



# THE TRACKER



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## The 16th OHS Convention Was Different Baltimore Has Changed

Folks who thought that OHS annual national conventions had fallen into sort of a rut, after fifteen years, were pleasantly surprised at the Sixteenth in Baltimore, on June 24, 25, and 26.

The original plan for this convention was to dovetail it, so to speak, with a regional AGO convention, Wednesday, the 24th of June. This day was to be both the last day of the AGO and the first day for the OHS, both groups sharing the activities scheduled for the day. However, only a week before this, the AGO convention was cancelled, leaving our Chairman, Thomas S. Eader, no alternative but to improvise a program for us, which he accomplished with no little success.

### The Wednesday Walking Tour

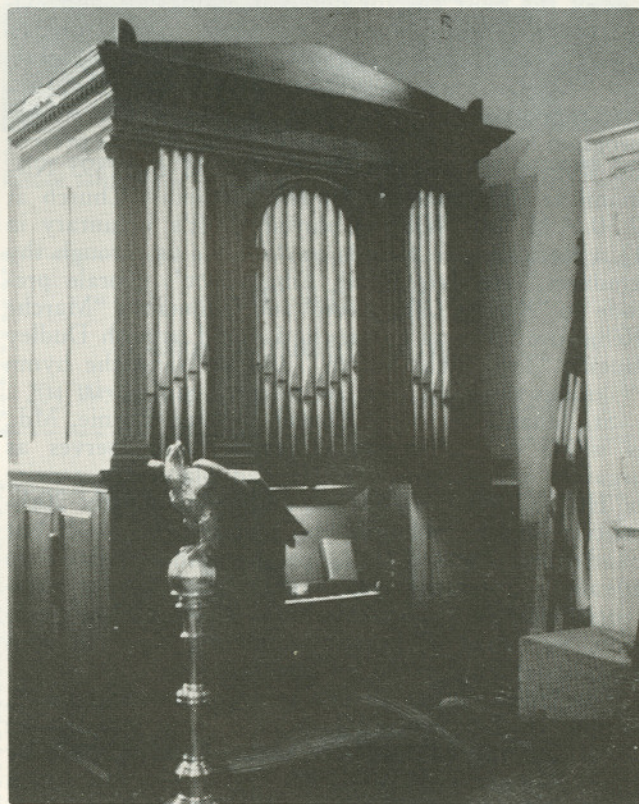
We registered at 9:00 A.M., and were directed to the First Unitarian Church, where we sang hymns accompanied by Donald R. M. Paterson on the Niemann organ. This is the third organ installed in the 1818 edifice, the others having been built by Thomas Hall and Thomas Appleton. Our Chairman supplied us with two hymnals (Episcopal and Lutheran) for a practice of the hymns to be sung in the convention services.

An hour later we toured the beautiful Peabody Institute, a building of great interest. It holds a large E. M. Skinner in the recital hall and we saw and heard three of the practice organs. The first of these, a 2-14 Walcker tracker built in 1961, was demonstrated by Stephen Kroulyshyn, a recent Peabody graduate, who played Bach's C Minor Fugue from memory. Two organs by the Swedish builder, Hammerberg, one a 2-5 and the other a 1-2, had been installed in 1967, and a 2-3 unmarked organ resembled a Möller Artiste.

At 11:30 we visited and thoroughly enjoyed the Walters Art Gallery, although we missed the choir concert originally scheduled here. This gallery has one of the finest collections of medieval art in the world, and many of us were not anxious to leave there. In the basement a few of us saw the restoration work being done on a Baltimore-built piano. The maker, L. Ricketts, worked in the 1820's, so this instrument is said to be about 150 years old. When restored, it will be used in concerts.

After lunch we revisited the Old Cathedral (R.C.), saw the Thomas Hall case of 1819, and heard the present instrument which bears the Lewis and Hitchcock label. Stephen Heaver, Karl Schroeder and Robert Whiting improvised a demonstration for us, and we all revelled in the glorious acoustics of the building. We discovered a 5-rank Estey reed organ in the corridor. The bass goes down to a 32' pitch with considerable clarity.

Our next stop was a revisit to St. Alphonsus, which, in 1958, had an altered Schwab with a rück-positiv,



August Pomplitz organ (c. 1865) in St. Paul's Episcopal Church, Baden, Md.  
(Photo by Thomas W. Cunningham)

the earliest known example in this country. The church now has a 1963 Möller, but the rück-positiv case is still there.

This convention differed in many ways from others, but most notably in that there were no formal recital programs. We did, however, enjoy a two-organ concert at 3:45 P.M. at St. Mary's R. C. Seminary, played by Haig Mardirosian and Daniel Meyer. The gallery contains an organ with Jardine action, Roosevelt pipe-work, and a poorly altered case, and the chancel has a fairly new Möller. The two recitalists achieved a fine balance between the two organs, which were in good tune.

### The Bach Service

A large congregation almost filled St. Luke's Lutheran Church for the service at 8:00 P.M. Following a plan for the services at St. Thomas' Church, Leipzig, at the time that J. S. Bach served there, we enjoyed the organ playing of Edith Ho (the great B Minor Prelude and Fugue), the choirs of Christ Lutheran Church of Bethesda, Maryland and the



Lutheran Church of the Holy Comforter, Washington, and an instrumental ensemble, all under the able direction of Lawrence Savage, of Washington. The quaint tradition of bi-lingual Gospel (originally Latin-German, but now German-English) was a novelty, and the rarely heard Cantata No. 30 for the Feast of St. John the Baptist (which day it was) proved a real treat. There was also a sermon, although this was undoubtedly shorter by far than those of Bach's time; nevertheless, the service lasted about two hours.

#### The Thursday Tour

We discovered, somewhat to our dismay, that our headquarters hotel, the Belvedere, was scheduled to close after our convention. (The Belvedere was once one of the most elegant hotels in Baltimore, and evidences of former grandeur were seen in the furnishings.) Already the restaurants had ceased to serve, but "The Owl" went on undaunted and many convention registrants were found there after each evening's program had concluded. None the less, we were present for Robert Whiting's demonstration of the 1895 Niemann at Old Otterbein United Methodist Church at 9:30 A.M. Mr. Whiting played Croft's Voluntary in D, a Bach chorale prelude on "Subdue us through thy kindness," the late Garth Edmundson's chorale prelude on "Fairest Lord Jesus," and Guilman's "Marche Religieuse." For an encore, he favored us with Dudley Buck's "Triumphal March," and we sang the hymn "Glorious things of Thee are spoken" to *Austria*.

St. Alban's Episcopal Church in Glen Burnie, Md., is where our Chairman, Thomas Eader, serves as organist and choirmaster. He had planned a service of Holy Communion for us, employing mostly 20th-century music, including the hymns. The small but handsomely encased 1961 Spaeth organ was heard to advantage, and the service theme was one of penitential character. The rector, who also preached a sermon, welcomed us heartily, declaring that our congregational singing was an inspiration.

The ladies of St. Alban's served a splendid lunch, during which Cleveland Fisher provided some music on a charming 1-5 positive organ built in 1965 by James Akright, of Washington. This little organ, which displays fine craftsmanship, is hand-pumped by a crank at the back, which supplies wind to the bellows seen at the top of the attractive case.

As St. Alban's Church is air-conditioned, we obtained permission to hold the annual meeting in the church. Minutes of this meeting appear on page 21 in this issue.

We then drove to St. Barnabas' Church in Upper Marlboro, which has a Pomplitz and Rodewald organ of c. 1855. Cleveland Fisher was to have demonstrated the organ, but found that the new wind system was operating so poorly that we merely looked at it, and sang two hymns — *St. Thomas* and *Winchester New*.

Not far away was St. Paul's Church in Baden. The organ is by the Pomplitz Church Organ Co. — their #186, dated 1873. Here Mr. Fisher played Six Dances by Biederman, David Johnson's chorale prelude on "Jesu, Joy of Man's Desiring," and Marpurg's "Christ Came to Jordan."

After dinner we returned to St. Alban's Church for a slide-lecture on the organs of Mexico by David Hinshaw. Mr. Hinshaw has spent considerable time in Mexico and produced some very beautiful pictures of the country, the churches, and the organs he saw

there. It was obvious that Mr. Hinshaw knows a great deal about these instruments, and many slides carried interesting information on scalings and other important details. He also played a tape recording of some of the organs and one of the choirs, but we found it difficult to concentrate on his commentary and the music simultaneously. The ladies of the church served welcome refreshments.

#### The Friday Tour

Friday morning we assembled at Mount Calvary Episcopal Church in Baltimore. The organ here is the noted Andover-Flentrop of 1961. It has a beautiful case with a horizontal trumpet, and was admirably demonstrated by the young organ instructor at Peabody, James Houston. He played Bach's Fugue in E Minor ("The Wedge"), and two pieces by Couperin, showing a fine technique and displaying the organ to advantage.

We drove to Taneytown, Md., a considerable distance, to see the G. P. England organ of 1804 in St. Joseph's R.C. Church. This organ has an attractive appearance and was rebuilt in 1875 by Henry Niemann. The demonstrator here was Donald King, who had played for us in 1958. He was assisted by his wife, who sang four Bach songs in German very sensitively.



G. P. England organ of 1804, rebuilt c. 1875 by Henry Niemann in St. Joseph's R. C. Church, Taneytown, Md. (Photo by Cunningham)

After a quick lunch en route, we arrived at the home of our Chairman, Mr. Eader, who has a fine example of the work of Christian Dieffenbach, dated 1808 (see *THE TRACKER*, Vol. XV, No. 3, Spring, 1971). In order to accommodate the entire convention group, red, white and blue tickets of admission had been issued which divided us into three smaller groups. Mr. Eader, assisted by John Comfort on the recorder, performed the booklet program for each of the three groups in turn to the great delight of all. Both musicians played very well indeed.

At 3:45 P.M. we arrived at Old Salem Lutheran Church in Catonsville. The church, surrounded by a cemetery, has not been used regularly for about seventy years, but an annual service is held. It has oil



lamps, parlor stoves, and an organ in the balcony attributed to H. F. Berger, c. 1850. Stephen Heaver gave a very good demonstration of it, playing a Brahms chorale prelude and two Spanish pieces of the seventeenth century. The organ was hand-pumped by a local church member, Paul Vottar. We sang the hymn "Praise to the Lord" to *Lobe den Herren*.

#### The Carroll Mansion Concert

A more charming conclusion to the 16th annual convention could not have been devised than the candle-light concert at the Carroll Mansion. Located in an area near the Baltimore piers (where the U.S. Constellation is now berthed — probably a fashionable section in 1810 but now surrounded by factories and warehouses), the Carroll Mansion has a remarkable history. Fortunately, it has been rescued, beautifully restored and refurnished in the Empire style. The music room contains a cabinet organ built by Richard Ferris, ca. 1845, a Joseph Hiskey piano built in Baltimore, ca. 1840, and a clavichord built in 1956 by Robert Romoser.

The program, called "Music in the Home", began with Bach's Fifth French Suite played by Robert Romoser on his own clavichord. The tone of this instrument was very sweet. This was followed by Daniel Meyer's performance of J. C. Bach's First Sonata on the Hiskey piano. This instrument, too, had a light but delightful tone and the playing was impeccable. Cleveland Fisher was organist for the evening, assisted by Marty Mitchell who served valiantly as organ pumper. He rendered four short Mendelssohn works, and later played selections by Himmel and Balfe. Kathleen Cross, soprano, sang Bayly's "I Turn to Thee in Time of Need", and James Atherton, a splendid tenor, sang "The Old Kirk Yard", a work of the same composer. The two vocalists joined in a German air, "Thou Reignest in This Bosom", and Clifton's "The Last Link Is Broken", to our great delight. Mr. Fisher played two hymn tunes and closed the program with Philip Pfeil's "Hail, Columbia" which was composed in 1789 for Washington's first inauguration.

We were invited to inspect the entire house, and then to have refreshments on the terrace. The garden, with its candle-lit walks, was a delight to the eye under the new moon.

Thus, another OHS Convention has become a part of history. It was a relaxed program with plenty of time between events, and while we saw and heard a predponderance of small one-manual instruments, the organs were generally well played. In fact, the versatility of the one-manual organ was apparent to all of us. There was plenty of the "big sound" too — at the Old Cathedral, Old Otterbein Church, Mt. Calvary Episcopal and the two-organ concert at St. Mary's Seminary. All in all, we had a wonderful time, in spite of the AGO cancellation, the excessive heat, and the problems at our hotel. Mr. Eader deserves our hearty thanks, and Alan Laufman again should be especially commended for his important part in the attractive program booklet.

We discovered that Baltimore has, indeed, changed. A few of the organs we visited in 1958 have disappeared, a few restorations have been accomplished, a few old trackers have been relocated, and at least five brand new tracker organs have been installed. It is encouraging to find these statistics.

—A.F.R.



The music room of the Carroll Mansion, Baltimore, Md., containing the Richard Ferris organ of c. 1845. (Photo by Cunningham)

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# JOHN ELSWORTH --

## An Appreciation

On Friday, July 16, John Van Varick Elsworth passed from us at the age of 65. John was in a very significant sense one of the pioneers in the movement which ultimately led to the founding of the O.H.S. His series of articles which appeared fairly regularly in *The American Organist* between 1942 and 1949 (and occasionally thereafter) did much to awaken the organ world to the recognition of the fact that America as well as Europe had fine old organs worthy of study and preservation. It was he who originated the "organ pilgrimage" and with characteristic energy organized numerous such excursions for himself and his friends. And when they were over he wrote about them, for the sharing of these experiences with others was one of the pleasures of them for him. He and Stacy Simpson, the organist of his church, had gone on such a junket but a few weeks before his untimely end.

John's special "thing" was Johnson organs, and while he discovered and reported on organs by other builders in the course of his organ-hunting trips, Johnsons were his particular quarry, and he was the first to discover and document a considerable number of them. How many were saved from an unkind fate by his interest and intervention we will probably never know, but it is certain that many Johnson organs in New England and New York owe their continued existence to John Elsworth. Nor did this facet of his interest ever flag, for one of his most recent activities was advising a nearby church with regard to the restoration of their excellent early Johnson — a project which his passing has left unfinished.

His musical interests were not limited to the organ, however, and he was a staunch supporter of good church music in all its ramifications. In this he was joined by his wife Lois, and over the years both made many fast friends among American, Canadian, and British church musicians. A longtime member of the Watertown, N.Y. Chapter of the A.G.O., he had served at various times as its Dean and Secretary, and had been elected Sub-Dean at the 1971 annual meeting. He was also a member of the O.H.S., and many will remember the crucial part played by John and Lois Elsworth in the organization of the highly successful 1970 convention in northern New York. Being close to the Canadian border and much interested in Anglican church music, he was also associated with the Kingston, Ont., Chapter of the C.C.O. and a frequent attendant at programs given at the Cathedral by his good friend George Maybee.

John retired in December of 1970 after 30 years as Chief Test Engineer in the Air Brake Division of Westinghouse, a vocation which complemented another of his many interests, railroading. The retirement projects he had set out for himself would have lasted any other man several lifetimes, and the pity is that he was given so little time to enjoy them. Next to the organ among his interests, or perhaps even equal to it, was mountain climbing. He engaged in that also right up to the end of his life, and took pleasure not only from the physical aspect of it but the aesthetic as well. He loved the wilderness beauty of the places where he climbed, and was adept at capturing it with his camera. This too he enjoyed sharing with all, and no season

went by without new Elsworth mountain pictures to put up over my desk and enjoy.

If he had not become an engineer, John Elsworth might very probably have been an organ builder. He was an ingenious, meticulous and painstaking workman who would unquestionably have been a credit to the profession. The organ which he built for his own home attests to this, and contains carefully-restored pipework from Johnson Opi #491 and #472, among others. One of his many retirement projects was the enlargement of this instrument.

His last major organ project, and one which he thankfully lived to see the successful completion of, was the rebuilding of the organ in his own church, Trinity Episcopal of Watertown, N.Y. The work was done by Hill, Norman & Beard in close consultation with John, and the resulting instrument, while containing some pipework and other material from the previous E. M. Skinner, is in most respects a new organ, and, thanks to John, benefits from much better placement and arrangement than its predecessor. He derived great pleasure from watching the work progress under the direction of his longtime friend, Mark Fairhead, and was eminently satisfied with the final result. Always the organ historian, he carefully documented the organ's progress photographically, even taping portions of the tonal finishing and a stop-by-stop resume, with comments by the finisher, of the completed instrument.

The last time I saw John and Lois Elsworth was in May of this year. At one point in the course of this visit I happened to ask John how he first became interested in organs, and Johnsons in particular. Like many of us, he was unable to pin down just how early in life he had become attracted to the organ, but about Johnson there was no question, for he had as a boy taken his first organ lessons on opus #856, a 3-manual of 1898 which had preceded the 1924 Skinner in Trinity Church. His teacher, the then organist of the church, was inclined to occasional ferocity towards his students, but this merely served to make John all the more determined to master his chosen instrument. Later, as a student at Deerfield Academy in Massachusetts, he had become acquainted with Opus #736 in Deerfield's "Old Brick" Church. From there his interest continued to grow, eventually blossoming out into the famous "pilgrimages." In addition to tracking down extant Johnson organs, he also did considerable research into the history of the Johnson firm. Despite the fact that he had in mind some day writing a book about the Johnsons and their work, he was ever generous in sharing the results of his research with others, including the writer and Kenneth Simmons, who wrote a Master's degree thesis on the subject. In the process of his investigations he made the acquaintance of a former Johnson pipemaker and voicer, Edwin ("Ned") Hedges, and a warm friendship was formed between the Elsworths and the Hedges that lasted until the deaths of the latter, a few years ago, both being past their ninetieth year.

And now John Elsworth too is gone. That he will be sorely missed by his many friends, associates, and correspondents goes without saying. But the O.H.S. and its causes have lost a staunch friend, also. Indeed, it is barely possible that without his early groundwork and his genial influence on several of our founding members, the O.H.S. might never have come into being at all.

—Barbara Owen



# An Epic Pilcher Organ in St. Louis

by Robert E. Coleberd, Jr.

The Roman Catholic Church of St. John the Apostle and Evangelist is an imposing red brick structure on Plaza Square in downtown St. Louis, Missouri. Twin towers flanking a rose window, and above the latter a statue of St. John, are distinctive features of the Romanesque architecture of this church. Built in 1859-60, it was restored in recent years by the late Joseph Cardinal Ritter. Included in the restoration is a canvas over the main altar of Raphael's conception of the Transfiguration of Our Lord, painted by Adolphus J. Oloff, a native of St. Petersburg, Russia, shortly before the church was built.

High in the rear balcony is a handsome organ case built to house the two-manual, 34 stop (1529 pipes) Pilcher Organ, Opus 41, installed in March, 1861. According to OHS member Robert I. Thomas, the identity of the original instrument had long been a mystery. The first organ was reportedly replaced by a Pfeiffer which was subsequently supplanted by the present instrument, a small Kilgen of unit design. That the first organ was a Pilcher was disclosed in an old letterbook of the Pilcher Company covering the decade 1852-62, when Henry Pilcher and his sons were established in St. Louis. The letterbook contains the specification of the St. John organ and a newspaper account of its completion. These invaluable records were graciously opened to me by Mrs. Camille S. Pilcher, widow of the late William E. Pilcher, Jr., last of four generations of Pilcher organ builders.

An account of the builder's reception to mark completion of the instrument in the ST. LOUIS REPUBLICAN of March 14, 1861, is as follows:

"A beautiful organ, just completed in the New Church of St. John, at the corner of Sixteenth and Chestnut Streets, was exhibited on Monday evening last, to a crowded audience, who had assembled upon invitation of the builders, Messrs. Pilcher of this city.

"According to announcement, a goodly number of performers were present, among whom we observed Messrs. Goodson, Robyn, Gratian, McCurdy, and others, who executed some fine selections and exhibited the powers of the instrument to the manifest delight of all.

"The organ is a magnificent affair, probably the most powerful in the city, and one that for richness and purity of tone, we venture to assert, is not excelled by any. The deep rolling pedal bass was a striking feature and elicited unbounded admiration. Indeed we do not remember ever to have listened to deeper and at the same time more sonorous and melodious tones. The solo stops, which are exceedingly fine, we should like to have heard more frequently during the entertainment, and from conversations about us, we gathered that others had similar tastes. We presume it is natural for organists to desire to exhibit their skill in the performance of difficult and classical compositions, but it is seldom such skill is appreciated, and if appreciated, lighter compositions of effusions of the fancy are generally preferred.

"As a description of the organ may be interesting to many who were present, we take the following from the WESTERN BANNER, of recent date:



1861 Pilcher (Op. 41) in the Roman Catholic Church of St. John the Apostle and Evangelist, St. Louis, Mo. (Photo by Robert I. Thomas)

"The organ contains thirty-four stops, divided as follows: In the Great organ, 14 stops, 872 pipes; in the Swell organ, 9 stops, 532 pipes; in the Pedal organ, 5 stops, 125 pipes, and 6 accessory stops. Total number of pipes, 1529.

"In this organ there are no divided or half stops, each and every one having its full register. The largest metal pipe is 16 feet long and 39 inches in circumference, its tone being CCC. The largest pipe in the organ is CCCC, 32 feet Bourdon, and contains the almost incredible amount of 262 feet of the best seasoned wood. The pedal organ is the most powerful and effective in the country, excepting only that in Tremont Temple, Boston, Massachusetts. The compass of the Pedal organ is from CCCC to CC, and of the Great and Swell organs from CC to G in alto.

"The case is 21 feet wide by 33 feet high — the main group of front pipes standing out on a semi-circle of nine feet diameter, finished at top with a bold cornice, surmounted by a dome and cross. The depth of the organ from front to back is fifteen feet. The case is finished in gloss white, all the ornamental parts, as also the speaking front pipes, being gilded."

The 32' Bourdon in St. John's Church was surely one of the first in the United States and was perhaps the earliest to be built in a two-manual instrument. The Tremont Temple organ referred to was the four-

(Continued on page 10)



# THE ROMANTIC ORGAN

A Report on the Second Annual Organ Symposium  
at Yale University, 1971

by Donald R. M. Paterson

*Although accounts in THE DIAPASON and MUSIC probably will have appeared before the readers of THE TRACKER receive this issue, the subject's relevance to the Organ Historical Society is obvious, and it is hoped that another account of the event will not be redundant.*

Clear, cool weather enhanced the appeal of New Haven and the Yale campus for the Second Annual Organ Symposium, sponsored by Yale's School of Music. The two-day event, from Sunday afternoon, 28 March, through Tuesday afternoon, 30 March, featured a "panel" discussion, lectures, and recitals, all held on the campus at convenient walking distance from hotels nearby. The discussion and lectures were held in Sprague Hall, one of the buildings used for musical activities, across the street from the School of Music, and the recitals were given on the renowned Newberry Memorial organ, dedicated in 1929 in Woolsey Hall, a block away.<sup>1</sup> An interesting exhibit of pertinent memorabilia was concurrently on display in the School of Music library. Under the able chairmanship of Professor Charles Krigbaum, University Organist, the Symposium attracted about 50 registrants, many of whom were professional musicians and organ builders. Many more people were present at the events open to the public.

## Sunday, 28 March

The Symposium began at 4:00 with a "panel" of five members who shared with the audience their experiences of studying in France in the years between the two World Wars.

The discussion was led by Professor Luther Noss, Dean of the School of Music and formerly Yale University Organist. Prof. Noss began his career at Yale in 1939 after coming from a similar post at Cornell. He had graduated from Yale, and while there as a student worked with Harry Benjamin Jepson, then University Organist and a pupil of Charles-Marie Widor. Telling of his own experiences in Paris, Prof. Noss recalled his three months there during the summer of 1934, as a student of Marcel Dupré.\* He mentioned that the orchestral music in Paris did not compare at that time with what he had just heard in Vienna, where he had just spent a year and a half. Recalling organ music, however, he remembered Dupré's demanding and extensive repertoire performed at the grand opening of the remodeled organ in his house. Prof. Noss also noted that Dupré attached much importance to technique during his three months of "coaching" sessions; he emphasized that Dupré had many suggestions for acquiring a technique which was absolutely secure. These suggestions were derived

from Dupré's need for being technically secure under all sorts of conditions. Prof. Noss recalled the intricacy of the 5-manual console of the Cavaillé-Coll organ at St. Sulpice (where Dupré had been Widor's assistant before he succeeded him as organist there), and noted that the purpose of its sostenuto device was to sustain chords as demanded by the need for transcription of orchestral music for the organ.

Mrs. Virginia Carrington Thomas, who received a Bachelor of Music degree from Yale and a scholarship to Fontainebleau, studied with Widor in 1922-23. She spoke of the warm welcome Americans received in Paris at that time, and recalled that Norman Coke-Jephcott (late Organist of the Cathedral of St. John the Divine in New York City), E. Harold Geer (late Organist of Vassar College), Rowland W. Dunham (late Dean Emeritus of the University of Colorado), and Elmer Tidmarsh (late Organist of Union College, Schenectady, N.Y.), were all studying with Widor at the same time. Remembering Widor's personal companionship in helping to push her 5-month old son around in a baby carriage, she recalled her individual lessons at St. Sulpice, and Widor's semi-weekly classes at Fontainebleau during the summer. Mrs. Thomas stated that Widor was a very religious man, and often, in his teaching, paid much attention to the religious aspects of organ music, especially the chorale preludes of J. S. Bach. He seemed to communicate in his teaching better than Paul Vidal, who was teacher of composition at the Paris Conservatory at that time.

Professor Clarence Watters, Organist Emeritus of Trinity College, Hartford, Conn., where he taught and played for nearly 40 years, studied with Dupré in 1926. Prof. Watters spoke of the changed atmosphere in Paris at that time, saying that Americans were certainly not welcome then, having been thought to be the cause of the devaluation of the franc. However, he recalled his fondness for the "terrific" food and wine.<sup>2</sup> He stated that people were generally more cordial outside Paris. Prof. Watters went to Dupré to study improvisation, not organ, but Dupré insisted on organ study, and lessons were conducted on the 2-manual c. 15-stop organ in his house. Dupré was extremely critical of rhythm in performance.<sup>3</sup> But Prof. Watters noted that Dupré would be silent in lessons for weeks on end, just listening to more and more repertoire. When he was asked the reason for this, Dupré advised not being concerned, and said simply: "Memorize and perfect." Prof. Watters was asked to do this to the extent of 40 pages of organ music per week, and stated that most of all the learning of which he is conscious came "by osmosis." He recalled more his marveling at Dupré for his improvisation than doing much of his own improvisation for him.<sup>4</sup> He told of one occasion upon which Dupré played back his pupil's improvisation note for note, having memorized it on the spot, suggesting changes here and there.

Mr. William Self, who is retiring after 17 years as Organist and Master of the Choristers at St. Thomas Church, Fifth Avenue, New York City (preceded by 21 years at All Saints' Church, Worcester, Mass.),

<sup>1</sup>See *The Newberry Memorial Organ at Yale University*, by Edward W. Flint. New Haven: Yale University Press, 1930.

\*The death of Marcel Dupré, on May 31, 1971, which occurred after the writing of this report, is a sobering event. It is a milestone in the history of the organ world, from which we shall all learn. The profession must concur in admiration of and appreciation for the life and work of this remarkable man.

<sup>2</sup>Anyone who has been to France can share Prof. Watters' enthusiasm without hesitation.

<sup>3</sup>Would that more organ teachers shared this trait.

<sup>4</sup>The writer recalls similar marveling in 1961, upon hearing Dupré improvise fugues at three consecutive Masses at St. Sulpice.



studied with Joseph Bonnet at St. Eustache in 1928. Mr. Self noted happily that bad feelings in Paris had disappeared by then, and recalled that many students of Dupré and Bonnet, including himself, lived at the Grand Hôtel de Versailles, practicing on pedal pianos in their rooms. He mentioned the opportunity of being able to attend several different churches in Paris during a single Sunday. The lessons with Bonnet convinced Mr. Self of the ability of French teachers to deflate the ego. He related how he was obliged to study pedal exercises and the Eight Little Preludes and Fugues. Throughout these lessons, Bonnet was extremely severe and patient, communicating clearly in flawless English, and, seeing Mr. Self's concern about doing so many exercises, insisted: "I can't take your money unless I give you my best; I have a conscience." Lessons never went by the clock on the 3-manual organ in the house, and Mr. Self remembered lessons extending at length with tea intermissions in the garden. He recalled Bonnet's sensitivity to subtle rubato, and his devotion as a church organist. Bonnet would only approach services after a prayer on his knees, and even considered becoming a Benedictine monk. Mr. Self noted his teacher's infectious love for the early masters, but his professed joy in playing French music. He had a good sense of humor, and there was a close relationship between teacher and student, displaying respect, affection, and admiration.

Mr. G. Huntington Byles, a graduate of Yale and now retiring after 37 years Organist and Choirmaster at Trinity Episcopal Church, New Haven, studied with Dupré and Widor in 1933. Dupré advised him to go and see Widor and to play for him, with the eventual result that Mr. Byles had weekly lessons with Widor in addition to his work with Dupré at Fontainebleau during the summer. At that time Dupré taught individual lessons on the organ in the Salle du Jeu de Paume in the Palais de Fontainebleau. Mr. Byles returned to Fontainebleau in the summers of 1936 and 1938 for more study, and recalled that Widor, unlike Bonnet, spoke no English.

The audience present sensed that the people who spoke so vividly about their experiences in France with great teachers shared a unanimity of feeling: they had been inspired.<sup>5</sup>

On Sunday evening, Mr. Philip Prince, a graduate of Yale College and the Graduate School of Music, Instructor in Organ at Yale and Wesleyan University, Middletown, Connecticut, and Organist at Christ Church, New Haven, presented a recital of the music of Max Reger. Mr. Prince performed creditably, especially considering the fact that he had severely injured his ankle and was obliged to manage difficult pedal passages with his foot in a cast. His program included the *Te Deum*, Op. 59; the *Trauerode*, Op. 145 (sub-titled "Dem Gedenken der im Kriege 1914-15 gefallen"); the *Dankpsalm*, Op. 145 (subtitled "Dem deutschen Heere," and based on the familiar hymn "Lob' den Herren"); eight chorale preludes from Op. 67 and 79b; and the fugue from the *Variations and Fugue on an Original Theme*, Op. 73. Of particular interest to this listener were the *Te Deum*, the *Trauerode*, and the *Dankpsalm*.

<sup>5</sup>The writer is reminded of his study with Mlle. Nadia Boulanger in 1961, at Fontainebleau, and shares these feelings of inspiration, respect, admiration, and affection.

## Monday, 29 March

At 10:00 A.M. Mr. Prince delivered a fine prepared paper on Reger's organ music, and provided the audience with a complete and thoroughly catalogued list of the repertoire. He impressed his listeners with many important facts. Among them were:

(1) The controversy concerning Reger's music existed in his own time as well as in ours.

(2) Continental organists are more aware of Reger's music than we are.

(3) Reger, although an organist, was primarily a pianist, and depended much on Karl Straube, his close friend, for performances.

(4) Although he was thoroughly imbued with the "German" spirit in his concept of organ music, which he thought was "born of the classic spirit," deriving from J. S. Bach, Reger was a great admirer of Brahms.

(5) Reger's harmonic concepts are derived from the principles of Liszt, and display a "fluctuating tonality."

(6) To some extent, Reger was a mystic, often referring to the intended mysticism in his chorale preludes.

Mr. Prince discussed dynamic markings in the scores, the use of the "Rollschweller," the editions of Reger's works, and their interpretation in light of both Albert Schweitzer's ideas and the early and later thoughts of Karl Straube. It was obvious that Mr. Prince knows a great deal about Reger's organ music, and deserves much admiration and appreciation for his scholarly research. Organists seriously interested in performing Reger are well advised to consult him.

At 2:00 P.M. attendants at the Symposium were treated to a session of "Historical Sound Recordings," presented by Richard Warren, Jr., acting Curator of the Yale University Sound Recordings Collection of Sterling Memorial Library. Together with John Kirkpatrick, Professor of Music at Yale and Curator of the Ives Collection there, and for more than 20 years on the faculty at Cornell, Mr. Warren is an Ives specialist.

Mr. Warren briefly outlined the history of organ recordings, noting that before about 1925 no organ recordings were made. After that time, the earliest equipment for making recordings was "unportable," and insensitive to lower frequencies.

It was made clear that the recordings heard were from two sources: early 78 RPM records and rolls. Regarding the latter, Mr. Warren mentioned that there seems to have been no standard speed at which they were made. Fifteen different selections from early recordings were played, including French, German, and English performers on French, German, and English organs, from the late twenties through the early thirties. A detailed list was provided, and copious notes on each selection by this writer are too profuse and detailed to include here. One left this session with considerable admiration for Mr. Warren's thorough presentation and gratitude for the opportunity of hearing these historic performances and learning much from them.

At 8:30 P.M. Clarence Watters presented a recital of the music of Franck, Widor, and Dupré. This event was jointly sponsored by the Yale Faculty-Collegium Concert Series. His program included Franck's *Grand Pièce Symphonique*, Widor's *Symphonie Gothique*, and Dupré's *Preludes and Fugues in F Minor and G Minor*.

From the outset it was obvious that Prof. Watters



was in command of the 196-rank organ. One was impressed by the fact that a gentleman of over 70 was playing difficult music from memory on an enormous instrument which could make it sound effective. Although there were times when one's eyes wandered towards the top of the Ionic columns and around the fascinatingly elaborate interior of Woolsey Hall, there was the interest of listening to registrations during the familiar Franck and Dupré G minor and the new experience of hearing the *Symphonie Gothique* complete. It seemed that Franck might have wished for more devotion to his music, that Widor might have been pleased, and that Dupré would have been delighted. Prof. Watters deserves gratitude and appreciation for his performance, attended by a large audience.<sup>6</sup>

### Tuesday, 30 March

At 10:00 A.M. the Symposium registrants gathered to hear Leon Plantinga, Associate Professor of Music History at Yale. Prof. Plantinga has written numerous articles on eighteenth- and nineteenth-century music, and is author of "Schumann as Critic," published by the Yale University Press. His topic, "Romantic and the Organ," was intriguing, to say the least, and, since he admitted that he was not an organist, the listener was attracted to what he had to say.

Prof. Plantinga ably outlined the origin and history of the term "Romantic," particularly concerning the relevance of this adjective to early nineteenth-century literature and music, and its later use in organ literature. In his perceptive talk he elucidated historical background and causes, the nineteenth century's reverence for Bach as a "competition" for its contemporary composers to produce something contemporary, and the tendency (quite accepted and thoroughly logical) to expand the chronological bounds of the term "Romantic" as applied to music. The references to Friedrich Blume's thesis that the "Classic" and "Romantic" periods in music should not always be so distinctly separated were persuasive. Prof. Plantinga assured his listeners that the late nineteenth-century "Romantic" organ music could fit nicely under Blume's "Classic-romantic umbrella." He noted that organists using the term "Romantic" as applying to later nineteenth-century organs and organ music should not be embarrassed.

Left unanswered was the question: What is the Romantic organ?<sup>7</sup> But the brilliance and persuasiveness of Prof. Plantinga's lecture stimulated his audience. It engendered a lively discussion among the members thereof, including comments by Aubrey Thompson-Allen (Curator of Organs at Yale for about 20 years, and formerly in the employ of Henry Willis), Dr. George Becker (orthopedic surgeon, organist, and avid student of the organ and its music), and Mr. David Cogswell, President of the Berkshire Organ Company. Prof. Plantinga answered many questions and wisely left an important one unanswered. This event was especially stimulating.

On Thursday afternoon at 1:30, Vernon Gotwals, Professor of Music at Smith College, Northampton, Mass., lectured on "Brahms and the Organ." Prof.

Gotwals, well-known to readers of *MUSIC* from his reviews and especially his definitive article in its April, 1970, issue, began his talk by distributing copies of the magazine and correcting the errors in his article. He called the audience's attention to the numerous possibilities for registration of Brahms' organ works, but wisely focused attention on the similarities of certain passages from Brahms' symphonies (demonstrated by recordings) to certain places in Brahms' chorale preludes. Prof. Gotwals assumed understandably that most of his audience had read his article, and amplified certain points suggested thereby. He introduced twelve different recordings of Brahms' chorale preludes. When asked by a member of the audience to state his own convictions about the performances of Brahms' organ music, especially as concerned those on the records he played, he said that he "had not made up his mind" about registrations. But he clearly advised no acute mixtures and also advocated avoidance of excessive lush sounds.<sup>8</sup>

The final event of the Symposium took place at Woolsey Hall shortly after Prof. Gotwals' lecture, at 4:00 on Thursday afternoon. This was a recital by students in the Graduate School of Music of the organ works of Brahms. The program was designed with keen perception concerning dynamic balance, tonal relationships, textural density, and general sensitivity concerning the problem of performing so many great pieces so close together on one program. (One must be indebted to Prof. Krigbaum for this.) This program was a fitting climax to the Symposium.

The three students, John Kiser, Virginia Vance, and Patricia Huffman, transcended the limitations of the medium (the Woolsey Hall organ with its 196 ranks). They focused their attention on the music itself, managing it on this amazing, historic, and admirably operating and intact instrument.

Their registrations showed much comprehension, and their rubatos reflected their sympathy with the composer's intentions. Mr. Kiser made the Prelude and Fugue in G Minor alive with the clarity and virtuosity it needs. Miss Vance showed us how the prelude on "O Traurigkeit. . ." should be played. Miss Huffman convinced us that the souls of the departed were blessed by her playing of "O wei selig seid ihr doch, ihr Frommen."

Any suggestions and disagreements which this writer could state concerning these students' performances could only be based on the fact (which can be irrelevant) that he has studied and lived with these pieces a little longer and more closely than they have. These reservations must stand in a shadow behind a glowing admiration for a rare perception and communication of great music by these three young people.

Congratulations to Yale University, to Professors Krigbaum and Noss, and to their distinguished colleagues and invited guests. We wish every encouragement to their continuing this Annual Symposium, and shall look forward to the next one in 1972. We also look forward to more inspiration, from the older and younger alike.

<sup>6</sup>The writer will not forget Prof. Watters' kindness during a pre-college visit to Trinity in 1950.

<sup>7</sup>Someone should do a thesis or a book in English on this subject sometime, even though Hans Joachim Mosers' *Orgel-romantik* has been in print since 1961.

<sup>8</sup>Many of us are still wondering about Brahms' organ works. A critical analysis of them in a Master's Thesis in 1957 has only helped the writer to further comprehend their intricacies, elusiveness, and profound beauty.



# Enlightenment Through Correspondence

The first letter in this file was addressed to Kenneth F. Simmons, 17 Pleasant Street, Ware, Mass., when he was president of OHS, written by Thomas Murray, organist and choirmaster at Immanuel Presbyterian Church, Los Angeles, California.

January 20, 1969

Dear Mr. Simmons:

Enclosed you will find information about a Wm. B. D. Simmons instrument which is one of California's oldest. I have written it in ready-made form in the hopes that you might consider it of interest to TRACKER readers. I have sent this data, with photographs, to my friend, Barbara Owen, who replied that the possibility of an original installation on the West Coast is not to be discarded. Simmons built the interior work for the Salt Lake City Tabernacle, and also built an organ for Kawahaio Church in Honolulu in the 1860's. In her words, "Simmons must have had connections out west."

As you will see, Mr. Schoenstein's letters date the organ from 1852, and outline the changes made in the following years. The letters are addressed to Mrs. Joseph Yeats, organist of a church in Paso Robles which has a Stevens . . .

Sincerely yours,  
/s/ Thomas Murray

## A Fine Simmons in San Francisco

At Howard Presbyterian Church, Oak and Baker Streets, San Francisco, one may see and play a William B. D. Simmons organ believed to date from 1852.

Louis J. Schoenstein of Felix Schoenstein and Sons, one of the oldest established organ firms on the west coast, testifies that the organ was shipped around the Horn for use in the church's first building at Jan (now New Montgomery) and Natoma Streets. He further states that the only alterations which have been made are the relocation of the manuals to a position several inches closer to the organist, the substitution of a 30-note pedalboard for the original 13-note compass, and the transformation of the swell box mechanism from a hook-in to a balanced pedal. To this list, I would add the provision of an electric blower.

Otherwise, the instrument appears to be both original and very well preserved. The mechanical action is comfortable, the reed stops are well-regulated and tuned, and all the console fittings, including the beautiful stop-knob faces, are in perfect order. The specification is:

### Great Organ

8' Open Diapason (basses in case)	56 pipes	
8' Stopped Diapason Treble (from middle C)	}	56 pipes
8' Stopped Diapason Bass		
8' Clarabell (from middle C)		32 pipes
8' Dulciana (lowest 12 pipes stopped)		56 pipes
4' Principal		56 pipes
4' Flute (chimney)		56 pipes
2-2/3' Twelfth		56 pipes
2' Fifteenth		56 pipes
III Cornet from F <sup>2</sup> 12-15-17		117 pipes
8' Trumpet (from tenor C)		44 pipes

### Swell Organ (enclosed)

16' Double Stopped Diapason (tenor C)	44 pipes
8' Open Diapason (tenor C)	44 pipes
8' Stopped Diapason (tenor C)	44 pipes
8' Viol de Gamba (tenor C)	44 pipes
8' Swell Bass (stopped pipes)	12 pipes
4' Principal (tenor C)	44 pipes
2' Fifteenth (tenor C)	44 pipes
8' Hautboy (tenor C)	44 pipes
Tremolo	

### Pedal Organ

16' Sub Bass (repeats)	12 pipes
Pedal Check	
Couple Great and Swell	
Couple Pedals and Swell	
Couple Pedals and Great	
Manual compass: CC — g <sup>5</sup> 56 notes	
Pedal compass: CC — f <sup>3</sup> 30 notes (originally 13 notes, CC — C)	

Two combination pedals are found on the left side of the pedal keys. One draws the Twelfth, Fifteenth, and Cornet. The other returns the same stops. Neither of these pedals affects any other stop knobs.

San Francisco, Calif. Sept. 23 - '58

Mrs. Jos. J. Yeats  
Route 1 Box 70  
Templeton, Calif.

Dear Mrs. Yeats,

Your interesting letter of Sept. 2 - '58 has been received relative to the antiquity of the Stevens organ at St. James Ep. Ch., Paso Robles, Calif., and it gave me much pleasure in reading it. Pardon my delay in not answering sooner. Before answering your question, let me give you a little background of our firm of Felix F. Schoenstein & Sons, the oldest established Organ Firm on the West Coast. My father arrived as a young emigrant from Germany in San Francisco in 1868. Two years later he found employment with Jos. Mayer, California's pioneer organ builder, who had established himself in Maryville but later moved to San Francisco. My father then worked for him for seven years as his foreman and in 1877 established himself in business. I had worked with my father since 1898 and am still working hard at this late date, when I should have been retired long ago. With this background I share your interest in old pipe organs and before the demise of my respected father at the age of 87, I asked him to jot down any interesting data about the pipe organs here about, as I thought some day I would write a book combining his knowledge of the early days and the 60 years I have continuously given this noble profession. I have compiled this embryo book, embracing about 800 pages, double spacing type-written paper with many pencil corrections, etc. awaiting the time when I can completely retire and get it published.

It would take some time to establish which is the oldest pipe organ now in use here about, but will quote briefly on some data which I am sorry may upset your apperception. Some of the very old organs that were in San Francisco but destroyed in the fire of 1906, most of which I worked on with my father as a young man, were Old St. Mary's, Calif. & Dupont St., 1st Cong. Green & Stockton St., 1st African M. E. Ch., Stockton & Clay, Mission Dolores, St. Joseph's Ch., 10th & Howard, Trinity Ep., Powell and Geary. Other old organs out of town were your organ, formerly of Trinity Ep., San Jose, Methodist Ch., at Ferndale, Presby Ch., Chico, 1st Presby and St. Joseph's, Marys-



ville, Ep. Ch. at Benecia. My father worked on an old organ at the Unitarian Ch., Palo Alto, built in Reading, Mass., in 1832. There are undoubtedly many others.

However, the oldest organ in constant use, I would say, is the organ at Howard Presby Ch., Oak and Baker Sts., San Francisco. It is a Simmons organ from Boston, was shipped around the Horn and erected in their first church at Jane St. (now New Montgomery and Natoma St.) in 1852. This organ, therefore, would antedate St. James' organ by 11 years. I would place St. James' organ as the second oldest. I trust you will always preserve and value it.

I would like to invite you to my home some Sat. or Sunday or any evening on appointment where I could show you my embryo book and much data on the old organs of California. I hope I did not bore you with this long epistle and that I will have the pleasure of a visit in San Francisco. I do not drive a car and cannot expect any one to drive me to Paso Robles.

Very sincerely yours,  
/s/ Louis J. Schoenstein

\* \* \*

Oct. 4 - '58

Dear Mrs. Yeats,

Thank you very much for your letter of Sept. 25 and enclosure, also the photo of the organ at St. James and its charming young organist. I would prefer to keep the photo if agreeable. At this point I would say that the front of the Howard Presby organ is more ornate than the St. James organ. There are also no dummy display pipes on it. I can show you a photo of it when you visit in February or still better make a visit to the church.

Tonally, the organ at Howard Presby has never been changed from its original state. Mechanically several alterations were made by my father at about 1896 which I distinctly remember. As previously stated, the keyboards are set in the organ flush with the case, they do not protrude as on the St. James' organ. The stop knobs are on both sides of organist in straight vertical rows. When the organist is through with playing, two sliding doors are pulled together and the keyboards are completely concealed. To make the playing position of the organist more comfortable, the manual keys were brought out more forward about 3 inches, as the pedal board could not be shoved inwards on acct. of striking the bellows. Aside from this desirable alteration, the original pedal board of only 13 notes was discarded by my father and a new one, I believe of 30 notes, substituted. A straight board but with radiating sharp keys was provided, with the same arrangement as on the St. James organ of repeating the lower octave when you play the second C. A further change was made in operating the Swell expression pedal. Originally it was a hook in pedal. My father applied a balanced Swell pedal. Your organ is an old organ, an interesting one, and undoubtedly a beautifully toned organ as all instruments of that vintage were, and you are certainly justified in singing its praises by what ever phrase you may choose. Hoping your Chrysanthemum Tea will be a success.

Sincerely,  
/s/ Louis J. Schoenstein

PS. Have never met McManus but heard favorable of him.

## An Epic Pilcher . . . Continued from page 5

manual, 54 stop E. and G. G. Hook instrument, installed in 1854. The pedal division of that instrument contained a 32' stop and totalled ten stops, both unique for that period.

Among the performers the newspaper column mentioned, Gratian was Joseph Gratian, the organ builder of Alton, Illinois. Robyn was a member of a distinguished musical family in St. Louis. His descendant, Eugene Robyn Kilgen, was the last of the Kilgen family of organ builders.

The stoplist of the Pilcher organ of March, 1861, ran:

Great		Swell	
16' Double Diapason	56 pipes	16' Bourdon	56 pipes
8' Open Diapason		8' Open Diapason	56 pipes
No. 1	56 pipes	8' Viola de Gamba	56 pipes
8' Open Diapason		8' Stopt Diapason	56 pipes
No. 2	56 pipes	4' Principal	56 pipes
8' Keraulophon	56 pipes	4' Violana	56 pipes
8' Dulciana	44 pipes	4' Flute	56 pipes
8' Stopt Diapason	56 pipes	III Cornet	132 pipes
4' Principal	56 pipes	8' Hautboy	44 pipes
4' Night Horn	56 pipes	<b>Pedal</b>	
2-2/3' Twelfth	56 pipes	32' Bourdon	25 pipes
2' Fifteenth	56 pipes	16' Double Open	
2' Piccolo	56 pipes	Diapason	25 pipes
III Sesquialtera	168 pipes	16' Double Stopt	
8' Trumpet	56 pipes	Diapason	25 pipes
8' Cremona	44 pipes	8' Violoncello (bell)	25 pipes
		4' Viola (bell)	25 pipes

### Couplers

Great to Swell  
Pedal to Great  
Pedal to Swell  
Pedal Octave  
Tremolo (Swell)

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# A King Organ at Addison, New York

by Donald R. M. Paterson

The village of Addison, incorporated in 1854, is located in the town of the same name, situated about 12 miles west of Corning, a city famous for its glass industry founded in 1868. The town was established at the time Steuben County was organized, in March, 1796, and was originally called Middletown. It was also known as Tuscarora. The first white settlement was made as early as 1791 by Samuel Rice, a native of Connecticut, the post office was established by 1804, and the town acquired its present name, in honor of the English author, Joseph Addison, on April 6, 1808.

The earliest settlers of what is now the village, located in the southern part of the town "at the confluence of Tuscarora Creek with the Canisteo" River, shared with their ancestors a certain pioneering spirit. The area was "one of the most famous pine-lumber regions in the state of New York," and in 1793 George Goodhue "erected the first saw-mill, followed in 1805 by one erected by William Wombaugh, combined with a grist mill." It appears that the earliest history of the town was strongly influenced by the business of the mills. "Lumbering was for many years the leading industry."

The origins of the present village of Addison seem to depend largely on William B. Jones, who "kept" a "public house" later (in 1891) occupied by the Eagle Hotel, and who "carried the mail from Painted Post to Addison in a two-horse coach" about 1831; William Wombaugh, who came from Monmouth County, New Jersey, and who for many years after his settlement there "was the only man in the community who had money;" and Solomon Curtis, a native of Chenango county, who "purchased five hundred acres of land north of the river where the village of Addison now stands . . . ran a distillery . . . paid for a portion of this property in whiskey . . . and donated the land for the village cemetery."

By 1891 Addison was thriving with industry, including A. G. Crane & Co.'s Blind Factory, founded in 1845 "for the manufacture of sash and doors;" the Addison Foundry and Machine Shop, founded in 1846 to make mill machinery; G. W. Farnham's Boot and Shoe Factory, established in 1872; S. Harrison & Sons Plow Handle Factory, established in 1868; a stanchion factory; an "Improved Home Bee Hive Manufactory;" and a tannery. Five churches attracted about a third of the population of the village, which was about 3,000 at that time. Among them was the First Presbyterian Church.

The history of the Presbyterians in Steuben County dates from 1798, and in September, 1832, the First Presbyterian Church of Addison was organized by a committee of the Bath Presbytery. There were seven or eight original members, who were joined by a few more people within the next few years. Meetings, apparently rather sporadic, were held in the village school house until the construction of the first church building, begun in 1838 and first occupied in 1839. By that time there were 23 members, who raised by subscription \$1,250, the cost of the building. Prominent in the church from 1836 until his death 70 years later was Joel D. Gillet, to whose "personal munifi-

cence" the church owed its "material prosperity."<sup>1</sup>

The first church building was enlarged in 1851, and a chapel was added in 1872.<sup>2</sup> At about 4.00 on Monday morning, February 7, 1881, the church burned to the ground "while the village water supply was frozen solid."

The enterprising members of the church went to work almost at once to raise money for a new building, and "went without the services of a pastor to save funds for a better equipped church." The press informed its readers about the erection of the new building, for which the general contract amounted to \$8,902.20.<sup>3</sup> Quoting the CORNING JOURNAL, THE ADDISON ADVERTISER, the weekly paper, announced on September 29, 1881:

"The Presbyterian society of Addison, has a new church nearly completed. It is of brick, and in the gothic style of architecture. In dimension it is very nearly sixty feet square. The spire is ninety-five feet high. The ceiling is a novelty, being of iron. The inside wood finish is ash and cherry. The seats are circular, the floor being slightly inclined. The covering is of slate and tin, and the windows of stained glass. It is a beautiful and substantial structure, and is to be complete by Nov. 1st. L. D. Valk, [B. is the correct middle initial] of New York, is architect, and J. D. Chrisman, [Christman] of Wellsville, is builder.—*Corning Journal.*"

Construction apparently went on longer than expected, for the ADVERTISER advised again both on November 17 and December 22 that the church was "nearing completion." The Jones bell, from Troy, N.Y., which weighed 1,700 pounds and cost \$456.50, was "swinging in the belfry" by November 24.<sup>4</sup> The paper further commented that the church "does not make any great pretensions in regard to outside show, but inside it is complete and a perfect model. The seats rise from front to back, and all are put in on a curve. It equals in elegance and resembles in many respects the first floor of a New York theatre. It is as neat and tasty as it possibly can be made, and reflects great credit on the architect and the committee who have it in charge."

The building was finally completed by January 5, 1882, and at that time "the ladies" were "busily making and fitting carpets."

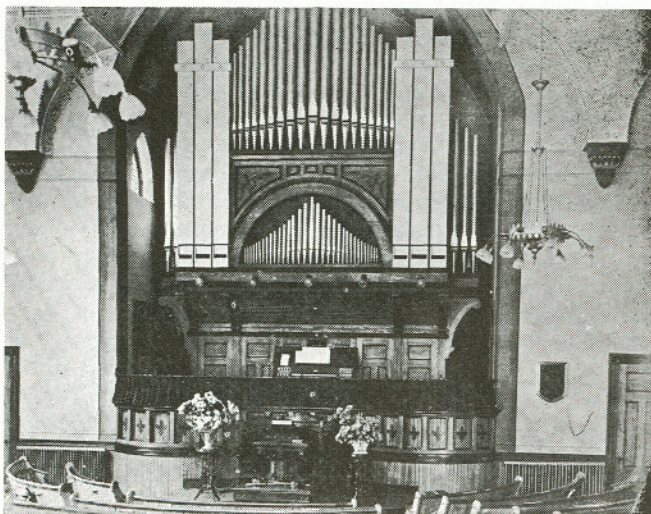
The earliest recorded mention extant of an organ for the new church appears to date from August 16, 1881. On that day, at a meeting of the board of trustees, "it was moved and seconded that the proposition of William King of Elmira to furnish a pipe organ, according to plans & specifications of L. B. Valk, for the sum of \$1200 . . . be accepted, and a contract be entered in with him at that rate—Carried—this bid being formally reported on by the building committee—after considering proposals from other organ builders."<sup>5</sup> On January 23, 1882, the trustees "voted to effect an insurance of \$2500, on the organ and fixtures" and also voted "that S. A. Bailey, G. H. Brewster, & Dr. F. C. Hart be a committee and are authorized to make all the necessary arrangements for an organ concert."

Three days later the ADVERTISER noted this



event in its first mention of an organ for the new building: "Arrangements are being made for a grand concert at the new Presbyterian church about February 3d, 1882. A fine entertainment may be looked forward to, as the new pipe organ is one of the best in the country, and the best of talent will be secured for the occasion.<sup>[6]</sup> This will be the first opening of the new church to the public. Further particulars next week."

Construction of the instrument had begun almost immediately upon signing of the contract, as may be concluded from an inscription on an escape valve of the original bellows, which reads: "Edward J. King, Elmira, maker, Sept. 20, 1881."<sup>7</sup>



Interior of Church showing commemorative tablets to the Rev. Daniel Mackay erected in 1925. The congregation went without a pastor to save the funds to pay for the pipe organ.

First Presbyterian Church, Addison, N.Y. Photograph from the Centennial Book, September, 1932.\*

Apparently the installation was completed by the beginning of February, 1882. On the inside of the door under the swell shades, which opens for tuning the Oboe, an inscription reads: "E. J. King, Jan. 30th, 1882." The Trustees voted on January 31 "to send William King \$1000 on account of the organ," and the ADVERTISER reported on February 2 that the "pipe organ in the new Presbyterian church is now completed, and has been given a thorough trial and pronounced entirely satisfactory. Prof. Stradella, of Hornellsville, played on it the other day and pronounced it as fine in tone as it is beautiful in appearance."<sup>8</sup> Another item stated: "Preparations are being actively made by the committee having the matter in hand, for the organ concert to be given in the Presbyterian church, and it is thought the date will be fixed for Friday evening of next week. First-class vocal and instrumental talent is being engaged, and the entertainment promises to be a very enjoyable one."

It seems that arrangements for the "grand organ concert" took more time than expected, as the ADVERTISER announced on February 9 that it would "take place some time next week." Meanwhile, the trustees had voted on February 6 "\$200 for bal on organ" to "Wm. King."

The concert was evidently given on Friday evening, February 17. The paper reported on Thursday, the 23rd: "The organ concert at the Presbyterin [sic] church in this village, on Friday evening, by the Elmira musicians, gave great satisfaction, and was a grand success both financially and otherwise. Miss

McGuire<sup>[9]</sup> and Miss Everett<sup>[10]</sup> were entertained by Mr. and Mrs. D. B. Winton,<sup>[11]</sup> where they met socially many citizens of Addison." Three days after the concert the trustees "voted that the net proceeds of the organ concert . . . \$43.50 be paid in to the Treasurer."

The church building was formally dedicated in April, 1882, and the CORNING JOURNAL gave an account in its issue for May 18, including the mention of William King as the builder of the organ (neglected by the ADVERTISER).

The organ served the church without any alterations for nearly 80 years, and a column of inscriptions on the right front side of the swell box shows that it had periodic maintenance:

"Retuned Aug. 15th 1889

E. J. King

&

W. B. King"<sup>12</sup>

"Repaired & tuned April 8th 1892

E. J. & W. B. K."

"W. B. K.

Elmira, N. Y.

April 16th 1899"

"Tuned by Wm. F. Woodruff. Buffalo Pipe Organ Service Co. March 28—1933"

"Carl K. Rademaker—

Oct.—25 1949"

In 1961 Mr. Rademaker, an organ builder of Middleport, New York, electrified the organ, adding a new console but retaining the original pipes and chests. An account in the ADVERTISER for June 1, 1961, gave the details. A "pull-down" mechanism was installed, but Mr. Rademaker writes that the original voicing was not altered. The present sound, therefore, is essentially as King left it in 1882, and the original stoplist is as follows, according to Mr. Rademaker:

Great	Swell
Open Diapason (8')	Stopped Diapason (8') [TC]
Dulciana (8') [TC]	Keraulophone (8')
Melodia (8') [TC]	Unison Bass (8')
Unison Bass (8')	Harmonic Flute (4')
Octave (4')	Oboe + Bassoon (8')
Fifteenth (2')	Tremolo
	Pedal
	Bourdon (16')

Manual compass: 58 notes  
Pedal compass: 27 notes



Facade of the King organ, as in 1969.\*



Scales of the pipework and general details obtained from measurements and observations made in accessible places inside the organ, are as follows:

#### Great

##### Open Diapason (marked "Open Dia")

The first 19 pipes are in the upper flat of the case. Tenor G through b1 are of spotted metal, with spots visible only on the inside surface, and slotted. From c2 through a3 the pipes are of common metal, with no slots. Tenor G and G# have zinc feet. Tenor C is about 4-1/2" wide.

	OD	MW	MH	SW13
c1	2-1/4	1-5/8	7/16	13/16
c2	1-3/8	1-1/16	1/4	
c3	7/8	5/8	3/16	

##### Dulciana (marked "Dul")

Pipes are slotted to a #1.

	OD	MW	MH	SW
TC	2-1/4	1-11/16	7/16	
c1	1-1/4	13/16	1/4	7/16
c2	3/4	7/16	1/8	
c3	7/16	1/4	3/32	

##### Melodia (marked "Mel")

Pipes are of open wood from middle C up through the highest note. Tenor F through Tenor B have rectangular-shaped stoppers, the topmost three of which are pierced.

	OM	MW	MH	WT
CC	4-7/8 X 5-13/16	3-7/8 & 4-1/16 (tapered)	1-1/16 & 1-3/16 (arched)	1/2
TC	3-1/8 X 3-11/16	2-1/16 & 2-7/16 (tapered)	9/16 & 11/16 (arched)	1/2
c1	2-1/4 X 2-5/8	1-1/2	1/2 & 5/8 (slightly arched)	3/8
c2	1-5/16 X 1-1/2	7/8	5/16 (practically no arch)	3/16
c3	7/8 X 1	9/16	3/16 (no arch)	1/8

##### Octave (marked "Oct" and "Prin")

The lowest 5 basses are zinc with common metal tops, slotted. Slots continue through Tenor E.

	OD	MW	MH
CC	3-1/4	2-5/16	5/8
TC	2	1-3/8	3/8
c1	1-1/4	15/16	1/4
c2	11/16	9/16	3/16
c3	7/16	5/16	slightly less than 1/8

##### Fifteenth

Pipes are of spotted metal, with spots visible only on the inside surface, and the lowest 12 are slotted.

	OD	MW	MH
CC	2	1-9/16	7/16
TC	1-1/4	15/16	1/4
c1	3/4	1/2	1/8
c2	7/16	5/16	1/16
c3	1/4	3/16	1/16

#### Swell

##### Stopped Diapason

The knicking is most often generous and fairly deep, and the pipes have rectangular-shaped knobs on the stoppers from Tenor F# up.

	OM	IM	MW	MH
TC	3-1/8 X 3-5/8	2-1/16 X 2-5/8	2-1/16 & 2-5/16 (tapered)	5/8 & 3/4 (arched)
c1	2-1/16 X 2-5/16	1-1/4 X 1-9/16	1-1/4 & 1-5/8 (tapered)	1/2 (no arch)
c2	1-1/8 X 1-7/16	1 X 3/4	3/4 & 7/8 (tapered)	1/4
c3	7/8 X 1	1/2 X 11/16	1/2 & 5/8 (tapered)	3/16

#### Keraulophone (marked "Ker")

The first 12 bass pipes are zinc. Tenor C through g#2 are slotted, and toe openings are quite small. The pipes are of common metal from Tenor C up.

	OD	MW	MH	SW
TC	2-5/8			
c1	1-1/2	1	1/4	1/4
c2	15/16	9/16	5/32	5/32
c3	1/2	5/16	3/32	

#### Harmonic Flute (marked "Har Flute")

The lowest 7 pipes are of zinc, and slotted. All other pipes are of common metal, and are slotted from GG through tenor B. Pipework is harmonic from middle C up.

	OD	MW	MH
TC	2-1/4	1-5/8	3/8 & 1/2 (arched)
c1	1-1/2	1-1/16	5/16 & 3/8 (arched)
c2	15/16	5/8	1/8 & 1/4 (arched)
c3	9/16	3/8	3/32 & 1/8 (arched)

#### Oboe

All pipes have zinc resonators with slotted common metal tops, except for the top 9 pipes. These are flues, of common metal, not slotted.

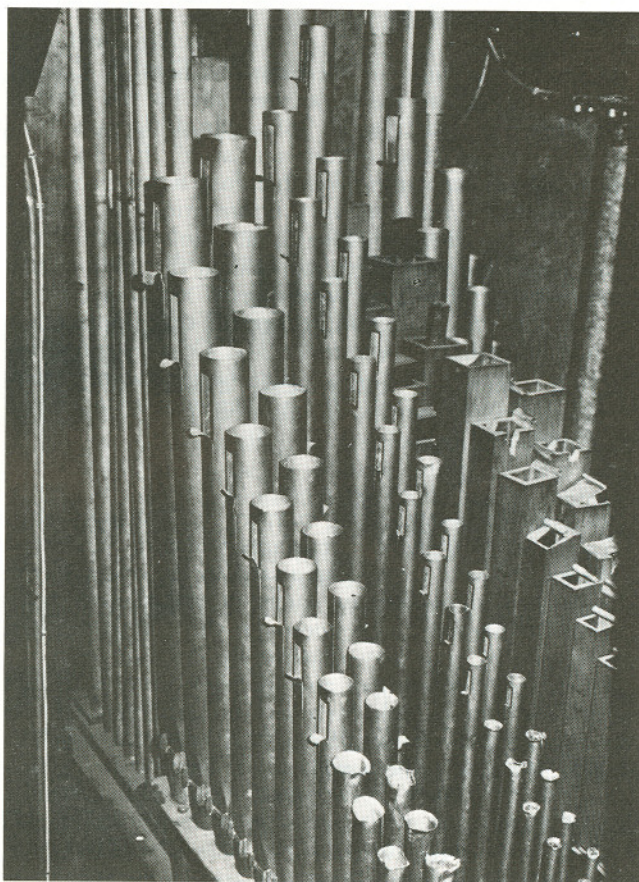
Resonator diameters, measured at the top:

TC	2-5/8
c1	2
c2	1-9/16
c3	1-3/8

#### Pedal

The 6 wooden pipes in the case are the lowest notes of the Bourdon. These have an overlength; stoppers are accessible through slots in the backs of these pipes. The lowest octave through CC of the Bourdon have flat mouths; the remainder have arched mouths.

	OM	MW	MH
CCC	c. 11-1/2 X 13		
CC	6-3/4 X 5-3/4	c. 4-1/2	c. 1-1/2
C	4-1/2 X 4	2-3/4 & 3 (tapered)	13/16 & 1-1/16 (arched)



Pipework of the Great Organ, as in 1969.\*

(Continued on page 18)



# Business Records of Hall Labagh & Co.

(continued from the Spring issue)

by Peter T. Cameron

p. 150 Jan. 10, 1870	Cash to Presby. Ch., Classon Ave., Brooklyn rec'd. on acct.	1500.00
p. 156 Feb. 19, 1870	Classon Ave. Presby., Brooklyn to Manuf'y ch. org. p. Contract	5660.00
	Water engine from Pratt, Whitney & Co.	518.05
	Making connection between engine & bellows	29.40
	Manuf'y to P.W. & Co., for water engine	478.05
p. 163 Mar. 19, 1870	St. Paul's Ch., Bergen to Manuf'y [Jersey City] ch. org. p/agreem	2100.00
	Sundries to St. Paul's Ch., Bergen	
	Manuf'y for old organ	400.00
	Cash rec'd	800.00
p. 165 Mar. 29, 1870	Presbyt. Ch., Paterson, N.J. to Mfy regulate & tune	6.00
	new tremulant	12.00
p. 267 Aug. 11, 1871	1st Pres. Ch., Paterson changing Cremona for Salicional stop	15.35
p. 170 Apr. 21, 1870	J. B. Crane, Mott Haven [Bronx] parlor organ: regulate, tune and add tremulant	21.80
p. 172 Apr. 30, 1870	M. E. Church, Lyons, clean, rep., tune ch. org. & add new stop	150.00
	Expenses	50.00

(from the letter file):

T. Harrington

1st April 1870

We have received a letter from Mr. Saml J. Cole of Lyons in relation to the organ we built for the Methodist Church in that city in 1851. Mr. Cole says "our organ has always been minus one stop". He does not mention what stop it is. We therefore write to you in order to obtain the necessary information, be pleased to inform us whether there is a blank slide in the organ which requires filling up, is it in the swell or the great organ, what stop would you recommend the Church folks to have. On receipt of this information we will immediately attend to Mr. Cole's request respecting cost, etc. The organ is to be thoroughly overhauled and rejuvenated. Please answer as soon as you can & oblige

Yrs. tr.

Saml J. Cole

1st April 1870

Your favor of the 30 Ult is received but we cannot make an estimate for adding a stop to the organ in the Methodist Church, Lyons, such as you require until we are further informed upon the subject. Mr. Thos. Harrington of your city is perfectly familiar with the construction of the organ and we have written to him requesting him to enlighten us upon the subject. As soon as we get an ans. from him we send you the estimate for doing the work.

Saml J. Cole

April 5/70

We have just received a letter from Mr. Harrington containing the information we desired in regard to the new stop to be added to your organ. Mr. H. thinks that a Salicional would be under the circumstances the

best, and we entirely concur with him. We cannot estimate very closely in this matter not knowing the amount of expenses to be incurred in doing the work, but putting in the new stop, cleaning, tuning and re-voicing the organ if in New York City would be \$150. In addition to this we should have to charge men's time, traveling, fares, board, and freight of stop, making probably \$100 more. Should you determine upon having the work done we should like to know at once that we may be able to accommodate it to work already engaged.

Saml J. Cole, Lyons

April 15, 1870

In answer to your favor of the 11th Inst. we have to inform you that we will send two competent men to Lyons on Tuesday next, the 19th Inst. They will be provided with the pipes required for the new stop, and will proceed to put your church organ in complete order as speedily as possible.

L. Harrison

26th April 1870

The box containing what you require for the completion of your job at Lyons left here yesterday afternoon so that we hope you will experience no delay in finishing up.

Mr. Gridley from Waterloo has been here & wishes you to stop there on your return to N.Y. Mr. G mentions the following items as requiring attention — B<sup>b</sup> in Pedal —, 1 or 2 of the Swell keys stick, some of the front pipes rattle. As Mr. Gridley may not [be] at Waterloo when you arrive there we mention the above named matters to call your attention to them. The reed, etc., will of course require tuning & probably the keys & coupler will want regulating.



Saml J. Cole

3rd May 1870

Our men having returned from Lyons and reporting to your church organ [sic] completed we herewith beg

leave to hand you our bill for the same amt \$175 for which be pleased to send us your ck on N.Y. and oblige.

p. 186 Jun. 30, 1870	Christ Ch., Elizabeth, take down and store organ	35.85
p. 242 Apr. 4, 1871	Christ Ch., Elizabeth, putting up ch. organ, altering, repair, cleaning and tuning	193.80
p. 252 May 17, 1871	Christ Ch., Elizabeth, adding Gamba to Gt. org.	39.85
p. 189 Jul. 15, 1870	Manufactory to 2nd Presby., Elizabeth, for organ purchased from them	3000.00

Gentlemen,

14th Dec. 1869

We have appointed Mr. Alex Mills, organ builder of this city, to meet whoever you may select to examine the organ in the Second Presbyt. Church, Elizabeth, and make their report respecting its quality, etc. Mr. Mills is out of town at present but will return on Monday Even'g next, so that early next week the examination may be made.

F. F. Gladsby, Elizabeth

10th May 1870

In answer to your note of the 9th Inst. (just received) we would say that we are sorry for any seeming neglect on our part, we have carefully consider'd the reports of Messrs Odell and Mills and finding that they do not agree with each other, we can only renew the proposition made to you on the occasion of your last visit to our factory in company with Mr. Norton.

F. F. Gladsby

6th June 1870

We have thought upon the several propositions

p. 197 Aug. 26, 1870	C. B. Nelson, Chicago to Manuf'y for organ for Presby. Ch., Hyde Park	2270.00
	New ft. pipes & _____	60.00
	L. Harrison 24-1/2 days at \$6 a day	147.00
	fares to and from Chicago	48.50
p. 200 Sept. 6, 1870	Third Presby. Ch., Newark, for ch. org. p. agreem.	5250.00
	Manuf'y to Third Pres. for old organ taken on acct.	2000.00

[From the following letters, one would infer that the Chicago organ was the old organ from Newark, taken from the Presbyterian Church after it had been converted to a Jewish temple.]

C. B. Nelson, Chicago

17th February 1870

Your favor of the 11th Inst. is received. In reply we now send description of two organs we have for sale. One was built by Hooks of Boston and the other by ourselves; they are both substantially built and will do good service for many years to come. The churches from which they were taken were perfectly satisfied with them, but having enlarged their churches they concluded to procure larger organs & we took those described in part payment for new instrument. They are now standing up and should your bus. call you to New York we shall be pleased to shew them to you. Our prices are for the Hook organ \$———, for the one we built \$———, packed up & shipped. We allowed these prices for the organs and consider them very low. We shall be glad to hear from you further upon this. I remain, yrs tr.

[There is an entry in the correspondence book which reads as follows:]

Proposition to Jewish Temple, Newark, for selling the organ taken from 3rd Presby Ch. Price of organ \$2000. term of payment [blank]

made by you in relation to the organ in the 2nd Presbyterian Ch., Elizabeth, and have come to the conclusion that the most direct way of settling this complex and perplexing business is for us to purchase the organ at your offer, namely, to give you \$3000 for it and take it out of the church. This we will do and make payment as follows, \$1000 cash, \$1000 note at 3 mos. & \$1000 note at 6 mos. with interest added. This you will perceive is an average credit of \_\_\_\_\_ the interest being added makes it equal to cash which we hope may prove acceptable.

F. F. Gladsby & J. B. Norton

29th July 1870

Gentlemen: In accordance with the conditions upon which we purchased the organ now standing in the 2 Presbyterian Church, Elizabeth, we beg leave to notify you that we shall proceed to take down and remove the instrument on Monday, the 5th day of September next. As we have sold the organ we are obliged to commence on the day mention'd in order to make some alterations required by the change of situation in which the organ is to be placed.

[The Masonic Temple in Newark also negotiated with the firm for this organ.]

Mr. S. Scheuer [of Masonic Temple, Newark]

20 May 1870

Our Mr. Labagh has mentioned to us the substance of a proposition he made to you regarding the sale of the organ now standing in the Temple, Newark / We understand it to be as follows: price of the organ \$2000. Term of payment \$400 Cash, aprov. note a 3 Mo. \$400, 6 mos. \$400, 9 mos. \$400 & 12, \$400. with interest added to the notes severally. As there are two other parties in treaty for the organ we shall be obliged if you will let us hear from you as soon as convenient.

C. B. Nelson

6th June 1870

Your esteemed favor of the 25th Ultio was duly received and would have been answered sooner but for the unwillingness of the jews to part with the organ. They have been postponing their decision from time to time until we have told them that this is the last day we can allow them to make up their minds. We shall no doubt hear from them by this ——— and will write you again tomorrow.



We do not think that new keys are required to the organ, seeing that by scraping and polishing those now attached, it can be made to look like new and any derangement of the couplers, etc. connected with the keys will be avoided / With respect to the payment we beg to say that we should prefer receiving the money in preference to taking the note you speak of as we are at present rather short / We want no better security than what you offer / Your name alone would be quite satisfactory but we have already so many large sums outstanding which we can't collect that we are constrained to ask for part of the amt. say \$1000 which we presume you can pay without inconvenience.

C. N. Nelson June 15, 1870  
Enclosed please find draft of the position of key box

p. 203 Sep. 24, 1870	Calvary Chapel, N.Y. clean, reps., tune, and add Sesquialtera and Hautbois p. agreem.	250.00
p. 203 Sep. 24, 1870	Trinity Ch., Geneva, moving, cleaning, repairing & tuning church organ	223.19

E. Kingsland, Geneva 17th June 1870  
Yours of the 15th Inst. is received, and we are pleased to hear that the Vestry of Trinity Ch. in your city have concluded to have their organ thoroughly overhaul'd and put in complete order / On referring to our books we find that the organ was put up in the month of Aug. 1844 very nearly 26 years ago. In the course of that long time the only bill we have had against the church is dated April 1859, the amt being \$91.50 / You must have paid a good deal of attention to it / If you had not it would by this time have become unuseable / With respect to the cost of making the necessary repairs, etc. we cannot make more than an approximate estimate / If the work was to be done in N.Y. we think from \$250 to \$300 would pay for it. To this must be added the travelling expenses of two

and organ as we understand it which, if wrong in any particular please correct. State also whether you wish the trackers kept under the floor or not. We understand the three feet marked on your plan to be the distance from face of wall to face of organ case. We send a sketch of organ screen modernized / It contains four more front pipes than the other and would cost about forty dollars more than the case first submitted to you. If the room marked B in the draft is not to be occupied we would prefer to set the organ on the ground floor and elevate the screen only. Should you take the organ case as it is we could allow you ninety (\$90) dollars for the alterations in the first plan. The one we now send is as nearly like Dr. Duryeas as the gothic style is capable of. Should you choose it please return the drawing as we have no copy.

men to Geneva & back and their board while there. What this will amount to you can probably tell better than we can. We shall be willing to undertake the organ in complete repair for a sum not to exceed what is above stated and if we can make it less we shall be glad to do so. We do not see how Mr. Marklove can afford to do what is required lower than we can. The difference in distance can make but a trifling addition to the expenses. Mr. M. was in our employ some years ago, and his conduct then was such that we lost all confidence in him and would therefore be exceedingly sorry to have one of our organs pass thro' his hands / Be pleased to let us hear from you soon as you can / This being our bussiest season, we do not want to engage more than we can complete before the middle of Oct. next.

p. 204 Sept. 30, 1870	Sundries to Manufactory W. A. Muhlenberg organ for St. Johnland	2000.00
p. 182 Jun. 13, 1870	Cash to W. A. Muhlenberg rec'd on acct. or org. for St. Johnland/H. L. Roosevelt	1515.00

[from THE WEEKLY REVIEW — no date]  
'Messrs Hall, Labagh & Co. are building an organ for Dr. Muhlenberg's Assylum for old men at St. Johnland near Newtown, Long Island today King's Park. The organ is nearly finished. It will have two manuals, pedal, and thirteen speaking stops viz. Great organ Open diapason, stopped diapason, viol de gamba,

principal; Swell organ Salicional, concert flute, open diapason, flageolet and ophicleide; Pedale Subbass 16' and violoncello 8; three couplers and tremolo.  
'The manuals extend to G56. The key action is reversed and extended from the instrument 4 or 5 feet, the organist consequently sits with his back to the organ.'

p. 207 Oct. 14, 1870	Sundries to Manufactory Susan C. Wheeler organ for Hancock, Delaware Co.	550.00
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Miss Susan C. Wheeler 19th Sept. 1870  
Mr. J. H. Todd of this city called at our factory on Saturday afternoon last to examine an organ offer'd to you for the church at Hancock / Unfortunately none of our firm were in at the time Mr. Todd called. However he sent us a note (which we inclose to you) in which he express [sic] himself much pleased with the organ. We shall be happy to hear from you in relation

to the purchase of the organ & remain etc.

Susan C. Wheeler 24th Sept. 70  
We have received your favor of yesterday's date and in reply beg leave to say that our lowest price for the organ is \$550. This includes all expenses of putting up, etc., excepting the freight to Hancock. Be pleased [to] answer as soon as convenient & oblige.



Susan C. Wheeler, Hancock 30th Sept. 70  
We have today received your favor of the 27th Inst. and will immediately proceed with the painting of the organ case in imitation of Black Walnut as requested. We think we can get this done and forward

p. 209 Oct. 27, 1870	1st Cong'l, 47th St. moving organ, tuning, etc.	34.55
p. 349 May 1, 1872	Cong'l Ch., 47th St. 3 mos. hire of organ	24.00
p. 209 Oct. 27, 1870	Grace Church, Detroit, to Manuf. ch. organ p. contract	5000.00
p. 212 Nov. 1, 1870	Manufactory to G. W. Warren for Vox Humana from Johnson	125.00
p. 217 Nov. 28, 1870	Mem'l Ch., Balt. for ch. organ per contract	4150.00

Louis E. Smith 6th June 1870  
Yours of the 34d Inst. was received this morn<sup>g</sup> and beg to answer you that we fully appreciate your kindness in recommending our firm to the favorable notice of Mrs. Brown / We are acquainted with members of the family in this city having built an organ for a church at Wehawken, which was built and the organ paid for by Mr. Jas. Brown & one of his sons. You sent us the scheme of the organ we built for the Church of the Immaculate Conception, but have made a great mistake in putting down the price at \$2500; whereas Father Giustiniani pd us \$——— for it / We could not now build such an organ in its entirety for that price, and as you seem to think that would be the highest figure Mr. Brown would be willing to give, we send herewith a scheme for an organ we would build & put up in the church for \$4000., it being put into a Blk Walnut Case — and hav<sup>g</sup> the front pipes illuminated. There is sufficient room according to the drawing sent to accommodate an organ as described and not much to spare. An organ such as we proposed to put into St. Peter's Church, Balt., would not stand there and would cost considerably more, especially if the choir organ of 5 or 6 stops was placed in front of the gallery. Before corresponding with G. S. Brown, Esq., we think it best to submit the scheme to you in order that any suggestions you may make be consider'd before the proposition goes before that gentleman.

Scheme of organ with 2 manuals & pedals — compass of manuals CC to A — 56 notes — compass of pedals from CCC to C — 25 notes. Stops as follows:

Gt Organ			Swell		
1	Open diapason	8 ml 58	1	Bourdon	16 58
2	Stop diap	8 wood 58	2	Open diap	8 58
3	Viol de Gamba	8 ml 58	3	Dulciana	8 58
4	Clarabella	8 wd 58	4	Stopd Diap	8 58
5	Wald Flute	4 wd 58	5	Flute Harmonic	4 58
6	Principl	4 58	6	Violana	4 58
7	12th	58	7	Coronet 3 Rk	58
8	15	58	8	Piccolo	58
9	Mixture	4 Rks 232	9	Oboe treble	58
10	Trumpet	58	10	Bassoon Bass	58
Couple Gt & Swell Bellows			Pedals		
	Pls & Great	Tremulant	1	Double Open	16 25
	Pls & Swell		2	Double Stop	16 25
			3	Violoncello	8 25

George S. Brown Esqr June 13th 1870  
Alex Brown & Sons

About ten days ago we received a letter from Mr. Louis E. Smith of your city in relation to an organ wanted by Mrs. Brown for a Memorial Church now being built by that lady and requesting an immediate answer, as your church would be finished by the 1st Oct. next. We ans<sup>wa</sup> by return mail but have not heard from Mr. Smith. Since possibly he may not have

the organ by the Erie R. road in time to have it put up in your church ready for use by the sabbath 9th Oct., You can then send us a check for the amt. of our bill.

received our letter we therefore now send to you a copy of the Scheme & specifications sent previously. On referring to his letter we find he directed us to address you upon the subject & accordingly we now send the Scheme etc. to you. If the church will be finish'd by the 1st Oct., the organ ought to be put in hand immediately. In addition to the organs built by us in Baltimore, we beg leave to refer to Mr. J. C. Brown of this city who has an organ of ours purchased by him in the church he attends at Wehaken, N.J.

Louis E. Smith 17th June 1870

Yours of the 15th was received today, we are glad to hear from you as we were uncertain whether our letter of the 6th had reached its destination, having our doubts upon this point we wrote to Mr. Brown sending him a copy of the Scheme, etc., enclosed in our letter to you. You mentioned that the organ would be wanted by the 1st Oct. and as that is only about 3-1/2 mths off we were anxious to save time. We have not heard from Mr. Brown upon the subject, and therefore proceed to answer your last, and in the first place the introduction of a Bourdon or tenoroon into the Great will increase the cost materially, but as you appear to want it we have no objection to exchange it for the Clarabella, the Harmonic Flute we will treat in the same way, the omission of the 15th notwithstanding. Your antipathy to it, you must allow us to say, is not orthodox, the 12th being a succession of 5th may, with propriety, be left out, but if you remove the 15th the 12 must also be taken out. Otherwise the effect will be very offensive / The two stops (12th & 15th) being taken out will be about room enough for a Clarion 4ft which we would recommend, it being about or rather more than equivalent to the stops removed. We will substitute the Sesq & Cornet (old fashion) for the mixture. In the swell we will put in place of the dulciana either a soft Viol de Gamba or a Salicional (we prefer the latter) of a pure reedy (or rather stringy) tone / The Oboe in place of the Flute we consider a very judicious alteration. It is however a much more expensive stop to make. We also approve of putting in "a good bold Trumpet". We also decidedly approve of your selection of stops for the Pedals viz Double Open Diap 16ft, —do— Violoncello 16ft, and Bell Open diap 8 — the trouble is that these alterations increase the cost very materially and as we calculated very closely in putting our price at \$4000 we cannot afford to do more work for the same money, but must add the actual cost to us of the said additions \$150.

You say you suppose it is not possible to place the whole of the pipes within the Swell Box. It is true that it gives us more work and makes the swell box



much larger than when we stop at tenor C, but nevertheless we manage to get all except a few of the very largest pipes into the Box, which having a much greater internal capacity makes the crescendo and diminuendo very much more effective than heretofore. You will perceive that the price of the organ with the alterations you have suggested will be \$4150. This is an exceedingly low price.

Louis Smith 20 June 1870  
With respect to com. etc., we will allow you \$250 if the order for the organ comes to us — in future we will make it more remunerative to you.

Louis E. Smith 23rd June 1870  
Yours of yesterday's date was received this morning. I hoped to be able to accede to your wishes by going to Balt. on Saturday but it is out of my power to do so, and therefore I am obliged to transfer the pleasure I had promised myself in meeting with you to our partner, Mr. J. L. Kemp, with whom we believe you are already acquainted. Mr. K. has with [him] all the papers etc. connected with the Buss, in hand & I ——— no doubt of your finding him quite as ready to ——— as I should be, moreover as I fully calculate upon seeing you more than once while the organ is progressing we shall then have opportunities of reviving the days of auld lang syne to which I revert with much pleasure. Mr. Kemp will leave N.Y. on Monday in the 9:20 P.M. train which arrives in Baltimore at 4:45 A.M. on Tuesday / He will go to the Mansion House as directed in your letter and be ready to meet you early in the morning.

Louis E. Smith 20th Sept, 1870  
Your letter, without date, was received yesterday in which you appear surprized at not hearing from me after our Mr. Kemp's return from Baltimore some months ago. I was not aware that you expected me to write or I would have done so. Mr. K. brought the contract with him and explain'd to me the verbal understanding that passed between you & him, and I can only say that whatever Mr. Kemp then promised either in writing or by word of mouth is binding on the firm and that personally I shall do everything in my power to conform to your views in the construction & finishing up of the organ. With respect to Mr. Murdock's drawings, we were not aware that an immediate answer was expected from us acknowledging their receipt. We have worked from them and the case will be in accordance with them. The front pipes will be gilt so as to meet the wishes of Mrs. Brown. The work of the organ has gone on as fast as compatible with a faithful execution of the work and in about 2 or 3 Wks we shall have it put up in our factory. We will inform you as soon as it is a situation for you to examine it. I am very sorry to hear that you have been so unwell but hope by this time you are enjoying your usual health / With respect to Mr. Pomplitz and his organ for St. Peter's Church, we can only say that we do not fear any loss of reputation by comparing notes with him.

Hutton & Murdock 28th Sept, 1870  
In answer to yours of the 26th Inst., we beg to say that we have not received any letters from either Mrs. Brown or her son in relation to the organ for the

Memorial Church. Mr. Louis E. Smith wrote to us and we sent him an answer under date of the 20th Inst., and are surprized the information therein contained has not reached you. The organ is in a very forward state and we calculate to have it finished in abt. 3 or 4 weeks from the present time.

George S. Brown 10 Oct. 1870  
Your favor of the 4th Inst. was duly received / We are exceedingly sorry that you have apparent cause of complaint of our breach of contract in not completing the organ for Mem'l Church by the 1 Oct. When our Mr. Kemp returned from Baltimore he reported that altho' you were working up to the 1st Oct., it was not probable the church would be ready to receive the organ until about the end of the month / We did not rely entirely upon Mr. K. statement but have done all in our power to finish the work by the time mention'd in the contract.

George S. Brown 31 Oct. 1870  
The organ for yr Memorial Church was shipped last week and we expect it will be in Balto by tomorrow morn'g. Our men will leave here this even'g and be ready to commence putting up the instrument / Mr. Smith will leave tomorrow to be ready to see that everything goes right.

G. S. Brown 31st Oct, 1870  
The Bearer, Mr. Peter Bagstrom, goes to Balto for the purpose of putting up the organ in your church / He is a very competent a relyable man and we therefore beg leave to recommend him to you for favorable notice. Be pleased to furnish him with the necessary facilities for doing his work as expeditiously as possible.

*(To be continued)*

#### King Organ at Addison, N.Y.

*(Continued from page 13)*

Among the conclusions which can be reached from a study of these scale measurements are the following:

(1) Cut-ups generally increased towards the top, with the topmost pipes showing the highest cut-ups.

(2) The c2 pipes generally show a slightly lower cut-up than the c1 pipes. Exceptions are the Octave and the Keraulophone, whose c2 pipes are cut up higher than their c1 pipes.

(3) Lowest cut-ups are generally at the Tenor C pipes, but the Octave and Fifteenth show their lowest cut-ups at c1 and c2, respectively.

(4) The most common cut-up is 1/3-mouth, and cut-ups of above 1/4-mouth are about triple the number of 1/4-mouth cut-ups.

(5) The highest cut-ups are generally in the 8' Flutes, with the lowest in the Fifteenth and Keraulophone.

(6) Cut-ups often vary considerably within the same rank, the Fifteenth showing the greatest variety in this respect and the Melodia the least.<sup>14</sup>

Only one stop shows any marks other than the name and pitch. On middle C and c2 of the Harmonic Flute two inscriptions of significance appear: on the body of the pipe is "DACarnes" and on the foot is "DAC."<sup>15</sup> Wind pressure measures exactly 3" at the Great chest.

The case demonstrates a characteristic feature of King's larger cases from the later part of his business —about the last 2 decades of the nineteenth century.



This is the central rounded arch with pipes arranged in a flat "pyramid" shape under it. These pipes are dummies in the Addison organ.

The tonal qualities of the organ, despite the limited resources, show some interesting features. The Great principal chorus is round and smooth, and somewhat fluty. The 8' is particularly round, the Octave is thinner in the bottom octaves but becomes brighter in the middle and rather fluty at the top. The Fifteenth is softer and flutier than the Octave. The Melodia produces a liquid, smooth sound, without brightness. The Stopped Diapason is of about the same strength, with a bit more brightness, though still pleasantly liquid in sound. The Harmonic Flute is rounder and less bright than generally expected in a stop of this construction. The Dulciana and Keraulophone are of about the same strength. The former is very quiet and smooth; the latter is somewhat more keen. The Oboe is bright, thin, and strong, quite telling in the plenum.

Comparison of this organ with the 1899 King in the Baptist Church, Watkins Glen (see THE TRACKER, Vol. XIV, No. 4), shows that round, rich, quality of tone is characteristic of both. The string sounds are very similar, but the earlier flutes show a bit more brightness within their round quality. The Watkins Glen pipework is in better condition, and therefore speaks more "cleanly," in general, though the principals are also quite similar.

The Addison organ is serving the needs of its congregation. It is hoped that some of the pipes which have been damaged over the years by careless tuning may be repaired or carefully replaced, and that the organ will continue to provide music for many more years to come.

<sup>1</sup>Joel D. Gillet (1809-1901) came to Addison from Connecticut in 1835, and opened a "general merchandise" business. He founded a lumber business in 1850, which eventually became very successful. Gillet was a member of the Session from 1836 to 1901, was its Clerk for over 60 years, and organized the first "successful" Sunday School the same year he joined the church. He was one of the founders of the Addison Academy, built in 1848, and donated to the village the YMCA building (now the Public Library) and the site on which it was constructed in 1889.

<sup>2</sup>None of the present members of the church remembers ever having seen a picture of this early building.

<sup>3</sup>Apparently this was not the total cost of the building. The "Manual of the First Presbyterian Church . . ." for January 1, 1890, states that the total cost was "about \$12,000" and the Church records show an initial contract figure for the building proper of \$8,375.

<sup>4</sup>The church records state that the bell to be purchased was to weigh 1,600 pounds.

<sup>5</sup>One of these proposals may have been from John G. Marklove, whose 1-manual instrument of about 1860 in The Church of the Redeemer, Episcopal, just across the green, is intact to this day.

<sup>6</sup>It is remarkable that so many organs installed during the latter part of the nineteenth century were thought to be among the "best in the country."

<sup>7</sup>Edward King was then 21 years old, and was to become an official partner with his father about 1888.

<sup>8</sup>William F. Stradella is listed in the 1891 Steuben County Director as a "professor of music," living at 31 Maple Street, Hornellsville. An advertisement says "Vocal and Instrumental Music," and his wife, listed as an "art teacher," advertised "instruction in Portrait, Landscape, Still-Life and Flower Painting, Oil and Crayon Portraits, Water-Colors and China Painting, Royal Worcester Etc."

<sup>9</sup>Miss Kate McGuire was the soprano soloist of the Elmira First Baptist Church quartet in 1892. She sang at the dedication of the second King organ there on June 6, 1892, "with exquisite grace and charm." At that time she "was so well known to the people" of Elmira "that no words of praise" needed to be written, according to the press.

<sup>10</sup>Miss Everett remains to be further identified.

<sup>11</sup>David B. Winton was a proprietor, in partnership with Solomon V. Lattimer, of the Addison Bank, purchased in 1867. A new "fire-proof building" was erected in 1873 at a cost of \$10,000. In 1891 it was regarded as "one of the most completely furnished and commodious bank buildings in this part of the state."

<sup>12</sup>"W. B. King" was William B. King, younger son of William, born in Elmira about 1869, and later a voicer in the firm. He died on August 11, 1929.

<sup>13</sup>Scale measurements are in inches. Code: OD — outside diameter; MW — mouth width; MH — mouth height; SW — slot width; OM — outside measurements of wooden pipes; WT — wall thickness of wooden pipes; IM — inside measurements of wooden pipes. In the case of two figures for mouth width of wooden pipes, the larger figure refers to the width at the cap, and the smaller to the width at the flue.

<sup>14</sup>See the conclusions regarding cut-ups in the 1899 King organ in Watkins Glen (THE TRACKER, Vol. XIV, No. 4, p. 13). A gross error therein should be corrected to read: G1 of the Octave shows a mouth-width of 17/32", not 7/32".

<sup>15</sup>The middle initial is not completely clear. It could be an "H" or an "S", but the late F. R. Webber, an acknowledged collector of information about early American organ history, told the writer on the telephone before his death in 1963 that David A. Carnes was an Erben voicer who was also in business for himself, and stated that he lived at 11 Seventh Avenue, New York City. Carnes' connection with Erben can be proven from the same inscription, with the date of April 1, 1863, on middle C of the Bell Gamba in the organ built or rebuilt by Erben in the First Moravian Church, New York. It may be remembered that King apprenticed with Erben before coming to Elmira in 1865 (see THE TRACKER, Vol. XIV, No. 4, p. 13), and the Carnes-King relationship is therefore not surprising. In 1898 and 1899 King was purchasing at least some pipes from the Samuel Pierce Organ Pipe Company, of Reading, Mass. At that time King was buying all of his metal pipes and making the wood ones, according to Mr. Henry E. Van Ness, aged c. 92, of Elmira, who worked with King from c. 1895 to 1899. Mr. Van Ness' further information will appear in the future.

\*Reproduction by C. Hadley Smith from existing picture.

#### Acknowledgments

The writer is grateful for the assistance and information provided by:

The Addison Public Library

The Rev. Stuart V. Curnock, former Pastor of the First Presbyterian Church, Addison.

The Rev. Douglas Gilbert, Pastor, First Presbyterian Church, Addison.

Mr. Robert Denison, Jr., Reading, Mass.

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*Program of Events Commemorating the 125th Anniversary of the First Presbyterian Church, Addison, N.Y.*

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##### Unpublished Material

*Minutes of Session and Trustees Minutes*, The First Presbyterian Church, Addison, New York.

1898-1899 Correspondence Book, Samuel Pierce Organ Pipe Company, Reading, Massachusetts.

##### Other

Interview with Mr. Henry E. VanNess, March 5, 1969.

## The James M. McEvers Co. Organ Craftsmen

ROUTE 1, BOX 673, HERRIN, ILLINOIS 62948



## MINUTES OF THE COUNCIL MEETING Ellicott City, Md., June 22, 1971

The meeting was called to order by the president at 8:25 p.m. Those present were: Thomas Cunningham, Robert Whiting, Kenneth Simmons, Linda Paterson, Donald Paterson, Albert Robinson, Randall Wagner, Thomas Finch, Helen Harriman, Robert Coleberd and Donald Rockwood. Also present were Barbara Owen, Ronald Dean, Thomas Eader, Cleveland Fisher, Robert Roche, Matthew Bellocchio, Pat Heflin, and Robert Newton.

In the absence of Mary Danyew, the president appointed Albert Robinson as secretary pro tem.

Minutes of the February meeting were read. Additions to those minutes include the recording of the fact that all motions reported were passed by the National Council and that Kenneth Simmons was appointed by the president with the Council's approval to handle the legal action regarding Frederick B. Sponsler.

The editor's report was read. Mr. Robinson again pleaded for the appointment of additional staff members in order to increase the effectiveness of THE TRACKER and to relieve the pressure of details from the editor and publisher. Mrs. Paterson reported that Paul Korczak, a student at Cornell from Ware, Mass., had been working on advertising. Council endorsed the president's appointments as follows: Paul Korczak as advertising manager and Robert Coleberd as circulation manager, both responsible to the publisher, and Donald R. M. Paterson as associate editor without a vote in council meetings.

The publisher's report was concerned with problems involved in printing of THE TRACKER and discussed details of various types of production.

The treasurer's report (see page 22) included a three-year summary of our financial situation. Council expressed a vote of thanks to Donald Rockwood for his painstaking accounts.

The recording secretary reported that there were still no copies of THE TRACKER, Vol. 13, No. 4, and that there was a great demand for this issue in order to complete sets. Council approved a motion to have 200 copies of this issue reproduced by Gnomon Copy of Ithaca, N.Y. Mrs. Harriman also stated that since our reduction in the price of OHS recordings she has had a brisk business in this area. She reported receipt of the book, "The Organ & Its Music in the Netherlands" by Flor Peeters and Maarten A. Vente. (See review on page 25.)

Mrs. Paterson showed a part of the display created for OHS by David Watkins and reported that so far \$45.00 had been spent on materials. Council again set a limit of \$200.00 on this project, of which there are to be two copies.

There was considerable discussion about the Society's brochure. The editor and publisher were again authorized to produce a new and different official brochure.

Mr. Simmons reported that the former recording secretary, Frederick B. Sponsler, had turned over all properties of the Society which he had been retaining. He stated that the costs incurred in procuring these would be approximately \$110.

There was no report from the archivist. It was suggested that members who find new and interesting material which they plan to have xeroxed should make

an extra copy for the Society and send it to the archives.

Mr. Roche reported that the slide-tape program has had 13 showings during the past year. Some council members brought criticism against this program and asked for a new sound-sight production. Mr. Wagner, chairman of the audio-visual committee, promised that every effort would be spent to produce an improved form of this important OHS activity.

There was a report from the Extant Organs committee stating that work was progressing on sixteen state lists, namely New Jersey, Ohio, California, Pennsylvania, Texas, Indiana, Kansas, Tennessee, Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, Minnesota and Illinois.

Mr. Eader, chairman of the current convention, announced that the AGO regional convention, part of which was to have been incorporated into our program, had been cancelled, and that he had reorganized the Wednesday program for us.

The president appointed Barbara Owen as chairman of the Nominating Committee for 1972 with power to choose the other two members of that committee.

The president reported that Mary Danyew had resigned as recording secretary. Council urged him to ask Mrs. Danyew to reconsider and complete the one year remaining in her term of office. Council approved the appointment of Robert Whiting to complete this term if Mrs. Danyew will not reconsider.

The president appointed Ronald Dean and Randall Wagner as auditors, and Robert Newton and Cleveland Fisher as tellers for the annual meeting, with Council's approval.

By-laws of the Hilbus Chapter were presented. The president turned them over to Mr. Simmons for examination. Later Mr. Simmons reported the By-laws to be in good order and Council voted its approval.

Donald R. M. Paterson resigned as chairman of the Historic Organs Committee. The president appointed Peter Cameron (a member of the existing committee) to be chairman, subject to his acceptance, with power to select his own committee consisting of a minimum of five. Council endorsed this action. (See Minutes of Annual Meeting, on page 21.)

A motion to form a committee to investigate a permanent headquarters (including a museum and library) and foundation grants, consisting of Barbara Owen as chairman, Donald Rockwood, Lois Regestein, and Rodney Myrvaagnes, and with Messrs. Cunningham, Finch, Simmons and Paterson as advisers, was passed. Miss Owen reported that a building in the Boston area would soon become available, but that the committee would be willing to investigate any and all other suggested sites.

The next meeting of the National Council was set for the Boston area on October 16, 1971. The meeting adjourned at 11:50 P.M.

/s/ Albert F. Robinson  
Secretary pro tem

### THOMAS MURRAY

Immanuel Presbyterian, Los Angeles  
Southern California College



## MINUTES OF THE OHS ANNUAL MEETING

Glen Burnie, Md., June 24, 1971

The president called the meeting to order at 1:25 p.m. and welcomed all OHS members. Between 50 and 60 attended.

The president appointed Albert Robinson as secretary pro tem.

Minutes of the June 22 National Council meeting, held at Ellicott City, Maryland, were read.

The treasurer's annual report was read. The auditors reported that they had found all records in order and correct. They commended the treasurer for the excellent condition of the financial records.

Kenneth Simmons moved the acceptance of these reports. Motion passed.

The editor's report appealed to the whole membership for publication material in *THE TRACKER*. He thanked those who have made contributions, and expressed gratitude to the publisher for diligence in her work.

The publisher reported that some of her goals for *THE TRACKER* include to make all articles consecutive, to departmentalize, and to be consistent in type styles. She related some of the printing problems, asked for honest criticism, more ads, pictures, drawings, etc., and described the OHS display and its uses.

The president called for chapter reports. Peter Cameron reported for the Greater New York Chapter, giving an account of the restoration of tracker organs, stating that members attend recitals and enjoyed one "organ crawl," and that they were helping restore a custom of the 1820's in organizing a series of concerts at old St. Patrick's Cathedral on the 3rd Erben. He described the monthly newsletter, *THE KERAULOPHON*. Carolyn Fix reported an "organ crawl" in Southern Pennsylvania by the Hilbus Chapter, plus several recitals and concerts. She extended a cordial invitation to all OHS members to join the chapter and take part in the activities.

Thomas Eader, chairman of the 16th OHS convention, reported that 61 registrations had been recorded.

Robert Newton, chairman of the 1972 convention committee, reported that plans were underway for the last week of June with headquarters at Woodstock, Vermont. He said that organs by Johnson, Hook, Hutchings-Plaisted, Stevens, Simmons, Hamill, Erben, Nutting and others would be included; that Edgar Broadway would lecture on the work of William Nutting; and that James Bratton would present a program on Eugene Thayer's studio organ (a Hutchings-Plaisted).

The president expressed thanks to all officers and councilmen for their attendance at meetings.

The report of the nominating committee was presented. The report of the tellers showed that 151 ballots had been cast, and the results were as follows: President (for two years) — Thomas W. Cunningham, Vice-President (for two years) — Thomas L. Finch, Councillors (for three years) — Robert Griffith and Kenneth Simmons, and Councillor for one year, James McEvers. A motion that the ballots be destroyed was passed.

Madeline Gaylor suggested that the Society reimburse officers and councilmen for their travel expenses in attending meetings — at least in part. Council is to consider this at the next regular meeting.

The vice-president reminded members that all OHS members are welcome at all council meetings.

Cleveland Fisher spoke on the Historic Organs Committee, asking for information. Peter Cameron declined chairmanship of this committee. Robert Coleberd asked for guidelines on the subject. Kenneth Simmons pointed out that these were printed in the Spring 1969 issue of *THE TRACKER*, Vol. XIII, No. 3. Robert Whiting noted that the committee had difficulty regarding conditions of restorations and recommendations therefore. Randall Wagner moved the appointment of Cleveland Fisher as chairman of this committee, seconded by Robert Whiting. The motion was passed unanimously.

Kenneth Simmons moved that codification of all rules and regulations of the Society be published separately. Motion passed.

A motion for adjournment was presented at 3:20 p.m. and passed.

/s/ Albert F. Robinson  
Secretary pro tem

### CHAPTER NOTES

*Greater New York City:* Members attended recitals at St. Thomas Church by André Isoir on March 30, Hugh Allan Wilson on April 4, and Gustav Leonhardt on April 23; and at St. Michael and All Angels Church by Leonard Raver on March 28, and Paul-Martin Maki on April 25. Also heard was W. Thomas Smith on the 1969 Holtkamp organ in St. John's Lutheran Church, Summit, N.J.

The membership list showed about 30 names as current members, but the annual meeting drew so few of these that it was decided to continue the present members in office for another year.

The 1864 Jardine, originally installed in Greenpoint, has been rescued and restored and set up in the new building of Emmanuel Presbyterian Church in East 6th Street, Manhattan. The Organ Clearing House and Hartman—Beatty Organ Co. are credited with saving this one manual and pedal instrument. A rededication program was played by Mr. Hartman on April 25.

*Hilbus Chapter:* This new chapter in the greater Washington, D.C., area has started with 20 members. Election of officers was held Nov. 22, 1970 with the following elected: Paul Birckner, president; James Baird, vice president; Carolyn Fix, secretary-treasurer; and Cleveland Fisher, parliamentarian. Also elected were Ruth Charters, archivist, and Ernest Ryder and Fred Gloeckner, auditors.

A recital marking the recent repairs and tuning of the ca. 1848 George Stevens organ in St. Peter's Church, Port Royal, Va., included Cleveland Fisher, Paul Birckner and James Baird, organists, Bryan Dyker, flutist, and Carolyn Fix, soprano. A history, prepared by Edgar Broadway, was read by the Rev. Ralph Fall.

The 1800 Tannenberg at Hebron Lutheran Church, Madison, Va., has been "refurbished", and a recital by James S. Darling of Bruton Parish Church was presented on Nov. 20.

All Souls Unitarian Church in Washington (containing the large new Rieger) is the scene for many recitals. Cherry Rhodes has played several times and is now artist-in-residence. Heinz Wunderlich performed on March 7.

We enjoyed an "organ crawl" in Washington on March 21, visiting the ca. 1872 2-25 Steere and Turner  
(Continued on page 22)



## REPORT OF THE TREASURER

For Fiscal Year June 1, 1970 - May 31, 1971

### ASSETS:

Balance in checking account .....	\$ 659.21
Regular Savings Account .....	2,681.14
90-Day Special Notice Account .....	2,508.98
Helen B. Harriman Foundation .....	203.49
<b>Total funds on Deposit .....</b>	<b>\$ 6,052.82</b>
Inventories — Archives, Records, Tapes, etc. ....	5,812.93
<b>Total Assets .....</b>	<b>\$11,865.75</b>

### LIABILITIES & RETAINED EARNINGS:

Liabilities — None .....	\$ 0
Retained Earnings: Balance 6/1/70 .....	\$ 9,775.11
Adjustment: Inventory Valuation .....	117.21
Net Income for year .....	1,973.43
<b>Balance 5/31/71 .....</b>	<b>\$11,865.75</b>
<b>Total Liabilities &amp; R.E. ....</b>	<b>\$11,865.75</b>

### STATEMENT OF INCOME & EXPENSES

	<i>Expense</i>	<i>Income</i>
Receipts: Membership Dues .....		\$3,257.13
1. THE TRACKER .....	\$1,750.91	
2. 1970 Convention (A) .....	261.70	
1971 Convention .....		680.53
3. Recordings .....		165.96
4. Slide Film .....		241.49
5. Historic Organs .....	27.06	
6. Archives .....	3.55	
7. Special Projects:		
Harriman Foundation .....		8.05
P. R. Display .....	2.35	
8. Office & Administration .....	587.43	
9. Savings Accounts Dividends .....		253.27
<b>Totals .....</b>	<b>\$2,633.00</b>	<b>\$4,606.43</b>
<b>NET INCOME FOR YEAR ENDED</b>		
<b>MAY 31, 1971 .....</b>	<b>1,973.43</b>	
<b>Totals .....</b>	<b>\$4,606.43</b>	<b>\$4,606.43</b>

(A) Figures in this statement reflect the actual cash receipts and disbursements during the fiscal year June 1, 1970 - May 31, 1971. Although the figures here show a loss for the 1970 convention, when combined with accounts in the previous fiscal year's report, the net gain for the 1970 convention is \$362.18.

### BUDGET 1970 - 1971

ACCOUNT:	<i>Proposed</i>	<i>Actual</i>
1. THE TRACKER .....	\$1,400.00	\$1,750.91
2. Convention .....	100.00	+ 362.18
3. Recordings .....	0	+ 165.96
4. Slide Film .....	0	+ 241.49
6. Archives .....	100.00	3.55
7. Special Projects .....	200.00	2.35
8. Office & Administration .....	1,000.00	587.43
9. Savings .....	200.00	200.00
Receipts (Dues) .....	\$3,000.00	\$3,257.13

### PROPOSED BUDGET 1971 - 1972

1. THE TRACKER .....	\$2,000.00
2. Convention .....	100.00
3. Recordings .....	0
4. Slide Film .....	0
5. Historic Organs .....	100.00
6. Archives .....	50.00
7. Special Projects .....	50.00
8. Office & Administration .....	1,000.00
9. Savings .....	200.00
<b>Receipts .....</b>	<b>\$3,500.00</b>

OHS is Tax-Exempt Educational Non-Profit Organization:  
Exemption #PHI-EO-69-342.

Respectively submitted,

/s/ Donald C. Rockwood, Treasurer  
June 11, 1971

## GLEANINGS . . .

from the corresponding secretary,

Helen Harriman

Robert Abkes of Waldorf College, Forest City, Iowa, wrote me as follows: "I am interested in tracing a small (10 rank) tracker action organ which my home church purchased from a Catholic church in Chicago about 1930. According to the name plate, it was built in Evansville, Indiana, by an organ builder whose name is Edmund Giesecke. Thank you for any help you might be able to give me."

Suggesting that he might learn more from Alan Laufman than from me, I replied and asked him to send Alan the stoplist. He did, stating that the organ is now in the Christian Reformed Church at Austinville, Iowa, but this time he spelled the name of the builder 'Giesecke'. His stoplist ran:

Pedal	Bourdon 16'	Couplers
<b>Swell</b>	Salicional 8'	Swell to Great
	Stopped Diapason 8'	Swell to Pedal
	Flauto Traverso 4'	Great to Pedal
<b>Great</b>	Melodia 8'	Tremolo
	Dulciana 8'	
	Diapason 8'	
	Principal 4'	
	Twelfth 2-2/3'	
	Fifteenth 2'	

Alan was delighted to add this organ to his preliminary list of existing tracker organs in Iowa, and replied in part:

"The only Giesecke of whom I have any record as an organ builder is one who may have built in Saginaw, Michigan, around 1875. This information is in a list of American Organ Builders compiled several years ago by Barbara Owen. She used various sources for her compilation, and the list is by no means complete. The Saginaw Giesecke may be the same one as the builder of the organ now at Austinville; indeed, it is possible that he built in Evansville and not in Saginaw. I suggest that you write to the Evansville Public Library for information. Even if they have no history of the Giesecke firm, 19th century city directories may provide some details. . . . It would be helpful to me to have a rubbing of the nameplate."

### Chapter Notes (Continued from page 21)

in Immaculate Conception R. C. Church and a 1905 3-32 Hook and Hastings (originally tubular-pneumatic, now electro-pneumatic) in the former McKim mansion, probably the largest residence pipe organ in the area in its original setting and still in use.

By the time you read this Cleveland Fisher will have given an inaugural concert on a recently relocated and refurbished 1870 2-14 James Moore tracker.

Carolyn Fix has just completed an organ house and workshop in her backyard to house a two-manual ca. 12-rank tracker not yet acquired. This is the fourth "organ house" in the area owned by a chapter member.



## NOTES, QUOTES and COMMENTS

Chester H. Berry, who has spent the past year in the U.S. Army in Vietnam, writes of a leave he enjoyed in Australia: "I saw a good many churches and their organs. It is an OHS dream, this land. The majority of organs in the Sydney metropolitan area were built in the second half of the nineteenth century. In the vast majority of cases, the original organ has been preserved intact with few changes other than electrical blowing. Instead of the American craze for a new organ every 20 years, or the tendency to let an aging instrument deteriorate to unplayability, there seems to be the wisdom of maintaining an instrument as long as it is functional, and most instruments here will, with the care they are receiving, be functional long after you and I are not! The consoles showed signs of use, such as yellowed and worn keys, worn drawknobs, and occasionally a somewhat infirm bench, but I did not see one dropped key or missing ivory, and most of the instruments were in good tune. Though reed stops occasionally had a slow note, I don't remember any that refused to speak altogether. One can only conclude that, though the original purchase price undoubtedly seemed high to many, these churches have received excellent service from their organs which, when taken for their service over the year, must surely represent one of the best investments the church ever made!"

\* \* \*

The Organ Literature Foundation has issued a new addenda list No. 66, a supplement to Catalogue F. A copy may be had free by sending a self-addressed, stamped envelope to the firm at Braintree, Mass. 02184.

\* \* \*

And Frits Knuf, the Amsterdam publisher of THE ORGAN YEARBOOK, announces reprints of three French and two German music periodicals, REVUE MUSICALE, GAZETTE MUSICALE DE PARIS, REVUE ET GAZETTE MUSICALE DE PARIS, IRIS IM GEBIETTE DER TONKUNST, and FLIEGENDE BLATTER FUR MUSIK. The earliest dates are 1827 and the latest 1879. Most contain music as well as articles and ads, and some also have portraits. Full details may be obtained by writing Frits Knuf at Jan Luykenstraat 52, Amsterdam Z 1, Holland.

\* \* \*

Apologies to Michael Anthony Loris for an apparently incorrect impression of the organ in Austinburg, Ohio, reported in the Fall issue of THE TRACKER. We regret the error in the fifth paragraph. The first sentence should read "522 pipes," not "22 pipes."

\* \* \*

Edgar J. Thompson's "An Unusual Documentary" which appeared in the Fall 1970 issue of THE TRACKER brought a few inquiries as to the availability of the film on European organs which he made. He replies: "I am sorry to say that I have withdrawn the organ film from circulation pending some modifications, time and finances permitting. I just have not been able to treat the static nature of the organ case, etc., in a satisfactorily (to me) cinematic fashion." But he enclosed a brochure describing a large selection of both color and black-and-white prints which he has for sale. These include Schnitger organs in Zwolle, Alkmaar, Cappel, Neuenfeldt, Steinkirchen and Ham-

burg, a new Flentrop organ in Rotterdam, and a 1756 Jager organ in Bavaria. He will send a copy of the brochure for a self-addressed, stamped envelope. Address: Thompson Films, Box 582, Lakewood, Calif. 90714.

\* \* \*

Vestal Press, 3533 Stratford Drive, Vestal, N.Y. 13850, has just issued a new list of books, records, and other data pertaining principally to mechanical instruments such as orchestrions, player pianos, band, fair and street organs, etc. Free copies may be had upon request.

\* \* \*

Joseph E. Blanton, our member from Albany, Texas, has announced the publication of a new quarterly magazine devoted to the organ, its music and performers, called ART OF THE ORGAN. The first issue is due sometime this summer and will carry articles by Lady Susi Jeans, Fritz Noack, Mr. Blanton, and others. Subscription is eight dollars per year, and advertising rates are available on request. Write: Art of the Organ, Box 878, Albany, Texas 76430.

\* \* \*

A brochure, "Organs in Early America", written by John Fesperman, describes the organs exhibited in the Hall of Musical Instruments, Smithsonian Institution, specifically the John Snetzler organ of 1761, the Ebenezer Goodrich organ of 1815, and the Jacob Hilbus organ of 1811-12. A bibliography lists seven books as sources of organ history.

\* \* \*

Donald R. M. Paterson, University Organist at Cornell, played a recital on the Emmons Howard tracker organ (c. 1888 — rebuilt and enlarged by the Andover Organ Co., 1971) in The First Parish Church, Billerica, Mass., Sunday, May 23. His program included works by Cabezon, Frescobaldi, Pachelbel, Buxtehude, Stanley, Lübeck, Mendelssohn, two chorale preludes by Brahms, and two chorale preludes and the C minor Fantasia and Fugue by J. S. Bach.

\* \* \*

According to Donald Rockwood, there was a large audience to hear Brian Jones' recital at Trinity Episcopal Church, Wrentham, Mass., on April 25, 1971. The organ is the 1825 William M. Goodrich, rebuilt by the Andover Organ Co. in 1967. Mr. Jones played pieces by Telemann, Stanley, Bach, Franck, Langlais, Vierne, and Handel's 5th Concerto in F major.

\* \* \*

Robert S. Rowland is moving a tracker action organ which he built in 1927 from the First Baptist Church, Cobleskill, N.Y., to the Methodist Bible Conference Camp Ground Tabernacle in Ossining, N.Y., for the summer schedule of services. The organ has two manuals and pedals, ten ranks and three couplers. It was first played on Easter Day 1928, and Mr. Rowland's sister played a dedicatory recital the next evening. No changes will be made in the organ's design or construction during the move.

\* \* \*

Thomas Murray, Organist and Choir Director of the Immanuel Presbyterian Church, Los Angeles, presented a program April 3 on the 1845 Erben organ restored in 1969 by the Hartman-Beatty Organ Company in 1969 in the Huguenot Church, Charleston, S.C. This instrument is said to be the last of 17 organs  
(Continued on page 24)



## STICKERS and SQUARES

Since antiques are something of a related side-line with us, we are often caught with one of the several publications on that subject. Surprisingly little appears regarding organs, and when an organ is mentioned it usually refers to a reed organ. The owner nearly always claims that the instrument belonged to a distant relative and had been "in the family for two or three hundred years." Well, according to Robert Whiting (well known for his famous collection of reed organs), the earliest date on any of these instruments is about 1820 — and this was a very simple affair. The hey-day of the reed organ was from about 1850 to 1900, and while they may well be considered as "antiques", they cannot be listed as seventeenth- or eighteenth-century items.

In one antique magazine of recent date we noted mention of a pipe organ dating from the 1880's. The writer, evidently attempting to tone up the story, reported the builder to be "Hewk and Hastings of Boston." Be that as it may, THIS writer remembers describing an organ to Barbara Owen some years ago, naming "Henry Urban" as the builder! His face is still red over that one.

The following item was found in the WATKINS EXPRESS, Watkins, N.Y., for March 21, 1878:

"—The convict choir at Auburn prison is a remarkable musical organization. The organist is sentenced for grand larceny, the first violin, the first tenor and double bass are murderers, and the second tenor, basso and sopranos are all burglars, and the professor is a forger."

This reminds us of the old story of the little girl who was asked how she liked attending church after her first experience. Her reply was, "Oh, I'll never go again; there was a big gun in the pulpit, and the choir murdered the anthem, and the organist drowned the choir." We could cite many similar instances to this very day, but alas, there seems to be no room in any prison for such culprits.

An article in THE ETUDE for September, 1916, quotes from a writer named Seidel wherein the seventeenth century organ is graphically described thus:

'At this time great industry and expense was bestowed upon the external decoration of the organ. The entire case was ornamented with statues, the heads of angels, vases, foliage, and even figures of animals. Sometimes the front pipes were painted with grotesque figures, and the lips of the pipes made to resemble lions' jaws. They went farther, and threw away money which might have been expended in the worthier man-

### Notes, Quotes & Comments (Continued on page 23)

Erben built for the city of Charleston. Mr. Murray played Mendelssohn's Third Sonata, Sweelinck's Variations on "Mein junges Leben. . .," Voluntaries in A Minor and F Major by John Stanley, the Pastorales by Franck and J. S. Bach, and a C Minor Fugue by Bach. His encore was a Voluntary in D by William Boyce.

\* \* \*

*Correction:* In Peter Cameron's account of the records of Hall, Labagh & Co., a line was omitted in the last chapter. On page 7 of the Spring issue of THE TRACKER, after the Athens, Ga., scheme, the following should be inserted:

"p. 137 Nov. 16, 1869 1st Pres. Watertown rec'd \$195.40."  
— A.F.R. and D.R.M.P.

ner, on the display of the most tasteless and absurd trick of art, degrading thereby — doubtless unintentionally — a noble instrument, intended for sacred purposes, into a "raree-show". Among these ornaments the figures of angels played a very conspicuous part; trumpets were placed in their hands, which, by means of mechanism, could be moved to and from the mouth. Carillons (bells), too, and kettledrums were performed upon by the moveable arms of the angels. In the midst of this heavenly host, sometimes a gigantic angel would be exhibited hovering in a "glory" over the organ, beating time with his baton as conductor of this super-earthly orchestra.

'Under such circumstances, the firmament, of course, could not be dispensed with. So we had wandering suns and moons, and jingling stars in motion. Even the animal kingdom was summoned to activity. Cuckoos, nightingales, and every species of bird, singing, or rather chirping, glorified the festival of Christmas, and announced to the assembled congregation the birth of the Redeemer. Eagles flapped their wings, or flew toward an artificial sun. The climax, however, of all these rarities, was the foxtail. It was intended to frighten away from the organ all such inquisitive persons as had no business near it. Thus, when they pulled out this draw-stop, suddenly a large foxtail flew into their faces! It was clear that by such absurd practices curiosity was much rather excited than stopped, and that all this host of moving figures, and their ridiculous jingling, disturbed meditation, excited the curiosity of the congregation, and thus disparaged the sublimity of divine service.'

Well, it must have been quite a show at that!

## RECORD REVIEWS

*Historic Organs of England:* E. Power Biggs playing six organs and a regal in England. Columbia M 30445 Stereo.

Mr. Biggs continues to provide us with an arm-chair travelogue of organs in Europe, this time choosing six of the truly historic organs still extant in England, plus a regal. In the brief jacket notes, he points to one of the first references to an organ in England at Winchester Cathedral in the year 1000, and traces the organ's vicissitudes through the Cromwell period, the great fire of London and down to the instruments which he chose to employ for this record.

The first organ demonstrated is a "Father" Bernard Smith instrument built c. 1670 for Adlington Hall (Cheshire), which is pictured on the front of the jacket. On this he plays the Agincourt Hymn (attributed to Dunstable), a Hornpype by Aston, and an anonymous selection.

The second organ is another reputedly by Smith in the Chapel of Staunton Harold (Leicestershire), dating from the last half of the seventeenth century. Some eight selections, including works by Tallis, Tye, Byrd, Dowland and Purcell, are performed on this organ.

Still another Smith organ, built in 1670 for New College, Oxford, but now owned by Noel P. Mander, the London organ builder, is heard in Holborne's "Allemande".

Mr. Biggs discovered that Mr. Mander also owns a regal, a free-reed instrument. The original was beyond restoration, so Mr. Mander has produced an exact duplicate which is playable. This is heard in the anonymous "Packington's Pound".



A fine example of John Snetzler's work is found in the Church of St. Andrew-by-the-Wardrobe, London. Originally built for a house in Staffordshire in 1769, the organ was moved after World War II to its present home. On this is played Jeremiah Clarke's "Ayre".

The famous "Handel" organ, built c. 1749 by Richard Bridge, at Great Packington (Warwickshire) is used for a selection of eight of Handel's "Aylesford Pieces". Some say that the choir division of this two manual instrument was added about 1760 by Snetzler.

George England's organ, built for Danson Mansion at Bexley, Kent, in 1776, is exhibited by two selections of John Stanley, the Trumpet Tune and his Introduction and Allegro.

In all of this, Mr. Biggs is superb. The organs sound in perfect tune, and the recording in top-grade. Producer Hellmuth Kolbe deserves a bow, and Mr. Biggs our thanks for another valuable addition to the record catalog.

\* \* \*

*A Baroque Recital:* William Maul, organist, playing the Gregor Hradetzky organ in St. Louis Priory, St. Louis, Mo. Ars Nova-Ars Antigua AA 5003 Stereo.

Mr. Maul is the young musician from St. Louis who has achieved an international reputation for his performances of the complete organ works of Bach, plus other recitals. He is currently teaching at the Crane Department of Music, State University of New York, Potsdam, N.Y.

On this record we hear Bruhns' Prelude and Fugue in E minor, Frescobaldi's Variations on the Aria "La Follia", Scheidt's Variations on a Gagliard of John Dowland, Buxtehude's chorale prelude "Nun Bitten wir den Heiligen Geist", and two selections of J. S. Bach, the familiar Toccata and Fugue in D minor and the monumental Prelude and Fugue in B minor.

The organ, a two manual and pedal tracker instrument, was built recently by Hradetzky of Austria, and, from the specifications, appears to be ideally suited to performances of Baroque music. Mr. Maul possesses a truly fine technique, certainly able to cope with all of the selections chosen. And the Priory evidently has the rich resonance so necessary in making Baroque music come to life. However, the recording does not quite come off, and this failure must be placed on the engineering or the equipment used. Too often the sound is blurred and the reverberation interferes with the clear line of the music. To have heard this performance in person must have been thrilling, but the recording does not do it justice, unfortunately.

We earnestly hope that this artist and this organ may be recorded again with more successful results.

—A.F.R.

### BOOK REVIEW

Flor Peeters & Maarten A. Vente, *The Organ & Its Music in the Netherlands*. Antwerp: Mercatorfonds, 1971.

This, believe it or not, is supposed to be a layman's book. However, it is anything but a coffee-table picture book (although it will serve that purpose admirably if one is that much of a dilettante) and, with the exception of some of the introductory remarks, it contains a tremendous wealth of detailed information for the serious organ scholar wishing to learn more about the school of organ building and playing in question, and is an important addition to the literature dealing with the history of our instrument. In all

likelihood this lavish and justifiably expensive (\$70.00) work will be found in more libraries than on coffee tables.

The text begins with a detailed introductory section — "What is an Organ?" — informative for novice and initiate alike, followed by details of organ construction illustrated by D. A. Flentrop. The main body of the text is divided into chronological and geographical segments, each containing a series of essays by both editors as well as Guido Peters, Ghislain Potvlieghe, and Piet Visser. The translator, incidentally, is the indefatigable Peter Williams, and the work is published simultaneously in Dutch, French and German as well as English.

The essays, scholarly and interestingly written, deal with the builders, the music, the players, the background, and (fascinating to this reader) include illuminating sidelights on the musical life of the periods under study relative to playing and registrational practices, organ examinations, the religious climate, concerts, and even poetry — the latter revealing perhaps best of all the deep affection and respect in which both organs and organists have been held in the Low Countries since earliest times. This is a remarkably complete historical study which will, one expects, prompt many re-readings of its various sections and, as a library volume, prove of increasing value for research purposes.

The Appendix too contains much of interest: An "Organ Time-Chart" gives dates and locations of notable organs from 1400 to the mid-nineteenth century; a chart entitled "Evolution of Forms" traces the development of idiomatic organ literature. There is an extensive bibliography broken down into useful categories, indices of names, a gazetteer, and maps.

The illustrations deserve special mention. Besides a profusion of black-and-white pictures of organs and related graphics, the text is generously interspersed with some of the most lavish and beautiful color reproductions of organ cases and case details as one could possibly hope to find. Even if the authors had nothing more in mind than to impress the world with the transcendent visual beauty of the old Dutch and Flemish organs, they would have made their point.

Boxed with this 340-page book are two finely engineered and exceedingly hi-fi records, in a separate album jacket, and played by Flor Peeters in a way this is both scholarly and musical. The music, with minor exceptions, is from the seventeenth and eighteenth century Dutch and Belgian repertoire. Four historic organs are recorded — Oosthuizen (1530?), Leyden (1639-49), Medemblik (1671, 1785) and Haringe (1778). All four were chosen for being indigenous Dutch or Flemish instruments, as free as possible from German or French influences, and either carefully restored or quite unrestored. They have fresh, authentic sonorities and all possess their original wind systems, a fact which aids immeasurably in the proper interpretation of the music, free from the nervous quality that always characterizes old organs in which the original wind systems have been replaced by those of the modern "schwimmer" type. In particular, this reviewer found the ancient Oosthuizen instrument with its extroverted reedy clang and unequal temperament strangely pleasing, the sort of sound that grows on one with repeated hearings. The jacket notes give detailed registrations used in all the pieces played.

(Continued on page 27)



## LETTERS TO THE EDITOR

Dear Sir,

On March 26th I wrote to Mr. Cunningham requesting that he add his assistance and the support of the Organ Historical Society to a local effort in Rochester to save the Austin Opus 1010 organ located in the Eastman Theatre. This organ, built in 1922, stood as a classic example of the work of the Austin Organ Co. It had in excess of 10,000 pipes, 150 ranks, and was more of a classical organ in every respect than a theatre organ. The condition of the organ was fair and funds for the repair of the instrument were available. I also offered to donate my services for the maintenance of this instrument.

The story begins some time back when a newspaper article was printed indicating that The Eastman Kodak Co., had donated \$1.7 million to the University of Rochester, owners of the Eastman Theatre, for the renovation of the theatre.

In March an article about the renovation appeared indicating that the Austin organ was going to be removed. At this point I made my first contact with the Eastman School to determine the exact fate of the organ. I was told that no definite decision had been made, except that the organ would probably be broken up to make several smaller church organs. I requested that I be notified if the organ was going to be dismantled in order that I might salvage the parts of the instrument which were not required for the smaller church organs. This request was agreed to.

The Rochester community, home of Kodak, reacted to the announced removal of one of George Eastman's contributions to the arts as expected. Mr. Richard Reisem organised a movement to save the organ which found support from all sectors of the community including members of Kodak management and past officials of the Eastman School of Music.

The last week of March I called the Eastman School as the time for the proposed renovation drew near to ask if there was any final decision concerning the fate of the organ. I was told that still no decision had been made except that the organ would definitely be removed and that the theatre would close April 3rd. I was also told that the organ would not be touched until the beginning of May at the earliest.

Monday, April 5th, I received a call from Mr. Reisem. He stated that an acquaintance had seen that the organ was being dismantled. Neither of us had received notification from the school. The Tuesday morning paper carried an article indicating that the Eastman School of Music had donated the four manual console to the First Bible Baptist Church and two ranks of pipes to the Rochester Theatre Organ Society. The rest was to be removed by the wreckers hired to clear the theatre prior to the renovation. What was not mentioned was the fact that the First Bible Baptist Church had requested permission to remove the entire organ intact for future installation in a planned 5,000 seat church. The Rochester Theatre Organ Society found out about the "donation" of the pipes by reading of the newspaper account.

Since I had not been called as had been promised, I called the School to again request permission to salvage part of the organ. I was told that I could but that only one day was possible since the wreckers would start on Wednesday. In half a day my wife and I managed to salvage two ranks of pipes. We then

joined the Theatre Organ Society to salvage additional ranks of pipes. Collectively only 16 ranks of pipes were salvaged.

I find a very interesting parallelism between this account and your account of the demise of the 1876 Standbridge, THE TRACKER, Fall 1969. It seems to me and others involved that someone seriously intended the total destruction of this instrument. The organ was wrecked one month ahead of schedule and the wreckers had to work with the rest of the auditorium intact, an inconvenience. The promised donations of sections of the organ were given only when the recipients discovered the availability of these parts by accident. The church which offered to give the organ a home was denied any of the pipe work.

The organ is gone; there is nothing else to say.

Sincerely yours,  
/s/ Paul R. Heaney  
6 Gateway Circle  
Rochester, N.Y. 14624

*Editor's Note:* It is said that a Pedal 32' went to the Third Presbyterian Church in Rochester, and that a Flute Celeste went to St. Paul's Episcopal Church.

\* \* \*

Dear Sir,

Thank you so very much for sending me a copy of THE TRACKER which came yesterday. Thank you, too, for the way you handled my Horace's obituary. . . . I had not seen the picture before and wonder where you got it.

I will always be interested in the welfare of the Organ Historical Society and wish for it every success in the years to come.

Gratefully,  
/s/ E. Hazel Douglas  
309 E. Linden Street  
Rome, N.Y. 13440

*Editor's Note:* The picture was taken by Miss Barbara J. Owen and found in the files of the Associate Editor. A copy has been sent to Mrs. Douglas.

\* \* \*

Dear Sir,

I note your inquiry in the Summer issue of THE TRACKER concerning the Estey "cash register" console.

Perhaps someone has mentioned the existence of such a console in St. Aloysius R. C. Church, Indian Orchard, Mass. It is my not too enjoyable duty to go over this mechanism occasionally. Usually I can get it back into playing condition, even the capture combination action.

This is reputed to be an invention of the late Haskell, who if nothing else was ingenious. The consoles were pretty much a failure, I believe. Another in the First Congregational Church of Turners Falls was replaced some ten years ago. The Haskell basses I admire and often use.

The Indian Orchard organ was moved in from a theater, but aside from an absence of any upper work it is pretty much a straight church organ. The organist, Alphonse Guyon, a fine musician, makes the organ sound a lot better than one would suppose possible.

Sincerely yours,  
/s/ Allen Hastings  
Chestnut Hill  
Athol, Massachusetts 01331



Dear Sir,

The First Congregational Church in National City, California, has Johnson & Son's Opus 671, dated 1887. This is a one manual with 18 pedals. It was first installed in the original church and when the congregation moved 24 years ago the head usher almost single-handedly (as I get the story) moved it to the new building. It has been recently rebuilt by a local builder, but I didn't have time to find out in detail what he had done. They very proudly mention that they have a new oboe rank, tuning sleeves, and a new or rebuilt pedal action (this may be an electropneumatic action). There doesn't seem to be much chance of this organ being replaced by an electronic since the church people are quite pleased with the distinction of owning the oldest organ in San Diego County.

The stop list is as follows:

Oboe 8'	Flute & Violin Bass 4'
Fifteenth 2'	Octave 4'
Twelfth 2-2/3'	Melodia 8'
Subbass 16'	Unison Bass 8'
Coupler	Dulciana 8'
Blowers Signal	Open Diapason 8'

So, you see we do have some interesting organs out here!

Sincerely,  
/s/ John B. Daly  
P.O. Box 8001  
Riverside, Calif. 92505

#### Book Review (Continued from page 25)

Splendid though this book is in all respects, one hesitates to urge everyone to run out and splurge a week's salary on it. Still, Christmas is only a few months away, and it isn't too soon to start making hints to your rich Uncle Harry. On the more serious side, anyone connected in any way with a library, particularly a college library, should coerce them into putting this work high on its acquisitions list for the music department. Future generations will call you blessed! As for the copy kindly sent to the OHS by the publisher for the purpose of this review, it will shortly repose in the Society's growing archives.

—Barbara Owen

**ALBERT F. ROBINSON**  
First Presbyterian Church  
Haddonfield, New Jersey

**ARS TRAUSS**

ithaca, new york

## Information Please . . . .

### An Editorial

Those readers who remember when radio dominated the home entertainment scene will recall with more or less pleasure the popular panel show which bore this title. And, if memory serves, the early days of television carried the same show with great success. Somehow, its popularity waned and it disappeared — although, Heaven knows, not every valid question had been asked and a few are still unanswered.

Our point here is that one more organ magazine has been launched, and we extend hearty congratulations and best wishes for a long and successful career to ART OF THE ORGAN. Its orientation will be "toward the polyphonic organ, both historical and contemporary, including its literature, its tonal and visual design, its architectural environment and any other aspect which may augment an understanding of the art of the organ." Its outlook will be international with photographs and drawings for illustrations.

We hail this achievement because we believe that the more information printed about the organ from every angle the better. Certainly questions which are as yet unanswered, and questions which have not been asked, will be raised on many subjects not now covered in organ journals already available. So, we welcome this new source of information to the small but vital group of organ publications.

So far as our Society is concerned, almost every day our Corresponding Secretary receives an inquiry of one kind or another. When the subject is vital as regards the fate of an organ, no stone is left unturned in a valiant effort to aid the persons concerned. Some of this correspondence is given space in our columns, but the fact that we are a quarterly magazine prevents sharing the crucial cases with our members because in many instances time is running out long before our next issue goes to press.

So the work goes on, and Mrs. Harriman deserves our unanimous appreciation for the unlimited time and devotion spent in attending to these matters. Also, those members on whom she calls for assistance have in every instance given prompt attention to the problem presented to them, and have either become personally involved or helped to find someone who would assist with the right answers and amount of work required.

Well, what can you do about it? You say you've never been called in for consultation or advice; but do we know that you are ready, willing and able to offer help? We would therefore like some information, please, about yourselves. Write to any of the officers and tell of your special interests and abilities. Or write an article for publication in THE TRACKER on a subject that you feel has not been adequately covered. Or write, telling of your experience in organ building and your discoveries about other builders of the past.

Our purpose is to keep the Organ Historical Society a personal organization that is interested in the individual members and to collect and disseminate as much information as possible about the history of organ building in America.



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