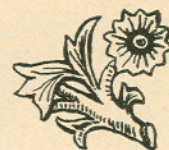




THE TRACKER



The Quarterly Journal of the Organ Historical Society, Inc.

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Volume XV, Number 2

WINTER, 1971

THE STORY OF AN 1857 FOUR-RANK ERBEN

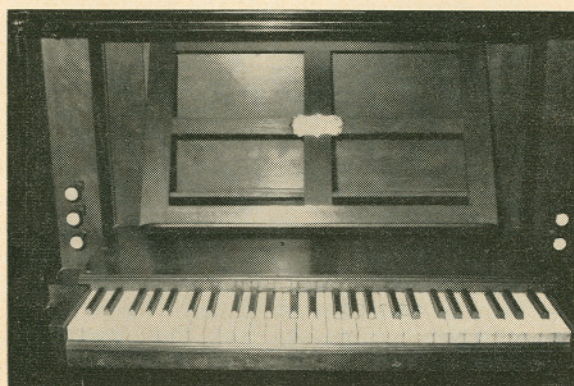
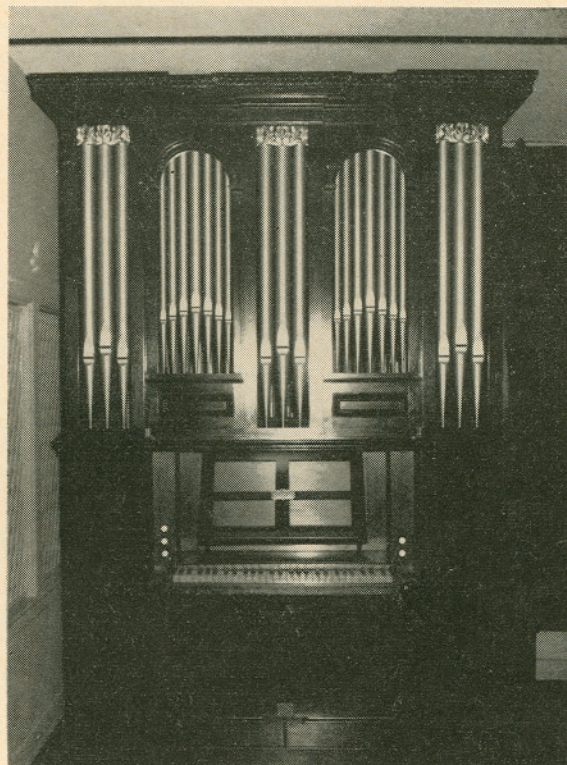
ED. NOTE: When Kenneth F. Simmons retired as editor of THE TRACKER to become President of the Organ Historical Society, he turned over a quantity of material to the current editor, among which was a note to the effect that a small Erben organ exists and information could be obtained from David C. Walker. The following material has been forwarded by Alan Laufman for publication.

A letter from David C. Walker, former organist and choirmaster at The First Presbyterian Church of Utica, New York, dated 20 February 1969 is addressed to Alan Laufman, St. Thomas Choir School, Fifth Avenue at Fifty-third Street, New York 10019:
Dear Mr. Laufman:

At the request of our mutual acquaintance, Mr. Bryan Kirkpatrick, I have gathered together all available material on the 4-rank Erben tracker organ in our possession and am forwarding some or all of this information on to THE TRACKER. In June 1967 I received a letter from Mr. Albert F. Robinson, editor of that magazine, asking that I supply him with an article for publication. At the time I was just on my way to Europe for the summer and was not able to get to the task. His letter remained buried beneath a stack of material that I never investigated upon my return in September. It was in a conversation with Bryan that I recalled the letter and figured I could get two birds . . .

As you will note, Mr. Swink was rather thorough in his preservation of data on the instrument. There have been only two changes to the organ since it has been here at the church. It acquired this instrument in the fall of 1965 upon the death of Mrs. Swink through her daughter, Mrs. William Sieber of Philadelphia. While it was in the Swink home, the original bellows were pumped by a shaft coming up through the floor and powered by a washing machine motor in the basement - an arrangement not exactly suitable in the chapel of the church. We therefore installed a new Swiss blower in an adjacent room and replaced the original bellows with a modern wind reservoir. The latter was done on the misguided advice (I have since learned) of an incompetent local organ man. The original double bellows are presently in storage in the basement of the church. The other change was the addition of a small flat light installed directly above the music rack; as you will note from the photograph, it and the switch powering the blower (also above the music rack) are not visible from a normal perspective.

CORRECTION: Mrs. William A. Sieber, 608 Baron DeKalb Rd., Wayne, Pennsylvania.
I trust this information will be of interest to you



The 1857 Erben at The First Presbyterian Church, Utica, New York. Photograph by courtesy of the Rev. H. Donald Mairs, February, 1971.

and will be pleased to have it on record with the Organ Historical Society. . .

Sincerely,

/s/ David C. Walker

AN OLD PIPE ORGAN

This pipe organ was built in New York City by Henry Erben in the year 1857. According to information obtained from Cabin Point residents, it was purchased by the Harrison family of Brandon, Virginia, and given to the Grace Church at Cabin Point, Virginia in 1858, when the new church was completed following the burning of the older church. A history of this church by Miss Mary F. Goodwin, historiographer of the Diocese of Southern Virginia, is attached.

The church is situated in the very heart of the old colonial and plantation area of tidewater Virginia, this district being very interestingly described and illustrated in the April, 1929, issue of THE NATIONAL GEOGRAPHIC MAGAZINE. In this issue is pictured and described the home of the Harrisons who presented this pipe organ to Grace Church in 1858. Nearby this old church were also fought many of the battles of the Civil War during McClellan's campaign in Virginia. In viewing this noble old church and the few remaining lovely old colonial mansions within a ten mile radius, one can easily picture in his mind the family life and the business and religious activities of these large plantation owners of the before the Civil War period.

The writer, in looking over this interesting and lovely old country church, discovered this pipe organ installed behind the rude [sic] screen in the southeastern corner of the church. The space between the screen and the organ was so small that the organist must have been very crowded while playing. Two interesting old coal oil lamps in their brackets were attached to the front face of the organ, one of them in such a way that the heat from the lamp had blistered the varnish on the organ case. In a very small and dark corner between the organ and the church wall were stored about twenty old earthenware spittoons or cuspidors, additional silent witnesses of the early history of this church and its furnishings. Inquiry in the neighborhood developed the fact that the pipe organ had not been in use for a good many years before the church had become dormant. This was due to the need of considerable reconditioning expense, which the small and dwindling congregation could not afford.

Careful examination showed the woodwork and almost all the joinery to be in very fine condition, so much so as to be astonishing in so old an instrument. Fallen plaster had spread a heavy coat of white dust over the case, and many peanut shells (for this was in the heart of the peanut raising district of Virginia) in and around the case raised the faint suspicion that mice may have made it their happy home. Discovery of the bellows handle some feet away raised the hope that I might be able to learn if the old organ still had a voice. I soon learned that the leathering on the bellows had become so loose that the bellows was no longer effective. However, very fast pumping did bring forth a few notes.

On returning home I thought of this fine old historic organ, slowly going to pieces in the no longer used church. The thought of preserving its worth and historic value and the integrity of its wonderful workmanship finally became so insistent that I got in touch with the Rt. Rev. Arthur C. Thomson, Bishop of the Diocese of Southern Virginia, stating my desire to purchase it and save it from destruction. He was very sympathetic, whereupon I purchased the organ

and set about its rehabilitation with great care and much painstaking labor.

The cabinet work and joinery of this organ is some of the finest I have ever seen, the wind-chest, the sliders and the upper boards being marvels of accuracy and fine workmanship. The woodworking was evidently all done by hand tools, as an examination of the boards on the top of the organ where they have never been painted shows them to be hand planed and tongued and grooved in an odd manner. The iron work on the feeder shaft, the expression pedal and the stop levers is very interesting, the various pieces being mortised into each other similar to the methods used in woodworking.

The signatures of some of the workmen on this old organ appear on some of the parts they worked on; such as the bellows and feeder have written on them on the inner surfaces, "Abner Brady, May 1856", also "A. Brady, 1857." The principal stop or rank of pipes is signed by "Geo. W. Hamill," who no doubt voiced them. The largest pipe in the gamba rank is signed in a fine example of penmanship, "David A. Carnes, 1856." The F pipe in the dulciana rank is signed in a neat and small hand, "1856, G. W. Osler." The remaining rank of pipes, the stopped diapason, is signed "Brady" on the largest metal pipe in that rank. It would be interesting to know if he was the same Brady who made the bellows work. Probably a comparison of the signatures would tell, but the bellows signatures are now on the inside of the bellows where they cannot be seen since re-leathering. The keyboard work was the product of C. Eckerd, and he might well be proud of it, since it is as perfect today as it was eighty years ago. Real ebony and ivory keys, all are perfect and in the finest condition. The keyboard is also interesting for the manner in which it is made to fold or close up inside the organ case when not in use. The organ case then presents a very fine example of classic design and beautiful proportions.

The keyboard and music desk are made of solid walnut in hand rubbed finish. The outer case is made of select white pine and was originally finished in large grained imitation Brazilian rosewood in the German manner. This finish was in poor condition and could not be restored, so I tried to locate an old artisan who could duplicate this finish. Having no success in this matter I made many attempts to do it myself, but finally decided to refinish it in burl and butt mahogany figure instead, only retaining the original finish on the inside surface of the drop panel where it had been protected from the light and where it was still in fair condition.

The organ is approximately five feet and five inches wide, three feet and four inches deep and eight feet and ten inches high. The double bellows or receiver is fed by a single feeder which is operated by a hand lever in either one of two positions. It is weighted with five cast iron weights and delivers air to the wind-chest at two and one-half inches of pressure. The wind-chest is made of very fine white pine and mahogany and contains fifty-six single acting leather faced pallets, operated by a like number of keys at the keyboard.

The four ranks of pipes, principal, dulciana, gamba and stopped diapason are controlled by five draw stops in a very interesting manner as follows: the stopped

diapason rank is divided into two stops, treble and bass; the bass consisting of seventeen of the largest stopped wooden pipes. This bass stop is then borrowed for use with the gamba and dulciana ranks of pipes which consist of thirty-nine pipes each. The principal stop or rank consists of the full fifty-six pipes and it is pitched an octave higher than the other three ranks. These four ranks of pipes produce a tone color both quaint and fascinating to the listener, and at the same time have considerable volume for so small an organ. All of the pipes are enclosed behind a set of swell shutters which are controlled by an expression foot pedal at the organist's will. Two rather unusual forms of organ pipes are found in this organ, the bell gamba, which is the old German style of tapered body surmounted by a bell or funnel-shaped top, and the stopped diapason rank which is constructed with the old style of chimney flute or doppel flute top, both of these ranks tuning with large ears at their mouths.

The upper front of the organ case is ornamented with twenty-three false wooden pipes done in dull gold and arranged in five beautifully proportioned groups. The sides or ends of the case are finished in similar manner to the front, only the rear panels of the case being unfinished. All the panels in the case are equipped with locks and cast brass keyhole escutcheons.

As renewed and restored, it seems to the writer that this old organ calls forth from its present-day beholders and listeners the same admiration and satisfaction with its beauty of tone and design that it must have excited in its ante-bellum listeners of four generations ago.

/s/ Sylvan S. Swink

Spencerville, Ohio.

December 25, 1937.

* * *

A letter from the Rev. Don H. Copeland, rector of St. Alban's Episcopal Church, Edgehill Road and Euclid Heights Blvd., Cleveland Heights, Ohio, is dated July 13, 1937:

Dear Sylvan:

Received your interesting letter. You have had a unique as well as an interesting experience. I am sorry that you failed to obtain more details. If the church was built in 1867 it is probable that the organ is no older than that date, altho it could possibly be much older, i.e., not new when installed. I cannot say if it would have any value as an antique or not. . . .

You failed to state the name or title of the church or the county in which it is located. I take it from your description that it is in the Diocese of Southern Virginia. At Surry there is a St. Paul's Church with 40 communicants and the priest-in-charge is the rector at Smithfield, the Rev. W. Brayshaw.

The Bishop of Ohio could be of no assistance. Your best bet would be to write directly to the Bishop of Southern Virginia as you have to me and state your case.

He is The Rt. Rev. Arthur Conover Thomson, D.D., 519 Law Bldg., Norfolk, Va. A very fine man. You will address him as "Rt. Rev. and dear Sir:".

In attempting to obtain the history of the organ, after you know the name of the church and can iden-

tify it by letter, write to Miss Mary F. Goodwin, Richmond, Va., who is the Historiographer of the Diocese. She might be able to tell you where the furnishings of the church came from originally.

Then if you need further assistance I will be happy to write to my friend, the Rev. E. R. Carter, Jr., rector of St. Luke's, South Richmond.

Am returning your pictures herewith.

Such things as these always strike our fancy too and we know how interesting you find it. I hope that the above references will be sufficient to enable you to accomplish your aim. If not, don't hesitate to call on me for more help. . . .

Sincerely,

/s/ Don

* * *

A letter to Bishop Thomson from Sylvan S. Swink is dated July 28, 1937: Rt. Rev. and Dear Sir:

A few weeks ago while on a vacation trip I happened to be driving through southeastern Virginia. Near Surry on one of the lesser traveled roads, I came across an old abandoned church, which I spent an interesting half hour looking over. This church was located at what is called Cabin Point and on inquiry, as near as I could learn, was one of the churches of your Diocese.

Upon returning home from my trip I wrote a letter to my first cousin, the Reverend Don H. Copeland, who is the rector of St. Alban's Episcopal Church, at Cleveland Heights, Ohio, and told him of my interest in trying to restore or repair an old organ which is in this church from oblivion and ruin, if not already too late to do so. He was also much interested in my effort and suggested that I write directly to you and state my thoughts.

I am an automobile salesman, with two hobbies; serious amateur photography, and restoring anything that is old and out of working order. While looking at this church which has been standing open to the weather for some years, I noticed an old pipe organ which looked to be almost beyond repair. It evidently has not been used for a number of years, as there is a reed organ in the church which has been used more recently, probably when the pipe organ failed years ago.

