1848").

Watkins Glen shares with Ithaca and Montour Falls a number of spectacular natural beauties. Gorges and waterfalls are permeating geological phenomena. The glen, as described in 1879 (and essentially unchanged), is an "extraordinary freak of nature," and is "a narrow and winding gorge, with rocky and ragged cliffs from 100 to 300 feet high, and extending in a general easterly direction several miles, with numerous cascades, falls, pools, and a wealth of foliage rarely found in this climate." It was "first opened in 1863, by Mr. M. [Morvalden] Ells, a resident of the village of Watkins, who abandoned the editorial profession to bring this series of scenic attrac-

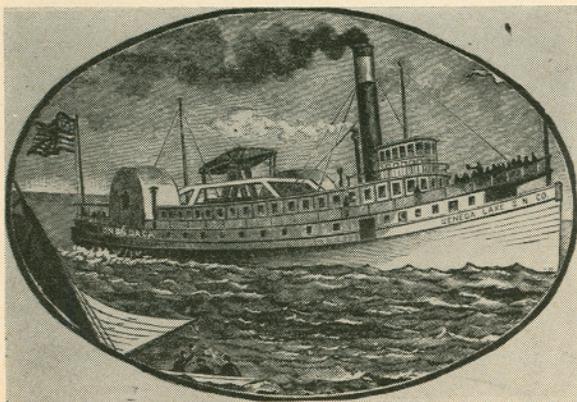
tions before the world, by making the different sections of the gorge accessible by stairways and paths properly guarded, and located with reference to obtaining the best views, many of which are truly grand."¹ Its "pools, cascades, and falls, grottoes, verdant recesses and walks its rich display of ferns, and the rare formation of its rocky walls" present "a combination of the wonderful and beautiful seldom found, affording a rare opportunity to study some of the mysteries of geology, and unsurpassed enjoyment to the curious."

The glen was "famous to the traveling public, with the delightful grounds and palace home at Glen Park Hotel. . . ." Other attractions included boat trips on Seneca Lake (still offered today) and horse racing. The "Magnetic and Sulphur Springs House" was located near the Glen Park Hotel. Its mineral waters were "valuable both for drinking and bathing purposes," and were described as "cathartic, antiseptic, alterative, and tonic."

In the gay '90's, "Seneca Lake was alive with craft." The Seneca Lake Steam Navigation Company operated five steamers (the "Elmira," "Onondaga," "Schuyler," "D.S. Magee," and "Ontario").² One might enjoy a "moonlight ride" on the lake in 1879. At that time the lake was described as being "about thirty-six miles long, from two to four miles wide, and . . . sounded to the depth of eight hundred feet." Its waters were "pure and clear as crystal," it "very rarely" froze in winter, and "steam navigation" was "kept up the year round." In 1874 the morning boat left Watkins at 8:00, stopped at Peach Orchard, North Hector (now Valois), Lodi, Ovid, Dresden, and Dey's, and arrived at Geneva at noon. The trips on the steamers in the late nineteenth century must have been ever more delightful than present-day boat rides now offered by "Capt. Bill" featuring a "Seneca Lake Shoreline Cruise." A contemporaneous observer noted that in "the transit from Watkins to Geneva a number of the most bewitching little towns appear, oftentimes nearly concealed by the jutting headlands, or the foliage of grand old trees, deceiving one into thinking them some gentleman's country seat. The sea is generally calm, and as the steamers cross and recess in their zigzag course from town to town, the beauties of the scenery are constantly startling."

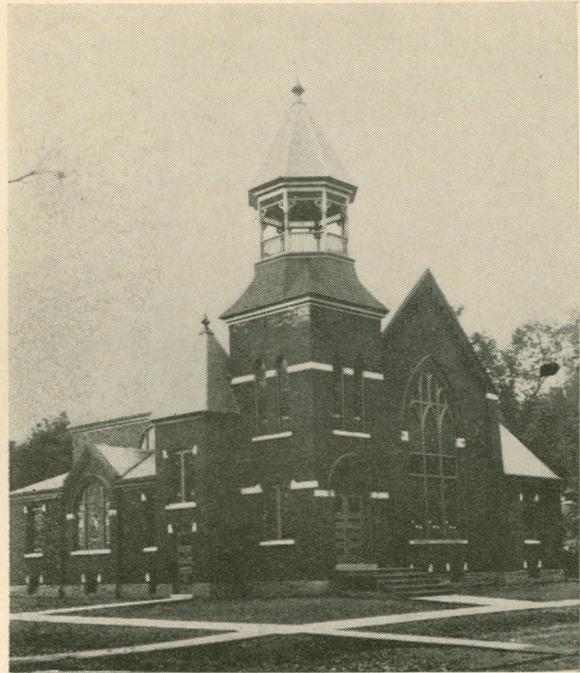
* * *

By 1899, summer tourists and local residents alike could hear four organs in Watkins churches which had been built by William King. King, an organ builder



The ONONDAGA, as in 1890. Photo from the Seneca Lake . . . Handbook for Tourists, courtesy of Montour Falls Memorial Library.*

in Elmira, only a few miles away, had come from New York City after apprenticeships with Robjohn and Erben, and had established a shop in Elmira before Christmas of 1865. Less than three years later he installed his first instrument in Watkins, at St. James' Episcopal Church. A few months afterwards, his installation at the Presbyterian Church was widely acclaimed, and a few years later the Methodist Church also purchased a King organ. One of the last instruments he built was installed in the Baptist Church of Watkins, located at Porter and Fifth Streets, in 1899, and it remains as the only one of the four to survive to this day.



Baptist Church, Watkins, shortly after construction in 1899. Photo from Wm. R. Kelly collection.*

The earliest notice found specifically and officially concerning the King organ in the Baptist Church appears in the WATKINS EXPRESS, a weekly newspaper, on page 3 of its issue for January 26, 1899: "An order has been placed with King & Co., of Rochester, [sic] for a single manual pipe organ for the Baptist Church of this village. It is to be specially built to fit the organ alcove, and will be completed, as is hoped, by the middle of next month. King & Co. are a well-known firm of organ builders, having furnished all the organs to Watkins churches and placed their instruments in many of the principal churches of the land."

On June 8, 1898, however, one of the two local weekly papers had declared that "the Baptist organ fund social, held last evening at Durland's new store in this village [now Jimmy's Radio and Electric Store at 214 N. Franklin] was a decided success, the net proceeds being about fifty dollars. Isley's band rendered music."³

One can infer from notices in the WATKINS REVIEW that the installation of the new King organ took place in late February, 1899. The issue for Wednesday, February 22, 1899, says: "It is expected that the organ manufactured for the Baptist church will be in position and use in the church next Sunday."

Its next issue, for March 1, says: "All who attended the Baptist church last Sunday were pleased with the new pipe organ which was heard for the first time. . . ." (The Baptist Church building in which this organ was installed was dedicated on December 18, 1889. Accounts seem to show that the congregation had never before possessed a "pipe" organ. An earlier wooden building was dedicated on May 14, 1850, and cost \$3,500, built on the site of the present church. In 1871 the Baptists "purchased a cabinet organ for their church for \$350.")

The Baptist Church records show that on March 6, 1899, "the Treas" was "authorized to borrow money to pay for the Organ—not to ex. \$125.00" and that the Church renewed its "Policy in the Church Insurance Association of Rochester adding \$300. on the Organ." On April 3, 1899, a motion was "made and carried to tender the use of the Church to [the Rev.] Mr. Foote for the Recital on May 4—proceeds to apply on Organ fund." (Mr. Melvin Denson, of Watkins Glen, was organist of the Baptist Church from 1920 through 1929. He states that he was told by some of the older members of the church during that time that the new King organ cost \$400.)

