



THE TRACKER

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The 1816 Christian Dieffenbach Organ

In Altalaha Lutheran Church, Rehrersburg, Pennsylvania

by Thomas S. Eader

The 1816 Christian Dieffenbach organ in the Lutheran Church at Rehrersburg, Pennsylvania, was rededicated on Sunday, May 6, 1973, after efforts by the church members and the Dieffenbach family association culminated in its restoration during the fall, winter and spring of 1972-73. A varied program presented to a congregation which completely filled the church included organ music, congregational hymns, music for choir and organ, organ and flute, organ and trumpet, and organ, violin and soloist.

The organ had stood in the building in its original form until 1886. At that time the church was completely remodeled. Thomas Dieffenbach, Christian's grandson, was chosen to renovate and enlarge the organ. This work included removal of the recessed console, addition of a reversed console, a pedal division of 15 notes, and a new bellows. Some ranks of pipes were replaced and an extension was added to the rear of the old case to hold the new bellows and the pedal chest. The pine case was repainted and the front pipes were decorated in colors. After an electronic substitute was purchased in 1938, the organ sat unused for services. Since then damage to the pipework had occurred, leather had rotted and roof leakage did damage to the pipes and bellows. Recently, renewed interest in the organ resulted in various plans being submitted for making the organ playable again.

Before I could submit a plan of action, a complete examination of the instrument had to be made. Only on the basis of such an examination could a plan be formulated and accepted. This was the evidence uncovered:

1. The 1816 organ contained 12 manual ranks, and no pedal division. Ten manual ranks existed unaltered. Two replaced ranks were minor ones, not forming part of the extensive Diapason and Flute choruses.

2. The old keyboard had been used in a new reversed console, but it was in perfect condition with all its ivories and molded key fronts intact.

3. Much of the 1816 stop action remained, though in relocated position to function in the reversed console.

4. The case and all front pipes retained their 1816 form, but they had been repainted in 1886—the case a dark brown grained finish and the pipes patterned in vivid blue, pink, red, brown, and gold leaf.

5. Most back panel framing of the 1816 case existed in place, but the panels themselves were missing; the back of the pedal case consisted of dissimilar-sized panels made in 1886.

6. The bellows and feeders dated from the rebuild, and were installed inside the main case but extended from the rear of the old case under a walk-board into the pedal case.

7. All key action dated from 1886 except the rollerboard, which had been repegged and slotted to accommodate a new arrangement of rollers required by placement of the keyboard in the reversed position.

8. The pedal 16' Subbass pipes were in poor condition—water damage had caused many seams to open and cracks to appear.

9. About two dozen pedal pipes from ranks planted at the rear of the chest had been severely trampled, and some of the low basses from the 8' Principal and the 4' Oktav, made of soft metal, had collapsed under their own weight. Many wood pipe mouths were unglued.

10. No 1816 stopknobs remained, nor did any framing to hold stopknobs in the recessed console position, and the original music desk panel was gone.

Considering the importance of the instrument historically, containing so much original pipework and a large portion of the original construction, it seemed better to propose a restoration procedure rather than a substantial repair to an altered organ. A plan was discussed and submitted which was designed to return the organ as much as possible to its state as when first built. The reversed console was to be removed and the rollers on the rollerboard reinstalled in their original locations to permit the keyboard to be placed back in its recessed position within the case. The pedal, an awkward-placed, short-compass affair, unable because of space limitations in both console and case to be enlarged to a usable 27 notes, was to be removed. With removal of the reversed console and the pedal case, the organ would be so reduced in depth as to be once again able to sit forward on the gallery itself, secure from any possible further rain damage under the tower. In this position within the walls of the church, the organ could again sound forth in the same way that it did when first built, and into the same size room, since the tower opening could be sealed off.

The Organ Committee determined to proceed in this direction with the end result hoped for to be

an organ well representing the skill and accomplishment of Christian Dieffenbach, the original builder. But three things were not to be carried out to bring it to this state totally: first, the 1886 dark graining and pipe decorations were to be retained; secondly, the old double feeder or wedge type blowing apparatus was not to be reproduced (an electric blower with small regulator being deemed all that is presently necessary); and thirdly, no attempt would be made to reproduce the two replaced ranks since it was not known exactly what they were (subsequent discoveries were made concerning these stops). The two replacement ranks of spotted metal were, after all, Dieffenbach work, even if by another generation, and the same was true of the painted work on the case.

And so, with a general plan of restoration in mind, work began. The entire organ was dismantled, all pipes were stored (each rank in its own box), and everything was removed from the 1816 case. The reversed console, bellows and pedal chest and pipes were placed aside. All known 1816 parts were placed apart from later work. The main windchest was repaired, cleaned and returned to its position within the case, which supports this member, there being no inner frame. Leather slider seals were left in place, since that leather was in fine condition. The rollerboard was rearranged according to its first plan

—this work being made easier by discovery of the original layout scribed on the surface of the board, revealed after the later arrangement of rollers was removed. With the restored rollerboard and windchest in position within the case, a new keyboard frame and console shell were constructed, using old lumber from the 1886 parts. The stop mechanism was placed in its original location; 1886 levers and stop shanks had only to be shortened to serve. New walnut stop knobs were made, copied from an early David Dieffenbach organ privately owned. A new music desk was made from one of the back panels of the pedal case. New parts of the recessed console were grained to blend with the old painting of the front.

An electric blower was provided in its own enclosure attached to a small regulating bellows placed inside the floor inside the case. This small reservoir is connected to the windchest by the original wind trunk. Wind pressure must be maintained to within a small latitude in order to insure a prompt and full pipe speech, yet to prevent overblowing in certain portions of stops like the sensitive 4' Salicet and the upper ranges of the principals. Pressure has not been measured by gauge, but is around 2¼", a bit higher than other Dieffenbach organs such as the 1775 John Jacob Dieffenbach organ in the Berks County Historical Society, and the 1808 Christian Dieffenbach organ in Ellicott City; Maryland.

With the 1816 keyboard back in position and the stop action connected and wind under the pallets, it became possible to work on the rest of the key action. Trackers had to be reworked for the rollerboard. Many had to be cut to provide the exact length needed, as the ones used previously did not all serve in the newly placed arrangement of the rollers, and those connected to the tails of the new backfalls had to have all their lengths cut accurately and be provided with threaded wires. Windings on these tracker ends were carefully done in the old manner, and it

is difficult to see any difference between old and new work. A great deal of attention was paid to this kind of thing, and to all other woodwork, to insure that the meticulous detailing of finish used by the Dieffenbachs was always copied. The final task on the key action was to construct a new set of back-falls. Walnut was the choice for this part of the action in Dieffenbach work, so a superb board of walnut was purchased and cut to the necessary shapes.

A critical decision had to be made in the selection of the pivot point for these backfalls, since the whole matter of keyboard touch depended on this choice. During experimentation it was found that the pallet springs had been given much more tension in 1886 to provide power for returning the long and involved action of the reversed console. With tension on these springs released it was possible to set a pivot location that provides a light, crisp key touch with ample pallet opening to ensure steady speech, even with all twelve stops drawn.

Work next began on the pipework. All severely damaged metal pipes but the low C of the 4' Salicet were able to be repaired. An old pipe provided a replacement for this one pipe too badly crushed to be repaired. It was made to match tonally and cannot be detected from the keyboard. Wood pipes had blocks reglued as necessary. Missing tuners for wood pipes were replaced, and some had never been provided with them, so this was done. Shrinkage in some wood pipes made it necessary for some length to be trimmed from them to enable them to be tuned. It was a tedious task to set the pitch of the organ so as to have enough tuning leeway on all portions of all stops. All open metal pipework is still cone tuned. The final pitch is almost a half tone high from today's standard of A-440.

1854 newspaper scraps were found as seals in the caps of the 4' metal Gedackt, and were left in place as much as possible. Their presence was explained by a penciled inscription found on one of the pieces of lumber removed from the organ: "This organ repaired and tuned by David Dieffenbach and Son [Thomas] August 20, 1854." This board has been incorporated into the rollerboard-stop action bracing so that the writing appears just where it might have been in the original console.

Much work went into removing dents, filling holes, adjusting mouths, reworking crushed feet and resoldering seams of the damaged metal pipes. The repaired pipes cannot be heard to have any difference in sound from their undamaged mates, so that the many hours of tedious repair was entirely justified. When reinstalling the rackboard of the 2' stop, the original inked name of the rank was found on the under side: 2' Oktav. I quickly investigated the others to see if they too were marked. Some were and some not, but most important, under the rackboard for the 1886 Dulciana was the name of the rank first inserted in the board—almost illegible. It, as best judged was a 4' rank called a—Fistula. It probably formed the octave for a metal Gedackt some old pipes of which remain in the tenor octave of the 8' Violin Principal. Wood pipes are not racked; they fit directly into the chest with finely tapered feet, a feature standard in Pennsylvania German organ building.

Back panels were the last thing to be provided. There are six of them, the three lower made from

panels from the 1886 pedal case, the three upper from modern mahogany faced plywood. These upper panels were of a size and shape not able to be provided out of the materials of the 1886 work. However, since the entire back of the organ was painted, so with the present repainting, all portions of the back blend.

The stoplist:

8' Principal)	
8' Violin Principal*)	share low 12 notes some in case
8' Gedackt		
8' Flöte Amabile (open wood, small scale))	share low 12 notes
8' Dulciana*)	
4' Oktav		some in case
4' Flöte Traverse (open wood, small scale)		
4' Flöte (stopped metal)		
4' Nachthorn (open wood, large scale)		
4' Salicet (small scale)		
3' Quinte		
2' Oktav		

Asterisk (*) indicates 1886 additions.

The organ was completed and proudly heard by the specially assembled organ restoration committee, church council and congregation after the Palm Sunday service, April 15, 1973. Two qualities combine to impart a vivacious excitement and interest to music played on the instrument: one, each stop slightly increases in volume and intensity as the notes ascend, and secondly, principals (except for the 2' Oktav), are high in harmonic development and, because of their nicking, contain a slight degree of roughness in their tone. Even so lightly nicked, pipework speaks with no audible chuff. The tones are superbly blended and the sounds penetrate the room, indicating that the case does its work well, and is not simply a decorative and protective enclosure. All stops are generally of the same volume, giving a great deal of versatility. The 8' Dulciana is on the soft side, and the 8' Violin Principal is much like the old Principal except that it is a smoother sound. The many flutes are notable for their individual character: the 8' Gedackt having a hollow, full sound, the 8' Flöte Amabile a softer, extremely smooth sound; the 4' Flöte Traverse a perfect octave to the 8' Flöte Amabile, the 4' Nachthorn, with a clear full-bodied sound a perfect octave to the 8' Gedackt. The 4' Flöte is a metal gedackt with a buzzy quality of tone, equally effective with both the foundation flutes in turn. The 4' Salicet is a small scaled principal type tone, an excellent blender with any of the 8' stops. The 4' Oktav is a brighter sound than the other 4' ranks, but perhaps equalled by the 4' Nachthorn in volume. The 2' Oktav is a brighter sound than any, though smoother. It gives an exciting top to the tonal pyramid. With completion of this work, another relic from our organ building past has been returned to closely resemble its state as conceived and constructed by its maker, Christian Dieffenbach, in 1816. It can now proudly stand as the largest and finest of the Dieffenbach organs and is a superb example of early American work.

CUNNINGHAM PIPE ORGANS INC.

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The Bicentennial Issue of

THE TRACKER

A special non-quarterly issue of *THE TRACKER* containing approximately 100 pages of articles and features pertaining to the art of organ building in America is due to appear early in 1976. This is being prepared in celebration of the OHS twentieth anniversary as well as our country's 200th birthday.

Watch for a special order form because this issue will not be one of the regular quarterly numbers. It must be ordered separately. Copies will sell for five dollars each if ordered before January 1, 1976—six dollars each thereafter.

Deadline for the receipt of all material, contributions and advertisements is June 1, 1975.

