



THE TRACKER



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OHS RETURNS TO BALTIMORE FOR '71 CONVENTION: SHALL THIRTEEN YEARS SHOW PROGRESS?

According to Thomas S. Eader, Chairman of the Sixteenth Annual OHS convention, plans are practically complete for our 1971 get-together which will occur in Baltimore, Maryland, on Wednesday, Thursday and Friday, June 23, 24, 25.

Headquarters at the Belvedere Hotel, Charles and Chase Streets, will be open Tuesday evening, June 22, for early arrivals, and the regular meeting of the National Council is scheduled for that time.

The convention will feature the highlights of Baltimore churches, organs (both old and new) and historic and cultural attractions. Visits will be made to the famed Peabody Institute of Music (containing several tracker organs), the Walters Art Gallery (housing a large collection of ancient, medieval and renaissance art), the 1812 Carroll Mansion (former home of Charles Carroll of Carrollton, signer of the Declaration of Independence and richest man in America at the time of his death in 1832), Baltimore Cathedral (first in the United States, begun 1806, finished 1821), St. Mary's Seminary Chapel (built 1808, first Gothic revival church in the country), and Old Otterbein Church (built in 1785, the only eighteenth-century church now in Baltimore, containing bells rung at the Battle of Baltimore in 1814), according to Mr. Eader.

Important Baltimore-built organs by Pomplitz and Niemann will be heard. The 1804 G. P. England organ (the third organ to be installed in Baltimore), rebuilt by Niemann in the 1870's, will be heard. The 1819 Thomas Hall case at the old Cathedral will be seen in one of the finest old church interiors in the nation. A restored 1808 Christian Dieffenbach organ from Pennsylvania will be seen and heard.

Musical highlights of the convention will be a service duplicating the St. Thomas' Church, Leipzig, service during Bach's time. It will feature the larger Cantata #30 for the Feast of St. John the Baptist with choir, soloists, organ and orchestra. Much fine organ music of Bach will be heard centered around the seven chorales used, and all in original functional context.

Another service will feature all twentieth-century music, also presented in functional context as service music, with the idea that today's music can be meaningful and of the finest quality, even when we are faced with minimal congregational appreciation or meagre musical resources. A small church will be used with amateur singers, organist and small one-manual new tracker organ.

Another musical delight should be an evening concert by candlelight in the music room of the restored and completely furnished Carroll Mansion of 1812. A Baltimore piano of ca. 1840 and a New York parlor

organ of ca. 1845 will be used in a program entitled "Music in the Home." Vocalists, and a modern spinet and clavichord will be used to supplement the older instruments to give an aural survey of home music over several centuries. Following this, the house, all lit by candlelight, will be on view, and refreshments will be served by the pool in the garden.

A two-organs program will open the convention, and other recitals will be heard on old organs; another is planned using the 1961 Andover-Flentrop organ at Mt. Calvary Church. Several old organs will be heard briefly on tours, including two Baltimore-made ones in eighteenth-century southern Maryland plantation churches.

One evening, conventioners will be given the opportunity to dine in the splendor of Baltimore's famed Hausner's Restaurant (a huge menu and wine cellar within a most reasonable price range) amid the visual delight of hundreds of paintings and other works of art, mostly of the nineteenth century.

Sounds interesting, doesn't it? All is being done to make everything a delight. All organs to be heard are in fine condition and excellent tune, and the recitalists, directors and vocalists have been chosen to show off the best talent in the Baltimore area.

Set aside the dates, if you have not already done so, and plan to attend the 16th Annual OHS Convention. Complete details regarding rates, reservations, etc., will be forthcoming very soon.

For those who would like to refresh their memories of Baltimore and our convention there in 1958, we refer to THE TRACKER, Vol. II, Nos. 3 and 4, and

BALLOT ENCLOSED

Please find the enclosed ballot, mark your choice of candidates, and mail it not later than June 18, 1971 to:

Albert F. Robinson

413 Spruce St.

Philadelphia, Pa. 19106

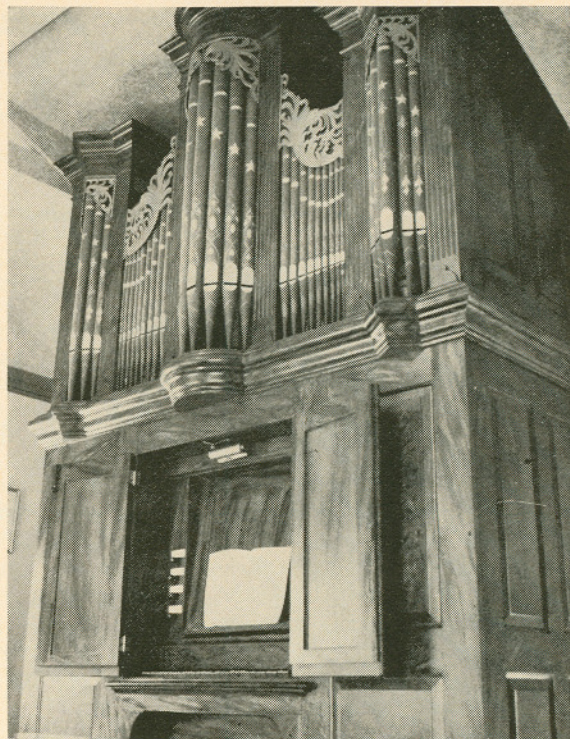
Vol. III, No. 1. The convention is outlined and reviewed therein, and a serial story on Baltimore builders by Thomas S. Eader runs throughout. It will indeed be of interest to learn of the changes that have taken place in the thirteen intervening years.

Here is a projected schedule of the events, subject to a few alterations before Convention time:

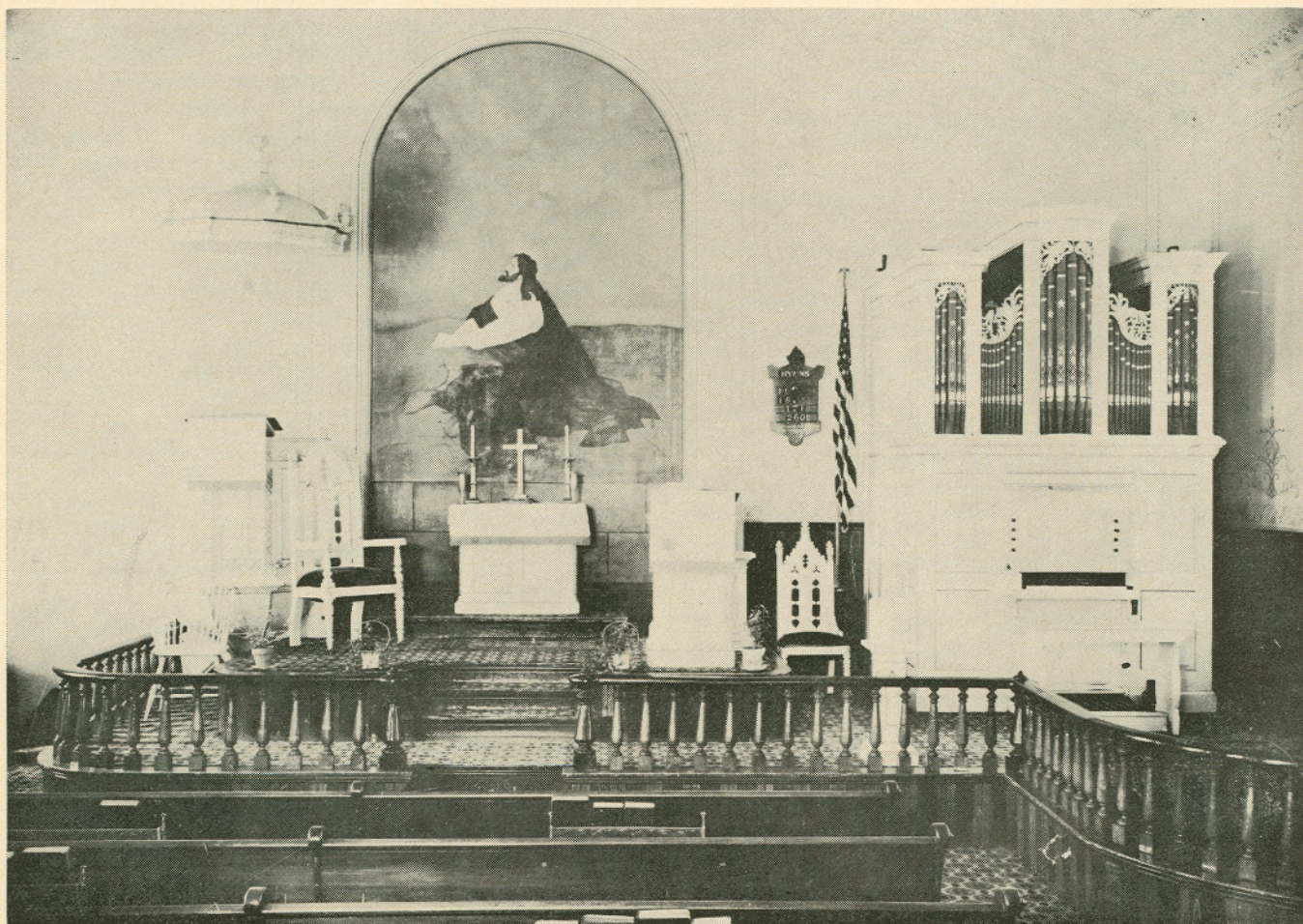
Wednesday, June 23: 8:30 AM: Annual Business Meeting; 10 AM: Regional AGO contest winner recital; 11:15 AM: Walters Art Gallery tour, or Peabody Institute lecture "Drama in the Church;" 12:30 PM: Concert by Episcopal Cathedral Choir; 3 PM: Concert on two organs at St. Mary's Seminary Chapel; 4:30 PM: Walking tour, Old Cathedral and St. Paul's Episcopal; 8 PM: Bach's St. Thomas Church Service with orchestra, organ and choir.

Thursday, June 24: 9 AM: Old Otterbein Church, 1895 Niemann organ demonstrated by Robert Whiting; 10 AM: St. Alban's Episcopal Church, Service of Holy Communion using all twentieth-century music and 1961 Spaeth organ, followed by luncheon; 1 P.M.: Tour to southern Maryland, eighteenth-century churches and mid-nineteenth century Baltimore-built organs; 8 PM: Concert at Carroll Mansion ("Music in the home"), with organ, voice, flute, clavichord, and piano, followed by garden party.

Friday, June 25: 9 AM: Organ tour including 1865 Pomplitz and 1875 Niemann; 1 PM: Concert at Eader home, flute and 1808 Dieffenbach organ; 4 PM: Old Salem Lutheran Church in Catonsville, 1850 Baltimore-built organ; 8 PM: Organ recital, Corpus Christi R. C. Church, 1892 Odell organ.



The 1808 Dieffenbach organ in Eader home, Ellicott City, Md.



The 1808 Christian Dieffenbach organ at Zion Lutheran and Reformed Church of Orwigsburg, Pa. Photo taken about 1920.

The 1808 Christian Dieffenbach Organ

by Thomas S. Eader

When beginning the study of early American organs in 1956, I carefully went through back issues of the *DIAPASON* and *THE AMERICAN ORGANIST* for references to old organs. A Wicks Co. advertisement in *THE AMERICAN ORGANIST* for January, 1941, showed two photographs - one of a new organ and a smaller view of an old organ with the caption, "We made the new organ look like the old." The old organ looked very old indeed, and I wondered if there was any possibility that it had been saved. A letter to the church asking about this was replied to by the church secretary with the information that the old organ had been built by Christian Dieffenbach, dedicated on October 16, 1808, in Zion Lutheran and Reformed Church, Orwigsburg, Pa., and had been stored in the home of one of the church's members, Mr. Raymond Bayer, since 1940. An arrangement was made to see the organ in storage and to read the builder's contract in the archives of the church. The organ had been installed in the third church of the congregation, built in 1799. It had cost \$300 in 1808, but additional funds were spent to have Thomas Dieffenbach rebuild it in 1883 for use in the fourth church.

My visit to the organ in storage was the first experience that I had had with an organ by one of the Dieffenbachs, but it was quite obvious, since I had seen several Tannenberg instruments by that time, that the workmanship copied Tannenberg's in virtually every detail. The organ was not for sale, much to my disappointment, but I did arrange to obtain an original print of a 1920's photograph of the 1883 church's interior showing the organ on the right side of the chancel platform. Ten years passed.

Again in the Orwigsburg area in the summer of 1967, I stopped by to see Mr. Bayer once again, and to inquire after the organ. We talked for some time about the fate of the organ and my hope of purchasing it and returning it to use. After several letters and telephone calls, I was able to conclude arrangements to pick up the organ in late September, 1968. It was with great joy that the parts were brought from their attic and garage storage places and carefully packed into the truck for the trip to Ellicott City. A long day's work ended with the parts stored in another attic and basement.

The first thing that followed the acquisition was the measurement of the case sections to determine the total height. It turned out to be 11' 3". A 1928 addition to my 1840's house was used as a music room, and even with the ceiling removed, there was not sufficient height and width at the end of the room under the pitched roof. A friend's suggestion proved the solution: place the organ on the long side of the room and cut a section out of the roof wide enough and reroof the opening in the shape of a wide dormer high enough to give clearance to the central tower of the case. Three months' spare time work accomplished the necessary alterations to beautifully accommodate the organ at a minimum of expense.