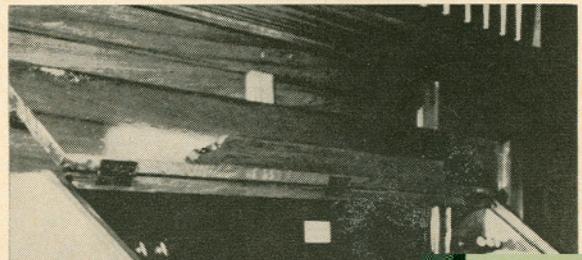
The next mention of music in the Baptist Church in the WATKINS EXPRESS dates from April 27, 1899: "The recital and concert at the Baptist church Friday evening, May 5th, is designed to be of a high order in every particular. The music has been selected by Prof. Will S. Learned of Cook Academy [Havana], and is one of the best, and under his efficient direction, the chorus of thirty voices is developing a gratifying proficiency. On some of the heavier choruses both organ and piano will be used in accompaniment. . . ." The program appears in the EXPRESS for May 4, but there is no mention of the organ. Succeeding issues do not contain a review.

Despite the apparent neglect of the press to cover more fully the installation of the Baptist Church organ, the instrument remains today almost completely unaltered, and is one of very few extant examples of King's work known at this time. It is, therefore, especially worthy of careful study.

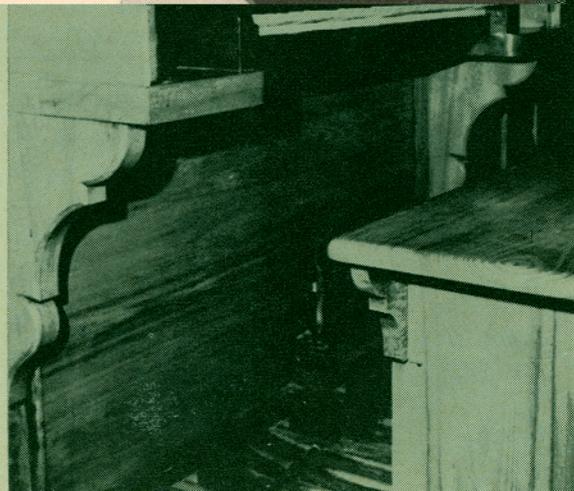
| Left jamb: | | | Right jamb: | | |
|------------|-----------------------|---|-------------|-----------------------|----|
| 1 | 2 | 3 | 6 | 7 | 8 |
| | 4 | 5 | | 9 | 10 |
| 1 | Unison Bass 8' | | 6 | Flute 4' | |
| 2 | Dulciana 8' [TC] | | 7 | Octave 4' | |
| 3 | Std. Diapason 8' [TC] | | 8 | Open Diapason 8' [TC] | |
| 4 | Tremolo | | 9 | Pedal Check | |
| 5 | Coupler | | 10 | Blower's Signal | |

The rectangular ivory name plate reads
 William King & Son.
 Elmira, N.Y.

A description of the console should include mention of beveled key faces, round stop shanks, manual compass from CC to a3, and pedal compass from CCC to D. The case contains unvoiced pipes. Under the gold paint on the case pipes (apparently dating from a re-decorating project completed by December 18, 1927) are rather elaborate stencilings. All speaking pipe-work is enclosed in a swell box, and it is obvious from the stoplist that the only function of the pedals is to actuate the manual keys.



Interior, Baptist Church, Watkins, 1968. Photo by Wm. Frayer.



1899 King Organ Console, 1968. Photo by Wr. Frayer.

The pipes bear numerous markings, all of which are of interest, but one consistency is puzzling and still unsolved at this time: "Con 213." Pipe marks include:

| | |
|-----------------|------------------------|
| [Open Diapason] | "Con 213 49 C Op" |
| [Dulciana] | "Con 213 55 C Dul" |
| [Octave] | "Con 213 62 C Oct" |
| [Flute] | "Con 213 Reg C Fl Dol" |

There are no significant markings on the Stopped Diapason.

The organ has been repitched, as is evident by the addition of another pipe to the lower end of each rank (except for the addition of another Tenor C to the Open and Dulciana). Thus, the original pipes marked "C" are now speaking C#. The wind pressure measures 3½".

The Open Diapason, Octave, Dulciana, and Flute are of spotted metal, except for certain bass pipes. The Open is slotted from Tenor C to c2, and the lowest 6 (5 original) pipes are of zinc. The Dulciana is slotted from Tenor C to d3. The Flute is an open metal stop, with an arched mouth, slotted from CC through g#2. Its lowest 6 (5 original) pipes are of zinc.

The Stopped Diapason is of wood, with stoppers from Tenor C to c2. The caps have been put on with screws and planed down, indicating that some re-voicing of this rank may have occurred sometime during the twentieth century.

Scale measurements reveal the following data:

The G1 of the Octave has a mouth width of 7/32" with a cut-up of 5/32". This indicates a cut-up of slightly less than 1/3-mouth. The Open Diapason and the wooden pipes bear the same relationship. The Dulciana shows a 1/4-mouth cut-up, and the Flute's mouth is arched from 1/4-mouth cut-up at each side. Measurements of the Stopped Diapason (and Unison Bass), in inches, are as follows:

| | CC | Tenor C | c1 | c2 | c3 |
|---------------|-------|---------|---------|--------|--------|
| Outside width | 4 1/4 | 2 7/8 | 1 15/16 | 1 5/16 | 1 5/16 |
| Outside depth | 5 1/8 | 3 1/4 | 2 1/4 | 1 1/2 | 1 1/8 |
| Inside width | 3 | 2 1/8 | 1 7/16 | 7/8 | 9/16 |
| Inside depth | 4 | 2 7/16 | 1 23/32 | 1 3/32 | 3/4 |

The condition of the pipework and mechanism of this little organ is excellent. The general tone quality is rather mild and round, especially in the case of the Stopped Diapason and Flute. The whole gives richness without sparkle, but a satisfying blend. One might be tempted to become overly excited upon hearing and playing this instrument, when conscious of the fact that extant examples of King's work are apparently so scarce. Its tonal quality does not equal that of instruments of comparable size built by Hook and Hastings or Johnson in the late nineteenth century. However, this comparison is somewhat unfair, since these builders were probably creating some of the finest organ sounds in this country at that time. It would be better to compare this organ and other King organs with other smaller native builders' work of the same period, in order to arrive at a significant assessment. In the meantime, despite the limited tonal resources of this instrument, many satisfying musical results may be obtained through a sensitive understanding of its possibilities in terms of its local function and the literature.⁴ The Baptist Church in Watkins Glen has good reason to be proud of this charming old organ, and it should be carefully preserved.

* Reproduction by C. Hadley Smith from existing photograph.

¹Mr. William R. Kelly, of Watkins Glen, states that Mr. Ells continued to contribute various items to the local newspapers after 1863.

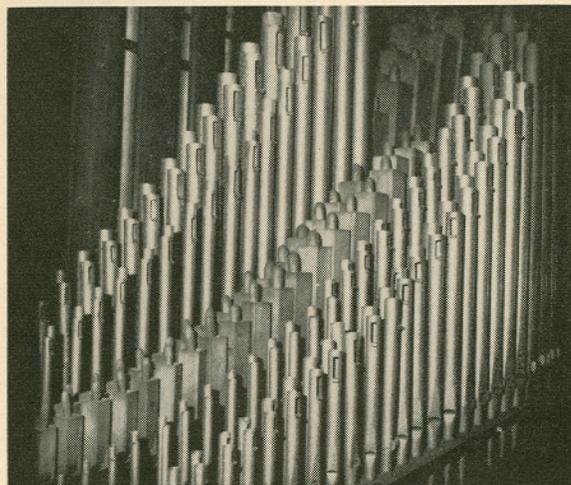
²There were also other boats at various times.