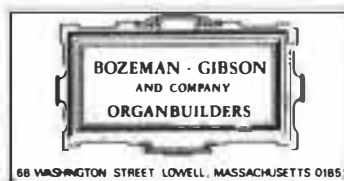
—Albert F. Robinson, Editor

THE 1976 HYMNLET

Members are reminded to send original hymn texts and/or original hymn tunes to be included in a special mini-hymnal which we call the *1976 Hymnlet*. Hymns by American composers and authors only will be published. If you have a good "old-timer" by an American not now in common use, please send it, too.

All items should be submitted to the chairman of this project:

Dr. Samuel Walter
83 School House Lane
East Brunswick, New Jersey 08816



FRED N. BUCH

Ephrata, Pennsylvania

The Dieffenbach Saga

By Carolyn E. Fix

The following historical sketch was compiled from published¹ and unpublished accounts and correspondence written by the late Victor C. Dieffenbach and his son, Ray J. Dieffenbach, who are direct descendants of the Dieffenbach line of four generations of organ builders. Quoted material in the text is from Victor Dieffenbach's booklet.

The story begins in southwestern Germany in 1709 when thousands of Germans left their homeland in the lower valley of the Rhine to escape political turmoil, poverty, wars, and religious persecution. They traveled downstream to Holland and thence across the North Sea to England where they hoped to obtain transport to the British Colonies in America. When they landed, The British officials prepared lists of these persons and their occupations. These lists still survive in the Public Records Office in London. In the fourth list of those who arrived at St. Catherine's near the Tower of London on June 11, 1709 appears the following: "Johann Konrad Dieffenbach, cooper, age 50, Reformed religion; his wife, Maria Barbara, and three daughters, ages 11, 4 and 1, and his widowed mother, Anna Dieffenbach, age 74." They came from an area 15 miles south of Heidelberg, Germany, and were the grandparents of Johann Jacob Dieffenbach, the first of the line of organ builders. Coincidentally, arriving the same day at the same place was Jacob Koebel, miller, whose daughter, Maria Sybilla, later married Johann Adam Dieffenbach (son of Konrad) and became the mother of Johann Jacob Dieffenbach.

In 1710 these families were included in shipments of several thousand of these distressed Germans who were sent to the Colony of New York to work on a project to obtain tar and pitch from the pine forests there. (These products were badly needed by the British Navy.) The project, however failed and the Dieffenbach and Koebel families along with many other German families moved in 1712 and 1713 to previously promised Indian lands at Schoharie, New York. "Despite great obstacles and adversity, the settlers at Schoharie prospered, thus inciting the greed of the

ruling class. Once utterly disillusioned by their treatment in New York, a number of families banded together and resolved to undertake a hazardous migration to more inviting lands in Pennsylvania. Once more Fate played its part and brought the Dieffenbachs and Koebels together in this new venture." It seems certain that during their sojourn in Schoharie, their son, Johann Adam Dieffenbach, was born, probably about 1712.

"In the spring of 1723, thirty-three families under the conduct of Indian guides ascended the Schoharie valley over an old Indian trail to its junction with the Susquehanna [sic] River above the present city of Oneonta. Here they constructed rafts from the big trees, on these rafts and their canoes they loaded their household effects, women and children [and] floated down the Susquehanna [south of Harrisburg] to the mouth of the Swatara which they ascended. There, in what is now Berks Co. they found permanent homes at last." The Dieffenbachs settled along the Tulpehocken Creek near the Berks-Lebanon County line and the Koebels settled farther east on a branch of the Tulpehocken north of the present Conrad Weiser Park. (Their mill could be the old mill northeast of Womelsdorf.) Johann Konrad died in 1737 or 1738. It is presumed that, since Johann Adam Dieffenbach was a miller by trade, he was apprenticed to Jacob Koebel, where he met and fell in love with Koebel's daughter, Maria Sybilla. In any event the couple was married on 13 August, 1734. They had seven children including Johann Jacob. (Their mill was torn down in recent years and the stones were used to build a large monument to Caspar Wistar, who had later acquired the Dieffenbach farm and homestead "through entanglements between the Penns and Wistar's father.") The four sons of Johann Adam were all named Johann and were called by their middle names, as was their father.

"The outbreak of the French and Indian war brought terror and horror to the settlement on the Tulpehocken. By the middle of Nov. 1755, most of these settlers had fled to the protection of the various forts with wives, children and livestock and all they possessed. Johann Adam served in some sort of local militia and the records show that Capt. Adam D. was in charge of a company of men at Fort Henry, north of Bethel." [Bethel was first known as Millersburg. His son, J. Peter, married Anna C. Lewegud (Livingood). Later her family was cruelly massacred by the Indians. All four of J. Adam's sons served in the

1) Dieffenbach, Victor, 1967, *The Dieffenbach Organ Builders*, 17 pp., privately printed. Available from Ray J. Dieffenbach, 218 Maple Street, Elizabethtown, Pennsylvania 17022, for \$1.25 each.

Revolutionary War. Johann Adam died in 1777 and his wife, Maria, in 1807. It is believed they are buried in the churchyard at Trinity Tulpehocken Church, Berks County.

Now for the organ builders. The first of the line, Johann Jacob, was born on 8 July, 1744. He married Sabina Schmeltzer (born 1746, died 1824) and started housekeeping on a large farm 1½ miles west of Bethel. At the time "he was engaged in making plows, harrows, carts and wagons but all the time he had an idea he wanted to make or build an organ **for** his own use." About 1774 his father told him there was an important organ in Philadelphia.

At that time there was no organ in the entire settlement. The churches were simple log structures, and, although the early pioneers were a pious folk, they missed the music of the organ when they sang the hymns of their forefathers. "Singing without instrumental accompaniment was similar to mortar minus hair—it didn't hang together. J.J.D. began to ponder over this shortcoming. He was a very good mechanically painstaking craftsman, turning out in his shop anything from a grain cradle to a harrow for the farmer to till his acre, or a coffin to bury him in once his toil was over."

"If only he could see this organ in Philly: He was sure he could make one; but how? He had never seen a pipe-organ; and, dear readers, don't forget that at that distant day there were no photographs to be had; at most, some crude sketches. Day after day did J.J.D. resolve this in his busy head, it became an obsession, working, waking or resting he could not get rid of the idea that he wanted to make an organ."

"So one day J.J.D. told his family: I am going to Philly to see that organ; and when I come back I am going to build one myself! So said, so done. One morning he filled his pockets with fried sausage, dried beef, bread wrapped in muslin—edibles that would keep him for several days, his stout oaken cane, and set out for the city of Brotherly Love. Arriving at his destination [at] the church having the organ, the sexton showed him the organ. J.J.D. now took from an inner pocket a small notebook, a foot-rule and pencil. He measured the height of the organ and put it down in his book, so many feet so many inches from front to back, so many doors, pipes, etc., etc., all this he had down in black and white in his little notebook. The caretaker questioned him as to where he lived, how he came, what was his occupation?" He told the man he was a farmer and had walked. "The caretaker then asked the young rustic, 'Why do you measure the organ all over?' 'I'm going to build one when I get home!' Well, the caretaker said, 'I have some errands that need my attention—you just go ahead with your measuring. I'll be back later!' (He well knew that the dumb farmer would not take the organ on his back and run off with it.) Then he went to several members of the church Council and told them, 'There's a lunatic in the church' and told what J.J.D. had told him. The council rushed to the church, questioned this uncouth farmer in cowhide boots and barn-fall trousers; they soon found out that he was far from a lunatic."

"Arriving home, J.J.D. proceeded to make the case of the organ out of previously cut and well-dried

native black walnut lumber. He made the plans for working drawings from his notes and built a case approximately two-thirds the size of the organ he had measured in Philly. Once the shell was finished, he started on the pipes, some of these were of wood and square in shape: these he easily made. [For the metal pipes, he had ordered sheets of metal, most likely lead and lead-tin alloy, sent by Conestoga wagon from Philadelphia.] In ordering the metal pipes, though, J.J.D. was up against it—he couldn't solder—he didn't know how. [In those days journeymen closely guarded such trade secrets.] Discouraged, he stored the entire project in the loft of the pigsty—a log-building with a forebay like a barn. My great-grandfather showed me the place when I was a lad of ten and told me that under the roof the organ had lain for a year (1777). Finally, along came a tramp—a German 'rumlaffer' or traveling journeyman. He stayed there as long as it took to solder the pipes, J.J.D. then constructed a niche in the wall of his dwelling, also lifted the ceiling to set up the organ in his house and play it. Later it was sold to Epler's Church, Bern Twp. [near Reading] where it was in continuous service till 1877. The congregation had then increased to such proportions that a larger building was needed. Consequently a larger organ [was required] so the little one-manual, six-rank organ that was completed in 1778 was taken in trade by the fourth generation of builders, Thomas Dieffenbach, who in 1877 built a two-manual, 16-rank organ for this church. This organ was used until 1964, and was heard in the 1960 OHS Philadelphia Convention. Its current status or whereabouts are unknown to us. The 1778 organ was set up in Thomas Dieffenbach's shop as a display model for prospective customers to see and after Thomas' death in 1900, it was repaired by his son, John Adam "Punch" Dieffenbach and presented in 1920 to the Berks County Historical Society Museum in Reading, where it can still be seen.² This is his only known surviving organ.

Johann Jacob Dieffenbach died on 7 July 1803 at age 59, and is buried in Klopp's churchyard, Hamlin, Lebanon County. His will was recently discovered in the Philadelphia court House.

The second generation of the line was Christian Dieffenbach, son of Johann Jacob. He was born on 4 September 1769, and married Maria Elizabeth Kastnitz in 1796. The family has provided no details of his life. Presumably he was engaged in other trade, and the organ building business was on a part-time basis, as it was for all the line of builders. He was born, raised and died in the Bethel area. He died on 9 February 1829, also at age 59, and he and his wife are buried in the churchyard of Altalaha Lutheran Church, Rehrersburg (near Bethel). We know of two surviving Christian Dieffenbach organs; an 1808, one manual, six-rank organ restored by Thomas Eader and now in his residence in Ellicott City, Maryland,³ and an 1816, one-manual, 12-rank organ recently restored by Thomas

2) For a picture, stoplist, and other details, see "The 1776 Dieffenbach Organ" by Thomas Eader, in *THE TRACKER*, Vol XV, No. 3, Spring 1971.

3) For a picture, stoplist, and other details of this organ, see Thomas Eader, "The 1808 Christian Dieffenbach Organ," *THE TRACKER*, Vol XV, No. 3, Spring 1971.

Eader and located in Altalaha Lutheran Church. (For further details, see Mr. Eader's article else-where in this issue.) There is an unconfirmed report of a c.1810 one-manual Christian Dieffenbach organ in a private residence near Harrisburg, but we have no further information on it.

The third generation of the line was David Dieffenbach, son of Christian. He was born on 3 March 1798, and died on 11 December 1872, at age 74. He was married to Margaretha Schmidt. He was a wheelwright and cabinet maker and built organs when an order for one came along. He and his wife are buried in the Altalaha churchyard. The family has provided no other details of his life, except that some organs were made under the name "David Dieffenbach and Son" (Thomas), and only one of his organs is known to have survived, presently in a private residence in Bethel. (In another article in this issue, Mr. Eader describes the restoration of this instrument.)

The fourth generation was Thomas Dieffenbach son of David, who was born on 22 January 1821, and married Maria (Polly) Losh (or Loose) from Myers-town. Although he built many pipe organs for churches, he is listed in the death register in Berks County court house as an undertaker by trade. He remodeled some of his father's and grandfather's organs, as well as building many new ones in a shop that still stands on the northwest corner of Main Street and Route 501 in Bethel. Victor Dieffenbach, grand-nephew of Thomas, was well acquainted with him. In his booklet, Victor gives many anecdotes about "old Tom" and says that Tom learned the organ-building trade from David. But, he says, there wasn't much to learn "since all the members of this family of craftsmen that I have met do not learn a trade—they just take the tools and do the job. When he [Thomas] started on his own hook in Bethel, we do not know." Helping in his shop at times were a nephew, Jacob (Victor's father), and a son, John Adam ("Punch"), who did the tuning and repairs and acted as a buyer of materials for the firm. He acquired the nick name "Punch" because he conducted Punch and Judy shows with puppets that Tom produced in his later years. Jacob did the ornamenting and striping on the organs and at times served as an organist. He also did the striking multi-color ornamentation on the facade pipes of the 1816 Christian Dieffenbach organ at Rehrersburg, probably at the time when Tom rebuilt the organ. Much later he discovered that he was color blind to pink and blue!