The time had come to restore the organ. Before any actual work could start, it was necessary to determine the actual state in which it existed. A careful examination of every part was made. The chest was

in excellent condition, but it was obvious that it had been added to in 1883 to hold two more stops: an 8' Open Diapason and an 8' Dulciana, both in spotted metal with common wood basses from tenor f. With this determined, it was easy to see that the rest of the pipework dated from 1808 - four common metal and two wood ranks, constituting an organ of six voices. It did not appear that these early pipes had been altered in any way, and that the 1883 rebuilding had simply supplemented the manual 8' tone. However, the console had been altered from recessed to projecting with the insertion of longer keys and a new backfall frame, so that the pedals and a 16' Subbass could be added, and so that the entire interior of the lower section of the case could be free to be fitted with a large reservoir and feeder system. (The 1808 twin bellows had been in the attic of the church.) A pedal case had been placed in the rear for the 16' stop with enough room for a walkboard between the manual and pedal portions. It was found that the old manual chest was some ten inches shallower than the case; evidently the case would have appeared too thin for its height otherwise, and this space had been used to give room to the new 8' stops. The rear paneling of the case had been taken away, but parts of the supports for this were found used as feet on the 1883 reservoir. Although the rebuilding had taken place some 75 years later, and by a grandson, no differences could be noted between the workmanship or materials of the two builders, so it was only possible to know who made certain interior parts by knowing the stops to which they pertain.

The examination indicated that not only could the organ be returned to playing condition, but that so much of the 1808 work existed (all pipework, the entire case, a large part of the action and the main part of the recessed console) it should be mechanically restored to fully represent the work of Christian Dieffenbach. This was important, because the only other existing Christian Dieffenbach instrument has been considerably altered and is in much poorer physical condition than this example. The alterations and additions of 1883 hardly represent adequately the skill of Thomas Dieffenbach, in organ building, and many complete unaltered instruments exist which do. Thus the major mechanical consideration was the restoration of the 1808 recessed console.

When the lower portion of the case was set up with the chest and original console and stop action supports in place, the exact dimensions of the original recess were clearly shown by evidence which remained. It was a simple matter to shorten the backfalls and the keys to enable the keyboard to return inside the case. The 1808 stop jambs and music rack reused in the 1883 console were positioned as they had been, and it was only necessary to make a small molding to finish off the console face underneath the folding doors. This was made from pieces from the 1883 projecting console. Original sized console doors had to be provided, and came from sections of cupboard doors taken from a demolished Baltimore house of 1780. They are perfect matches with the rest of the casework. The stop knobs are from 1883 and have been retained since

it is not known what the first knobs looked like. The square stop shanks have been shortened. The keyboard has been restored to its original appearance by exactly duplicating the Christian Dieffenbach keyboard remaining after the rebuilding of the Rehrersburg instrument. The forepart of the key is short with double scoring between front and rear portions of the ivory covers. The present ivory covers and long ebony capped sharps are from an early 19th-century piano. The verticle portion of the keyfront is molded and made of walnut.

Two coats of late white paint covered the case, which had long ago been cleaned of earlier finishes, but in certain remote areas the 1808 and a later painted graining in imitation of walnut were found. This treatment was duplicated after research and practice on this formerly popular method of finish. The hand-painting on the front pipes, beautifully preserved, is from 1883, but has been permitted to remain as an indication of the Dieffenbach skill in this line, and as the only visual evidence of the 1883 rebuilding.

Cleaning the pipework and rounding out some metal pipes which had been flattened during storage was necessary. Some pipes had to have mouth adjustments made to make them speak promptly when on the chest. Some wooden pipes required regluing and replacement of loose blocks. Three pipes were missing from the top of the 4' flute, and had to be replaced with pipes which matched tonally. The chest was cleaned and checked for cracks (none existed); the grain of the wood enclosing top and bottom of the channel bars was seen to run in the same direction as the bars, which was standard procedure in Tannenberg and Dieffenbach work. Leather slider seals were left in place, though this is not the best system for preventing runs, but any alteration in this method would have changed the character of the work too much.

The 1883 bellows was discarded. It would have been impossible to use this, as the space is now used to contain the pedal and coupler action retained, but recessed into the old console width, which the 1883 pedalboard exactly fitted. The pedalboard can quickly be replaced with a piece of baseboard to give the appearance to the front exactly as it was in 1808. The pedal case was removed from the rear of the manual case, and the pedal pipes moved in close where they do not show. The pedal chest was found to contain Thomas Dieffenbach's signature and the date August, 1883. A specially constructed reservoir and a Meidinger blower now supply wind, but an available ca. 1810 Christian Dieffenbach feeder system will be placed beside the organ so that even this portion of the fabric will be as it was.

About 500 hours of work went into the restoration before final tuning gave any opportunity for tonal reward. The tone is clear and bright, broadens in the treble and is of moderate power. There is only the slightest indication of chuff in either flutes or principals. The large-toned twelfth contributes a considerable bite to the ensemble. The stoplist:

Manual: C - d 51 notes

8' Open Diapason	
8' Dulciana	common stopped basses to tenor f 1883
8' Stopped Diapason	pine with walnut mouths
4' Principal	low two octaves from D in case
4' Flute	open wood pipes
4' Salicional	borrowed low C and C# from Flute 1808

2 2/3' Twelfth

2' Fifteenth

Pedal: C - g 20 notes

16' Subbass

Manual to pedal coupler

six pipes in case

low C and C# of wood

pine with walnut mouths

1883

The theory behind the restoration work is simple but of great importance. Nothing could be done before a complete examination was made of every part to determine age and condition. On the basis of this information rested all further procedures. Rules followed in house restoration such as done at Williamsburg were carefully followed: repair damaged parts whenever possible, no matter how much trouble; restore unrepairable or missing parts with new work made of the same material as the old in exactly the same form as the old; and avoid entirely all modern materials and methods. By these methods both a tonal and *mechanical* restoration was achieved. It was desired to have all pipes speak properly in tune and without ciphers or runs, but under no circumstances could the character of the old work be changed to secure this end. All replacement parts were finished in the manner used by the Dieffenbachs, a tedious task, as they had put a high degree of finish to all interior work. Metal pipe tops were slightly damaged, but they were repaired or left alone if not likely to be damaged by careful tuning. No slide tuners were added. By careful attention to these procedures, the interior presents an appearance of authenticity as to age and Dieffenbach methods. To have treated a rare surviving example of early work casually so as to permit modern materials or methods to intrude and alter the character of the work as conceived would have materially lessened its value as a representative of the past, if not its value as a musical instrument. As it stands, it is not only a fine musical instrument equal to any reasonable demands made upon it for old or new music, but also exists as a testimonial to the skill and genius of an early member of an important American organbuilding family.

The first organist to play it at Zion Church was Abraham Zoller, who was followed by his son. Next was Solomon Boyer and then for one year each Obadiah Unger and Madison Miller. Oliver M. Wuchter played from 1895 to 1939. None of the organists were paid, nor were their sons or other boys of the congregation for pumping. In 1908, on the Sunday closest to October 16, the congregation held suitable services in appreciation of 100 years use of such a splendid instrument.

On October 25, 1969, the organ was opened at the Eader home in Ellicott City with a suitable program of music, and then on the evening of October 16, 1970, the 162nd anniversary of the dedication of the instrument, the following recital was splendidly performed by Paul Davis, suitably continuing a long history of musical use:

J. G. Walther - Variations: Jesu meine Freude
 Jan P. Sweelinck - Variations: Puer Natus Nascitur
 Dietrich Buxtehude (1637-1707) - Fugue in C major
 Samuel S. Wesley (1810-1876) - Andante in E flat major
 Samuel Wesley (1766-1837) - from Twelve Short Pieces: A minor, F major, D major, F major.
 Charles Wesley (1757-1834) - Prelude and Fugue in G minor
 Ernst Pepping (1901-) - from Kleines Orgelbuch: Es Kommt ein Schiff geladen, Van Himmel hoch do komm' ich her, Sollt ich meinem Gott nicht singen
 Hugo Distler (1908-1942) - from the Dreissig Spielstücke: Nos. 1 and 2

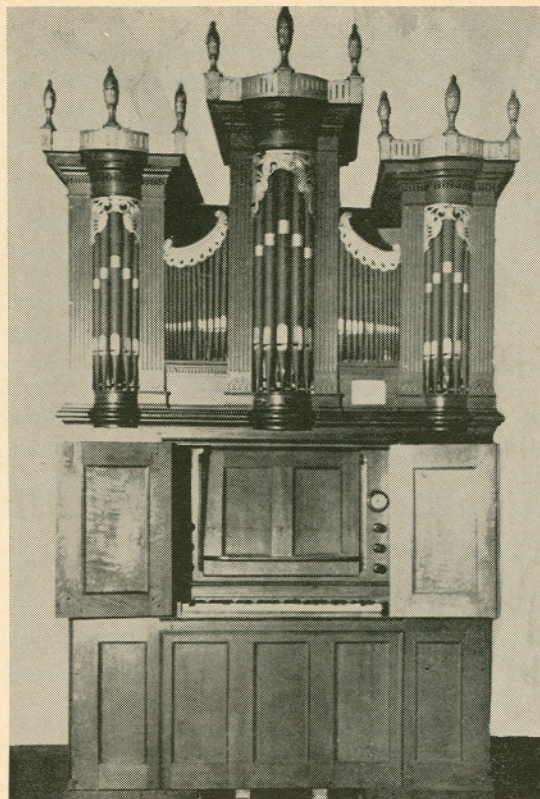
THE 1776 DIEFFENBACH ORGAN

by Thomas S. Eader

According to family records, John Jacob Dieffenbach visited a Philadelphia church to examine an organ installed prior to the Revolutionary War. He had been so driven with the desire to build a similar instrument that he asked to be given permission to take dimensions and notes so that he could go home and begin one like it himself. Dieffenbach did indeed make good progress in his task, but found difficulty, as the story goes, in finishing the pipes because he did not know how to solder. A passing tramp, actually a tinner, gave him the necessary instruction, and the organ begun in 1776 was completed in 1778. It gave him great pleasure for a time, installed in a specially constructed niche in his home, but then was purchased by Epplers Church, near Reading, Pa. It was used there for many years, and in 1877 was replaced by a large two-manual organ built by Thomas Dieffenbach when the church was greatly enlarged. The small organ went back to the family home on the square in Bethel, where it was refurbished. Later, in 1920, it went to the Historical Society of Berks County, where it has been ever since. It has needed restoration for a long while, though it was put into rough shape in 1959 when E. Power Biggs used it in his recording of early American organs.

The decision to have the organ restored was made in 1970, and again the same procedures were applied which had been used in the restoration of the 1808 Dieffenbach. A careful examination indicated that all the pipework dated from 1776, and that the refurbishing of the 1870's consisted of making a new keyboard and a new bellows and feeder system. The pipework was extremely dirty, and some pipes were dented and bent. Some wooden pipes had become unglued and mouths had fallen off. Four pipes from the 2' Principal in the case had been stolen in recent years. The bellows leather needed complete replacement. A number of rollers had warped and were binding against each other, some roller arms were missing, and there was a number of broken and missing trackers.

The first item to be worked on was the rollerboard. Repairs were made to all broken trackers, new trackers were fashioned from old ones from other organs, new arms were made like the original ones, and all windings around the wires at the tips of the trackers were coated with flexible glue in order that they could remain with sufficient strength to accomplish their job. Warped rollers were not replaced but were carefully shaved until they could move past each other without friction. The bellows was entirely releathered. In the process the date of 1879 was found inside the reservoir with the signature of Thomas Dieffenbach. Pipework was reglued, straightened, rounded, etc., as necessary. Some of the 4' Principal required mouth adjustments to make speak properly, but the Salicional required considerable work, especially in the bass, as the lower lip curves back in over the edge of the languid in order to direct the thin windstream directly onto the upper lip. The organ was erected on a frame and assembled and tuned. Some pallet springs had to be tightened, and there are a few runs in certain stops in certain portions of the keyboard, again the result of wood shrinkage warping and the less-than-



The 1776 John Jacob Dieffenbach organ at the Historical Society of Berks County.

adequate system of bushing the sliders with strips of leather. Four new pipes were made to replace the missing case pipes. They were carefully painted to match the original pipes which were painted with blue color in 1879.

When the organ was being assembled on this temporary frame (the case having been left in the Reading Historical Society) it was determined exactly what had happened with the keyboard. It had been replaced with a wider scaled one. An awkward system of backfalls and wooden pegs underneath the keys made the alteration work, but caused considerable sticking and produced a heavy key touch. The 1879 keyboard had ivory covers as did the original, so keys from it were narrowed, and the forepart shortened, and walnut molding was applied to the front verticle edge. The keys were extended with sufficient length to activate the backfalls. The locations of the 1776 pivot points were visible, and the keys were drilled at this point so that the original action feel and weight of touch has been restored, at the same time producing a system considerably less trouble-fraught than the 1879 arrangement.

The organ was played again on October 16 as it stood beside the larger 1808 Christian Dieffenbach organ. Its tone was beautifully utilized in the second set of variations.

The stoplist:

	CC-c	4 octaves
8' Stopped Diapason	walnut pipes	
4' Principal	low 5 borrowed from 4 stopped flute	
4' Quintaten	metal capped pipes	
4' Flute	stopped wood pipes	
4' Salicional	low 5 capped metal pipes	
2' Octave	all case pipes from this rank	

Business Records Of Hall, Labagh & Co.