³L. H. Durland had been a Trustee of the Baptist

Church prior to July, 1893. He was the senior member of L. H. Durland Son & Co., an "unrivalled hardware establishment," was later a member of the village Board of Trustees and of the county Board of Supervisors.

⁴The writer has recorded the organ with the best high-fidelity tape recording equipment available. Copies of this tape may be purchased upon inquiry.

Editor's Note: Prof. Paterson's research on King organs is being sponsored by the Humanities Faculty Research Grants Committee at Cornell University. This is the first of a series of articles on all of the King organs in Watkins Glen, to be conducted in succeeding issues. A bibliography and acknowledgments will appear at the end of the series.



1899 King Pipework, 1968. Photo by Wm. Frayer.



1899 King Pedalboard, 1968. Photo by Wm. Frayer.



Detail of 1899 King Organ Keyboard, 1968. Photo by Wm. Frayer.

MINUTES OF THE NATIONAL COUNCIL MEETING

Canton, N.Y., June 23, 1970

The meeting was called to order by President Cunningham at 8:10 P.M. The following members were present: Thomas Cunningham, Thomas Finch Donald Paterson, Linda Paterson, Albert Robinson, Robert Whiting, Donald Rockwood, Homer Blanchard, Kenneth Simmons, Helen Harriman, Mary Danyew.

The minutes of the Cincinnati meeting were read and accepted.

Corresponding Secretary, Helen Harriman, read a letter received from Chester Berry in the Service. She has received several requests for a list of historical organs in the United States. She has also received several enthusiastic letters about our slide-tape program.

The Treasurer, Donald Rockwood, presented his report. Homer Blanchard and Kenneth Simmons were appointed to audit the books.

The Editor, Albert Robinson, reported that the next two issues of THE TRACKER will probably be 24 pages instead of the usual 20, and that this will take it over the budget. It was suggested that he go ahead and use his own good judgment on the size of future issues.

Dr. Homer Blanchard, Archivist, reported that material continues to come in. He suggested that an area not sufficiently covered is books about organs; that magazines such as Diapason, American Organist, and The Organ are not received regularly, also programs containing stoplists. Dr. Blanchard suggested that we keep letters received from important people as well as material on organs.

Donald Paterson reported for the Historic Organs committee that they have completed a preliminary list of organs for citation, and that they have drafted letters for the citation process.

A report from Robert Roche listed 16 showings of the slide-tape program through December 1969, with three more for this year.

The President appointed Randall Wagner as chairman of the Audio-Visual committee. The existing Recordings committee is dissolved, and Randall Wagner was appointed chairman of a new Recordings committee. Mr. Wagner will choose members to serve on this committee.

Council voted that we accept the petition for a Washington, D.C. chapter.

Council voted that we accept with regret the resignations of Donald Taylor and Ernest Ryder as Councilors.

The President appointed Thomas Finch to draft new guidelines for Convention chairmen to follow.

Council voted that we propose an exchange of publications with The Boston Organ Club.

Council voted that we appropriate \$500.00 for hiring help in sending out THE TRACKER and dues notices.

Richard Strauss and LaVerne Cooley were appointed to count ballots.

Kenneth Simmons has received from the wife of Horace Douglas a complete set of THE TRACKER. These are at the binders, and will be in two volumes—five years in each volume.

Council voted that we appropriate \$200.00 for the Historic Organs Committee to be used for plaques, etc.

MINUTES OF THE OHS ANNUAL MEETING

Canton, N.Y., June 24, 1970

The meeting was called to order by President Cunningham at 10:20 A.M.

The minutes of the National Council meeting of June 23, 1970, were read.

The Treasurer presented his report, which was accepted. The Auditors reported that they had examined the books and found them in good order.

The Editor, Albert Robinson, thanked the members for the good material which they had sent in. He said that there was a need to increase the budget as THE TRACKER will be 24 pages instead of 20.

The Archivist, Dr. Homer Blanchard, reported that there was a need for recital programs with stop lists, photoss, etc., also for early issues of the Diapason, American Organist and the Organ.

The New York Chapter reported that they had had an election of officers, that they have a membership of 30, and that they try to have monthly meetings. They also have a monthly newsletter, THE KERAULAPHON.

Randall Wagner, chairman of the nominating committee, read the slate of officers, and the tellers gave the following report: Treasurer, Donald C. Rockwood; Corresponding Secretary, Helen Harriman; Recording Secretary, Mary Danyew; Councilors, Robert Coleberd and Robert B. Whiting.

The Washington, D.C., Hilbus Chapter was presented with a charter, which was accepted by Carolyn Fix.

It was voted to have William H. Barnes as an Honorary Member of our Society.

We have received two invitations for the 1971 convention—Baltimore, Md., and Central Vermont.

Meeting adjourned at 11:00 A.M.

/s/ MARY DANYEW
Recording Secretary

* * *

NATIONAL COUNCIL MEETING

June 24, 1970

A short Council meeting was held after the Annual Meeting. Council voted that we accept Thomas Eader's invitation for a convention in Baltimore in 1971, and that we accept Robert Newton's invitation for a convention in Central Vermont in 1972.

The President appointed with approval of Council Robert Griffith and Kenneth Simmons as Councilors to fill unexpired terms.

/s/ MARY DANYEW
Recording Secretary

Council voted that we give honorary membership to William H. Barnes, and that we bring it to ballot at the Annual Meeting.

The President appointed Donald Paterson a committee of one to investigate the possibility of receiving foundation money.

The next Council meeting is to be held at St. Peter's in Philadelphia on October 17th at 11:00 A.M. Meeting adjourned at 11:50 P.M.

/s/ MARY DENYEW
Recording Secretary

TREASURER'S REPORT

ANNUAL STATEMENT - May 31, 1970

| | | |
|--|------------|------------|
| Receipts - Membership dues | \$3,001.00 | |
| Expenditures: | | |
| 1. THE TRACKER | \$1,328.04 | |
| 2. 1969 Convention deficit | 700.12 | |
| 1970 Convention advertising | | 623.88 |
| 3. Recordings | 371.87 | |
| 4. Slide Film | | 177.95 |
| 6. Archives | 71.13 | |
| 7. Special projects | | |
| a. H. Harriman Foundation | | 164.09 |
| b. Schoenstein expense | 1.49 | |
| c. Historic Organs Com. | 20.43 | |
| 8. Office & Adm. expense | 543.20 | |
| 9. Savings acct. dividends | | 145.51 |
| Totals | \$3,036.28 | \$4,112.43 |
| Net income for year ending May 31, 1970 | \$1,076.15 | |

TOTALS \$4,112.43 \$4,112.43

STATEMENT OF CONDITION

| | |
|---------------------------------------|------------|
| Assets: | |
| Check account balance, May 31, 1970 | \$ 647.10 |
| Regular savings account | 1,069.02 |
| 90-Day special notice savings account | 2,178.00 |
| Helen B. Harriman Foundation | 185.27 |
| Total | \$4,079.39 |

| | |
|----------------------------|------------|
| Inventories: | |
| Back issues of THE TRACKER | \$1,670.30 |
| Record Albums | 1,046.25 |
| Recording tapes | 1,247.17 |
| Slide-tape program | 532.00 |
| Archives | 1,200.00 |
| Total inventory | 5,695.72 |
| Total assets | \$9,775.11 |
| Liabilities: None | \$ — 0 — |