I am writing to you to ascertain if you would care to dispose of this old organ and realize something from it, rather than see it lost all value through decay and possible vandalism. I talked with a gentleman who lives near the church, who stated that his mother, his wife and himself were the only communicants left in the vicinity when the church ceased six or seven years ago. It was his opinion that this church would not likely be used again, not only because of so few communicants in that neighborhood, but also because the church was too much decayed past any practical hope of repair.

For your information, if you have not seen this church in the past few years, I can say that it is not only open to the elements, but that the roof is apparently in bad condition, as much of the plaster has fallen, covering the floors, pews, etc. The floor is sag-

ging, some of the windows are broken and birds and pigeons are fast making it a complete ruin.

It is for these reasons and also in the hope that there is still a possibility, however faint, that I might by the expenditure of unlimited time and patience, and some expense, be able to once again put this organ in working condition for my own satisfaction, that I am writing to you in this way.

The thought occurs to me that you might also take considerable pleasure in knowing that there is someone who is so interested in this long since useless collection of wood and metal, that he would like to see if it can be again be put into some degree of its former state, rather than see it very quickly all chance for any destiny rather than the junk pile.

So, if this matter strikes in you a responsive chord, I shall be most happy indeed to hear from you. The gentleman with whom I talked at Cabin Point said that anything of this nature would have to meet with your approval.

Awaiting your reply with much interest, I am

Your obedient servant,
Sylvan S. Swink

The Bishop's reply is dated July 31, 1937:

My dear Mr. Swink:—

I received today your letter of July 28th telling me of your visit to Cabin Point Church. This church was abandoned several years ago because other churches were serving the membership more accessibly. Of course, I am very familiar with its condition. I do not know just how you would arrange to get hold of the reed organ which is in the church and falling to pieces but would have no objection to your taking it out provided you have the approval of Mr. Charlie Butts who you must have met and talked with at Cabin Point. If you care you can write to him and tell him that if there is any money involved in the transaction he can spend it in cleaning up the yard and keeping the brushes and weeds down.

I expect to be away for several weeks and will ask you to take this matter up with Mr. Charlie Butts informing him that the removal of the organ will have my approval if it can be salvaged by you or any one else that can use it. It is an interesting antique.

Yours very truly,

/s/ A. C. Thomson

* * *

A letter from the office of the Book Department, The Church House of the Diocese of Virginia ("The Mayo Memorial") 110 West Franklin Street, Richmond, Virginia, addressed to S. S. Swink, Spencer-ville, Ohio, is dated August 7, 1937:
Dear Mr. Swink:

I am enclosing all of the history of the church at Cabin Point which I can find. As you will see it is nearly ten years older than I thought, as it was built in 1858. It has not been abandoned, but is considered "dormant", and we may hope that at no distant date it may be repaired and used again. But when a community changes, and there are only a few church people left in the neighborhood, it is hard to keep an old building in repair, and used for sentiment's sake, when

the majority of the congregation prefer going to a newer church with less up-keep required. However the church may some day come back into its own. Let us hope so.

It is interesting to know that natives of other states are interested in our old churches. If at any time I can be of help to you regarding the history of any of our old buildings, I shall be glad to hear from you.

Very truly yours,
/s/ Mary F. Goodwin

* * *

THE CHURCH AT CABIN POINT, SURRY COUNTY, Virginia

The first church at what is now Cabin Point was built in such early days that in the will of Benjamin Harrison, written in 1711, it is referred to as "the old Chapell". Its successor, the second church or chapel as it was called, was built soon after the writing of the above mentioned will. The Harrison tombs were in the yard of this old church until about 1900 when they were all moved to the family burying ground at Brandon. The second church was built near the first; it was described as having "massive brick walls, granite steps and the floor of its aisle laid in mosaic work of small squares of brown stone and white marble." This church was burned in or about 1854. Its successor was built not on the old site, but in the town of Cabin Point, close by. It has been described as a "noble old building", and at the time of its consecration was described in the Council Journal as a "substantial Norman-Gothic building, furnished throughout. A sweet toned bell rings out its call to prayer, and an organ of considerable power and perfect tone lends its aid to quicken devotion." (Diocesan Journal, 1860, page 150.) The church was erected in 1858, but was consecrated in 1860, and called Grace Church.

The Journal of the Diocese of Southern Virginia, 1931, reports as follows: "Grace Church, Cabin Point. This very beautiful brick church about 75 years old, is situated on highway No. 10. It was found impractical to raise enough money for the repair of so large a church. It has been closed for the present and is listed as dormant."

Mary F. Goodwin,
Historiographer of the
Diocese of Southern Virginia

August 3, 1937.

* * *

A letter in reply to Bishop Thomson written by Mr. Swink and enclosing a money order for seventy-five dollars is dated August 10, 1937:
Rt. Rev. and Dear Sir:

I wish to thank you very sincerely for your letter and telegram of permission to buy the pipe organ which is falling apart at Cabin Point, as it shows a sympathy with my hobby and desire to try rebuilding it.

With your letter and telegram in hand, I became worried that vandals might at any moment destroy

some of the organ beyond hope of repair, so I at once made the trip in my car to Cabin Pt., to see if the organ was still in condition that I might be able to rebuild it, and to talk with Mr. Charlie Butts in person.

On arrival I showed Mr. Butts your letter of approval, giving him your permission to dispose of the organ along the lines you indicated. At once Mr. Butts expressed unwillingness to assume the responsibility alone, but said that I should look at the organ and tell him what I would pay for it.

I examined the organ and found that some of the pipes and also other parts were missing (some of which were there a few months ago, I feel sure), some of the panels were split and broken, bellows and wind chest sides eaten out, many glue joints coming apart, and both inside and outside of organ covered with fallen plaster. And after so many years of disuse, it was not possible to guess the condition of the inner mechanism.

This I explained to Mr. Butts, showing him that it was worthless to anyone who was not willing to pay hundreds of hours in it as a hobby in the effort to rebuild it, and then run the chance that it might prove beyond repair after forty years disuse. I then offered him \$25.00 for it. He was unwilling to accept this offer by himself, mainly because of possible criticism by neighbors and also because he did not think you had that low a price in mind when you wrote me your approval. He thought the organ should be worth \$75.00. I explained to him that you knew only too well how hopeless the condition of the organ was when you wrote me to tell him that if there was any money involved in the transaction he could spend it in cleaning up the yard and keeping the weeds down.

Mr. Butts then said that whatever price was satisfactory to you would also be to him, as it would relieve him from any chance local criticism if I bought the organ through you; upon which I suggested that we talk with you over the telephone. We were unable to reach you at Norfolk, however, as we learned that you were then on your way to Martha's Vineyard.

This put a stop to our negotiations and I was compelled to drive home empty handed and disappointed, after telling Mr. Butts that I would write his thoughts to you, as he suggested I do.

So, in order to save time and correspondence and also further damage and loss of organ parts in its unprotected location, I am sending you a money order for seventy-five dollars in accordance with Mr. Butt's valuation. This I feel sure you can use to The Church's advantage, and I will be very glad to have you send me in return your authority to remove the organ, which I will do soon as possible, providing it is not further damaged.

Very sincerely yours,
Sylvan S. Swink

(A photostat copy of the money order receipt—#193371—is attached to this letter. - Ed.)

* * *

On August 30, 1937 Mr. Swink sent the following Night Letter by telegraph to Bishop Thomson at Norfolk:

Did you receive my letter and money order for seventy-five dollars mailed to you August 10? If so, will you notify Mr. Chas. Butts of my purchase, and then wire me ok to come for same at once, so I will not be disappointed again.

Sylvan S. Swink

* * *

And on August 31st Bishop Thomson sent the following telegram collect to Mr. Swink at Spencerville, Ohio:

You can secure organ anytime now have seen Butts and paid money order to him.

A. C. Thomson

* * *

Thus ends the tale of how the little Erben was saved and became the property of Sylvan S. Swink. Evidently he removed it during September, 1937, to Spencerville, Ohio, and at a later date, when he moved his home to Wayne, Pennsylvania, he brought the organ along with him. As stated in Mr. Walker's letter, the organ was moved to Utica, N.Y. in the fall of 1965, where it is still in use.

—o—

THE WILLIAMSBURG SNETZLER IS RESTORED

According to an article by Ruth Rush in the DAILY PRESS of Newport News, Virginia, the organ reported to have been built by Snetzler in London in 1760, which has been the property of Colonial Williamsburg since about 1954, is being repaired and set up in Wren Chapel of the College of William and Mary.

Douglas Brown of the C. B. Fisk Organ Company has been in charge of moving the organ from Williamsburg Lodge and locating it in the chapel's small balcony.

A plaque on the old case verifies the builder and says that the organ was built for Lord Kimberley of Kimberley Park, Norfolk, England. Before it arrived in Virginia, it was repaired by Noel P. Mander in London.

But according to Mr. Brown's discoveries while working on the instrument, it would appear that Richard Bridge had had a hand in the original construction. Mr. Brown points to certain features of the organ as indicating that it has parts dating to 1710 or 1720. Its case, however, is almost certainly one built by Snetzler.

The organ is now in use at Wren Chapel where visitors are always welcome.

G. F. ADAMS
Organ Builders, Inc.

204 W. Houston St.,

New York, N.Y. 10014

Business Records Of Hall, Labagh & Co.

(continued from the last issue)

by Peter T. Cameron

p. 96	Apr. 1, 1869	St. John's Ch., Elizabeth Moving, repairs & revoice Ch. organ, exchange reed stops	\$ 208.44
p. 100	Apr. 30, 1869	Cash to St. Philip's Ch., Philadelphia rec'd on acct.	500.00
p. 105	May 15, 1869	St. Philip's Ch., Philadelphia to Manufactory to Ch. org. p/cont.	5200.00
		Manufactory for old organ	2000.00
		Cash rec'd in full	2700.00

* * *

[Hook opus 42, 1841, 2-24, is listed for this church.]

From the letter file:

Mr. John Zebley, jun'r

9th March 1869

Phila

When we last wrote to you, we felt quite sure that we should be able to send off the organ for St. Philip's Church in time to have it put up & completely finished by Easter Sunday / since then however circumstances beyond our control have intervened which will prevent us from doing what we were very anxious to accomplish and we deem it proper to advise of the fact — the organ is nearly ready to ship and we shall continue to expedite its completion as speedily as a faithful execution of the work will permit. We have written to Mr. John Wright who has charge of the old organ requesting him to put the instrument in as good order it is susceptible of for Easter Sunday, and make no doubt he will do his best to make your part of the services go off in a satisfactory manner -

direct John Zebley jun'r & Co.

No. 17 North 4th Street Phila.

p. 101	Apr. 30, 1869	St. Thomas Church Move organ to Ch. of the Redeemer, putting up, regulating, tune	44.16
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[This was presumably a temporary organ used in the new church at Fifth Ave. and 53rd St. The WEEKLY REVIEW says the following of the old organ in the church at Broadway and Houston, built by Hall & Labagh in 1851: -

"The church was sold in 1865, the organ after being stored away for a while, was sold to Steinway & Sons, for their concert room, then building, when it was ready. The organ, which was somewhat altered and added to, was placed in its present position, where-in Steinway Hall-it is sometimes heard at oratorios, concerts, etc. It has not the brilliancy and resources that a concert organ should have and therefore never excites much admiration."]

p. 195	Aug. 18, 1870	Cash to St. Thomas Ch. rec'd on acct organ case	2500.00
p. 235	Mar. 1, 1871	St. Thomas Ch. to Manuf'y	
		To Ch. organ per agreem	10000.00
		Pd. Marshall & Riker for case extra	2500.00
		Exchange 16 Gamba for 32 SubBass in Pedal	75.00
		Exchange Vox Angelica for Clarinet Ch. organ	50.00
		Exchange Quintadena & Vox Humana for 12th & 15th in Swell	200.00
		Dolce added to Swell	60.00
		Extra feeders wind trunks and attachmts to caloric engine	360.53
p. 204	Sep. 30, 1870	Manufactory to Sundries	
		H. L. Roosevelt for magnets, St. Thomas	350.00

From the letter file:

Rev. Mr. Morgan

16th Feb. 1870

Mr. Upjohn has within a few days given us his designs for the two organ cases required in St. Thos. Church, together with drawg for Key Box, organist seat &c having submitted them to your inspection we think that you will perceive that the elaborate decoration of the cases [and the] amount of work and material required for the construction of the same is very far beyond what was contemplated when the estimated cost of

the organ was made, and we are therefore compelled to solicit an extra appropriation of twenty-five hundred dollars for the purpose of defraying the expenses attended to.

[THE WEEKLY REVIEW (n.d.) says of the new organ: —

The new organ in the Episcopal Church of St. Thomas, corner of 5th Avenue and 53rd St., the third one built for the congregation, is not yet completed. The builders are again Hall, Labagh & Co., of Nos. 3, 5, and 7 Bedford St., New York. It will have several new features. It is divided into two separate parts, occupying two arched alcoves, one on each side of the chancel. The keybox, which extends from the organ case of its side five or six feet - the great, swell and choir organs are on the right side, front of the congregation; and the pedal organ is across the chancel on the left or opposite side. The key action, bellows, and the main body of the internal machinery are all on the right side. If the more distant portion were connected to the keys in the usual way of extended actions, the touch would be very slow, and rather uncertain, subject to sticking and frequently getting out of order. To obviate these difficulties the pedal action and pedal stop-action will be operated by an electric and pneumatic application. There will be no other connection between the main body of the organ and the isolated portion, than the electro battery wires, which when the keys are pressed down convey the electric power which causes the valves of the pedal windchest to open and the pipes to speak.

The electric action was introduced into England and France by its first inventor, Mr. Barker, of Paris. It has never been introduced into this country till exhibited in an organ at the American Institute Fair, September, 1869, and now for the first time in a church organ at St. Thomas. This application of the Electric action is an invention of Mr. Hilborne L. Roosevelt, who is with Hall, Labagh & Co.