Part IV - by Peter Cameron

[From the account book:]

p. 121	Aug. 21, 1869	Ch. Messiah, Boston to Manufact'y for organ p. contract	\$2600.00
		Cash rec'd on acct.	500.00
		Manufactory for old organ	1000.00
p. 141	Nov. 30, 1869	Ch. of Messiah, Boston, Freight of organ	38.40
		Decorating	70.00
		Framing	28.00
		Carpenter bill	22.16
p. 258	June 26, 1871	Ch. of Messiah, Boston to Manufact'y Clean, repair, etc., exchange Gamba for Dulciana	154.25

[Letters in the file illustrate some of the difficulties the builders often encountered in their business:]

Rev. Pelham Williams

Sept 11th 1869

We are in receipt of yours of the 9th Inst. and are happy to find the organ we recently put up in your church proves altogether satisfactory. We wish we could say the same regarding the old organ we took in part payment, but unfortunately we cannot as it proves very defective in its construction and we shall be obliged to spend not less than two hundred dollars upon it in order to put it into saleable condition. We are sorry to hear you have been unable to procure any portion of the balance due upon the organ, but expect by the 16th to make a further payment. Are we to understand by this that you expect us to receive paym't by installments? We hope not for we beg leave to assure you that we shall make nothing by this transaction, but on the contrary sustain loss. We think it unreasonable that any delay should occur in settling our account.

Rev. Pelham Williams

Oct. 18, 1869

Dear Sir, In answer to your letter of last week we would say that Mr. Howard, your organist, prefers to have a friend of his (whose name we forget) to take care of your organ and it would be better in this case to let him put it in order now, as it will be cheaper to employ a person who is already on the ground. If the difficulty was caused by the gas pipes, the gas fitters should be held responsible. We hope the draft you speak of will be sent to us as speedily as possible. The old organ has turned out so badly that we feel as if we were entitled to all the indulgence you can afford us.

Rev. P. Williams

Nov. 4, 1869

Your favor of the 1st Inst. was duly received. Your statement of the organ acct. showing a balance due us of 941.44 is quite correct, and we have to acknowledge receipt of check for that amt being in full payment for the organ furnished to the Church of the Messiah, Boston, thanking you for this, we are yrs.,

[The poor condition of "the old organ" was responsible for the firm declining to buy another second-hand organ. There is nothing in the accounts about a new organ for St. Mary's, Dorchester.]

Clarence A. Dorr

Sept- 10th, 1869

In answer to your favor of the 7th Inst., we beg to say that we have already invested so largely in second-hand organs that we must for the present decline taking any more. The one taken from the Church of the Messiah proves to be so defective that it will cost us not less than two hundred dollars to put it in saleable condition. You may probably find a customer for the Dorchester organ in your vicinity. In that case we shall be glad to build an instrument for St. Mary's Church similar to the one recently placed in the Church of the Messiah, Boston, but could afford to do it for less than twenty-eight hundred & fifty dollars cash. We shall be pleased to hear from you further upon this subject & remain yrs, etc.

[Perhaps the bid sentence should read, "could not afford . . ."]

[Hall & Labagh were able to sell the old organ from the Church of the Messiah, as follows:]

p. 131	Oct. 30, 1869	To Dch Reform'd Ch., Peekskill rec'd	500.00
		Reformed Dch. Ch., Peekskill to Manuf.	
		for second-hand organ from Boston	1500.00
		Manufactory to Ref'd Dch Ch. Peekskill	500.00
		for old organ in part payment	
p. 141	Nov. 30, 1869	Ref. Dch. Ch., Peekskill	
		journeymen expenses	136.25
		other	76.25

Dr. J. B. Gregory

8th Decemb. /69

We intended to send Mr. Wagner to Peekskill some days ago, but have been prevented from so doing. On Monday morning next, however, he will start on first train out. Will you be kind enough to have the fires kept up in the church in order that the temperature may be about the same as it is when service is held therein.

Dr. J. B. Gregory

28th March 1870

Inclosed we beg leave to hand you a Statemt of our account with your church for the organ, and as Mr. Wagner informs that everything is now satisfactory we shall be much obliged if you will send us a check for the balance remaining due. Yrs.

		Reformed Church, Peekskill	To H. L. & Co.	
1869				
Oct. 30		Church Organ p. agreemt.		\$1500.
		By old organ	500.	
		Cash	500.	
1870				
Feby 26		-Do-	100.	1100.
				<hr/>
				400.
p. 125	Sep. 14, 1869	1st Pres., Newark adding Kerualophon to organ, revoicing Flute and making new bellows, tuning, etc		170.00
p. 356	May 31, 1872	1st Pres., Newark repairs and additions		290.00
p. 132	Oct. 30, 1869	Cash to John Labagh for amt. rec'd for R. C. Ch., Hohocus [sic]		170.00
p. 132	Oct. 30, 1869	Masonic Lodge, Newark putting up organ, tuning, etc.		57.00
p. 145	Dec. 31, 1869	Cash to Sundries to Oriental Lodge, Newark, rec'd from Scheuer		57.00

[The following letter describes an organ evidently built for the Fair of the American Institute, at which was also exhibited the Roosevelt organ of 1869. There is nothing in the accounts to indicate the sale of the organ.]

P. A. Summers, Athens, Geo.

2nd Oct. 1869

Enclosed we beg leave to hand scheme & specifications for an organ for the Methodist Episcopal Ch., Athens, Georgia. It is in other words a description of the organ you saw at the Fair with the add'n of the swell and some minor alterations necessary to make it suitable for the church. We find that in order to make the swell effective it will be necessary for us to make a new case, as the present one is hardly wide enough to admit the swell. You will perceive the dimensions are 16ft high, 8'6 wide and 6ft deep. If the height should be found too great we can lower it 9 or 12 inches. Our calculations of the expenses of freight, Ins'e, traveling, etc., are that they will amount to from \$260. to \$280. This does not include the board of the man who will go out to put up the organ in the church, as you said you would take care of that. The front of the organ will be exactly the same in appearance as the one you saw, the only difference a few inches more in width. We have put the price of the organ down to your limit, that is fifteen hundred dollars. This sum after deducting expenses will leave a very small profit. We hope therefore that you will be able to settle our bill as soon as the work is done and oblige yrs. etc.

Meth. Episc Ch. Athens Geo.

Scheme of an organ

1. Bourdon	44 pipes	7. Trumpet	44 pipes
2. Op. Diap.	56	8. Twelfth	56
3. Melodia		9. Fifteenth	56
4. St. Dia. Bass	56	10. Sub Bass	25
5. Keraulophon	56	11. Couple	
6. Principal	56	12. Bellows	

General Swell - 16ft high 8'6 wide 6 ft deep

[There are letters dated 1859 in the file concerning the original organ.]

T. H. Camp

14th Sept. 1869

Yours of the 11th Inst. is received, with respect to altering the action of the organ in the 1st Presbyt. Ch., Watertown. Allow us to say that you are under a wrong impression as regards the amount of work there will be in making the alterations required, some small portions of the connections can be used but not much. You must bear in mind that the present right hand side of the Key Box will become when reversed the left hand side and vice versa, so that when we come to connect the work inside the case with the reversed keys the greater part of the inside action will not match and must therefore be replaced with new work. Our estimate of the cost is that it will be about two hundred and fifty dollars. We are very bussy [sic] at present, but if you conclude to have the work done, we will send a competant [sic] man on or before the 1st Oct. so that the alterations can be finished before the cold weather sets in. We have your RR'd pass and will retain it until we hear from you in reply.

T. H. Camp Dr. Sir

Your favor of the 20th containing RR pass was duly rec'd. In reply we would say that we expect to send two competent men abt. Monday (3rd) of October hoping that they may finish up the work in a satisfactory manner. We will be equally pleased with your self should we be able to make the work cost less than our present estimate.

p. 145	Dec. 30, 1869	Presby Church, Concord to Manufactory for church organ p. agreement	3600.00
p. 148	Jan. 4, 1870	Sundries to Presby. Ch. Concord Manufactory for old organ	800.00
p. 189	Jul. 13, 1870	Presb. Ch., Concord, N.H. Salicional for Swell Expenses & putting in less Stop'd Diap. return	67.85

Dr. W. G. Carter Concord, N. Hamp. 11th Dec. 1869

We now inclose receipt for 38 boxes & packages containg yr church organ. We have measured the boxes etc and make it about 700 cubit feet which at 8 cts p. foot will amt. to \$56. - this to Nashua, the freight to Concord will be extra. The agent here tells us that the boxes will be in Nashua on Monday. It will therefore be well if you can have some person there to see they are carefully hand [sic]. It they are removed from the cars in Nashua to those that carry them to Concord, our calculation is to send Mr. Harrison off on Monday evg next. By this means he will probably reach Concord by Tuesday noon, which we think will be as soon as his services will be required.

Dr. W. G. Carter 14th Dec. 1869

The bearer, Mr. L. Harrison, leaves this afternoon for Concord via N. London. By the time he arrives in Concord we presume all the boxes etc containing the organ will be there. We are now so bussy that we cannot spare another man to go with Mr. H., but think that without much difficulty he will be able to obtain the assistance of some ingenious mechanic in Concord to assist him in putting up the organ. This will probably be a good arrangement, as the assistant will see how the organ is put together & should anything get out of order will be able to put it to rights. We shall be much obliged if you will furnish Mr. Harrison with what assistance he may require. Our Mr. Labagh proposes to go to Concord in a day or two. In the mean time we are, etc.

Dr. W. G. Carter 27th January 1870

Your favor of the 20th Inst. inclosing Ck for \$275. was duly received and the amt passed your credit. We now beg leave to hand you our statemt of the account between us by which you will perceive we have creditd the \$9. you speak of. Mr. Labagh thinks there is a little matter of \$1.50 which you paid for sawing an arm to be put on top of the swell box. We have credited you with that also. The balance due is \$ for which we shall much obliged if you will send us a ck.

Presbyterian Church, Concord, N.H.

To Hall, Labagh & Co.

Jan. 4, 1870	To church organ per agreem.		3600.00
Dec. 25, 1869	By cash	1400.00	
	old organ	800.00	
	Exp. pd by Dr. Carter	201.54	
Jan. 4, 1870	Cash	175.00	
	Expenses 1.50	10.50	
8	Cash	400.00	
20	-do-	275.00	
		3262.04	Bal. 337.96

Dr. W. G. Carter Concord 23 Feby 1870

We wrote you under date of 27 ulto inclosing statement of our acct. shewg a balance due us of 337.96/100. You will greatly oblige us if you send us a Ck for this amt by the end of the week as we are much in want of funds.

Dr. W. G. Carter Concord 28th March 1870

Your favor of the 23rd Inst. inclosg ck. for \$120. was received on 25th and duly credited. We had previously received a Ck for \$100. which by some inavertence was not acknowledged at the time. Be please to excuse the apparent neglect.

Dr. W. G. Carter 19th May 1870

The pres't serves to acknowledge receipt of your favor of the 17th inst. inclosing Dft for \$118. being balance in full payment for organ furnished Presbyterian Church, Concord, N. H.

G. F. ADAMS
Organ Builders, Inc.

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

FRED N. BUCH

Representing Aeolian-Skinner Organ Co.

Ephrata, Pennsylvania

W. G. Carter, Concord

14th June 1870

Ever since the receipt of yours of the 3rd instant we have been trying to see or hear from Mr. G. W. Morgan, but cannot discover his whereabouts. It is probable that he is out of town, perhaps in Boston, and it is likely you may hear from him before we shall. If he should make his appearance we will procure from him the information you desire.

With respect to exchanging the Traverse Flute for a more delicate stop in the Swell of your organ, we know of no other to suggest than the Violina. It is a 4ft stop and can be voiced very delicately, but you will be obliged to use the 3½ lower octaves only. That is, play your music an octave lower than it is written as there is not room enough to put in an 8ft stop: we hope to be able to send Mr. Harrison out during the present month. We are exceedingly busy but will try to let him go within a week or ten days. We shall send the new tremulant by Mr. H. and hope it prove perfectly satisfactory.

W. G. Carter Concord

20th June 1870

Yours of the 17th is just received and in answer to your inquiry respecting the taking out of the Stopped Diapason & putting the Salicional in its place, we think it the best thing you can do, especially as that stop with the flute together make a beautiful combination. The size of the Swell box will not admit the pipes of the Salicional being carried any lower down than tenor C, but by softening (the bass octaves) of the stopped pipes a very good bass can be made. We have frequently done this and find it answer the purpose. The expense of the alteration will be about \$40., which we think you will find to be a good investment. Mr. Harrison will leave in a few days for your city. In the mean time be pleased to let us know whether you wish him to take Salicional pipes with him.

W. G. Carter Concord

28th Oct. 1870

May we beg the favor of you to remit us the amt of our bill for exchange stop, etc., in your church organ. Amt. \$49.85. Yr attention to this will much oblige yrs tr.

[My thanks to E. A. Boadway for a copy of the stop-list found in "Historical Addresses Delivered on the One Hundred and Fiftieth Anniversary of the First Congregational Church, Concord, N.H.", published by the church, 1881. The organ was opened by Eugene Thayer in January, 1870, and was destroyed by fire, Sunday, June 29, 1873:]

Great Organ

1. Open Diapason	56 pipes
2. Melodia	56 pipes
3. Gamba	56 pipes
4. Principal	56 pipes
5. Harmonic Flute	56 pipes
6. Twelfth	56 pipes
7. Fifteenth	56 pipes
8. Dulciana	56 pipes
9. Trumpet	56 pipes

Swell Organ

10. Open Diapason	56 pipes
11. Stop Diapason	56 pipes
12. Keraulophon	56 pipes
13. Traverse Flute	56 pipes
14. Bourdon Treble	56 pipes
15. Bourdon Bass	56 pipes
16. Cornet, 3 rks	168 pipes
17. Principal	56 pipes
18. Oboe	56 pipes
19. Cornopean	56 pipes
20. Clarion	56 pipes

Pedal Organ

21. Double Open Diapason,	16 feet	27 pipes
22. Violoncello	8 feet	27 pipes

Total 1,230 pipes.