STATEMENT OF COMPARISON OF INCOMES & EXPENSES

| | May 31, 1969 - May 31, 1970 | | |
|------------------------------------|-----------------------------|------------|------------|
| | 5/31/70 | 5/31/69 | Net change |
| Receipts | | | |
| Regular member-ships | \$2,106.00 | \$1,973.26 | \$ 132.74 |
| Contributing member-ships | 720.00 | 710.00 | 10.00 |
| Sustaining member-ships | 175.00 | 75.00 | 100.00 |
| Totals | \$3,001.00 | \$2,758.26 | \$ 242.74 |
| Expenditures: | | | |
| 1. THE TRACKER | \$1,328.04 | \$1,034.49 | \$ 293.55 |
| 2. Convention 1969 - net cost | 700.00 | 191.67 | 508.45 |
| 3. Recordings - net cost | 371.87 | 129.90 | 241.97 |
| 4. Slide-tape program - net income | 177.95 | 241.29 | -63.64 |
| 6. Archives - net cost | 71.13 | 96.05 | -24.92 |
| 7. Special projects | 186.01 | 7.53 | 178.48 |
| 8. Office & Adm. - net cost | 543.20 | 617.95 | -74.75 |
| 9. Savings dividends - net income | 145.51 | 101.13 | 44.38 |
| Income | \$3,488.55 | \$3,105.98 | \$ 382.57 |
| Expenses | 3,036.28 | 2,072.59 | 963.69 |
| Net income | \$ 452.27 | \$1,033.39 | \$ -581.12 |
| Add income from '70 Conv. to date | 623.88 | | |
| Adjusted net income | \$1,076.15 | \$1,033.39 | \$ 42.76 |

NOTE: On October 20, 1969, the Organ Historical Society, Inc., was recognized by the Internal Revenue Service as being a Tax-Exempt Educational Non-Profit Organization and was assigned Exemption #PHI-EO-69-342, and we filed Form 990-A as of May 31, 1969 per their instructions.

Respectfully submitted,
/s/ DONALD C. ROCKWOOD, Treasurer

GLEANINGS . . .

from the corresponding secretary,

Helen Harriman

I've been doing a bit of trading with "New Englandiana", Roger D. Harris, Prop., in North Adams, Mass. For a very reasonable sum I purchased a bound edition of THE MUSICIAN, Vol. III, complete, published in Philadelphia, 1898.

In an article on the discussion of the development and limitations of American Church Music, I read about a Rev. Mr. Aitkin who published some of his impressions of American Church Music on returning home to England. The following is a summary of his comments:

He was surprised to find the quartet choir here in all its glory (this is in 1898); he had no idea that this relic of the past age would be lingering in the "most go-ahead nation of the world." He thus describes a performance: "A female voice, contralto, murmuring inarticulate utterances, sustained by an organ accompaniment scarcely more audible than would have been the tones of a musical snuff-box heard at equal distance, made me aware, as I rose from my knees, that something was happening. . . . Soon the organ put on a crescendo, and a soprano voice broke in with equally inarticulate utterances, which presently culminated in a blood-curdling shriek, a bass and a tenor by this time assisting in the performance, which lasted for about five minutes, and concluded without conveying any simple idea to my mind, except one that I found to be in some degree sustained by the fact that I have been listening to very indifferent opera singers. Then came the reading of the service, the four distinguished persons in the west gallery having apparently no part until the Venite was reached. Here came performance the second, the large congregation standing meekly while the four actors gaily disported themselves up and down the diatonic scales."

In the March, 1898, issue of THE MUSICIAN I find the following: "David Paine, uncle of Prof. John K. Paine, of Harvard University, died February 3 at Cambridge, Mass. Mr. Paine was born in Standish, Maine, in 1812. He lived in Portland fourteen years, and was organist at the First Parish Church. Then he came to Boston, and for twenty-six years was organist in the old Chauncy Street church. He taught music seventy years, up to his last sickness. His father was John K. Paine of Standish, who was an organ builder."

Perhaps some of our Maine members know of instruments built by Mr. Paine. If so, I would like to hear from them. I find reference to the old Chauncy Street church in my Samuel Adams Drake "Old Landmarks of Boston," 1873. It was the First Church of Boston, erected on Chauncy Street in 1808.

I am sure my "readers" will be interested in the fact that one of our members, J. M. Spearman, regional manager of W. Zimmer & Sons, Inc., Organ Builders, remembered that I collect insulators, and wrote that "There is a power pole insulator graveyard in York, Alabama, right on the highway, U.S. 11." I deeply regret that I cannot pay this graveyard a visit, but suggest that Mr. Spearman and other Southern members collect some of the insulators and bring them to one of the OHS National Council meetings if they have not already done so by bringing them to the

(Please turn to page 18)

NOTES, QUOTES AND COMMENTS

E. Power Biggs has recently been honored by a decoration from the Government of Spain. In recognition of his interest and the recordings made of historic Spanish organs and Spanish organ music, he was awarded the *Order of Encomienda de Isabella la Catolica*. The decoration was presented by the Council General of Spain in Boston, the Honorable Jose Maria Campoamor, at a reception given on March 26, 1970.

* * *

The new large Schlicker organ at the Episcopal Church of Bethesda-By-The-Sea, Palm Beach, Florida, was opened with a dedicatory recital by John Weaver on April 12. It contains 60 registers, 80 ranks and 4,482 pipes. The chests are slider chests with electric pulldowns and electro-pneumatic stop action. Voicing is on pressures from 2 $\frac{1}{4}$ " to 2 $\frac{7}{8}$ " with no nicking of the languids. A feature of the organ is the Antiphonal Division mounted high on the west wall, and surmounted by a Trompeta Real of horizontal copper pipes. The organ is the gift of Mrs. Flagler Matthews, Mr. and Mrs. Raymond J. Wean, and Mr. and Mrs. Ramond J. Wean, Jr. Mr. A. Atwater Kent, Jr. served on the committee.

* * *

Jon Spong has compiled "*Christmas Pastorales for the Organ*" which is just off the Broadman Press at \$2.25. Included are two of his own pastorales based on Austrian and Polish carols, and one on "Green-sleeves" by his classmate, Marianne Bahmann. Other composers represented are Lebegue, d'Aquin, Murschhauser and Thomas Adams.

* * *

F. Robert Roche has completed his Opus 9 for the Sacred Heart Church in Fairhaven, Mass. It was dedicated at an organ recital by Michael Labens on May 24. The choir of St. Anthony's Church, New Bedford, and Davis Balestracci were the assisting artists. The organ has two manuals and pedal, and ten ranks divided into 28 stops.

* * *

Mrs. Harriman received the following from a new OHS member, Harvey K. Elsaesser of Buffalo:

'An Ignominious End to a Fine Instrument: Famous Pan-American Organ Sold for Scrap.'

'When the Pan-American Exposition was over, its organ was presented to the city and installed in the Elmwood Music Hall. Its cost was originally \$18,000, by the way.

'It gave 37 years of service there until the Hall was demolished in 1938. Herman Schlicker, incidentally, supervised its dismantling and crating.

'It was stored in the old city horse barns and for four years rotted away under leaky roofs until in May, 1942, it was sold for scrap. The poor old girl only drew a bid of \$165.—less than an old stone-crusher.'

* * *

Fate often does some odd turn-about. The OHS was born at the AGO convention in New York in 1956, and drew upon the AGO membership for its own charter members. This spring (1970) two OHS members have been elected Sub-Deans of AGO chapters, namely Randall E. Wagner at the Cumberland Valley (Maryland) Chapter, and your editor at the Philadelphia Chapter.

* * *

Chester H. Berry, whose praise-worthy article on Müller and Abel appeared in the winter issue of THE TRACKER, is now stationed in Vietnam. He did not have time to complete his study of the Midmer firm before leaving, but promises to resume this activity the minute his Army duties are completed.

* * *

Your editor is enjoying a trip to Germany and England this summer, during which he plays a recital at St. Mary Redcliffe in Bristol on July 14, and is a guest of the Organ Club on its summer outing on July 18.