The bellows which supplies the wind to the organ will be operated by a "Roper Caloric engine" of two horse power; this is placed in an upper chamber, at the right side, in the rear and above the main organ.

The organ has 3 manuals, pedals, and 48 speaking stops, all through, and without division.

The compass of the manuals, C to A — 58 notes.

The compass of the pedals, C to F — 30 notes.

The Stops are as follows:—

GREAT ORGAN — 14 stops:

Double open diapason 16'	Twelfth 2 $\frac{2}{3}$ '
Open Diapason 8'	Fifteenth 2'
Bell Gamba 8'	Mixture, 4 rks
Clarabella 8'	Sharp mixture, 3 rks
Doppel Flote 8'	Ophicleide 16'
Octave 4'	Trumpet 8'
Traverse Flute 4'	Clarion 4'

SWELL ORGAN — 16 stops:

Bourdon 16'	Octave 4'
Open diapason 8'	Harmonic Flute 4'
Violin Principal 8'	Flautino 2'
Salicional 8'	Cornet, 5 rks
Vox celestis (and Dolce, from TC as 2 rk stop) 8'	Fagotto 16'
Quintadena 8'	Cornoepen 8'
Stopped Diapason 8'	Oboe 8'
Tremulant	Vox Humana 8'
	Clarion 4'

CHOIR ORGAN — 9 stops:

Bell Gamba 16'	Hohl Flute 4'
Open Diapason 8'	Rohr Flute 4'
Dulciana 8'	Piccolo 2'
Melodia 8'	Clarionet 8'
Violana 4'	

PEDAL ORGAN — 9 stops:

Double Open Diapason 32'	Violoncello 8'
Open Diapason 16'	Flote 8'
Contra Gamba 16'	Mixture, 4 rks
Bourdon 16'	Trombone 16'
Quint 10 $\frac{3}{4}$ '	

Seven Couplers, operated by thumb knobs, situated in front of the manuals: Swell to Great, Swell to Great at Octaves, Swell to Choir, Choir to Great, Great to Pedal, Great to Choir, Great to Swell.

Five pneumatic combination pedals - the combinations are not yet decided on.

The Great and Swell key actions are pneumatic; they work very fine and quietly.

Balance Swell Pedal, and a Second Pedal to open the sides of the Swell.

A "solo organ" is to be added at some future time.

* * *

p. 104	May 6, 1869	—Titus, Bellport	
		Putting up and tuning organ and expenses	19.00
p. 111	Jun. 21, 1869	Thomas Moore to Estate of Danforth	
		Parlor organ sold	350.00
		Cash to Thomas Moore Rec'd on acct.	100.00
p. 114	Jul. 2, 1869	Thos. Moore rec'd in full	300.00
p. 160	Feb. 28, 1870	Thomas Moore to Profit and Loss	
		short charge on sale of organ	50.00
p. 209	Oct. 26, 1870	Estate of Danforth to Sundries	
		Hall & Labagh 3 7/12 mo. storage of org	
		@ 1.50 p. mth.	64.50
		Rt. Ms. & Tax Ad 1 6/12 storage	27.00
		Profit & Loss for comm. on sale of organ	

p. 115	Jul. 8, 1869	Westminster Pres. Ch. to Manufact'y for ch. org. p. agr.	3100.00
		Cash to Westminster Pres. Ch., rec'd on acct.	900.00
p. 117	Jul. 20, 1869	Westminster Pres. Ch. rec'd in full [This was probably in New York; there was such a church on the west side.]	2200.00
(To be continued.)			

It is necessary to make some corrections to the list of organ tuning contracts in the first installment Vol. XIV, No. 4; many of these organs are listed in "The American Musical Directory", published by Thomas Hutchinson in 1861, and re-published by Orpha Ochse in "The American Organist" in Nov. 1969.

Collegiate, 29th St., (Marble)	Hall, Labagh, 1854
Collegiate, 4th St., (Middle)	reb. Hall, Labagh, 1857
Trinity Chapel, old organ	Hall Labagh, 1855
Holy Communion	Hall, Labagh, 1846
St. Ann's	Hall, Labagh, 1848
St. Clement's	Crabbe, 1852
Institute for the Blind	Hall, Labagh, c.1845
1st Ref., Brooklyn	Hall, Labagh
14th St. Presbyterian	Hall Labagh, 1851
(The 1867 Odell stood in the Scotch Presbyterian, also on 14th St.)	
1st Presbyterian, Brooklyn	Hall, Labagh
Savior Church, Brooklyn	Hook, 1844
North Reformed, Brooklyn	Hall, Labagh, 1860

Where space permits, we continue with selected definitions from the *MUSICAL DICTIONARY* edited by W. L. Hubbard and published in 1908. The last installment appeared in Volume XIV, number 2, Winter 1970.

HUBBARD'S DICTIONARY

- dulciana principal** - An organ stop similar to the dulciana proper but of four-foot pitch, an octave higher in pitch than the dulciana.
- Duodecima - It. n.** - 1. The interval of a twelfth. 2. An organ stop composed of pipes pitched the interval of a twelfth above the ordinary pitch of the corresponding keys of the keyboard.
- Durchgehende stimmen - Ger.** - Literally, through voices: organ stops or registers extending through the entire compass of the keyboard or manual.
- durchschlagend - Ger. adj.** - Thorough, effective: applied to organ stops that extend through the entire compass of the keyboard, or manual; similar to durchgehende.
- ear** - 1. In a musical sense, the power to distinguish between different tones as to pitch; to appreciate harmony or recognize discord. 2. A name given to either one of the two projecting metal plates at the mouth of an organ pipe.
- echo cornet** - An organ stop composed of pipes of small scale producing a delicate tone.
- echo dulciana - Mod. Lat.** - 1. In a small organ this name is applied to an organ stop composed of narrow metal pipes producing an especially soft, thin tone. 2. In a large organ a stop composed of pipes identical with the above, but connected with the echo organ. The tone, however, is not characteristically soft as compared with the other stops of the echo-organ.
- echo-organ** - A separate set of organ pipes either enclosed in a box within the case of the principal organ, or situated at a distance from the latter, so that it will produce the effect of an echo. In some

organs a special keyboard connects with the echo-organ and it is always provided with individual stops.

eight-foot - Applied generally to organ pipes which are about eight feet in length and sound as their lowest tone C, two octaves below Middle C.

electric organ - An ordinary organ whose pipes are opened by means of an electric current passing from the keys along wires to the pallets covering the openings to the pipes. This method is especially useful in organs in which the pipes are situated at some distance from the keyboard.

Engelstimme - Ger. n. - The German name for the vox angelica stop in the organ.

English horn - A meaningless name which has been given the alto oboe or **cor anglais**. The real name doubtless should be angle horn, and is derived from the angle which the tubes of the older instruments described. The French adjectives "angle" meaning angle and "anglais" meaning English, having been confused. Now, however, the tube is straight.

enharmonic organ - A reed organ invented by an American, H. W. Poole, in 1848 and furnished with enough keys to produce all tones of the untempered scale, that is, a sharp and a flat for each white key as opposed to those keyboard instruments which give only the tones of the tempered scale, such as the pipe organ and piano, in which only one chromatic key serves as the sharp of one key and the flat of the key next above.

equal temperament - The system in which the octave is divided into twelve equal semitones, all a trifle out of tune. In this scale all the twenty-four major and minor keys may be used with equal ease.

Erzähler - Ger. n. - The one who reads the story which connects the solos and choruses in Passion music, also called Narrator or Evangelist.

etalon - Fr. n. - The French equivalent of scale as the word is used in regard to organ pipes. It refers to the relation between the width and the length of a pipe. A pipe that is wide in proportion to its length is said to be of a large scale; and one that is narrow in proportion to its length is said to be of a narrow scale.

euphon - 1. See euphonium. 2. In the organ a stop comprising pipes fitted with reeds and giving a soft, sweet tone like that of the clarinet. The lowest tone is three octaves below middle C.

euphoniad - An improved form of the orchestrion as it was invented by Abbe Vogler, furnished with thirty keys, and capable of imitating the tones of the organ, the horn, the bassoon, the clarinet and the violin.

exhaust valve (pallet) - A valve in the organ by which the bellows is emptied after playing.

expression stop - In the harmonium, a stop that closes the escape-valve of the bellows so that the wind pressure, and consequently the intensity of the tone, may be varied by a quick or slow use of the pedals.

Expressivorgel - Ger. n. - The expressive organ; the harmonium.

extempore - Lat. adj. - Extemporaneous; unstudied; said of music played without previous composition.

facade d'orgue - Fr. - The front of an organ case. (Also *fassade*.)

Fächerförmiges Pedal - Ger. - Fan-formed pedal: a pedal keyboard belonging to the organ, arranged like a fan.

facture - Fr. n. - (Faktur, Ger.) Literally, the making. 1. The construction or workmanship of a composition. 2. The scale or diameter of organ pipes.

fagotto - It. n. - An organ stop composed of pipes which give a tone similar to that of the bassoon.

fassade - The front of an organ case.

feeders - In the organ the small bellows attached to the bottom of the reservoir of the bellows proper, to supply it with wind. They are usually in pairs and are distended and closed alternately in order that the supply may be steady.

Feld - Ger. n. - Field; open air. The disposition of pipes in an organ.

Fernflöte - Ger. n. - Literally, remote flute: an organ stop comprising pipes covered at the upper end and producing a very soft tone. The lowest note is the second octave below middle C.

fifteenth - 1. An interval of two octaves. 2. An organ stop composed of pipes pitched the interval of a fifteenth or two octaves above the ordinary pitch of the corresponding keys of the keyboard.

fifteenth octave - An organ stop which sounds an octave above the fifteenth.

filling-up - 1. Filling-up parts, referring to their use in completing the harmony, but not the melody. 2. Filling-up stops of an organ, those which do not give a tone that corresponds to the key pressed down, and hence are not used alone.

fistuliren - Ger. v. - 1. To sing falsetto. 2. To allow too strong a pressure of wind to enter an organ pipe, causing it to produce a tone higher in pitch than the one ordinarily produced. In technical language, to accidentally overblow an organ pipe in such a way as to produce some harmonic tone instead of the fundamental.

flageolet - Fr. n. - 1. A wind instrument made of a tube of wood or ivory, resembling a flute and having a compass of two octaves. . . . 2. A small flute stop in the organ of very high pitch.

Flaminenorgel - Ger. n. - Literally, flame organ: a pyrophone, an instrument in which the tones are produced by two burning jets of hydrogen enclosed in graduated glass tubes. It was invented by Frederick Kastner in 1875. The two flames when near each other produce no sound, but when, by depressing a key on a keyboard with which the instrument is furnished, the flames are separated, their flickering motion creates vibrations in the column of air in the tube and a sound is produced, greatly augmented by the tube. The pitch of the tones is governed by the diameter and length of the tubes.

flauto amoroso - It. n. - An organ stop having a delicate tone, whose lowest note is one octave below middle C.

flauto dolce, also **flauto douce** - It. n. - An organ stop of soft, sweet, flute-like tone. The same as flute-a-bec.

flauto traverso - It. n. - 1. The modern cross flute, played from the side, as distinguished from the flute-a-bec which is played from the end. . . . 2. The name given in some organs to a stop producing a flute-like tone.

Flöten werk - Ger. n. - 1. The flute-work or, more properly, the flue-work, of an organ. Those organ stops are composed of flue pipes in contradistinction to those composed of pipes fitted with reeds. A flue pipe is one that is sounded by means of a current of air passing through a slit called a flue near the bottom of the pipe, and striking against a sharp edge or lip. The current is cut and part enters the body of the pipe, setting the column of air in vibration. The rest passes out of the pipe and is lost. All stops called flute stops are constructed on this plan. 2. A small organ having only flue pipes.

flue-pipe stop-work - The mechanism of an organ which stops or covers the tops of the tone-producing tubes or pipes. By this means the pitch of a pipe is lowered an octave.

flue stops - see "Flötenwerk".

Flügel - Ger. n. - Literally, wing. 1. A name applied to a grand piano on account of its wing-shape. 2. The slips of metal called 'ears' that project at the sides of the mouth of an organ pipe to improve the tone.

flute d'amour - Fr. n. - 1. A flute, now obsolete, in A or in B flat. 2. An organ-stop which produces a very sweet tone.

flute douce - Fr. n. - 1. The beak-flute. 2. Organ stop, same as flauto dolce.

flute portunal - An open organ stop producing a clarinet tone. Its pipe is wider at the top than at the bottom.

flute pyramidal - An eight-foot wood stop on the organ. Its lowest tone is two octaves below middle C.

flute-work - All the flue stops of an organ taken collectively in contradistinction to the reed stops or reed-work; that is, those stops composed of pipes fitted with reeds for the production of the tone. Flue stops are those composed of pipes in which the sound is produced by a current of air passing through a slit called a flue near the bottom of the

pipe, and then striking against a sharp edge or lip. The current is cut and part enters the body of the pipe, setting the column of air in vibration. The rest passes out of the pipe and is lost. All stops designated as flute stops are constructed on this plan. . . .

fluttuan - An organ stop whose tone resembles a horn.

fonds d'orgue - **Fr. n.** - Literally, the ground or foundation of an organ. Those stops which produce the typical organ tone and are pitched at the so-called eight-foot pitch that is, the pipe producing the lowest tone is eight feet in length and sounds C two octaves below middle C. Such stops are also called diapason and serve as the foundation of the organ. The other stops for the production of special effects, such as those which imitate orchestral instruments, are called solo stops and vary in pitch higher or lower than the foundation stops.

foot - 1. In poetry one of the parts into which a line is divided. . . . 2. That part of an organ pipe below the mouth or slit which admits the wind to the pipe. 3. An obsolete meaning was a drone bass. . . . 4. The unit of measure is designating the pitch of organ stops and consequently the pitch of other instruments. The practice is derived from the fact that a pipe eight feet in length produces the second C below middle C. Consequently a stop whose longest pipes, producing its lowest tone, is eight feet in length is designated as an eight foot stop. A sixteen foot stop is an octave lower in pitch, and a thirty-two foot stop another octave lower. A four foot stop is pitched an octave higher than an eight foot stop, and a two foot stop an octave higher still. . . .

fort - **Ger. adj.** - When appearing in organ scores, indicates that certain stops are to be disconnected.

fourniture - **Fr. n.** - Any mixture stop in an organ: one which is composed of two or more rows of pipes, so arranged that more than one pipe sounds as each key is depressed. The tones produced are so well blended that the effect is that of only one tone.

free reed - A reed which vibrates without striking anything. The harmonium or reed organ contains the typical free reed. It consists of a thin pliable strip of metal or wood fastened at one end and so fitted into a slot that when a current of air is sent against it, it vibrates without striking the fastened end or the sides of the slot. The use of free reeds in the organ has not proved successful. When employed, the organ pipes are fitted over them in such a manner as to augment the sound greatly, whereas in the harmonium the reed alone produces the tone. There is no means of varying the quality of the sound, the uninteresting voice of the reed organ and harmonium resulting.

Frontpfeife - **Ger. n.** - The front pipes of an organ.

fugara - **It. n.** - An open, metal pipe organ stop, whose lowest tones are either one or two octaves below middle C, according as the pipes are four or eight foot pipes.

full organ - In organ playing, the entire power of the instrument with all stops and couplers drawn.

harmonic stop - In organ building this means a pipe having twice its ordinary length, but pierced in the middle with a small hole. This hole divides the air column into two parts and thus produces a

tone one octave higher than the tone ordinarily produced by a pipe having such a length. The tone is clear and brilliant, and by this contrivance such stops may be safely subjected to high wind pressure without being overblown. . . .

Harmonica-ätherisch - **Ger. n.** (also **Harmonika-ätherisch**)

In German organs, a delicate mixture stop, or compound flue-stop, consisting of two to six ranks of pipes.

harmonium - A keyboard instrument patented by Alexander Dubain in Paris in 1840. A reservoir bellows is supplied with wind by means of treadles and sounds are produced by forcing a current of air upward through a row of free reeds, or flexible strips of brass, made fast at one end and so exactly fitted into a slot that the free end vibrates without striking the sides or the other end. The keys open valves which direct the wind from the bellows against the reeds and each draw stop opens communication with a separate row of reeds. The wind pressure from the bellows is constant, producing tones of uniform or equal strength, and loud and soft effects are procured by means of the expression stop which cuts off the reservoir-bellows and allows the wind from the treadles to directly reach the reeds. Thus the performer has full control over the power of the tone. The harmonium is the prototype of the reed organ. In harmonium music the stops to be used are indicated by figures in a circle, as follows:

1 - below the bass staff denotes the cor anglais; above the treble staff, the flute.

2 - signifies bourdon, below the bass staff, and clarinet when placed above the treble staff.

3 - signifies clarion, when below and piccolo when above.

4 - indicates bassoon when below, oboe when above.

harmonium organ - A harmonium or reed-organ of great compass and power designed to be used as a substitute for an organ.

Hauptmanual - **Ger. n.**

Literally, principal manual: the great organ.

Hauptwerk - **Ger. n.**

Literally, chief or main work: the great organ.

hautboy-clarion - An organ stop composed of pipes producing a tone of similar quality to that of an oboe, and pitched an octave higher than the ordinary pitch of the keys which sound them.

hautboy stop - A group of pipes in the organ fitted with reeds and producing a tone similar to that of the oboe.

helper - A pipe which in some organs is placed beside another pipe of certain stops and is capable of producing a tone an octave higher than the other, thus adding brilliancy to what otherwise would be a hollow tone.

heulen - **Ger. n.**

Literally, to howl; to scream; to cipher, which is said of a tone in the organ when owing to one cause or another it persists in sounding when not required.

Hilfstimme - **Ger. n.**

Literally, helping voice: a stop composed of several pipes to each key of the keyboard. They are pitched to produce tones of higher pitch than the corresponding keys, consequently, the tone is brilliant and the stop is used in connection with other stops having

(Continued on page 22)

1884 MOLINE SAVED AT MUNCY, PA.

ED. NOTE: The following account, somewhat edited, is the result of correspondence between the authorities of the Presbyterian Church at Muncy, Pa., and the Organ Historical Society, and is printed with the kind permission of Mr. George K. Stout, president of the church's Board of Trustees.

The information about our tracker organ is about the same as before rebuilding: one manual and pedal, tracker action, built by Moline Pipe Organ Co., Moline, Ill., installed in 1884.

Manual		Pedal	
Open Diapason	8'	Bourdon	16'
Principal	4'	Lieblich Gedact	16'
Twelfth	2 2/3'		
Fifteenth	2'	Manual to Pedal Coupler	
Dulciana	8'	Pedal Check	
Melodia	8'	Tremolo	
Flute d'Amore	4'	Bellows Signal (not in use)	
Oboe	8' (tc)		
Unison Base	8'		

I am enclosing the organ builder's card (Gerard (Lavalée) who did the actual renovating job, and letter head of Ralph Clauson. Mr. Clauson was the first to bring to my attention the importance of saving our old tracker and rebuild it, if possible. He has worked on many organs and has done complete installations in Staten Island, Brooklyn and Long Island, N.Y., and has installed a complete pipe organ in his home.

After Mr. Clauson visited Muncy, other letters and items became available to me of which I had not known. Of particular interest was information from Dr. James Boeringer, Prof. Karl E. Moyer, Mr. Alan Laufman and Mr. J. Burtram Strickland.

Mr. Clauson, however, is the one man who started me on the right track to keep the tracker, and I would like him given much credit for this whole project.

Neither do I wish to minimize the tremendous help and encouragement given by Dr. Boeringer—we all greatly appreciate his guidance. . . .

Yours truly,
/s/ George K. Stout

* * *

Enclosed is the rededication program for our rebuilt tracker organ held on Sunday, November 1st 1970. You will note that Dr. James Boeringer was the recitalist; he was a marvelous organist and a wonderful help to us in arranging the program. We are indeed grateful to him. It was a great day in our little town and everyone is delighted that the old organ was kept and rebuilt. It has a beautiful tone.

I want you to know, Mrs. Harriman, that all this was accomplished because of your kind help in setting us on the right track in securing the services of a good organ builder.

There are many people who wrote me about the restoration job to whom I'm grateful, a few of whom you might know (in addition to those mentioned above)—Mr. Robert Colberd, Jr., Mr. Brantley Duddy, Dr. L. R. Proust of San Francisco, and Dr. James Douglas, Westfield, N.J.

Again my thanks,
/s/ George K. Stout

* * *

Program (all organ compositions by J. S. Bach)
Invocation and Hymn

Little Prelude and Fugue No. 1 in C major S. 553
Little Harmonic Labyrinth, S. 591
Chorale "Herr Jesu Christ", S. 726
Little Prelude and Fugue No. 7 in A minor, S. 559
A brief address by Dr. Boeringer

Four Chorales from the Little Organ Book:

No. 4, Lob sei dem allmaechtigen Gott, S. 602

No. 5, Puer natus in Bethlehem, S. 603

No. 9, Vom Himmel kam der Engel Schaar, S. 607

No. 33, Komm Gott, Schoepfer, Heiliger Geist, S. 631

Vocal Solo: Bist Du Bei Mir - Mrs. Martin H. Thomas

Four settings of the Lord's Prayer

The 4th Part of the Clavieruebung, No. 15, S. 683

Independent Embellished Setting, S. 760

Independent Setting in Motet-Style, S. 737

Hymn of Dedication: "How Great Thou Art"

Benediction

* * *

Program notes:

. During the year 1884 the present tracker action pipe organ, built by the Moline Organ Company of Moline, Illinois, was installed at a cost of about \$1,000.00. At the same time the present choir loft was built.

Invariably people will ask how many pipes are in the organ, and secondly, what is meant by 'tracker'.

There are a total of 508 pipes, the smallest about the size of a lead pencil. The pipes are set in ten groups or ranks; 8 manual ranks of 56 pipes each and 2 pedal ranks of 30 pipes per rank. The "show" pipes, those in front and at the side have the original painted designs with the bronze of gold leaf.

Tracker: As will be observed, the organist sits directly at the center of the front of the organ. This is necessary because the console (keyboard and pedal-board) has direct connections of wood linkage between each key and each pedal to its associated pipe valves which admit wind to the pipes so that they may sound. The strips of wood in this linkage are called trackers, thus the term. This is the significant feature of a tracker organ, in that the whole organ assembly is a unit connected with the console.

In our choice to rebuild this old tracker organ and not to replace it with a new instrument, both the practical and aesthetic factors were considered. There are many prominent organists who feel that an instrument such as ours with mechanical action is still the only true artistic method of controlling the speech of the organ pipes because the direct connection between the key and the pipe valve affords the player a responsiveness of touch that no other type provides.

Through the Organ Historical Society, we were eventually led to Mr. Gerard Lavallée of Woxall, Pennsylvania, an organ builder with some 40 years experience and with an appreciation of old tracker organs, who contracted to do our organ renovation job.

The officers and members of the congregation of Muncy Presbyterian Church gratefully acknowledge all gifts and assistance given by so many members and friends which have helped in the restoration and re-dedication of this instrument of praise.

Watkins Glen And King Organs

Part III - by Donald R. M. Paterson

The First Church in what is now Watkins Glen was organized on September 8, 1818, by "a group of five men and eleven women" who met in a barn on property owned by Capt. John Diven, about a mile west of the present village. These people all agreed "to receive and adopt the Presbyterian confession of faith and system of discipline," after having been "examined" by the Rev. David Higgins, of Bath, and "by each other concerning their knowledge of doctrine, experimental and practical religion. . . ."

The Presbyterian Society completed its first (frame) building on May 10, 1833, at the cost of \$1,000. It was situated in Savoy (now Monroe) Street, between Cross and Partition, "on the side-hill at the head of the lake," and had a seating capacity of 400. One wonders about the music heard therein.

In 1846 the building was sold to the Catholic Society and by 1847 "a new and larger frame structure was completed on the present site of the Manse" on land given by Mrs. Samuel Watkins. This building had a tower, which contained the first bell used in the village. (It also contained an organ, which will be later mentioned as the predecessor of the 1868 King.)

Sometime between 1864 and 1867 the Honorable John Magee "purchased the present church premises and began the erection" of the church standing today.¹ The building cost \$50,000. It was described as being "63 feet in width, and 100 feet in length, with a seating capacity for 750 persons, exclusive of gallery." The gallery had "seating room for 150 persons." The walls and ceilings were "all finished in fresco," the interior woodwork was made of "chestnut lumber, with oil finish," and the tower was "92 feet in height; finished with a curved conical spire 40 feet in height."

Even before the dedication services of the new building on May 14, 1868, the press was already informing the public about the construction of the new organ, being built by William King of Elmira. The ELMIRA DAILY ADVERTISER announced on March 30: "The Trustees of the First Presbyterian Church, at Watkins, have made a contract with WILLIAM KING of this city, to build and set up a large Organ, in their new and stately edifice, the instrument to be completed during the coming summer." After the dedication ceremonies, The WATKINS EXPRESS gave a complete account on May 21, and stated that the "edifice is now, internally completed, except providing a new Organ. This is in the process of building, and is expected to be finished in about three months. Judging from the contract price, and the scheme of the instrument we arrive at the opinion that the Organ will suitably comport in appearance and capacity with the building. We shall be glad to note its completion and arrival; and we have no doubt the community in general will feel the same desire that we do ourselves to listen to its tones."

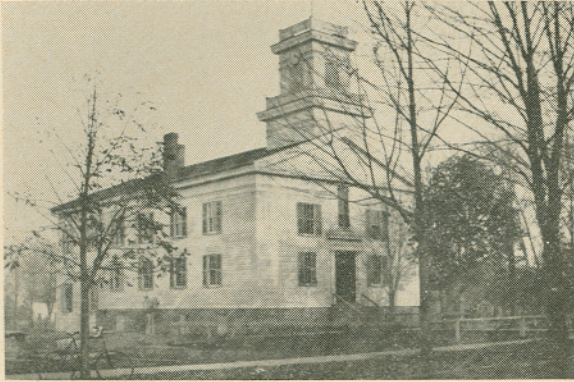
The excitement probably generated by the local press about the forthcoming new organ was not premature. On September 3 the EXPRESS must have caught the eye of its readers by the following announcement: "ATTENTION—The new organ for the

Presbyterian Church will be completed this week, and will be brought to Watkins next Monday for erection. It is said to be an excellent instrument. We understand it is not to be used in Church service until after it has been properly displayed by a competent master of such instruments. This is to be done soon; and when it is done, we trust our citizens generally and those from all parts of the country who wish to hear its capacities fully developed in the most ravishing manner, will be present. Probably it will be a long time before the instrument will be shown up so handsomely a second time as on the occasion of this public display; and it will repay those loving good music, even though they live in remote parts of the country, for the trouble of driving to Watkins to attend this musical feast. If common surmise be true Mr. JOHN LANG is arranging with the builder of the organ to procure the services of a distinguished organist, and of a choir of thoroughly drilled vocalists for the purpose of the public display. The matter will be no 'Home Concert' affair; the artists will all be imported for the occasion, that is, they will come from outside of our own county, and every effort will be made to give an entertainment that shall be satisfactory in every particular. The Church is large but we expect to see it more than filled on this occasion. Further particulars hereafter."

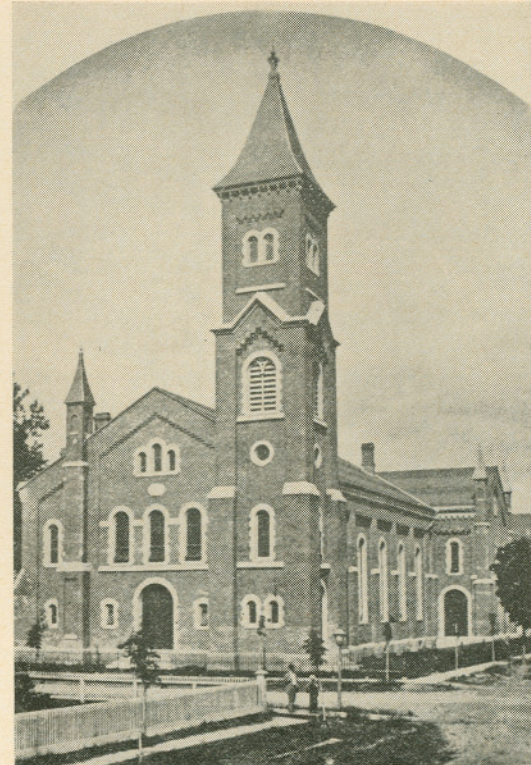
Meanwhile, William King's home town paper was also interested. The ADVERTISER had noted on July 20 that he was "making good headway" with the organ and on August 10 stated that "King's new organ . . . [would] be the largest instrument he has yet built."² This paper also noted the organ's progress on September 1, by saying that it "will be finished this week and shipped to its destination, the first part of next week. As there is no place in Mr. KING'S manufactory [sic] for the organ to be put up complete, there will be no public exhibition given of the instrument, until it occupies its intended place in the Watkins Church. It is possible that an organ concert will be given at that time. KING has quite exceeded his former efforts on his new organ."

It appears that the EXPRESS may have been accused of bias in favor of the Presbyterians. They may have even felt it necessary to defend themselves, as suggested by the following announcement in their issue for September 10: "We suppose our readers think just as we do, that we have talked-Presbyterian Church, Presbyterian Church—and not much else for the last year, taking the old and new together, the bell, the new organ &c., &c. Well! what are you going to do about it? You people of the other sects cannot find fault; for we talk about you, too, just as often as you do, or get, anything that is worth talking about; so, if you want to get noticed, pitch in and do something for yourselves and your neighbors. Our talking-box is easily started, and wags indefinitely when there is a sufficient provocation."

Finally, the EXPRESS announced on September 24 that the new organ was "expected to be in use for public services, next Sunday, for the first time." But the ADVERTISER had announced the day before that



The 1847 edifice occupied by the Watkins Presbyterians until 1868. It was purchased in January, 1868, by the Board of Education, and was moved during that summer to the square block between what are now Ninth and Tenth, Decatur and Porter Streets, the land having been given by Cynthia Cass Watkins, widow of Dr. Samuel Watkins. The building was used as a school until it was totally gutted by fire on February 4, 1898. Photo from the 125th Anniversary booklet of the church, published in 1943.*



The present edifice of the First Presbyterian Church, Watkins Glen, as it appeared about 1870. Photo from "Memorial of John Magee," by the Rev. F. S. Howe.*

the "new Organ built by WM. KING of this city, for the Presbyterian Church at Watkins . . . [would be] exhibited to the public by Prof. T. M. BROWN on Thursday (to-morrow) evening, at 8 o'clock," and that all were "invited to be present."

The "Organ Exhibition" was obviously noteworthy. The ADVERTISER'S account on September 26 was quoted verbatim in the EXPRESS on October 1: "We were on hand, with three hundred other people, in the Presbyterian church at Watkins, to see and hear Mr. KING'S new organ. Continual dropping may wear away a stone, but they increase an audience, so that by eight o'clock at least one hundred people more had dropped in. There was silence. Somebody announced Prof. T. M. BROWN, of Penn Yan—and shortly after there came a crash that filled the house with musical sounds. The organ is loud enough. If noise be wanted, the people must send for snare drums and gongs; if music, the organ is enough. Then CARGILL, of Elmira, [3] laid his little hand upon the 'manual,' and filled the house with flutings and chirpings. If sweeter music be wanted the people must get canaries and bobolinks and teach them to keep time.

"The people sat very still, not daring to look at each other in the new church, consecrated to religion only. What they thought about was this:

"Fine church—all carpeted—splendid sponge cushions—fresco illusions very fine—organ case real chestnut—honest—smell of kerosene from forty lamps—nice tune that—sounds like a real echo—oh! oh! isn't that nice—last rose of summer and yankee doodle mixed—oh, how funny—star-spangled banner—political? no, no; that ain't right—good man MAGEE wouldn't like it—Doxology Old Hundred—ah that's the sort, solemn and loud.

"KING can build an organ, and BROWN and CARGILL can make it speak—and Watkins people can come out, even if it does rain—and when the train is late your reporter finds a good bed at Fallbrook House and nothing to pay. Why? The ADVERTISER is on their table always."

The stoplist of this organ is unknown today, but the picture is revealing and significant. It represents

the earliest King organ of which a photographic record is known to exist.

The 1868 King and its predecessor were publicly remembered in 1918, when the Presbyterians celebrated their Centennial Anniversary. The EXPRESS carried an account of the centennial celebrations in its issue for September 11, in which a subtitle, "Personal Reminiscences of the First Presbyterian Church of Watkins, N.Y., by Elder Benjamin W. Scobey"⁴ heads a speech prepared by Mr. Scobey but read at the Centennial Ceremonies by the Pastor, the Rev. Arthur B. Herr, D.D. This account notes that Mr. Scobey's association with the church began in 1852, and an extract from this speech reads as follows: "In those remote and, as we love to call them, 'early days,' 1852 to 20 years later, not many had been instructed in playing musical instruments—melodeons, cabinet organs and pianos then coming into popular favor and use; and few of the smaller churches in little villages had even a small pipe organ. I believe it was owing to Mrs. Watkins, at that time the 'rich' woman of Jefferson, as our village was yet called, that our church had in its gallery a four-stop, shortkeyboard organ (at an earlier day in use elsewhere), which gave the church some distinction. For more years than I like to announce, and until long after the congregation migrated into our present edifice, the people, with unexplainable kindness, submitted to the so-called playing of an incompetent organist, (Mr. Scobey alludes to himself) giving him the use of what was then a marvelously good two manual, 20 (or more) stop organ."⁵

* * *

It appears that Miss Abigail O'Daniels, organist of the church for many years, a member of the church since September 25, 1904, and village historian of Wat-

kins Glen, obtained the photograph just in time. On November 29, 1916, the WATKINS REVIEW announced that "Through the bountiful generosity of Mrs. Emma Magee and George Magee it became possible for the Presbyterian Church to do away with the old organ, which has done service for over forty-eight years, and replace it with a new up-to-date Mollar organ [sic] is one of the oldest and most reliable in the country. This will be installed and ready for use April 1st . . ." (The 125th Anniversary booklet is a bit more specific, stating that the organ was given by Mrs. Magee in memory of her husband, and their daughter, Ann.⁶

Möller's Opus 2269 was completed in August, 1917. The EXPRESS announced on the 22nd: "The new organ of the Presbyterian Church which was completed last week Wednesday, was tested on Friday at 3 p.m. before the music committee and as many as were fortunate enough to hear of it. Wm. H. Morven [sic] of Grace Episcopal church in Elmira, was the one chosen by the committee to try out the instrument and give judgment on its merits prior to their accepting it. [7]"

"The program consisted of both modern and classic music and was played with flawless technique, revealing great interpretative ability and also the grandeur, power and delicacy of the instrument. All in the audience felt they had enjoyed a rare treat.

"The organ was . . . three months being installed. It has two manuals and pedals, 25 speaking stops together with all the mechanical appliances of modern construction. The foundation stops, diapasons, and the stops of flute and string character are particularly worthy of mention. The excellence of this instrument lies in its power and capacity, its purity and richness of tone, its completeness of individual parts and their confirmation as a whole.

"The church indebtedness on the organ has been much reduced by most generous contributions from Mrs. E. S. Magee and her sons, John and George Magee. Interior decoration of the church, also the finishing of choir and pulpit platforms are now going on. The church services will be held in the upper rooms until all is completed."

The newly renovated interior was rededicated not long afterwards, according to the EXPRESS in its issue of November 21: "Service was resumed in the auditorium of the Presbyterian church on Sunday last, to the great satisfaction of pastor and people. The rededication of the edifice was a feature of the morning service. A large congregation assembled in the evening, invitations having been extended to other churches. The fine organ, the gift of Mrs. E. S. Magee, was then formally dedicated. No small praise is due Miss Abigail O'Daniels, the regular church organist, who did most excellent work considering the short time she had access to the church for practice. The large choir of twenty-one voices, showed good work throughout both services and was fully appreciated by their congregation and friends."

As part of the Centennial Celebration in 1918, Prof. James T. Quarles, University Organist at Cornell, played a recital for a capacity audience.⁸ The EXPRESS gave the following account on September 11: "In the evening the Church was full to its seating capacity to listen to the organ recital by James T. Quarles, organist of Cornell University. The following is the excellent program:

- | | | |
|---------|------------------------------|---------------------|
| I (a) | Prelude and Fugue in E Minor | J.S. Bach |
| (b) | Musette en Rondeau | Rameau |
| (c) | Toccata | de Mereaux |
| II | Sonata in A Minor | Borowsky |
| | Allegro ma non troppo | |
| | Andante | |
| | Allegro confuoco | |
| Solo, | "Rejoice Ye People" | Georgia King Secord |
| III (a) | Elevation | Rosseau |
| (b) | Ariel (after Shakespeare) | Bonnet |
| (c) | Allegro Giubilante | Federlein |
| IV (a) | Evensong | Martin |
| (b) | Serenade | Rachmaninoff |
| (c) | Legende | Friml |
| (d) | Procession Indienne | Kroeger |

"Mrs. Secord's solo was sung delightfully and received great applause. She was accompanied by Miss Abigail O'Daniels and her brother Orville King, on the violin. Mrs. Secord wrote the words and composed the music, also the violin score for this occasion.

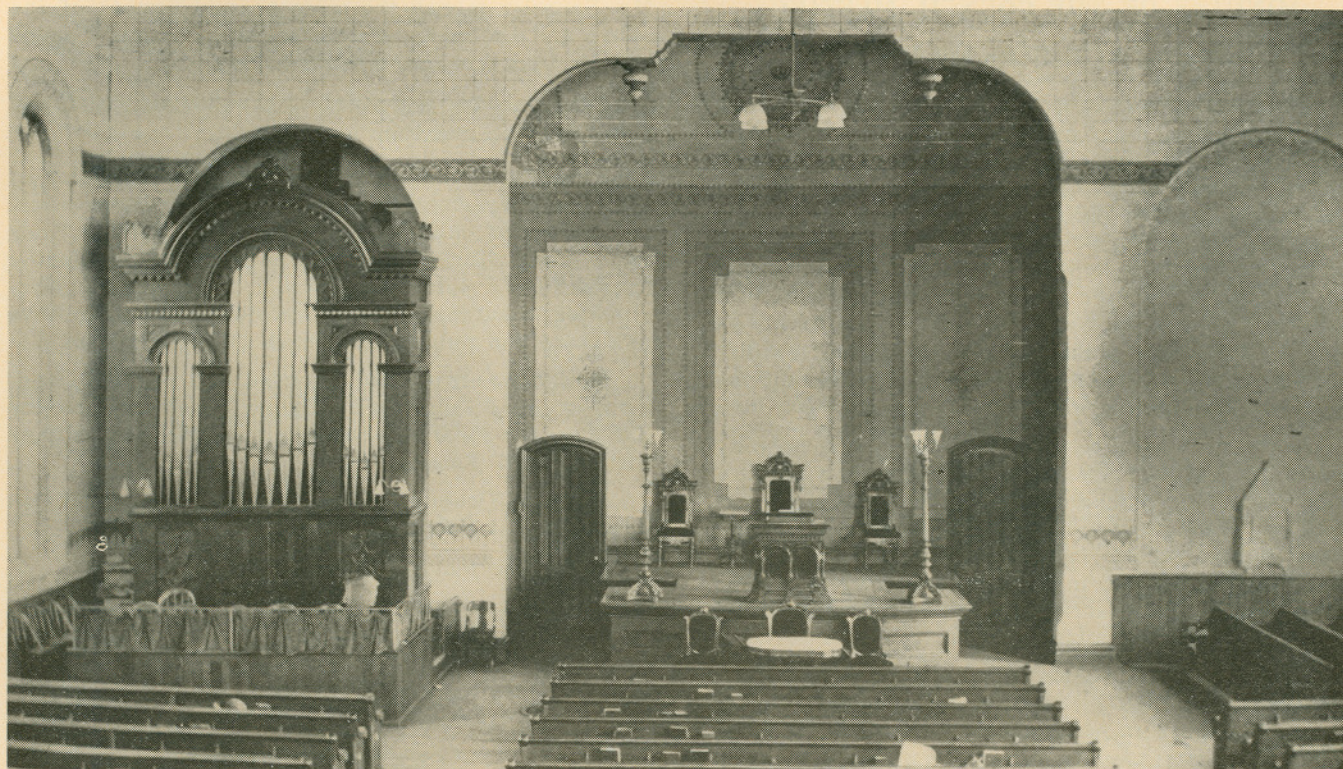
"Mr. Quarles has a masterly hold on the organ and his playing is decidedly scholarly. He made wonderful tone combinations. He has had the best instructors in this country and was at one time a pupil of Widor of Paris, one of the world's greatest organ artists. It is hoped the public will have another chance to hear Mr. Quarles, as the last of his program was marred by two accidents at the power house, which left the Church in darkness and caused regrettable confusion."

The 1917 Möller organ remains intact to this day, bearing an extra nameplate: "Designed & installed by W. S. Stevens, M. A., Moravia, N.Y." Perhaps its presence today attests to its durability. What became of the King organ still remains unknown, although it is said that it may have been moved. All attempts to discover any further information about it, such as its stoplist, through records or knowledge of living persons have yielded no additional details. One must remain indebted to the local press and to such dedicated people who happen to be at the same time organists, church historians and photographers, like Miss Abigail O'Daniels.

¹John Magee (1794-1868) was marshall of Steuben County in 1820, served two terms in Congress under General Jackson "in the presidential chair," and was first President of the Steuben County Bank. In "1859 and afterwards" he purchased much village property at the head of Seneca Lake "for the location of trestle-works, basins, etc., for the delivery of coal, for boat-building, a steam flouring mill, dwellings for his workmen, his own residence, and other purposes." He later became President of the Fall Brook Coal Company and owner of prominent railway companies.