Couplers and Mechanical Registers

- 23. Swell to Great
- 24. Swell to Pedals
- 25. Great to Pedals

- 27. Tremulant
- 28. Belows Signal
- 29. Forte)

Composition)

- 26. Octave Coupler

- 30. Piano)

[The old organ was built in 1845 by Appleton and the stop-list is given in the aforementioned "Historical Addresses," and the stop-list agrees with one found by Barbara Owen in a different source:

"The organ arrived, was put up and tested, and was played the first Sunday by Mr. Garcia of Boston, a celebrated organist of the period. It stood in the centre of the gallery, opposite the pulpit, enclosed in a pine case, grained in imitation of rosewood, with gilt front pipes, and one manual or key-board. The first organ contained the following stops and pipes:

Open Diapason, through
Stop Diapason, bass
Stop Diapason, treble
Clarabella, to tenor F
Dulciana to tenor F

Principal, through
Twelfth, through
Fifteenth, through
Flute, through
Pedal Bass, one octave, 13 pipes"

CUNNINGHAM PIPE ORGANS, INC.

P. O. Box 233
Port William, Ohio 45164

THE JAMES M. McEVERS CO.

Organ Craftsmen
Route 1, Box 673, Herrin, Ill. 62948

There are two letters to prospective buyers of the organ, but nothing in the accounts to indicate its sale.]
 Geo. H. Kirkham Dec. 21, 1869

We are now putting up the new organ in the church at Concord, N. Hampshire, and of course are removing the one heretofore in use there. Our Mr. Labagh spoke to you about when in Phila, and which we think very suitable for your church at Beverly, N.J. & now enclose you a description of it. The price is nine hundred and fifty dollars, put up in the church ready for use. The organ was built by Appleton of Boston, the work having been faithfully done, is now in perfect order so that we can conscientiously recommend it. The drawing you sent us does not show the height of the room within the arch. The organ stands 14ft high, which is 2 ft above the point of the arch as marked on the drawing. It is probable that the ceiling of the organ room may be elevated above that point; if not we may be able to cut down the centre of the organ case so as to allow it to stand within the limit given. Will you be pleased to let us know how this matter stands and also inform us whether we shall send the organ to Beverly without further delay. The space on the floor (i.e. breadth and depth) is quite sufficient to allow the organist to sit within the arch.
 Philip Muhl 31 March 1870

Yours of the 28th Inst. was received this day and in answer we send you a scheme for an organ such as described in your letter which we will build and put up in your church completely ready for use for \$1500. We have in addition sent a description of a second-hand organ we now have for sale. It was built by Mr. Thos. Appleton, and is an excellent instrument and in perfect order. Our price for this organ is one thousand dollars put up in the church.

Scheme of organ - 1 manual & pedals, Compass manual CC to G 56, Compass of pedals CCC to CC 13 notes, Handsome painted case, ft pipes gilt.

Stops 1	Open diap.	all thro	56	10	Cornet 3 Rks	96
2	Bourdon	tenor C	44	11	Mixture	72
3	Stopd Bass		56	12	Ped SubBass 16ft stopd	13
4	-do- Treble			13	Couple Pls & Manl	
5	Dulciana	tenor C	44	14	Bellows Alarm	
6	Flute		44		General swell	
7	Principal		56		Pls to draw out & push in	
8	Twelfth		56		chorus stops	
9	15th		56		Dimensions 14' high 9' wide 6' deep	

[As written, the letter does not make clear whether the above stop-list is that of a new organ or the Appleton organ rebuilt. If it is a new organ, it is an old-fashioned design for 1870, especially including a divided Mixture, and with only 13 notes in the pedal. If it is the Appleton rebuilt, and offered for \$950. or \$1000., having been bought from the Concord Church for \$800., then Hall and Labagh made little or nothing out of it, since there are two stops changed—Bourdon for Clarabella, and Mixture for Oboe, and several ranks extended from TF to TC. By way of comparison, here is the stop-list of another one-manual. Again there is no positive identification of this organ in the accounts. See also the organ offered to the Methodist Episcopal Church in Athens, Georgia:]

Description of estimate sent to W. A. Pond & Co. 8 Apr. 1870
 An organ, one manual & pedals, painted case, gilt front pipes, compass of manual CC to G 56 keys, Compass of pedal CCC to G 20 notes. Stops as follows:

1	Open Diap Metal	56	8	Fifteenth	56
2	Stopd Diap Bass	56	9	Cornet 3 Rks	132
3	Melodia Treble		10	Cornopean	44
4	Viol de Gamba	56	11	Sub Bass	20
	(lower 8 wood)		12	Couple	
5	Principal	56	13	Tremulant	
6	Harmonic Flute Wood	56	14	Bellows	
7	Twelfth	56		General Swell	

Dimensions: 14 x 9 x 6. Organ to be of best quality in every respect.
 (To be continued in the next issue)

THOMAS MURRAY

Immanuel Presbyterian, Los Angeles
 Southern California College

ALBERT F. ROBINSON

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

Organ Building and Organ Builders of New York City

by Chas. A. Radzinsky

Ed. Note: The following article is a reprint from a book entitled "Dictionary of Organs and Organists" edited by Frederick W. Thornsby and published by H. Logan & Co. in Bournemouth, England, in 1912. The price was 'six shillings, nett'. The article was submitted by Cleveland Fisher who comments, "Of course, the article has misinformation, and a great deal has been uncovered since 1912. But it's an Englishman's 'impression' of organ-building on this side circa 1912. At the very beginning it is obvious a handwritten 'b' was mistaken for an 'f' in the name Geib. Of special interest is the reference towards the end to Willie Davis and the Round Lake Ferris organ."

'The following facts have never, I believe, appeared in print before. Certainly not in a collected form. Fragmentary as the information is, it may prove of interest, and the above statement will, I trust, be considered a sufficient apology for the appearance of this little contribution to the history of organ building in America.

'The first builder of whom we have any definite information was John Geif, who came from Philadelphia, Pa. to New York City, and in 1802, built an organ for St. George's Church in Beekman Street, New York, and in 1810 he built an organ for Grace Church, then in Lower Broadway, New York. The Grace Church organ, which possessed the handsomest case in America, was destroyed by fire three years later.

'Geif also built pianos, and the writer has tuned several of these instruments bearing his name, but further than this, no more seems to be known of him.

'Thomas Hall, who began business in Philadelphia, came to New York in 1820, and having formed a partnership with his brother-in-law, Henry Erben, under the name of Hall and Erben, built organs for several years. No record of their work seems to have been kept, and if any organs were built for New York churches, they have completely disappeared.

'In 1824 this firm dissolved partnership, and Henry Erben began business on his own account. Erben was borne in 1800, and from 1824 till his death in 1884, practically commanded the best trade of New York City. He was without doubt the most eminent builder of his time, and was admittedly a fine mechanic and a master organ builder, his organs being considered the best, as to workmanship, mechanically and tonally.

'During his long and honourable career, he built 146 organs for New York City alone, beside several hundred organs which were scattered all over the United States. His masterpiece was undoubtedly the great organ in Trinity Church, Wall Street, New York. This organ was built in 1846, under the direction of Dr. Edward Hodges, formerly of Bristol, England, and was unique in many ways. The ordinary 8 ft. stops were carried down to 16 ft., the 4 ft. to 8 ft., and so on, in the Great Organ. The organ has 3 manuals, 31 stops, and only 1 pedal stop, but that one stop was a 32 ft. open diap.—of wood. A solo organ of 7 stops has since been added, by Erben in 1869, and the organ till the beginning of 1907 was as Erben left it, save for some new reeds and some alteration of the action. This, after daily use for over 60 years, speaks volumes for Erben's work. In 1907 the organ was mechanically

reconstructed by Hook and Hastings, of Boston, Mass. The pipes were retained, and not altered in any way. This organ is noted for its grand tone, and is not surpassed by any in New York City. Erben was distinguished by his unswerving fidelity to his work, and also for his plain speech. He met many reverses latterly, and died a poor man. The business was taken over by L. C. Harrison, a former employe, and he having removed from New York, little is left to remind one of the greatest builder of his time but his organs.

'Thomas Hall, in the meantime, had entered into a partnership with a party named La Bagh, and they built many organs under the name of Hall and La Bagh, but the quality of work was not like the former standard when Hall and Erben were together. Later on, about 1865, Mr. James Kemp was admitted to the firm, and on Mr. Hall's death, in 1877, the firm was known as La Bagh and Kemp. Among organs built by this firm were those in Baltimore Cathedral, St. Thomas P. E. Church, Church of the Strangers, and Trinity Chapel, the last three in New York. About 1885 the firm gave up business.

'Richard M. Ferris was another old time builder, and during his life time built many good, plain, and substantial instruments. Among them being organs for Calvary Baptist Church, New York; Broadway Tabernacle, New York; Brick Presbyterian Church, New York; and All Souls' Unitarian Church, New York. Later on Ferris was in partnership with L. U. Stuart, a relative by marriage. Mr. Ferris died 40 years ago, and his business was discontinued as he left no one capable of carrying it on.

'Another old and fine builder was Thomas Robjohn, who with his brother William, had been in the employ of Gray and Davison, in London, England. Robjohn built several organs, all of them of artistic construction, but he was hampered for lack of funds, and was accustomed to do organ work in churches where he could, putting up a work bench or benches as he needed. He was probably the most accomplished mechanic the writer ever knew, either in wood or metal, and a most finished voicer. Among organs built by him are those in the South Reformed Church, New York; St. John's Chapel, New York; and the Wesleyan Church, Troy, New York. The organ in the South Reformed Church was noted for having the first independent pedal of 7 stops ever built in New York City.

'During the Civil War, Mr. U. C. Burnap, then organist of the Church, imported a Vox Humana, and had it placed in this organ. This also was an innovation, as it was the first stop of the kind to be used here. This organ also had a pneumatic action, but of what type I have never heard. On Robjohn giving up business as a builder, both he and his brother William were in the employ of Odell and Company, until the death of both of them. Thomas died in 1875 and William in 1879.

'In 1834, George Jardine, who was a relative of the Jardines of Manchester, England, began his career as an organ builder in New York. Later he associated his four sons with him, and on his death, about 1880, two grandsons were admitted to the firm. For over 60 years this firm built organs, and their work is to be found all over the United States. Of a cheaper grade, there was a great demand for their work, and many large organs came from their factory. They were particularly famous for fine case work. In 1900, on the

death of three members of the firm, it went out of existence, the remaining member being now with a firm in the West.

'In 1840, or thereabouts, Messrs. L. U. Stuart and Brother, began business, and built many organs of medium size and fair workmanship. One of the larger being for Broadway Tabernacle, New York; and one for Holy Trinity P. E. Church, New York. Richard M. Ferris, above mentioned, was associated with the Stuarts for a short time. The Stuarts are, I believe, still in business in a small way in Albany, New York.

'In 1859, John H. and Cales S. Odell, who had been employed for some years by Stuart Brothers, above mentioned, began business in a small way, at 163, Seventh Avenue, New York. In a short time they had attained a commanding position in the trade, due to the artistic excellence of their work—mechanically and tonally—and to the maintenance of the high standard they had set. This firm continued until 1892, when on the death of Mr. C. S. Odell, his son, William H., and nephew, George W. were admitted to the firm, and in 1900, on the death of John H. Odell, the two survivors formed the new firm, which still continues. During a long and honourable business career, from 1859 to 1907, this firm here built over 200 organs for New York City alone, besides 500 for other parts of the country, all of the highest type of excellence. Their most important organs are those in the Temple Emmanuel, St. Nicholas Dutch Reformed Church, Second Christian Science Temple—all of New York, and the First Baptist Church of Newark, N.J. All of 4 manuals each. At the present time this is the only firm of organ builders in New York proper.

'In 1872, Mr. H. L. Roosevelt began organ building in West 18th Street, New York, and until his death in 1886, he built many important instruments. His work was marked by great excellence and artistic finish, and he undoubtedly exercised a great and beneficial influence on the trade, for he was an organ enthusiast of the first magnitude, and his death was certainly a loss to all. Among his larger organs were those in Garden City Cathedral, 4 manuals and 115 stops; Grace P. E. Church, New York, 4 manuals and 71 stops; and Calvary P. E. Church, New York. On the death of Mr. Roosevelt, his brother Frank took over the business, and continued it until 1893 on a larger scale. During his control of it, he built the organ for the Auditorium, Chicago, S.A., 4 manuals and 107 stops; M. E. Church, Denver, Colorado, 4 manuals and 68 stops, and many others. In 1893 Mr. Frank Roosevelt retired from business, and his patents, stock, etc., were purchased by the Farrand and Votey Company, of Detroit, Mich.

'About 1850 Mr. Alexander Mills began the building of small organs in New York, and so continued for many years, and while still living is not actually engaged in building organs. None of his organs were large, but all bore a good reputation.