* * *

Charles P. Wirsching, a new member of OHS, retired April 29, 1970, after a long and distinguished career in the textile industry. He was vice-president of the Adams-Millis Corporation, hosiery manufacturers in High Point, North Carolina. Mr. Wirsching's father was the late Philipp Wirsching, eminent turn-of-the-century organ builder of Salem, Ohio. As a youth, Charles worked in his father's shop and has retained a life-long interest in pipe organ building. Joining the Adams-Millis firm as a salesman in 1932, Mr. Wirsching advanced to manager of the Chicago office and was named vice-president in 1955. An active Episcopalian, he is a member of the Advertising Club of New York and the Newcomen Society of North America.

* * *

The Organ Literature Foundation, Braintree, Mass. 02184, has just issued a new addenda list, #64, which is available free to those who send a self-addressed, stamped envelope.

(Gleanings, from page 17)

15th OHS Annual Convention in Northern New York State.

Mr. Spearman writes that his territory is Alabama, Louisiana, Mississippi and Arkansas. (The Zimmer factory is in Charlotte, N.C.) He has recently discovered the following old tracker organs:

Kilgen, 2m, Athens College, Athens, Ala.
Kilgen, 2m, First United Methodist, Wetumpka, Ala.
Möller, 1m, St. Martin's R.C., Troy, Ala.
Jardine, 1m, Episcopal Church, Hermanville, Miss.

He also speaks of an Erben in Mobile, Ala., about which (he assumes) we all know.

I have just received an autographed copy of "Forster and Andrews, Organ Builders, 1843-1956". This is by our new member, Laurence Elvin, F.R. Hist. S., Keeper of the Local Collection, Lincoln City Libraries, England. It is a chapter in English organ building. The Foreword is by W. L. Sumner, B.Sc., Ph.D., F.I.M.T. The book has a hard cover, 10x7, and is an excellent compilation of the instruments of that organ company, giving places, dates, specifications and photographs in concise detail. This is one of only 1000 copies printed, and there will not be another edition. Mr. Elvin's address is: 10 Almond Ave., Swanpool, Lincoln, England.

ALBERT F. ROBINSON

ST. PETER'S CHURCH - JUNGER MAENNERCHOR
PHILADELPHIA, PENNSYLVANIA

STICKERS AND SQUARES

The New England competitor to Presser's THE ETUDE was Ditson's THE MUSICIAN. Like the former it had its "departments", and the organ and choir section of THE MUSICIAN for years was conducted by H. C. MacDougall. In the October 1916 issue, he quotes from an article, "Adventures in America" by Joseph Holbrooke, and English composer who had visited these shores; his views on Chicago were: 'The parks are all fine, but the city unforgivable. Elevated trains, trains like railroads, elevators, bells, whistles, yells, shouts, accents, dirt and misery, with the hellish rush of everyone. What for? Poor devils! And the roads!—infernal roads—dangerous even to pedestrians! Motorists tear about the city like madmen. Their cars are cheap and nasty, but the owners are nastier! Goodbye, Chicago. And I have not seen the stockyards. No, Sir!' What would he think of America today?

The organ "piece" in this issue was *Andantino-Reverie* by Dubois, in six flats.

* * *

We have come upon another musical monthly, THE SONG FRIEND, edited and published by S. W. Straub in Chicago, with a cover design in great Egyptian-Victorian temple style by W. E. Dodge. The December, 1888, issue bore a picture and story of Teresa Carreno, concert pianist, and contained a great quantity of advertising of Straub's musical publications as well as some very trite music.

There was a quote from MUSICAL RECORD in this issue: "The Handel and Haydn Society is being greatly improved and strengthened by replacing some of the worn voices with fresh young organs." And the editorial comment continues: "For several years there has been a complaint that the *only* H. & H. Society contained too many bald pates, gray whiskers, and wheezy voices. At last comes that word of doom—DEPART!" And then continues to berate the society for its ill-treatment of the "old faithfuls."

* * *

The BOSTON SUNDAY HERALD for Feb. 8, 1970 contains an article pertaining to the 100th anniversary of the Museum of Fine Arts, Boston, including the following quote from Walter M. Whitehill's book, "Museum of Fine Arts, Boston: A Centennial History." At this point Mr. Whitehill is describing the proposed architecture of the original building and writes of the financing:

"Some \$230,268. had been spent on account of the building, out of \$261,425. received from the general subscription. The largest single gift was that of \$25,000. from Mrs. T. Bigelow Lawrence, as long previously promised. Thomas Gold Appleton had subscribed \$15,000. and Nathaniel Thayer \$10,000. . . . The workmen of Chickering and Sons' Piano Factory had subscribed \$1,404 . . . the employees of the Smith Organ Co., \$361."

Does anyone know of any Smith organs still extant?

G. F. ADAMS Organ Builders, Inc.

204 W. Houston St., New York, N.Y. 10014

NEW TRACKER ORGANS

Schlicker at Lyons, New York

The new Schlicker organ at the First Lutheran Church in Lyons, New York, was dedicated on May 24, 1970, with a service of a Dedication Eucharist which included an organ recital by Lorna Kay Lutz, Assistant Professor of Organ at Greensboro College in North Carolina.

The organ has slider chests with tracker key-action and electro-pneumatic stop action. There are 23 speaking stops, 31 ranks, and 1496 pipes on the two manuals and pedal. It is located in the gallery and is free standing. There is no nicking of the languids. The stoplist is:

| Manual I | | Manual II (expressive) | |
|----------------------|-----------|------------------------|-----------|
| Quintadena 16' | 56 pipes | Holzgedeckt 8' | 56 pipes |
| Principal 8' | 56 pipes | Solicional 8' | 56 pipes |
| Spillfloete 8' | 56 pipes | Voix Celeste TC 8' | 56 pipes |
| Octave 4' | 56 pipes | Rohrfloete 4' | 56 pipes |
| Octave 2' | 56 pipes | Gemshorn 2' | 56 pipes |
| Mixture IV-V | 268 pipes | Terz TC 1 3/5' | 44 pipes |
| Trompete 8' | 56 pipes | Klein-Nasat 1 1/3' | 56 pipes |
| Chimes (prepared) | | Scharfmixture II-III | 168 pipes |
| Pedal | | Krummhorn 8' | 56 pipes |
| Principal (ext.) 16' | 12 pipes | Tremolo | |
| Subbass 16' | 32 pipes | Couplers | |
| Principal 8' | 32 pipes | Man. I to Pedal | |
| Metalgedeckt 8' | 32 pipes | Man. II to Pedal | |
| Dolcan 4' | 32 pipes | Man. II to Man. I | |
| Pedal mixture III | 96 pipes | | |
| Fagott 16' | 32 pipes | | |
| Schalmei 4' | 32 pipes | | |

There are three combination pistons for each manual and three more for the pedal organ, plus six general pistons and a cancel.

Miss Lutz' recital included works by Couperin, Mendelssohn, Pachelbel, Bach, and an arrangement of Marcello's Psalm XIX for brass quartet and organ. Mrs. Bruce Norton is the parish organist.

Holtkamp at Montvale, New Jersey

The Holtkamp Organ Company of Cleveland, Ohio, designed and built a 2-manual and pedal tracker organ for St. Paul's Episcopal Church in Montvale, New Jersey. It was installed in the rear of the nave of the church which was built in 1958. It is a "free form" organ case constructed of oak, with a pedal flute of mahogany. The organ has mechanical action with electric stop action. The stoplist is:

| Great | Swell |
|-----------------|----------------|
| Prinzipal 8' | Copula 8' |
| Gedackt 8' | Rohrfloete 4' |
| Octave 4' | Octave 2' |
| Flute 2' | Lairgot 1 1/3' |
| Sesquialtera II | Cromorne 8' |
| Mixture IV | Tremulant |
| Pedal | |
| Basso 16' | |
| Octave 8' | |
| Flute 8' | |
| Choralbass 4' | |
| Fagott 16' | |

This organ was dedicated on February 1, 1970, with a recital by Leonard Raver. The selections included works of Bach, Daquin, Handel, Walcha, Pepping, Copley, and two novelties, Sonata for Pen, Brush and Ruler with music by Mr. Raver and a film

by Barry Spinello, and "Piece for Organ and Electronic Tape" by Joe Ferrerio, the tape part being realized on a Moog Synthesizer and the organ part consisting of improvisation.