²This means that the organ contained more than 16 ranks and may have had more than 25 knobs on the console. King's instrument for the Presbyterian Church in Corning, N. Y., dedicated in January of 1868, was described by the ADVERTISER as "being the greatest in size of any hitherto attempted by him," and the stoplist was printed in the ADVERTISER for July 15, 1867.

³Rosewell G. Cargill (1837-1894), one of the most prominent organists in 19th-century Elmira, was born in New York City, the son of a prosperous merchant, H. M. Cargill. He was a chorister at the Church of the Holy Communion, and later became organist there, playing a Hall & Labagh, before coming to Elmira in



The interior of the First Presbyterian Church, Watkins Glen, as it appeared in 1916. Photograph taken by Miss Abigail O'Daniels. Loaned by the courtesy of the Rev. Clark N. McKinney, Pastor.

1867 or 1868. At that time he became organist of Grace Chapel, playing King's Opus 1, for two years but is also listed as a bookkeeper and a draughtsman. He then went to the First Baptist Church, in which a new King organ was dedicated in 1870, and followed that position with eight years at Trinity, playing an 1867 Marklove, and several years at Lake Street Presbyterian, which had an 1862 Robjohn later rebuilt by King. As an organist he was particularly known for his improvisations. He was also an accomplished artist, and produced many paintings in New York and Elmira. Elaborate and lengthy eulogies appeared in the Elmira press at the time of his death.

⁴Benjamin Wood Scobey was born Nov. 18, 1837, in Monroe, N. Y. His family moved to Watkins in 1852, then to Dundee, and back to Watkins in 1856. He became a bookkeeper for George J. Magee, and eventually became vice-president of the Watkins National Bank, which went out of business in 1876. He then formed a partnership and began the Watkins Exchange Bank, which he owned solely beginning in 1901. He was very active in the affairs of the Presbyterian Church. He wrote of himself about 1903: "Born of a musical ancestry, from early boyhood music, vocal and instrumental, has been his one favorite diversion. . . . On his mother's side (the Van Valer family—Holland Dutch) music was a prime enjoyment, and received large attention—to the extent, with his grandfather, Andrew Van Valer, that he became an amateur builder of musical instruments, violins, bass viols, pianos, and pipe-organs [probably on the ancestral farm in Monroe]. Mr. Valer lived to be ninety-six years old, and after he was eighty years old built three of his four six-stop with swell, pipe-organs. Of course this Scobey grandson was early given some instruction in music, and for twenty-five

years, beginning with 1856, was the organist of the First Presbyterian Church of Watkins."

⁵Such personal concern for details of the past, expressed publicly, and with a certain devotion and humility, and recorded, is often the only source for certain important information. The Session records yield no mention about this "shortkeyboard" organ, and the early Trustees' records have apparently disappeared.

⁶Gen. George J. Magee, son of the famous donor of the church, was a Director of the Seneca Lake Steam Navigation Company and in 1873 was "chosen" a Trustee of Cornell University.

⁷William H. Morvan was the well-known Organist and Choirmaster of Grace Church in 1914. There he presided over a 3-manual Hutchings-Votey of about 1906. This instrument, built for the new building, replaced King's first organ, built for Grace Chapel. The old organ was given at that time to Emmanuel Episcopal Church, Elmira.

⁸Quarles became organist at Cornell in the fall of 1913. He played dozens of recitals in Bailey Hall and Sage Chapel, and directed the Sage Chapel Choirs from 1921 to 1923, when he resigned to become Dean of the College of Fine Arts at the University of Missouri.

* 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 series of articles will be concluded in the next issue.

MINUTES OF THE COUNCIL MEETING

Ithaca, N. Y., February 6, 1971

The meeting was called to order by our President, Thomas Cunningham, at 10:30 A.M. The following members were present: Thomas Cunningham, Thomas Finch, Robert Griffith, Kenneth Simmons, Linda Paterson, Donald Rockwood, Albert Robinson, Donald Paterson, Mary Danyew.

The minutes of the Philadelphia meeting were read and accepted.

The Treasurer presented his report. After discussion, Council voted to have the Treasurer list the Historic Organs Committee under category #5.

A report was received from the Corresponding Secretary that correspondence continues to come at a good pace. One complete set of THE TRACKER has been sold since October 1970, also several single issues. Some of the requests come from students and others from those interested in articles pertaining to specific instruments. Mrs. Harriman reported that reprints of Vol. 1, No. 1, are available.

Editor Albert Robinson reported that more articles are needed for THE TRACKER. He suggested that it was time to have an Associate Editor who would eventually be Editor, also an Advertising Manager and a Circulation Manager.

Publisher Linda Paterson apologized for the delay in the Fall issue, saying that space would not permit listing of the reasons—suffice it to say that all OHS members work at OHS business as amateurs in their spare time instead of professionals at full time.

The Nominating Committee is as follows: Chairman, Albert Robinson, Kenneth Simmons, James Hough. The Chairman reported on the progress of the committee to date.

Albert Robinson reported on the brochures. Council decided to check and see if we have a number of brochures on hand before having more made up.

David Watkins of Cornell University brought illustrations giving us ideas on the permanent display. Motion made and seconded that we order two sets of the display, and leave the details up to Mrs. Paterson and Mr. Watkins.

Kenneth Simmons reported that he had a complete set of THE TRACKER for the archives.

The Recording Secretary now has the two bound volumes of THE TRACKER from the Horace Douglas collection, these to be passed on to future Recording Secretaries.

The following motion was made and seconded—that all necessary legal steps be taken immediately to secure all Organ Historical Society property from Mr. Frederick B. Sponsler, 938 Marlyn Road, Philadelphia, Pennsylvania, which was entrusted to him as Secretary of the Society; including the official minutes of all meetings, Articles of Agreement with the York Historical Society, Articles of Incorporation of the Organ Historical Society, Inc., secretary's copies of THE TRACKER, and all other official reports and documents properly the property of the Society. Should any of the above property be lost, strayed, stolen, or destroyed, that a suit for damages be initiated against

Mr. Sponsler to pay the costs of replacement of the above and the costs of this action. Passed. Council regrets that this action needs to be taken.

Chairman Thomas Eader sent additional information on the convention.

President Cunningham has received notification of a Special Librarians Conference at which there would be displays of publications representing various fields (i.e., music librarians), and information regarding availability of publications would be dispersed. Council voted to authorize the expenditure of 21.00 to have our name and publication shown at the conference.

Motion was made and seconded that an OHS Chapter may use the slide-tape program for official Chapter meetings for \$5.00 plus postage, insurance and damage costs, if any. Passed.

The next Council meeting will be Tuesday evening, June 22nd, at Baltimore.

Meeting adjourned at 3:52 P.M.

/s/ Mary Danyew

Recording Secretary

CHAPTER NOTES

The Greater New York Chapter of OHS, through its monthly publication, KERAULOPHON, keeps us posted as to their activities. The January program was a recital on the new tracker organ at St. Michael and All Angel's Church, Manhattan, by Charles Brown on January 24. A list of four newly-discovered, old organs included Johnson's Opus 411 at Beacon, N.Y., and the bulk of the issue was occupied with the beginning of the story of the organs at St. Paul's Chapel (Trinity Parish), Broadway at Fulton Street. Although the Chapel was built in 1766, the first recorded account is of the George Pike England organ, built in London in 1802.

We have no definite reports from the Hilbus Chapter (Washington, D.C., and northern Virginia area), except that things are moving along and more or less regular meetings are being held.

CLOSE-OUT SPECIALS!

In order to close out our stock of convention records, the National Council has voted to offer what is left to our members at HALF PRICE! Each of the '63, '64, '65, and '66 Convention records is now available at \$2.50. This offer lasts only as long as the present supply holds out. There will be no reprints of any of these records, so order now!

Please include 25¢ for postage for each record ordered. Send your orders together with payment to the OHS Treasurer: Donald C. Rockwood
50 Rockwood Road
Norfolk, Massachusetts
02056

TREASURER'S REPORT

(Abbreviated)

The following is a statement in abbreviated form of the Society's income and expenses from June 1, 1970 to January 30, 1971:

Receipts - Membership dues	\$2,970.13
Sale of recordings	87.82
Slide-tape income	114.32
Harriman Foundation	3.05
Savings accounts	159.02

Total	\$3,334.34
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Expenditures - THE TRACKER	\$ 455.98
Conventions	274.85
Archives	3.55
Historic organs	25.73
Office & Adm.	341.81

Total	\$1,101.92
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Net income for the period	\$2,232.42
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A final report on the 1970 Convention shows the following:

Receipts - Fees and ads	\$1,682.00
Expenses	1,319.82

Net income from convention	\$ 362.18
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Respectfully submitted
/s/ Donald C. Rockwood
Treasurer

—o—

GLEANINGS . . .

from the Corresponding Secretary,

Helen Harriman

As was apparently customary in the 1880's, Jardine & Son ran an ad in Kunkel's MUSICAL REVIEW for July, 1883, listing "our largest Grand Organs" as follows:

Fifth Ave. Cathedral, N.Y.	4 manuals
St. George's Church, N.Y.	4 manuals
St. Paul's M. E. Church, N.Y.	4 manuals
Holy Innocents Church, N.Y.	4 manuals
Fifth Ave. Pres., N.Y.	3 manuals
Brooklyn Tabernacle	4 manuals
Pittsburgh, [Pa.] Cathedral	4 manuals
Mobile [Ala.] Cathedral	3 manuals
1st Pres., Philadelphia	3 manuals
Epiphany, Philadelphia	3 manuals
St. John's M.E., Brooklyn	3 manuals

The Jardine address was 318 & 320 East 39th Street, New York. I wonder if any of these organs exist today, perhaps in other locations. Does anyone have any certain facts in this regard?

I recently had the good fortune to come upon an original copy of a Brattleboro, Vt., newspaper, THE VERMONT PHOENIX, dated August 19, 1892. The manner headline reads: "250,000. The Estey Organ

Company Commemorates the Production of an Organ Bearing This Number." And the sub-heading asserts: "An Event Unique in the History of the Music Trade." There are photo-electrotype pictures of officials, Levi K. Fuller, Jacob Estey and Julius J. Estey, plus pictures of the "old shop of 1850" and of 1892. The entire edition is given to the importance of this event, tracing the history of the firm from 1847 through its various trials and successes. The 100,000th organ was built in 1880, so that in the short span of 12 years it seems that 150,000 additional organs were built. These were, of course, reed organs, and the 250,000 was pictured on the last page. This organ was contained in a remarkable case and had a hand pump as well as the usual dual pedal pumps. There are the familiar knee swells and ten stop knobs above the one manual.

They evidently made the most of the occasion, for the celebration was an all-day affair on Wednesday, August 17. Speeches were made by the state and town officials as well as the company's officers, and a grand concert was held at the Baptist Church in the evening. There was an orchestra, vocal solos, and "displays" of the 250,000th instrument by such notables as S. B. Whitney of Boston, Prof. Sanders of Baltimore and Prof. Fairbanks of Boston. The climax came in the closing selection, Sullivan's "The Lost Chord" played by Mr. Mauch "with thrilling effect" as a cornet solo! A tremendous fire-works display followed the concert, accompanied by the First Regiment Band.

All of the speeches are given in full, together with so many comments that it would take a whole issue of THE TRACKER to contain them all. I hope that it will be possible to publish fuller details at another time.

The paper contained its usual advertisements of the times. The Estey Piano Company was prominently displayed, and Beecham's Pills were in mortal combat (competition might be a better word!) with Carter's Little Liver Pills. But the real eye-catcher was the following: "MOSES WAS FOUND in a basket, but not one of the clothes baskets to be found at Wilson's New York Store."

I was reminded by all this of our visit to the Estey organ in the Chapel of St. Lawrence University at Canton, N.Y., last summer during the 15th OHS convention. It was not one of the official convention organs because of its type and age, but it seemed to be an important instrument with its "cash register" console. Estey built very few of these, and I wonder whether any others still exist.

* * *

The following is an exchange of correspondence regarding a society of organ pumpers.

Dear Sirs:

A number of years ago I noticed an item, I think it was in TIME but not sure, which mentioned a society called "Organ Pumpers of America" or something similar. As I recall the item it referred to a group of old timers who had, in their time, pumped

FRED N. BUCH

Representing Aeolian-Skinner Organ Co.

Ephrata, Pennsylvania

CUNNINGHAM PIPE ORGANS, INC.

680 WILFERT DRIVE

CINCINNATI, OHIO 45245

various types of organs. . . . The inference, as I remember, was that membership in the society [was limited] to those individuals, who, in their younger days, wielded a lever arrangement on the back or side of a pipe organ which activated the bellows which would be rather large for the organist to operate and, further, the organist would be left to operate the foot pedals leaving the muscular strain on the pumper.

When I was in my teens, more years ago than I like to think about, I was an organ pumper which came about in this way. At the time I was living with my family in Leavenworth, Kansas. The First Methodist Church of that town had a pipe organ of which they were very proud as it was a memorial organ, the largest in town, except for the one in the Catholic Cathedral. However, the motive power operating the bellows was activated by a water motor. The water pressure in the town was somewhat erratic and, at times, the water pressure was so low as to slow down the motor to the point where the playing by the organist was noticeably impaired. My job was to sit in an inconspicuous place behind the choir through a church service. Through a prearranged signal the organist would give me notice that the air power was failing and I would dash down a short flight of steps toward the back of the organ, grasp the lever associated with the bellows and PUMP, PUMP, until I could see by a dial connected with the air pressure that the pressure was at the right point on the dial so the organist could proceed normally. It was hard work at times and my folks, who were strict Methodists, would not permit me to accept any remuneration for my work. Fortunately, my services were not required every Sunday and many Sundays I sat in my seat without being called upon to pump. Other times, it seems to me at this date, that I would pump through a whole service to my complete exhaustion even though I was a strong, healthy lad in my teens.

Anyway, the purpose of this long winded letter is to ask you if you know of this organ pumpers society and what are the requirements for membership. I have been trying to find out something about such a society but can find no reference to it in any of the directories I have consulted. I got the name of your organization from the Encyclopedia of Associations and it occurred to me that you might know something about an organ pumpers society. If you will so advise me I will appreciate it.

Sincerely, yours
/s/ Harry E. Rutledge
1531 Shattuck Avenue
Berkeley, California
94709

PS - The period I refer to above would be in the 1897-1900 area.

* * *

Dear Mr. Rutledge:

Thank you for your most interesting letter. . . . As you will see by the enclosed brochure, we are interested in the preservation and restoration of pipe organs. We often come across old organs that have

THE JAMES M. McEVERS CO.
Organ Craftsmen
Route 1, Box 673, Herrin, Ill. 62948

never been electrified, and still pumped by hand. These are of extreme interest to our younger members.

I, myself, remember with delight an organ pumped by a young boy. This boy is now of the older generation, and the other day I called him and told him of your inquiry. . . . He found his membership card for "Organ Pumpers of America" and told me that as far as he knows the society does not exist now. He said that a man by the name of Chet Shafer founded the society and for a while it was quite active, had several chapters in various cities. The last knowledge he had was that Ralph Eastman, formerly vice president of the State Street Trust, in Boston, Mass., was president. I am not sure that Mr. Eastman is still living. . . .

Your narrative about the organ you pumped in Leavenworth, Kansas, was a good one. Can you remember the make of the instrument? We try to keep a record of all pipe organs whether or not they are still in existence. Is the church still standing? . . . Can you tell me what directories other than the Encyclopedia of Associations you have consulted in your effort to find out about "The Organ Pumpers of America"? . . . Thank you again for your interest.

Sincerely,
/s/ Helen B. Harriman
Corresponding Secretary

* * *

Dear Mrs. Harriman:

This will acknowledge and thank you for your letter in response to my earlier letter regarding the Organ Pumpers.

Actually my query is not of earth shattering importance but I had had in mind for a number of years the item I saw regarding a Society of Organ Pumpers and it was merely a matter of sentimental interest for I still recall after these seventy years the exhausting labor I went through on the Sundays when the Leavenworth water pressure dropped down to the point that the organist had to signal me to get busy, get down into the pit below the organ and start to pump.

I do not remember the make of the instrument but it is in the back of my head that it was a German name and certainly not one of the more commonly names of American makers. As I said in my earlier letter, I can well remember that it was a memorial organ; it had been given to the church by a wealthy parishioner in memory of her son who had died an early death. I recall that the Methodists were very proud of the instrument and claimed that, except for the organ in the Catholic Cathedral, there was nothing like it in that whole mid-western area. My recollection is that it was 3 or 4 manual, I think 3. But, as I look back it seems to me that it was frequently getting out of order and that brings up another of my duties in addition to the pumping. An organ repair man and tuner would come from Kansas City and whenever he came to town it was my job to sit at the keyboard while he from the depths of the organ would call out to me certain notes or chords he wanted played at which he would make the necessary adjustments. I was a pianist of sorts and knew enough of the essentials of music to give him what he wanted by stops and keys for whatever particular adjustment he was working on. Since this was not church work, in itself, my strict Methodist folks permitted me to accept pay from the tuner for my services. I think he normally

gave me twenty-five cents for an afternoon's work which, actually, was no work at all but a lot of fun. You ask if the church is still standing. No, the church, which was a hideous structure dating back to pioneer days, is long since gone and I do not know what they did with the organ when the congregation built on a new site. The old church was in the center of the business district and I remember even at the time I speak of the congregation was talking about a new building. I visited Leavenworth twenty years ago and found the site of the old church covered with modern business establishments. My family left Leavenworth in 1903, leaving me without a pumper job, so whatever recollections I narrate here are those from 1903 backwards.

I did not consult any other directory than the Encyclopedia of Associations in my effort to find some reference to the Organ Pumpers' as it was the only work of such nature available to me in our local library.

Thank you, again, for your cordial response to my query and, following your suggestion, I will write to Mr. Eastman at the State Street Bank and Trust and, if he is alive, see if he can give the information I seek.

Sincerely yours,
/s/ Harry E. Rutledge

NOTES, QUOTES and COMMENTS

The annual Cape Cod Ecumenical Church Music Conference, co-sponsored by the Craigville Inn Conference Center, and the Cape Cod Chapter of the American Guild of Organists, will be held at the Center, July 4 to 10, 1971, in Craigville, Mass. Staff includes Marilyn Mason, Alexander Peloquin, Judith Bennett, and others to be announced. Further information may be obtained by writing Craigville Inn Conference Center, Craigville, Mass. 02636.

* * *

An organ, purported to be a tracker built by Haskell in 1883, has been located by Allan Greenwood at the Wallingford (Pa.) Art Center. It is not used regularly and authorities of the Art Center feel it is "in the way". Mr. Greenwood is working on the restoration of the duct from blower to bellows (removed during building alterations), and would like to find interested friends to help make use of the organ for recitals and concert programs. His address is 399 Rose Tree Road, Media, Pa. 19063.

* * *

We are in receipt of a catalog from Classical Instruments, Inc., 133 Gateway Building, New Orleans, La., 70130, which lists, in addition to the standard harpsichords, recorders, and the like, such unusual instruments as the Rankett, Krummhorn, Serpent, Pommer (Schawm), Dulciane, Rauschpfeife, Bardic harps, virginals, kantele and flutes of various kinds. Persons interested in these and other classical instru-

THOMAS MURRAY

Immanuel Presbyterian, Los Angeles
Southern California College

ments should write Charles C. Foster at the above address.

* * *

The OHS slide-tape program, "A History of the Organ in America from 1700 to 1900", will be shown at the annual meeting of the Philadelphia Chapter, AGO, on May 15 at the Presbyterian Church of Llanerch, Havertown, Pa. This will be the second showing in the Philadelphia area.

* * *

Sam Nygren, the Swedish organ authority who publishes an organ magazine in Sweden and has conducted organ tours of his native country, will visit the United States during April and May, 1971. He is prepared to give illustrated lectures on "Swedish Organ Art", using slides, tapes and photographs, and would like to secure bookings. He would appreciate sponsorship and accommodations by OHS members. Further details may be obtained from Arthur Howes, Box 505, Baltimore, Md., 21203.

* * *

The rededication of the 1800 Tannenberg organ in Hebron Lutheran Church, Madison, Virginia, was held on November 22, 1970. A recital was played by James Darling, organist of Bruton Parish Church, Williamsburg. The organ's restoration was done by George Taylor of the John Brombaugh Company, German town, Ohio, assisted by Norman Ryan. The organ contains eight stops, and is said to be virtually unaltered from the original.

* * *

A splendid article by E. Power Biggs, one of our two Honorary Members, appears in the January 1971 issue of JOURNAL OF CHURCH MUSIC, published by Fortress Press, 2900 Queen Lane, Philadelphia, Pa., 19129. Entitled "Some Ageless Instruments", it is a brief encounter with some of the historic organs of Europe on which Mr. Biggs has played. The magazine sells for seventy-five cents the copy.

* * *

A newsletter from Hill, Norman & Beard of London includes the information that this firm has restored the famous three-manual 1848 Hill organ in the City church of St. Mary-at-Hill, Lovat Lane, London. The work includes "careful restoration of the original two manual instrument, new tracker action throughout, and replacement of the 1895 Choir Organ by a new department located within the main case."

—o—

STICKERS and SQUARES

That little literary gem, THE ANGLICAN DIGEST is responsible for passing along the following:

"Most parishes are accustomed to the Lenten hymn, 'Lord, who throughout these forty days'. After hearing the clergyman's suggestion to his congregation that the long 40-day period of Lent should be shortened to a week or so, the local organist left this note for the minister: 'Perhaps next year we shall be singing, 'Lord, who threw out these forty days?'"

ALBERT F. ROBINSON

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

Another organist we know makes annual use of Bach's cantata, "God's Time Is Best". The occasion is the first Sunday of Daylight Saving Time each spring as a voice of objection to the yearly loss of an hour's rest. Although the country seems heedless to his cry, his choir is doing better each year. So, it's an ill wind. . . .

* * *

In a list of recommended organ works, we noted the following title:

Haydn: Works for Flute Clock

and we gave pause to consider that he might have, at that.

* * *

An AGO newsletter of distinction for January bears a greeting by the Dean who bids us first to "look back", then to "look ahead". Later, the editor bids us "plan ahead". It would be interesting to know just how both made out, and if they ever met themselves on the way.

* * *

From THE ETUDE, Vol. V, No. 7, July, 1887:

"A Philadelphia organist has been discharged for playing, though very slowly and solemnly, a march from an opéra bouffe. Seventeen deacons recognized it at once.—*Ex.*"

—O—

NEW TRACKER ORGANS

Philadelphia, Pa.

St. Clement's Church at 20th and Cherry Streets, Philadelphia, has a good sized chapel called St. John's Chapel within its structure. This chapel has recently been renovated and now boasts a new tracker-action pipe organ built by E. F. Walcker Company of Ludwigsburg, Germany.

The stoplist is:

Manual I		Manual II		Pedal	
Gedeckt	8'	Gemshorn	8'	Subbass	16'
Prinzipal	4'	Rohrflöte	4'	Nachthorn	4'
Mixtur II-III		Prinzipal	2'		
		Quinte	1-1/3'		

The wind pressure is approximately 1 3/4 inches.

Organist and choirmaster of St. Clements is Norman Sill who is happy to demonstrate the organ to anyone interested.

Saugerties-on-Hudson, N.Y.

The Hartman-Beatty Organ Company of Englewood, New Jersey, have designed and built a 2-manual and pedal tracker organ for Trinity Church, Saugerties-on-Hudson, New York, the fourth tracker instrument for this church in its 10-year history. The new organ's pipework is on low wind pressures with open toes, closed flues and essentially unnicked languids. It has 20 voices, 20 ranks, and 1,067 pipes, as follows:

GREAT		PEDAL	
Prestant 8'	46 pipes	Subbass 16'	30 pipes
Gedecktpommer	58 pipes	Prestant 8'	30 pipes
Principal 4'	58 pipes	Choralbass 4'	12 pipes
Rohrpfeife	58 pipes	Spitzoctave 2'	12 pipes
Mixture 1 1/3' III	174 pipes	Oktavlein 1'	12 pipes

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082

Fagott 16'	30 pipes	Sesquialtera (tc) II	83 pipes
Fagott 8'	12 pipes	Scharf, II-III	162 pipes
Fagott 4'	12 pipes	Hautbois 8'	58 pipes
		Tremulant	
SWELL		COUPLERS	
Rohrflute 8'	58 pipes	Swell to Great	
Dolce 8'	46 pipes	Swell to Pedal	
Spillflute 4'	58 pipes	Great to Pedal	
Principal 2'	58 pipes		

Each of the three divisions stands in its own compartment of the organ's free-standing case. The manual stop and key action is purely mechanical. In the Pedal, severe space limitations required the use of electric "unit" action in addition to the mechanically actioned 16' Subbass. The casework was designed by Louis Van Leeuwen and executed by Louis A. Goeckel.

The opening recital occurred April 26, 1970, in the form of a "Concert Programme" by Richard S. Hartman, organist, assisted by Eric Van Leeuwen, trumpet, Eleanor Diemer, cello, and John L. Randolph, harpsichord. The program included works by Purcell, Bach, Clerambault, Faure, Hindemith, Soler and Mendelssohn.

New Hope, Pa.

The Hartman-Beatty Organ Company of Englewood, New Jersey, have designed and built a 2-manual and pedal tracker organ for the Thompson Memorial Presbyterian Church in New Hope, Pa. The organ is installed in the rear gallery with a free-standing case. The manual chests, keyboards and wooden pipes are from a Harry Hall tracker organ, circa 1895, secured through the Organ Clearing House. All old parts reused were completely rebuilt. Chests were sealed and new sliders fitted with slider seals were made. The stop list follows:

MANUAL I		MANUAL II	
Prestant 8'	49 pipes	Gedeckt 8'	61 pipes
Rohr Pommer 8'	49 pipes	Spillflute 4'	61 pipes
Unison Bass 8'	12 pipes	Principal 2'	61 pipes
Octave 4'	61 pipes	Krummhorn	61 pipes
Mixture 1'	165 pipes	Tremulant	
PEDAL		COUPLERS	
Subbass 16'	30 pipes	Manual II to Manual I	
Prestant 8'	30 pipes	Manual II to Pedal	
Choral Bass 4'	30 pipes	Manual I to Pedal	
Dulcian-Fagott 16'	30 pipes		

On September 13, 1970, a dedicatory recital was played by Robert Pitman, including works of Bach, Buxtehude and Mendelssohn. Subsequent recitals included one by Janice Slack (the church's organist) on October 11th, and one by Richard S. Hartman on November 15th.

Los Angeles, Cal.

Taking a page from German organ history, California State College, in Los Angeles, dedicated its new Schlicker tracker organ with a recital by Ladd Thomas and a dinner, the menu for which was copied as nearly as present day chefs are able from the account of a dinner held in Halle, (now East) Germany, in 1716 upon the occasion of the dedication of a new organ

Correction

Inadvertently and unintentionally omitted from the list of founding members of OHS who attended the 15th Annual Convention in Northern New York last summer is the name of Randall E. Wagner. We apologize for this error which occurred in the summer 1970 edition of THE TRACKER.

there. The recitalists on that occasion were Johann Sebastian Bach, Johann Christoph Kuhnau, and Johann Heinrich Rolle. The menu included some six entrees and eight vegetables among other things.

Mr. Ladd played four Bach choral preludes, his Prelude and Fugue in A minor, and the Concerto No. 4 in C, in addition to works by Scarlatti, Martini, D'Aquin, and Hindemith's first Organ Sonata.

The stoplist of this organ, which has slider chests, unnicked voicing, and electric stop action is:

GREAT		POSITIV	
1. 8' Rohrfloete	61 pipes	9. 8' Holzgedackt	61 pipes
2. 4' Principal	61 pipes	10. 8' Salicional (TC)	49 pipes
3. 2 2/3' Nasat	61 pipes	11. 4' Rohrfloete	61 pipes
4. 2' Waldfloete	61 pipes	12. 2' Principal	61 pipes
5. 1 3/5" Terz (TC)	49 pipes	13. 1 1/3' Quint	61 pipes
6. Mixture III-IV	232 pipes	14. Zimbel II (prepared for)	
7. 16' Regal (prepared for)		15. 8' Schamei	61 pipes
8. Tremolo		16. Tremolo	
PEDAL		PISTONS	
17. 16' Subbass	32 pipes	Great 1 - 2 - 3	
18. 8' Flachfoete	32 pipes	Positiv 1 - 2 - 3	
19. 4' Choralbass	32 pipes	General 1 - 2 - 3	
20. Rauschquint II	64 pipes	General Cancel	
21. 32' Rankett (prepared for)		TOE STUDS	
22. 16' Fagott	32 pipes	Pedal 1 - 2 - 3	
23. 4' Rohrschalmel (prepared for)		General 1 - 2 - 3	

There are both piston and toe stud reversibles—Great/Pedal, Positiv/Pedal, Positiv/Great, and a Sforzando and Crescendo Pedal. Byron Arnold was chairman of the organ committee and the tonal finishers were Louis Rothenbueger and Manual Rosales.

—A.F.R.

RECORD REVIEWS

American Colonial Christmas Music: Berkeley Chamber Singers, Alden Gilchrist, director and organist. Musical Heritage Society, Stereo 1126.

According to the jacket notes, all of the music heard hereon was sung in New England in Colonial times. While one could question this as to dates, it is nevertheless an important record for the music historian and both the quality of the selections and the performances thereof are commendable.

The Berkeley Chamber Singers, a mixed chorus of twenty men and women, originates in California. Mr. Gilchrist has trained them to a fine blending of tone and imbued them with a genuine understanding of the music.

Composers whose works are included are Josiah Flagg, John Antes, Oliver Holden, John Palma, William Tans'ur, Joseph Stephenson, Samuel Holyoke, Abraham Wood, Charles T. Pachelbel, and William Billings. Also included is a curious Magnificat listed as an "Old Indian Hymn".

Examples of "lining out" the tunes are employed, and there is ample demonstration of "fuguing tunes". The earlier examples resemble the English style, naturally, but later selections are characterized by more original American ideas which embraced the irregular phrase-lengths, the gapped scales, and more virile rhythms. This was due partly to the influence of folk music, and partly to the fact that the American composers were mostly self-taught amateurs.

The recording was done at Calvary Presbyterian Church, Pacific Heights, Cal., in October, 1970. The organ was built by Swain & Kates, San Francisco. Registrations used are "typical of those used in American Colonial organs."

Christmas in the Great Cathedral of Reims: Reims Cathedral Choir of Boys and Men, Arsene Muzerelle, director, Ghislaine Lardennois, accompanist, and André Marchal, organist. Musical Heritage Society, Stereo 818.

Here is a French counter-balance for the splendid English recordings of Kings College Chapel, Cambridge, choir and organ. On this disc we hear the Cathedral bells, followed by the plainsong introit to the Midnight Mass and a dozen or more French Noël's plus some Christmas organ music, all recorded in Reims Cathedral.

Composers represented include Gevaert (whose pieces come off particularly well), D'Aquin, Praetorius, Geoffray, D'Andrieu, Perissas, Litaize, Rameau, Costeley, Gastoldi, Balbastre, and Pagot.

The French choirboy tone is thinner, more pointed and almost nasal compared to the English tone, but their musicianship is everywhere apparent and the cathedral acoustics lend a flattery which adds greatly to the success of the recording.

The "great organ" is displayed by a master hand, showing the delicate flutes, the typically French reeds, and the diapason choruses to best advantage, although the acoustics here present several problems not entirely mastered by the recording engineers.

* * *

Both of the above records are obtainable only through the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023.

—A.F.R.

BOOK REVIEWS

The Organ Yearbook, Vol. 1, 1970 - Edited by Peter Williams and published by Frits Knuf, 52 Jan Luykenstraat, Amsterdam, Holland. About \$3.50.

This beautifully conceived paper-back journal is described as "A journal for the players & historians of keyboard instruments." Indeed, the cover shows the case of Maasluis Grote Kerk organ, completed by Rudolf Garrels in 1732, and the disposition of this instrument as it was in 1774 is given inside. The ensuing contents are equally fine.

The editorial sets forth the intent of the volume which contains material by current writers from many countries and includes information on organs in Germany, Portugal, England, France, Finland, Holland, and the United States. To encourage interest among the younger authors, a set of three prizes is offered to those born after December 31, 1944.

The editor is the man who published **The European Organ** in London in 1966, that handsome volume with remarkable illustrations. The pictures and drawings in the **Yearbook** are far fewer and almost comparable, and there are many line drawings as well.

Clarence Mader's story of the new organ in the First Congregational Church in Los Angeles (a large Schlicker) is the only American entry, but Fenner Douglass' book, **The Language of the Classical French Organ**, is favorably reviewed in French, and W. J. Zukermann's **The Modern Harpsichord**, is more critically reviewed.

This volume belongs in every library of any consequence, public or private. We trust that the succeeding issues will measure up to this first offering.

—A.F.R.

ARS TRA USS

ithaca, new york

HUBBARD'S DICTIONARY

(Continued from p. 10)

duller voices, to help out the tone. The equivalent of the term mutation stop in the organ.

Hintersatz - Ger. n.

Literally, placed behind: a stop found in old German organs and composed of several pipes to each key of the keyboard. The pipes were pitched at various intervals and sounded as a reinforcement of the diapason, or principal organ stop, behind which it was placed.

Hoboe - Ger. n.

A German name for oboe or hautboy.

Hohlflöte - Ger. n.

Literally, hollow flute: organ stops of various pitches composed of pipes of wide diameter open at the top. The tone quality is mellow but rather hollow, hence, the name. These stops are useful for blending with other varieties.

Hohlfeifen - Ger. n.

Literally, hollow pipes: a name given to the Höhlflöte stops of high pitch.

Holzflöte - Ger. n.

Literally, wooden flute: a stop in the organ giving a flute tone.

horn, gemson

1. A small pipe instrument made of the horn of the chamois or wild goat.

2. An organ stop with a horn-like tone produced by tapering metal pipes. Also called gemshorn.

Hose - Ger. n.

Literally, breeches: the boot of an organ pipe, that is, the lower part of a reed pipe into which the pipe proper fits.

house organ - A small reed organ suitable for a house. Also called a parlor organ.

huit pieds - Fr.

Literally, eight feet: applier to an organ having no pipe longer than eight feet. This kind of organ produces no very low tones.

hydraulic organ - Hydraulic is derived from a Greek word meaning water: hence an old style of organ in which water was used to regulate the pressure of air.

hydraulicon - Same as hydraulic organ.

hydraulon - Grk. n. (also **hydraulus** - Lat.)

An organ whose motive power is furnished by a pressure of water.

in organo - It.

Literally, in the organ: an old term for music in more than two parts.

inch of wind - A term designating that the tension of compressed air supplied by the organ bellows to any stop or group of stops raises a column of water in a U-shaped tube to the height of one inch. The average pressure is three inches.

jeu celeste - Fr.

Celestial stop; an organ stop producing a soft tone likened to the voices of angels.

jeu d'anche - Fr.

A reed stop of an organ. Any organ stop composed of pipes fitted with reeds for producing the sound.

jeu de flutes - Fr.

Flute stop: an organ stop composed of pipes in which the sound is produced by a current of air sent

through a slit or flue in the lower end and striking against a sharp edge. The current is cut and part enters the pipe, setting the column of air in vibration. The rest passes out and is lost.

jeu de mutation - Fr.

A mutation-stop: an organ stop composed of pipes pitched to give tones either the interval of a fifth, a third, or some of their higher octaves above the ordinary pitch of the corresponding keys of the keyboard.

jeu de timbres - Fr.

A set of bells; chimes in an organ, or a stop imitating bells.

jeu de voix humaine - Fr.

Literally, stop of human voice: an organ stop producing a tone greatly resembling the human voice.

jeu d'echos - Echo stop: an organ stop producing a soft, distant effect.

Jula - Ger. n.

The name of an obsolete organ stop composed of pipes tuned the interval of a fifth above ordinary pitch of the corresponding keys of the keyboard.

Kalkant - Ger. n.

An organ blower: one who operates the bellows of an organ.

Kalkantenglocke - Ger. n.

A bell used as a signal to issue directions to the operator of the bellows of an organ.

Kanzelle - Ger. n.

One of the separate divisions of the windchest of an organ through which the wind is conducted to the pipes.

keraulophon - Grk. n.

Literally, horn flute: an organ stop introduced in 1843. It is composed of pipes whose lowest pitch is two octaves below middle C. The tone quality is pleasing and resembles that of the gamba stop. A hole bored in the pipe not far from the top adds to the tone a piercing quality.

Kern - Ger. n.

Stopper: the flat piece of metal or wood placed horizontally just inside the mouth of an organ flue pipe. Equivalent to language and languid.

Kernstimmen - Ger. n.

A term referring collectively to those organ stops whose lowest tone is two octaves below middle C. Such stops are considered typical organ stops and are called fundamental.

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LETTERS TO THE EDITOR

Dear Sir:

It was wonderful to receive your recent letters . . . I am pleased to note that you did find enough interesting material in them to publish in **THE TRACKER**.

I guess I am just full of that sort of thing. A lot has been forgotten over the years, but now that I am older I recall much that I had not thought about for a long time. So, right now I will try to tell you about some other incidents that happened in my time. These all pertain to the business of Clarence Morey with whom I was very close and worked for a long time. I don't recall that any of these things involved me, but they were told to me in his shop from time to time by other men. I cannot use names because not only relatives but some of the people involved are still living, and I don't wish to get too personal nor cause any trouble. But the things really did happen. [Morey's shop was in Utica.]

One of the boys (a very good organ man) was sent to Baltimore to set up an organ. With only a few days work accomplished on a tubular-pneumatic action, he was taken sick in his hotel room and got a doctor. He was placed in isolation in the hospital with Small Pox. Now, it's bad enough to get Small Pox, but to get homesick with it doesn't make matters any easier. So, our man jumped out of the hospital room window to an adjoining roof-top, made his way to the street and railway station and eventually arrived home. The next noon-hour, when all the men were sitting around eating their lunches, he showed up in the shop, to pickle the whole City of Utica!

Morey always paid low wages. As a result, he had quite a tribe of unskilled workmen of all nationalities and, in many cases, a Babelic confusion resulted. To one man in particular, a big Dane who had only been in the shop a few weeks and learned the names of many organ parts in English, those words could certainly be used for his anatomy. So, this was the conversation as he walked into Morey's office one morning:

"Oh, Mr. Morey, I've got to go home right away. I am awful sick."

"Well, that's too bad. What's the matter, Sam?"

"Oh, Oh, Oh, my bellows aches."

But about the same time, three men went out into the western part of the state to set up an organ. I don't know if they were enjoying a coffee-break, but at least they all went into the cellar to have a smoke. All of a sudden there came a terrific crash from upstairs and all rushed up to find that the whole front had fallen out of the organ across the railing and down into the church. That ended the diapason basses and probably the gambas and dulcianas as well.

But this will top them all. Another group must have been a bunch of Klucks. I can't imagine a group of four or more, starting such a thing without planning ahead. Why didn't they have ropes, tackle, planks, etc.? I think it happened at St. Peter's Church in Rome, New York, where they were removing a large Hook and Hastings tracker organ. Can you imagine one hot, summer morning trying to get an eleven rank swell chest down off the rails from "overhead the great" and wrestling the thing around until they got it balanced on the gallery railing? There they all stood, all hanging on and looking at each other, too

CLASSIFIED

AVAILABLE in the near future, an 1888 Whaley and Genung tracker of 12 ranks. May be seen and heard by appointment. West coast area. Call 714-286-9225.

WANTED—News items, articles on organ history, recital programs with specs, and other publishable material for **THE TRACKER**. Summer issue goes to press June 15.

HALF-PRICE SALE—Closing out our convention records—'63 Portland, '64 Washington, '65 Cincinnati, '66 Cape Cod—only \$2.50 each. Please include 25¢ per record for postage. Order from OHS treasurer.

FOR RENT—OHS slide-tape program "A History of the Organ in America from 1700 to 1900." Takes 45 minutes. Full information and rates: F. Robert Roche, 60 Park St., Taunton, Mass. 02780.

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

FOR SALE—2-record stereo album: CHRISTMAS MUSIC AT CORNELL. The Sage Chapel Choir (Donald Paterson, Organist and Choirmaster) and Morris Bishop, Reader. \$7.50 postpaid. Order from: Choirmaster, Sage Chapel, Cornell University, Ithaca, N.Y. 14850.

PLAN TO ATTEND—The 16th annual OHS convention, Baltimore, Md., June 23, 24, 25, 1971. Thomas Eader, convention Chairman.

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

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exhausted to speak. Then someone yelled, "Let her go!"

And they did, too! Endways, right down through the marble-tiled floor of the center aisle, taking four pew-ends with it, into the basement!

Most sincerely,

/s/ Robert S. Rowland

THE TRACKER

The Quarterly Journal of
THE ORGAN HISTORICAL SOCIETY, INC.
with headquarters at
The Historical Society of York County
250 East Market Street, York, Pa.
and archives at
Ohio Wesleyan University
Delaware, Ohio 43015

* * *

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Membership dues (includes subscription to THE TRACKER):
Regular members \$5.00 per year
Contributing members \$10.00 per year
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WINTER, 1971

Editor's Note: Professor Paterson's research on King organs is being sponsored by Cornell University. This series of articles will be concluded in the next issue.

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Announcing

The Sixteenth Annual OHS Convention

to be held in

BALTIMORE, MARYLAND

on Wednesday, Thursday, Friday

JUNE 23, 24, 25, 1971

An AGO Regional Convention has been announced for June 21, 22, 23, so there is an opportunity to attend both conventions. The programs on June 23 for both conventions are to be coordinated. Headquarters will be the Sheraton-Belvedere Hotel. Watch for more details, but reserve the dates now and plan to attend.

Thomas Eader, Convention Chairman
17 Merryman Street
Ellicott City, Maryland 21043