'Probably the oldest family of organ builders in New York, is that of Davis and Son. In 1798, Morgan Davis, of London, who had been in the employ of Broadwood, of London, piano-makers, came to New York and made pianos until 1835. On his death, his son, William H. Davis, took control of the work, and in 1840, he built his first organ, which is still doing duty in St. Lucip Church, Jersey City, N.J. The first

large organ he built, was for Calvary P. E. Church, New York, and contained Barker's pneumatic lever, the first in America. A curious feature of this organ was a conceit of the rector's, who had the draw stops arranged in the form of a cross. Mr. William H. Davis died in 1888, and was succeeded by his older son, Albert E. On the death of the latter, a younger son, Mr. Henry L. Davis, became the head of the firm, and now has admitted his son to membership, thus making four generations engaged in musical instrument making without a break. During the career of this firm, they have built many organs of medium size, and are still doing a safe and conservative business.

'Another old timer in the organ business in New York was Francis X. Engelfreid, who came to New York in 1853, and until 1875, when he died, built a number of organs, which were of fine tone, but not satisfactory mechanically. They were constructed on the German system, viz., individual pallet chests, with tracker and roller action, box bellows, with stirrup and strap blowing apparatus, and were generally 50 years behind the times. His sons, Charles and George, were employed by Roosevelt as voicers, and were considered among the best in the trade. Engelfreid's largest work was the organ in St. Vincent de Paul R. C. Church, New York, and in the R. C. Church of the Redeemer, New York.

'The last of the New York organ builders to be mentioned is Reuben Midmer, who came from England when about 16 years of age, and served an apprenticeship with Hall and La Bagh, of New York. In 1860 he began for himself in High Street, Brooklyn, New York. Mr. Midmer continued building organs until 1888 when he retired from active work, and his son, Reed Midmer, took control. Mr. Midmer, Senr., died in 1895, and the firm is composed of his son as above mentioned. The firm have built many organs for all parts of the country, and for Brooklyn alone have built 113. Among the more prominent are those in St. Francis Xavier's R. C. Church, St. Luke's P. E. Church, Thompkins Aru Congregational Church, St. Anthony's R. C. Church—all of Brooklyn, and First Congregational Church, Poughkeepsie, New York. The firm have lately built a large new factory in Merrick, L.I., New York, and are doing a large and important business.

'This closes the first consecutive, though incomplete history of organ-building in New York City. The industry seems in late years to have drifted away from New York, and have gone to the Eastern and Western States. In the recollection of the writer, seven firms have gone out of existence in New York alone, leaving but one in the City proper at the present time, viz., Odell and Company. In Boston, Mass., are several large firms, also in Hartford, Conn. and in Chicago, Ill., are three at least, some of these being the largest in America. This article, however, has to do only with organ-builders of New York, and the history of others must wait for a future time.'

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082

Watkins Glen and King Organs

Part IV - by Donald R. M. Paterson

The period from 1863 to 1875 saw the construction of three Protestant churches in the village of Watkins which are standing today. Each of these buildings was provided with an organ built by William King, but none of these organs is known to exist at the present time. Only the later Baptist King organ survives, as described in Part I of this series.¹

The latest of the churches built during this twelve-year period is the Methodist Church.

* * *

Methodism in the area of the village now known as Watkins Glen dates back to at least 1810. At that time the area was visited by a Methodist preacher, and meetings were held, apparently on a somewhat informal basis, at the house of John Dow, one of the first pioneer settlers in the country around the southern end of Seneca Lake.²

The early records of the Methodist Church have apparently disappeared, but in 1849 or 1850 the first Methodist church building was constructed on a lot just east of the present Presbyterian parsonage.³ According to a brief historical account in the WATKINS EXPRESS (in the issue for December 28, 1927), the Methodists had also "held services in a building on Jackson Street east of Steuben, and in a building which stood on the present site of the Presbyterian parsonage,"⁴ before the construction of the present church.

A stone tablet high on the tower of the new edifice is carved with the date 1873, indicating that considerable construction had already taken place. The site for the new building, consisting of 100 square feet, on Washington (now Fourth) Street, between Franklin and Decatur Streets, had been purchased for \$3,000 by March 27, 1873, according to the EXPRESS, and the old church and land had been sold to the "Presbyterian Society."⁵ By September 14, "Allington and Hodgkins, [or Hodgkin] the contractors, . . . [were] progressing with the work rapidly." By December 4 the Methodists had "given possession of their old church to the purchasers thereof," and would then be meeting in Freer's Hall.⁶

The EXPRESS continued to keep its readers informed about the progress of the new building. On December 18, it was beginning "to be manifest" that the new church would "be equal in architectural design, beauty, and good workmanship to any other in Schuyler county." On January 15, 1874, it was "roofed, put in a complete state of protection against winds and storms, and closed for the season" and it was expected that the building would "be pushed through to a rapid completion next spring." By April 4, the church was "in a fair way to go ahead again;" by July 9, labor had "been resumed upon the tower," and the spire was "to go up immediately;" and by the week of August 6, the "last brick" would be laid on the tower, and the wooden spire "covered with slate" was expected to "rise 75 feet above the tower." The frescoing was to be done by D. Smith Crane, who had also decorated Freer's Opera House and the Presbyterian Church in Owego.

Work continued steadily. By August 27 the framework of the spire had been completed and was in place,

and the top of the spire was announced as being "150 feet from the ground." The EXPRESS further noted that the "building when completed" would "reflect great credit upon the architect, Mr. W. Howard Hayes," as well as upon the builders.

On October 1, everything seemed to be nearly ready for a dedication. The EXPRESS on that day reprinted the previous Saturday's description of the new building in the ELMIRA DAILY ADVERTISER, but nothing in the account indicates anything about an organ. During the summer, however, the "ladies of the Church" had held at least one dinner and a "substantial lunch" to raise money for "furnishing the Church." On November 19 the dedication date was announced: Wednesday, December 9, and about a week before that date the carpets and cushions arrived. There was still no mention of an organ.

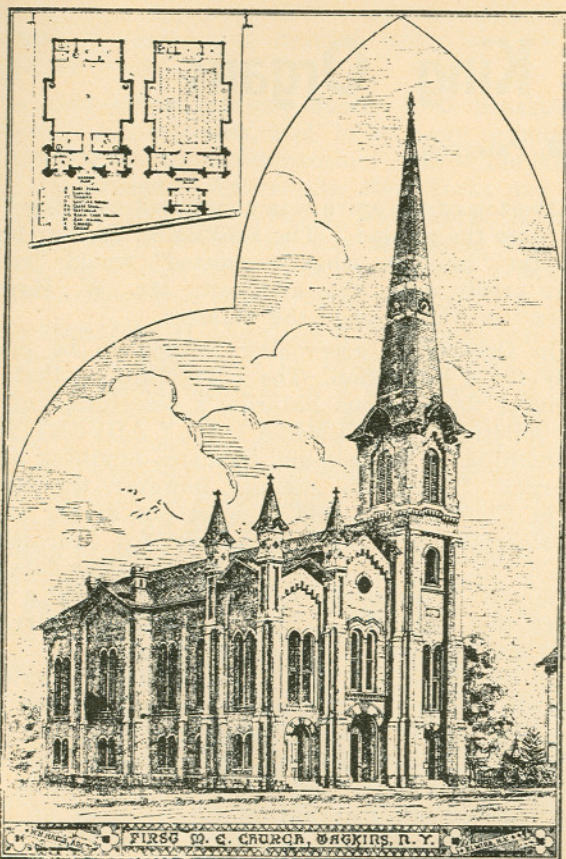
On December 10, 1874, the EXPRESS carried a complete account of the dedication ceremonies, and noted that the Trustees of the church expressed their appreciation for the "generous gifts from citizens outside of their society, that enabled them to wipe out their entire debt incurred in the erection of their church edifice." The account relates that \$14,000 had been raised before the morning dedication service started, and that by the end of the evening service all the remaining money necessary to sustain the total construction expense of \$27,000 had been pledged, apparently during the services! A long list of donors (and the amounts they pledged) was given in the paper, but the account mentions nothing about any music, much less an organ.

Regular services were held in the new building for the first time on December 13, but music was still not mentioned in the press accounts.

* * *

A careful search of every issue of the EXPRESS for the remainder of 1874 and the entire year of 1875 continued to reveal no mention of an organ for the Methodist Church. However, on April 25 the services there were enhanced by the singing of a large choir (65 voices) "from Professor Whelpton's singing classes" and in the summer the ladies were still putting on dinners and suppers, the proceeds to go "towards the debt of furnishing the new church."

If it had not been for Mr. Melvin Denson⁷ and Miss Abigail O'Daniels,⁸ of Watkins Glen, who knew the old organ in the Methodist Church and confirmed it a King, the search might have been abandoned there, at least for the time being. (Miss O'Daniels had written in 1969 that all four Protestant churches in Watkins Glen had King organs at one time.) Previous experience with the WATKINS EXPRESS accounts of three other King organs in the village, faith in the paper's interest in accounting for new organs, the lack of any early Methodist Church records, the absence of details in the files of the Möller company, which installed the succeeding instrument, and the expectation that the organ must have been installed sometime after the dedication (the Baptists secured theirs ten



W. H. HAYES, ARCHT.

118 LAKE STREET, ELMIRA, N. Y.

Church Work A Specialty.
 Designs on hand, or prepared to order, for all classes of buildings. Correspondence given careful attention. Photographs of work sent on application.

Architect's drawing of the Methodist Church, Watkins, shown on the front cover of a partially damaged pamphlet about the Central New York Conference of the Methodist Church, published about 1878. Photo by courtesy of the Montour Falls Memorial Library.*

years after their church was built), led to the sobering thought that a search of the entire files of the EXPRESS from 1876 through 1898 seemed to be the only hope of discovering even the date of the Methodists' King organ, now long gone.

The search began and came to a startling end after the investigation of fewer than 3 more years of the paper.

On page 3 of its issue for Thursday, August 1, 1878, the EXPRESS presented the following items:

"—The M.E. Church of this village, have just purchased a new and good sized pipe organ of the noted manufacturer Wm. King of Elmira, which is regarded as an excellent instrument, and presents a fine appearance, being in full harmony with the black walnut and chestnut finishing of the church. —It neatly fills the niche calculated for it when the edifice was built, and it will be seen by a notice elsewhere, that it will be first publicly used at a grand organ concert, to be given on Friday (to-morrow) evening, August 2d."

"A grand organ concert will take place at the M.E. church, in this village, on Friday evening, August 2d, when the new pipe organ, lately purchased, will be opened. Prof. E. B. Stull, will act as director of the vocal part of the programme, and W. J. Stevens of Middletown [sic] (one of the Glen Park Orchestra) will preside at the organ. Commencement of concert, 8 o'clock precisely. Admission 25 cts; proceeds to be

applied for benefit of organ fund. Let the audience be a large one."

"—At the close of the organ concert at the M. E. Church to-morrow (Friday) evening, the ladies will furnish to all who desire Refreshments—ice cream and cake—at moderate prices."

A week later a brief account of the "grand organ concert" appeared:

"—The organ concert, at the M. E. church in this village, on Friday evening of last week, was well attended, passed off very pleasantly, and gave very general satisfaction. The organ, which was admirably played by Mr. Stevens of the Glen Park Orchestra,^[9] proved itself an excellent instrument. The vocal part of the program was well sustained, considering the short time for preparation. A large proportion of the audience remained after the close of the concert and partook of the refreshments provided by the ladies, swelling the receipts to about \$50."

* * *

The King organ remained intact and in use for nearly fifty years. During the summer of 1910 extensive repairs were made on the building, and the interior "woodwork, including pews, altar furniture, [and] organ . . . [were] cleaned and refinished in natural wood." But on Christmas Eve, 1927, disaster struck. The steeple was destroyed by fire and much of the interior was damaged by fire and water. Newspaper accounts show that the organ was insured for \$800, and that \$500 was allowed on it, but Mr. Denson states that the organ really was not severely damaged.

Nevertheless, the King organ was replaced completely by Möller's Opus 5210 in 1928. The EXPRESS advised on February 2: "The contract calls for installation by June 15th. The members of the church are to be complimented upon the purchase of the new organ which will make a fine appearance in its beautiful setting with the newly decorated church and will be greatly enjoyed by all music lovers."

Installation was completed in June, and the "first concert played upon the new . . . organ" was given on Monday evening, July 16, at 8:00. A front-page article in the EXPRESS gave the details: The program would be presented by Merritt Elliott Welch, for 13 years organist at Park Church, Elmira,¹⁰ and his wife, Ruth Christian Welch, violinist. Mrs. Welch was a graduate of the Ithaca Conservatory of Music (now Ithaca College), and "a few seasons before her marriage was the violinist at the Glen Springs."¹¹ The paper observed that Mr. Welch would "certainly bring out the symphonic beauties of this new organ . . ." The following program was attended by "about three hundred people":

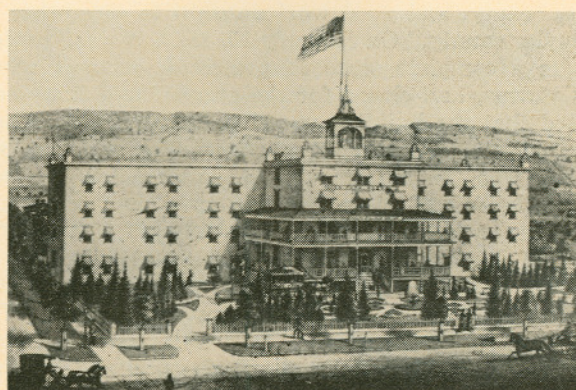


Photo of a nineteenth-century color picture of the Glen Park Hotel in the Wm. R. Kelly collection, loaned by the Montour Falls Memorial Library.*



THE GLEN SPRINGS SANITARIUM

Photo from a drawing found in *Portrait and Biographical Record of Seneca and Schuyler Counties, New York*. 1895.*

Prelude and Fugue in D Minor	Bach
Meditation	Bubeck
Legende	Wieniawski
Spring Song	Hollins
Romance	Bonnet
Fountain Reverie	Fletcher
Chinoiserie	Swinnen
Au Couvent	Borodin
Menuet	Mirovitch-Burgin
Slave Song	White
Melody	Dawes
Suite Gothique	Boëllmann

* * *

Of the 1878 King organ a picture and the stoplist cannot be found. Mr. Denson's memory, reveals that it was a one-manual, containing at least an Open Diapason, Stopped Diapason, Dulciana, Flute, and probably a 4' string. There was also a pedal coupler and probably a 16' rank for the pedal. The stenciled case was rather similar to the Baptist King organ which still exists, but the organ itself was a bit larger. Mr. Denson further thinks that it may have been moved, at about the time the Möller was installed, to either the Episcopal Church (of the Epiphany) or the Roman Catholic Church (St. James') in Trumansburg, on the west side of Cayuga Lake. Vestry records at Epiphany show that their organ was hand-pumped during the 1920's, but the church did not change organs after 1928 until the installation of the much later electronic substitute. St. James' was destroyed by fire in the early 1950's.