Casavant at Norton, Massachusetts

Cole Memorial Chapel of Wheaton College is the home of the new Casavant organ designed by Lawrence I. Phelps which has 39 stops (53 ranks), mechanical key action and electric stop action. The stoplist reads:

| | |
|------------------|-------------------------------|
| Hauptwerk | Positiv |
| Quintaden 16' | Gedackt 8 |
| Prinzipal 8 | Prinzipal 4' |
| Rohrflöte 8' | Koppelflöte 4' |
| Oktav 4' | Nasat 2 2/3' |
| Spitzflöte 4' | Oktav 2' |
| Oktav 2' | Nachthorn 2' |
| Blockflöte 2' | Terz 1 3/5' |
| Mixtur IV 1 1/3' | Quintflöte 1 1/3' |
| Scharf IV 2/3' | Siffelöte 1' |
| Fagott 16' | Scharf IV 1' |
| Trompete 8' | Krummhorn 8' |
| Pedal | Schwellwerk (enclosed) |
| Prinzipal 16' | Gedacktflöte 8' |
| Subbass 16' | Salizional 8' |
| Oktav 8' | Vox coelestic 8' |
| Gedackt 8' | Gemshorn 4' |
| Choralbass 4' | Waldflöte 2' |
| Rohrpfife 4' | Sesquialtera II 2 2/3' |
| Mixtur V 2' | Oboe 8' |
| Posaune 16' | Tremulant |
| Trompete 8' | |
| Schalmei 4' | |

The dedicatory recital was played by Donald Willing on December 7, 1969, including works by Franck, Arthur Hall, Vierne and Bach. Other recital programs were given throughout the winter and spring by Carlton T. Russell, Mme. Mireille Lagacé, and Edna Parks.

Holtkamp at Summit, New Jersey

The Holtkamp organ in Saint John's Lutheran Church, Summit, New Jersey, was completed in March of 1969 and dedicated on May 4, with a whole month of special programs described in a beautifully printed booklet. According to W. Thomas Smith, director of music, the organ is "placed high in the rear gallery of the church. The console is separated from the pipes by approximately 15 feet of choir seating space. The trackers run under the floor. The use of three vibrant colors in the housing adds to the visual beauty. The tonal shell around the instrument is painted a rich green and is bordered with red. This contrasted with the natural oak of the case work makes a feast for the eye. The feast for the ear is what is usually expected of the Holtkamp Organ Company. The voicing is all in their traditional closed-toe rather narrow scaled style. He has made no tonal concept changes although making a considerable change in action. The full sound in the room is never oppressive but is enveloping and a thrill to listen to."

The stoplist is:

| | | |
|----------------------|----------------|--------------|
| Pedal.... | Great | Swell |
| 16' Subbass | 16' Quintadena | 8' Gamba |
| 16' Quintadena (Gt.) | 8' Principal | 8' Copula |
| 8' Octav | 8' Gedackt | 4' Principal |
| 8' Gedackt | 4' Octave | 4' Rohrflöte |
| 4' Choralbass | 4' Spitzflöte | 2' Flute |
| 3R Mixture | 2' Doublette | 2R Cornet |
| 16' Fagott | 4R Mixture | 3R Scharf |
| 4' Schalmey | 8' Trumpet | 8' Cromorne |

There is mechanical key action and electric stop action.

The dedicatory recital was played by Philip Gehring, including works of Pachelbel, LeBegue, Couperin, Koch, Nystedt, Richard Donovan, Reubke, and Bach.

On May 11, D. David McKeever played a recital including Podbielski, Zelechowski, Frescobaldi, four of his own works, and two by unknown composers.

On May 18, Howard W. Vogel played a program of works by Walther, Bach, John LaMontaine and Norman Delo Joio.

And on May 24, a Hugo Distler festival was conducted throughout the day, with the local choir assisted by the choir of the Church of the Ascension, New York, of which Vernon DeTar is director.

von Beckereth at Millbrook, New York

Grace Episcopal Church in Millbrook, New York, looks as though it might have been brought over, stone by stone, from an English village. It is now the home of a von Beckerath organ of 1,741 pipes, two manuals and pedal, and tracker action. The stoplist is:

| | | |
|----------------|-----------------|------------------|
| Great | Swell | Pedal |
| 16' Quintadena | 8' Holzgedackt | 16' Subbass |
| 8' Principal | 4' Rohrflöte | 8' Principal |
| 8' Fluto | 2' Principal | 8' Gedacki |
| 4' Octave | Sesquialtera II | 4' Octave |
| 4' Spielflöte | 1' Siffelöte | Rauschpfeife III |
| 2 2/3' Nasat | Scharf IV | 16' Fagott |
| 2' Flachflöte | 8' Cromorno | 4' Schelmei |
| 1 3/5' Tierce | Tremulant | |
| Mixture V | | |
| 8' Trumpet | | |

The dedicatory recital was played on September 21, 1969 by Joyce B. Auchincloss.

(Kentucky Trackers, from page 11)

The following is a list of other tracker organs in Kentucky. I am certain there are more organs of which I am not aware. Any information from Society members would be greatly appreciated by the author, who may be addressed at 230 Sunset Avenue, Richmond, Kentucky, 40475.

| | | |
|------------------|-------------------------|-------------|
| Builder | Church | Town |
| Hinners | Calvary Baptist | Lexington |
| Pilcher | Maryland Ave. Christian | Lexington |
| Koehnken & Grimm | Pisgah Presbyterian | Lexington |
| Pilcher | First Baptist | Maysville |
| Kilgen | Roman Catholic | Paris |
| Pilcher | First Baptist | Danville |
| Möller | St. Joseph's R.C. | Winchester |
| Pilcher | R.C. on Brook St. | Louisville |
| Farrand & Votey | Brown Memorial CME | Louisville |
| Pilcher | Concordia Lutheran | Louisville |
| Hook & Hastings | St. Augusta R.C. | Lebanon |
| Hook & Hastings | Presbyterian | Buckhorn |
| Woodberry | Salem Methodist | Newport |
| Gallus Grim | Immaculate Conception | Newport |
| Kilgen | Holy Cross | Covington |
| Pilcher | Presbyterian | Bardstown |

The following list is of remaining tracker cases, with the asterisk denoting those cases which house new organs behind them.

| | |
|-------------|------------------------------|
| Town | Church |
| Paris | Episcopal* |
| Augusta | First Presbyterian |
| Frankfort | First Baptist* |
| Frankfort | Roman Catholic* |
| Frankfort | Baptist |
| Louisville | St. John's Evang. (Gallery)* |

Let us hope that the few trackers remaining in the Kentucky area will be preserved for use for many years to come.

RECORD REVIEWS

Bach Organ Favorites, Vol. 4: E. Power Biggs, playing the Flentrop organ in the Busch-Reisinger Museum of Harvard University, Cambridge, Mass. Columbia Masterworks Stereo, MS 7424.

This fourth volume of Bach's music contains Prelude and Fugue in D. Major (the Great) BWV 532, Chorale Prelude "Nun komm' der Heiden Heiland" BWV 659, Chorale Prelude "Nun freut euch, lieben Christen g'mein" BWV 734, Prelude and Fugue in C minor (the Great) BWV 546, Chorale Prelude "Jesu, meine Zuhersicht" BWV 723, Chorale Prelude "Liebster Jesu, wir sind hier" BWV 731, and Chorale Prelude "Ein' feste Burg" BWV 720.

As each side of this disc begins with a prelude and fugue, followed by chorale preludes, each is in turn a miniature organ recital of Bach. The selections and their arrangement on the record are admirable.

Mr. Biggs is at his very best in these performances, and to say that is to give him top billing. The recording is equally excellent with nary a flaw showing on our ultra-definitive reproducing equipment.

Music for Mechanical Organs and Musical Clocks, Vol. 1: Franz Haselboeck at the "Haydn organ" in the Cathedral of Eisenstadt, Austria. Musical Heritage Society Stereo 1005.

For those OHS members interested in "odd" organs, this one should win a prize. The combination of mechanical organs and musical clocks was an innovation which attracted the attention of Haydn, Bach, Handel, Mozart, Beethoven and other lesser composers in the eighteenth and nineteenth centuries.

While this disc is performed by human hands rather than the mechanism which may now only be heard in rare instances in museums, the quality of sound and faithfulness of performance are excellent.

Mr. Haselboeck plays the so-called "Haydn organ" in the Cathedral at Eisenstadt, built in 1778 by Leopold Mallek, and rebuilt in 1943-44 by Karl Schuke, it now contains the following stoplist:

| | |
|------------------|------------------|
| Hauptwerk | Positiv |
| Principal 8' | Gedackt 8' |
| Gedacki 8' | Principal 4' |
| Quintadena 8' | Flöte 4' |
| Octave 4' | Octave 2' |
| Flöte 4' | II Mixtur 1 1/3' |
| Fugara 4' | Pedal |
| Quint 2 2/3' | Posaune 16'* |
| Octave 2' | Subbass 16' |
| IV Mixtur 1 1/3' | Octavbass 8' |
| | Gedacktbass 8' |
| | Principal 4' |

(* - The Posaune was added in 1943-44.)

Sixteen short pieces by Haydn occupy side 1, while compositions of Beethoven, Benda, C.P.E. Bach, and W.F. Bach, are heard on the reverse. The recording is by *Da Camera* of Germany, edited by Sid Taylor of Columbia.

This disc is available only through the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023.

— A. F. R.

Enjoy the satisfaction of writing an interesting and accurate article for THE TRACKER.

LETTERS TO THE EDITOR

Dear Sir,

Sometime late this year we will be moving and restoring a 2m-14rk Vogelpohl tracker organ c1900. The organ is in fine condition, and the church wishes it to be kept in original condition and restored to A-1 mint condition, where necessary. The old hand pump will be retained, and nothing will be revised or changed. But there is one problem which OHS members might be able to help with, and I would be willing to pay for any advice or assistance which can be had regarding the restoration of the appearance of the facade pipes. The original stencilled design in gold, brown, etc., all in a very Victorian floral pattern on a field of green, were painted over some years ago with a flat blue paint. The gold leaf on the mouths is intact, but the original stencilling has been completely covered over with the blue paint. Does anyone know of a method of removing the blue paint so that the original stencil work, which is underneath, can again be seen? Or does anyone know of a source of the stencils used so that a new front can be painted in the event that the blue paint cannot be removed without damaging the original decoration?

Yours very truly,
/s/ Charles Hendrickson
518 College Avenue
St. Peter, Minnesota 56082

* * *

Dear Sir,

I noted your latest editorial in THE TRACKER with some interest. As you know, our prime source of revenue is the repair and maintenance of electro-pneumatic instruments. However, I certainly have a respect for the craftsmen of earlier days and their painstaking, tedious work in the construction of mechanical action instruments. The Industrial Revolution had introduced many forms of power equipment, but much of the work was done by hand, as it still is. The proud purchaser of a pipe organ really buys the largest thing produced by human hands of anything built in the world and at a far cheaper rate per man-hour of manufacturing time.

I digressed somewhat. Our organization has just completed the updating of a C. F. Durner (circa 1901) tracker instrument in Saint Luke's Lutheran Church, Obelisk, Pennsylvania (suburban Philadelphia). The chestwork is in excellent condition. It was, however, a rather nondescript sound.

| | |
|--|--------------------------------|
| Swell | Great |
| 8' Stopped Diapason | 8' Open Diapason 1-4 std. wood |
| 8' Gamba | 8' Melodia |
| 8' Viola | 8' Dulciana |
| 4' Flute Harmonic | 4' Octave |
| Pedal | 2' Fifteenth |
| 16' Bourdon | |
| Swell to Great; Swell to Pedal; Great to Pedal; Tremolo. | |

Someone had added a set of Maas-Rowe chimes, with contacts under the Great, and a gorgeous stop-key tablet to the right of the builder's nameplate.

Saint Luke's Lutheran Church is the result of two parishes splitting up, and the U. C. of C. congregation building a new structure. The Lutherans wanted to keep their instrument, but wanted to tonally improve it, and also insure that it would function for twenty or more years. After some careful considerations of

the musical literature, we decided to alter the specification in the following manner:

| | | |
|----------------|----------|---|
| Swell | | |
| 8' Hohl Flute | 58 pipes | (G $\ddot{}$. Melodia with new Haskell basses) |
| 8' Viola | | |
| 4' Principal | | (used pipework, good character) |
| 2' Block Flute | | (4' Har. Flute, new top octave) |
| Tremolo | | |
| Great | | |
| 8' Principal | 58 pipes | (new pipework, minimal articulation) |
| 8' Bourdon | | (Sw. Stopped Diapason) |
| 8' Dulciana | | |
| 4' Octave | | |
| 2' Fifteenth | | |
| Chimes | | |
| Pedal | | |
| 16' Bourdon | 27 pipes | (two pressure unit installed) |
| 16' Lieblich | | |
| 8' Gemshorn | | (used pipework) |
| 4' Octave | | (used pipework) |

The tubular action to the Pedal needed to be rebuilt. And as is often the case, the Pedal left a bit to be desired in these instruments. We decided to electrify the old Durner chest, with a two pressure unit for contrast. It is a distinct asset. The 8' Gemshorn and 4' Octave are installed in and around, but behind the casework. These serve to give the Pedal a line without the use of couplers. The 8' Dulciana has been tuned to be used as a Celeste for the 8' Viola, also unethical, but it works well. The Chimes, plus the Pedal additions, have been given new drawknobs, and new inserts have been provided for all the knobs, since some of the old ones were missing, and the style of engraving could no longer be matched. Wind pressure was left at 3 $\frac{1}{2}$ ".

I realize that in many circles this would be considered the demise of a worthwhile (?) old organ. It now has many more possibilities of tone colors available than formerly. The people playing it "before and after" have been very pleased with its improved flexibility and tone color, for which I am very grateful. We all are interested in maintaining the prestige of the pipe organ in the continuing struggle of high-pressure selling by the electronic companies. No one should play a two manual radio and pedal if they can have twelve tone generators instead of one for the same money.

Sincerely,
/s/ Brantley A. Duddy, Inc.
Stump Hall Road
Cedars, Pa. 19423

* * *

Dear Sir,

THE TRACKER gets better and better with each issue!

Your article on Snetzler organs is good to have on the record. In my HISTORY OF AMERICAN CHURCH MUSIC back in 1953, I covered the picture as it then was:

The Christ Church, Cambridge, Mass., Snetzler dated from shortly after 1740. Most of the lead pipes were melted for bullets at the Battle of Bunker Hill. It was partially restored after the Revolution and used until 1845. Only a few pipes are preserved in a display case in the church today. There are accounts that the bulk of the organ went to Scituate, Mass.,

then around 1907 to Palo Alto, Calif., and in the '30s to Stockton where it belongs to the Unitarian Historical Society. I have never been able to verify any of this. Do we have any Stockton-Palo Alto members?

The Bard organ, now in the Smithsonian, came to this country before the Revolution, but was not unpacked until the end of the hostilities. Dr. Bard purchased it in 1784 for his 12-year old daughter. In 1816, the latter's daughter, Mary E. Johnstone, loaned it to St. James' Church, Hyde Park, N.Y., where she played it in the rear gallery for 22 years. It had been in the museum at Cooperstown in recent years before coming to the Smithsonian.

The South Dennis, Mass., organ, which Barbara Owen has described more recently, certainly has been in constant use without change more than any other Snetzler in this country.

There is a small Snetzler chamber organ (1742) in the Belle Skinner Collection of Old Musical Instruments at Holyoke, Mass., which Mrs. Skinner purchased overseas. It has no other American history.

The same is true of the 1760 one now at the Williamsburg, Va., (See THE TRACKER, Vol. XII, No. 1, Fall 1967, p. 10.)

Then there was the one purchased by Trinity Church, New York, in 1764 for about 700 pounds. It was destroyed in the fire of 1776 when much of the lower half of New York went up in flames—a fire blamed on the revolutionists of those days!

St. Michael's Church, Charleston, S.C., paid 528 pounds in 1768 for a 3 manual Snetzler of about 1,000 pipes, and paid another 120 pounds for its installation by a local artisan. Wm. Boyce was the English consultant in the purchase. It was well maintained, enlarged by Henry Erben in 1833 and 1859, and continued in regular use until 1910. Then it was largely replaced by Austin Organ Co., who used some of the old pipes and the original case. George Williams, professor of English at Duke University, has written extensively on St. Michael's musical history.

Snetzler is known to have built about 100 instruments. Five came directly to the American colonies.

Faithfully yours,
/s/ Leonard Ellinwood
Washington Cathedral
Mount St. Alban
Washington, 16 D.C.

* * *

Dear Sir,

During my spring vacation in March, I made an organ tour of Knoxville, Tennessee. Although this has been quite some time ago, I am writing to inform you and the Society about the tracker organs which I found in that city.

All of the trackers in Knoxville are new. There were three such organs installed in 1969. I contacted several organists in the city, and these are the only trackers which anyone seemed to know about. I am giving some general information about the three instruments below.

The Church of the Ascension (Episcopal) on Northshore Drive has a tracker built by the noted E. F. Walcker Company in Germany. This organ is the largest of the trackers in the city. It has two manuals and twenty ranks.

Lake Hills Presbyterian Church, 3802 Maloney Road, has a small tracker built by W. Zimmer and Sons of Charlotte, North Carolina. It is a two-man-

NEW COUNCIL

For the information and convenience of OHS members we include the following list of all members of the National Council with their addresses.

- Thomas W. CunninghamPresident
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The Fairfax, Apt. 307, 5501 Wayne Ave., Phila-
delphia, Pa. 19144

ual instrument with fourteen ranks. The acoustics of the church are excellent, and do much to help the sound of the organ.

The University of Tennessee has a practice organ by D. A. Flentrop on the third floor of the Music Building. The instrument contains only three ranks of flue pipes. Manual I has an 8' Gedeckt, Manual II has a 4' Rohrflöte, and the Pedal has an 8' Gedeckt. The sound of the little organ is rather sweet. Although this is only a practice instrument, it is rather interesting.

These are the only trackers which I was able to locate in Knoxville. The Walcker contains nine ranks of Mixture pipes, and sounds rather shrill to anyone who has not played a true Baroque organ before. However, after playing it, one becomes accustomed to the brilliance. The sound of the Zimmer is quite nice. It contains only one Mixture stop, but still has plenty of brilliance. The Flutes have noticeable contrasts in them. Both the Zimmer and the Walcker have mechanical stop action as well as mechanical key action.

If any Society members are in the Knoxville area, these organs are available for playing. All of them are relatively easy to reach, and the two churches are very nice about letting people play them.

By the way—if there are any theatre organ buffs in the Society, the Tennessee Theatre on Gay Street

CLASSIFIED

FOR RENT - OHS slide-tape program "History of American Organ Building 1700-1900" as shown at the N.Y. convention. Full information and rates: F. Robert Roche, 60 Park St., Taunton, Mass. 02780.

FOR SALE - RECENT REVOLUTION IN ORGAN BUILDING by Miller, \$5.95 postpaid. Free catalog of many books and reprints on historical organs, player pianos. Vestal Press, Vestal 57, N.Y. 13850.

WANTED - Books, memorabilia, souvenir programs containing stop-lists, etc., for OHS archives at Ohio Wesleyan University. Send your contributions to OHS archivist (see last page.)

FOR SALE - Used classic pipes, no nicking, classic cut ups, open or closed toes, custom voiced, slide tuners; prinzipals: narrow, medium, wide scales. Degner, 111 Park Lane, Mankato, Minnesota 56001.

FOR SALE - JOHNSON 2-manual, 2 rank organ, op. 591, 1882; without case, but blower and bench included. Also miscellaneous Hook and Roosevelt pipe-work. D.R.M. Paterson, 1350 Slaterville Rd., Ithaca, N.Y. 14850.

FOR SALE - OHS convention records: 1963 Portland, 1964 Washington, 1965 Cincinnati, 1966 Cape Cod. Also Melville Smith Memorial Album. Collectors' items, all! Price \$4.95 each, or any three to one address at \$4.50 each. Add 25¢ for postage and handling. Send orders including payment to OHS treasurer.

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/s/ Melvin Potts
Box 299, David Lipscomb College
Nashville, Tennessee
* * *

(Please turn to page 24)

THE TRACKER

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THE SPIRIT OF OHS . . .

An Editorial

Time tempers all things. By this we mean that the seeds which were planted have grown into healthy organisms, the youthful enthusiasms have contagiously spread from a few to many minds across the country and abroad, the mistakes of early years have (in almost every case) been rectified, and the knowledge learned has been beneficial to the whole organ world.

Indeed, at the beginning of OHS history, there was a feverish activity required and performed to bring things up to date. No one had ever formed a society for the purpose of studying the history of organ building, although many individuals had written about it.

In the often innocent eagerness with which some members were imbued, there were bound to be errors in judgment, mistaken identities, and unjustified condemnations and/or approvals. While many of these can be charged off to the zest of youth, there were occasions where some organs have been lost which might have been saved.

On the credit side, however, the number of organs saved is so much greater that our society's reputation has grown in stature each year.

When we began, there seemed to be a wealth of material to publish, but few writers to supply us with information for publication. In an informal discussion, our former editor estimated that we would find

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an adequate supply of material for perhaps ten years. Now, beginning our fifteenth year of publication with our Fall issue, we find that there is so much more material we may have to expand again and again until THE TRACKER is a full fledged magazine.

If you ask what is behind all this, you will find that there is a certain OHS spirit. It is not easy to define, but it is often easy to recognize. It is not always given due credit, but it accomplishes much that it sets out to do. It is sometimes the brunt of jokes, but it usually has the last laugh. And with a mere five hundred members, it is still a small organization compared to others.

Never-the-less, it is this spirit which causes our members to do research, to write articles on topics not here-to-fore published, to travel great distances to attend meetings and conventions, and to keep the goals and objectives of the Organ Historical Society high.

Have you caught this spirit?

(Letters, from page 23)

Dear Sir,

Snetzler, according to Grove, etc., was born in Passau ca. 1710, built and repaired 91 organs in England between 1740 and 1782, returned to his native town but missed the English life and returned to London, living in retirement until death around the turn of the century. Grove gives a few more details.

Andrew Freeman published a detailed catalog of Snetzler's organs in THE ORGAN (London) serially during 1934. That was a generation and a war ago, so you cannot be certain about the present condition of what he describes but at least his list would be a good starting point.

Faithfully yours,

/s/ Leonard Ellinwood
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