The shop equipment was never modernized, according to Victor, and "as much as I recollect he never had a power tool except a ratchet screwdriver and a breast drill; all of the dozens of mortises and tenons were made by hand up to the hair and they just HAD it fit." Victor spent many an hour watching old Tom at work, sawing, planing, gluing, fitting or polishing some tiny intricate part—all done by hand—and often at night by lamplight. The Dieffenbach family still has in its possession a wooden mortising gauge used by Johann Jacob Dieffenbach and bearing the name "Christian" on the face of the block and the date 1741 on the side, both deeply

pressed into the wood. This gauge and the tradition of its use was handed down from father to son. The family also has a tinker's staff (mandrel) that was used to shape the metal pipes before soldering them. But Victor says he does not know whether this item was used by his ancestors. The family also has several of Jacob's diaries, (this Jacob is Victor's father), and Ray J. Dieffenbach has located more than 4,000 relatives all over the country.

Old Tom died on 16 February 1900, at age 79; he and his wife are buried in Union cemetery in Bethel. From his obituary, he was an undertaker for 50 years, buried about 1,200 people, and made nearly 1,000 coffins. Three of his organs are known to survive and there is a possibility that fourth one still exists. One unusual feature of his organs is the use of a detached, sometimes reversed, console. Another oddity is the unique mushroom-like, widely spaced thirteen pedals that jut up through the floor on the 1872 organ in Salem U.C.C. Church in Bethel.

Ray J. Dieffenbach (Victor's son) has given me a list of all the places that are known to have had a Dieffenbach organ at one time. The material was compiled from various sources, which are noted in the text. I have arranged it in chronological order as much as possible and have put at the end those with no date and those whose existence is unconfirmed. The listing follows:

1778. Residence of Johann Jacob Dieffenbach on Tulpehocken Creek. The organ was later sold to Epler's Church, Bern Township, Leesport, Pennsylvania, and was used until 1877, when it was replaced by a larger one made by Thomas Dieffenbach. The 1778 organ is now in working condition and on display in the Berks County Historical Society Museum in Reading, Pennsylvania.

1796. Bernville "Nordkill." Reference: Rev. Schulze, *Hallische Nachrichten*, 1895, p. 130. The organ was built by both J. Jacob and Christian Dieffenbach and was in an old building before the congregation split up and built the red sandstone building on one side of the street and the brick building across the street. The organ is no longer in existence.

1800. New Hanover, Lutheran Church. A large pipe organ in 1800. Reference: John Adam Dieffenbach obituary, *Reading Eagle*, Sept. 29, 1932. (The builder could have been either J. Jacob or Christian.) This organ was replaced in 1849. Through the agency of David Lobach, an organ was purchased that had been presented to the reformed congregation at New Hanover by John Henry Spregel almost a hundred years previously. This was at St. Paul's Church, Pike Township, Lobachsville. (No mention is made as to the builder of this organ.) Reference: Rev. H. S. Kidd, *Lutherans in Berks County*, p. 190.

1804. Oley Pike Township, "St. Joseph's" Hill Church. The church is among the Oley Hills. In May 1804, an eight-stop pipe organ built and installed by Mr. (Christian) Dieffenbach was dedicated. Reference: Rev. H. S. Kidd, *Lutherans in Berks County*, pp. 186-7.

1808. Orwigsburg, Zion Lutheran and Reformed Church. The organ was built by Christian Dieffenbach

for \$300. Reference: Obituary of John Adam Dieffenbach, *Reading Eagle*, Sept. 29, 1932. The organ was rebuilt by Thomas Dieffenbach in 1883 for use in the fourth church and from 1940 to 1968 was stored in the attic and garage of Raymond Bayer. In 1968, Thomas Eader purchased it, restored it to its 1808 appearance, and has it on display in his residence in Ellicott City, Maryland. Reference: T. Eader "The 1808 Christian Dieffenbach Organ," *THE TRACKER*, Vol. XV, No. 3, Spring, 1971, pp. 2-5.

1810. Schaefferstown, Lebanon County, St. Luke's Lutheran Church. The organ was built in 1810 by Christian Dieffenbach and rebuilt by Thomas Dieffenbach in 1885. Later, it was rebuilt again and the case is all that remains of the old organ.

1812. Host, Pennsylvania, St. John's Reformed Church. A large (Christian) Dieffenbach organ was installed in 1812. Reference: John Adam Dieffenbach obituary, *Reading Eagle*, Sept. 29, 1932. According to the sexton, Walter Troutman, the organ was sold in 1937 to a church in Schaefferstown. The organ is not believed to be in existence.

1816. Rehrersburg, Pennsylvania, Altalaha Lutheran Church. The organ was built by Christian Dieffenbach in 1816 and rebuilt in 1886 by Thomas Dieffenbach. The organ stood unused and in need of repair from 1937 until 1973 when it was restored by Thomas Eader. (See his article elsewhere in this issue.)

Circa 1820s. Schaefferstown, Lebanon County. A small one-manual, four-rank chamber style organ built by David Dieffenbach has come to light in recent years. It is said to have been originally built for a church in Schaefferstown, was purchased in 1912 by a Mr. Ulrich, and was sold at auction about 1962 from the Sarah Ulrich Balliet estate (now called Tulpehocken Manor) near Myerstown, Pennsylvania. The man who bought it (Mr. Seibert of Elizabethtown, Pennsylvania,) sold it in 1972 to an individual in Bethel who has restored it and has it in his residence. This is the only David Dieffenbach organ known to exist. (See article on this organ by Thomas Eader elsewhere in this issue.)

1850 or 1865. Hamlin, Lebanon County, "Klopp's Church" or St. Paul's. "The organ was built by the Dieffenbach brothers" (sic: father and son, David and Thomas) and purchased in 1865 according to a letter from Harry Lenig, the organist. However, Victor Dieffenbach has recorded the date as 1850 in his booklet. On July 5, 1950, the church collapsed while they were excavating in the basement. Harry Lenig gave Ray J. Dieffenbach three pipes from this organ that apparently no longer exists.

1854. Mt. Zion, Lebanon County, Zoar's Lutheran Church. A Dieffenbach (Thomas and David?) organ was installed in 1854, was used for 83 years, dis-mantled and sold in 1937. Reference: *Historical Review of Berks County*, Vol. XI, No. 1, October 1945 (biographical article on the Dieffenbach family.)

1857. Mt. Zion, Lebanon County, Goshert's Union Church. A Dieffenbach organ (David and Thomas?) was purchased in 1857 and installed several years later. In 1943, a Dieffenbach organ was still in use. It had a treadle action operating the bellows. The Rev. C. A. Butz published an account of this organ

in his parish records. The organ is presumed to no longer exist.

1872. Bethel, Salem United Church of Christ. This one-manual, 10-rank organ was built by Thomas Dieffenbach. It features a detached, reverse console and a 13-key, mushroom-type pedal with widely spaced keys. Originally located in the gallery, it was moved in 1930 to the front of the church. Some time later it fell into disrepair and was unused. In 1971 it was repaired and returned to playing condition by OHS member James Baird of Herndon, Virginia. (See stoplist at conclusion.)

Circa 1874. Stouchsburg, Lebanon County, Marion Township, Reed's Church. The organ is currently located in a basement Sunday school room in the church. It was built by Thomas Dieffenbach. Reference: Eugene M. McCracken, "The Organs of Berks County", *Historical Review of Berks County*, Winter 1962-63, Vol. 28, No. 1, p. 7.

1877. Leesport, Bern Township, Epler's Church. The 1778 J. Jacob Dieffenbach organ was replaced in 1877 by a two-manual, 16-rank Thomas Dieffenbach organ. On June 22, 1960, the Organ Historical Society climaxed its convention with a recital on this organ. In 1964, it was sold for \$750. to a man in Pine Grove, Pennsylvania. The current status of this organ is not known. The case, however, is still in the church.

1878. Wernersville, St. John's (Rain's) Reformed Church. In 1878, Thomas Dieffenbach remodeled the 1795 (or 1789) David Tannenberg organ, which was used until 1904 when it was replaced by an E. E. Palm (Mt. Penn, Pennsylvania) instrument. Much of the old organ was used in the Palm organ, which survived until 1930, when the Palm organ was disposed of. Parts of it were sold to members of the congregation as souvenirs. Reference: William H. Armstrong, *Organs for America*, The Life and Work of David Tannenberg, Univ. of Penn. Press, 1967, p. 104.

1891. Shartlesville, Pennsylvania, Upper Bern Township, Frieden's Union Church. The organ was built by Thomas Dieffenbach in 1891, and it and a new bell were dedicated on August 30, 1891. This one-manual, 10-rank organ features a swell box enclosing the manual pipes, the only known Dieffenbach organ to be so built. The organ still stands in the gallery.

1900. Perkasio, Pennsylvania, a church. This organ was on hand in the shop when Thomas Dieffenbach died. No information is available on which church bought it. A quick check by Carolyn Fix and party in 1973 of the Lutheran and Reformed churches in this town proved fruitless.

1900. Pine Grove, Pennsylvania, a church. This organ was also on hand in the shop when "old Tom" died. Ray J. Dieffenbach supposes that John Adam "Punch" Dieffenbach or Tom's other helpers installed it. No information is available as to which church received it.

Date unknown. Strausstown, Pennsylvania, Upper Tulpehocken Township, Zion's or Blue Mountain Church. This church had a Dieffenbach. It is not definitely known when the organ was secured, but it

(Concluded next page)

The David Dieffenbach Organ

By Thomas S. Eader



David Dieffenbach chamber organ in the residence of Curtis Dieffenbach near Bethel, Pennsylvania.

The David Dieffenbach organ in the home of Curtis Dieffenbach, near Bethel, Pennsylvania, was restored in the summer of 1973. It is a small organ,

probably a house or chamber instrument, and although it bears a brass nameplate, it was constructed at an unknown time. It exhibits retarded characteristics both internally and in the case, thus making an age attribution risky. Newspapers on the dust cover in the top are dated in the 1850s, but the organ could be earlier than that. Its history can only be traced to around 1900, when it is known to have been used by a church.

Even with no exact construction date known, it is certainly the oldest Dieffenbach organ to remain in the same state as built. The grained case, the single feeder wedge type reservoir wind system, the wind-chest, stop-action and pipework all remain in totally unaltered condition. The work of restoration consisted simply of cleaning the interior of the case, re-moving some dents in the offset pipes' tubing, and the resoldering of seams in this tubing and in some twenty pipes. Three or four sticking keys were freed by removing and unbending key action pins (the pallets are directly under the keys as in a reed organ action). A loose piece of veneer in one key cheek was reattached. During moving, lower lips of the speaking front pipes had gotten pushed in, and these had to be readjusted. A small electric blower was added, but works independently of the foot blowing.

With these few attentions, a careful tuning revealed a rich tone of fullness and brilliance, surprising in such a small instrument.

The stoplist:

8' Gedackt	(stopped wood pipes)
4' Principal	(from low f, 17 in easel)
4' Flute	(open wood pipes, shares low 5 with
2' Fifteenth	Principal) (metal pipes)

Ed. Note: Carolyn Fix describes this same organ as follows:

Ca. 1820s organ built by David Dieffenbach has gold-leafed case pipes and a silver, hand-engraved nameplate above the manual. The manual compass is 54 keys, CC to f3. There is no evidence of any date; my date is assigned by the case style and appearance of the pipes. The case is hand-grained to resemble cherry wood and a genuine curly maple panel is above the manual.

No stop labels apparently ever existed.

The Dieffenbach Saga

was used until 1922 when it was replaced by a two-manual Austin organ at a cost of more than \$4,000.

Date unknown. Alleghenyville, Pennsylvania, a church. Reference: John Adam Dieffenbach obituary. Reading Eagle, Sept. 29, 1932, p. 16. Justice Becker, an organ maintenance man, said he dismantled and scrapped the organ a number of years ago. He said it resembled the two-manual, 16-rank, 1877 Thomas Dieffenbach organ in Epler's Church, Leesport. Reference: Eugene M. McCracken, "The Organs of Berks County", *Historical Review of Berks County*, Winter 1962-63, p. 8.

Circa 1810. A Christian Dieffenbach organ is said to be in a private residence in the Harrisburg area. This has not been confirmed,

Stoplist of the 1872 Thomas Dieffenbach organ in Bethel, Salem United Church of Christ:

Left Jamb	Right Jamb
Dulciana 8'	Open Diapason 8'
Principal 4'	Flute 8'
Coupler (manual to pedal)	Violincello (Pedal rank)
Fifteenth 2'	Stopped Diapason 4'
Stopped Diapason 8'	Flute 4'

There is a walnut case, painted at a later date, a detached, reverse console 'melodian-style' with plain paneling and pie-crust trim, and the unique 13-key pedalboard is 'mushroom-type' with widely spaced keys rising through the floor.

Early American Keyboard Music: Some Sources

by Barbara Owen

The approaching Bicentennial brings with it an interest in music of the Colonial and Revolutionary War periods, and a desire on the part of many organists to include some of it in recital programs.

No small amount of keyboard music was published in America in the early days, especially in the period immediately following the Revolution, but the great bulk of this consisted of easy parlor-pieces-marches, quick-steps, minuets, rondos, "lesson" suites, battle pieces, and the like. A small amount of more serious pianoforte music emerges from the period, and almost no organ music.

Why such a dearth of organ music, at a time when organs were rapidly gaining popularity? A clue may be found among the musical Moravians, who had organs in virtually all of their churches prior to 1800, yet in their vast musical archives left no organ music. They needed written ensemble and choral music so that the musicians could learn the parts: they did not need written keyboard music for the simple reason that, like their European counterparts, they improvised the few simple voluntaries and introductions needed in the service. The same practice was followed in the churches of the English tradition to a great extent.

To fill the gap, then, one is obliged to borrow (albeit cautiously) from the piano literature if one wishes to include American keyboard works on organ recitals although, as we shall presently see, there are a few legitimate organ works which have come to light.

Although diligent search in the larger libraries never fails to unearth long-out-of-print items of real interest, the average organist is more concerned with what is in print and readily available. Here follows, then, a short annotated list of some items of interest currently in print:

W. T. Marrocco & Harold Gleason, *Music in America*. New York, W. W. Norton, 1964.

A very important source, and a scholarly one. The chapter of greatest interest is Chapter 5. It contains one true organ piece, William Selby's *Voluntary VIII*, and two piano pieces, Alexander Reinagle's *Sonata in E*, and J. C. Moller's *Sinfonia*, plus a piece for piano and violin by Raynor Taylor and one for piano, violin and voice by G. K. Jackson. All of these composers were born in Europe but spent the greater part of their productive lives in America. For those patriotic programs, Chapter 9 contains Washington's March.

John Tasker Howard, *A Program of Early American Piano Music*. New York, J. Fischer, 1931.

Contains several usable things, including a *Lesson* by John Palma, a "battle" and a *Trumpet Air* by James Bremner which may be a harpsichord

piece but could also be an organ piece, as Bremner was an organist. Unfortunately, it is out of print, but available in most libraries.

E. Power Biggs, *Treasury of Shorter Organ Classics*. New York, Mercury Music, 1955.

Contains Selby's *Voluntary in A Major*. This is the same piece as in Marrocco & Gleason, but with pedal parts added.

E. Power Biggs, *Manuals Onl.* 11. New York, Associated Music Publishers, 1963.

Contains a *Fugue or Voluntary* by William Selby, a *March* by Benjamin Yarnold, taken from a set of keyboard overtures, and also a *Prelude in G Minor* by the late nineteenth century American composer, Arthur Bird.

James Hewitt, *The Battle of Trenton*. Rryn Mawr, Merion Music, (Presser), 1974.

Here at last is that popular piano piece we have all been playing from faded xerox copies, tastefully arranged for the organ by E. Power Biggs. This arrangement also irons out some of those nasty crossed-hands places and the like which are easy on the piano but awkward on the organ.

William Selby, *A Lesson*. New York, Associated Music Publishers, 1955.

A charming little suite probably intended for either organ or harpsichord, edited by E. Power Biggs.

William Shelby, *Two Voluntaries*. Boston, E. G. Schirmer, 1973.

Both of the Selby Voluntaries in a scholarly edition by Daniel Pinkham.

C. H. Trevor, *Old English Organ Music for Manuals*. London, Oxford, 1966.

Book II of this useful 4-volume set contains a *Prelude in G* by Francis Linley, an English organist who spent several years in America.

J. F. Peter, *Andcintfoo*. New York, H. W. Gray, 1954. This work by an American Moravian is arranged for organ from an instrumental quintet by Clarence Dickinson.

Raynor Taylor, *Variations on Adeste Fideles*. Nashville, Abingdon Press, 1973.

This is a real organ piece, taken from a book of church music by Taylor, Carr and others. Unfortunately, it has been (quite unnecessarily) over-arranged.

Jon Spong, *Our American Heritage, Vol. I*. Buchanan, Michigan, Electro-Voice Inc., 1967.

Another example of gross over-arranging. Most of the pieces are taken from choral music, but out of these ten items there are two which are legitimate. One is a true organ piece, a *Prelude* extracted from a lengthy *Voluntary* by Benjamin Carr, and the other is an *Allegretto*, arranged from a piano piece by J.C. Moller.

Memoirs of an Organ Builder

by Sylvester E. Kohler

Ed. Note : The following article, obtained for OHS by Robert E. Coleberd, appears exactly as written by Mr. Kohler. The author requested that it be put "in the second person," but we felt that much of the flavor of his writings would be lost.

In looking through the classified section of the evening paper, I found two ads that wanted a boy to learn a good trade. The next morning, I arrived at the Merchants Cold Storage Company about 6:45 AM, in answer to their ad. I was informed that the position was taken. I asked the gentleman where the Pilcher Organ Company was located. He informed me that it was on the next street. So, over I went. This was on or about October 20, 1923. I do remember that the day was a Thursday.

Mr. Gerard Pilcher was the person that gave me the interview. One of the questions he asked was (besides my age-I was 16 at the time) if I could play a musical instrument. I told him I could play "Old Black Joe" or "Old Kentucky Home" on a mouth-organ. Then he asked me the question that I think landed me the job. That was, do you know anything about the keys on an organ or piano? I replied, "I know that they both have black and white keys, and if you were to strike or push one of them down they would make a sound." What he really meant was, if I could [play] either instrument. I found out later that the Pilcher Company had tried several young musicians and they just did not work out. Because the Pilcher Company wanted workmen, not just someone to play around. The pay for me was \$12.00 for a 55 hour week. I started on a Saturday morning. Mr. Gerard Pilcher said it was alright with him if I wanted Friday to have my bicycle front tire fixed.

My first work that Saturday morning was to lay out a set of wood pipes in their proper order on the work bench and trim the metal from the tip of the metal toes down to where the curved channel started. I was shown this first operation in the Pilcher plant by Mr. Tony Spevere who was one of the pipe voicers. There were two other voicers, Mr. Ira Moser, the Master Voicer, and Mr. Raymond Price, who in later years would voice pipes for the Schantz Organ Company, as would also Mr. Spevere.

The environment to me seemed excellent, much different from the job that I had a few weeks before working in a garage repairing and greasing Model T Fords. Also, the work was inside. And with winter coming soon, I liked the idea of working in a warm place. As time went by I grew to like my work, and the men at the factory. They were most all excellent craftsmen. I spent the early years preparing wood and metal pipes for the voicers.



Sylvester E. Kohler, 1974.

In 1924, my mother (who is still living at age 86) decided to put me in debt. She and a friend picked out a Kurtzman piano. It was a used upright at a cost of \$175.00. This I was to pay off at \$2.00 per week. The friend gave me a few lessons, but later I was given lessons by Mr. Gus Moser, a brother of the Master Voicer. This lasted about six months. Some-time during these six months, I had asked Mr. Gerard [Pilcher] if I could learn the action of an organ—just preparing and maybe later, when the business improved, voicing pipes. [It] was to me like working in an auto plant where a workman just put a nut or bolt or some other part on a car every day. He agreed with me. So, we had classes on the construction of the organ each evening after working hours, if Mr. Gerard [Pilcher] was free to teach us. After a few months I stopped the music lessons and enrolled in an Electrical Engineering course. The reason for taking this course was that, with all the wiring in an organ, one needed to know what was happening when a key



The Henry Pilcher's Sons factory, Louisville, Kentucky, 1925.

was depressed. At least I had it figured that way at the time. Looking back, I have never regretted taking that course.

In my third year, I was taught to voice wood pipes and later a few metal pipes.

The following year, 1927, Pilcher decided that they needed a reed voicer. The reeds they were buying just did not come up to the quality they demanded. So, who was elected? Right, I was. Mr. Moser knew reeds, but he was needed more for the strings and diapasons. That was the year I started on reeds, and little did I know then that I would voice all (except a very few) that ever came out of the Pilcher factory.

In the fall of 1927, I was asked to make a trip south. I was given all instructions and \$100.00 for railway and hotel expenses; also to pay any labor that I might need. First, I went to Belzoni, Mississippi, there to put a small two manual in good shape for Mr. Adolph Stuterman of Memphis to give a recital the evening of the day that I arrived. This I did. I finished with flying colors, just in time for Mr. Stuterman to sit down and start the recital. That day (or I should say afternoon) while I was working on the organ, the organist came to the church to inform me that the combination pistons did not work. I told her that they did now. She sat down on the organ bench and began pushing the pistons. She called me to explain that nothing happened to the tablets. I told her that if she would set the tablets on the desired piston, they would work. I then proceeded to show her how to set them.

I left Belzoni, and went on to Como, Mississippi, to remove and pack an organ for shipment back to the factory. I did the same thing at Paris, Tennessee. All this was accomplished in two weeks time, and I still had few dollars left over from the \$100.00.

In the late Twenties, things were going great for me. I was married on Friday, April 13, 1928. My salary was raised quite a bit. The Pilcher factory



The employees of Henry Pilcher's Sons, Louisville, Kentucky, about 1927. Mr. Gerard Pilcher is seen at the left of the three men in the back row. Note the number of very young girls.

was producing about one fair sized organ per week, and the largest organ ever built by Pilcher was started in 1928. The organ was placed in the World War I building in Louisville, Kentucky, and was completed in May of 1929. It consisted of more than 5,000 pipes, 98 stops. Of this amount I voiced all the reed stops (except the English Horn-Dennison) and a number of the flue stops, more than 2,000 pipes in all. This organ contained the only 32' Bombard (wood) built by Pilcher. All the employees attended the first recital on the giant instrument by Mr. Charles Courboin. Later that year, as everyone knows, the crash came.

The crash of the stock market did not seem to affect building of organs, especially for the first year, as most churches honored their commitments. Except, as I remember, there was one. I believe it was a Palm Beach, Florida, church. I was told that the large 3 manual & echo organ could not be accepted and was placed in storage in that city. At a later date it was sold, I think, to a large Methodist church in Knoxville, Tennessee.