* * *

Here ends the history of four King organs. These were four of many installed in the area of Elmira during a 35-year period, including several for Elmira alone, and others for churches in Addison, Bath, Binghamton, Corning, Horseheads, Owego, and Waverly, New York; and Elkland, Mansfield, and Troy, Pennsyl-

vania.¹² These organs demand investigation. If experience is any indication, the research will often be frustrating, but always fascinating.

* Reproduction by C. Hadley Smith from existing picture.

FOOTNOTES

¹See THE TRACKER, Vol. XIV, No. 4, Summer, 1970, pp. 12-15.

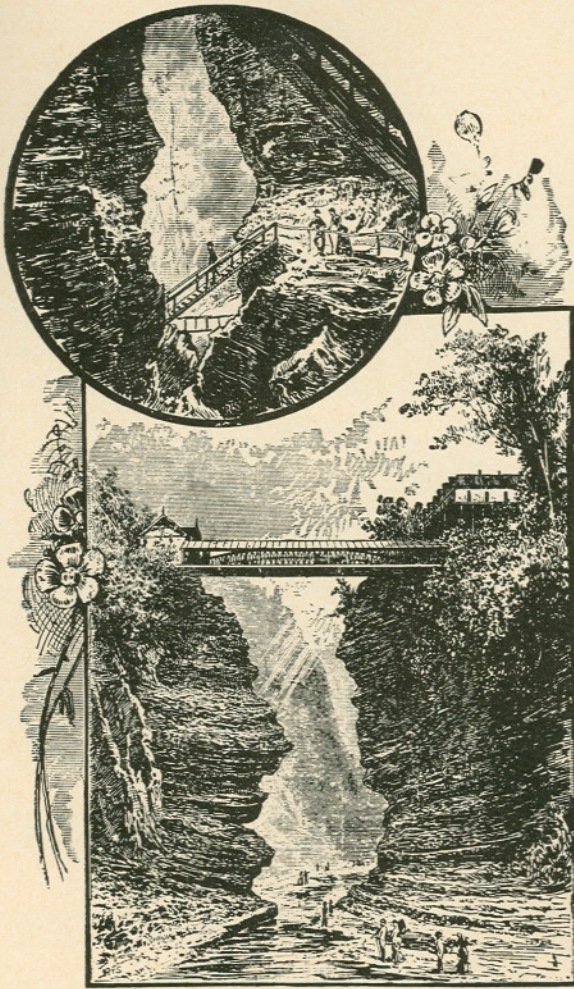
²John Dow (1769-1853) "set out alone and on horseback for the 'Genessee Country'" from Voluntown, Windham County, Connecticut, on April 6, 1789. He arrived in the area of Seneca Lake toward the end of that month, and in the summer of 1791, "raised a good crop of corn." In 1794 he bought 200 acres of land from John W. Watkins. Later, he became Justice of the Peace, Judge of the Court of Common Pleas, and a member of the General Assembly. Judge Dow was a "zealous" Methodist.

³This lot must have been on Epaminondas (now Fifth) Street, between Decatur and Porter Streets.

⁴This must have been the second frame church built by the Presbyterians, completed by 1847. See THE TRACKER, Vol. XV, No. 2, Winter, 1971, pp. 12-15.

⁵The Presbyterians retained the land for their new manse, but apparently razed the old building.

⁶Judge George G. Freer (1809-1878) was born in New York City, left home for Ithaca at about the age of 17, studied law there, and was admitted to practice at 21. He moved to Watkins in August, 1851, having been retained in connection with Judge Amasa Dean of Ithaca to defend the will of Dr. Samuel Watkins, who had died on May 1, 1851, in the interest of the widow, Cynthia Cass Watkins. After due process of law, the entire estate was left to Mrs. Watkins, and on February 11, 1852, she became Mrs. George G. Freer. After her death on October 1, 1853, Judge Freer inherited almost the entire Watkins estate. This included much property, among



The Glen Mountain House, with its "Swiss Cottage" dining hall on the left side of the gorge, as shown in *The Seneca Lake Valley by Trail and Trolley*, c. 1901.*

which was the Watkins mansion (later the Magee mansion—see *THE TRACKER*, Vol. XV, No. 2), the Jefferson House and the entire Watkins Glen (see Vol. XIV, No. 4). He later became a member of the Village Board of Trustees, Supervisor of the Town of Dix, Judge and Surrogate of Schuyler County, a Vestryman of St. James Church (see Vol. XV, No. 1, Fall, 1970, pp. 12-13), and President of the First National Bank. "Freer's Hall" was the Opera House he built, and he was largely responsible for the erection of the main building occupied by the Glen Springs Hotel. Together with the Hon. John Magee, Judge Freer presented the Glenwood Cemetery to the Village, "one of the most beautiful and romantically located resting places of the dead in all the interior of the State." On January 22, 1874, the *EXPRESS* stated that Judge Freer had bought a "Goodwin Cabinet Pipe Organ" for use in the new Opera House. One wonders what this was.

*See footnote 1 above. Mr. Denson has been organist of the Methodist Church for 42 years, and has been playing organs for churches in and around Watkins Glen for 55 years. He owns a fascinating antique shop on Franklin Street in Watkins Glen.

*See *THE TRACKER*, Vol. XV, No. 2. Miss O'Daniels has since passed away. She died Friday, February 12, 1971, at Oak Hill Manor Nursing Home in

Ithaca. She was a charter member of the Schuyler County Historical Society, past President of the former Watkins Glen Historical Society, Historian for the Presbyterian Church and former Watkins Glen Village Historian. Known by her friends and students as a brilliant lady and fine teacher, she had suffered severe lapses of memory during the past two years. She will be greatly missed.

⁹The Glen Park Orchestra was much admired by the local press during the summers of the 1870's. It played at the Glen Park Hotel, a rather lavish establishment which was operated as early as 1876, and was the summer residence of many prominent and wealthy people. This hotel, with its "Magnetic and Sulphur Springs House" (see footnote 1, above), was the largest hotel in Watkins in 1878 and in 1902. Just after the turn of the century its "airy apartments" opened on to "broad halls" which led to "wide and vine-wreathed verandas . . . environed by a park abounding in quiet nooks conducive to repose." Rates were "reduced" to \$2.00, \$2.50, and \$3.00 per day, and \$10.00 to \$18.00 per week, but "special rates" were offered for "excursion parties notifying in advance" and there were "inducements for summer boarders." Other summer residents were attracted to the Glen Mountain House (see photograph). The Glen Park Hotel was torn down over 50 years ago, and the Glen Mountain House burned in November, 1903.

¹⁰Park Congregational Church had one of the earliest Hope-Jones organs built in America. It was constructed in the shops of E. M. Skinner in Boston, and was dedicated on December 6, 1896, as the Beecher Memorial Organ. The Rev. Thomas K. Beecher (1824-1900) was Pastor of the church from 1854 until his death. He was the brother of Henry Ward Beecher, the famous Pastor of Plymouth Church, Brooklyn.

¹¹The original building of the Glen Springs was built by Judge Freer as a sanitarium about 1870 (see footnote 6 above), "with its foundation on . . . solid rock," and was called "The Sanitarium." Apparently it was not very successful as a health resort in its earliest years, and later (by 1878) became the Lake View Hotel. In 1890 the Glen Springs Sanitarium was reestablished by James K. King, M.D., Ph.D. and by William E. Leffingwell and his brother Dr. E. D. Leffingwell. The old hotel was then "annually extended, improved, and beautified" for a period of at least ten years, until, about 1902, it had "but few, if any, equally noted rivals in the state, or nation." By that time it was a summer and winter health resort and "hotel of the highest class" located "three hundred feet above . . . [Seneca] lake." It boasted many attractions, including "sixty acres of forest and lawn . . . delightful woodland rambles . . . splendid first and second story marble bath rooms . . . pine grove and many fragrant and surrounding cedars."

¹²The number of organs King built still remains unknown, but the mystery of "Con 213" in Part I of this series (see footnote 1 above) may now be partially solved. Pipes in the organ of the First German Evangelical Church (now the United Church of Christ), Elmira, have just been found with the mark "Con 220." This organ was rebuilt by King and dedicated on June 6, 1899. If "Con" could mean *contract*, the "213" and "220" and the comparative dates of the organs are especially revealing.

Acknowledgments

Space unfortunately prevents listing the particular contributions of each individual and organization to these articles, but they have all been indispensable and have the profound thanks of the author:

Mrs. Barbara Bell, Editor of the JOURNAL OF THE SCHUYLER COUNTY HISTORICAL SOCIETY, Town of Reading Historian, and Watkins Glen Correspondent to THE ITHACA JOURNAL.

Mr. Melvin Denson, Organist of the Methodist Church, Watkins Glen.

Department of Regional History and University Archives at Cornell University, especially Dr. C. Herbert Finch, University Archivist, and Miss Barbara Shepherd, Library Assistant.

Mr. William R. Frayer, (Cornell B.S., Elect. Eng. '66, M.S., '68) of Binghamton and Cornell University Medical School, New York City.

Mrs. Guyon Golding, Watkins Glen.

Mr. Donald Harkness, (Cornell B.S. '22, M.S. in Agr. '40) Clerk of the Schuyler County Board of Supervisors.

Mr. William R. Kelly, Village of Watkins Glen Historian.

The Reverend Clark N. McKinney, Pastor, The First Presbyterian Church, Watkins Glen.

M.P. Möller, Inc., especially Mr. John Hose, Tonal Director, and Mr. H.M. Ridgely.

Montour Falls Memorial Library, especially Mrs. Walter Baird, Acting Librarian, and Mrs. George Layton, Librarian and Historian of the Town of Montour and the Village of Montour Falls.

Mr. Arthur H. Richards, Historian of Schuyler County, and Mrs. Richards.

Mrs. Marna Skarstad, Music Department Secretary, Cornell University.

Mr. C. Hadley Smith, Photographer, Ithaca.

Steele Memorial Library, Elmira, especially Miss Phyllis Morse, Reference Librarian.

Marice W. Stith, Associate Professor of Music, Cornell University.

The Rev. Alton H. Stivers, Rector, St. James Church, Watkins Glen.

Mr. A. Richard Strauss, Organbuilder, Ithaca.

Mr. John M. Thompson, Organist of St. James Church, Watkins Glen.

The WATKINS EXPRESS and The WATKINS REVIEW.

Mrs. Linda Zahorian, Music Department Secretary, Cornell University.

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Program of the dedication and opening of the Beecher Memorial Organ, Park Church, Elmira, N.Y., 1906.

ANOTHER HINNERS TRACKER IN ILLINOIS

by Robert E. Coleberd, Jr.

The First United Presbyterian Church of Knoxville, Illinois is a brick building on the corner of Main and Market Streets in this small rural community just east of Galesburg on Route 150. Designed by the late W. H. Hayes of Minneapolis, the church was built in 1898. At the dedication the following year a pledge card was distributed entitled "My free will offering for the purchase of a pipe organ" and \$600 was initially subscribed.

The church elders later commissioned the firm of Hinners and Albertsen of Pekin, Illinois to build the organ and on October 29, 1901 it was dedicated by the builder John L. Hinners. Along with several other builders of this era Hinners coupled his skills at organ building with a proficiency at the console. The opportunity to dedicate an instrument he built added greatly, no doubt, to the deep satisfactions of his calling.

Mr. Hinners was assisted at the dedicatory recital by two vocal soloists and a reader of verse. He began the program by playing "Fantasie" by Volkmar, "Prayer from Lohengrin" by Wagner, and "Pastorale" by Flagler. The bass soloist then sang "The Lost Chord" by Sullivan. Hinners continued with "Marche Funèbre" by Batiste and "Song Without Words" by Chwatal [sic]. The reader next recited "Patsy" by Kate Douglas Wiggin. "Evening Rest" by Merkel, "Marche des Fantomes" by Clark, and "Prayer" by Flagler were played on the organ followed by a soprano solo "Serenade" by Schubert. Mr. Hinners closed the program with "Choeur" by Van den Bogaert.

The unique case design of this organ merits an explanation — and appreciation. The instrument is located in the front of the church which is built on the Akron plan. The left panel of the two-sided case (see photo) is set out obliquely from the corner with the result that from any pew in the sanctuary one views a pipe fence flanked by two pipe towers. The case achieves a unity in that the two end towers are longer and lower than the center one. The effect is most pleasing and is a compliment to the imagination and resourcefulness of the builder in the design and placement of the instrument.

