



THE TRACKER

Journal of The Organ Historical Society, Inc.

Volume XVII, Number 3

Spring 1973

18th Annual National OHS Convention Plans

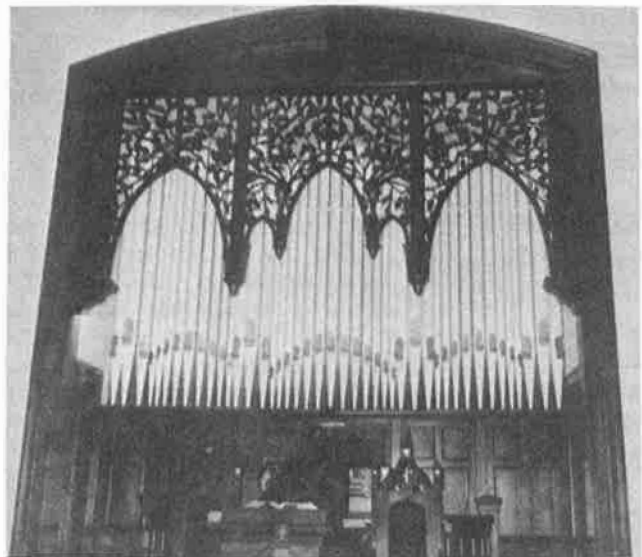
"The 19th Century Tracker: Yesterday and Today"

For more than a year Eugene A. Kelley and Martin R. Walsh, co-chairmen for the 1973 OHS National Convention, have worked assiduously on plans for our eighteenth annual conclave which will be held in central New Jersey with headquarters at The Lawrenceville School, Lawrenceville, New Jersey. The dates, as already announced, are Tuesday, June 26, through Thursday, June 28.

The easy accessibility of this location to the majority of OHS members and the very reasonable rates should attract a very large number to the convention. At Lawrenceville School, the fee for room and breakfast is \$6.50 per night; lunch is priced at \$2.00 and dinner at \$3.00 - a real bargain these days.

On Monday evening, headquarters will be open for early arrivals, and at 8 P.M. the National Council will meet at a location yet to be assigned. All members of OHS are welcome to sit in on the Council meeting.

Tuesday, June 26, registration and exhibits open at 8 A.M. Then at 10 o'clock the annual OHS business meeting will be held, followed by lunch at noon. At 1:30 P.M. an afternoon tour by car is planned for visits to organs along the Delaware River. Stops will be made at Thompson Memorial Presbyterian Church in New Hope; Pennsylvania, where John Rose will play a recital on the 2-14 Harry Hall organ of 1898, rebuilt in 1968 by Hartman-Beaty; at St. Andrew's Episcopal Church in Lambertville, New Jersey, where Robert Whiting will play a brief recital on the 2-20 Hook & Hastings of 1892; at the Methodist Church in Titusville where Lois Regestein will give a short recital on the 2-20 unknown c. 1840's instrument; and after dinner at one of the churches, we'll enjoy a full recital by Donald R.M. Paterson at Pearson Memorial United Methodist Church in White Horse. The organ here is a J. W.



The L. C. Harrison organ of 1892 in 6-Mile-Run Reformed Church, Franklin Park, New Jersey.

Steere & Son, 1893, rebuilt in 1973 by Andover Organ Company. This organ was seen at the 1967 OHS Convention in its original condition.

Wednesday, June 27, begins with a bus tour stopping first at beautiful Princeton University Chapel and possibly a brief recital on the fine Skinner organ by Carl Weinrich. Next we'll top at 6-Mile-Run Reformed Church in Franklin Park for a brief recital by Matthew Bellocchio on the 2-23 L. C. Harrison organ of 1892 which has tubular pneumatic action.

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THE TRACKER

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Trenton's Tracker Organs

by Martin R. Walsh and Eugene A. Kelley

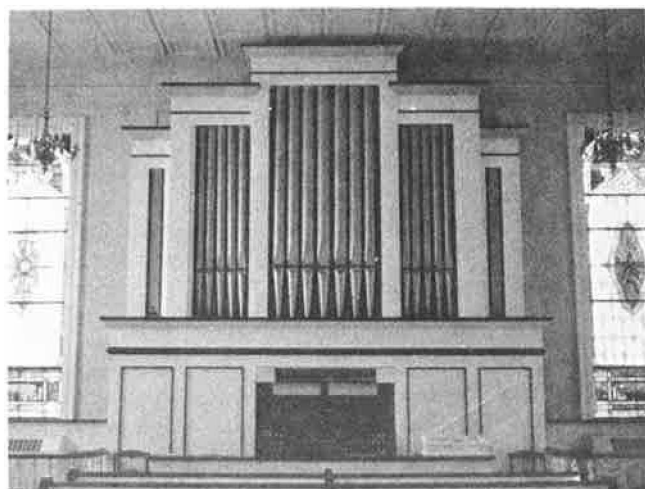
In 1905 Trenton, the capital of New Jersey, was a growing city with a population of 80,000 covering 8.5 square miles. There were more than 58 churches in the city at that time, and many of these housed large and important mechanical action instruments. Today (in 1973) an accounting would show that one of these organs is in use in Trenton, one has been moved to Titusville, New Jersey, and the rest are gone - all of them! This is not to say that there is only one tracker left in Trenton, however; for since 1905 four more trackers have come to this city as "second-hand" organs. After a long period of decline, the number of trackers in the New Jersey capital is growing. It is most encouraging to note that in at least one case a church of limited means purchased, renovated and tonally revised a tracker organ because it could not afford an electronic substitute!

We have chosen to include in this article the description of the organ which was moved recently to Titusville, since for well over one hundred years it served congregations in the City of Trenton.

United Methodist Church, Titusville, New Jersey
Unknown builder, rebuilt & enlarged by J. C. B. Standbridge of Philadelphia, Pennsylvania, c.1870.

Great		Swell	
Open Diapason 8	58 pipes	Open Diapason 8	37 pipes
Dulciana 8	37 pipes	Stopped Diapason 8	37 pipes
Clarabelle 8	37 pipes	Stopped Diapason Bass 8	21 pipes
Stopped Diapason		Dulciana 8	37 pipes
Treble 8	37 pipes	Principal 4	37 pipes
Stopped Diapason		Principal Bass 4	21 pipes
Bass 8	21 pipes	Cornet II	74 pipes
Principal 4	58 pipes	Hautboy 8 *	37 pipes
Flute 4	58 pipes	Clarionet 8	37 pipes
Twelfth 2 2/3	58 pipes	Tremulant (inoperative)	
Fifteenth 2	58 pipes	Couplers	
Sesquialtra 11-111	147 pipes	Swell to Great 58 notes	
Pedal		Great to Pedal 30 notes	
Sub Bass 16	27 pipes	Compass: 58/30	
(Asterisk denotes missing label)			

According to legend, this organ was once located in a Roman Catholic church in Trenton (possibly St. John's), and purchased by the Third Presbyterian Society in the same city c. 1851, at which time the organ could have been 10 or 15 years old. In 1870 the organ was sold to the Central Methodist Church, also in Trenton, whereupon it was rebuilt and enlarged by Standbridge. The organ was changed from G to C compass. This was accomplished by moving the Low C pipes into the G position in the short octave, and moving all of the pipes down by 4 (there was no GGG# at the time). The keys were moved down



The organ in the United Methodist Church, Titusville, New Jersey, by an unknown builder, rebuilt and enlarged c. 1870 by J.C.B. Standbridge.

on their pins in the frame, the bass end of the key frame being cut off and glued on at the treble end. One new sharp was added in the treble. This process caused the treble-bass divide in the tenor octave to move from between E and F to between G# and A. The original recessed console was modernized at the time and made projecting; most of the walnut console dates from this period. The original stop knobs and faces were retained and given round shanks. The manual Bourdon and the Clarionet are Standbridge additions.

In 1902 the organ was moved from the rear gallery to the front of the Central Methodist building. An exceptionally ugly black walnut Victorian case was added. Probably at this time the second set of nicks was put in the pipework, heightening the dolce effect of this already quiet instrument. It is possible that during this or one of the other aforementioned moves, the organ was switched front to back.

The organ's most recent move came in 1967 when the Central Methodist building was slated for demolition. The organ had been unused for ten years; and at the urging of Eugene Kelley, the Titusville Methodist Church accepted the instrument, as a gift from its former owners, to replace its 1937, 2-rank, 17-stop organ. The organ was moved and renovated by the Hartman-Beatty Organ Company of Englewood. It was not rebuilt, and has not been for over 100 years. The

new case was constructed by Jan Hieminga of Westwood, New Jersey, from a sketch by Eugene Kelley and drawings executed by Carl Peters, a member of the Titusville congregation. The new case cost almost as much as moving and renovating the organ. A new wind system was added, replacing a huge, dilapidated bellows; the Pedal 16' Open Diapason was removed in favor of a 16' Sub Bass from a Hook & Hastings in Troy, New York, for reasons of space; the Swell box was also removed. A new 30 note, concave-radiating pedal board was added and the coupler extended to 30 notes, although the Sub Bass is 27 notes. The Sesquialtra which had been 17-19-22 in the bass, breaking to 12-15-17 at Middle C, has been re-pitched as a Great Mixture to 19-22 in the bass, 15-19-22 from Middle C, and breaking at C#-28 and C#-50 with no Tierce.

The organ never had a balanced Swell pedal. The original hitch-down was removed with the Swell box in 1967. The organ has no Swell to Pedal coupler, but probably did at one time. The Swell chest is short-compass with all stops beginning at Tenor A. There is a two-stop Swell Bass chest located in a choir position behind the Great chest. The beater-type tremulant on the Swell is presently inoperative.

The Great Stopped Diapason is a metal chimney flute from Tenor F, as is the 4' Flute on the Great at the same pitch level.

The Great stops are located in the left-hand jamb, and the Swell stops are on the right. Also, the Double Open in the Pedal had 45° exterior supports. Both construction practices are similar to those of George Stevens of Boston in the 1840's. Black walnut was used in the construction of the chests. It was possible to move the organ into this building without ever removing the bung boards.

St. Luke's Episcopal Church, Trenton,

William H. Davis, New York, 1864, renovated and enlarged by E. A. Kelley, Lawrenceville, New Jersey, 1971.

Manual		Pedal	
Open Diapason Treble		Double Stop Diapason	
TF 8	39 pipes	16	27 p
Open Diapason Bass 8	17 pipes	Manual to Pedal Coupler	
Stop Diapason Treble		Compass: 56/27	
TF 8	39 pipes		
Stop Diapason Bass 8	17 pipes		
Principal Treble TF 4	39 pipes		
Principal Bass 4	17 pipes		
Flute 4	56 pipes		
Twelfth TF 2 2/3	39 pipes		
Fifteenth 2	56 pipes		
Cornet (19-22)	112 pipes		

Little is known of this instrument until 1868 when it was moved to Trinity Parish, Woodbridge, New Jersey, where it remained until 1917, at which time it was replaced by a larger instrument. The Davis was then moved to this church and has remained the only instrument of this parish. Its original position was at the front left side of the present nave, and was moved to its current position in 1933 when an electric blower was added. The organ remained playable until it was vandalized early in 1970. At that time Eugene Kelley was contacted to put the organ in playing condition. It was decided that it would be best to renovate the organ and enlarge it slightly at that time. Alterations made include the addition of a 2-rank mixture, replacement of the Dulciana stop

with a Twelfth, enlargement of the Pedal and the coupler to 27 notes from the original 17, removal of the front of the Swell box, and the extension of the 4' Flute from 39 to 56 notes. The manual chest was rebuilt by the Hartman-Beatty Organ Company of Englewood, New Jersey. The case has been restored to its 1864 appearance by Jay Mills, Frederick Hamnet and David Hamnet from a design by E. A. Kelley.

The stop knobs are straight with square shanks. The console is recessed behind once-sliding doors. The well-worn original ivory key coverings, rounded at the front, remain intact with the exception of one replacement. Manual and Pedal are now permanently coupled. This job was completed for \$2300.

Pearson Memorial United Methodist Church, White Horse

J. W. Steere & Son, Springfield, Massachusetts, Opus 352, 1893, rebuilt and enlarged by Andover Organ Company, Methuen, Massachusetts, 1973.

Great		Swell	
Open Diapason 8 new	58 pipes	Bourdon 16	56 pipes
Bourdon 6 new from TC	58 pipes	Stopped Diapason 8	58 pipes
Octave 4	58 pipes	Salicional 8	58 pipes
Flute d'Amour 4	58 pipes	Celeste 8 TC	46 pipes
Twelfth 2 2/3	58 pipes	Principal 4 *	58 pipes
Fifteenth 2	58 pipes	Flute 4 *	58 pipes
Mixture III new	174 pipes	Principal 2 *	58 pipes
Trumpet 8	58 pipes	Larigot 1 1/3	58 pipes
Clarion 4 *	97 pipes	Scharff III new	174 pipes
Pedal		Oboe 8	58 pipes
Bourdonbass 16	30 pipes	Compass: 58/30	
Principalbass 8	30 pipes	Couplers: Swell to Great	
Chorelbass 4 *	30 pipes	Great to Pedal	
Posaune 16 new	30 pipes	Swell to Pedal	

Asterisk indicates old pipes new to this organ. There is one set of labeled piano and forte combination pedals for each manual, and a reversible Great to Pedal.

This is a second life for this large J. W. Steere & Son organ. It was seen by the Society at the 1967 Convention in New York State in unaltered condition. Built in 1893 for the Baptist Church in Amsterdam, New York, for \$3000, it was a victim of urban renewal in the late '60's and was rescued by OHS member Sidney Chase who put the organ into storage. The organ was purchased by Pearson Memorial to replace a six rank Hall unit organ which was contemporary with the building. The Steere was relocated through the Organ Clearing House. Martin Walsh was consultant for the church. Eugene Kelley negotiated the contract for the builders. The new case design is by Leo E. Constantineau. The installation is due to be completed in May, 1973.

In rebuilding the organ, Andover expanded the pedal to four stops and thirty notes from two stops and twenty-seven notes. A new concave-radiating pedal board was added, and the four original slider pedal chests were re-used. The Great was expanded from eight to ten stops making use of a large blank space behind the Open Diapason toeboard where the swell front once sat. The manual Bourdon and the Oboe which were formerly double-draw stops are now operated by single knobs, the extras being used to operate the added stop. Much of the original pipe-work has been used in the rebuild although it has all been revoiced. The 8' Bourdon on the Great uses the old Melodia's stopped bass, and the Larigot in the Swell is the old Flautino.

Christ Episcopal Church, Trenton

Johnson & Son, Westfield, Massachusetts, Opus 832, 1895, "rebuilt" and enlarged by E. A. White, Philadelphia, Pennsylvania, 1908.

Great		Swell	
Open Diapason 8	58 pipes	Violin Diapason 8	58 pipes
Melodia 8	58 pipes	Stopped Diapason 8	58 pipes
Dulcionci 8	58 pipes	Dolce 8	58 pipes
Gombo 8	58 pipes	Fugoro 4	58 pipes
Octave 4	58 pipes	Oboe and Bassoon 8	58 pipes
Twelfth 2 2/3	58 pipes	Tremolo	
Fifteenth 2	58 pipes	Pedale	
Couplers (over Swell keys)		Double Op Diop.n 16	27 pipes
Swell to Groot		Sub Boss 16	27 pipes
Swell to Pedole		Compass: 58/27	
Groot to Pedole			

There are labeled combination action pedals, Great Piano and Groot Forte, plus a balanced Swell pedal.

The organ is an original installation in this elaborate yet unfinished building which was once the pro-cathedral of this diocese. There are two cases on this organ; one of dummy pipes facing the nave, and one of Open Diapason basses and dummy pipes facing the chancel. There is a centrally located balanced Swell pedal between E and F of the Pedal keyboard. The Swell pipes speak into the brick wall above the facade, hampering the sound considerably. An unusually noisy Kinetic blower sits directly behind the nave facade.

The organ was repaired and enlarged after a fire in 1908, by E. A. White & Son who claim on a nameplate to have rebuilt the organ. At that time the Twelfth was moved from behind the Fifteenth to a new toeboard on the rear of the Great chest, and the Gamba, a most pungent stop, was placed in the Twelfth spot. A Double Open was added to the "Pedale" and operated by a strange mechanical action tacked onto the Johnson pedal action. The combination action was not reset for the tonal changes.

Abiding Presence Lutheran Church, Ewing Township
Bates & Culley, Philadelphia, Pennsylvania, 1908, tonally revised by E. A. Kelley, Lawrenceville, New Jersey, 1968.

Hauptwerk		Positif	
Rohr Flote 8	61 pipes	Gedeckt 8	61 pipes
Principal	61 pipes	Wald Flote 4	61 pipes
Mixture II - I	110 pipes	Principal 2	61 pipes
Pedal		Sesquialtero 11	114 pipes
Bourdon 16	30 pipes	Compass: 61/30	
Couplers		Combination Action	
Positif to Hauptwerk		(mechanical pistons)	
Octave Positif to Hauptwerk		Hauptwerk Forte	
Positif to Pedal		Hauptwerk Piano	
Hauptwerk to Pedal		Positif Forte	
		Positif Piano	

This instrument was originally installed in Zion Swedish Lutheran Church, Philadelphia. When the church closed in 1965 the organ was moved to the residence of OHS member Robert Whiting in Schwenksville, Pennsylvania. It was moved in 1968 and installed in this church by men of the congregation under the direction of Eugene Kelley, who renovated and tonally revised the organ. The organ's only claim to upper-work prior to the revision was a 4' Harmonic Flute in the then Swell division.

While the key actions of this organ are tracker, the stop and combination actions are tubular-pneumatic, and are not particularly fast-acting. Stop action is by tilting tablets over the Positif keyboard. The



The organ in Abiding Presence Lutheran Church, Ewing Township, New Jersey, built by Bates & Culley in 1908, revised by E. A. Kelley 1968.

concave-radiating pedal board is 30 notes. The Rohr Flote is wooden, and probably predates 1850; the Wald Flote is stopped wood with open metal trebles; the Hauptwerk Mixture, now two ranks, is prepared for three. The Sesquialtera is 17-19 to TC where it becomes 12-17.

The organ was installed here for under \$2000.

Bible Way Church, Trenton

Bernard Mudler (? Opus 3 (? 1890's

Great		Swell	
Open Diapason 8		Violin Diapason	
Dulciana 8		Stopped Diapason 8	
Octave 4		Flute Harmonic 4	
Pedal		Tremolo	
Bourdon 16			
Couplers (over manuals)		Swell to Great, Swell to Great, Swell to Pedal, Great to Pedal.	

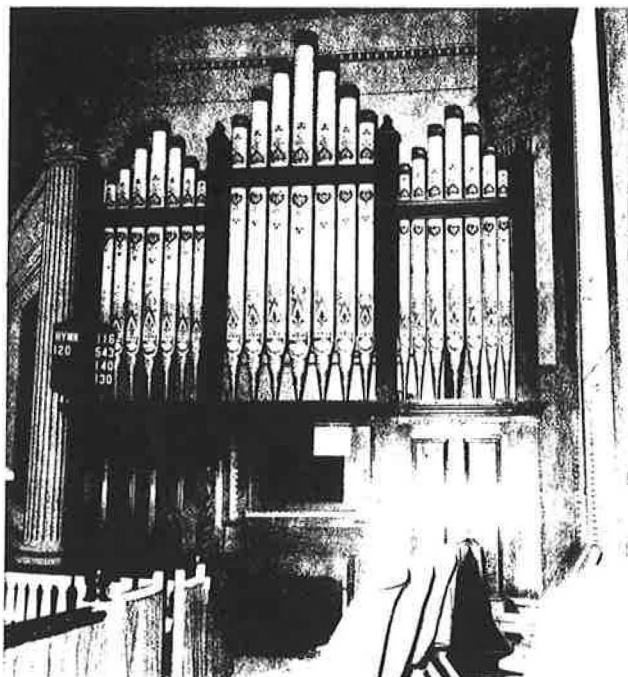
This organ stands on a platform at the left front of the church. The case is golden oak and there is a gold-sprayed pipe fence arranged 3/7/5/7/3. There is a flat-straight pedal clavier of 27 notes with a balanced Swell shoe located at the right; there is an operable pedal check. The manual chests are of the N type. The pedal chest action is unusual in that the pallets are pushed up, not pulled, by long backfalls located over the reservoir.

The organ is said to have been moved from Philadelphia by Chester Raymond, and placed in this church which was formerly occupied by a Baptist congregation.

It is expected that all of the above organs will be included in the tour of the 1973 OHS National Convention. The wide range of variety should generate much interest.

18th ... Convention Plans

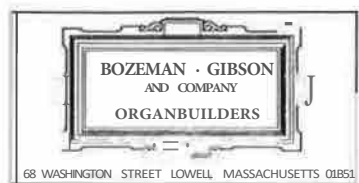
(Continued from page 1)



The 1888 Odell organ at Community Presbyterian Church in Chester, New Jersey.

The inimitable Cleveland Fisher will give a demonstration on the 1-7 Odell organ of 1868 at Community Presbyterian Church in Chester, and we'll have lunch in the First Congregational Church of that same town. After lunch Ruth Tweeton will play a recital on the 1-13 Odell organ of 1873 in that church. Donald Olson will give a brief recital on the small Hook & Hastings organ (rebuilt by Andover in 1969) at the Presbyterian Church in Lamington, and James McGregor will be heard in a brief recital at Christ Church (Episcopal) in Elizabeth where the 2-22 Hook & Hastings organ was rebuilt in the nineteenth century by Reuben Midmer & Son. Dinner will be served at this church, and then we proceed to St. John's R.C. Church in Orange where a gala concert will be presented using the 3-48 Hook & Hastings organ (re-stored by Hartman-Beatty) with Samuel Walter, Richard Hartman and an operatic quartet.

Thursday, June 28, starts off with a walk to Lawrenceville's Presbyterian Church where the 2-18 Odell of 1880 will be played by Clinton Doolittle. Our car tour begins at 9:45 A.M. with a visit to the organs in Trenton; first to Christ Church (Episcopal)



The 1880 Odell organ, Presbyterian Church, Lawrenceville, New Jersey.

where the 2-15 W. A. Johnson of 1895 was enlarged in 1908 by E. A. White of Philadelphia; next to Abiding Presence Lutheran Church, Ewing, where the 1908 Bates & Culley (altered) will be played by Donald Morse; and then to St. Luke's Episcopal Church where A. Graham Down will give a brief recital on the 1-9 Davis c. 1864 (altered). After lunch we shall visit Westminster Choir College in Princeton, and this will be followed by a symposium on the subject of rebuilding/restoring nineteenth century tracker organs. That evening there will be a full recital by Brian Jones at The Lawrenceville School on the 3-70 Andover tracker organ (See *THE TRACKER*, Vol. XIII, No. 2, Winter 1969 for description of this organ).

These plans, of course, are subject to slight revision here and there. Full time schedule will appear in the Convention booklet. Other inquiries may be addressed to one of the chairmen whose addresses appear on page 2 of this issue.

It looks like a great convention. Plan now to attend.

THOMAS MURRAY

IMMANUEL PRESBYTERIAN CHURCH

3300 Wilshire Boulevard

Los Angeles, California 90010

Complete Franck Organ Works

Featured By Rollin Smith

2nd in Series of Historic Organ Recitals

by Lawrence Trupiano

December 10th, 1972, marked the 150th anniversary of the birth of Cesar Franck, and what greater homage could be paid him than a recital of his organ works. The recitalist was Rollin Smith - the organ, an E. & G. G. Hook - and the church, Saint Alphonsus Roman Catholic in New York City. These were the major ingredients of what *The New York Times* called "the most spectacular event" of the Franck sesquicentennial year.

One may ask what makes such a recital of one particular composer more outstanding than that of any other composer. The answer to this question may be derived from a portion of an article by Allen Hughes, music critic of *The New York Times*, who wrote in the Sunday, December 10th edition:

Today is the 150th anniversary of Cesar Franck's birth, and Rollin Smith is going to celebrate it by doing something no one has done before. He is going to play all 12 of Franck's major organ works in one recital.

Most organists consider this material enough for two or three programs, but Mr. Smith believes that Franck's organ music is generally played more slowly than it should be, and he does it much faster.

The recital will be presented under the dual auspices of Andre Ernemann, the Consul General of Belgium, and the Organ Historical Society.

Mr. Smith, an Ohio-born organist who has lived in New York for several years, chose St. Alphonsus for a special reason. The venerable old structure on West Broadway at Canal Street houses one of New York's most historic organs—a large instrument built 100 years ago by E. & G. G. Hook.

It has recently been reconditioned as a labor of love by two young organ enthusiasts, Lawrence Trupiano and Anthony Baglivi, and Mr. Smith is excited by the results. "It's all working," he said a few days ago. "They're tuning it madly, and it's probably going to be nearer its original condition than it has been since the turn of the century."

The performance was excellent and fresh from the first of the Six Pieces right to the end of the A minor Choral. The recital took roughly a little over two hours including intermission. The tempi and phrasing were always brisk and alive, with the audience always attentive and never a victim of slumber.

Plans for the Franck celebration began over one and a half years ago with the initial recording sessions of the composer's complete organ works by Mr. Smith. But various reasons led to a temporary postponement for an early release of the album. Because of minor pipe regulation and major renovation of the instrument's action, the organ is now much more vibrant and responsive.

The organ, installed in the winter of 1871, is lo-



Rollin Smith and the E. & G. G. Hook organ case in St. Alphonsus Church, New York City. Photo by F. C. Studio.

cated in the rear gallery of the church and is enclosed in a richly carved case of black walnut and chestnut wood. Its dimensions are 25 feet wide, 15 feet deep and 40 feet high. The specifications are:

Great	Swell
16' Double Open Diapason	16' Bourdon
8' Open Diapason	8' Open Diapason
8' Viol de Gamba	8' Stopped Diapason
8' Vial d'Amour	8' Salicional
8' Doppel Flote	8' Voix Celeste
4' Principal	8' Quintodeno
4' Flute Harmonique	4' Octave
3' Twelfth	4' Flauto Traverso
2' Fifteenth	4' Violina
4R Mixture	3' Twelfth
4R Acute	2' Fifteenth
16' Double Trumpet	5R Mixture
8' Trumpet	8' Cornopean
4' Clarion	8' Bassoon & Oboe
	4' Clarion
	8' Vex Humana
	Tremolo
Solo	Pedal
16' Lieblich Gedeckt	16' Open Diapason
8' Geigen Principal	16' Violone
8' Stopped Diapason	16' Bourdon
8' Melodia	12' Quintflote
8' Dulciana	8' Octave Flute
4' Fugere	8' Violoncello
4' Flute d'Amour	16' Trombone
2' Picolo [sic]	
8' Clarianet	
Tremolo	

Manual compass: 58 notes, Pedal compass: 30 notes.

(Continued on page 16)

Pennsylvania's Wyoming Valley

by Henry C. Johnson

Last June, during the preparation of this article on the remaining tracker organs in Wyoming Valley, we were hit by "Agnes." The devastation was unbelievable except to those of us who were here to witness it. Myron Leet, organist and choirmaster of First Presbyterian Church in Wilkes-Barre, had done all the photography of these organs. He had eight feet of water in his home, so the pictures, camera, and most of his household possessions were lost in the flood. He bought a new camera and has taken pictures of the organs again. Twenty or more organs were involved in the flood, but fortunately all the old and historic instruments happened to be on high ground and escaped the fury of "Agnes."

During the second half of the nineteenth century, Wyoming Valley on the banks of the Susquehanna River in northeastern Pennsylvania saw the birth of the anthracite coal mining industry. The coal industry grew to become a major industry of the prosperous northeast. With the industrial growth came



The 1871 E. & G. G. Hook & Hastings organ, Opus 616, in First Presbyterian Church, Pittston, Pennsylvania.

wealth, which in turn brought fine churches. These churches all contained organs which were typical of the area.

Today only six tracker organs remain out of a possible 150 in the Wyoming Valley. Some tracker ranks can still be found in later installations in the area-the author having 13 Johnson ranks in his residence organ, but not on tracker chests.

The city of Wilkes-Barre, the largest city in the Wyoming Valley, has no remaining tracker organs. At least, we have not been able to find any within the city limits.

In Pittston, six miles north of Wilkes-Barre, we found three tracker instrument's, all within a block of each other. The largest and most impressive of these is an E. & G. G. Hook & Hastings of 27 ranks. It is located in the First Presbyterian Church, a nice brick structure built about 1860. The organ is still in use but in need of considerable work. The tone is bright and unforced. The Principal chorus, including the Mixture, is of common pipe metal, low cut up, 1/4 mouths with some light nicking. The wood ranks are particularly lovely, with very low cut up and a slight articulation in speech, not quite a chuff but a most pleasant attack. The Swell Stopped Diapason is very bright, stopped wood pipes with English type mouths. The Great Trumpet pipes are missing; and the Swell reeds are badly in need of tuning and regulating, but the quality of the tone seems very bright and thin. This is Opus 616, dated 1871, and the stoplist is as follows:

Manual I - 58 notes	Manual II -58 notes
16 Open Diapason: 1-12 st. wood, 13-24 in case, 25-58 sp. metal	16 Bourdon Bass, 1-12
8 Open Diapason, 1-12 in case	16 Bourdon Treble, 13-58
8 Dulciana	8 Open Diapason
8 Melodia	8 Stopped Diapason
4 Octave: common metal	8 Salicional
2 2/3 Quint	4 Traverse Flute (harmonic)
2 Super Octave	4 Fugara
IV Mixture	2 Piccolo
1-12 19 22 26 29	III Dolce Cornet
13-24 15 19 22 26	1-24 12 19 22
25-36 12 15 19 22	25-36 8 12 19
37-48 8 12 15 19	37-58 1 8 12
49-58 1 8 12 15	8 Cornopean
8 Trumpet (pipes missing)	8 Oboe
Pedal -30 notes	Tremolo
16 Double Open Wood Diapason	Couplers - Man. II to Man. I
16 Bourdon	Man. II to Pedal
8 'Cello	Man. I to Pedal

Thus there are 22 stops controlling the 27 ranks. There are two composition pedals, a pedal reversible Manual I to Pedal coupler, a Swell shoe, and tracker key action with slider stop action.

Just two doors up the street is the First United Methodist Church of Pittston. It is a large, ugly brick building designed on the Akron plan which was so popular around the turn of the century. It contains a 1903 C. E. Morey of 14 ranks. This instrument is in very good condition and the voicing is surprisingly bright for its vintage. The Great Open



Manual — 61 notes
 8 Open Diapason (unenclosed)
 8 Melodia
 8 Solicional
 8 Aeoline
 4 Flute
 4 Fugaro

Pedal — 30 notes
 16 Bourdon
 Swell Tremolo
 Manual to Pedal Coupler

Several miles west of Wilkes-Barre in a rural area is an Alexander Mills instrument in good condition. This organ was first in the West Pittston Methodist Church, then moved to the Luzerne Methodist Church in 1901. It went to Carverton Methodist Church, where it now stands, in 1925. This is a very pleasant little instrument. The ensemble is bright and gentle. The inverted tapered 4' Flutes are interesting. The organ was built sometime around 1871-73. The stoplist goes as follows:

Great — 58 notes	Swell — 58 notes
8 Open Diapason: 1-12 in case	8 Flute: 13-24 st. wood
8 Stop. Diap. Bass 1-12	25-58 chimney, metal
8 Melodia: 13-58 open wood	8 Stop. Diap. Bass 1-12
8 Gamba TC	8 Dulciana TC
4 Principal	4 Flute: 1-12 open metal
4 Flute: Inverted taper	13-58 inverted taper
2 Fifteenth	8 Oboe TC
	Pedal
	16 Bourdon

This organ has the usual couplers, a swell tremolo, and bears the following nameplate:

Alexander Mills
FWG 1871
George Girard 1873

Returning to the Valley we went to the Larksville United Methodist Church, where there is a George

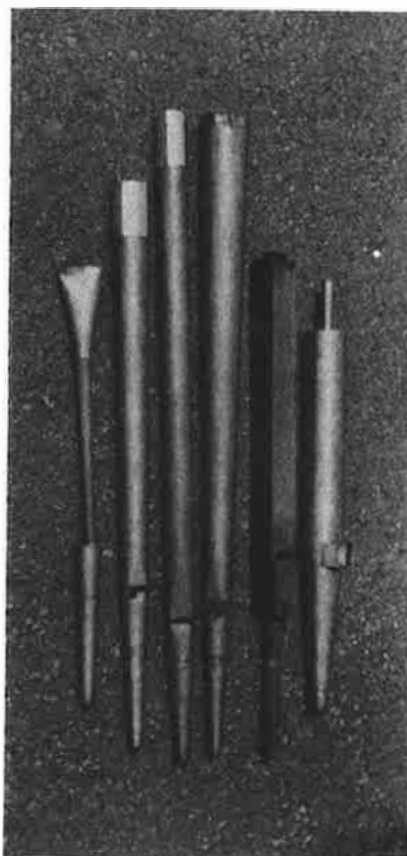
The 1903 C. E. Morey organ console in the First United Methodist Church, Pittston, Pennsylvania.

Diapason is moderate in scale, and the Octave and Fifteenth build up to a very pleasant chorus. The metal ranks are all bright stopped metal. The wood ranks are all low cut up and moderate scales, which is most unusual for 1903. The least satisfactory ranks are the strings, which sound rather hard and horny. The specifications are:

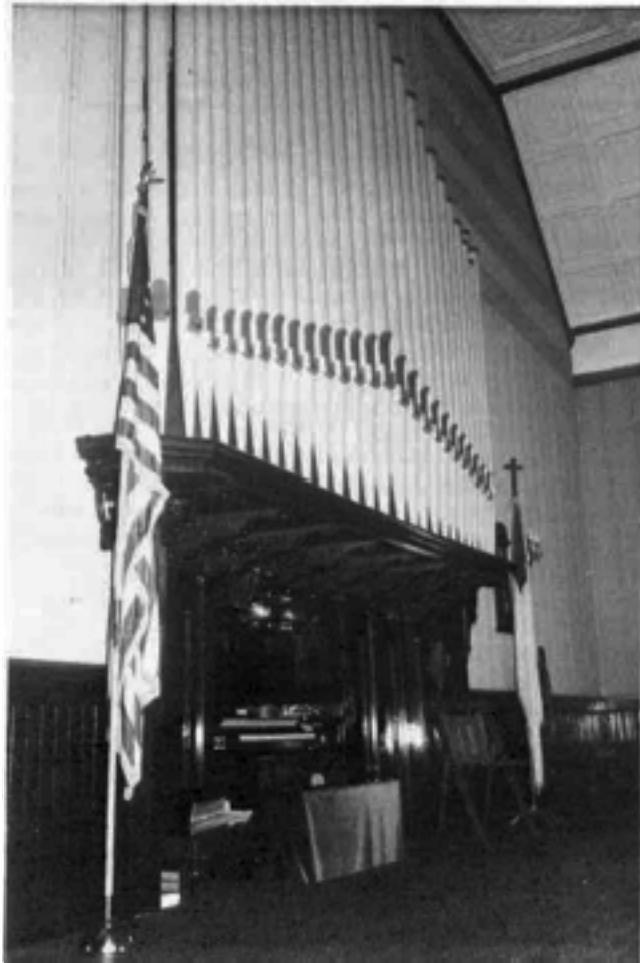
Great — 61 notes	Swell — 61 notes
8 Open Diapason: 1-12 in case	16 Bourdon
8 Dulciana: 3-12 in case	8 Violin Diapason
8 Melodia	8 Oboe Gamba
4 Octave: 1-5 in case	8 Aeoline
4 Flute d'Amour: stopped wood	8 Stop Diapason
2 Super Octave	4 Fugaro
Pedal — 30 notes	4 Traverse Flute
16 Bourdon	Tremolo

There are the usual couplers controlled by thumb pistons.

One block east of First United Methodist is still another Methodist Church, St. Paul's. This also contains a 1903 C. E. Morey, a one manual instrument. The voicing and tone quality are quite similar to the one in First United Methodist Church. It has no real Principal chorus; but the Fugara is really voiced as an Octave, so it works out quite well in this small building. The stoplist runs:



Pipework from the Alexander Mills organ in Cerverton Methodist Church, Cerverton, Pennsylvania.



The c. 1870 George Jardine organ in Larksville United Methodist Church, Larksville, Pennsylvania.



The console of the Jardine organ in Larksville United Methodist Church.

Jardine. This organ was built for Nelson Chapel at Wyoming Seminary at Kingston. It is unusual in that it has a complete Principal chorus in the Swell but only Principals at 16-8-4 on the Great. The metal ranks are all bright spotted metal, and the tone is very bright and slightly hard. It sounds to me that the wind pressure is a little too high, since the ensemble is forced. Otherwise the instrument is in very good condition. The date is c. 1870 and the specifications are:

Great — 58 notes

16 Double Open Diapason:
1-12 Stop. wood
13-25 in case
25-58 spotted metal
8 Open Diapason: 1-12 in case
8 Dulciana
8 Gamba
8 Melodia: op. wood from 4'
4 Principal
4 Flute: 1-12 st. wood
13-58 met. harmonic orig.
now cut off to normal length
Pedal — 27 notes CCC to D
16 Bourdon

Swell — 58 notes

16 Bourdon Bass: 1-12
16 Bourdon Treble: 13-24 st. wood
25-58 stop. metal, spotted
8 Open Diapason
8 Salicional (label: Clarina)
8 Stopped Diapason: 1-24 st. wood
25-58 chimney, spotted
4 Principal
2 2/3 Twelfth
2 Fifteenth
8 Trumpet (pipes missing)

This organ has the usual couplers, Swell tremulant, two composition pedals, mechanical swell-shade action, and bears the following inscriptions:

G. F. Werner, 16' OD
C. Reilly, 15th, StFl (MC Chimney)
F. Knight, 12th

We visited two Mueller & Abel organs, both in Roman Catholic churches. The one in St. Nicholas Church, Wilkes-Barre, is c. 1890, and the stoplist runs:

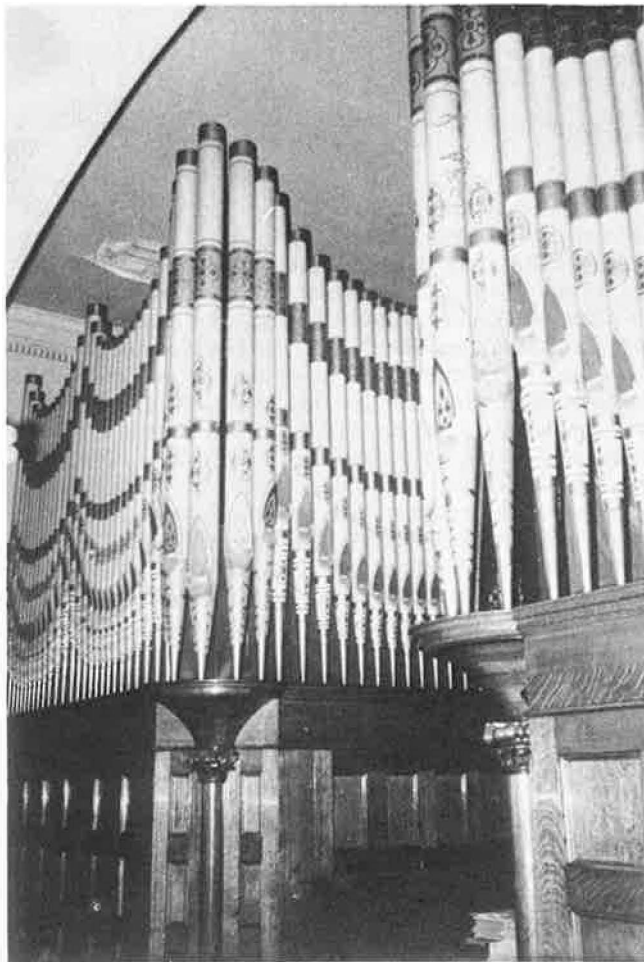
Great — 61 notes

16 Open Diapason: 1-24 in case
8 Open Diapason
8 Viola de Gamba
8 Doppel Flute: stop. wood
8 Dulciana
4 Octave
4 Hohl Flute: open wood
2 2/3 Octave Quint
2 Super Octave
Mixture 3-4 ranks
1-18 17 19 22
19-30 15 17 19 22
31-42 12 15 17 19
43-49 8 12 15 17
50-61 8 10 12 15
8 Trumpet
Choir
8 Violin Diapason
8 Concert Flute: open wood
8 Dolce
4 Flute d'Amour: stop. wood
2 Harmonic Piccolo
8 Clarinet

Swell — 61 notes

16 Bourdon
8 Open Diapason
8 Spitz Flute
8 Stopped Diapason
8 Salicional
8 Aeoline
4 Gemshorn
4 Harmonic Flute
2 Flageolet
Cornet 3-5 ranks
1-24 12 15 17
25-36 8 12 15 17
37-61 18 12 15 17
8 Cornopean
8 Oboe
8 Vox Humana
Tremolo
Pedal
16 Open Diapason: open wood
16 Bourdon: stop. wood
16 Lieblich Gedeckt (from Sw)
10 2/3 Quint: stop. wood
8 Violoncello: zinc & sp. metal
16 Trombone: wood boots

In 1940 this organ was equipped with a 2 manual console by C. S. Minium of Lewisburg, Pennsylvania. In 1972 the Delaware Organ Co. installed a new



The Mueller & Abel organ, Opus 385, in St. Leo's Roman Catholic Church, Ashley, Pennsylvania. Photographs by Myron Leet.

console and releathered the organ. The action is now tubular-pneumatic.

At St. Leo's Roman Catholic Church in Ashley, Pennsylvania, we found Mueller & Abel's Opus 385, c. 1898, also with tubular-pneumatic action, and the following specification:

Great (left case)	Swell (right case)
8 Open Diapason: 2-17 in case (metal) 18-61 open wood	16 Bourdon
8 Salicional: 1-5 open wood, 6-61 tin	8 Violin Diapason
8 Doppel Flute: double mouths from 20	8 Aeoline: 1-8 stop. wood, 9-12 zinc, 13-61 tin
4 Octave	8 Stop Diapason
4 Hohl Flute: open wood	4 Harmonic Flute: har. from g♯
Pedal (left side)	4 Gemshorn
16 Bourdon	III Dolce Cornet 12 15 17:
8 Cello	12, 17 arch mouth, 15th flat
	8 Oboe

There is an electric drawknob console.

Wilkes-Barre also has an interesting turn of the century instrument in Central Methodist Church. This organ was installed in the church by Lyon & Healy

of Chicago, but it was built by The Art Organ Company of Los Angeles, the builders of the St. Louis Exposition organ which became the original core of the famous John Wanamaker organ in Philadelphia. [No specification given.]

In the city of Scranton — 16 miles from Wilkes-Barre — there is a Hook & Hastings tracker organ in good condition. The church was originally the Providence Presbyterian; but that congregation merged with another church in the area, and the building was sold to the Missionary Christian Alliance congregation. The new group brought in an electronic substitute which they had used in their previous building because the organist found the Hook & Hastings too stiff to play! Fortunately the clergyman and some of the new parishioners are very much interested in the tracker organ and have invited guest organists to play it for special services.

We were fortunate in finding a program of the organ's dedication which read as follows:

"Subscription Recital. / Inaugural of New Organ / at / Providence Presbyterian Church, / Scranton, Pa. / Thursday Evening, April 14th, '98. / Talent. / Mr. Wm. C. Carl, New York. / Soprano, Miss Frances Miller, New York. / Violinist, Mr. Frederic H. Widmayer, Scranton. / Cellist, Mr. Harvey J. Blackwood, Scranton. / Pianist, Mr. Charles H. Doersam, Scranton. / Accompanists — Mrs. William C. McDonnell, Mr. Charles H. Doersam."

The program included organ numbers by Guilment, Bach, Handel, Gounod, Widor, Callaerts, Lemmens and Dubois. Miss Miller sang songs by Mrs. Beach and Mascheroni, and the instrumentalists chose works of Gade and Sitt.

The specification, as given on the program, reads:

Great Organ	Swell Organ
8 ft. Open Diapason:	16 ft. Bourdon:
metal 61 pipes	wood 61 pipes
8 ft. Dulciana: metal 61 pipes	16 ft. Bourdon Bass:
8 ft. Doppel Floete:	8 ft. Open Diapason:
wood 61 pipes	w & m 61 pipes
4 ft. Octave: metal 61 pipes	8 ft. Salicional: metal 61 pipes
3 ft. Twelfth: metal 61 pipes	8 ft. Stopped Diapason:
	wood 61 pipes
2 ft. Fifteenth: metal 61 pipes	8 ft. Aeoline: metal 61 pipes
8 ft. Trumpet: metal 61 pipes	4 ft. Flute Harmonique:
	metal 61 pipes
Pedal Organ	4 ft. Violina: metal 61 pipes
16 ft. Open Diapason:	3 rs. Dolce Cornet:
wood 27 pipes	metal 183 pipes
16 ft. Bourdon: wood 27 pipes	8 ft. Oboe (and Bassoon)
	metal 61 pipes

There were the usual couplers, a tremolo, a water engine connection, Great to Pedal reversible and four composition pedals.

Unfortunately the pictures we had of this organ were lost in the flood caused by "Agnes," and it has not been possible to replace them at the time of writing.

This organ was heard in recital recently at a joint meeting of the Wilkes-Barre and Scranton chapters of the American Guild of Organists. It is hoped that similar events will generate the interest necessary to preserve and restore it to regular use.

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Sequel To "Journey To Pennsylvania"

by Edward C. Wolf

Robert E. Coleberd's interesting article in *THE TRACKER* (Fall, 1972, Vol. XVII, No. 1) on the new translation of Gottlieb Mittelberger's *Reise nach Pennsylvanien im Jahr 1750 und Rukreise nach Teutschland im Jahr 1754* (Stuttgard [sic]: Jenisch, 1756) quotes Mittelberger's references to the organ which he brought to St. Michael's Lutheran Church, Philadelphia, in 1750. While Mittelberger himself does not give much information concerning this instrument, we can obtain some further details from other sources such as the diaries of Henry Melchior Muhlenberg (pastor at St. Michael's) and the extant records from St. Michael's and Zion German Evangelical Lutheran Church.

Some of this information was published by the present author in *THE TRACKER* for April, 1962, [Vol. VI, No. 3] in an article entitled "The Organs at St. Michael's and Zion Lutheran Churches, Philadelphia." More recently this writer has included additional facts in an article published in the October, 1972, *Musical Quarterly* under the title, "Music in Old Zion, Philadelphia, 1750-1850." The *Musical Quarterly* article includes a photograph of the title page of the pamphlet which was printed in Heilbronn, Germany, for the special services on May 18, 1750, when the organ built by Johann Adam Schmahl was publicly tested before being shipped to Philadelphia. Incidentally, two typographical errors occur in the translation of this title page that is published in *THE TRACKER* for April, 1962. Schmahl's name is misspelled "Schmall," and the man responsible for overseeing shipment of the organ to Philadelphia was Johann Georg Landenberger — not "Tandenberger." Unfortunately the present writer has still not located a copy of the pamphlet which Benjamin Franklin printed for the dedication of the organ in St. Michael's on May 12, 1751. This pamphlet was known to exist in the 1880's, and probably it is quietly reposing — unknown and uncataloged — in some small Philadelphia-area library with holdings in Pennsylvania German materials. The pamphlet printed by Franklin included the text of the cantata sung for the dedication. It also mentioned that the organ had twenty ranks, and it may have listed the specifications, since this often was done for organ dedication pamphlets.

The subsequent history of St. Michael's organ has many gaps, but it appears to have served the church until 1815. Muhlenberg's diaries contain occasional references to special church music in St. Michael's during the 1750's and 1760's, and presumably the Schmahl organ figured prominently in these services. The church records indicate that David Tannenberg was primarily responsible for servicing the organ from about 1770 to 1790. An entry for November 12, 1771, indicates that St. Michael's paid Tannenberg £54.12.0 for repairing the organ. The size of this payment indicates that Tannenberg must have done major work to the instrument. Thereafter Tannenberg's name occasionally appears in the records for

organ maintenance, though beginning with 1786 almost all the references pertain to St. Michael's sister church, Zion, for which Tannenberg completed his largest and most famous instrument in 1790.

After Tannenberg had finished his grand instrument for Zion, the St. Michael's and Zion Corporation (the official name for the council which governed both churches) decided that St. Michael's Church had been neglected in all the planning for the new organ in Zion. Thus, in the spring of 1791 St. Michael's was completely redecorated, and David Tannenberg, Jr. received the contract for repairing and tuning the organ. The church records for January 25, 1791, indicate that he submitted the low bid of £40.0.0 for this work as compared to a bid of £55.0.0 by his father. While Tannenberg's son had previously served his father as an apprentice, David, Jr. had now become an independent organ repairman and cabinet maker. There are indications that he was in financial difficulty as this time, which may explain why his repair bid was so far under that of his father. The children of the congregation raised a special fund to gild the organ pipes, and on April 3, 1791, a special service was held to commemorate the renovation of the church and the organ. Schmahl's instrument thus received a new lease on life to continue its faithful service to the congregation.

During the next twenty years there is little mention of the St. Michael's organ in the church records. Most organ matters in the minutes and account books refer to Zion's instrument, especially after the December 26, 1794, fire which seriously damaged Zion and during which the pipes were rescued and stored first in the schoolhouse and later in the Zion tower. However, after John Lowe finally completed the rebuilding of Zion's organ in 1811 (perhaps using some of the Tannenberg pipes), the church council again turned its attention to the old Schmahl instrument in St. Michael's. This time Schmahl's organ was not so fortunate. The church minutes for December 16, 1813, indicate that the committee appointed to investigate repairs to St. Michael's organ brought back such a bad report that another committee was appointed to ascertain the congregation's support for obtaining a new organ. This new committee reported back to the church council on January 24, 1814, at which time the council resolved that a contract for a new organ be let to "Andreas Kraus" (i.e. Andrew Krauss, a Schwenkfelder organ builder), and that the special organ committee be empowered to complete details of the contract and to consider plans for the case. On July 31, 1815, the council received a letter from Krauss reporting on his progress and stating that he would contact them when he was finished. Sometime between then and late September Krauss completed installation of his instrument, and the 65-year tenure of the old Schmahl organ came to an end. An entry in the church minutes for September

(Continued on page 16)

Speaking Of Speaking Pipes

by Chester H. Berry

The stoplist of the organ in St. Rose of Lima R.C. Church wouldn't draw a second glance; the sound of the instrument might; the facade probably would get a moment's study. Yet all of the above would miss the most outstanding feature of this organ: the majority of the field of pipes in the facade, almost 100 (count them!), are true speaking pipes.

St. Rose of Lima is located at 130 Beach 84th Street in Rockaway (Borough of Queens), New York City. The typical nineteenth century tracker console has the name "The Carl Barckhoff Co. / Pomeroy, Ohio" printed on the panel over the keys, plus a remarkably verbose 10-year guarantee. The instrument itself is a small two-manual, with the following specification:

Great Organ

Open Diapason 8'	61 pipes bass 24 in facade
Viola di Gamba 8'	61 pipes bass 12 in facade
Dulciana 8'	61 pipes bass 12 in facade
Melodia 8'	61 pipes bass 12 stopped wood, rest open wood
Principal 4'	61 pipes bass 12 in facade
Flute d'Amour 4'	61 pipes bass 37 stopped wood, rest open metal

Swell Organ (Enclosed)

Bourdon 16'	49 pipes tenor C
Violin Diapason 8'	61 pipes bass 12 in facade
Salicional 8'	61 pipes bass 12 in facade
Aeolina 8'	61 pipes bass 12 in facade
Stopped Diapason 8'	61 pipes
Violina 4'	61 pipes bass 12 in facade
Flute Harmonic 4'	61 pipes bass 24 unison open metal, rest harmonic

Pedal Organ

Sub Bass 16'	27 pipes stopped wood
Flute 8'	27 pipes open wood

Accessories

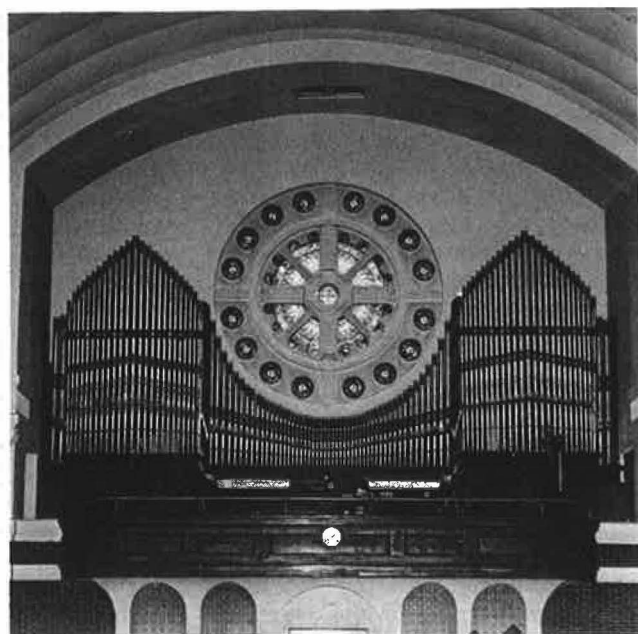
Tremolo
Bellows Signal
Swell to Pedal (on-or-off pistons in swell key slip)
Great to Pedal
Swell to Great (on-or-off pistons in great key slip)

Pedal Accessories

Great Piano — draws Dulciana & Melodia, withdraws all other great stops and pedal flute
Swell Lever — mechanically connected
Great Forte — not functioning

The organ has a combination of tracker and tubular-pneumatic actions. The Great and Swell are on the right side of the instrument (facing the gallery); they stand on slider chests linked to the console by tracker action. The three 12-pipe Swell bass displays are operated by tubular-pneumatic action to avoid unworkably-long supply tubes from the Swell chest, as is the Pedal division. The latter is located in the left side of the organ.

Tonally, the organ is something of a surprise. From the specification, it is possible that the instrument is contemporary with the building (cornerstone date 1906), yet the expected 8ft-4ft combinations pair off quite satisfactorily. The Great Open Diapason and Principal exhibit quite noticeable chuff, as heard from the console.



The Carl Barckhoff Co. organ in St. Rose of Lima Roman Catholic Church, New York City.



The console of the Barckhoff organ in St. Rose of Lima Roman Catholic Church, New York City.

The church authorities were most cordial, and the visit, quite profitable. St. Rose of Lima has an instrument of most unusual layout and, for the stops present, fine tonality. The organ is most worthy of preservation.

Tracker Organs In Georgia

by Melvin Potts

Before embarking on a trip to Atlanta in March of 1971, I secured a list of existing tracker organs in Georgia from Mr. Alan Laufman. Since moving from Nashville, Tennessee, to Marietta, Georgia, I have played four tracker organs in Georgia and learned of the existence of three others. Those which I have been able to play will be described first.

The city of Marietta, seventeen miles northwest of Atlanta, is the home of an E. & G.G. Hook tracker organ built in 1859. Located in the chapel of St. James Church, Episcopal, the organ is a one-manual and pedal instrument of 7 ranks. Mr. David Woodall, who services the organ, informed me of the 1859 date, which he has seen inside the organ. He gave the organ an overhaul in July of 1971, restoring it to excellent playing condition. No tonal changes were made, but the action was repaired and some other adjustments made. The photograph of the organ was taken during this renovation.

The manual is of 58-note compass, while the pedal contains only 13 notes. The pedal keys are short, straight, and flat, making it very difficult to play them! Specifications of the organ are as follows:

Manual

Stop'd Diapason Bass 8'
Stop'd Diapason Treble 8'
Dulciana Treble 8'
Open Diapason 8'
Oboe 8'
Flute d'Amour 4'
Principal Treble 4'
Principal Bass 4'

Pedal

Bourdon 16'
Pedal Coupler

There are also two blank knobs, one of which was the bellows signal according to Mr. Woodall. The drawknobs have square shanks — the first of this type I had seen. All of the case pipes are gold-painted dummies. Behind the case pipes can be seen the swell shades, which are operated by a hitch-down lever at the right of the case.

This organ has a bright sound, but it does not fill the chapel. It is placed in an alcove at the side of the chancel area, and thus speaks out into the chancel. The pipes are reached by going outside the building and through a door in an outside wall. It is thus rather buried. Nevertheless, it is an interesting little organ to hear and play.

To the writer's knowledge, this is the only Hook organ existing in Georgia in playable condition. One must surely wonder how the organ survived Sherman's march through Georgia! The chapel and organ survived a fire which struck the sanctuary part of the church several years ago. St. James Church deserves our thanks and congratulations for preserving such a valuable relic of American organ building.

Moving next to Atlanta, one finds two tracker organs there. Both are modern instruments, one a Flentrop and one a Schlicker. These are two instruments that organists visiting Atlanta should not miss playing and hearing.

The Flentrop is located at Saint Anne's Episcopal Church (Northside Parkway at Rilman Road), where OHS member William Weaver is organist. Saint Anne's is blessed with tremendous acoustics which make the sound of the organ nothing short of glorious. Since I did not become an OHS member until after the installation of this organ, I am unaware of any previous descriptions of it in *THE TRACKER*, so it will be described here.

The D. A. Flentrop organ, built in 1966, contains 33 ranks on 2 manuals and pedal. It is completely encased and stands behind the altar. A screen has been built above the altar to conceal the organ but it is of light construction and exerts very little effect on the organ sound. The specifications of the organ are given below:

Great

Quintadeen 16'
Prestant 8'
Roerfluit 8'
Spitzgamba 8'
Octaaf 4'
Speelfluit 4'
Octaaf 2'
Mixtuur IV
Trumpet 8'

Swell

Gedekt 8'
Roerfluit 4'
Prestant 4'
Woodfluit 2'
Quint 1 1/3'
Sesquialter II
Mixtuur III
Dulciana 16'

Pedal

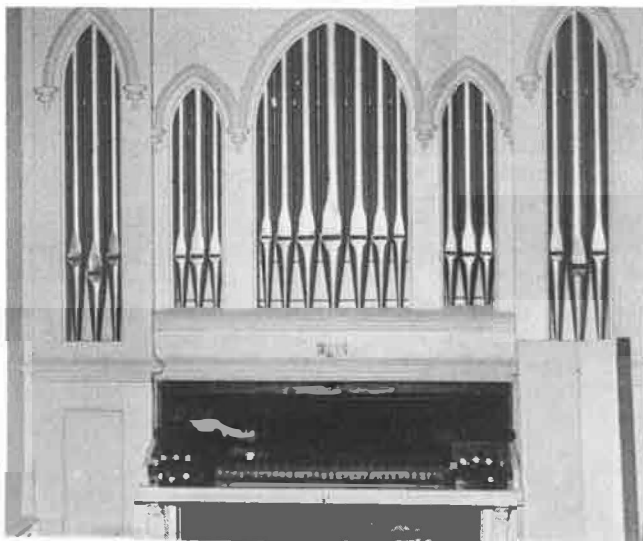
Prestant 16'
Bourdon 16'
Octaaf 8'
Gedekt 8'
Spitzfluit 4'
Mixtuur III
Fagot 16'
Schalmey 4'

Playing this organ was a thrilling experience for the writer, but even more thrilling was the experience of sitting in the sanctuary listening to Mr. Weaver play it. One notices some differences in the organ sound when hearing it from the nave. This is one organ which the visitor to Atlanta must hear!

Agnes Scott College in Decatur (just east of Atlanta city limits) has a Schlicker tracker organ which was described on page 24 of the Winter, 1972, Vol. XVI, No. 2 issue of *THE TRACKER*. The organ is located on the stage of the upstairs auditorium in Presser Hall. Acoustics of the room are rather poor. However, the organ still produces a nice, clear, bright sound. The tracker touch is firm, but not difficult to play. I found this to be a delightful organ to play.

The next organ to be described is, to the best of anyone's knowledge, the only one of its kind in Georgia. It is a Henry Erben of 5 ranks, built in 1848, located in Clarkesville, Georgia, at Grace Episcopal Church. Among the instrument's interesting features is a hand-pump that still works. An electric blower was installed several years ago (its installer was careful enough not to place the switch on the organ case), but the hand-pump can still be used if desired.

Grace Church is a quaint and beautiful white-frame building, located on a shady lot a few blocks from



The 1859 E. & G. G. Hook organ in the chapel of St. James Episcopal Church, Marietta, Georgia, during renovation in 1971.



The 1848 Henry Erben organ in Grace Episcopal Church, Clarkesville, Georgia. Photographs by Melvin Potts.

the town square. The church was erected in 1842, with the organ being brought from South Carolina in 1849 (according to the church's historical booklet). A gallery placement for the organ had been planned, but instead of this it was placed in a corner at the front of the church, where it still stands.

The writer had the good fortune to have to pass through Clarkesville a few weeks ago. Since the existence of the Erben was known, I stopped to visit the organ. A telephone call to the rector, the Reverend Thomas Kehayes, resulted in his kind permission to play the organ.

This Erben organ is maintained in perfect condition. Everything on it worked beautifully, and it was in very good tune. This was the first Erben tracker I had played. Clarksville, Tennessee, by coincidence, has the only Erben organ in that state; but it has been electrified. Thus, the chance to play a genuine Erben was most enjoyable.

There are no pedals on this organ. Its single manual contains 54 notes and 5 ranks of pipes. The specification is as follows:

Stop'd Diapason Bass
Stop'd Diapason Treble
Open Diapason
Hautboy
Fifteenth
Octave (knob has new face)

No pitch markings are given on any of the square-shank drawknobs.

The Open Diapason, Octave, and Fifteenth form a bright and lovely chorus. Adding the Stop'd Diapason to this chorus gives some depth to the tone, but does not muddy the tone or detract from the brightness of the Octave and Fifteenth. When the Hautboy (which extends only to Tenor F) is added, the result is a dominant "bite" and "clang."

The photograph of the case shows five flats of gold dummies, with the swell shades showing behind the three central flats. These shades are operated by a recovering-type of lever at the left side of the lower

portion of the case. When the foot is removed from this lever the shades will fall shut. Also visible in the case photograph is a portion of the nameplate, which can be seen under the music rack.

On the right side of the case in the lower portion is the "tell-tale" which showed the level of the bellows. This device does not work any longer. The pumping handle, not visible in the picture, can be worked with one hand while playing with the other; but the result will be very shaky wind! By going over to the handle and pumping it several full strokes, I obtained enough wind to play about twenty seconds before the wind suddenly expired.

Grace Church certainly deserves praise and thanks for keeping this monumental organ in such excellent condition.

The four organs just described are the ones which have been visited and played by the writer. There are two other trackers which are known to exist in Georgia at the present, but which the writer has not visited. One is a single-manual Pilcher at Zion Episcopal Church in Talbotton. There is a 2-manual Pilcher tracker, recently restored by Holtkamp, at the First United Methodist Church in Elberton.

A Pomplitz tracker was removed from LaGrange College in the city of LaGrange, according to a former student. Evidently the organ's worth was not realized, and it was torn out and junked. This former student has a Melodia pipe from the organ as a souvenir.

(Continued on page 17)

World's Largest Organs In 1898

According to a listing in *The Musician*, Vol. III, No. 7, published in Philadelphia, the July 1898 issue names the following as the largest organs then existing in the world:

1. Town Hall, Sydney, N.S.W. Five manuals, 128 stops, 8800 pipes, built in 1889 by Hill & Son. [This organ still exists and is mentioned in a record review on page 13, Vol. XIII, No. 4 of *THE TRACKER*, Summer 1969. N.S.W. — New South Wales — is now Australia.]
2. Cathedral, Riga, Russia Four manuals, 124 stops, 6826 pipes, built in 1883 by Walcker & Son.
3. Cathedral, Garden City, L.I. New York Four manuals, 115 stops, 7252 pipes, built in 1883 by Hilborne Roosevelt.
4. The Albert Hall, London, England Four manuals, 111 stops, 7391 pipes, built at an unknown date by Willis.
5. Auditorium, Chicago, Ill. Four manuals, 109 stops, 7114 pipes, built in 1889 by Frank Roosevelt.
6. St. Sulpice Church, Paris, France Five manuals, 100 stops, 6706 pipes, built in 1862 by Cavaille-Col.
7. Cathedral, Ulm, Germany Three manuals, 100 stops, 6564 pipes, built in 1856 by Walcker & Son.
8. St. George's Hall, Liverpool, England Four manuals, 100 stops, 6404 pipes, built in 1867 by Willis.
9. Town Hall, Leeds, England Four manuals, 93 stops, 6500 pipes, built in 1873 by Gray & Davidson.
10. Music Hall, Boston, Mass. Four manuals, 89 stops, 5353 pipes, built in 1863 by Walcker & Son. [This organ still exists at Organ Hall, Methuen, Massachusetts. It was rebuilt by Aeolian-Skinner in 1947.]
11. Alexandra Palace, London, England Four manuals, 88 stops, 5888 pipes, built at an unknown date by Willis. [This organ has recently been the subject of much controversy, and may have been demolished by this time.]
12. Cathedral, Magdeburg, East Germany Five manuals, 86 stops, 5784 pipes, built at an unknown date by Reubke & Son.
13. Notre Dame Cathedral, Paris, France Five manuals, 86 stops, 5246 pipes, built in 1868 by Cavaille-Col.
14. St. Bartholomew's Church, New York Four manuals, 86 stops, 5635 pipes, built in 1893 by Hutchings.
15. Parish Church, Doncaster, England Four manuals, 86 stops, 5406 pipes, built in 1862 by Schulze.
16. Calvary Church, New York Three manuals, 84 stops, 5460 pipes, built in 1888 by Frank Roosevelt. [The case and some pipework still exist.]
17. Nicholai Kirche, Leipsic, East Germany Four manuals, 84 stops, undetermined number of pipes, built in 1862 by Ladegast.
18. Marien Kirche, Lubeck, Germany Four manuals, 82 stops, undetermined number of pipes, built in 1853 by Schulze.
19. Music Hall, Cincinnati, Ohio Four manuals, 81 stops, 6237 pipes, built in 1878 by Hook & Hastings. [See *THE TRACKER*, Vol. IX, No. 3; now dispersed.]
20. Cathedral, Meresburg, Germany Four manuals, 81 stops, 5686 pipes, built in 1853 by Ladegast.

The number of stops listed means "speaking stops," but no record is given concerning couplers, combons, enclosed divisions, etc. If any OHS member has further information on these organs, or any others of comparable size of that period, it will be welcomed by the editor.

1898 was, of course, some time ahead of the great Wanamaker organ in Philadelphia, the Convention Hall organ at Atlantic City, and the Cadet Chapel organ at West Point. But America is well represented in numbers 3, 5, 10, 14, 16 and 19 — six out of twenty, not a bad average for that time.

Complete Franck Organ Works . . .

(Continued from page 7)

Dedicated on February 27, 1872, the organ has been played by Dudley Buck, Clarence Eddy, Horatio Parker, Alexandre Guilmant, and countless others.

It was heard in a fine recital by Jack Fisher on June 27, 1969, as the closing feature of the 14th Annual Convention of the Organ Historical Society.

After fifty-four years of service, the organ was electrified by Hook & Hastings in 1925. Many look upon the electrification of a tracker as a bad mistake, but in a few rare occasions, such as St. Alphonsus, *the Hook sound survives*. Electrifications of the early 20's and 30's were blessings in disguise for the preservation of old organs. Organs which survive because of these rebuilds are excellent prospects for retrackerization. If funds are available for such a project, no better guarantee could be purchased for future preservation of an historic instrument, big or small.

Through the efforts of individuals like Rollin Smith, the Organ Historical Society and its members, the

Historic Organ Recital Series will restore the importance of the art of American organ building as it was known in the nineteenth century not just to musicians but to the general public.

—o—

Sequel To "Journey . . ."

(Continued from page 12)

26, 1815, mentions that Jacob Boller, one of the congregation' organists whose primary duty was to play the big Lowe organ in Zion, had tested the new Krauss organ and presented a written evaluation to the council.

Thus ends the tale of the Schmahl organ which Mittelberger brought to Pennsylvania in 1750. The present writer still believe it is possible that specifications both to Schmahl's instrument as well as to the Krauss replacement may yet turn up. Should this happen, then it will be time to write a sequel to the "Sequel to 'Journey to Pennsylvania!'"

Maarten Albert Vente: I.S.O. Secretary

by Homer D. Blanchard

Our list of honorary members of the Organ Historical Society is short but exceedingly distinguished. Maarten Albert Vente, Secretary of the International Society of Organ-builders, might well be added to that list.

Born July 6, 1915, in Nieuwerkerk a. d. Yssel, Netherlands, Maarten Vente is married and has seven sons and two daughters. He attended Marnix College in Rotterdam and the University of Utrecht, receiving a master's degree in history and geography in 1939 and a doctorate in musicology in 1942. He was a pupil of Henrik F. Bos, organist of Utrecht Cathedral.

Dr. Vente served as a teacher in several high schools and colleges from 1939 to 1958 when he was appointed curator of the Institute of Musicology at Utrecht University. There, since 1965, he has been associate professor of the history and construction of musical instruments, especially of the organ. The University of Utrecht ought to be one of the very best places for graduate work in the organ, but particularly in organ-related musicology; for they have a fantastically complete library of things about the organ and what is probably the largest catalogued collection of photos of organ cases anywhere in the world.

Dr. Vente has many works on the subject of the

history and construction of the organ published to his credit in many languages: Dutch, German, French and English. He has written for American publications (the *Musical Quarterly*), and in 1970 published a book written in collaboration with Flor Peeters, *De Orgelkunst in de Nederlanden*, a copy of which OHS has in its archives. He has employed color slides and tape recordings in some splendid programs which are popular in Europe, and has visited America on several occasions — partly to see one of his daughters who lives here.

Besides serving as secretary to ISO (since 1960), Dr. Vente is a member of the committee for the International Organ Contests at Haarlem and Arnheim; he is consultant for the restoration of old organs at Breda, Kampen, Maastricht, Leiden, Delft, Utrecht, Evora, Oporto, and other cities; he is consultant for the construction of new organs in Rotterdam Concert-hall, Lisbon Cathedral, Lisbon Gulbenkian Hall, London Austin Friars, etc.; and he has been most kind in assisting American visitors to see unusual things which the average visitor overlooks through lack of knowledge.

It is very much to be hoped that Dr. Vente can visit OHS at one of its conventions and share some of his great experiences with us.

CHAPTER NOTES

Greater New York City Chapter

The Chapter went "all-out" on the Rollin Smith recital at St. Alphonsus Church, attracting a crowd of over 150 for the Dec. 10 program. Subsequent programs on the great Hook & Hastings (so carefully restored by Lawrence Trupiano) were given by Arthur LaMirande on January 28 and Barbara Owen on February 25.

A fire destroyed the 2-m Harrison organ in Bayonne, New Jersey, on November 10.

St. Joseph's, the oldest Roman Catholic church in New York City, was re-opened recently, having undergone a period of restoration. It is located on lower Sixth Avenue and now houses an Aeolian-Skinner unit organ.

Trinity Lutheran on East 9th Street has a one-manual organ no longer in use. Research is under way to determine whether this might be an Erben formerly located in St. Matthew's Lutheran Church.

The Organ Clearing House rescued another organ recently. It is a 2-12 Kilgen tracker from South Brooklyn Seventh Day Adventist Church on DeGraw St.

Hilbus Chapter

An organ crawl was conducted on January 28 in the City of Washington. Two Rieger trackers and Hook & Hastings Opus 1487 (1891 3-29) were visited.

Another crawl occurred in Baltimore on February 17. A 2-32 Rieger and a 2-m Odell were on the list.

The new 3-49 Holtkamp tracker at Bradley Hills Presbyterian Church, Bethesda, Maryland, was dedicated on February 4 with a special recital. Subsequent programs are scheduled as follows: April 3, Vernon de Tar; Oct. 7, Will O. Headlee; Dec. 2, Marie-Claire Alain.

Rescue of the 2-24 1863 Erben at the former St. John the Evangelist Church, Baltimore, seems likely as it may be moved to Loyola College by the time you read this.

The four-manual Aeolian electro-pneumatic organ in Corby Mansion, Chevy Chase, Maryland, is back in use. The property belongs to Washington Cathedral, and is now rented to a Dr. Done whose musical family presents concerts using the organ.

—o—

Tracker Organs In Georgia

(Continued from page 15)

Redeemer Lutheran Church of Atlanta has a Felge-maker tracker in storage, but nothing is known of future plans for the instrument.

This concludes a survey of tracker organs in the state of Georgia. Although there are not many left, we do have two valuable relics (the Erben and the Hook) in excellent condition, as well as having two fine modern instruments.

Marietta, Georgia
September 1972

MINUTES OF THE OHS COUNCIL MEETING

March 3, 1973

Haddonfield, New Jersey

The meeting was called to order by President Cunningham. The following were present: Thomas Cunningham, Norma Cunningham, Robert Coleberd, Thomas Finch, Robert B. Whiting, Norman Walter, Eugene Kelley, Martin Walsh, Albert Robinson, Robert Newton, and Alan Laufman.

The Minutes of the Council meeting at Woodstock, Vermont, the Annual Meeting at Woodstock, and the unofficial meeting at Delaware, Ohio, were read and approved.

Albert Robinson introduced Mr. Joseph Koci, Jr., who spoke to Council about some possibilities for foundation support of Society activities.

The Treasurer's Report was read and accepted with thanks. Council authorized expenditure of \$89.33 for an adding machine for the Treasurer. Don Rockwood's proposal for a change in policy on renewals was discussed and tabled for action in June. His recommendation for a change in procedure on handling convention funds was accepted by Council to be effective this year; after further discussion it was voted to put the recommendation into effect next year. Eugene Kelley and Martin Walsh were asked to work out a mutually acceptable arrangement for this year with Don Rockwood.

The Corresponding Secretary's report was read and accepted with thanks. Mrs. Harriman reports 8 Sustaining members, 62 Contributing members, and 500 Regular members. These, and the two Honorary members, make a grand total of 570 members.

The reports of the Editor and the Publisher of *THE TRACKER* were read and accepted with thanks.

Council authorized the expenditure of \$150.00 for filing cabinets for the Archivist. The Archivist was requested to initiate correspondence with other publications to see if exchanges can be arranged. If not, Council authorized the Archivist to subscribe to appropriate publications. Council noted that Chapter Newsletters should be sent routinely to the President, the Archivist, the Recording Secretary, and the Editor of *THE TRACKER*. Alan Laufman was asked to write to Chapter Newsletter Editors reminding them of this. Council authorized arrangements for two complete bound sets of *THE TRACKER* to be provided for the Archives.

Alan Laufman reported on the activities of the Extant Organs Committee.

Robert Coleberd reported for the Publications Committee. Work is progressing on publication of the Ellsworth manuscript, and Council plans to authorize funds for this project in June. Council asked Robert Coleberd to investigate possibilities of publishing the Pilcher Letterbook.

Tom Cunningham read Ken Simmons' report on the Historic Organs Recital Series. Recitals have been held in Charleston, South Carolina, New York City, and Boston, and others are scheduled for Chicago, Washington, D.C., Meriden, New Hampshire, and Kenton, Ohio.

The report of the Nominating Committee was accepted with thanks.

Council accepted Tom Finch's "Amendments and Corrections" to the "Proposed Revised Version of Rules . . . for Convention Committees." Tom Finch was asked to incorporate Don Rockwood's suggestions for handling convention funds.

Cleveland Fisher sent his resignation as Chairman of the Historic Organs Committee. Council tabled any further appointment until June.

Eugene Kelley and Martin Walsh reported on progress of plans for the 1973 Convention. Council authorized the expenditure of funds for advertisements in *The Diapason* and *Music*. The Convention Committee was authorized to decide on the best arrangement for convention busses. The Convention budget and schedule were discussed, and Council agreed that there should be no photograph-taking permitted during recitals. George Pallage will make official recordings of the three major evening recitals. No other recordings are to be made except with permission of the recitalist, and arrangements must be made beforehand. Council accepted the report of the Convention Committee with thanks, and also accepted the proposed budget.

Tom Cunningham will write to OHS member Mary Julia Royall in Charleston, South Carolina, to inquire about the possibilities of a Convention there. Mrs. Harriman indicates that there is interest there for a Convention in 1975. If the South Carolina people can arrange one in 1974, that might be better, as we have no proposals in hand for 1974.

Tom Finch and Robert Coleberd reported on the BiCentennial Committee. They suggest a special 1976 issue of *THE TRACKER*, 100 pages long, perhaps with a recording as well, on the subject "200 Years of American Organ Building." They further suggest there might be publishing opportunities in sheet music, and think they might be able to work out some special observances with the Historic Organs Committee.

Norman Walter presented the report of the Audio-Visual Committee, which was accepted with thanks. Norman Walter will handle slide-tape bookings from April on.

Council asked Ken Simmons to look into legal ramifications of conducting official Council business by mail.

Council thanked Albert Robinson for lunch and for hosting the meeting. The next meeting will be held at Lawrenceville, New Jersey, June 25, 1973.

President Cunningham adjourned the meeting.

Respectfully submitted,
/s/ Alan Laufman
Recording Secretary

Publisher's Note: We apologize for the delay in this issue of THE TRACKER. Please bear with us as we continue our efforts toward a timely Journal of good quality.

REPORT OF THE NOMINATING COMMITTEE

The ballot will read:

PRESIDENT — Homer D. Blanchard
Edgar A. Boadway

VICE-PRESIDENT — Robert E. Coleberd, Jr.

COUNCILLOR (2) — George Bozeman, Jr.
Thomas W. Cunningham
Thomas L. Finch
Benjamin D. Van Wye

Nominating Committee
Robert Griffith
Donald R. M. Paterson
Randall Wagner

BIOGRAPHICAL INFORMATION

HOMER D. BLANCHARD is Professor of German at Ohio Wesleyan University. He received a B.A. degree from Ohio Wesleyan, where he was Phi Beta Kappa, and both M.A. and Ph.D. degrees from Ohio State University. His doctoral dissertation was "German Organ-building Terminology." He also studied at the University of Colorado, the University of Pittsburgh, and the University of Heidelberg, Germany.

Dr. Blanchard taught German at Ohio State University, Geneva College, the U.S. Naval Academy, and the U.S. Naval Technical Mission in Europe. He was lecturer in Organ History and Construction at Union Theological Seminary. He was also Assistant Sales Manager and later the Northern Ohio Representative for M. P. Möller, Inc., and the owner of H. D. Blanchard Pipe Organs 1959-72.

Dr. Blanchard was a founder of OHS and was the originator of the Society's name. He has served the Society as Councillor, Auditor, and since 1966 as Archivist. In addition to his scholarly pursuits in the field of German, he has contributed numerous articles to *THE TRACKER*, *The Organ*, *The Diapason*, and *The American Organist*. Recently, he has served as German/English translator for several articles published in *ISO Information*. He is a member of the American Association of Teachers of German, The American Guild of Organists, the Modern Language Association, and The Organ Club.

EDGAR A. BOADWAY is a faculty member of the Junior High School in Claremont, New Hampshire, and is the organist-choirmaster at St. Paul's Episcopal Church in Windsor, Vermont, where he plays the oldest organ in the state. In addition he tutors deaf students and is a Trustee of the Claremont Historical Society. He was employed for several years by the Andover Organ Company, and he now does work as a consultant, maintains trackers, and restores reed organs in northern New England.

Mr. Boadway has been a member of OHS since its early years, was a member of the Constitution Committee, and was the Society's first Secretary. He has served on several convention committees and was chairman of the 1966 Cape Cod Convention. He was founder of The Boston Organ Club in 1965, and for several years he has edited the monthly *Newsletter*. His enthusiasm for old North American organs during the past quarter-century has resulted in the world's largest collection of American "organabilia."

Mr. Boadway is past dean of the Monadnock Chapter of The American Guild of Organists and is actively interested in bells and Victorian buildings.

ROBERT E. COLEBERD, JR., is Associate Professor of Economics at Longwood College. He received a B.A. degree from William Jewell College, the M.B.A. degree from Cornell University, and the Ph.D. degree from the University of Illinois.

Dr. Coleberd has served the Society as a Councillor and as a member of several committees. His many organ publications have appeared in *THE TRACKER*, *The Diapason*, and *The American Organist*. His current research includes "The House of Pilcher" and "Four Generations of Pipe Organ Builders."

Dr. Coleberd is an economic consultant for the Associated Pipe Organ Builders of America. He is a member of the Hilbus Chapter of OHS, The Boston Organ Club, the American Economic Association, the Southern Economic Association, and the National Economists Club.

GEORGE BOZEMAN, JR., is an organ builder with the firm of Bozeman-Gibson and Company of Lowell, Massachusetts. He attended North Texas State University as an organ major. His organ building career began in 1959; since then he has served apprenticeship with Otto Hofmann, Joseph Blanton, Robert Sipe, and Fritz Noack. He was awarded a Fulbright Grant (1967-68) to Vienna for organ study with Anton Heiller, harpsichord with Isolde Ahlgrimm, and organ building with Joseph Mertin. Mr. Bozeman is co-editor of *Art of the Organ*, and is a member of The Boston Organ Club, The American Guild of Organists, and the International Society of Organ-builders.

THOMAS W. CUNNINGHAM has served OHS as President for the past four years, was Publisher of *THE TRACKER* for six years, and was elected Councillor prior to his appointment as Publisher. He served as chairman of the 10th Convention at Cincinnati in 1965, and has attended all Conventions but one since 1961. He is a graduate of Ohio State University in Electrical Engineering, is President of Cunningham Pipe Organs, Inc., and has worked to preserve good old organs in the Cincinnati area.

THOMAS L. FINCH is Associate Professor of Physics at St. Lawrence University and is organist of the Unitarian-Universalist Church in Canton, New York. Dr. Finch has served as Vice-President of the Society since 1969, and he was chairman of the 1970 OHS Convention in Canton, New York. During the present 1972/73 academic year, Dr. Finch is on sabbatical leave from St. Lawrence and is engaged in research in musical acoustics at Case Western Reserve University, Cleveland, Ohio.

BENJAMIN D. VAN WYE is Assistant Professor of Music and College Organist at Skidmore College and is organist-choirmaster of Bethesda Episcopal Church in Saratoga Springs, New York. He received a B.M. degree from the University of Texas, the M.A. degree from Ohio State University, the M.Mus. from the University of London, England and a D.M.A. degree from the University of Illinois. His doctoral dissertation was "The Influence of the Plainsong Restoration on the Growth and Development of the Modern French Liturgical Organ School." Dr. Van Wye was awarded a Fulbright Grant (1964-65) to the University of Copenhagen, Denmark, for organ study with Finn Videro. He is a member of The American Guild of Organists, The American Musicological Society, and The College Music Society.

ARCHIVIST'S REPORT

by **Homer D. Blanchard**

As of February 28, 1973, we have in our collection 425 file folders, indexed and cross-indexed, containing approximately 1500 individual items or organ-related material.

Since perhaps the item most frequently found in our collection is the organ recital program with stoplist, we have indexed these under at least two headings: city; organ-builder. A typical card will show: city and state, file number, name of church or other, name of organ builder, date of instrument and/or Opus number if known, and a listing of related items to be found in that particular file folder. The builder's card will show builder's name and address where known, file number, name of church or other, date of instrument or Opus number, name of city and state, and a listing of items to be found in that particular file folder. Where we are dealing with an instrument that has been rebuilt we usually have it indexed under city, original builder, and rebuilder.

Where organ stoplists appear in festival booklets or convention brochures they are nonetheless given individual listings as far as is reasonable.

Our periodical holdings are listed by Volume, Number, Month, and Year. Here let me say that our holdings of the major journals such as *The Diapason*, *The American Organist*, *The Organ*, and *Music* are extremely sketchy. I urge members to contribute old sets of these or other organ journals.

We are beginning to collect books about the organ, in various languages, and these are particularly welcome.

I find that it takes a minimum of six minutes to examine and classify, make out proper index cards and folder and actually file an item, so you can get some estimate of the amount of time already invested in the collection.

We need certain physical items of equipment for the collection and I hereby request Council to authorize me to purchase same and bill the Treasurer, namely: 1 Cole Steel Storage Cabinet, 1 Cole Steel Standard Card Cabinet. I can buy these through the University at considerable savings . . . The storage cabinet is required to properly house books, records, and tapes in the collection. The card file is to house our index cards which are now in a shoebox.

It would appear from bits of old correspondence in the files that some of our past officials have received items in the name of OHS for the collection that have not been turned over to it. I urge anyone having such items in his possession to send them to me as soon as possible.

It is important that photos be properly identified, also negatives. It is important that recital programs show name of church or other, the date, and the name of the builder with the stoplist of the organ if possible. It is disturbing to run across a stoplist with no place name and no builder's name. It would be helpful if programs would clearly state that an organ has been rebuilt and the extent of the tonal changes.

I would like to have two or more bound sets of *THE TRACKER* for the collection, one for regular use, one for permanent file.

I would be grateful if reviewed material, such as organ books, could go into the collection.

MEMBERSHIP REPORT

According to our records as of February 19, 1973, there are 572 members of the Organ Historical Society. Eight of these are Sustaining Members and sixty-two are Contributing Members, while five hundred are Regular Members, and two are Honorary Members: E. Power Biggs and William H. Barnes.

It is our custom to honor the Sustaining Members and Contributing Members by publishing their names in the Spring issue of *THE TRACKER*. Thus we are pleased to list the following:

Sustaining

Donald C. Curry
William E. Orser III
Richard Scott-Walker
Terrence P. Schoenstein

Timothy M. Thompson
Randall E. Wagner
Martin R. Walsh
John Wilson

Contributing

Pastor David H. Andreae
Robert F. Baker
Gene R. Bedient
Dr. Homer D. Blanchard
James M. Bratton
Fred N. Buch
Peter T. Cameron
Sidney R. Chase
Blakslee H. Colby
Robert C. Colby
Dr. Robert E. Coleberd, Jr.
Mr. & Mrs. Michael M. Cone
LaVerne C. Cooley, Jr.
H. D. Craft
Charles Lane Davis
Kent S. Dennis
Dr. Vernon de Tar
Robert C. Dickinson
David A. Drinkwater
Brantley A. Duddy
Wesley C. Dudley
Joseph F. Dzeda
Charles L. Easton
The Rev. Leonard Ellinwood
Walter W. Felton
Charles Ferguson
Dr. Thomas L. Finch
Gordon W. Graham
Thomas P. Griesa
Wallace R. Hackling
Richard C. Hamar

Helen B. Harriman
Hartman-Beaty Organ Co., Inc.
Capt. Robert A. Hinners
Mrs. Dana Hull
Louis J. Iasillo
Eugene A. Kelley, Jr.
Colin C. Kerr
E. Woody Kuhlman
Maurice D. Lockwood
The Rev. James M. McEvers
Robert L. MacFadden
John R. Mercier
Daniel M. Meyer
Frederick L. Mitchell
Noel W. Nilson
Richard H. Oslund
Daniel F. Pilzecker
Miss Charlotte E. Ricker
Joseph G. Roberts
Richard Roeckelein
Schantz Organ Company
Charles T. Schrider, Jr.
H. Allen Spangler
Gale E. Smith
Robert Spies
Ernest Stavenhagen
Mrs. Francis B. Taylor
Richard B. Walker
William H. Wertman
Dean H. Woodhull
Victor I. Zuck

We are indeed grateful to these individuals who express their appreciation for OHS in such concrete terms. If your name is not on the list, please consider joining these boosters the next time your dues notice arrives.

FRED N. BUCH

Representing Aeolian-Skinner Organ Co.

Ephrata, Pennsylvania

LETTERS TO THE EDITOR

Dear Sir,

In reply to the article by R. E. Coleberd and T. L. Finch on the Garret House Organ in St. Stephen's R. C. Church in Buffalo [Vol. XVII, No. 1], I am pleased to say that I have done some repair work on the organ, and will add some information to their article.

In the records of the Charles Viner firms, there is a list of Garret House Organs. One of them is listed as "St. Stephen's R. C. — 1891." On tenor C of the Swell 2' the date 1869 is stamped. So, obviously, House moved and reinstalled this organ from a presently unknown church.

One of the repairs made was the reinstallation of the old Spencer [blower] in the tower. It was abandoned because the motor needed rewinding, and a small exhaust blower was substituted. The organ was on about 1 inch pressure. Upon reinstallation of the old blower the organ was winded at 2¾".

The printed stoplist is correct except that there is no 4' string in the Swell. The only 4' is the Principal.

The inoperative knob on the Great was probably a bellows signal.

On the Swell, the blank knob is an Oboe. The knob marked Clarabella controls a Dulciana. All stops in the Swell box are from T.C. up; the basses for the Bourdon, Stopped Diapason, and Dulciana are on an offset chest at the back of the organ.

Incidentally, except for the basses, both Stopped Diapasons are metal.

The Trumpet on the Great is of later vintage than the rest of the organ, and has open shallots. I suspect that the Swell Trumpet was originally on the Great, and was later moved to where it is now. (Possibly at the expense of a second 4'?)

I hope this information is useful.

Yours,
/s/ David Snyder
1323 East Ferry Street
Buffalo, New York 14211

Dear Sir,

"Amen!" to your editorial on the "8th R." I discovered the truth of that this summer during my Koehnken & Grimm research. And it also pointed out something I've been thinking about for months: I first heard about OHS when I was helping Jim McEvers in Bloomington, Illinois. This was at the time of the New York Convention. My first reaction was — what difference can my membership make? None, as far as I could see then.

Almost as soon as I came to work for Tom [Cunningham] in March 1972, I started helping Norma with *THE TRACKER*. By the time we were into the second issue I worked on, I started to get excited. In

May I joined. What all this is leading up to is this: how many prospective members have declined membership because they could not see how that membership would be meaningful? And how can we get the message across to the *prospective* member: it's up to you whether or not your membership is meaningful. I missed nearly three years of OHS membership because I didn't get that message, and I regret those years. You do a good job of getting this word to those inside OHS; can you tell me how to do it for those *outside* OHS?

Sincerely,
/s/ (Miss) Pat Wegner
889 Rombach, Apt 5
Wilmington, Ohio 45177

Obituary

According to Robert I. Thomas, D. Brockus Armstrong was killed in an automobile accident some months ago en route to tuning an organ. Mr. Armstrong was a faithful member of OHS for many years, and serviced many organs in the Springfield, Missouri, area. Mrs. Armstrong, who accompanied him, was also killed in the same accident.

SUMMARY OF THE TREASURER'S REPORT

Statement of Condition — February 19, 1973:

Assets: Balance in checking account	\$ 680.28
Balance in savings accounts	5,538.71
Helen Harriman Foundation	223.23
Total Funds on Deposit	\$ 6,442.22
Inventories	6,069.92

Total Assets	\$12,512.14
Retained Earnings: Balance 6/1/72	\$11,447.10
Net Income 6/1/72 to 2/19/73	1,065.04
Balance 2/19/73	\$12,512.14

Statement of Income and Expenses: Expenses Income

Receipts: All membership dues	\$ 4,798.61
Expenditures:	
1. <i>THE TRACKER</i>	\$ 3,397.89
2. Convention 1972	\$ 210.50
3. Recordings	44.45
4. Slide-tape Program	130.46
5. Historical Organs	(no activity)
6. Archives	(no activity)
7. Historic Organ Recitals	367.29
8. Office & Admin.	543.82
9. Savings Account Dividends	190.02

Totals	\$ 4,309.00	\$ 5,374.04
Net Income: 6/1/72 to 2/19/73	1,065.04	

Totals	\$ 5,374.04	\$ 5,374.04
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Respectfully submitted,
/s/ Donald C. Rockwood, Treasurer

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NOTES, QUOTES and COMMENTS

Prof. Karl E. Moyer, associate professor of music at Millersville State College (Pennsylvania), played the recital marking the rededication of the Charles F. Durner 1868 tracker organ in St. John's United Church of Christ, Boalsburg, Pennsylvania, on November 7, 1971. The organ was restored by the Hartman-Beatty Organ Co. of Englewood, New Jersey. Prof. Moyer played selections by Bach, Drischner, Reger, Mozart, Marcello, Widor and Parry.

The 1897 Hook & Hastings organ in St. Mary's R.C. Church, Dedham, Massachusetts, has been renovated by the Andover Organ Co. of Methuen, Massachusetts. A rededication concert was held November 6, 1972, when Brian Jones played selections by Karg-Elert, Bach, Messiaen, Franck, Vierne and Widor. Msgr. Russell H. Davis, sang three tenor solos during the program.

An elegantly printed program, done in high nineteenth century style, describes the rededication program of the E. G.G. Hook organ of 1855, recently rebuilt by C.B. Fisk, Inc., of Gloucester, Massachusetts. The organ is in the First United Baptist Church of Lowell, Massachusetts, and the organist was W. Raymond Ackerman, who played works by Bach, Homilius, Clerambault, Buxtehude, Franck, and James Hewitt's "Battle of Trenton." The organ has four divisions - Great, Swell, Echo and Pedal.

The Organ Literature Foundation, Braintree, Massachusetts 02184, has issued "List 69" as a supplement to Catalog F. It contains some deletions, some price changes and several new items. A free copy will be sent upon request, accompanied by a self-addressed, stamped envelope.

The Philadelphia Chapter, AGO, had a Musical Flea Market in June 1972, at which a lot of music (including a lot of "junkie," but also some gems by Dudley Buck and others) turned up for sale. Old organ pipes, stop knobs made into key rings, records of many organs here and abroad, plus a fine lunch were the highlights of the event. But two treasures appeared in the form of magazines dated 1891 entitled "Famous Composers and Their Works" edited by John Knowles Paine, Theodore Thomas and Karl Klauser. The issues we found were not numbered, but the text pages began at 163 in the first and 195 in the second, while the musical excerpts began at 81 and 97 respectively. The first volume was devoted entirely to a biography of J. S. Bach and his music. The second began with the story of G. F. Handel and his music, plus some material on C. W. von Gluck. All the texts were signed by Philipp Spitta (1841-1894) and were evidently especially written for these

magazines. There were several illustrations, but the special fine engraving was Theodore Thomas. The publisher was J. B. Millet Company of Boston.

Robert Coleberd reports that the new 3-40 Schantz organ in St. Paul's Episcopal Church, Lynchburg, Virginia, is "the finest I've seen anywhere in recent years . . . A color shot of the case would reveal the striking beauty of the handsome case; the swell shades are paneled in red brocade cloth and against the white oak woodwork the effect is spectacular." At the dedication on April 2, 1972, Roger Cole, the church organist, played works of Franck, Bach, Peeters and Gigout.

A friend sent us a page from the October 30, 1972 issue of the *New York Daily News* showing a picture of Gilbert Adams and a story called "His Future Is in Organs" by Sidney Fields. The subtitle under the photo caught our eye: "Last of his kind?" And the article states that "There were once six major pipe organ makes around New York. They're all gone now . . . Adams . . . claims he's really the only organ builder left." There is a brief description of the organ in the rear gallery of St. Thomas Church (which Mr. Adams built), and a quote: "Most organs in America have a strong German tonal influence because of Bach. I'm trying to start a whole new field for the French classic organ. It could bring in the French music which can't be played authentically on German style organs. It might even bring more people to church." The article reports that Mr. Adams has built a small organ for the United Methodist Church in Stroudsburg, Pennsylvania, and that he is presently building a \$130,000 organ for Grace Episcopal Church in Utica, New York, both in the French style.

The 1865 E. L. Holbrook tracker organ was featured in a recital by Dr. Vernon Wolcott of Bowling Green State University on October 15, 1972. The 30-rank instrument has been rebuilt and is located in Calvary Episcopal Church, Sandusky, Ohio. Dr. Wolcott serves as organist at the First Presbyterian Church in Bowling Green, Ohio.

We found much of interest in the October 1972 issue of *The Diapason*, especially the cover story by James H. Richards on the Miles Mountain Musical Museum at Eureka Springs, Arkansas. Floyd C. Miles began his collection with a Wilcox and White self-playing reed organ about eighteen years ago. The instruments include many examples of string and keyboard families plus some early automatic music machines. But there are no less than 40 reed organs dating from c1835 to about 1900, and we were reminded of Robert Bruce Whiting's "organ barn" which

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contains about 25 reed organs (some with bells) and a huge tracker pipe organ.

Reminder is offered to all members of OHS to vote in the current society election. It is most important that every member cast his (or her) ballot, following the explicit instructions on same.

We have learned that Donald R. M. Paterson, University Organist at Cornell, will present a recital on May 20 at 4 P.M. at Grace Episcopal Church, Millbrook, New York. The organ is a 1969 2-24 von Beckerath. This is the concluding recital in a series of five presented this winter and spring.

Has the "organ bug" bitten the *New York Daily News*? Another article from the pen of Sidney Fields, "New Life for Pipe Organs," appeared in the January 24, 1973, issue. This is an excellent story of the life and work of Alan Laufman with references to the Organ Historical Society and the Organ Clearing House. The writer estimates that during the past twelve years, Alan has saved about 1,000 old pipe organs from destruction, pronouncing this a "Herculean labor of love."

Just at deadline we received a handsome announcement of an international organ playing competition called "Grand Prix de Chartres" to be held in September 1973. Two prizes are offered, one for "interpretation" (performance from memory of obligatory works) and one for "improvisation." Each prize is 10,000 Francs. Eliminations will take place in Paris from Sept. 17 to 27, and the Finals will be held at Chartres on September 30. The organ in Chartres Cathedral is described as having four manuals and 67 stops. Registration (50 Francs) deadline is July 1st. For full information write: Secretarita du Concours, 75, rue du Grenelle, 75007 Paris, France.

CORRECTIONS. Please note the following corrections in *THE TRACKER*, Winter 1973, Vol. XVII, No. 2.

Page 2: The Methuen organ was rebuilt in 1947.

Page 7: The fourth line immediately below the picture should read "dummy pipes. The metal pipes above the console . . ."

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They're still doing it! The organ builders and buffs are up to their old tricks by drawing up satirical organ specifications. See *THE TRACKER*, Vol. 4 No. 4, July 1960, for Hilborne Roosevelt's witty charade in this form, submitted by Kenneth F. Simmons. About five years ago we happened upon one which was open to censorship, and therefore did not qualify for these columns. However, another has turned up recently which was "specially researched for the Lansing (Michigan) Chapter, AGO, by Albert Bolitho" and made available to us by John Tuttle, Jr., organist at First Presbyterian Church, Philadelphia. It is titled "Stoplist of Organ in Grosse Kirk der Dinglehofer-vonalbionachpholen." It runs:

Stupendous	Schmeller
16 Double Open Diabolic	8 Cor de Tweet
8 Violent Disposition	8 Roargetooten
8 Normal Disposition	LXI Hummer Celeste
4 Choral Activator	4 Prestone
4 Burpenschnapps	4 Harmonic Fruit
LV Mixuper	2 2/3 Nasty
XIX Earschplitter	2 Caterwailler
8 State Guitar en chamade	IV Plain Jane
4 Pontifical Banjo	16 Honker
Minister On	8 Tuba Miraculous
Minister Off	8 Hex Vomica
Puddle	4 Claret
32 Contre Rumble	Building Shaker
16 Grosse Unterphofer	Applause (loud)
16 Elovanoize	Uncertain
8 Schneezenkoff	8 Quitterdone
8 Pounder	4 Spitzenstops
4 Dunderundblitzen	2 Rohrcipher
II Rushpfurhelp	1/5 Bourbon
32 Horn O' Plenty	11 Kleine Tinkle 1/10
16 Schnarlenthumpen	8 Krummy
8 Strumpet	Panic Button
4 Sinkendercantus	

When the instrument described above becomes a reality, we'd like to nominate Cleveland Fisher as organist for the dedicatory recital.

Our publisher, Norma Cunningham, whose job includes the tedious work of proof-reading all type-settings for *THE TRACKER*, notes that a recent typo might be trying to tell us something, viz: "Organs in" came out "Organ sin"!

And speaking of sin, did you ever notice that the letter "g" is the only mark of differentiation between "sinning" and "singing"? Think it over, and then apply it when and where appropriate.

You can't win these days. We played the "March of the Magi" by Theodore Dubois at the appropriate season recently and carefully noted on the church bulletin that "the high note sustained throughout the piece represents the Star of Bethlehem." (It is held in place by a pencil inserted on the proper key.) But no less than two church officials made a point of remarking, "Well, you had a little trouble with a cipher this morning, didn't you?"

See you in New Jersey . . .

June 26, 27, 28, 1973

AA or AC: Which Is To Blame?

..... An Editorial

No, dear reader, the AA in our title doesn't refer to the remarkable organization which is fighting John Barleycorn. Our initials stand for American Affluence, an insidious social disease which is now running rampant due to the state of our national economic affairs.

And the AC has no connection with the common type of electrical energy, but rather stands for another and even more serious affliction, American Complacency.

One, or perhaps both, of these may be the cause of our failure to take advantage of the Organ Historical Society's admirable plan for a series of Historic Organ Recitals. The plan originated at the summer meeting of the National Council and was adopted by the Society at the 1972 Annual Meeting, but to date only two or three of the twelve recitals have been presented. Our question is: Why?

If we look to the AA's (Affluent Americans) for an answer, we are told that the \$100 offered by the Society to help put the organ in playing condition or to be used for purposes of publicizing the recital is insufficient. They want the Society to pay the recitalist's fee, too. But OHS is not an artists' management service, and who is to decide whether Organist A should get XX dollars while Organist B gets XXXX dollars? OHS left the selection of the recitalist to the local committee, and any compensation would be settled amicably by the performer and those arranging the recital details.

And when it comes to American Complacency, well,

it was this factor which involved us in the nation's last three wars. And it is this kind of thinking which jeopardizes our organ world today. There are many OHS members who are in a position to arrange for an Historic Organ Recital on an instrument of considerable interest and value, but their self-satisfaction with the status quo prevents any action on their part. The direct result of this attitude is that historic organs are being destroyed almost as often as they were in the days before OHS existed. It is indeed a sad state of affairs.

It is true that many individual members of OHS have worked valiantly against this wanton destruction, and their work is not to be ignored. But by and large, the vast majority of OHS members don't lift a finger—even when a weapon to help prevent these disasters is offered in the form of financial assistance for the presentation of recitals in order to attract attention to the importance of the organs which are our American Heritage.

What can be done? To the AA's we say, take advantage of that which is offered and make the most of the opportunity suggested in the OHS Historic Recital Series plan. Raise the funds for the performer (if he or she won't contribute the work without fee) by soliciting guarantors or patrons, and if the free-will offering or sale of tickets is insufficient you'll not be holding the bag.

And to the Complacents, we think it is time to have a change of heart and become fired with OHS enthusiasm to the point of taking similar action now—not next month or next year. It may be too late! Let's eliminate AA and AC, and perhaps a subsequent editorial can begin to brag about our own contributions to AH (American Heritage).

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