



THE TRACKER



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Over 100 Registered For Boston Convention

SIXTH ANNUAL EVENT JUST "WONDERFUL"

Don Paterson Elected President of O.H.S.

From all over the nation (and Canada, too) members and friends of the Organ Historical Society gathered in Boston on June 21st for the Sixth Annual Convention. Over 100 had sent in enrollment cards, and practically all of these registered in person sometime during the Convention. But the total number of persons attending the various recitals, programs and meetings was four or five times that of the registration.

Some conventioners were hold-overs from the A.G.O. Regional meet which immediately preceded our gathering. Theirs had been an exhilarating experience and the high spirits and tempo of the A.G.O. gave our Convention a stimulating beginning which never seemed to diminish.

Promptly at 9 o'clock in the morning of June 21st Barbara Owen, Nelson Barden and others on the Convention committee were seen to arrive at St. Paul's Cathedral, our convention headquarters. They (and we) were surprised to find some O.H.S. members already busy examining the exhibits which the A.G.O. kindly left for our use.

The Displays at Headquarters

The Organ Literature Foundation of Nashua, N.H., had its usual splendid display of books, pamphlets and records. Several music publishers (including Homeyer's) had interesting displays of organ music and choral works. Some of these featured compositions by Boston composers such as Everett Titcomb, the late Gardner Evans, Homer Whitford, and the several splendid arrangements and editions of E. Power Biggs. The original tracker pedal board of but 12 keys from Christ Church, Cambridge, Mass., was there. A manufacturer of hi-fi and stereo record-playing equipment had a large display of its wares, most of which was in working order and received considerable attention. The A.G.O. left a generous supply of tracts and literature for our disposal, and there were displays by the Hymn Society, Aeolian-Skinner Organ Company, Andover Organ Company, and others.

The outstanding contribution to our own convention was the display of tracker organ nameplates which was set up by Alan Laufman. (Incidentally, Alan is so keen on the subject that his automobile license plate is "Vermont OHS"!)

The registration period occupied the time until 10:45 A.M. when the annual business meeting began.

The Business Meeting

President Barbara J. Owen called the meeting to order and introduced Nelson Barden, chairman of the convention committee. She then read the treasurer's report, submitted by Treasurer Thomas S. Eader who was absent, showing a balance of \$831.37, which was accepted by vote. She then read the secretary's report, submitted by Secretary Eugene McCracken who was absent, showing that there were 230 members of O.H.S. up to that date. Mr. McCracken also submitted his resignation as secretary due to the fact that he has enrolled as a graduate student at the University of Alaska for the coming year and would find it impossible to continue his duties at such a distance. His report was accepted with thanks and his resignation with regrets.

Miss Owen then called for committee reports, and Kenneth F. Simmons gave details on five committees. First Mr. Simmons described the conditions of our headquarters at York County Historical Society, York, Pa. (See article "The Agreement with York" for full details.) Next Mr. Simmons reported the fact that the Organ Historical Society is now officially incorporated. (Details are to be found under the heading "Introducing O.H.S. Incorporated.") The third report by Mr. Simmons concerned the Society's Constitution, a summation of which was published in the January 1961 issue of THE TRACKER. His report recommended certain amendments, specifically to omit the limitation of two terms by the secretary and treasurer, to provide for replacement of unexpired terms of all officers, and to establish terms for directors and replacements for same when vacancies occur. (These matters will be acted upon by the National Council at its next meeting.) The fourth report by Mr. Simmons concerned the materials to be entered at our headquarters at York. He announced that there was prime need for a file cabinet. (This matter, also, will be handled by the National Council.) And his final report concerned THE TRACKER, of which Mr. Simmons is editor. He stated that, in answer to both queries and critics, THE TRACKER is functioning as a journal and a newsletter. He pleaded for contributions of articles and news items from members of O.H.S., and asked that reports on organs be as complete as possible. His reports were accepted, and a vote

of thanks was tendered to him for his outstanding efforts in behalf of the Society.

Miss Owen then called for a report of the nominating committee on the return of ballots for the election of a president, a vice-president, an auditor, and a new member of the National Council. Cleveland Fischer (other committee members were Wesley Day and Ronald Dean) reported 61 votes for Donald Paterson and one vote for Frederick Sponsler for president, 62 votes for Robert Reich for vice-president, 61 votes for Homer Blanchard for Auditor, and 45 votes for Barbara Owen for councilor. The chair, after receiving acceptance of this report, declared Mr. Paterson elected president for the next two years, Mr. Reich vice-president, Mr. Blanchard auditor, and herself a council member.

Mr. Simmons moved that the secretary-ship be divided henceforth into two classifications—a corresponding secretary and a membership secretary—in order to ease the responsibilities of this office. The motion passed.

A motion was passed to have the president appoint a qualified member to fill vacant offices as they occur with the consent of the National Council (or, in this case, with the consent of those present at the annual meeting.) Miss Owen then appointed Alan Laufman as membership secretary and Fred Sponsler as corresponding secretary to fill the unexpired term of Eugene McCracken. A motion to approve these appointments was passed. Miss Owen then appointed Sally Warner to the National Council to fill the unexpired term of Alan Laufman, and Robert James to fill the unexpired term of Fred Sponsler.

Mr. Robinson brought up the matter of annual dues, and Mr. Simmons reported that the National Council at its meeting last December voted to recommend that the following schedule of dues be adopted at this convention:

Regular members	\$3.00 per year
Sustaining members	\$5.00 per year
Contributing members	\$10.00 or more per year

The motion passed.

Mr. Paterson moved a vote of appreciation to Miss Owen for her untiring efforts in leadership and enthusiasm as first president of O.H.S. The response was a standing ovation. Motions of thanks to Mr. Simmons and Mr. Barden were also passed, and the meeting adjourned at 11:45.

Luncheon places had been reserved at Patten's restaurant, after which buses arrived to convey the group on the Wednesday afternoon tour.

The Wednesday Tour

Nine tracker organs were heard, played, examined, photographed, noted and discussed by the conventioners during Wednesday afternoon. These included organs built by George Stevens, E. & G. G. Hook, Simmons & Willcox, Hook & Hastings, George S. Hutchings, and Hutchings, Plaisted & Co. Official demonstrators included E. Power Biggs, Melville Smith, G. Daniel Marshall, Barbara Owen, Cameron Rylance, Daniel Pinkham and George Butler.

On Wednesday evening we journeyed to Ja-

maica Plain to visit three organs, all of them built by E. & G. G. Hook. Opus 253 in the First Baptist Church was demonstrated by James Anliker. Opus 160 in the Church of St. Thomas Aquinas was demonstrated by Sally Slade Warner. Opus 171 was chosen for the recital by Donald R. M. Paterson, the main event of the evening.

Don Paterson's Recital

The First Church, Unitarian, was well filled with O.H.S. members, A.G.O. members, and local music lovers for the newly-elected president's recital. Richard Appel, organist of the church, introduced the Rev'd. Gustave H. Leining, D.D., pastor of the church, who extended a cordial welcome to all present. Mr. Appel then commented briefly on the organ and, at various intervals, on selections in the program. The organ, a 3-37 instrument, seemed to be in mint condition, and was admirably displayed at the hands of this master recitalist. The program included compositions by du Mage, Sweelinck, Bach, Mulet, and four Choral Preludes by Brahms. That these sounded truly outstanding is probably due to the fact that Mr. Paterson has made a most thorough study of the entire set, written a thesis upon same, and earned his Master's degree in this field of study. But each selection bore the imprint of great artistry, and it would be difficult to point to any one as "the best." A delightful reception with refreshments was tendered by the ladies of the church following the program.

The Thursday Tour

Buses met us at St. Paul's Cathedral about 9:15 Thursday morning to convey the group to South Boston, Charlestown, and East Boston, with a total of thirteen organs visited. These instruments included examples of work by J. H. Willcox, Woodberry & Harris, E. & G. G. Hook, William B. D. Simmons, Joel Butler, Moritz Baumgarten and George Stevens. They were demonstrated by Barbara Owen, Yuko Hayashi, Brian Jones, John Ogasapian, Dan Marshall, Thomas Lynch, Marion Whitney, Christopher King, and others. Luncheon was enjoyed at the First Presbyterian Church in East Boston, and the group returned to headquarters about 4 P. M. for the panel discussion.

The Panel Discussion

Moderated by the tactful Allan Sly, the panel discussion was held at headquarters in St. Paul's Cathedral. Others seated at the table included Charles Fisk, Raymond Whalon, Fritz Noak, Donald Corbett, William King Covell, and Mr. Phelps. The following comments were noted by Don Paterson.

The first question tossed into the ring was concerning the design of a small organ. Comments by the panelists included the following:

Phelps: It is not necessary to play all literature equally well. One must accept literature for the small organ and use it to satisfy the requirements.

Corbett: The logical form of construction for a small organ is tracker action. Maintenance of electro-pneumatic action can be a serious problem especially if the instrument is located in a somewhat remote area.

Fisk: Tracker action is also the best in large organs!

Whalon: The number of manuals, stops, etc., depends on the usage of the organ, the church, its liturgy, and the organist.

Phelps: I disagree. We should sweep away celeste prerequisites, and build an artistic entity from theoretical design.

Whalon: No! The organ must be designed for the particular church or building in which it serves.

Noack: Space and money limitations might dictate an organ of one manual, but two manuals are far more satisfactory. We should strive for an instrument that will afford a musical opportunity rather than limitation.

Covell: I have found that the smaller organ and smaller building require more meticulous handling and planning. Begin with a careful theoretical basis. Much can be learned from England (moreso for us than from the continent of Europe) because the usage is similar to ours here. Tracker action is necessary for all organs regardless of size.

Noack: The classic concept automatically allows many different possibilities. A theoretical entity provides flexibility.

Covell: But the continental classic design will not suffice for Anglo-American church services.

Fisk: I prefer that both concepts be used so that an integrity of a work of art results. But compromises are often required for purpose and function in the service for which the organ is employed.

Corbett: My company has proven by practical examples that a small organ of six stops transcends denominational demands.

At this point the moderator posed a question: Should the organ of six stops be built by an individual builder or come from one of the large firms?

Whalon: This is an economic situation. I believe that more dollar for dollar value is given by the individual builder.

Corbett: It is not advisable to divide the construction of an organ between two or more executants.

Noack: I believe that large firms could build good small instruments—if they would only try.

Phelps: It is necessary to have one good single craftsman. From his experience the resulting instrument will be a concerted effort. Less factory-type assemblage and more individual craftsmanship is necessary for the small mechanical action organ. So far this panel has stressed tracker action, whereas the sound should be given more importance. Good pipes are essential to this end. The problem in U.S. organ building is to develop perfection in pipe-making - it is better to do this than to import pipework. It is necessary to integrate the instrument under the close supervision of one responsible individual. The casework can be executed by a fine cabinetmaker, but organ-building experience seems to be part and parcel of this craftsman's line. An aspiring organ architect should be an organ builder first. In my company we require three years of apprenticeship before a man is considered qualified to assert himself on a point in organ building.

Fisk: I think it is desirable to have a large multiplication of small firms. We should increase their number, but each firm small. This is the best solution to the problem of the artistic small organ in this country.

Phelps: I wonder how much value is gained by having European overseers employed in our organ factories.

Corbett: We have found it difficult to create a group of overseers here.

Phelps: But often there is need for consultation about small details within the firm. An overseer is essential for this purpose.

Fisk: I have found that too much of fine production is not fully known by higher-ups in organ companies in the U. S.

Phelps: In our plant we have periodic and regular supervision of all departments.

Whalon: The work of a finisher is often limited by the scaling. I feel that the finisher should have more to say about the original design of the voicing, scaling and cut-up.

Noack: To get back to the subject of firms, I think that we should have more small organ-building companies, either individually or working together with one or another of the large companies.

Phelps: There is difficulty in insuring that all of the smaller individual builders within one firm are all of the same quality.

Here Nelson Barden asked the question: How about all styles of construction in one instrument? And the moderator revoiced this as follows: Yes, how is unity achieved within a variety of purposes or functions in one instrument? The question was never answered adequately.

Covell: Is tracker action possible in a combination action?

Smith: Yes, but it is undesirable because of the noise.

Fisk: One must be very careful here. The difficulty with rebuilt organs is due to sticking sliders.

Phelps: I find that newer instruments produce fewer problems in this respect.

Corbett: Mr. Biggs has suggested 3 or 4 different designs. He stresses standardizing.

Noack: Some parts of an organ can be standardized, but I believe that efficiency is more important than standardization.

Phelps: The Europeans are tending more and more toward standardized designs. It is more economical to do so. It is thus possible to produce a number of organs in advance of the receipt of orders.

Corbett: I agree, but I would warn against seeing no good in anything but tracker action.

Phelps: I believe that one should not go too far in advance of prevailing ideas in organ building so that you don't gain but rather lose support of the organ world.

Here Mr. Sly called a halt to the discussion, and a round of applause was given him and the panelists. All agreed that many points could have been argued for a much longer time, but that the subjects covered in the given time were all of vital interest. It is to be hoped that future conventions will contain similar hours of mental stimulation, for of such are great ideas born.

(Please turn to page 8)

Introducing the Organ Historical Society, Incorporated!

Ladies and gentlemen, the O.H.S. is grown up. Permit us to introduce you to the Organ Historical Society, Incorporated. As of May 20, 1961, our organization became an officially documented, full-fledged society under the impressive laws of the Commonwealth of Pennsylvania.

And in order that you may know the details of the incorporation, we publish herewith an exact copy of the official papers. Kenneth F. Simmons, chairman of the committee on incorporation, handled most of the details, and reported that the total cost of this act was \$245.

Articles of Incorporation

Be it known, that the undersigned, at least three of whom are residents of the Commonwealth of Pennsylvania and citizens of the United States, and all of whom are full age, having associated themselves together for the purpose of organizing the Organ Historical Society, and being desirous of becoming incorporated in accordance with the provisions and requirements of the Act of the General Assembly of the Commonwealth of Pennsylvania known as the "Nonprofit Corporation Law," approved May 5, 1933 as amended, do hereby declare, set forth and certify as follows:

1. That the name of the corporation is Organ Historical Society and that said name has been registered with the Department of State within one year of the date of the application for this charter.

2. That the location and post office address of its initial registered office in this Commonwealth is c/o The Historical Society of York County, 250 East Market Street, York, Pennsylvania.

3. The purpose or purposes of the corporation are: To encourage, promote and further an active interest in the pipe organ and its builders in North America; To collect, preserve, evaluate, and publish detailed historical information about organs and organ builders in North America; To use its good offices to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt; To provide members with opportunities for meetings and for the discussion of professional topics, and for other lawful acts incidental to the purposes of the Society. The Society is a corporation which does not contemplate pecuniary gain or profit, incidental or otherwise, to its members.

4. The term of its existence is perpetual.

5. That the names and addresses of the incorporators are:

Horace Douglas, 309 East Linden Street, Rome, New York,
Albert F. Robinson, St. Cornelius Chapel, Governors Islands, New York 4, New York,
Homer D. Blanchard, 273 Oak Street, Oberlin, Ohio,
Donald Paterson, Stephens College, Columbia, Missouri,
Barbara J. Owen, 24 Canterbury Street, Hingham, Massachusetts,
Thomas S. Eader, 200 A Street, S. W., Glen Burnie 7, Maryland,
Kenneth F. Simmons, 228 Poplar Avenue, Wayne, Pennsylvania,

W. Benjamin Lane, 319 Eagle Road, Wayne, Pennsylvania,
William Stair, York, Pennsylvania.

6. That the following are the names, addresses and titles of the persons who are to act as directors until the election of their successors:

Kenneth F. Simmons, 228 Poplar Avenue, Wayne, Pennsylvania, Director,
Thomas S. Eader, 200 A Street, S. W., Glen Burnie 7, Maryland, Director,
Donald Paterson, Stephens College, Columbia, Missouri, Director,
Albert F. Robinson, St. Cornelius Chapel, Governors Island, New York 4, New York, Director,
W. Benjamin Lane, 319 Eagle Road, Wayne, Pennsylvania, Director.

7. That this corporation is organized upon a nonstock basis.

And the signatures of all incorporators listed in paragraph No. 5 were affixed to this document at this point. The papers are duly notarized and the articles of incorporation were recorded in the Office of the Recorder of Deeds in and for York County, Pennsylvania.

Thus we have arrived at the state of maturity among organizations. We spent five wonderful years of childhood, and now we find ourselves adults. We've grown up!

The Agreement With York

In order that our members may thoroughly understand the conditions and purposes of our headquarters established at York, Pa., the articles of agreement are published here in full. The paper is dated 7 January 1961.

"Agreement

"That the Organ Historical Society make The Historical Society of York County its Headquarters.

"In a meeting this day between Mr. Thomas Eader, Glen Burnie, Md., and Mr. Kenneth Simmons, Wayne, Pa., for the Organ Historical Society and Messrs. J. Wm. Stair, Landon C. Reisinger, and Daniel R. Porter of the Historical Society of York County the following arrangements were considered mutually satisfactory for make the proposed arrangement.

"I. Reasons why The Historical Society considered for the Headquarters of the Organ Historical Society.

- A. A central location in the East.
- B. The Organ group intend to incorporate in Pennsylvania.
- C. Better care of collections at this location.
- D. The presence of the Organ.

"II. Services the Organ Historical Society requests of The Historical Society of York County.

- A. Provide shelf space for books and space for filing cabinet. Need for 15 linear feet estimated during next decade.
- B. Service requests and supervise research use of Organ Historical Archives deposited here.

- C. Provide a bin for storage of small museum artifacts.
- D. Temporarily store small organs.
- E. Use of the address of the Historical Society.
- F. Forward mail addressed to Organ Historical Society at stated intervals.
- G. Provide fine arts insurance coverage, under Historical Society blanket policy, for Organ Historical collections housed here, to limit of \$5,000.

“III. Obligations of the Organ Historical Society to The Historical Society of York County.

- A. Organ Historical Society will decide what is preserved and will organize, box, label and perform all other necessary work to ready archival collections for use.
- B. Organ Historical Society will catalog all books by Historical Society standards and provide a duplicate set of Library of Congress cards, properly identified, for insertion into the card index of the Historical Society.
- C. Organ Historical Society will make annual payments, beginning immediately upon mutual approval of the arrangement, of \$100.00 per annum for the above privileges. The amount of the annual payment may be altered whenever either party deems a change necessary.

“This agreement is automatically renewable unless written notice by either party is provided 60 days before the expiration of the year's agreement currently in effect.”

S/ Daniel R. Porter,
Director for
The Historical Society of York County

S/ Kenneth F. Simmons
for
The Organ Historical Society

Greetings from the New President

It is a distinct privilege and pleasure for me to greet the members of the Organ Historical Society as its new president. May I extend my sincere appreciation to the Society at large for its confidence in my ability to assume this position of increasing responsibility.

Several of you will recall a small gathering of persons on June 27, 1956, in the choir room of St. Bartholomew's Church, New York. At that time the O.H.S. was formulated as an organized group of enthusiasts dedicated to the study of the heritage of American organ building and the promotion of widespread musical and historical interest in this tradition. Ten people were present at that meeting in New York. From the informal exchange of information and enthusiasm about old organs in America among those people has grown an organized group of musicians, music lovers, historians, scholars, and organ builders numbering well over 200. Within the span of five years, then, a significant movement has taken

place in America—a movement which has reached such proportions so rapidly that it may be reckoned with as one of the most extraordinary contemporary cultural developments in this country.

Our growth has been the result of the efforts of dedicated people, one of whom has been our president since the group was founded, Miss Barbara J. Owen. Her singularly vital leadership has been the inspiration which has brought the O.H.S. to its present significant place in the organ world of today, and I am certain that I may speak on behalf of the entire Society as I extend our deepest gratitude for her enthusiasm, devotion, and accomplishments.

I should also like to take this opportunity to express our greatest thanks to Mr. Nelson Barden and to all the other individuals who shared the responsibility of our Boston convention. This wonderful occasion will remain memorable for many years to come.

May I greet you, then, with a sense of awe and admiration, with an awareness of the greatness of devoted people, and with the realization of my forthcoming responsibilities in this office. May the unity and cooperation among its individuals which has been the spirit of the O.H.S. since its inception continue with us as we begin another chapter in our advancement of the knowledge and beauty of the rich tradition to which we are dedicated.

S/ Donald R. M. Paterson

Notes, Quotes and Comments

A notice went out just prior to the Boston convention that Bob Roche would be making tape recordings of the important musical performances. It was stated that either tapes or LP records could be ordered, but few of our members took advantage of the opportunity. Perhaps the project was not sufficiently publicized, but those of us who placed orders are indeed grateful to Bob and his assistants for their painstaking efforts to preserve some outstanding performances.

Mr. F. R. Webber, one of our two honorary members (the other is Dr. Albert Schweitzer), sent greetings to the Convention which arrived, alas, too late to be mentioned at any of the gatherings. We thank him for his encouragement and continued active interest in our behalf.

The National Council (consisting of Homer Blanchard, Thomas Eader, Alan Laufman, Joyce Mangler, Barbara Owen, Donald Paterson, Albert Robinson, Kenneth Simmons, the Rev'd. William Soule, Frederick Sponsler, Robert Reich, Robert Whiting, Sally Warner and Robert James) will meet at St. Cornelius Chapel, Governors Island, New York, on September 5th at 12 noon for luncheon and a regular business meeting.

Appreciation must be expressed to the A. G. O., Boston Public Library, St. Paul's Cathedral, Old North Church, and all other churches which cooperated so generously in permitting us the use of their organs and facilities.

Tracker Stops In The Northwest Territories

By D. STUART KENNEDY

This account is intended to be something of a sequel to the admirable series from the pen of organologist Eugene M. Nye of Seattle, which appeared in THE TRACKER beginning in Volume III Number 4 (July 1959), and extending through Volume IV Number 4 (July 1960).

First, an item or two following up the series mentioned. The R. S. Williams Organ in the United Church at Cranbrook, B. C., (Volume IV Number 1, page 9), was replaced by an electronic instrument some time ago. Only the case remains.

Then, in Victoria, B. C., Emmanuel Baptist Church has a tracker organ not included by Mr. Nye, but one which he asked me to look into when I was there a couple of summers ago. It has a plate on it which reads:

"Built by Henry Fincham, 150 Euston Road, London, 1890, for Boosey & Co." The organ has these resources:

PEDAL		SWELL	
Bourdon	16'	Gamba	8'
GREAT		Lieblich Gadackt	8'
Open Diapason	8'	Salicional	8'
Stop'd Diapason	8'	Principal	4'
Dulciana	8'	Oboe	8'
Harmonic Flute	4'	Couplers:	
Piccolo	2'	Swell to Great	
Compass:		Swell to Pedals	
Manuals - CC to G, 56 notes		Great to Pedals	
Pedals - CC to F, 30 notes		Hitchdown Swell	
		2 Combination pedals	

Turning now to Alberta, we find the only original tracker to be Casavant's Opus 143, 1901, which was built for Saint Michael's Roman Catholic Church in the town listed in Casavant's opus book as Pincher Creek, North West Territories. Alberta had not, at that time, been incorporated as a province of Canada. The stops are engraved in French, and there is a plate above the console which bears the inscription: "Don Genereux de Madame Routhier". Its stoplist reads:

PADALE		RECIT	
Bourdon	16'	Bourdon	8'
GRAND ORGUE		Salicional	8'
Montre	8'	Voix Celeste (TC)	8'
Melodie	8'	Flute Harmonique	4'
Dulciane	8'	Tremolo	
Prestant	4'	Souffleur	
Compass:		Couplers:	
Manual - CC to F 54 notes		Grand Orgue a la Pedale	
Pedal - CCC to D 27 notes		Recit a la Pedale	
Balanced Swell pedal		Recit au Grand Argue	
2 Combination pedals		Octave Recit au Grand Orgue	

The second Casavant in the North West Territories was ordered for Knox Presbyterian Church, Calgary, and the contract, dated February 2nd, 1905, calls for a 3-24, listed as Opus 227, 1905. Then, according to the contract dated December 18th, 1905, the specification was changed by the addition of a six-stop Solo organ. The three-manual console was replaced by a new one built to the enlarged specification. While this was tu-

bular-pneumatic and not tracker, it is of sufficient interest to be quoted here, and the price of \$5,000.00 would come to just over \$200.00 per rank! Here is the stop list:

PEDAL		SWELL	
Open Diapason	16'	Bourdon	16'
Bourdon	16'	Horn Diapason	8'
Gross Flute (ext)	8'	Viola da Gamba	8'
GREAT		Stopped Diapason	8'
Open Diapason	8'	Voix Celeste	8'
Doppel Flute	8'	Traverse Flute	4'
Salicional	8'	Piccolo	2'
Principal	4'	Dolce Cornet	III
Fifteenth	2'	Cornocean	8'
Trumpet	8'	Oboe & Bassoon	8'
CHOIR		SOLO (10" wind pressure)	
Melodia	8'	Gamba	8'
Dulciana	8'	Aeoline	8'
Wald Flute	4'	Rohr Flute	4'
Flageolet	2'	Orchestral Oboe	8'
Clarinet	8'	Vox Humana	8'
		Tuba	8'

Blown by Spencer Water Motor, acting directly on bellows square acting feeders, to furnish an adequate wind supply at 30 lbs. water pressure. Compass of the manuals (CC-A) is 56 notes, and of the pedals (CCC-F) is 30 notes.

It would seem that times were booming, for in 1912, only seven years later, this organ was sold, along with the pews, to Trinity Church (then Methodist), for \$4,000.00. In the same year the Knox congregation built a new sandstone edifice in which they installed the largest Casavant west of the Great Lakes, a 4-63, rebuilt a few years ago into a 4-75. Sadly, the Trinity organ burned in a disastrous fire, originating in the organ wiring, in January 1922. The oak woodwork of the case, with its three gothic peaks, can be seen today, but filled with substituted display pipes, silently sympathizing to the tones of an electronic instrument.

An now let us turn to the other trackers. Somewhere in the early 1890's Saint Paul's Lutheran Church in Luzerne, Iowa, bought a 1-5 Hinners & Albertsen. (An article in THE AMERICAN ORGANIST, September 1960, entitled "The Hinners Story" is of interest here.) The facade is unique, consisting of six stopped wood pipes, three at each end, of large scale, fairly high cut-up, then seven gilded zinc pipes between the two groups of three. These form the bass of the Open Diapason. Apparently the three central pipes were too tall for the gallery, and so they were mitred back. The appearance of this organ is shown in Joseph Blanton's excellent book, "The Organ in Church Design," on page 23.

In 1953 someone presented the church with an electronic instrument, and the tracker organ was offered for sale. It was bought by Redeemer Lutheran Church, Didsbury, a farming town about 50 miles north of Calgary. The minister, the Rev'd E. B. Fox, and two members of the congregation

drove 1,600 miles to Luzerne in a half-ton truck, heard the organ, played it, dismantled it, and then brought it back to Didsbury where it was re-finished and erected near the chancel. Here it has served faithfully ever since. The details are as follows:

PEDAL	MANUAL	
Bourdon (15 pipes only) 16'	Open Diapason	8'
Coupler: Manual to Pedal	(Treble, Bass)	
Compass: Manual CC to C	Melodia	8'
61 notes	(Treble, Bass)	
Pedal CCC to D 27 notes	Gamba (T.C.)	8'
Wind pressure 2-5/8"	(Treble, Bass)	
	Principal	4'

Diapason basses, 1-13 display; Melodia, 1-12 stopped wood, serving as bass for Gamba as well. Melodia and Gamba enclosed, with shutters and balanced swell pedal. The organ was built approximately 1891 in Pekin, Illinois.

At present a slight alteration is contemplated, that of opening up the Gamba which is now quite weak, moving the pipes down two octaves, and supplying the missing pipes to give a small scale fifteenth 2' to the Chorus.

Another project of similar dimensions was undertaken by Saint Peter's Lutheran Church, Stettler, Alberta, about one hundred and fifty miles northeast of Calgary. This church bought a used Farrand & Votey from Trinity Lutheran in Gaylord, Minnesota. This organ, though in something less than mint condition when bought, has a very interesting specification:

PEDAL	MANUAL - Bass	
Bourdon 16'	Open Diapason (58p)	8'
Coupler: Manual to Pedal	Unison (20p - wood)	8'
Compass:	Octave Bass (20p)	4'
Manual - CC to A 58 notes	Violina (20p)	4'
Pedal - CCC to D 27 notes	Flautina Bass (20p)	2'
Blower's Signal (now Tremolo, beater type installed by Hillgreen-Lane)	MANUAL - Treble (Open Diapason - above)	
2 Combination Pedals	Melodia (38p)	8'
Balanced Swell pedal	Viola di Gamba (38p)	8'
Blower - 1/2 h. p.	Dulciana (38p)	8'
Wind pressure - 2 1/2"	Octave (38p)	4'
	Flute Harmonic (38p)	4'
	Flautina	2'

All pipework is enclosed except the Diapason and Bourdon.

Mr. F. R. Webber has expressed the opinion that this could be a rebuild of an earlier Hook, although Farrand & Votey call it their Opus 86, 1890, built in Detroit. The fact that the front pipes (Diapason basses) have been trimmed, corners cut from the swell box and other details which are in evidence, would seem to indicate its adaption to a second building, so that the Stettler church could be its third location.

In the home of Mr. Arthur Gesell of Calgary, a small 1-5 tracker organ of early vintage has recently been installed. This came from Saint Paul's Lutheran Church of Winnipeg, Manitoba. It was in the church for 45 years when Mr. Gesell acquired it, and was second hand when installed there. It has an "American-type" specification of the period around the 1890's, but the engraving on the small, neat square-shanked knobs is in long German script. The Gedackt has a slight chiff, though there is nicking on the languets of

the metal pipes. No nameplate is in evidence, and to date no other identifying marks have been discovered. Its resources originally comprised the following:

PEDAL	MANUAL	
Subbafs 16'	Principal	8'
Pedal Coppel	(1-12 stopped wood)	
Compass:	Gedackt	8'
Manual - CC to F 54 notes	Solicional (T.F.)	8'
Pedal - CCC to F 18 notes	(1-17 Gedackt)	
	Octave	4'
	(1 & 2 open wood)	

Note: "Subbafs" and "Solicional" are the original spellings as they appear on the knobs.

By the simple expedient of transplanting pipes, the disposition reads, at the moment: Gedackt 8', Octave 4', Principal 2'. Mr. Gesell plans to build a case around it, thereby remodelling it as a Positiv, using imported pipes, probably, in addition to the present Gedackt 8', a Rohr Flote 4', Octav 2', and Quint 1-1/3'.

Alberta's most recent acquisition among trackers is a 2-12 which was put up last year in Saint Bonifatius Kirche (German Catholic) in Edmonton, Alberta's political capital. The building was formerly a Jewish synagogue, and it exhibits some interesting acoustical properties, being as high as it is long. The organ has been set up high in the rear gallery, and while there is little reverberation, from below it sounds superb. It was brought from Saint Aloysius Pfarri in Bridgetown, Ohio by Father Wolfgang Bottenberg, and installed by Mr. Kenneth McLaren of Edmonton. There is no nameplate, but on each of three of the large Bourdon pipes is written in large letters: "Mason Colburn & Co., Cincinnati, Ohio. c/o J. M. Davis, Philadelphia."

The original specification reads:

PEDAL	GREAT	
Sub Bass 16'	Open Diapason (54p)	8'
SWELL	Stopped Diap Bass (24p)	8'
Open Diapason 8'	Stopped Diap Treb (30p)	8'
(TF) (37p)	Clarabella Treble (30p)	8'
St Diap Bass (24p) 8'	Dulciana (TF) (37p)	8'
St Diap Treb (30p) 8'	Principal (54p)	4'
Viola da Gamba 8'	Flute (54p)	4'
(TF) (37p)	Twelfth (54p)	2-2/3'
Principal (54p) 4'	Fifteenth (54p)	2'
Flute Harmonique 4'	Compass:	
(TF) (37p)	Manual - CC to F 54 notes	
Couplers:	Pedal - CCC to D 27 notes	
Great to Pedal	Tremolo	
Swell to Pedal	Bellows Signal	
Swell to Great	Wind pressure: raised to 3"	
Pedal Check		
Balanced Swell pedal		
2 Composition pedals		

The increase in wind pressure produces a steadier supply than previously. The approximate date of this organ is 1870. The Swell Flute 4' is not original, as the Old English script on the knob is different from the others, and the slide originally accommodated a reed. Mr. McLaren has made some tonal modifications as follows: The Gamba 8' was damaged beyond repair, and the Flute 4' has been placed there as a Harmonic Piccolo 2'. On the original reed slide (later the Flute 4'), he has placed a 1912 Warren Clarionet 8', adding a small chest for the basses on tubular action, direct

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from the slides. In place of the Swell Stopped Diapason Treble he has placed the Great middle C. