BUSINESS RECORDS OF HALL, LABAGH & CO.

By Peter T. Cameron

We continue in this issue with Mr. Cameron's second article in a series on Hall, Labagh & Co. This article covers business records during the period from 1868 to 1873.

The following is a tabulation of entries in the firm's accounts of new organs, alterations, additions, organs taken in trade, but excluding tuning or repairs where no changes are indicated. There are a few entries which are ambiguous as to the extent of work done. The date is that of the entry and an asterisk indicates an organ known to exist. Words in brackets are added for clarification.

p. 8 Feb. 14, 1868 St. Paul's Church, Chestnut Hill [Philadelphia] to Manufactory for church organ per contract $2200.00
Manufactory for case & gilding 300.00
Freight & carting 32.97
Journeymen for am./ a L. Harrison 50.00
Manufactury to Journeymen for expenses paid by L. Harrison 39.95

Second Presby. Ch., Plainfield, N.J. for ch. organ 2500.00
Cash to 2nd Presbyt. Rec'd from J. W. Norton 2500.00
Manufactory to R. Pugsley for organ case 200.00

p. 384 Sep. 30, 1872 Sec. Pres., Plainfield moving and additions 367.80
p. 15 Mar. 31, 1868 Ref'd Dch Church, White Plains Pack & remove organ from 23rd Street and putting up, repair and tuning at Wh. Plains 254.92
p. 17 Apr. 9, 1868 14th St. Presby alterations, repairs and additions [Hall & Labagh 1851] 225.00
p. 24 May 19, 1868 Wm. Mills, E. H. Smith & others to Manufactory for additions made to organ in North Ref'd Dutch Ch., Claremont Ave., Brooklyn 1190.00
June 5, 1868 -Ibid- decorating front pipes 107.60
p. 24 June 5, 1868 Emmanuel Temple rec'd on account 2500.00
p. 74 Dec. 30, 1868 Cash to Emmanuel Temple rec'd 1000.00
p. 76 Dec. 31, 1868 Emmanuel Temple for org. p/ contract 14000.00
p. 77 Dec. 31, 1868 Rec'd by [illegible] from Emmanuel Temple 1000.00
p. 83 Feb. 3, 1869 Emmanuel Temple rec'd on acct. 4000.00
p. 87 Feb. 24, 1869 Emmanuel Temple casing back and sides of organ 101.05
p. 93 Mar. 6, 1869 Emmanuel Temple for pannels for front of organ case 23.23
p. 95 Mar. 24, 1869 Emmanuel Temple taking out pipes for painter 5.55
p. 127 Sep. 29, 1869 Emmanuel Temple rec'd in full 1162.00
Profit and loss balance unpaid 95.00

NOTE: See specification on page 3 of this article for this organ.

p. 24 June 15, 1868 Corporation of Trinity Ch. Hire of Melodeon and taking down & removing small organ from St. John's Chapel 23.70
p. 39 July 28, 1868 Corp. of Trinity - for making new reversed action to organ in St. John's Chapel & adding Open Diapason to Gt. organ, Bourdon to Swell and Violoncello to Pedal p. agreement 1500.00
p. 87 Feb. 24, 1869 Corp. of Trinity to Manufactory - remove organ from gallery to chancel, St. John's Chapel, repair small organ and alter action 178.00
p. 91 Mar. 6, 1869 p a James Pech commis. St. John's organ 25.00
p. 146 Dec. 31, 1869 J & R Mackenzie to Manufactory for bill for gilding small organ in St. John's Chapel charged twice 7.48
p. 150 Jan. 10, 1870 Additions & alterations to organ in St. John's Chapel 3600.00

NOTE: The large organ was a Firth & Hall (Robjohn) of 1839. The last entry was for a new Swell organ. See specifications from the New York WEEKLY REVIEW at end of article. The small organ was by an unknown builder.

p. 25 May 30, 1868 Manufactory to J. Wright, Phila. for work packing St. Mark's organ and assisting Kemp 33.35

NOTE: This was the Hall & Lebagh of 1849 which is now located at Asbury Methodist, Philadelphia; visited at the 1860 OHS convention.

p. 27 June 5, 1868 Sundries to Manufactory - C. C. Gridley, Waterloo, taking down and packing organ & expenses 34.58
p. 38 July 27, 1868 C. C. Gridley to Manufacturer - putting up & tuning organ & advertising 42.30

NOTE: It is not certain that the third entry refers to the first two, but there is no other organ listed for this town (state not given).

p. 27 June 13, 1868 Cash for revoicing and tuning organ in Plymouth Ch., Rochester 2900.00
p. 32 June 30, 1868 G. B. Markle to Manufactory for organ 2900.00
1st Presby Ch., Hazelton, per contract 150.00
walnut case extra 42.07
illuminating front pipes 19.79
p. 250 May 18, 1871 Sundries to Manufactory - Presby Ch., Hazelton - expenses - change stop 460.00
p. 52 Sep. 22, 1868 Corp. of Trinity to Manufactory - Clean and repairs in Trinity Chapel, altering Sw front and stops in Pedals and Choir organ 172.00
p. 176 May 14, 1870 Corp. of Trinity to Manufactory for alterations, etc. 150.00
Trinity Chapel [Hall & Lebagh 1855] 222.78
p. 53 Sep. 30, 1868 Trinity Ch., Newark - repairs, alterations, additions 2575.00
[probably Erben 1827]
p. 54 Oct. 2, 1868 St. Mark's Ch., Augusta, Maine, to Manufactory for ch. organ p. contract 103.83
Clarabella stop extra 25.00
Sundries to St. Mark's cash rec'd by P. Nicholls 50.00
Profit and Loss allowed for delay 30.00
p. 189 July 13, 1870 Sundries to Manufactory, St. Mark's, Augusta, Me. 12th and 15th Stops added, exps. 113.11
p. 56 Oct. 2, 1868 1st Ref'd Dutch Ch., Bklyn. Cleaning, Altering, & rep. ch. organ 24.08
Bourdon from CC - 54 notes 251.86
Flute Traverse - 42 notes 101.94
p. 176 May 14, 1870 1st Ref'd Dch Ch., Brooklyn to Manufactory 2575.00
Additions, alterations to ch. org. 103.83
p. 181 May 31, 1870 1st Ref'd Dch. Ch., Brooklyn 24.08
Repairs and altering Swell Box, etc. 45.87
p. 273 Sep. 9, 1871 First Ref'd Ch., Brooklyn raising pitch of organ 550.94
p. 274 Oct. 9, 1868 Ref'd D. Ch., Hackensack - taking down & storing ch. org. 40.00
p. 100 Apr. 30, 1869 Ref'd D. Ch., Hackensack - Moving ch. organ, putting up additions 510.94
less Bourdon return 42.07
p. 61 Oct. 30, 1868 St. Alban's Ch. additions per contract 510.94
Melodia extra 113.11
2 Rks Cornet extra 45.87

NOTE: The large organ was a Firth & Hall (Robjohn) of 1839. The last entry was for a new Swell organ. See specifications from the New York WEEKLY REVIEW at end of article. The small organ was by an unknown builder.
Temple Emanuel, New York — Hall & Labagh 1868

Great: 16 stops, 1334 pipes
1. Open Diapason 16' 46. Keraulophone 8'
2. Open diapason 8' 45. Concert flute 8'
3. Open diapason 8' 44. Wold flute 8'
4. Viola 8' 43. Genshorn 4'
5. Clarabella 8' 42. Nazard 32'
6. Stoped diapason 8' 41. Rohr flute 8'
7. Viol da gamba 8' 40. Clarinet 22/3'
8. Octave 8' 39. Violone 8'
9. Wold flute 4' 38. Principal 8'
10. Twelfth 2'/3' 37. Flute traverso 4'
11. Fifteenth 2' 36. Viol d'amour 8'
12. Cornet, 5 rks 8' 35. Dulciana 4'
13. Mixture, 4 rks 8' 34. Open diapason 8'
14. Ophicleide 8' 33. Bell 8'
15. Trumpet 8' 32. Clarion 8'
16. Clarion 8' 31. Oboe 8'
Swell: 16 stops, 1276 pipes
17. Bourdon 16' 42. Contra Fagotto, red 4'
18. Open diapason 8' 41. Piedo 4'
19. Violin principal 8' 40. Nazard 22/3'
20. Stepped diapason 8' 39. Sesquialtera, 3 rks 4'
21. Salicional 8' 38. Clarinet 8'
22. Pyramid flute 8' 37. Clarinet 8'
23. Harmonic flute 8' 36. Oboe 8'
24. Violato 4' 35. Clarion 8'
25. Twelfth 2'/3' 34. Stoped diapason 4'
26. Fifteenth 2' 33. Bell 8'
27. Mixture, 5 rks 8' 32. Clarion 8'
28. Scharff, 5 rks 8' 31. Oboe 8'
29. Fagotto 8' 30. Cornopean 8'
30. Sesquialtera, 3 rks 8' 29. Rohr flute 6'
31. Oboe 8' 28. Clarinet 4'
32. Clarion 4' 27. Tremulant 4'
Combination Pedals: Full organ with Great couplers
Great Organ 1 to 11
Great Organ 2 to 7
Great Organ Diapason and Trump.
Swell Organ full
Swell Organ mezzo
Swell Organ piano
Choir Organ full
Choir Organ mezzo
Choir Organ piano
Five-Voice Open diapason
Choir Organ piano
Five-Voice Open diapason
Couplers:
Great to Pedal
Swell to Great to Solo to Pedal
Swell to Great Swell to Choir to Solo to Great

St. John’s Chapel, Trinity Parish, New York — New Swell Organ 1870

1. Double Open Diapason 16' 10. Fifteenth 2'
2. Open Diapason 8' 11. Sesquialtera, 17th, 19th, 22nd
3. Bell Gamba 8' 12. Mixture, 26th, 26th, 29th
4. Clarabella 8' 32. Furniture, 15th, 19th, 22nd
5. Salicional 8' 14. Contra Fagotto, red 16'
6. Stopped Diapason 8' 15. Cornopean 8'
7. Principal 4' 16. Ophicleide 8'
8. Harmonic flute 4' 17. Haubots 8'
9. Twelfth 3' 18. Clarion 4'

In the correspondence file is the following [letter containing the] scheme for a one-manual organ which evidently was never built:—

10th Dec., 1868

E. C. Bender
York, Pa.

‘In answer to yours of the 7th Inst., we enclose a scheme for one choir organ such as we think will be suitable for a Lutheran Church. You will perceive that all the stops are carried thro’ no half stops). There is a Pedal of two octaves, 16 ft. & 8 ft. [sic]. Our price for the organ put up in the church is $ [amount left blank].


‘Stops as follows:

1. Open diapason 8' Mel. 56 pipes
2. Stopt Do. 8' wood 56 "
3. Viol de Gamba 8' Mel. 56 "
4. Principal 4' Do. 56 "
5. Rohr flute 4' Do. 56 "
6. Twelfth 2'/3' Do. 56 "
7. Fifteenth 2' Do. 56 "
8. SubBass 16' long wood Total 417 pipes
9. Coupler to connect the Pedals & Manual
10. Bells signal

(By to be continued in the next issue)
Some Rowland Correspondence

(Robert S. Rowland of Ossining, New York, has been in the organ building business all his life. His experience and knowledge are great, and we have asked him to write some of his wealth of information for publication in THE TRACKER. He has graciously submitted copies of some letters which speak for themselves.)

Feb. 26, 1966

Dear Mr. Rowland,

I wonder if you are the gentleman who built and repaired pipe organs around the early years of the 1920's in St. Johnsville, N.Y.?

As a boy I played in churches in Ft. Plain and know the organs there very well. I have just started a survey of tracker action organs still existing in Central N.Y. State and have found two in Cobleskill built by Robert Rowland of St. Johnsville. I was advised he had moved to Ossining.

If you are the proper one, then just possibly you have a list of the organs you built and the location of them. My survey will list organs by builder and I hope to get rather complete lists of the builders of the 1880's and early 1900's with locations of their installations, and if still in use, descriptions, photographs and tape recordings of the actual organs. I hope in the process to encourage some churches to realize the beauty of the fine old organs they have and perhaps dissuade them from junking them in favor of an electronic. Those of us who know organ tone appreciate that the early American builders had something that some of the moderns lack and this was an appreciation of the art of beautiful voicing on low wind pressures.

Whatever help you can give me would be appreciated—of course about your own work; but also about people you may have known such as Morey of Utica, or others. Many thanks.

Sincerely,
/s/ Stanley E. Saxton
Organist, Skidmore College
Saratoga Springs, New York

May 18, 1966

Dear Mr. Saxton:

Way back on Feb. 26th you wrote to me regarding historic organs around Central New York and of my own activities over the years. There is no use of my apologizing for not answering you sooner. Too involved, too tired and I guess too old is the answer.

Yes, I am the same old bird. I am just retiring now. Born in St. Johnsville in 1888, graduated from that high school in 1917, started in the organ business alone in 1921 after a very limited experience with two or three others, moved to Utica in 1931, moved to Ossining in 1941 and will probably go from here to the cemetery.

I remember you well. I am thinking that you were a boy in college about the time we moved to Utica. I think I met you in Fort Plain. Would it be Holy Cross Church? At one time or another, I did the work on all the organs in Fort Plain but as usual they slipped into other hands. The reputation of Morey and Buhl's was always pretty strong and whenever any of the Churches throughout the valley wanted sound advice or work, that's where they went, I guess. I know that I have had the pleasure of enjoying some of your compositions in various organ recitals from time to time and it brought back memories of once when you held keys for me.

The Rev. W. E. Daw was pastor there at Ft. Plain when I first worked there. That would have been about 1922. Well do I remember the old Ross pump that us to squeak [sic] and the entrance to it was on the outside (south) of the Church and I used to have to lubricate and regulate it. Do you remember Rev. Oaksford? He was there about 1929 and in that year he purchased a new car which I taught him to drive because he could get nobody else to teach him and as I remember now, I don't wonder. I was with him the day that he got his driver's license in Fonda, only because the rules were so flimsy. He and his wife were going to buy our home when we moved to Utica, but finally purchased the one nearly next door. I was thinking that your people had a clothing store in Ft. Plain and thru the Churches I knew many there, such as the Deifendorfs, Mr. and Mrs. Chas. Smith upon the hill, and many others in each denomination. And altho I am retired, I have recently been in communication with Mr. Harvey Glosser of the Palatine Society because I am about ready to start constructing my last organ. It goes to the old Palatine Church and we are giving it in memory of my Mother and Father and late Sister. None of our folks were Lutherans but that's where it goes just the same as I remember playing around that old church as a child and have many fond memories of it. An old organ was torn out of it just before the Civil War of which there is no record that I know. So I have designed this case after the old Tannenberg organs and the only disadvantage of it will be that it will be electric action with two manuals and AGO pedals, and of course some unification instead of one manual and no pedals as so many of these early organs were. I offered this first but they just could not go along with it and use for recitals and teaching as they hope to do. The stops however is to be drawknobs in vertical rows with cupboard doors, attached console to the organ, so that it will appear like all the old organs did a hundred or two years ago.

Among the organs that I built or rebuilt are the following: St. Johnsville Methodist, in 1919, rebuilt from William Price and Co., New York City; formerly in M. E. Church of Hancock, N.Y., and sold to St. Johnsville in 1898. Morey sold a new organ to the Hancock Church in that year. The Price organ was one manual and pedal of 25 notes. A darned good one. I built a new organ for them about 1952, electric, detached and gave the old organ to Bob Palma-tier of Pine Plains, N.Y., who presently plays at St. James Methodist in Kingston. I understand he has given this plaything to someone in Mass. for museum purposes.

St. Joseph's R. C. Church, Dolgeville. I bought this from Clarence Morey in 1925 when he built a new three manual for the Church of the Holy Trinity, Utica. I fixed it over and installed it in Dolgeville when the Church was built. It is two manual and pedals of about 11 ranks.

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St. Paul's Lutheran, St. Johnsville, was one that I rebuilt in my St. Johnsville Shop which was then a new building in 1923. It was a one manual and pedal (12) Beech [sic] organ, I am sure, altho no name, I can pretty well tell. I am used to his work. We don't see many Beech organs around but there were plenty just the same. Arthur Beech who used to be in Troy was his son and this Guiles [sic] Beech was in Gloversville. Arthur Beech sold Mollers for a time. I am wondering if the old thing in the Lutheran Church, Fort Plain, was a Beech or was it a Steere and Turner? I worked on it so many times I have forgotten. The one at St. Johnsville came from the local St. John's Reformed Church, that was the old building torn down and replaced about 1871. It was moved to St. Paul's Lutheran gallery; later to the front where I first remember it at about 3 years old. In 1947 I built them a new electric with organ in rear and console at the altar-end of the Church. I gave the organ that I had rebuilt in 1923 to our cousins' Church (Baptist) at Schenevus, N.Y., rebuilt it again there. They had it about 2 years and it worked perfectly beautiful but the congregation became so disgusted with it because they said it did not do justice to their Gospel Ditties and they gave it away and put in a Lolly-Pop "organ". Somebody told me this old organ went to the dealer who sold it or gave it to some Catholic school, convent or small Church. You may be able to locate it somewhere. I can't. At the time I gave it to Schenevus, I completely re-leathered the bellows, inside and outside, inlaid new wood filling in the chest channels, tailpinned the pallets after recovering them with new felt and leather and new pull wires. This whole thing was a shame because we gave it to them in memory of Mrs. Rowland's Grandparents. They will never get another from me. I forgot to state that another reason the Schenevus people tore out the Beech organ and put in the tin-horn job was because it meant so much more to them because it had a mandolin on it.

(There is, or was, another old Beech of about the same size that I took out of East Main Street Methodist Church, Amsterdam, in 1925 when Arthur Beech sold a Moller there. I moved it to St. Johnsville to the shop, rebuilt it and sold it to the Methodist Church at Bloomville, N.Y., just south of Oneonta. I believe it's still there.)

Kingsborough Presbyterian, Gloversville, had an old two manual and pedal Beech of about 13 ranks. This was later construction than the others mentioned above, probably built about 1850. I worked on this and tuned it many times. I understand it's gone now. Mayfield Methodist Church had the WHOPPER of them all. This was a very large three manual Beech. The Great was naturally the largest division at that time, having probably 14 ranks. The Choir enclosed behind this, and the Swell overhead, were not much smaller than the Great. And it came from Saratoga Springs, no less. Which one could that have been? The Presbyterian? It would have had to be replaced about 1920 or soon after that as I worked on it in Mayfield in 1929 and they said it had not been in too long. So apparently Beech was no slouch either. [Undecipherable line omitted.] Mr. Vernon Everett was at First Presbyterian, Yonkers, or still is, and could tell you something about the Mayfield organ, possibly. His home was in Mayfield and he and Allan Brown, also from there, were a great pair of musicians (organists) and worked on that old three manual thing a great deal when I was not available. (Everett's real name was V. Everett Spawn when I knew him in Mayfield, so I don't know what happened there. Maybe this is his married name.)

You mentioned the organs at Cobleskill. There is only one of my original builds there. That is in the Baptist Church, a two manual and pedal of possibly 11 ranks. Although there is another one in Dorloo built about the same time. Come to think of it, the Cobleskill organ was built in the Spring of 1925 and the Dorloo organ was built in the Fall of 1923. The one that you saw in the little Episcopal Chapel in Cobleskill was one built about 1847 and I took it out of the old Episcopal Church at Prattsville. Bishop Oldham, Albany, gave it to the Cobleskill people if they could find one to move and fix it. Originally there was only one manual, no pedals. I think it was closed by tilting the front edge of the keysill upward to form a closed panel that was flush with the flat of the case. If it was not this way, you would slide open the two doors and draw the key-frame forward until the keytails engaged with the stickers. Whoever built it, I never knew, but I doubt that it was Davis of New York, though it is all so similar to his work. But I never knew him to use slanting toe boards on the front casework. I fastened the keys permanently and placed pedal keys and a new Sub Bass 16' on it. This work was done about 1935.

Sidney Chase of Worcester, N.Y., my wife's cousin, (Chase Organ Co.), who used to work for me, recently moved and reconditioned the old one manual Beech that had stood mute and useless for all of 75 years in the rear gallery of the Episcopal Church of Cherry Valley to the restoration at the Farmers Museum in Cooperstown. As I am sure you know, they took down the old Cornwallville Methodist Church, moved it in sections to the restoration and rebuilt it. Strangely enough this was the second bellows that I had rebuilt and relathered, in and out, for this same building. For in 1929 or 1930 I did one with double rib reservoir and two feeders at Cornwallville, but soon after the mice had it apart again. And in 1964 I did the same operation for Sidney Chase for the old Cherry Valley Beech organ for the same Cornwallville Church restored at Cooperstown. Apparently they do not know how to leather reservoirs. It's easy when you buy all the stuff from...

FRED N. BUCH
Representing Aeolian-Skinner Organ Co.
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THE JAMES M. McEVERS CO.
Organ Craftsmen
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Organ Supply or Durst, etc., but I have usually made all my own parts.

I built the organ in the Methodist Church at West Sand Lake, the year before the Cobleskill organ (Baptist) was built. That would be 1927. However it was a good sounding organ, the manual chests were bad. Tracker action of course at that time, but I digressed from the usual method of laying out pallet-and-slider chests and that is where I made my mistake. In a few years, runs developed and other trouble from drying-out that nobody could fix. So I rebuilt it with one direct-electric unit-chest, one swell for both, naturally, the same pipes, etc., because they only had 900 dollars at the close of the war to spend on it and I did it for cost to clean up my reputation.

The two manual and pedal in the Baptist Church at Averill Park was built the following year, 1928, just before the above mentioned Beech went to the Bloomville Church. I presume that the Averill Park organ is still there. It was built in St. Johns-ville, up on Monroe Street, in the same shop that the Cobleskill, West Sand Lake, Dorloo, and about ten organs, were built. This was the largest new organ that I ever built at St. Johnsville, and if it is just as I left it, there must be 12 or 14 ranks. There was one at Herkimer and one at Catskill, both in Catholic Churches, that I also built at St. Johnsville, but I understand both are gone now. But somebody told me the Catskill case still stands in the gallery with no inwards behind it, only a set of speakers.

All of the organs at St. Johnsville were tracker organs. I never built a pneumatic-action organ. After we went to Utica, I rented a space from Morey, but had a contract with him that I was not to build electric action because of competition. So that it was about 1934 or 1935 when Clarence Morey died and I again had my own shop at Utica before I was able to build electric action organs. There are nearly a hundred of them altogether, with the early trackers. None have ever been larger than two-manual and run anywhere from five rank units to about 39 ranks straight. Among these are Frankfort Baptist, Ilion Catholic, Little Falls Methodist, St. Johnsville Lutheran and Methodist, Stone Arabia Evangelical (burned), St. Luke's Lutheran in Amsterdam, Bellevue Reformed in Schenectady, Nyskayuna Reformed (gone), Altamont Reformed, Catskill Baptist, Church of the Comforter in Kingston (Reformed), Saugerties Reformed and Methodist, West Camp Lutheran (rebuilt Jardine from Brooklyn in 1926, and the new organ in 1939), Trinity Methodist in Poughkeepsie, Pine Plains Methodist, Walden Methodist, Walton Methodist, Montgomery Goodwill Presbyterian, three Methodist churches in Ossining, Tarrytown Methodist, Valhalla Methodist at White Plains, Ardsley Methodist (seven years ago and the rededication of same organ last Sunday, May 15th, for several additional ranks and parts.) There are dozens more, but I might say here that none of my organs have ever been particularly outstanding.

And I might list several organs I have run into that were important in my opinion historically. Most of these I have stripped to the floor to overhaul or rebuild with no structural changes. Others I repaired or tuned and others I merely know about or have seen. I will mark these I-2-3 in that order.

(1) Kaatsbaan Reformed Church, Saugerties (rural); this is a three manual Erben organ built around 1830. We think it was first used at Trinity Church, New York, or Marble Collegiate Church, and moved here about 1860, installed in the Saugerties Reformed Church. When the Reformed Church bought their new Frank Roosevelt about 1896, the Erben was moved to the Kaatsbaan Reformed Church. I rebuilt it there with no structural changes in 1925, though there had been some changes before my time. There were two cases, one inside the other. If you remove the casework on the three sides, it reveals another of different architectural design. The original has speaking display pipes and the added case has dummies. This is the most outstanding of all I know.

(2) Presbyterian Church, Vernon Center, N.Y., has a one-manual and no pedal, very, very old, builder unknown. It has a magnificent piece of case work with a turned pilaster to support the center tower. I wonder if it is still there as I worked on it about 1933.

(1) Episcopal Church, Pierrepont Manor; this historic organ I had to the floor and placed the blower on it in 1931. E. Power Biggs has recorded this on a Columbia Record (ML5496), but they fail to mention that this is a Jardine Barrel Organ. There are two changeable “barrels” up there, about four feet in length and maybe 10” in diameter. These have spikes or pins all around the barrel that press upon and operate it, one to pump the wind on the left side and one to crank the barrel on the right side.

(3) Leeds Reformed Church, near Catskill; here is the only Appleton organ that I know of in New York State. It has a very pretty case.

(2) Baptist Church at Preston Hollow; this church once had an organ similar to the Appleton organ at Leeds, but when I worked on it I never recall the builder. I do recall well that there was a Trumpet on this from tenor C up, and it had one manual and no pedal.

(3) Fort Museum at Schoharie; there is a similar old thing in this old museum that I think I removed myself from a church at Bannerville (near Cobleskill) but it could be that I only saw it at the Fort.

(3) Episcopal Church, Hope, New Jersey; we ran on

CUNNINGHAM PIPE ORGANS, INC.
680 WILFERT DRIVE
CINCINNATI, OHIO 45245

ALBERT F. ROBINSON
ST. PETER’S CHURCH - JUNGER MAENNERCHOR
PHILADELPHIA, PENNSYLVANIA
to a real doozer during the week after Easter this year. We were looking for a Moravian settlement to find organs in New Jersey. The settlement, according to our road map, turned out to be the village of Hope, N.J., on a county road. There we found a magnificent old stone Episcopal church built in 1832 and inside a very well preserved and regularly used Erben organ, installed about the same year. It sets in a remarkable gallery like some of the little organs in Europe. Two remarkable features of this was that it had a Clarinet from tenor C and then there was a foot pedal without a rachet to hitch it down that, when pressed down, would cut out the Clarinet and a 4' Principal from the full organ combination. When this pedal was released, these stops came on again to full organ. There was the regular hitch Swell pedal like Erben placed on all his organs besides this.

(1) East Springfield, N.Y., on Route 20 south of Fort Plain, has a very old manual and pedal tracker organ that must be 150 years old, builder unknown. In 1933 I had it down to reseat the chest pallets on to new fillings and valve facings. I hope it is still there. There is an old Episcopal Church in the center of the same settlement where I was called soon after for repair work and there I found about the oldest pipe organ I think I have ever seen. It had one manual and no pedal.

(1) Presbyterian Church, Middlefield Center; (now closed), you may find an old thing with about four ranks of pipes and no pedals, resembling an old fashioned bureau. I think I recall that it is portable on casters with a hand pump and foot pump to match. I moved it up there from Worcester, N.Y., about 1930 and put some new dummy pipes on the front in place of the cloth to make it look like a pipe organ. I understand that Sidney Chase has recently purchased this organ for his own use and it is now back in Worcester.

(3) Baptist Church, East Worcester; this has another organ almost the same as above. Sidney Chase has done much work on this in recent years.

(1) Memorial Church, Middleville; in 1923 I bought a little Marklove organ from Morey that he replaced in New York Mills. It was the cutest little thing you ever saw. I took it to the St. Johnsville shop and rebuilt it, then sold it the same year to the Middleville church. The Rev. William C. Prout was rector there at that time. About two years ago I happened to pick up an issue of the ALBANY CHURCHMAN and there on the front page was a picture of this organ and church interior. It was called St. Michael's, so they must have changed the name of the church.

(1) Episcopal Church, Fairfield; from installing the above organ I was hired to overhaul a similar one, maybe much older and now at least 125 years old in the Episcopal church at Fairfield. That was a one longer! Have you ever seen one? Only one feeder with the regular reservoir on top. The only one like this I ever saw was an 1800 Tannenberg in the Moravian Brethren's House at Lititz, Pa., last year. This is where David Tannenberg lived and plied his trade. There is something interesting in this old Fairfield organ. Clarence Morey told me before I went there to do the work, “When I was in Fairfield Seminary, there was a small girl that I liked very much. One day we strolled into the church and I took a pin and scratched on the gold leaf of one of the front pipes, ‘Clarence and Mabel’. Maybe it’s still there.” The following week I worked there and sure enough I found the names. That would have been 85 years ago and it was over 42 years ago when he told it to me. I wonder if it could be there today. About five years ago I went thru and peeked in the window and found the organ. With gold leaf, it’s possible they have never been done over.

(2) Baptist Church, Newport; there used to be a fine old Marklove here. It had one manual and pedals, and most of all I recall a fine three-rank Mixture that it had. This was really an organ good for leading congregations. I placed a blower on it in 1931 and did other work. It must still be there.

How about the old George Andrews organs that we used to work on around the central part of the state? Andrews flourished about the same time as John Marklove. Maybe a little earlier, and passed on a little earlier too. The old Mohawk Reformed was one. The old Frankfort Baptist, another. They were all pretty large. I only knew of one that was one manual and that was in the Presbyterian Church in Deansboro. I recall buying a larger three manual Andrews from old Trinity Episcopal Church on Broad Street, Utica, about 1927, and carting it to St. Johnsville. I don’t think they were as well known as Marklove. Morey once told me, “There have always been two organ factories in Utica, before any of our time, up to now.” That was about 1918 when he told me this. I have a picture of Morey when he was about fifteen years of age, playing a bass viol with the orchestra on the campus near one of the buildings of Fairfield Seminary. His people lived at St. Johnsville, very near to where we lived.

As a parting word before I close this answer to your letter I might say that there is a large Odeill with about 12 ranks on each manual, plus three pedal ranks, that must be given away or thrown out on the dump right here in Ossining within the next few weeks to make way for another Lolly-Pop. It is in poor condition, but it is worth something to someone who wants to tinker and set it up for fun. It is all working now, but very much repair work is needed for practical church use. (This organ has gone to Calgary, Canada, but by what means or route, I am not certain.)

Very truly yours
/s/ Robert S. Rowland
20 Calam Avenue
Ossining, New York

June 8, 1967

Dear Mr. Saxton:

As a member of the Organ Historical Society and reading the first page of the Spring issue of THE TRACKER, I find on their pilgrimage that the members will be visiting a 1928 Rowland organ at Averill Park during the Convention this year. I will bet anything that this is the first time in the twelve year history of the Society that they have visited an organ, a “historic” organ, where the builder was still living.

To miss this convention is going to be almost tragic for me, but that is what’s going to happen. If Mrs. Rowland and I would only stop gadding all
over Our Wonderful Lord's Marvelous World, perhaps we could attend the convention sometime. Last year it was Europe and this year we will be about as far in the opposite direction as we dare to go. The thought of missing my old stamping ground is aggravating.

When I think of how I worked and with what I had, back in those days of the twenties, I wonder now how they ever worked at all. Every piece of wood in that Averill Park organ was ripped and crosscut with a handsaw. Everything in it, I had to make with my own hands, having no machinery whatsoever, with the exception of the manual keys, manual pipes, knobs, orgablo and two manual chest grooved frames with the beds glued on. These, Clarence Morey made up for me but I still had to build the pallet boxes, bore the racks, top boards, slides, beds by hand. I had no clamps. This accounts for the screws and nails used to build air trunks and other boxes. I even recall making the pedal pipes and reinforcing the joints only at the top to resist spreading from the stoppers. I would not be too surprised if you examined these basses and found not one open joint today. How I ever tenoned and mortised the panels used in the front case, reservoir top and parts of the swell box without clamps, I will never again know, but I did... even the roll top. There is hardly a piece in that thing I do not remember doing.

Someone may ask, "Why this way?" Well, I guess that's what you do when you are young with everything to gain and nothing to lose. There were no light woodworking machines on the market in those days. If you did not have a mill with heavy equipment, you went where there was one and hired it done. There may have been a few small machines available but not much to my knowledge. There was no plywood locally for swell boxes and reservoir bottoms and panels. If you wanted something wide, or glued it up, battened it together or made panels. Wall board and sheetrock was available but there was no celotex. And there were no electrical outlets to my knowledge. And that was the way that all those tracker organs were built that I had. And I averaged one about every five months. I understand the Averill Park organ is out of commission now. I marvel with my experience that it ever lasted this long. I remember every screw that I ever drove and a good many experiences with every one of those organs.

And I can remember, too, a funny story with every one of those early jobs. This is the one about Averill Park. The pastor was a lady, and I was staying at her wonderful home. Something happened around Rensselaer that killed all electric supply for two days. The minister said to me, "Rowland, I have a job for you, since you can't work without lights and power. I want you to get hold of Percy Horton (the sexton, long since gone to his reward) and the two of you dispose of this old cat that I have hanging around the house. I think it has a consumptive tail. . ." Well, I had never seen or heard of a "consumptive tail" but Percy and I managed with considerable difficulty to get the cat out through the top of a burlap bag and started for the creek. After loading the bag down with stones, Percy waded out top of a burlap bag and started for the creek. After loading the bag down with stones, Percy waded out and deposited pussy into a deep pool. Just as we started back I turned to look, and there sat the cat on top of a rock in mid-stream with the bag tightly drawn over her and the other half of the bag in the water. So we took a limb and pushed poor pussy off, and that was the end of that.

I must tell you another. On route 20, the Cherry Valley Turnpike, at East Springfield is an old Presbyterian Church. There used to be (and probably still is) an old one manual and pedal organ, builder unknown. During the depression, about the middle of July 1933, I was overhauling this. My father was helping me at the time and I had just finished putting new inlaid wood filling on the underside of the chest channels and tailpinned the valves. We did the work in the choir loft and many of you know that with such a job of dressing the valve seats off and cleaning up the chest, the choir loft would be covered with a bed of shavings and sawdust. That was the hottest and driest July that I ever remember. There had been no rain for weeks and the farmers had been carrying water from Otsego and Warren Lakes for the cattle. The temperature never was below 95 for days and that week was especially unbearable, but it was rather cool in the church.

On Friday morning as we were driving to work, Dad said, "Now I am going to get those church windows open this morning for fresher air, if it's all I do." I did not like the idea because the outside air was hot, but it was the fresher air that he was after. The windows were huge stained glass like three dimension or rather like Tiffany glass, and with all that weight, the sash raised from the bottom. Only one sash could be moved open and that was the one in the choir loft near the organ. This we were able to open about eight inches. There was no electric service in the church, and the organ was pumped by hand. Maybe it still does, I don't know. There were six large kerosene chandeliers with prism glass, one being directly over the choir loft.

At about nine thirty that morning, it started to cloud over and by ten thirty it was as black as night with constant flashes of lightning. We just had to keep working as there was only one day left to finish for a special speaker and a service on Sunday. In the front hall was a six foot stepladder which we decided to use to light the chandelier in the choir loft when we found that we could not draw the lamp down on the chains. So Dad ascended to the very top of the ladder while I held it from toppling. He turned the round wick up too far and lighted it, but then could not turn it down again. And instantly we had a four foot flame out the chimney. With the sparks dropping into the shavings and the whole thing getting hotter each second, I could no longer hold on to the ladder and he could not get down since he had to hang on to the lamp swinging back and forth to prevent falling. Finally the heat melted the chains and down came the chandelier with Dad on top of it. "Quick," I yelled, "Get the coal shovel out in the bin in the front hall." If we had not opened that window earlier, I don't think I would have had the presence of mind to break it. For with the scoop shovel, out the window went the lamp, glass prisms, kerosene, shavings and sawdust, bits of wood, tools, sections of the carpet and even a part of the choir rail curtain. And just as sure as I am writing this long letter, except for us two, nobody would ever have known but that it
had been struck by lightning if that church had burned to the ground that day.

I must tell just one more and promise to close. This happened much earlier, back in early December of 1926, to be exact. In late August of that year I received a letter from the secretary of the Council of St. Paul's Lutheran Church at West Camp, near Saugerties, saying that they had a chance to buy a used organ from Trinity Reformed Church in Brooklyn, and asking if they could depend on my installing it if they purchased it. The organ had been dismantled and was in storage. Well, I wrote back to find out if they knew anything about this organ. Are you familiar with its size and condition, etc.? No reply. On Wednesday, October 26th, I received a letter saying, "Dear Mr. Rowland: At last the pipe organ has arrived and is all in the church. Come up on the Saugerties steamboat. Can you come at once and will it be ready for Sunday?"

I went down there on Monday and could see at a glance that it was hopeless. Every square inch of floor space in the front hall, aisles, platforms and back room was completely filled with organ parts except the pews. The great big old bellows had been transported by turning up on edge and after being dragged over all the thresholds, up and down gangplanks, there was not a particle of leather left on it. This was a huge two manual Jardine, about 21 feet wide and they only had a width, anywhere to place it, of 16 feet. It is not in there now, having been replaced with one of my own about ten years ago. You can imagine with all the rebuilding and structural changes that I had to make, what a job lay ahead.

In those days I had no car and when I went on to a job, I stayed with it, living with the congregation and becoming a fixture in the church. Usually the sexton would quit in despair with all the dirt and commotion and I was left to look after everything. This included shoveling coal and snow, sifting ashes, cleaning the church, ringing the bell, singing solos for every service (no wonder the attendance tapered off) playing the organ if it was playable and even teaching a Sunday school class. This happened at West Camp.

On Saturday night of December 2nd, the organ was finished and the key-holder had gone home, leaving me to clean everything up at midnight for the gala event next morning of dedication with two visiting choirs from Saugerties and Kingston. So I worely stood back to admire my work, only to find the six fleur de lys on the top of the posts had not been varnished with the rest of the case and looked pretty crummy. What was I to do? This would never do and we could not reach them. The temperature that day had not gotten above five below zero. There were two pipeless hot air heaters in the church, and I had to keep the only one that was running at full blast so that the top of the heater was white-hot down in the register, directly under the choir loft railing.

All I had was some thick shellac and no alcohol to thin it. So I pulled a twelve foot step ladder out of storage that we had just put away and found that by standing on the very top of the ladder, I could just reach the tops of the posts with the brush and the ladder swaying back and forth. But all of a sudden, my brush caught on the edge of the can. When I lost the grasp, I tried to grab it but instead, I splattered it. The can went one way and the brush the other. But the contents in one solid ball curved upward and down through the top of that white-hot heater.

It came up out of the top of that thing a whole lot faster than it went down. With one dynamic explosion that rocked the building and mushroomed with thick black smoke against the flat ceiling of the church. Moments later I came to, sitting against the baseboard of the organ casing at the foot of the ladder and had to actually crawl on hands and knees to get air to get out of the church. I found the hot air heater all intact when I got into the basement, and I doubt that the shellac ever touched the dome of the furnace. I think it just exploded and came out of the radiator before ever contacting the iron and this is probably the only thing that saved the building. But what a mess to open all the windows and air out the black smoke. The fragrance of that burned shellac was in the building for over a year. But I never was so weak-kneed from this experience in my whole life.

I hope now that everyone will have a fine time at the convention. Sincerely yours,

/s/ Robert S. Rowland

Dear Mr. Rowland:

I have enjoyed reading your letter a great deal. I am indeed sorry that you cannot be present at the demonstration of the organ, as I had hoped you would say a few words, and tell us about some of the things that happened when you installed it. . . . You will be surprised to hear that the 2-12 Rowland at Averill Park is still playing, and we even expect to have a 'program' played upon it! They are still using it every Sunday according to my information. It is really too bad that you cannot be there to hear it. . . .

I have seen the organ in the East Springfield Church, although I do not think they use it now. It could be played with a little repair, I am sure. We will not get that far west on our tour, but we will see the 3 rank Bucsh in the old church on Rt. 20 at Duanesburg.

Many thanks for your good letter with all the information. Our members will be most appreciative of the good stories and organ lore you have sent along. Sorry to miss you.

Sincerely,

/s/ Stanley E. Saxton

Dear Mr. Saxton:

I have at hand your letter of June 14th in reply to mine before the convention in which I gave some interesting stories about the Averill Park organ and others. I am glad that you enjoyed it and possibly read it to those present. It so happened that I mailed a copy of that letter to Mr. Simmons, thinking perhaps that you would consider it worthwhile to cast aside and thus bring it to at least one other member's attention. But I did hear from both of you and Mr. Simmons asked if I would permit it to be printed in whole or in part of THE TRACKER. So I will say here for Mr. Simmons' benefit that they
are surely permitted to do so, if there is anything worth using. And I will mail him a copy of this letter so that I will not have to write another.

In your letter, you regretted that I could not be there and say a few words about things that happened when I installed the Averill Park organ. This immediately reminded me that the story I told about the cat was true enough, but at the very same place was another true story about a dog. And as I remember these were the only pets that the minister's family had.

The minister's family had this large dog named "Mutsey". ("Mutty"? The pronunciation is more important than the spelling.) She reminded me of a large brown bear, but all I can think of now is Jed Clampett's old "Duke" in the Beverly Hillbillies. I think we could pick her up by the skin at the back of the neck and lay her down anywhere and she would stay right there without a move. Mutsey was a good dog and had been in the family a long time. But she had one bad fault: in return for the food that she ate, she was absolutely useless as a watchdog and was afraid of her own shadow.

The State had been blasting a hill of rock to straighten the road a few hundred feet down the highway, and whenever this occurred the poor dog went wild. One day, in the middle of November when I was installing there, the family went away and locked me out of the house. But knowing the dog's reactions, they left her in the house with everything closed so that she could not hear any blasting if there was any at all that day. The windows were all six-light sash in this old fashioned house, but were all in good condition.

All of a sudden a blast went off and the dog went through the sash of glass, taking all the crosspieces with her and disappearing into the woods. We did not see Mutsey again for more than a week. I would love to end this story here, but the worst is yet to come!

Thanksgiving Day came and the organ was nearly completed. You may recall that I built it with two removable panels in the casework, one on either side of the organ. These were removable by lifting them up and outward from the bottom, and I had set them out of the way. The family said to me, "Rowland, we are going away for the day. Here is your lunch to take Mutsey in the church with you. We don't want any more windows to replace and you watch her closely. The sticks flew in every direction just like the crosspieces of the window sash. I was sick. Do you suppose that I could coax that thing out under the reservoir? No, sir! And that long hair tangled into all the slivers, only made the job much more difficult.

I just cannot resist telling one more, since you say that you enjoy hearing them. This one, too, is as true as the Gospel, but I am going to blank the name of the town and the names of the priests involved . . . to make it just as anonymous as possible. . . .

In 1923 I built a small one manual and pedal organ for St. . . . Catholic Church at (this being in central New York State.) It was very closely built between two pillars, supporting the spire and belfry in the center of the choir loft with a very low ceiling. As a result, the only entrance to the Swell box was going up a ladder through a trap door in the ceiling, crossing the rafters, opening another trap door and dropping down bodily on to a passage board among the pipes.

I had not seen the organ for years after that until about 1933 when Christmas came on a Sunday. And on the Saturday morning before, I received a call from one whom I had not known before:

"Hello, dissa Mr. Rowl?"

"Yes."

"You canna coma down, tuna my org? Dissa Father -- in ."

"Well, Father, this is rather sudden for the day before Christmas, but I will tell you what I can do. I am taking two men down to and I will leave them at 2:30 and be with you at 3 P.M. which is the best that I can do if."

"No maka no diff whata you tinka, you no got. Will you tuna? Musta gotta hava dissa ting now, coma Christmasa now we no gotta org."

"O.K., Father. I will be there if you have someone to hold keys for me."

I got there at 3, just about as confessions were starting:

"Dissa my assistanta priesta. He helpa you."

I immediately recognized the "assistanta priesta" as a young Franciscan monk or brother whom I had met around the monastery at Catskill some years before. He didn't know me, but I knew him at once. I could soon see from the condition of the organ which had been too long neglected, and the fact that my helper was going to be of little help to me, that proper tuning of the organ was impossible in so short a time. But I attempted to take out enough bugs to "get them by" for Christmas. And so I proceeded to explain to my helper what I wanted.

"Now this is middle C. When I get up there, you hold it until I call for 'next', etc."

"O, yes," he understood at last, at least I was assured. So, laboriously I climbed the ladder into the attic and after five minutes eventually got among the pipes.

"O. K., hold middle C."

But he held down B.

"No, no, Father, give me the next one up, that's C."

"Datsa C!"

"Well, alright, whatever you want to call it, but just give me the next."

(Please turn to page 11)
THE WIRSCHING ORGAN IN THE RAILROAD CHAPEL

by

Robert E. Coleberd, Jr.

Wilhelm Middelhauve called it the finest organ on Chicago’s south side. The instrument was the two manual 30 rank (1656 pipes) Wirsching organ in the Railroad Chapel, a Presbyterian Church on Dearborn street. It was installed in 1891, the year Middelhauve, the famous German-born organist and composer (1863-1943), became organist at the Cathedral of the Holy Name in Chicago.

The builder, Philipp Wirsching (1858-1926), established himself in Salem, Ohio, in 1887 after extensive training in his native Germany. Wirsching’s tonal concepts and his emphasis upon mechanical devices mirrored the principles of the romantic or concert instrument and the first priority given to technical sophistication in organ building, two trends already dominant in Europe.

The description of the organ in the program notes for the dedicatory recital — quite possibly written by the builder — stressed the “advanced methods of organ building” embodied in the instrument. These included separate valves for each pipe (probably cone-type ventil chests), combination pedals, and pneumatic action. The draw stop action was said to be free of “friction, noise, lost motion, and all the evils that such mechanism is liable to.”

Clarence Eddy (1851-1937), Wirsching’s close friend who collaborated in the design of the organ, played the dedicatory recital in November, 1891. He was assisted by two vocal soloists and a violinist. Mr. Eddy began the program with “Overture to William Tell” by Rossini (translated for the organ by Dudley Buck, Eddy’s teacher) and then played “Concert Fantasie” (on the prayer from “Der Freischiitz”) by Lux. He continued with “Andantino” by Chauvet, “Capriccio” by Lemaigre, and “Concert Variations on Home Sweet Home” by Flagler.

After intermission Mr. Eddy played “Pastorale” from Organ Suite Opus 60 by Oliver King, “Harvest Home” by Walter Spinney, and “March in E. Flat” by Wely. He closed the program with “Melody and Home” by Walter Spinney, and “March in E. Flat” from Organ Suite Opus 60 by Olive!” King, “Harvest Variations on Home Sweet Home” by Flagler.

Unfortunately, both the Wirsching Organ and the Railroad Chapel are gone. The Chapel address is now the site of the Crispus Attucks Elementary School. All efforts to obtain more information about the chapel and to learn the fate of the organ through Chicago libraries, the Presbyterian denominational offices, and organ maintenance firms have proved fruitless. Although the instrument is no more, the record of its stoplist and the music played at its dedication add important information to the heritage of the organ in the 19th Century.

(Rowland Correspondence, from page 19)

"Datsa C!" And he rapped on the key.

I was already tired from three quarters of a day’s work, but patiently wended my weary way back to the keydesk.

"No, Father, this is the C. No don’t mistake it again as it’s far up there and back.”

So back I went into the Swell box.

"O. K., Father, C."

And down on the B he came again.

"Please, Father, the one I showed you."

"Datsa C! C! . . . C!", he cried, rapping on the desk to insist that I tune it.

Well, what was I to do? By then I was fizzling all over and down I came.

"Father, this is C. Now, please hold your finger right on it, and don’t, for Heaven’s sake, let go until I tune it. Keep it there now, and remember, hold it down.”

And back up to the box I went.

And just as I started to touch the top of the pipe with the tuning cone, I’ll be d——d if he didn’t go right back down on to that B again.

"Father, why did you change it when I told you?"

"Because datas C!"

And down I came.

"Listen and don’t you forget it, this is C!"

"You lissa to me; thisa C!"

"I said this is C."

"Nosa, dissa C! Datsa DO! No C!"

"Do?" (Dough.)

"Yes, DO! DO, RE, MI, FA, SOL, LA, SI, DO. Whata you want isa Americana C. What I give you isa Italiana Si."

About all I could do was to yell at him disrespectfully, so that I am sure it could be heard down in the confessionals.

"Well, I don’t want any Eye-talian Si, I want my own C!"

If I could remember back through those fifty-six years well enough, I expect that I could come up with some real doozers. But these are probably all you will want to hear for now.

Very sincerely yours,

/s/ Robert S. Rowland
The first King organ in the village of Watkins arrived in March, 1868, and was installed in St. James' Episcopal Church. It can be safely assumed that this was one of his earliest organs.

Although the whereabouts of King's business records have not been yet determined, so far as is known at this writing King had been building organs in Elmira, New York, for about three years. Accounts in The ELMIRA DAILY ADVERTISER for the period 1866-1868 suggest that he had built at least five organs prior to the first one for Watkins.

1. An organ for Grace Church, Elmira, was installed by Christmas, 1865.

2. A “five hundred dollar instrument with four stops, suitable for a drawing room or a church” was completed by July 9, 1866.

3. A “six stop organ” was being built on August 8, 1866, when King had “on hand” a “four stop organ.”

On August 31, 1866, he was “making an attempt at disposing of a new organ” he had “just built, worth six hundred dollars.” At that time he proposed “to dispose of a certain number of tickets at twenty dollars each, the possession of the organ to be determined among the ticket holders by lot.”

By September 14, 1866, he had “just effected the sale of a new instrument to a church in Bath.”

4. On May 6, 1867, it was announced that King had “an engagement for a thousand dollar organ,” and on August 12, 1867, he had “a fine thousand dollar organ for sale, well adapted to a church of moderate size.”

5. An organ for the First Presbyterian Church, Corning, was dedicated January 14, 1868.

One may assume that the Bath church may have purchased either the four-or the six-stop organ. (Research attempts have not yet revealed which church in Bath possessed this instrument.) It must not be assumed that the Corning instrument and the “thousand dollar” organ were the same, since the paper carried specific coverage of the building of the Corning instrument, stated to have cost $3000.

The Parish of St. James, Watkins, was organized on September 14, 1830, and was “admitted into union with the Convention of the Diocese of New York Oct. 7th, 1830.” The foundation of the first building was begun on May 5, 1831, on a lot given by Dr. Samuel Watkins, at the southwest corner of Monroe and Division Streets. Trinity Church, New York, “donated $300 towards its erection.” The first service in the new building was held on the first Sunday of August, 1831, led by “The Rev. Dr. Mason,” President of Geneva College. In the spring of 1836 the building was finally completed, and was consecrated earlier “on account of a debt of more than $4000 resting upon it; the entire cost of the church was $8000.”

It appears as if no “pipe” organ had been used by the Parish until at least 1866. The Vestry noted on February 11, 1865, that “Mrs. Mary Randall organist of this Church” was to be presented “$25, as an earnest [sic] of our appreciation of her services, gratuitously rendered to the Congregation of this Parish in her capacity as organist under trying and discouraging circumstances.” On July 28, 1866, they moved that “Rev Mr Mann” and B W Woodward be a committee to make further examination in regard to exchanging the Melodeon for the organ owned by Mrs Kennedy, and to make the exchange if they think best to do so, & in case of said exchange to attend to the moving & fitting up said organ.

A search of the Vestry minutes has failed to reveal anything more about “said organ,” or even about the new King organ of 1868, but a nineteenth-century historical account of the Parish in the Church Records says that in March, 1868, “a new organ was purchased costing $750.” The press in Elmira and Watkins thought the installation of a new organ at St. James’ was noteworthy.

The earliest mention found of this organ appears in the ADVERTISER for March 27, 1868: “A new organ has been put in St. John’s Church, [sic] Wat-
King Organs

The present St. James' Church, Watkins Glen, located at the north-west corner of Cincinnatus (now Sixth) and Decatur Streets. Photograph from the Wm. R. Kelly collection.

kinds, by King, the organ builder of this city. It will be used for the first time on Sunday.

THE WATKINS EXPRESS announced on April 2, 1868, under the heading "NEW ORGAN" that the "members of the congregation of St. James (Episcopal) Church, in this village, with commendable enterprise, recently raised a sufficient sum of money to place in their church a nice, new, eight stop organ. Last week it was set up, and was used for the first time on Sabbath last. It has a suitable, neat case, and is of abundant capacity for the audience room in which it stands."

If one is to judge entirely from press accounts, the confusion often encountered nowadays was certainly not unknown a hundred years ago. The ADVERTISER noted on April 6 that King had "just altered and renovated, very satisfactorily, the organ of St. James' Church, at Watkins." Perhaps the "said organ" belonging to "Mrs Kennedy" was the basis of a King rebuild. In any case, this must remain mere speculation.

The King organ served St. James' Parish for forty-eight years.[1] In 1916 it was replaced completely by M. P. Möller's Opus 2199, which cost $1718.35, and was "expected to be ready for use" by mid-December, according to the EXPRESS. Although that paper had previously announced that the new Möller cost $1000, it later admitted its mistake, stating a figure of $2,800, but the Vestry records show that they "paid out" $1718.35 for "one pipe organ." On Wednesday, December 27, the EXPRESS noted that those "present at St. James church last Thursday morning had a most delightful treat at the trial playing of the new organ by Prof. Carter of Elmira. The people of the church are to be congratulated as the organ is all that could be desired in richness and quality of tone."

All attempts to discover the stoplist of the 1868 King organ, a photograph, and where it finally went have proven fruitless. According to local sources, the Möller was installed by Fred Betts, a Möller man, and Father Stevens, an Episcopal priest of Moravia, N.Y., whose interest in organ building is well known to students of organ history in the Finger Lakes Region. Although both Mr. Betts and Father Stevens are now deceased, it is said that they may have either disposed of the old organ in parts (possibly using the pipework in other instruments) or installed it elsewhere, either in refurbished or rebuilt condition. In any case, they "took it away" completely, and no King pipework remains in the present Möller.

Mrs. Guyon Golding, of Watkins Glen, widow of one of St. James' Rectors, states that she played the King organ as a small child and remembers its hand pump and single keyboard. Mr. Jack Thompson, present organist, also remembers the organ, and says that his mother frequently played it.

Perhaps somewhere in one of the little country churches in upper New York State there are a few pipes from the old organ at St. James' still making music.

The Rev. Duncan C. Mann "took charge of the Parish" in November, 1861. He died on November 3, 1875, at the age of fifty-three. On January 1, 1876, his son, the Rev. Cameron Mann, "a deacon in the diocese of Albany, accepted the rectorship, and on St. Martin's day, 1876, he was advanced to the priesthood . . . by the Rt. Rev. A.C. Coxe." The Mann family became well-known among the Episcopal clergy. Cameron Mann later became Bishop of Southern Florida, and at the same time (1900) the Rt. Rev. Alexander Mann was Bishop of Pittsburgh. Benjamin Weston Woodward, the first of a distinguished family to locate in Watkins, "pursued a full classical course" at Hobart College, Geneva, and graduated from there on July 17, 1862. In 1865 he was "admitted to the bar as an attorney and counsellor at law." In 1866, as the age of twenty-eight, he was "chosen judge of the county of Schuyler, which position he filled four years" and then "associated with himself in the legal business with Charles M. Woodward, his cousin . . ." In 1875 this "copartnership" had "the reputation of being one of the leading law firms of the Sixth Judicial District."

Some organists, as well as organs, are appreciated more than others. The EXPRESS noted on April 12, 1888, that the "retirement by resignation of Mrs. Johnson as organist of St. James church, is a disappointment to the congregation."

John J. Thompson, proprietor of Thompson's Pharmacy at 306 North Franklin, maintains the successful business founded just down the street by his grandfather, Dr. John W. Thompson, in 1856. His father, John M. Thompson, operated a "well established, nicely, neatly and ably conducted store with soda fountain" on the present site in 1902. (Dr. Thompson moved there in 1867) and "compound" prescriptions with "special care." He had been treasurer of Watkins village and was then a member of its Board of Trustees.

* Reproduction from existing photograph by C. Hadley Smith, Ithaca.

** Editor's Note: Professor Paterson's research on King organs is being sponsored by Cornell University. This article will be concluded in succeeding issues of THE TRACKER.
JOHNSON OPUS 536,
CAMILLUS, N.Y.

by

Joseph Chapline

Recently I finished rebuilding the action of the Johnson organ, Opus 536 of 1880 in the Baptist Church, Camillus, New York. I did not alter the tonal specification, but I revoiced the wooden pipes by removing the nicking. I also brightened the Fifteenth. The manual trackers are now all aluminum rod with aluminum squares and metal collars, replacing the original leather buttons. As yet, I have not done anything to the pedal action.

I also removed the topboards and installed the plastic telescophilen that makes the slides tight against all sorts of weather effects. The sliders are now made of Formica.

The work was initially undertaken to remove a large amount of extremely fine sand that had sifted into the organ during a sandblasting operation to remove the old paint in the church and to remove the effects of a fire that had charred the roof. The fire did no more to the organ than to blister the paint on some of the front pipes.

The blower was also damaged, however, and a new blower has been installed. The chime action, too, had been singed and ultimately fell off the wall where it had been mounted. I also installed entirely new chime action.

Finally, upon getting down to the tableboards of the chest, I can report that there was one exceedingly fine crack that was trivial but I sealed it up with silicone cement. After 91 years, the condition of the chests remains remarkable.

The stoplist for Johnson Opus 536, 1880 is:

**Great**

- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Flute d’amour
- 2 2/3' Twelfth
- 2' Fifteenth

**Swell**

- 8' Open Diapason
- 8' Stopped Diapason
- 8' Vox humana
- 4' Fugara
- 8' Oboe-Bassoon

**Pedal**

- 16' Bourdon

There are the usual couplers. Swell to Pedal, Great to Pedal, and Swell to Great. The monochord compass is 56 notes, and the pedal is 27 notes. The organ was dedicated in June, 1880.
mechanism is made of relatively inert materials such as teflon and various aluminum alloys, and is much less sensitive to changes in temperature and humidity than was the old mechanism, which was mostly of wood.

The Felgemaker organ had ten ranks, and a total of 22 pipes. About 200 of these have been incorporated into the new instrument, which consists of sixteen stops and 800 pipes. Although the new organ is nearly half again as large as the old, it requires less than half the floor area of the old instrument due to a far more compact layout of windchests and playing action. The extreme shallowness of the organ (32 inches deep) was obtained by arranging the divisions of the organ vertically rather than behind one another, as was the case with the old organ. The front pipes are new spotted metal and comprise the major part of the Pedal Principal 8'. The other pipes are of pine, basswood, oak and cherry, as well as spotted metal and brass. The casework of the old organ, considerably altered and refinished, was retained. It is walnut with white oak trim and paneling. The manual keys are solid ebony and padouk, the pedal keys walnut and maple, and the stop levers rosewood.

The stoplist of the new organ is:

**Pedal:**
- Stopped 16' - 32 pipes, wood and metal
- Principal 8' - 32 pipes, metal
- Shawne 4' - 32 reed pipes, brass

**Great:**
- Spire Flute 8' - 56 pipes, wood and metal
- Principal 4' - 56 pipes, metal
- Quintet 2' - 56 pipes, metal
- Mixture 3.4 ranks, 1 1/3' - 200 pipes, metal

**Swell:**
- Stopped Flute 8' - 56 pipes, wood and metal
- Chimney Flute 4' - 56 pipes, metal
- Principal 2' - 56 pipes, metal
- Octave 1' - 56 pipes, metal
- Sesquialtera 2 ranks 2 2/3' - 112 pipes, metal

**Couplers:**
- Great to Pedal, Swell to Pedal, Swell to Great.

**Wind pressures:**
- Pedal and Great, 2 3/8; Swell, 2".

The organ was built by Michael Anthony Loris of Barre, Vermont, and installed by him and William Renold Schillhammer III.

The dedication occurred on October 12, 1969, with the recital played by John M. Russell, assisted by the Singers Guild under the direction of George Stenroos. The program included works by Bruhns, Brahms, Walther, Bach and Walcha.

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**A JARDINE IN PITTSBURGH**

by Victor I. Zuck

The Christian and Missionary Alliance Church of Pittsburgh, Pa., purchased Christ Episcopal Church of which Stephen Foster was a member and where he played the organ.

This fall the church will be demolished and the fate of the organ is uncertain. It was built by Jardine & Son, New York, and is said to have been installed in 1835. Foster was 9 years old at the time. Across the top of the case is the inscription:

**LAUDATE DOMINUM IN CHORDIS ET ORGANO**

The Christian and Missionary Alliance Church is building a new church next to the old, and as soon as it is completed in the late fall, the old Christ Episcopal Church will be torn down. The organ is still used every Sunday for their worship service.

The Stephen Foster Memorial, University of Pittsburgh, and the Stephen Foster Museum, White Springs, Florida, are interested, but have no room for the organ. The console could be accommodated along with the piano and melodian display.

I thought the Organ Historical Society, of which I am a member, might be interested in this organ. The stoplist is:

<table>
<thead>
<tr>
<th>Great:</th>
<th>Open Diapason 8'</th>
<th>Swells Bourdon 16'</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Diapason Bass 8'</td>
<td>Open Diapason 8'</td>
<td></td>
</tr>
<tr>
<td>Melodia 8'</td>
<td>Gedackt 8'</td>
<td></td>
</tr>
<tr>
<td>Clarion 8'</td>
<td>St. Diapason Bass 8'</td>
<td></td>
</tr>
<tr>
<td>Principal 4'</td>
<td>Violino 4'</td>
<td></td>
</tr>
<tr>
<td>Twelfth 2 2/3'</td>
<td>Violino Bass 4'</td>
<td></td>
</tr>
<tr>
<td>Fifteenth 2'</td>
<td>Fisgelolet 2'</td>
<td></td>
</tr>
<tr>
<td>Trumpet 8'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Pedal Bourdon 16'

The Great and Swell have 56 notes each, and the Pedal has 25 notes. There are Swell and Great to Pedal couplers, and a Swell to Great Piston, "On" and "Off".

Page 15
AN UNUSUAL DOCUMENTARY

by Edgar J. Thompson

Reprinted by special permission from the BOLEX REPORTER, a house-organ magazine of Paillard, Inc., Linden, N.J., manufacturers of Bolex super 8 and 16mm motion picture equipment.

A deluge of articles and books have been written on the satisfaction, joy, and profit that can be gained by making good travel, educational or documentary films for use by various community groups, professional societies, or even classrooms on many levels.

Too many articles stress only the profit and say nothing about the exciting creation of new films using fresh themes. They ignore the vast opportunities provided to exercise our creative abilities to the fullest degrees in solving filming problems that crop up in the most mundane locations and demand the most imaginative use of our equipment.

These factors were impressed on my mind with a great deal of impact when my wife and I used our first European trip as our initial plunge into the creative, professional film world.

Our goals were the production of two motion pictures: An advertising travel film for an automobile manufacturer and an educational documentary to tell the story of the golden age of pipe-organ building. This was to be told by tracing the work of that art’s greatest craftsmen from the seventeenth century as it survives today in many churches dotting the European landscape, and to relate these works to their modern counterparts once again being returned to the principles of organ building established by the masters. As you might guess, I myself am an amateur organist.

While these assignments may sound routine or even dull, the reverse was true. The situations we encountered in fulfilling them raised problems we had never dreamed of. The eventual solutions were in large measure due to the versatility of the equipment we selected and some solutions, we are sure, would even surprise the equipment manufacturers.

The decision on what equipment would be needed gave birth to much soul searching and of itself became a major project as we had to equip for a two-person production crew for photography both in and out-of-doors with airline luggage weight restrictions compared to the cost of air express shipping, convenience and simplicity of handling on the road and on location, and available luggage space in the car we were purchasing, all kept in mind.

For movie equipment we examined many possibilities and tried the products of many manufacturers. I had always had a strong leaning toward Bolex due to the many years I had used a Bolex D-8L camera for our family movies, so perhaps I wasn’t entirely objective. At any rate, our final choice was the Bolex H-16 Rex with Rex-O-Fader, four Switar lenses in 10-, 16-, 25-, and 75-mm focal lengths. I have found that the Switar lenses seem to impart a living “roundness” to the image, almost a feeling of depth, while at the same time maintaining definition that is without equal in the 16-mm format. The addition of the Bolex self-timer and tripod completed our supplies. The Bolex equipment was selected because it offers a wide range of versatile built-in features in a compact package, simple and quick to use and, most important, light in weight. Lighting equipment, too, was kept to a minimum. We took two large light stands and purchased sockets, lights and two auxiliary clamp-on fixtures upon arrival overseas.

No sooner had we arrived in Europe and started shooting than our problems began. . . . Probably at no time during the entire trip were we faced with more challenges than when it came to photograph the large pipe organs.

One problem arose immediately, just by the very nature of the subject material. The organ is a static thing to see, with all the mechanism hidden within the ornate case, located in places essentially inaccessible to photography. Furthermore, even the player is hidden from view when listening to the organ from the gallery of the church. Thus, true action is limited to relatively close-up shots of the console. It was necessary to decide how best to treat this static material in motion pictures, and the outcome of the problem hinged on the eventual solution to the most serious problem of all—that of light.

Old churches are not famous for their bright interiors, and although we were surprised at the brightness in these particular churches, they were far too dim for normal cinematography, even with the fastest color film. Use of this film had been ruled out anyway because of its poor reproducing characteristics.

What about supplemental lighting? We thought about that, but did you ever try to light the interior of a large cathedral, even a small one? Did you ever try to get permission to try to light one? Ever look at the cost of lighting one? It became clear that the issue of supplemental lighting was best left to the resources and budgets of the large studios. We had to cope with the problem in some logical way.

The solution appeared in the form of a Bolex feature I had ignored initially—single-frame time exposure. The idea was to expose many frames singly at various exposures, select the best two or three frames, and have these printed, or looped repetitively by the processing laboratory into scenes of the desired length. By exposing from many different angles with the varied complement of lenses we had for the Bolex, it was possible to create movement and rhythm by shifting between various long, medium and close-up shots of different views and details of the ornately decorated organ case. This technique is similar to the one used so successfully by the film documentaries that use nothing but stills in their make-up. It worked out very well for the large interiors and some details that required no movement. The great variety of lenses permitted a good selection of views.

Additional movement and action was added by shooting and panning back-light 3½ x 2½ or larger color transparencies made from our still color negatives. For this work, reflex viewing and a good tilting stand are a must. Another Bolex feature that facilitated this work was the variable shutter and Rex-O-Fader combination. Using this it was possible to do a great deal of the editing, i.e., dissolves and fades right in the camera.

Through all the difficult situations, the final result of our filming has been most satisfying. The film has been well received by all who have seen it and it is in quite high demand . . .
MINUTES OF THE COUNCIL MEETING
Philadelphia, Pa., October 17, 1970

The meeting was called to order by President Cunningham at 11:10 a.m. The following members were present: Thomas Cunningham, Donald Rockwood, Thomas Eader (1971 Convention chairman), Helen Harriman, Thomas Finch, Robert Whiting, Albert Robinson, Robert Coleberd, Linda Paterson, Robert Griffith, Randall Wagner, Donald Paterson and Mary Danyew.

The minutes of the Canton meeting were read and accepted.

The Treasurer gave his report, which was accepted.

The Corresponding Secretary read correspondence received. She suggested that we put the money presently in the Helen Harriman Foundation into the funds for use by the Historic Organs Committee. She also stated that she had received requests for display materials to be used at AGO or church meetings, or other public display. This matter was deferred for discussion under New Business.

The Publisher reported that the summer issue had been sent out and that the next issue is already ready to go to the printers. Council voted that Mrs. Paterson investigate three or four other printers and report back at the next Council meeting.

The President appointed Mr. Robinson responsible for having more of our brochures printed, with any revision necessary.

The Archivist reported that he is cataloging the material that comes in, and made mention of some of the items received.

Donald Paterson mentioned that the Historic Organs Committee has two new members: Peter Cameron and Robert Newton.

Thomas Eader, chairman, gave the details of the Baltimore convention, which will be held June 23rd through the 25th.

Council voted to reimburse Thomas Finch for $219.04, covering convention expenses.

Randall Wagner, chairman of the Audio-Visual and Recordings Committees, brought before the Council the matter that all organs for recitals at the conventions should be in good condition; also that payment should be made to non-member recitalists. Mr. Wagner is to contact Robert Noehren about the St. Alphonsus tape and report back to Council.

Council voted that Mrs. Paterson contact Mr. David Watkins of Cornell University in regard to preliminary studies for the display. Mr. Watkins will report to Council at the February meeting.

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Council voted that we sell the remaining convention material that comes in, and made mention of some of the items received.

Linda Paterson reported that she has investigated the possibility of a permanent display for loan to AGO and church meetings, or other public display. Council voted that Mrs. Paterson contact Mr. David Watkins of Cornell University in regard to making preliminary studies for the display. Mr. Watkins will report to Council at the February meeting.

The next Council meeting is in Ithaca, N.Y. on Saturday, February 6, 1971 at 9:30 a.m., with February 20 as the alternate date in case of bad weather. Members wishing to attend should contact Linda Paterson.

Council gave Mr. Robinson a rising vote of thanks for his hospitality.

Meeting adjourned at 4:35 p.m.

/s/ MARY DANYEW
Recording Secretary

CHAPTER NOTES

The Greater New York Chapter, OHS, supported the series of recitals of St. Thomas Church, New York, by Rollin Smith as its activity for the month of September. Mr. Smith performed all of the Organ Symphonies of Louis Vierne in commemoration of the 100th anniversary of his birth. The October meeting occurs on the 11th at St. Stephen's Church, Millburn, N.J., where the new VonBeckerath organ is to be dedicated.

Dues for this chapter are $8.00 per year, payable on October 1st. The monthly bulletin, THE KERAU-LOPHON, is edited by Peter Cameron.

As we go to press, there has been no report on the newly formed Washington, D.C. area chapter. Knowing some of the personnel, we expect great things to be in the planning stage, and look forward to reporting on their activities in the next issue of this journal.

TREASURER'S REPORT

June 1, 1970 - October 12, 1970

ASSETS:

Cash-Checking Account
Savings Accounts Total
Harriman Foundation

TOTAL

Total Inventories on Hand

TOTAL ASSETS

LIABILITIES and RETAINED EARNINGS

Liabilities

Retained Earnings:

Balance
Net Income for Period

TOTAL

NET INCOME FOR PERIOD

/s/ DONALD C. ROCKWOOD
Treasurer
GLEANINGS

from the Corresponding Secretary,

Helen Harriman

Ralph E. Stevens of East Pembroke, Mass., played a fine recital on the E. & G. G. Hook organ, Opus 384, at First Congregational Parish (Unitarian-Universalist) in Kingston, Mass., on July 11th. I rather think he may be our oldest member. He cannot attend conventions any more, but practices many hours and keeps himself agile. The organ is kept in fine condition, and on this occasion he played (1) All'Offertorio from Sonata d'Intavolatura by Domenico Zipoli, (2) Partite sopra la Aria della Folia da Esteriorio from Sonata d'Intavolatura by Domenico Zipoli, (3) Adagio by Mozart, (4) Prelude on "Schönster Herr Jesu", Brid's Song and Trumpet Tune. The last three are his own compositions and were thoroughly enjoyed.

Trinity Church in Newport, Rhode Island, has issued a handsome folder describing that ancient parish. The organization took place in 1698 and the present church was built in 1726, although it was enlarged in 1762. It has been called a "matchless reminder of colonial America", and it is well kept to this day. The brochure shows a picture of the organ with the inscription, "The gift of D'George Berkeley, late Lord Bishop of Cloyne". Indeed, the case seems to be the same, but the organ has been rebuilt several times. The text states that "Bishop Berkeley was Newport's most distinguished colonial visitor, living here in 1729 to 1731. On his return to England he gave the organ which was installed in 1733, the second such instrument in all America." Well, I wonder who wrote that?

Rollin Smith gave a recital series on the Arents Memorial organ (in the chancel) in St. Thomas Church, Fifth Avenue, New York City, during the month of September. His programs covered the complete organ symphonies of Louis Vierne who was born just one hundred years ago. Among the program notes I gleaned the following, written by his pupil, Nadia Boulanger:

"Louis Vierne was my teacher and a beloved teacher, so generous and kind to the little girl I was then when I started my studies with him. The tribute that I would like to offer to Louis Vierne comes from the depths of my heart, attached as I am to his memory. I cannot imagine a greater guidance than the meek and chastened sub-organist enquired, "Why?"

"O, for various reasons. Their petticoats are a hindrance, their butterfly dispositions and syllabus methods of going at things with an idea that a month or two of practice will enable them to compete with men who have trembled before the greatness of an organ, and have given the best years of their lives to its mastery. Such men are not making organ playing a little side issue, but a profession. But when they seek an organ, a befrilled and beruffled feminine competitor comes forward and offers to play the organ for such a trifling remuneration that the man is forced to neglect his profession and seek something else for a maintenance."

Was this "women's liberation in 1898?" Petticoats! Ruffles! Frills! HA!

Winner of the 11th annual National Organ Playing Competition over 55 contestants and seven finalists is Wolfgang Rubsam of Frankfurt, Germany, a pupil of Helmut Walcha. He gave a recital on September 22nd at King's Chapel, Boston, playing works of Bach, Alain, Sowerby and Langlais.

Finally, Association Francaise Pour La Sauvegarde De L'Orgue Ancien (roughly, the French Society for the Preservation of Old Organs) has presented a series of recitals (28 in number) during the recent summer and early fall, according to Robert Gronier, its president. Eglise St. Severin in Paris, St. Owen in Rouen, Besancon Cathedral and Dax Cathedral, St. Remi in Dieppe and Eglise Prieure in Souvigny are some of the better known locations listed. Organists included Andre Isoir, Henri Legras, Francis Chapelet, Pierre Cochereau, and Xavier Darasse. No music was listed, nor were the organs identified. Michel Chapuis will play 12 recitals covering the complete works of Bach at St. Severin in Paris as follows: Oct. 7 and 9, Nov. 4 and 6, February 3 and 5 (1971), Mar. 3 and 5, May 12 and 14, June 16 and 18. I wish we all could attend.
Jon Spong (OHS member and TRACKER advertiser) has been appointed interim organist at the First Methodist Church in San Angelo, Texas for the 1970-71 season. Concurrently, he will serve as interim choral director at Angelo State University.

W. Zimmer and Sons, Inc., of Charlotte, North Carolina, have announced the appointment of OHS member James M. Spearman as regional manager for the states of Alabama, Mississippi, Louisiana, and Arkansas. He graduated from the University of North Carolina in 1965, and has been associated with the firm in various capacities since that time.

During the summer E. Power Biggs left for an extended stay in Europe, making recordings at St. Thomas Church, Leipzig, and on the Silbermann organ at Freiberg. He played the opening recital for "Amici dell' Organo" in Rome on September 15th, and is to appear on "Eurovision" November 15th, playing the Andreas Silbermann organ at Arlesheim, Switzerland.

There was a letter to the editor of the MUSICAL TIMES, London, in their January 1970 issue from Keith Pratt of Vevey on the subject of Organ Conservation. He states that Switzerland has "a museum for the preservation of historic organs, organ relics, and historical documents pertaining to church organs, in the tiny village of Essertes, ten miles north of Lausanne. There are only Swiss exhibits at present, but the museum may become international. It is open May to October upon application to the curator. Also at L'Auberson a museum of mechanical musical instruments has been established. It contains early clock-work instruments, an Organ de Barbarie, a mechanical violin, a barrel organ and orchestrion."

STICKERS and SQUARES

Trifet's Monthly GALAXY OF MUSIC for June 1896, carries forty pages of music, almost none of which is worth a "tinker's dam". But the front and back cover ads are somewhat illuminating. Henry J. Wehman, a New York music publisher, was pushing a song of F. A. Kent entitled, "The Ads That Drove Him Crazy". And Trifet (of Boston) advertised the "new musical marvel, the ZOBO", claiming that it would play any tune and that anyone could play it! Nine illustrations of its use included Sousa's Band, a mixed chorus, a Scottish bagpipe, and, among others, a "mixed quartette". The thrift model cost all of twelve cents, but the ZOBO CORNETTO, made of polished brass and 4½ inches long, was priced at 27 cents.

A friend traveling in the Tyrol heard a rather unusual organ this summer. It is called a "Freiergeli" (free organ), having a console in a little hillside hut, and the pipes in some sort of open air location (a cave, perhaps) up on the hill. There is a seating area, partly protected from the elements, for listeners to the daily recitals. The organ was built in 1931, has 1831 pipes and 30 bells. It is called locally the "Heldenorgel".

Grant Degens & Bradbeer, Ltd., have built a mechanical action organ for New College, Oxford. There are 48 stops (62 ranks), three manuals and pedal, a total of 2948 pipes. The manual compass is 56 notes and the pedal 30.

Wm. Hill & Son and Norman & Beard, English builders of the new organ at Trinity Church, Watertown, N.Y., are installing two new organs at Dalhousie University in Halifax, Nova Scotia, one of which has tracker action.

There is a British Piano Museum at Brentford where automatic instruments are demonstrated on Saturdays and Sundays, March through November.

Thomas Murray, our member from Alhambra, California, is on tour in Europe as accompanist for the Wm. Hall Chorale of Southern California. He will remain in Western Europe for several months after the choir tour to play recitals. In order to accomplish this, he has been granted a ten-month leave of absence from his post as organist of Immanuel Presbyterian Church in Alhambra.

According to the BOSTON ORGAN CLUB NEWSLETTER, Austin Organs, Inc., of Hartford, Conn., is building a two-manual tracker action organ "on speculation", the first ever for this firm. May their attempt prove both successful and profitable.

WANTED

EXPERIENCED ORGAN MEN

TUNING AND SERVICE - must be capable and willing to do top quality work - electropneumatic and tracker.

SHOP - General construction: consoles, chests, casework, etc., tracker and electropneumatic.

Reply giving details of experience and wages required. All replies in strictest confidence.

Excellent opportunity for right men.

CUNNINGHAM PIPE ORGANS, INC.

680 Wilfert Drive, Cincinnati, Ohio 45245

Phone 513 752-1681
NEW TRACKER ORGANS

Flentrop in Branford, Conn.

High in the rear gallery of the First Congregational Church (United Church of Christ) in Branford, Conn., is the fine new tracker organ built by D. A. Flentrop of Holland.

The history of the parish began in 1644, and the present structure is the fifth Meetinghouse to be occupied. It was built in 1844 and contained the first organ known to the congregation. This had one manual with from six to eight stops. This was replaced by a Hook in 1869 which, like its predecessor, was hand-pumped. It was repaired and enlarged in 1906, and completely rebuilt by Hall in 1938 with electro-pneumatic action.

In the new Flentrop, each division has its own shallow reflective case, with the Great (Hoofdwerk) in the center directly above the console. The Pedal organ (Pedal) stands in two towers on either side of the Great, and the Choir organ (Choir, or Rugwerk) is placed centrally on the gallery railing directly behind the organist’s bench.

A novel decoration is the Cymbelster on the face of the Rugwerk. Driven by an air motor, the star revolves when the stop is drawn, causing the ringing of several tiny high-pitched bells.

The specification is:

Hoofdwerk
Bourdon 16' 16' Basson
Prestant 8' Trompet
Voece Umona 8' Clarion
Rearfluit 8' 4' Tertis
Octaf 4' 4' Girfluit
Gedektfluit 8' 4' II Mixtuur
Quintfluit 2 1/3' 2 1/3' IV Trompet
Octaf 2' 4' Sibflute
Tertis 1 1/3' Gemshoorn
Mixtuur 8' Quinte'deen
Cymbel 11' Quintfluit
Trompet 8' Sifflet
Trompet 4' Saxquaflet
Pedalwerk
Subbas 16' Dulcian
Prestant 8' Dulcian
Gedekt 8' Flamtaunt
Octaf 4' Cymbelster
Fluit 2' + 1' I + II Mixture
Mixture 4' P + II

The opening recital was played by George E. Becker, M.D., whose interest in organs certainly equals that of his profession. His selections included works of Sweelinck, Dandrieu, Mendelssohn, John Ford, Conn., is the fine new tracker organ built by

The September issue of THE DIAPASON describes a number of new tracker organs of considerable interest. Since we have no specific information from any correspondent about these, we think it redundant to reprint the information in THE DIAPASON and will therefore simply acknowledge their existence by listing them:

Goshen, Indiana - Goshen College, 2m Walker
Marblehead, Mass. - Old North Church, Aeolian-Skinner
Dallas, Texas - Church of the Transfiguration, Aeolian-Skinner
San Antonio, Texas - Dr. Bess Hieronymus, Aeolian-Skinner
Los Angeles, Calif. - California State College, Schlicker

Nashville, Tenn. - Scarritt College, Casavant
Decorah, Iowa - Luther College, Charles Hendrickson
Lyons, New York - Lutheran Church, Schlicker
Bowling Green, Ohio - United Methodist Church, Ruhland
Quebec, Canada - Laval University, Wolff
Quebec, Canada - Notre Dame de la Guadeloupe
Providence Organ Co.
Lincoln, Mass. - First Parish Church, Noack
Bowling Green, Kentucky - State St. Methodist Church, Pels & Van Leeuwen
Charlotte, N.C. - Park Road Moravian Church, Zimmer
Fort Wayne, Indiana - Concordia College, Roderer
Woodstown, N.J. - United Presbyterian Church, Chapline
Seattle, Wash. - Most Blessed Sacrament Church, Vermeulen
Chicago, Illinois - 4th Presbyterian Church, Roderer
Jefferson, Mass. - St. Mary's Church, Berkshire
Mt. Pleasant, Iowa - Presbyterian Church, Kney

RECORD REVIEWS

Historic Organs of France - E. Power Biggs on Columbia Stereo MS 7438, produced by Hellmuth Kolbe.

Continuing his series of recordings on the great organs of Europe, Mr. Biggs here presents the distinctly French quality of sound as found in the organs at Marmoutier and Ebersmunster.

In the jacket notes, Mr. Biggs comments that Alsace (the province containing the two towns) is bilingual, that “although they are thoroughly French, their speech has a slight German accent.” He says that the organs here employed, having been built by Andreas Silbermann, are bilingual, too.

At the Abbey Church of Marmoutier (organ dated 1710, 3 manuals, 38 ranks), Mr. Biggs plays works of Francois and Louis Couperin. And at the Abbey Church of Ebersmunster (organ dated 1730, built in collaboration with Jean-Andre Silbermann - son of Andreas - 3 manuals, 41 ranks), he plays works by Le Begue, Balbastre, Clerambault and Dandrieu.

In making the recording at the latter church, Mr. Biggs comments that there was “no need of the Cuckoo or Nightingale stop sometimes found on old organs. Resident birds chirp from the ceiling of the church, adding occasional comments on the music.”

Both sides of this distinguished disc are marked by outstanding performance on superb instruments in fine condition. The recording and surfaces are excellent.
The King of Instruments - ten recitalists on ten English organs; His Masters Voice Stereo SEOM 4.

For the arm-chair traveler, here is the simplest means of hearing some of the great organists of Europe on some of the largest instruments in Britain. All he has to do for complete enjoyment is to flip the disc.


The performances are all top-grade, though there is some unevenness in the recording due to the many locations and problems involved. I suspect that these are excerpts from previously released complete recordings by the several artists. Nevertheless, it is well worth having since it sold in England for only 15/6 (about two dollars).

Festive Music from the 18th Century for 2 and 4 Organs with Brass - Rudolf Ewerhart, Franz Lehndorfer, Hans Haselbock, Wolfgang Oehms, organists with Brass Ensemble, directed by Rudolf Ewerhart; Turnabout Stereo TV 34216S.

The practice of concertato organ playing (two or more organs) originated at St. Mark's in Venice about the middle of the sixteenth century, the idea having been born by the great Gabrieli with their double choirs of voices and instruments.

The organ concertato spread through northern Italy to southern Germany, Austria and Switzerland, resulting in compositions by Alfons Albertin, Marian Muller, and other anonymous composers heard on this record. The music, especially the Intradas, was used on ceremonial occasions for the entrance and exit of church dignitaries on festive days.

Two of the organs used here were built for the Abbey Church at Ebrach in 1760-62 by Kohler of the Steinmeyer shops in Oettingen were added. A brass ensemble of trumpets, horns and timpani completes the required instrumentation for this music.

The performances are uniformly good with rather refined tone. The recording and surfaces are equally refined. The price in England was 19/11 (about $2.39), but I suppose the duty would almost double that over here.

Die Passion Von Oberammergau - Polydor Stereo 2370-001.

While this disc has nothing to do with organs and organists, it is never-the-less rather remarkable in that all of the 48 choristers and 65 orchestral players are "amateurs", natives of the village which presents this remarkable production every ten years. The music was composed by Rochus Dedler in 1815, and while there is not one familiar chorale or melody in the whole score, there are traces which Wagner and other later composers employed. The jacket includes a book giving the complete text in German, English, French and Spanish. — A.F.R.

**BOOK REVIEWS**


When the first edition of this book appeared in 1932, its author was the reigning monarch of British theatre organists. He had already pioneered in the field of gramophone records, and today boasts what is probably the longest discography of any organist (with the possible exception of E. Power Biggs). It occupies some fourteen pages of this book.

Without becoming too technical, Mr. Foort describes the development of the theatre organ, its special pipe construction and effects, acoustics, the unit system and modern electric action. There are several line drawings and many photographs.

The history of a few organs is traced, particularly when they have been moved from place to place.

Playing for silent films (how many have had the experience, or ever heard a silent film accompanied by an organ?) is given an interesting chapter in this book, which is dedicated to Quentin Maclean.


Lionel Dakers is the distinguished organist of Exeter Cathedral. For many years he has carried on an almost one-man crusade to raise the standards of church music, not without noticeable success in many areas.

Subtitling this book, "A Forward Looking Guide for Today", he gives hope to those who might be discouraged, and a great deal of sound advice to those in the field. His chapter on organ playing alone is worth the cost of the book.

The book is recognized by the Royal School of Church Music and recommended by its director, Dr. Gerald Knight. We can only endorse their advice to procure a copy as soon as possible. — A.F.R.

**DONALD R. M. PATERSON**

University Organist
Sage Chapel, Cornell University
Ithaca, New York 14850

**ATTENTION OHS MEMBERS**

To place an advertisement in the 1971 Convention Program, contact:
Alan Laufman
Mountain Road
Cornwall-on-Hudson, N.Y. 12520

The deadline for copy is March 2, 1971. Ad rates available on request from Mr. Laufman.

Your publisher wishes to apologize for the delay in the Fall issue. Space would not permit listing of the reasons (not excuses) which have kept this issue so long. Suffice it to say that all OHS members work at OHS business as amateurs in their spare time instead of as professionals at full time.


**OBITUARIES**

**Horace Douglas 1897 - 1970**

One of the ten founders of The Organ Historical Society, Horace Douglas of Rome, New York, died on August 12, 1970, after a long illness.

Born in England on October 13, 1897, Mr. Douglas came to America with his parents, brothers and sisters, and graduated from Syracuse University. He served many musical organizations throughout his life, and was a well known organist and violist. He was also a noted teacher of piano.

Mr. Douglas is survived by his wife, two sisters and two brothers.

Horace Douglas at the 1892 Roosevelt Organ in Judson Memorial Church, N.Y.C., during the founding meeting of the Organ Historical Society in 1956.

**The Rev. William E. Soule 1890 - 1970**

One of the early members of OHS, Father Soule passed away on September 7, 1970, at the age of eighty, at his home in Glastonbury, Connecticut.

Fr. Soule was elected to the National Council in 1959, graciously hosted some of the meetings during his tenure, and served on several sub-committees.

He had a passion for good hymn-playing, and whenever he was asked to demonstrate an organ we were assured of the rendition of a fine hymn tune as it should be rendered.

He is survived by three sons from his first marriage and his second wife.

Barbara Owen recalls an occasion upon which Fr. Soule quoted St. Augustine: "The Christian should be an Alleluia from head to foot." Papa Soule was.

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**LETTERS TO THE EDITOR**

Dear Sir,

It occurs to me that a number of fellow OHS members, like myself, are privileged to be responsible for the care of a venerable organ, which care includes periodic tuning. Many of these members, like I, also, may not be exceptionally proficient tuners, and may find setting the temperament of the middle C octave to be a tedious chore, even with a set of chromatic fork, which invariably die off just as one begins to hear the beats.

So, I was very interested to hear that Schober, the manufacturer of those kit electronic organ surrogates, offers an assembled, factory calibrated "Electronic Tuning Fork", a 12-note chromatic tone generator, producing a continuous audio tone, battery operated, and adjustable in pitch, plus or minus about 5 cycles at A-440. Schober claims 5% of a semitone accuracy. This is in contrast to Peterson's 1% of a semitone accuracy, but Schober's instrument sells for about $50. (or about $38. to anyone who has done at least $100. worth of business with Schober), as opposed to Peterson's $70. for their model 70 . . . .

Incidently, Schober also markets a harpsichord (non-electronic kit, now. Their address is:
The Schober Organ Corporation
43 West 61st Street
New York, N.Y. 10023

Yours very truly,
/s/ Francis X. Asbeck
Rt. 1, Box 233A2
Boyds, Maryland, 20720

Dear Sir,

Since the article on tracker organs in Detroit appeared in the Spring 1970 issue, a few clarifications need to be made. First, the good news that the 1861 3-manual Hook in Marine City has received enough publicity to warrant funds for its repair and maintenance. Mr. Ken Holden of Detroit is doing the work and reports the organ has already been cleaned, new nuts installed, broken linkage replaced, re-leathering of reservoirs completed; tuning and restorative work on the reeds is underway. Second, Mr. Worden's information on the Holy Trinity instrument is most interesting. This writer's information on the builder (cited as Odell) came from church officials and it would be very informative for us all if Mr. Worden would describe the organ's history in detail. Finally, apologies are due Michigan State—the new Schlicker is indeed mechanical action.

Sincerely,
/s/ Kim R. Kasling
Music Department
Mankato State College
Mankato, Minnesota 56001

Dear Sir,

I notice an enticing question mark at the end of the Summer, 1970, installment of "Stickers and Squares" concerning the Smith Organ Co., and cannot resist the urge to respond.

In the summer home of my late grandmother, Mrs. Oliver Buchanan Munroe (who was born Ethelind B. Cross on May 9, 1869 and died on September 30, 1897), in New Hampton, N.H., there is a little reed organ of unusually rich tonal quality
built by the Smith American Organ Company of Boston. The instrument was purchased for his home in East Providence, R.I., by my great-grandfather, Philip Allen Munroe. Since my grandfather was born in 1856, I should guess that this little organ, the first I ever played, must be at least a century old. Several colorful stories about “O.B.,” playing it in his Melrose, Mass., home have been... 

Secretary, Newcastle-upon-Tyne and District Society of Organists, 7 Esplanade Ave., Whitley Bay, Northumberland, U.K., and marked “Schulze Organ Appeal”.

Yours sincerely,
/s/ David G. Jones

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Who are we? What are we doing? Where are we going? These highly valid questions ought to be asked of any organization every now and then just to keep its members informed and its objectives in focus. In so doing, we might coincidentally apprise the world of our existence and aims.

The Organ Historical Society, formed in 1956 by a handful of men and women interested in the history of organ-building in America, has been from the very start an educational organization. It is comprised of artisans, musicians, students, authors, laymen, and others who find a common bond of interest in this vast subject. Now numbering well over five hundred members, mostly from the continental United States, but including a few from foreign lands, we contribute that which we can afford in time, effort and money, to further the purpose of the Society.

No member or official receives remuneration of any kind. Much of the effort exercised by members has been totally decided because of man's inborn diversity of taste. A good organ is another problem which may never be totally decided because of man's inborn diversity of taste.

The Society has provided an opportunity for its members to meet for discussion and observation through the annual OHS conventions. This affords many interesting experiences, the exchange of ideas and knowledge and the increase of appreciation for the heritage we possess. Each year a different location (with the sole exception of New York City, in which three conventions have been held and the subject of historic organs is still not exhausted) has brought to light facts hitherto unknown except to a few. For the members, these conventions have been broadening, and to the outside world a marked impression has been noted.

What of the future? As we begin this fifteenth year, there remains much to be done. We have promoted, editorially, the need for an historic organ museum for some time. We insist that this is a prime requisite for the permanent home of our archives and a repository for a few outstanding examples of organs which, due to building demolition or other factors, may become doomed from time to time.

We also feel that the employment of a capable, interested part-time executive should be arranged for the handling of our slide-tape bookings, the sale of records, tapes and back issues of THE TRACKER, and the dispensing of supplies such as brochures and stationery.

As we continue to work and grow, let us come to real grips with these issues which are of prime importance at this time and in the near future.