In the fall of 1931, the work week was reduced to four days and all wages reduced to 40 cents per hour. This was not good, but we learned to live with it. The following year, I made a trip south. (I always liked to make these trips for the company as it meant a larger check for that week.) It was in the Spring of 1932. While working on the small six-stop Pilcher (the exact city not known), the organist and her husband came into the church to see how I was getting along. During our conversation, something was mentioned about registrations what to use for this or that hymn, etc. Of this, I knew nothing, but I sat down on the bench and started to play the only thing I knew from memory-Schubert's "Ave Maria". As I played this over and over the organist was making notes of every change I made of the stop tablets. This I did not mind, but I was running late with my work on the organ. So, I asked her (after about a half hour) if we could continue this on the next trip. She agreed.

When I returned to the factory, and was busy with voicing a reed stop, Mr. William Pilcher, Jr., came up to the voicing room with a letter that he wanted me to read. In the letter was a request that they send the man that last serviced their organ every time they needed service on the organ. Bill wanted to know just what made me so important to them. I told him that I guessed the organist just wanted another music lesson. I then explained what had taken place. I never saw these good people or the organ again.

In the late summer of 1932, the work-week was reduced to three days. Things were looking very bad indeed, but we managed to have some work through the winter. Sometime early in 1933, the factory dis-charged all but their key men. This, of course, left me without a job. Just as my wife and I were down to our last \$5.00, I was offered a job in the Louisville Textiles laying up roping (or roving, I am not quite sure of the spelling) on spinning frames. I worked the second shift. My salary was \$12.00 per week, and less than that when only 60% of the frames were in operation. I held this job until about March of 1934.

Sometime during that month, Mr. William Pilcher, Sr., came by the house and left word that he wanted to see me in his office. I was at the factory the next morning. I sat in Mr. Pilcher's office until he had finished with his mail. He then asked me if I would be interested in taking over the city service department at a salary of \$100.00 per month. I was also to voice the reed stops for which I would be paid 40 cents an hour in addition to the monthly salary. This I accepted without any hesitation whatsoever. This, for me, was no big chore, since there were very few new orders coming in mostly re-pair and rebuilding during these years.

In 1937 we had our major flood. Many of the churches suffered damage to their organs. This work and the new orders coming in made things look good again.

(I forgot to mention that my wife, Braidene, held keys for me to do the tuning, and also would bring me tools. She helped me remove an organ in Beckley, West Virginia, and pack it for shipment, during the years 1934-1936.)

Old employees began returning to the factory. My wife and I bought our first house in September, 1937. We had saved up \$355.00 for a down payment. (We had tried to buy a house before this, but each time we seemed to have insufficient funds for the down-payment.) I told the real estate salesman that we would buy this house if \$350.00 would take care of the down payment, closing costs, and anything else that was involved in the transaction. He said it would be enough. We were very optimistic, and by cutting corners we made it. Things went well for us during the next few years.

In 1939 there was a disastrous fire in the west end of Louisville. St. Anthony's [Roman] Catholic church was almost totally destroyed. The walls and steeple and the balcony with the large 3 manual Kimball organ was all that was left standing. The reason the balcony did not collapse was that the firemen sprayed most of the water on the steeple, (this steeple was, and now is, the most beautiful steeple in the city,) because of the large bells. The bells were anchored on wooden beams and, if the bells fell,



Left to right: Ira L. Moser (master voicer), Ray Price, S. E. Kohler, Tony Spevere: summer. 1925.

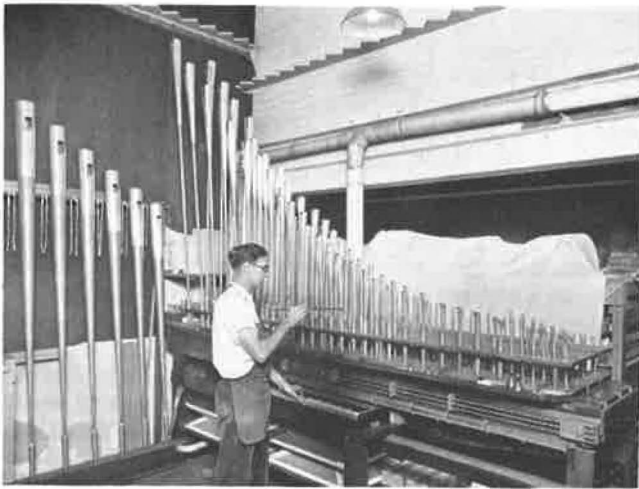
their weight would destroy the base of the tower and, of course, it in turn would have fallen. The Kimball organ was not hurt by the fire, but the water ruined it anyway. The next day after the fire was extinguished, Mr. Gerard Pilcher, Mr. Joseph Brown (my helper in the service department), and I went to the church to see what could be salvaged. We found that most of the metal pipes were reusable. The chests and wood pipes were coming apart so could not be considered. The pipes were removed and placed in the basement of the school building. I saved all the Reisner magnets, knowing that they would be alright when dried out. And since the firm would not reuse these magnets, I asked for them. These magnets were the start of an organ for my home.

Later, I bought a Diapason and Chimney-flute from Pilcher that was headed for the casting pot. The chests I made in the basement of my home, boring the holes by hand since I had no drill-press. Later I was fortunate to purchase some used tools, consisting of a table drill-press, bench circle saw, lathe, and jig-saw for \$75.00. I still have the lathe and jig-saw.

Nothing was said about the noise that I made while building the organ, but about a week after it was in a playing condition, the next door neighbor came over and asked my wife what radio station she had on at night that broadcast organ music. She told my wife that she and her husband had tried all the stations their set would receive but could not get the organ music. Braidene told her that it was I who was playing the organ music. They loved that organ until I sold it.

Then the war came! 1941.

It was not too long after Pearl Harbor (at least it seemed that way), we were notified that no more musical instruments could be manufactured. Existing stock could be used in rebuilding, but after this



Sylvester E. Kohler in the voicing room of the Pilcher factory, Louisville, Kentucky, in 1929.



, , , and in 1941.

stock was depleted the Pilcher Company began sub-contracting government work.

During these war years I was busy doing service work in the city as well as traveling through the southern states servicing organs. This last took quite a bit of time as the speed limit was 35 miles per hour. On one of the outside service runs I came to Chattanooga, Tennessee. I had made arrangements for the following day for servicing the organ. I was told that there would be no one at the church, but that the door would be left open for me. It seems that everyone was leaving town for something or other, and this I found to be true. I proceeded to check over the organ the next morning, and found many things wrong with the instrument. The worst was many silent notes, due mostly to the rocker coupler switches being corroded and in need of cleaning. To get the back of the console open was the problem. The con-sole was set in a pit about two feet lower than the choir floor. There was an access panel at the rear of the console which was covered with beautiful red carpet. When the carpet was layed, the men put it down in a continuous length and did not allow for the removal of the panel. Try as I could, I found no one that could give me permission to cut the carpet. I knew that to leave this organ without cleaning the switches would be something that I would regret in more ways than one. So, I took the liberty of cutting the carpet and thoroughly cleaned all contacts and busbars. Then I went to work on the pipes. Some were off speech and out of tune. I ended the day very tired from all the trips from the console to the organ pipes. I was happy the organ was in the best shape a lone man could make it, but regretted cutting that beautiful carpet.

Some time later, after I had returned to the factory, Bill Pilcher came to the voicing room with a letter in his hand. My heart did a flip. I was so

sure I was going to get a good raking over because of the damage I had done to the carpet, and maybe be charged with it. Instead it was a very gracious letter, thanking me for all that I did for the organ, and that the instrument had not sounded nor worked as well since it was first installed. There was no mention of the carpet. Bill Pilcher was always ready to show the men the good news as well as the bad.

I was not called to go into the armed forces until the "battle of the bulge." I received my notice to report and have my blood test, etc. That same day Mr. William Pilcher, Sr., went to the local Draft Board to see if I could be exempted from service because, as he put it, "necessary at the home front," as I was the only one he had left to keep the organs in the churches in repair, thereby keeping up the morale at home. He returned to the factory and informed me that he "had no luck" with the Draft Board, and that he was sure sorry that I would have to go. I told him that I was thankful for what he had done, but if I had to go that was as it should be, and that I was no better than any other man. But I did not leave! The local board had second thoughts on the matter (I really believe that I was, too old for them) as I received a letter a few days later that I was deferred until further notice. Mr. Pilcher was very happy to learn of this.

The Pilcher Company did all they could to keep their men with them, especially the key-men. They even had us making wooden frames for ice-boxes. But do what they could to keep their men was to no avail. Before the war came to a close the Pilcher Organ Company was forced to close its doors on July 1, 1944. A few of the original employees and myself were the last to leave.

Now came for me the great decision—to go into war work at a defense plant or try to continue with organ work. Mr. William Pilcher joined the Moller

Company (the good will and Pilcher stock of supplies were sold to Moller). He and Mr. Ridgeway asked for me to join the M. P. Moller Co. and do service work for them. I thought the proposition over very carefully and finally informed the both of them that I would like to try working on my own. If for some reason I did not make it, I would let them know that I was available.

My first contract came that same month, July 1944, to care for the large 4 manual Pilcher organ in the Second Presbyterian Church, Louisville. Then, after about two months of waiting for the churches to decide, I informed Mr. George Latimer, organist of Second Presbyterian Church at that time, that I could not hold out much longer, and must find steady work, but that I would continue to service the organ at his church, even if I had to service the organ on a Sunday afternoon. He was very calm about it and asked me to reconsider and wait a little longer as most church officials were vacationing. Mr. Latimer was right! During the next month (September) I received between 25 and 30 contracts. My wife and I made a great team. She would hold keys for the tuning and also bring me tools if I needed them.

Then in 1947 Mr. Robert Crone (organist at St. Andrew's Episcopal church) asked me if I would like to move the Aeolian-Skinner organ that was formerly in the Temple of Religion at the 1939 Worlds Fair and was now in the music hall of Mr. Housermand (not sure of the spelling) at Mt. Kisco, New York, and install it in St. Andrew's Church here in Louisville. After some negotiations, I agreed to do it. Mr. Joseph Brown joined forces with me (he remained my right hand man until he retired) and together we went to Mt. Kisco, removed and packed and shipped it, and installed and finished the organ that fall. Mr. Parvin Titus gave the first recital for an overflowing crowd.

The next year I was to meet Mr. Walter Holtkamp, Sr. He came to the church and Mr. Crone invited me to meet him. I was to meet Mr. Holtkamp on other occasions when Holtkamp organs were installed in Kentucky. I usually serviced the Holtkamp organs that were installed in Kentucky.

My association with the Schantz Organ Company began in 1952. But first I should relate what led up to my joining the Schantz Company. While servicing the organ in Christ Church Cathedral, Louisville, Mr. Jack Rogers became organist. Year by year the organ action became worse. It finally came to the point where replacement became necessary. Mr. Rogers asked for bids on the organ from several companies, and Schantz was one. The year before I made a trip in search of materials for a rebuilding job. On my way back to Louisville, I stopped by the Schantz factory [in Orrville, Ohio] to visit Mr. Price (a former Pilcher voicer) and was told that he was not there, that he was home in Mt. Gilead, Ohio. Mr. Paul Schantz invited me on a tour of the factory. I told him "not now," and that I would like to drive on and see Ray [Price] on my way home. But Paul [Schantz] can be very persuasive, and on our quick trip through the factory I was very much impressed with what I saw. It seemed very much like the old Pilcher atmosphere-friendly and warm, not cold and indifferent-and also business like, as other organ factories that I had visited in years gone by.

Jack Rogers asked me if I would go with him to Orrville about a new organ for Christ Church Cathedral. I told him I would be very glad to drive him after Christmas as I would be doing nothing for about two weeks in January. So, right after the first of January, 1951, we made the trip to Orrville. We put up at a hotel in Wooster, Ohio, because this was as far as we could make it in one day due to the ice and snow. The next morning after checking out of the hotel I tried to start the car, but no luck. We called a garage and had the car towed in. After it thawed, the car started with no trouble and we were on our way the last 13 miles to Orrville. We were received and treated very graciously. Mr. Paul Schantz took me on a more leisurely tour of the factory, while Mr. John Schantz and Jack Rogers were, I suppose, going over specifications and what could be done by the Schantz Company as to an organ for Christ Church Cathedral. On our way back to Louisville, Jack asked me what I thought. I told him that I believed the Schantz Company did very good work and, since the bids had narrowed down to just two organ companies, I would recommend the Aeolian-Skinner Company if an entirely new instrument were considered. (I liked the work of the Aeolian-Skinner Company because of the association with the St. Andrew's organ). But if the Cathedral wanted an organ company to use some of their old pipework from the present organ, then Schantz will do the better job.

Schantz got the contract. The new organ was installed and finished in 1952. Since then I have been with the Schantz Company as their representative for new organs in Kentucky and in New Albany, Indiana.

I have discovered in the years that I have been in organ service work that it is necessary to be more than just a good tuner of organs. This, of course, is very vital, but one should have some knowledge of electricity, sheetmetal, pipemaking (this last would teach one the art of soldering) and some carpentry. Most of all, one needs the gift of improvising. Many times I have been called upon to make a repair on an organ, only to find I did not have the proper supplies along with me. It really is impossible to carry all the parts one may need. A couple of examples:-

While working on a tubular-exhaust Pilcher organ in Scotland Neck, North Carolina, I discovered that some of the lead tubes had flattened. Having nothing to splice the tubes with (rubber tubing was out of the question at that day and time since it deteriorated in a short period), I went to a plumbing shop and there purchased some copper tubing of the proper size and made the splices. Also, on another pneumatic organ, one of the coupler note would no speak. This silent note being in the middle octave was very necessary. So, I made a small one-note stack and by-passed the main stack. The reason for by-passing was that when the organ was made the couplers were glued solid, with no thought of a service man being needed to correct such a thing as sticking or shrinking leathers.

On another organ in Johnson City, Tennessee, rain water had damaged some of the pipe pouches. I proceeded to remove one of the bottom boards, and to my surprise when I pried it loose, all the leather floaters and papers that retain the floaters in posi-

tion just went everywhere. I could not find all of them. Some could not be used anyway. I went again to a plumbing shop and bought two copper pipes of the outside diameter needed. Then I stopped by a stationery store for some heavy white paper. I filed the pipes to a sharp edge so that I could punch out the leather floaters from some bellows leather that I carried for patching. Also, I made the small holes in the paper that I used for retainers with the small copper pipe. Doing things like these saved me many a trip back.

Not many things of real interest have taken place in the last years that I can think of at the moment just the regular busy routine service work and, of course, installations of new organs. Now that I think of it, there was one incident. You have heard, no doubt, of people having a clash of personalities. Well, I believe I found one that was affected by me. This person was the contractor doing interior finish-ing in a church where I was installing a new organ. We just did not seem to get along very well ... that is, he did not like me for some reason or other. This was odd, as I always got along with most every-one I have met in my life. We were in the process of finishing the organ cable for the organ; the men had all of the wires run and I was preparing to tape up the cable when this contractor sent one of his young men out to clean some mats that were laying on the concrete walk near the cable. Frank Young (one of the men working for me at the time-he was an ex-Navy man, sort of rough and rugged looking, but with a heart as big as all outdoors) asked the young man what he was going to do. When informed that the young man intended to wash the mats laying near the cable wires, Frank told him that he could not wash them there, and to move them. Whereupon the young man proceeded to pick up the bucket. Then Frank stopped him with these words, "If you put any water on those wires, the breath you take now will be next to the last you will ever take." The young man set down the bucket and went back into the church and the men proceeded to finish the cable. We had no more trouble after that incident, and everything went along smoothly.

As everyone knows, the Urban Renewal enters the picture now and then, tearing down buildings, etc. I was called on to remove an organ in a small church. On this occasion we had finished packing the organ. The front pipes were in the largest wooden box. We were cleaned and dressed, waiting for the storage truck. When the truck arrived and the storage men were carrying out the large front pipe box down the steps of the church, we were standing on the sidewalk. Along came a little old man who looked like he had a little too much to drink, especially for that time of day. As the men lifted the large box into the rear of the truck, the little old man came up beside me. With his hat in hand (it was summer time and we were all bareheaded) and over his heart, he said to me, "You have my sympathy, sir. But my! Ain't he a big one!" Then he staggered back across the street.

Over the years I have developed a number of outside interests like gardening and fishing when the weather permits. When the weather does not permit

1975 CONVENTION

The 1975 OHS Convention will be held June 24-25-26 (Tuesday-Thursday) in Central Connecticut, with Headquarters at Choate-Rosemary Hall School in Wallingford. Among the attractions the Convention Committee is planning are visits to a 2-22 1852 E. & G. G. Hook, a 3-34 1893 Johnson & Son, a 1-4 1840 Henry Erben, a 3-25 1890 Geo. H. Ryder, a 1-5 1849 Simmons & McIntyre, a 2-21 1898 A. B. Felgemaker, a 2-21 1889 L. C. Harrison, and a 2-21 1868, J. H. & C. S. Odell, as well as major recitals on an impressive 2-25 1874 E. & G. G. Hook & Hastings and on the famed Woolsey Hall organ at Yale University. Bernard Lagace, who played recitals at the OHS Conventions in Maine in 1963 and in Northern New York in 1970, will present a major recital on the large 3 manual Casavant tracker in the Choate Chapel, and a 100th Anniversary Recital on a 2-16 1875 E. L. Holbrook is in the works. Other events include Evensong at Trinity Church on the Green in New Haven, a tour of the Austin factory in Hartford, and an optional 4th day (Friday the 27th) to see some of the many new organs in New Haven and vicinity. Registration information will be sent to all OHS members in the spring, and more complete details will appear in the Spring issue of *THE TRACKER*. But for now, reserve the dates, and plan to attend! Address any specific questions to:

Chester Berry, Chairman
1975 OHS Convention
Box 1912
Hartford, Connecticut 06101.

—o—

these activities, I have my model ships to work on, or reading a good book.

My family consists of just my wife and myself. Of course, we have sisters and brothers and their children, and let's not forget my mother.

I am, in a way, not retiring altogether. I have some little organ work now and then to do, especially emergency calls. I do not believe I will ever just outright quit organs. I have been with them too long, I guess. I still represent Schantz to a small degree, and I guess I always will.

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Inquiries Invited

A Scrap-Book of the 1880s

by H. William Hawke, Mus. Bae.

In the late years of the 1920s there came into my possession a leather-bound volume bearing the title :

"The Organ—A Theoretical and Practical Treatise; intended to assist the student in acquiring a sound knowledge of the instrument and its proper Manipulation; with a Series of Original Exercises and illustrative Compositions written specially for this work by Frederic Archer, Organist of the Alexandra Palace, Muswell Hill.' The Preface is dated London, November, 1875.

Frederic Archer, born in 1838 at Oxford, England, was a boy Chorister at All Saints Church, Margaret Street, London, and his musical education was received in London and Leipzig. He became organist at Merton College, Oxford, and in 1873 was appointed to the Alexandra Palace, London, famous for its Father Willis organ. In 1881, he became organist at the Rev. Henry Ward Beecher's church in Brooklyn, went later to the Church of the Incarnation, New York, and on November 7th, 1895, inaugurated the famous series of free organ recitals at Carnegie Music Hall, Pittsburgh, continuing there until his death in 1901. He gave many recitals in America, being particularly in demand for inaugurals.

The book deals very completely with all aspects of organ-playing, beginning with descriptions of the instrument under such headings as The Keyboard; Characteristics of Swell, of Great, of Choir; Compass of Manuals; The Pedal Clavier, its compass, etc., and several sections dealing with the classifications of pipes. The author points out the difference between organ and pianoforte touch, dwelling considerably on the necessity for cultivating a legato style by means of 'pressure of the finger only,' and by the substitution of one finger for another.

Exercises follow, beginning with scales played with such fingerings as 1-2, 1-2 ; 2-3, 2-3, etc., and the student has appended a written note : "This first exercise is simply of a change of finger on the same note; and the upper fingering is for the right hand and the lower for the left, the similarity of letter indicating which fingering corresponds." There are some 246 exercises and compositions, all original, concluding with a Prelude and Fugue, an Allegro Moderato, a Meditation, a Toccata, and a Trio. Throughout the book the fingering is carefully and completely indicated, a practice which is commended by some leading organ teachers today.

It is necessary to write a few words about the original owner of this copy. In 1927, I became organist and choirmaster at the Church of St. Edward the Martyr on East 109th Street in New York City, the Rev. Percival C. Pyle being then the Rector. The Parish was Anglo-Catholic, and had been established by Commodore Elbridge Gerry, was supported largely by him, and after his death by his estate. Commodore

Gerry is remembered principally for the reason that he founded the Society for the Prevention of Cruelty to Children (S.P.C.C.) and the Parish has always been active in children's work—particularly with boys, for whom the Gerry Estate has a summer camp at Lake Delaware in the Catskill Mountains near Delhi, New York.

The Commodore was an ardent lover of music, and an organ addict. The extent of his musical ability is not known, but the book proves that he was a zealous student of music theory, for in his writing there are Tables of Modulations through All Keys ; Charts of Transposition Methods, and many inserts of early specifications of organs, including such intriguing specimens as the Roosevelt Opus 1 (1873) in the Church of the Holy Communion, New York, with its Electro-Melody organ; St. George's Church organ, built by Jardine & Son; description of the organ at St. Thomas' Church (Hilborne L. Roosevelt, 1881); Scheme of St. Bartholomew's Church, built by J. H. & C. S. Odell, and many other Roosevelt instruments, such as Chickering Hall, and the Cathedral at Baltimore, which was opened October 23rd, 1884, by Frederic Archer, the Palestrina Choir, the Rev. Joseph Graf, Director, assisting, with the following program:

Part I

1. Overture 'Tannhauser'Wagner
2. Sonata No. 1Mendelssohn
3. Gloria (Missa Opus XI) (chorus and organ)Witt
4. a. 'Ave Maria'Schubert
b. Gavotte in FArcher
5. Sanctus (Missa 'Salva Regina') (chorus and organ)Stehle
6. Toccata and Fugue in C MajorJ. S. Bach
7. 'O Beata Trinitas' (chorus a capella)Palestrina

Part II

1. Storm FantasiaJ. Lemmens
2. 'Laudate Dominum' (chorus and organ)Ett
3. Fantasia 'O Sanctissima'Stehle
4. a. 'Spring Song'Mendelssohn
b. AllegrettoTours
5. 'Te Deum' (chorus and organ)Witt
6. The Schiller MarchMeyerbeer

The organ is well described in the program brochure and had twelve stops on the Great, including a Double Open 16' and a 4-rank Mixture ; the Swell had twelve stops, with a Cornet of 3, 4 and 5 ranks, and three reeds, all of eight-foot pitch—Cornopean, Oboe and Vox Humana. The Choir division, which was enclosed, had eight stops—four 8's, two 4's, one 2-foot, and a Clarinet 8. The Pedal consisted of five stops: Open Diapason 16, Bourdon 16, Quint 10 $\frac{3}{4}$, Violoncello 8, and Trombone 16. Attention is particularly drawn to the unusual number of couplers (7), besides the usual unison mechanisms, there was a Swell to Great Octaves. There were eleven Adjustable Combination Pistons and five Pedal Movements.

Another interesting program is that of the Inaugural Recital at the Clinton Avenue Congregational Church, Brooklyn, on December 9th, 1885, by the following artists :

Mr. Samuel P. Warren, of Grace Church,
New York

Mr. Henry Eyre Browne, of Brooklyn
Tabernacle

Mr. Harry Rowe Shelley, of Plymouth Church,
Brooklyn and

Mr. Frank Taft, organist of the church.

The program was as follows:

1. Grand Fugue in G. Minor—Bach Mr. Taft
2. a. Romance 'The Picture'—Shelly Mr. Shelley
b. Andante—Gluck
3. Toccata in F (Fifth Organ Symphony)—Widor Mr. Warren
4. Air with Variations—Cramer Mr. Browne
5. Overture 'La Muette de Portici'—Auber Mr. Warren
6. Nocturne 'Midsummer Night's Dream'—Mendelssohn .. Mr. Warren
7. Concert Satz in E Flat Minor—Thiele Mr. Shelley
8. March 'L a Reine de Saba'—Gounod Mr. Browne

The Roosevelt organ was of thirty-four stops, the higher ranks and trumpet of the Great in the Swell box, as was that builder's practice, and the Pedal Movements included two Adjustable Combinations affecting Great stops; two affecting Swell and Pedal stops; a Great to Pedal Reversible, Balanced Swell and Choir Pedals.

There are many other fascinating items which Commodore Gerry pasted into the volume, including a Comic Specification of the Grand Organ in the Enharmonic Temple, Siam, in which the Solo organ had a Brass Band (extra wind) of 5 ranks, and the Pedal an Earthquake of 40 ranks, and there is a full description of the Great Centennial Exhibition Organ (Philadelphia, 1876) which deserves a special article.



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PLEASE WRITE FOR COMPLETE INFORMATION

Zithers, Anyone?

Ed. Note : Robert E. Coleberd has supplied us with a copy of the Missouri Historical Review for October 1965. The principal article in that issue is entitled Franz Schwarzer, Missouri Zither Maker," written by Thomas M. Davis, and Franz R. Beinke.

Franz Schwarzer, the son of a building contractor and furniture maker, was born in Olmutz, Austria, on October 8, 1828. He learned the art of zither-making in Germany and immigrated to the United Stateia; in 1864, settling in Warren County, Missouri.

By 1885 he had established a factory in Washington, Missouri, and that year produced 147 instruments. His peak year was 1893 when 606 instruments were manufactured there, but the business he established continued after his death (in 1904) until World War II.

In all, over 11,000 zithers, mandolins, violins, guitars and related stringed instruments were made by this firm, and the report includes a record of sales and description of the types of instruments made and sold.

Historically, the zither developed from the zittern of earlier times.

Source of Supply

For several years a large collection of hard to find books and records concerning the organ have been available through the Organ Literature Foundation. Its director, Henry Karl Baker, has traveled far and wide to obtain materials which it would take most of us a long time to locate. In addition to obtaining books now in print, the Foundation now publishes reprints of many books that are out of print. One of these is F. E. Robertson's *A Practical Treatise on Organ-Building* which sells for \$35.00 per set postpaid.

A full list of others reprints and books available may be had by sending a self-addressed, stamped envelope to:

Organ Literature Foundation
45 Norfolk Road

Braintree, Massachusetts 02184

The Foundation also sells many fine imported organ recordings in addition to the domestic records made by E. Power Biggs, Michael Murray, and some theatre organists. Mr. Baker will gladly supply the complete list.

ARTHUR LAWRENCE

Doc. Mus. Arts, A.A.G.O.,
Ch.M. Saint Mary's College
Notre Dame, Indiana 46556

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Historic Recitals Reported

Johnson in Gilbertville, Massachusetts

To celebrate the 100th anniversary of the church's dedication and of the Johnson & Son Opus 428 tracker organ which was built for the church when it was dedicated in September 1874, the Trinitarian Congregational Church of Gilbertville, Massachusetts (near Ware) presented Donald R. M. Paterson in a recital on September 22, 1974. Except for the addition of an electric blower, the organ stands today as it was installed a century ago when it was purchased for this church by a member of the Gilbert family.

The Centennial Concert Committee included David C. Huntress, Rose Raabschnuk, Christine Fletcher, John Schott, Ruth Hitchcock, Ann Charles, Kenneth Simmons and James MacIntyre. A long list of patrons cooperated.

Professor Paterson, University Organist at Cornell, played a program of organ compositions by Fischer, Froberger, Pachelbel, Buxtehude, J. S. Bach, Mendelssohn, Balbastre, Rowley, Mozart and Handel. The church was completely filled for the recital, largely due to the excellent publicity in all of the nearby news media.

The specifications are:

GREAT		SWELL			
Open Diapason	8	58	Open Diapason	8	46
Dulciana	8	58	Dolce	8	46
Unison Bass	8	12	Stop. Diapason Bass	8	12
Melodia	8	46	Stop. Diapason Treble	8	46
Octave	4	58	Fugara	4	58
Flute d'Amour	4	46	Oboe	8	46
Twelfth	2 2/3	58	COUPLERS		
Fifteenth	2	58	Great to Pedal		
PEDALE			Swell to Pedal		
Bourdon	16	27	Swell to Great		

The manual compass is 58 keys, the pedale 27 keys. The accessories include a Bellows Signal, Full Great (single action), Great Piano (single action), and balanced swell pedal.

—Kenneth F. Simmons

LETTER TO THE EDITOR

Dear Sir,

Perhaps your readers would be interested in the following information: After several frustrating attempts at having replacement stop faces made for old tracker organs, I have finally discovered the firm of Thos. Harrison & Sons. We have just received some hand engraved script faces for an 1880 Hook and Hastings which are excellent, and really match the originals. They are apparently able to do this work well, and at a reasonable price. The address is Unit 66, Ada Street, London E. 8, England.

They also tell me that black wax crayon is the standard material for filling the engraving to make it visible again.

Sincerely,
/s/ Roy A. Redman
2742 Avenue H
Fort Worth, Texas
76105

Steer and Turner in Washington, D.C.

On Sunday afternoon, May 19, 1974, a recital was given in the Church of the Immaculate Conception, Eighth and N Streets, NW, Washington, D.C., by James R. Houston, a Peabody graduate and organist of the First Unitarian Church of Baltimore. The concert was sponsored jointly by OHS as one of the Historic Organ Recital Series and by the Hilbus Chapter, OHS. The organ was Steer and Turner, Opus No. 131, built in 1879 at a cost of \$3,200. It was refurbished in 1973 by OHS member Cleveland Fisher and Thomas Martin Beasley III, both of Manassas, Virginia. The church originated in November 1865 and the present building of red brick was erected in 1874. It features tall Gothic side windows set off by buttresses and a front tower above the main entrance that is topped by four red sandstone pinnacles.

The only Steer and Turner tracker organ in Washington, it stands in the rear gallery, its tone projecting well into the main portion of the church. The organ builder is listed in the 1964 OHS Convention booklet as William Bardroff, as this nameplate is on the organ, but research has disclosed the original builder. Apparently Bardroff worked on it at one time and replaced the original nameplate with his, as so often happens. The original pedalboard was replaced some time ago by an AGO standard model. As only 30 keys of this board play, it is presumed that the original pedalboard had 30 keys. The stoplist follows:

Great (58 keys)		Swell (58 keys)	
Open Diapason	16'	Bourdon	16'
Open Diapason	8'	Open Diapason	8'
Viol de Gamba	8'	Salicional	8'
Dulciana	8'	Stopd. Diapason	8'
Melodia	8'	Violin	4'
Stopd. Diapason	8'	Wald Flute	4'
Octave	4'	Cornet	III
Flute Harmonique	4'	Oboe & Bassoon	8'
Twelfth	2 2/3'	Vox Humana	8'
Fifteenth	2'	Tremulant	
Mixture	III	Bellows Signal	
Trumpet	8'	Pedal (30 playing keys)	
Clarinet (tc)	8'	Doub. Open Diapason	16'
Foot Levers		Doub. Stopd. Diapason	16'
2d. Man. Combination Forte		Violoncello	8'
2d. Man. Combination		Couplers	
Mezzo 2d. Man. Combination		2d. Man. to Ped.	
Piano Reversible 1st Man.		1st Man. to Ped.	
to Ped. Self-balanced Swell		1st to 2d. Man.	
Shoe			
1st Man. Combination Piano			
1st Man. Combination			
Mezzo 1st Man. Combination			
Forte			

Mr. Houston made excellent use of the organ's resources and the Franck Chorale in A minor made a glorious climax. Other composers listed were Cavanz-zone, Liszt, Bach, Greene and Foss.

—Carolyn Fix

MINUTES OF THE OHS COUNCIL MEETING

November 30, 1974

Mahopac, New York

The meeting was called to order by President Boadway at 10:20 a.m. The following Council members were present: E. A. Boadway, George Bozeman, Norma Cunningham, Thomas Cunningham, Helen Harriman, Robert Newton, Donald Paterson, Albert Robinson, Robert Roche, Donald Rockwood, Larry Trupiano, and Alan Laufman.

The minutes of the meeting of June 24 were accepted as printed in *THE TRACKER*.

Reports were read from the Treasurer, the Corresponding Secretary, the Editor of *THE TRACKER*, and the Archivist; reports were also read from the following committees: Audio-Visual, Historical Organs, Research & Publications, Recital Series, Headquarters, Finance, and Bylaws Revision. These reports were accepted with thanks.

Alan Laufman, Chairman of the Extant Organs Committee, reported that he and Robert Odgren had visited more than three dozen tracker organs, old and new, in the Mid-West and South last summer, and indicated that the committee's Connecticut list will appear in the Spring issue. Robert Newton, Chairman of the Nominating Committee, reported the appointment of Stephen Long and Charlotte Ricker as committee members. The 1974 Convention Committee reported a moderate profit, proceeds of which go into general Society funds. The 1975 Convention Committee reported on plans for the Central Connecticut Convention. These reports were accepted with thanks.

Council asked Thomas Cunningham to secure the services of a member of the Society residing in Pennsylvania as "Statutory Agent" and carry out the necessary procedures.

Council voted to reimburse Councillors travel expenses on request on a mileage basis according to the plan proposed by Donald Rockwood's committee. Reimbursement applies to all Council meetings except the Annual Meeting; 250 miles are exempt, and the remainder are reimbursable at a rate based on net income for the year. Council further voted to continue the policy of paying hosts for meals, but to discontinue the present policy of paying individual Councillors for one meal. Council recommended that the Archivist (an appointed officer) become a full voting member of Council. This will necessitate an amendment to the bylaws and will be submitted to the membership for a referendum by mail at the time of the annual elections.

Council authorized the Publisher of *THE TRACKER* to procure and keep a permanent file of original copies of *THE TRACKER* for the purpose of making copies for sale. Council further authorized the Publisher to copy back issues [Vol. XVI and previous] as supplies are exhausted. Finally, at the request of the Publisher, Council voted to discontinue automatically sending the membership list to every member. Renewing members will have the opportunity to request the list for a fee of \$1.00; geographical breakdowns of the list will also be available on request at cost. Council asked the Publisher to include with appropriate issues of *THE TRACKER* a mimeographed "offer sheet" listing items such as back issues, records, convention booklets, etc., available

through the Society. Council also authorized the Publisher to send dues notices with the summer issue instead of by first class mail by way of saving postage.

Council voted to authorize Norman Walter, in consultation with Donald Paterson and Robert Roche, to make arrangements for pressing one or more convention records as may be agreed upon. Council further requested Norman Walter to obtain copies of existing tapes for the Archives. After much discussion it was voted that the Society continue to rent the services of recording technicians rather than purchase OHS equipment. Norman Walter was thanked for his extensive research into this matter. Council asked the Audio-Visual Committee to consider the Historical Organs Recitals for recording and pressing as well as Convention recitals.

Council voted to accept the proposal of the Historical Organs Committee that a second category of historical organs be established enabling the Committee to quickly grant Society recognition to an organ in jeopardy. Council voted to request permission of Mr. Schoenstein to publish in *THE TRACKER* excerpts from his manuscript as we are not in a position to commit ourselves to publication of the manuscript in its entirety for several years. Council tabled several requests of the Headquarters and Foundation Grants Committee to June 1975, and asked the Recording Secretary to send all Council members a copy of those requests in advance of the June meeting so that members will have an opportunity to study them. Council voted to draw on the Audio-Visual "Recordings" account to fund expenses for Convention recordings effective with the 1974 Convention. Council further authorized the spending of \$562.02 from general Society funds for recording of the 1974 Convention, and up to \$600.00 for recording the 1975 Convention, these expenditures to be recouped through the sale of records.

Council accepted Thomas Cunningham's offer to codify the standing rules and asked Raymond Acker-man to propose changes in the bylaws, if possible by the June meeting.

Alan Laufman was asked to copy and distribute a proposal by George Bozeman relative to the Archives and organ research so that Councillors can examine his proposal before the next meeting. A proposal by John Ogasapian, George Bozeman and Robert Newton for a 1977 Convention to be held in Middlesex County, Massachusetts, was approved.

The meeting was adjourned at 4:00 p.m. with an expression of great thanks to Don Begenau and Albert Robinson for their fine hospitality. The next meeting will be held in Wallingford, Connecticut, Monday, June 23, 1975, at 2:00 p.m.

Respectfully submitted,
/s/ Alan Laufman
Recording Secretary

ARSTRAUSS

ithaca, new york

NEW TRACKER ORGANS

Ohl at Schwenksville, Pennsylvania

Edwin Alan Ohl, whose exceptionally fine three-manual tracker organ has met with great success in Emmanuel Lutheran Church, Philadelphia, has completed a two-manual instrument for Jerusalem Evangelical Lutheran Church in Schwenksville, Pennsylvania.

The new organ stands in the open in its own case-work of oak with the Hauptwerk mounted high and the Brustwerk below, just over the console in the "breastwork" of the organ. The Pedal division stands to the right of the manual case. The playing action is mechanical while the stop action is electric. Wind chests, made of mahogany and oak, are of the slider type, the largest weighing over 800 pounds. The voicing is classic, open toe and nickless throughout. All principals and mixtures contain about 70 % tin, and the wooden pipes are of mahogany. Flamed copper was used in the pedal 8' Prinzipal display pipes. The action is made of aluminum, stainless steel and bronze, the only wood being in the keys. Every effort has been made to avoid effects of humidity and temperature changes. There is an automatic capture-type combination action. The specification reads:

Hauptwerk Manual I		Brustwerk Manual II	
16' Quintadena	56 pipes	8' Holzgedeckt	56 pipes
8' Prinzipal	56 "	4' Prinzipal	56 "
8' Gemshorn	56 "	4' Rohrflöte	56 "
8' Spitz Celest	44 "	2 2/3' Nazard	56 "
4' Oktave	56 "	2' Oktave	56 "
4' Waldflöte	56 "	1 3/5' Terz	56 "
2' Flachflöte	56 "	III Scharf	168 "
IV Mixture	224 "	8' Kromm Regal	56 "
8' Trompet		Tremulant (variable)	
Zimbelstern		Chimes (from old organ)	
Tremulant (variable)		Division under expression	
Pedal		Couplers	
16' Bourdon	32 pipes	Manual II to Manual I	
8' Prinzipal	32 "	Manual I to Pedal	
4' Choralbass	32 "	Manual II to Pedal	
16' Posaune	32 "	Combination Pistons	
4' Schalmel	32 "	Manual I and Pedal 1-2-3-4	
Chimes (from old organ)		Manual II and Pedal 1-2-3-4	
Toe Studds		Plein Jeu	
Plein Jeu		Grand Jeu	
Grand Jeu		General Cancel	

There is a total of 1380 pipes.

A dedicatory recital was played by Barbara Harten-tenbauer on October 6, 1974, including selections by Buxtehude, Clarembault, Bach, Mendelssohn, Goodwin, Travers, Near, Pachelbel, Walther, Schroeder and Kropfreiter. Additional programs through the season culminate with a Festival of the Arts on May 4, 1975. Mrs. Hartenbauer is the regular organist of the church.

The enclosed Brustwerk was illuminated from within. The swell shades are eight vertical panels of plate glass permitting visual access even when closed. The organ is brilliant without being offensive, plus a good solid sound which was admirably displayed on this occasion. A handsome eight-page booklet proclaiming "The Year of the Organ" was distributed to the capacity audience.



The Edwin A. Ohl organ in Jerusalem Evangelical Lutheran Church, Schwenksville, Pennsylvania.



The console of the Ohl organ in Jerusalem Evangelical Lutheran Church, Schwenksville, Pennsylvania.

RECORD REVIEWS

The Antique Grandeur of Handel—Gustav Leonhardt, organ, Hans Kamesch, oboe, Chamber Orchestra of the Vienna State Opera, Ernest Kuyler, conductor - Olympic 8119 Stereo.

This disc contains Handel's Concertos Nos. 3 and 4 for Oboe and Strings, and Concertos Nos. 13 and 14 for Organ and Strings. It is delightful music in the typical Handelian style, Italianate in flavor, and abounding in glorious melodies. All of the concertos have a slow-fast-slow-fast movement sequence with a great variety of contrast between the sections.

The soloists are distinguished in their field. Hans Kamesch is oboist with the Vienna Philharmonic Orchestra, noted for his appreciation for and interpretation of Handel scores. Gustav Leonhardt is noted as a harpsichordist as well as an organist.

The organ used was built by Johannes Woekherl, having two manuals and pedal. It was restored in 1950, the only change being that the short octave was built out.

Concerto No. 13, known as "The Cuckoo and the Nightingale" because of the imitative effects in the second movement, is perhaps the most popular of Handel's organ concertos. But in it Handel did a great deal of borrowing from some of his earlier works.

Concerto No. 14 is an entirely original work only recently discovered, according to the jacket notes. It is in Handel's inimitable style, and the organ part is more prominent than in No. 13.

The recording is superior, and the performances almost flawless. It is compatible for stereo and four-channel quadrasonic equipment.

The American Collection—Rollin Smith playing the 1883 Hilborne L. Roosevelt organ at First Congregational Church, Great Barrington, Massachusetts. Repertory Recording Society RRS 12 Stereo.

Although the action of this organ has been replaced, the instrument still stands as a tribute to Roosevelt since it retains most of its original sound. So this is an important record for all organ historians; the more so because Rollin Smith, organist at Brooklyn Museum, plays a program of American composers' organ music with sympathetic understanding and an admirable technique.

In Harry Rowe Shelley's "Fanfare" the organ is perfectly matched to the music. Horatio Parker's "Pastorale" is somewhat less interesting, but Archer Gibson (once residence organist at the Schwabb Mansion on Riverside Drive, New York City—now gone) affords ample opportunity for Mr. Smith to show the organ off to advantage in his Fantasy and Fugue.

Charles Ives' chorale prelude on "Adeste Fideles" is enigmatic in quality, but none-the-less beautifully performed. And Dudley Buck's "On the Coast" is as might be expected, a tour-de-force which Mr. Smith executes in a bravura manner; it employs the tune "Vesper Hymn" which some erroneously attribute to Bortniansky, and it doesn't take too great a stretch of the imagination to visualize the sun setting into the Pacific at its close.

Virgil Thomson's erudite "Fanfare" is perhaps the most formal composition performed here. It is brilliantly played on a totally adequate instrument. Chadwick's brief "Pastorale" has a hurried effect

which may or may not be an attempt to avoid banality. Foote's "Cantilena" has not much more merit, but does permit display of some beautiful solo stops.

Barber's setting of "Wondrous Love" sounds un-organistic (if there be such a word) and the lovely melody is lost in over-harmonization and elaborate contrapuntal devices. Far more successful as a composition for organ is Copland's "Episode" which affords interesting registration. And Sowerby's "Comes Autumn Time" is a fitting climax to this program with its brilliant colors and moods.

The record's surface is quiet and the engineering commendable. The album cover pictures the organ as photographed by Roy Lindstrom.

—A.F.R.

BOOK REVIEW

Modern Organ Stops by Noel A. Bonavia-Hunt, 1923 edition published by Musical Opinion of London, now republished by The Organ Literature Foundation Braintree, Massachusetts 02184. (\$7.50)

Mine was the generation that turned up its collective nose at the pipe organ of the twenties. That was in the thirties when the prophetic tones of Holtkamp, G. Donald Harrison and Schlicker were heard in the land. There were others, too. Then came the forties and we began to be uneasily aware that there were still giants among us—men who were manship, men who were still worthy of our respect and admiration for their great contributions. Perhaps more than one of them claimed that it was he that first invented the French Horn 8' stop; no matter, much could be learned (and enjoyed) by simply sitting at their feet and listening to the flow of reminiscences.

Now, in the seventies, it is apparent that those organs of the twenties are indeed a fascinating part of the total history of the pipe organ. It is also apparent that prime examples of that period are becoming more and more scarce. The reprint of the Bonavia-Hunt book comes as a timely reminder of the sincerity and ingenuity of the organ builders of a half century ago.

More than a mere listing of organ stops of the time, the book contains concise information on voicing and scaling of reeds and flues. Opinionated? Of course, and clearly drawn for the "correct" concepts of tone in vogue at the time. But no mere theory, this. Always there is a reference to at least one set of pipes, demonstrating the point at issue, to be heard in such-and-such church at such-and-such a town. Credit is always given to other designers and voicers, although, to be sure they are always English! French and German examples, especially of earlier times, seem to be of no import whatever. No doubt, we in this country were equally insular.

The many illustrations are well done, with all parts clearly labeled, and often referred to in the text. These and the Glossary of Technical Terms appended to the list of stops would be most helpful to beginning organ students. The entire volume is also valuable as a reference work. The Organ Literature Foundation is to be commended for re-issuing this volume.

—Wesley A. Day

The Helen Harriman Foundation . . .

An Editorial

It was at the annual meeting of the Organ Historical Society held in Worcester, Massachusetts, in 1968, that Helen Harriman reported having heard of the loss of several historic organs through lack of funds available to preserve or restore them. In concluding her report, Mrs. Harriman suggested that some kind of fund be established so that in the future money might be available to save some of the organs whose fate came into jeopardy.

And it was Cleveland Fisher who immediately rose to move the establishment of the Helen Harriman Foundation and contributed the first dollar to it. The motion passed, and ever since the treasurer's report has included this item, showing a slow but gradually growing sum which may become the salvation of many an organ.

The understanding is that the principal of the fund is not to be used under any circumstances, and the interest which accrues periodically shall be added to the principal together with whatever bequests and gifts are made until such time as Council deems it wise to channel some of the Foundation's interest into a budget item of funds available for emergency purposes in preserving the existence of an organ which is considered to be worth saving.

The present income is, of course, merely a pittance and should rightly be added to the principal. And the gifts and bequests have been small indeed for so worthy a cause.

Let us therefore remember the Helen Harriman Foundation when we need to make charitable contributions for the purpose of tax deductions. And let us not forget to include a bequest in our wills for this purpose, too. There are some members who hesitate to include an out-and-out bequest to OHS in their wills, but when the gift is labeled "Helen Harriman Foundation of OHS" one can be sure that the funds thus given are going to be preserved and only the income from same used for a most worthy purpose.

Mrs. Harriman has served a long and faithful time as Corresponding Secretary of OHS. The Society

CLASSIFIED

WANTED - ORGAN INSTITUTE QUARTERLY, Vol. 4 No. 2, No. 4 (1954), Vol. 5 No. 1, No. 2, No. 3 (1955), Vol. 6 No 1 (1956). Please write before sending. Mrs. J. D. Royall, 70 Bay View Dr., Mt. Pleasant, SC 29464.

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FOR SALE—50 used tracker organs, all sizes, varying condition. For list, send 20¢ in stamps to Alan Laufman, Director, Organ Clearing House, The Barlow School, Amenia, N.Y. 12501

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

FOR RENT—OHS slide-tape program "A History of the Organ in America from 1700 to 1900." Duration: 45 minutes. Full information and rates: Norman M. Walter, 25 Waterview Rd., West Chester, Pa. 19380.

FOR SALE—OHS Convention Programs, containing specifications and photos; Central New York State 1967, Worcester, Mass. 1968, New York City 1969, Northern New York State 1970, Baltimore 1971. 50 cents per copy. Order from the Treasurer enclosing payment.

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has benefited greatly from her services, and we can best honor her by increasing this Foundation until it can be a weapon against destruction of historic organs—a distinct part of our American heritage.

Plan to attend the 20th National Convention

ORGAN HISTORICAL SOCIETY

Central Connecticut

June 24-25-26, 1975

Headquarters in Wallingford

Chester H. Berry
Convention Chairman