The tonal pallet is intriguing because the manual stops are composed entirely of 8' ranks. With such limited resources other builders might well have specified a 4' Violina or a 4' Harmonic Flute on the Swell in place of the 8' Violin Diapason. Only the octave coupler on the Great Manual affords a change of pitch.

This organ was called to my attention by Ben Sperbeck of Rock Island, Illinois during interviews with him several years ago on the history of the Bennett Organ Company. It was inspected through the courtesy of the Reverend Howard L. Bailey, former pastor of the church, who graciously made available historical materials on the organ. Thanks go also to William Parsens of the Library of Congress for checking the accuracy of selections listed in the dedicatory recital program.

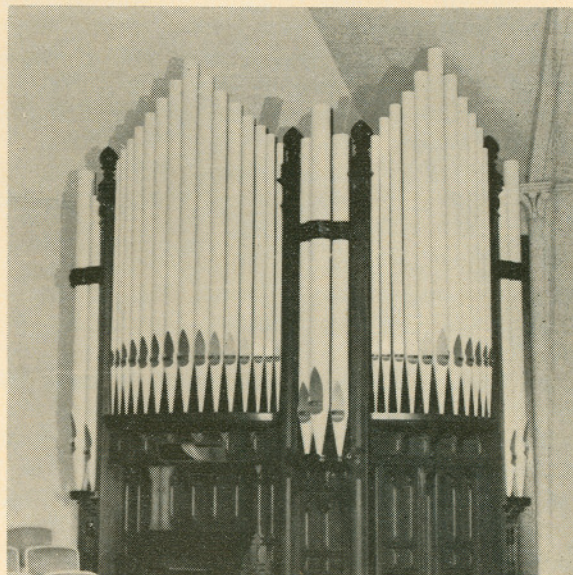
The nameplate reads:

Established 1879
Hinners and Albertsen
Pekin, Ill.

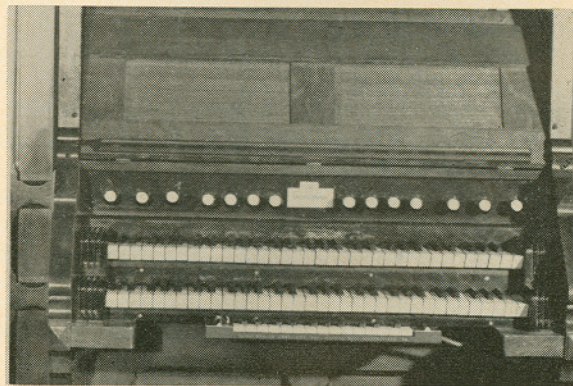
The stoplist:

Great
8' Open Diapason
8' Melodia
8' Dulciana
Swell
8' Lieblich Gedackt
8' Flute
8' Salicional
8' Violin Diapason

Pedal
16' Bourdon
Couplers
Great Octave
Great to Pedal
Swell to Pedal
Swell to Great



The 1901 Hinners and Albertsen organ at the First United Presbyterian Church in Knoxville, Illinois.



Console of the 1901 Hinners and Albertsen organ.

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HUBBARD'S DICTIONARY

(Continued from last issue)

keyboard - the series of finger levers or digitals and pedals of an organ, piano or similar instrument. By depressing these digitals or pedals the pipes, strings or reeds are caused to sound. The visible part of some of the levers is black and of others white, the black keys being termed chromatic and the white diatonic, because the sharps or flats and the natural tones, respectively, are produced by them. The black keys are shorter than the white and are raised a trifle above them. They are separated from each other by one or two white keys, thus forming groups of two and three alternately.

keys, pedal - In the organ, the row of keys played with the feet.

Klavier harmonium - Ger. n.

A combined piano and harmonium invented by Franz Woroniecki in 1893. The case was that of a small grand piano. The forward part accommodated the piano action and in the rear was the harmonium.

Klavierhoboe - Ger. n.

An harmoniphon: an instrument consisting of a small case in which are arranged a set of free reeds. It is furnished with a small keyboard, and wind is supplied to the reeds from the lungs of the performer through a rubber tube.

Kleinegedacht - Ger. n.

Literally, slightly covered: a term applied to organ stops composed of wooden pipes producing a flute-like tone and half covered at the top. The cover is of thin, pliable metal and can be rolled back as much as desired if the pitch is to be raised. Another term having the same meaning is Halbgedacht.

Knie-rohre - Ger. n.

Literally, knee-pipe: a mitered pipe, that is, one in which there is a bend. This is often done where there is insufficient height to accommodate upright pipes of an organ.

Kniezug - Ger. n.

Knee-stop: a lever in the reed organ controlled by the knee of the player.

Kollektivzug - Ger. n.

Literally, collective pedal: in the organ a metal lever moved by the foot and giving the player control over a combination of stops.

Kombinationspedale - Ger. n.

In organs a metal lever moved by the foot and giving the player control over a combination of stops.

Koppel - Ger. n.

A coupler or coupling stop in the organ.

Koppelflöte - Ger. n.

Literally, couple flute: an organ stop producing a flute-like tone, having a hollow quality which is only overcome by coupling this stop with some other, or, in other words, sounding it with another of different character.

Krummhorn - Ger. n.

1. An obsolete wind instrument having a wooden tube furnished with a double beating reed placed in a cup-shaped mouthpiece. At its lower end the tube, which was furnished with about six finger-holes, described a semi-circular turn. Its compass was unusually limited, only extending through the interval of a ninth. Melancholy was the principal characteristic of the tone quality.

2. An organ stop composed of pipes fitted with reeds and giving a tone similar to that of the ordinary Krummhorn. This stop was formerly used in many

of the smaller organs and was never given a pitch lower than two octaves below middle C.

Krummhornbass - Ger. n.

An organ stop connected with the pedals and giving a tone greatly resembling that of the Krummhorn. Its lowest tone was the third C below middle C.

Kuppel - Ger. n.

A coupler or coupling-stop in the organ.

labial -

1. Giving forth tones produced by the impact of a current of air against the sharp edge or lip, and thus applied to instruments like the flute or organ.

2. Organ pipes with lips, also called flue-pipes.

Labialpfeife - Ger. n.

From the Latin, Labial, meaning lip, and the German, Pfeife, meaning pipe: those organ pipes in which the tone is produced by the wind passing through a slit in the pipe and coming in contact with a sharp edge called a lip. These pipes are termed flue pipes in English in contradistinction to reed pipes.

Labialstimme - Ger. n.

A stop in the flue works of organ pipes having lips - not a reed stop. Also called Pfeife.

Labien - Ger. n.

Pipes.

(to be continued)

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REPORT OF THE NOMINATING COMMITTEE

President Cunningham appointed Kenneth F. Simmons, James E. Hough and Albert F. Robinson to comprise the Nominating Committee for 1971, with the latter as chairman. The committee unanimously agreed to nominate the current president and vice-president for second terms without opposition. It was noted that there are two regular and one one-year terms of councillors vacant, and it was specified by the National Council that only those candidates who agree to attend all Council meetings should be considered eligible. Only five of the twelve nominees approached agreed to this specification.

The ballot will read:

For President: Thomas Wm. Cunningham.

For Vice-President: Dr. Thomas Finch.

For Councillors (vote for three): Kenneth F. Simmons, Matthew Bellocchio, F. Donald Begenau, James McEvers, Robert A. Griffith.

Enclosed with this issue of THE TRACKER is your ballot. In order to be valid, it must be mailed in an envelope marked "ballot", and **post marked not later than June 18, 1971.** Address all ballots to:

Albert F. Robinson,
413 Spruce Street
Philadelphia, Pa. 19106

Thumbnail sketches:

Thomas Wm. Cunningham has served as OHS President for two years. He has attended many annual conventions and served as chairman of the 10th convention at Cincinnati in 1965. He also served for six years as Publisher of THE TRACKER. He is President of Cunningham Pipe Organs, Inc. in Cincinnati and done considerable work in preserving good old organs.

Thomas Finch has been our Vice-President for two years, and served as Convention Chairman for the 15th annual Convention of 1970 in Northern New York State. He has also served on the Audio-visual Committee of OHS. Dr. Finch heads the Physics department at the N. Y. State School of Agriculture at Canton, New York, and serves as organist at the local Unitarian Church. He is an avid traveler, photographer and organ historian.

Kenneth F. Simmons is one of the original founders of OHS. He served as Editor of THE TRACKER for the first ten years of its publication, and as President of OHS from 1965 to 1969. During his regime the Society was formally incorporated and much progress was made. Mr. Simmons holds a B.M. degree from Illinois Wesleyan, and a M.S.M. degree from the School of Sacred Music, Union Theological Seminary. He operates a funeral home in Ware, Mass., and is the most "in demand" substitute organist in the area.

Matthew Bellocchio, a young organist and builder from Brooklyn, distinguished himself in serving on the 1969 Annual Convention Committee in New York. He is currently employed by the firm of F. Robert Roche, and has had experience with other builders as well.

F. Donald Begenau has long been a friend and member of OHS, having hosted many Council meetings at Don's Barn, his country home and antique shop where there are always from two to six parlor organs in good condition. Professor Begenau is a teacher in the recreation department of Queens College, where he also takes an active interest in the musical programs.

James McEvers is an organ builder in Herrin, Illinois. He is also an ordained priest of the Episcopal Church, having served as head of his Deanery for some time. Fr. McEvers has a lively interest in OHS, is one of our advertisers, and has done considerable work both in building and rebuilding organs.

Robert A. Griffith holds a B.M. degree from Ohio Wesleyan and a M.M. from the University of Michigan. He also studied two years at the Royal Academy of Music, London, on a Fulbright Scholarship, earning a Licentiate Diploma. He is head of the Organ Department at Ohio Wesleyan at present. He has been a member of OHS for eleven years and is currently serving out an unexpired term on the National Council which terminates this June, thereby making him eligible for election.

Albert F. Robinson
Chairman, Nominating Committee

THE REAL "TRACKER BACKERS"

As of the end of February, 1971, the Organ Historical Society accounts for 507 members in good standing. This is broken down as follows:

Honorary	2
Sustaining	8
Contributing	68
Regular	429

It is our custom to publish in our Spring issue the names of those in the first three categories, and we are pleased that this list is greater than at any time in our history. They are:

Honorary members:

E. Power Biggs, Dr. William H. Barnes

Sustaining members:

Dr. George Becker, Maurice D. Lockwood, Schantz Organ Company, Terrence P. Schoenstein, Richard Scott-Walker, Barbara M. Sheldrake, Martin R. Walsh, John Wilson.

Contributing members:

Mrs. John S. Adams, David H. Andreae, Robert F. Baker, Ernest M. Baumeister, Dr. Homer D. Blanchard, James M. Bratton, Fred N. Buch, Peter T. Cameron, Cyrus R. Carruthers, Ralph E. Carver, Sidney R. Chase, Blakslee H. Colby, Robert C. Colby, LaVerne C. Cooley Jr., John F. Corkill Jr., Thomas Cunningham, Charles Lane Davis, Kent S. Dennis, Dr. Vernon deTar, Robert C. Dickinson, Brantley A. Duddy, Wesley C. Dudley, Charles L. Easton, Joanne Einersen, Rev. Leonard Ellinwood, Charles Ferguson, Dr. Thomas L. Finch, Hugh D. Gale, Dr. George E. Geyer, Rev. Robert K. Giffin, Alfred M. Greenfield, Wallace R. Hackling, Richard C. Hamar, Dr. Robert E. Harned, Helen B. Harriman, Hartman-Beaty Organ Co. Inc., Yuko Hayashi, Will O. Headlee, Capt. Robert A. Hiners, Mrs. Dana Hull, Allen D. Hunter, Louis J. Iasillo, Clair A. Johannsen, Colin C. Kerr, Woody E. Kuhlman, Anson W. Lawrence, James M. McEvers, John R. Mercier, Frederick L. Mitchell, Richard H. Oslund, Barbara J. Owen, James L. Palsgrove, III, Hugh M. Pierce, Daniel F. Pilzecker, Charlotte E. Ricker, Joseph G. Roberts, Robert S. Rowland, Charles T. Schrider Jr., Kenneth F. Simmons, Richard A. Smid, H. Allen Spangler, Spearman Pipe Organ Service, Robert Spies, Jon Spong, James J. Stearns, Allan Van Zoeren, Randall Wagner, Dean H. Woodhull.

These are, indeed, the true "tracker-backers" of this year. We hope it will be possible to include your name on next year's list.

NOTES, QUOTES and COMMENTS

We noticed a badly weather-beaten sign proclaiming "Bartholomay Organ Factory" on an ancient building at Bainbridge and South American Streets, Philadelphia, recently, and began to investigate. The building, which is now vacant and about to be torn down, was a public school in the 1860s. Obtaining permission to enter the building and search it for any remnants of organs, we discovered that the basement held parts of an organ which probably was not made by the Bartholomays but may have been taken in trade by them. There were two or three case panels, a half-round support for a stand of seven pipes, and a quantity of wooden pipes. The smaller pipes were of the stopped flute and melodia variety, and the large ones were bourdons. We salvaged several of the smaller ones and have made up several sets of three and glued them together as wall decorations.

* * *

There is a new organ factory in Charlotte, North Carolina . . . a new building, that is. W. Zimmer & Sons, Inc., who came from Germany in 1964 and started building tracker organs in Charlotte, have had a handsome new structure erected to house their business. They sent us a photo which shows a splendid brick and concrete plant.

* * *

More than one OHS member has questioned the validity of our officials and councillors, since our annual elections never yield a majority of our membership in ballots. Won't you take the time to fill out the ballot for 1971 and mail it in time to be counted? It is not only a right and privilege, but a duty.

* * *

A correspondent, who wishes to remain anonymous, writes: "In my present position I have to play (one of those unmentionables), and while I do so without complaining, although I much prefer the pipe organ, my greatest problem lies in teaching the half-dozen organ pupils who apply to me for lessons. How can you teach anyone about stops, ranks, couplers, pistons, crescendo and sforzando pedals, proper pedal technique, foundation tone, and a host of other vital organ details on such an imitation as this?" Good question.

* * *

We are in receipt of a clutch of catalogs of reprinted books on organs, organ-builders, and other musical subjects, all of them European in origin. Some of the more intriguing titles are: "Bibliotheca Organologica" in several volumes (e.g. Vol. VI "Organ-cases and Organs of the Middle Ages and Renaissance" by Arthur G. Hill, and Vol. IV "The Organ, Its History and Construction" by E. J. Hopkins and E. F. Rim-bault), and a number of interesting biographies. Write to: Frits Knuf, Jan Luykenstraat 52, Amsterdam 7, Holland, for full information.

* * *

Marice Stith, a Professor of Music at Cornell, has established a business in tapes and records. He will take your tapes and produce and market your recordings under a most appealing plan. Those interested should write him for full details at 8 Redwood Lane, Ithaca, N.Y. 14850.

* * *

Congratulations to our member from Cincinnati, Gerre Hancock, on his appointment as Organist and Choirmaster at St. Thomas' Church, Fifth Avenue,

New York. We understand that his wife will serve as assistant organist there, too.

STICKERS and SQUARES

According to THE ETUDE, sometime in 1887:

'E. M. Bowman has accepted the position of Organist in the First Baptist Church, Newark, New Jersey, at a salary of \$2000 a year. The MUSICAL STANDARD of London takes this occasion to comment on the salaries of organists in England, from which we extract the following:—

"The organist in many parish churches—we fear in a very great many—is looked upon as an animated machine, who is paid £20, 30, or 40 a year, as the case may be, to grind off so many services and so many choir practices a year. People who attend church regularly, and who could not distinguish between a chord of the seventh and a peal of bells, feel quite competent to criticise the gentleman—often an educated and highly-cultured man of the world—who takes their poor stipend, and in return gives them work of too fine a temper for their commercial souls to appreciate. If the organist's nature responds to the call to praise God with every member that he has, and he peals forth praise loudly, he 'plays too loud.' If he is subdued by a sense of sin, and accompanies a penitential psalm on soft stops, he is 'too quiet,' and 'does not give much for his money.' If he desires to help a weak part in the choir, and plays out the alto or tenor part, the man who contributes a three-penny-piece once a quarter to the organist's fund wonders whatever the organist is doing, and accuses him of making blunders. If the player takes a verse of praise in a hymn briskly, and a verse of prayer in the same hymn at a more moderate pace, the 'three-penny-bit man' accuses him if not knowing the A B C of time. And so on ad nauseam. For his services the organist, who has spent much time in acquiring his experience, and attends one practice (perhaps two), one week evening service, and two Sunday services, receives usually about 12s. a week; if he has 16s. he is regarded as holding a 'good appointment,' while if he takes £1 a week he is in the enjoyment of a rich benefice.

"In America they manage these things much better. The music is made much of, and the organist and choir are looked on as highly important items in the service of praise and prayer. The organist there often receives a salary almost equal to the minister, the choir are paid proportionately well, and the music is regarded as being of as much moment as the prayers or the sermon. And why not? The one is as much an offering to God as the other. Whether the music is looked on as purely a tribute to the Almighty, or as one of the instrumentalities for reaching the hearts of men, it should be of the best, and enough money should be contributed by the congregation to ensure its being of the best. The organist should rank rather higher than the bell-ringer or the pew-opener, and should receive a salary equal, at least, to that of the person who sweeps the floors, cleans the windows, and polishes the brass rails at the altar. Above all, ignorant folk who know nothing of the matter, and that more dangerous class who have a little knowledge which is sufficient to make them conceited and arrogant without enabling them to criticise or understand good music, should stand aside, leave the organist alone, and whether his salary be £30 or 300, allow him, in concert with the

clergy, to know best what is required to make the musical part of the service efficient and beautiful. But it is pitiful to see musicians who take a low salary rather than be idle, and throw their whole souls into the work, made the mark for criticisms which are not critical, and ordered here and there by people who, on the one hand, will not pay a respectable salary, and, on the other, have neither knowledge enough to help him nor sense enough to let him alone.”

Food for thought here? In the first place, the MUSICAL STANDARD columnist could not have been aware of the whole American scene and must have jumped to disproportionate conclusions upon noting the Newark instance. In the second place, in spite of the admirable purposes of the American Guild of Organists (organized only shortly after this tirade was printed), there are today countless instances in America of conditions such as existed in England eighty-four years ago. And finally, what would the writer have to say about the substitute-for-organ machines which blight our country-side? To be sure, there are such things in England, but not to the extent that we have them here.

RECORD REVIEWS

Anthology of American Organ Music, Vol. II - Janice Beck playing the Noehren organ in First Baptist Church, Ann Arbor, Michigan, produced for the Musical Heritage Society by Charles B. Beck. OR A-263 Stereo.

Last year we gave the first volume of this series a favorable review, although other journals were not so kind. In fact, quite a tempest resulted over the choice of selections and the organ used. Be that as it may, we still feel that Volume I was an important contribution as regards eighteenth century music in America.

Volume II, embracing the nineteenth century, now appears. Works by Horatio Parker (1863-1919), Arthur Foote (1853-1937), George Whitefield Chadwick (1854-1937), George F. Bristow (1825-1898), and John Knowles Paine (1839-1906) are presented in quite good “romantic” style, and the recording is excellent—indeed it is better in quality than Volume I.

The Noehren organ is not a “romantic” instrument, and Mrs. Beck was often confronted with problems in registration. However, her performance is an artistic success.

But one could argue with her (and those sages who are credited with “assistance in the collection of the music performed”) over the choice of selections. Of the four Parker pieces, only one was composed before 1900. Why the others, then? Space fillers? Of the others, only Chadwick and Paine and Bristow really belong to the nineteenth century, or rather, are represented on this disc with works written prior to 1900.

Where are Dudley Buck and Eugene Thayer and a host of other American composers of organ music for the period? You might suggest that some of their music doesn’t qualify—isn’t “representative”—but our opinion of some of the selections included places them far ahead of these.

William Osborne, who wrote the jacket notes, goes to great length to define Americanism in music, and there are organ specifications, too.

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

— A.F.R.

BOOK REVIEWS

Did you ever take advantage of a Marboro book sale? If you do it by mail it's a sort of "pig in a poke" situation, but in two recent instances the pig turned into a prince and we were delighted. Thus—

Musical Instruments from the Renaissance to the 19th Century by Sergio Paganelli, translated from the original Italian by Anthony Rhodes, published by Hamlyn House, 157 pp. with 70 plates in full color.

This handsome little book contains nothing of a technical nature regarding musical instruments, but it certainly appeals to the aesthetic senses in every possible way. Four large organs, five positive organs and two regals are briefly described and beautifully photographed. Many other instruments, such as harps, harpsichords, viols, citterns, virginals, clavichords, and early forms of the piano, are also illustrated.

There is sufficient historical data to recommend this volume to most historians, but again it is the sheer beauty of the book which is its highest recommendation.

Old Musical Instruments by Rene Clemencic, translated from the original German by David Hermges, published by G. P. Putnam's Sons, New York, 120 pp. with 24 pages in full color and over 100 illustrations in black-and-white.

There is more detail regarding the location of the instruments described than material on the instruments themselves in this attractive volume. No large organs are illustrated, but several positives are included in the numerous instruments described. Recorders, trombones, racketts, cornetts, crumhorn, the kit-fiddle, organs with joke stops, and many more are noted.

Again it is the aesthetic sense that is appealed to in this volume which differs in approach from the book described above. It is well worth the modest investment.

— A.F.R.

At the 1970 OHS convention in Canton, New York, William H. Barnes was unanimously elected an Honorary Member of OHS. Earlier in 1970 a book, "Two Centuries of American Organ Building" on which he collaborated with Edward B. Gammons, another OHS member, was published. We are pleased to present a review along with this photograph of its author.



Two Centuries of American Organ Building - by William H. Barnes and Edward B. Gammons; J. Fischer & Bro., Glen Rock, N.J.: 142 pp., incl. 39 full page illus. \$5.50.

The last decade has seen an ever growing list of scholarly books on the organ. Current interest in the history of European organ building has produced some striking examples of well-documented research. Americans have been searching the past for accurate accounts of their own heritage. The fruits of this labor have been published in American journals and in *THE TRACKER*. The best of this material is well researched, carefully documented and edited.

When reviewing "*Two Centuries of American Organ Building*" by William H. Barnes and Edward B. Gammons, comparisons must be made with current historical scholarship. At best, the book is enlightening and entertaining. Conversely, it is sparsely documented and opiated.

The plus side of the ledger shows the effort required to collect material, organize it, and commit it to paper. We are fortunate to have some anecdotes of Messrs. Barnes' and Gammons' full careers in print. One wishes that these two distinguished gentlemen would make a concerted effort to commit their long and colorful memoirs to paper.

It is valuable to have sketches, albeit short, of the major firms that have built or are now building in the twentieth century. The thinking of the 1920's and '30's in these organizations and their struggle with the "organ reform" can now be viewed more objectively. Historians often overlook the immediate past.

Within the format decided upon, Messrs. Barnes and Gammons have covered much territory in so brief a work. This reviewer questions trying to cover 200 years of American organ history in so few pages, when any one of the various builders mentioned could, with diligent research, yield as much information. In so small a space, some major contributions to American organ building are given short shrift — Walter Holtkamp's ca. 1927 Cleveland Museum Rückpositiv and the post-war revival of the barred chest, drawings of landmark actions by various builders, and pre-war stoplist accomplishments of Whitelegg and Harrison, to name a few.

The debit side of this work includes poor proof-reading, poor re-production of photographs, unsubstantiated claims, personal opinion, and non-identification of source material. Many are proof-reading errors, omission of page numbers (page 7), incorrectly identifying principals of one major organ building firm (page 102), overlooking crooked type-setting (pages 64, 78), and so on.

It is regrettable that some of the photographs and drawings are reproductions of reproductions and that one, Trinity Lutheran, Lancaster, Pa., has been updated since the 1923 "rebuild." For the historical record, the picture of Senator Richards' residence organ on page 90 appeared previously in the July, 1956, issue of *THE DIAPASON*, page 6.

It is disturbing to have generalized acknowledgements to the OHS and to its members for material in the first 30 pages. The failure to regard accepted conventions in footnoting and acknowledgement of exact sources makes this section of reduced value to the historian. For the scholar familiar with the material, the sources may be painfully obvious.

CLASSIFIED

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

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.

WANTED—News items, articles on organ history, recital programs with specifications, and other publishable material for *THE TRACKER*. Summer issue deadline is June 15.

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

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In a book attempting to be historically accurate, it is unnerving to read that in 1935 the positiv division made its first appearance in America. What about the Rückpositiv prior to 1900 and Walter Holtkamp's revival in the 1920's? It is also disturbing to have a "history" end with definite opinions on the "Revival" and "Reform" movements. One can comment, but it is for future historians to weigh and evaluate our achievements.

Messrs. Barnes and Gammons have begun on a larger scale, the history of American organ building. tion and migration of personalities from one organization to another can more easily be established. It is hoped that further scholarly work will soon see print. "*Two Centuries of American Organ Building*" is far from being *THE* definitive work on American organ history. For the serious book collector with supporting material, it will provide some useful information. The casual reader should beware.

— R.E.W.

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BY WILL AND DEED . . .

An Editorial

Our caption this time is borrowed from that gem of religious magazines, THE ANGLICAN DIGEST, whose editorial principles we greatly admire.

The title heads a column reporting the benefactions of some deceased Christians, often overlooked by all but local news reports and rarely given deserved recognition.

It occurs to us that members of the Organ Historical Society might do well to adopt some measures whereby the Society would become the benefactor of their estates on two accounts. First, those members who have collected material relating to organ-building and organ memorabilia of many kinds should specify in their wills that these items go to the OHS archives. This would insure their preservation for all time, and enable other members and students of the craft to benefit thereby. Second, those members who have the means to do so should bequeath sums of money to the Society so that we may build a sure foundation upon which we can grow and develop many of the ideas and activities not now possible.

We are a young Society—fifteen years by the calendar—and not many of our members have passed on. So we are not complaining that, to date, there have been no major bequests by wills. But the purpose of this item is to put it into the hearts and minds of those dedicated and sincere members whose means permit them to do so that they take action now to fulfill the suggestions made above. To some this may seem a gloomy subject, but forethought is always better than hindthought.

BALLOT ENCLOSED

Please find the enclosed ballot, mark your choice of candidates, and mail it not later than June 18, 1971 to:

Albert F. Robinson
413 Spruce St.
Philadelphia, Pa. 19106

How much to leave to OHS is a matter of personal interest. We know some members who should will all of their books, organ souvenirs, photographs, correspondence, etc., to the Society without reservation. We know of others affluent enough to will considerable sums of money, preferably without any strings attached. And we know of others, who, like ourselves, have little of this world's goods but can leave tokens of their willingness to advance the Society's cause and work.

In these days of sudden emergencies, unexpected twists of fate and unpredictable future, it is best to settle such serious matters. Take the steps necessary today, and ensure the future of OHS.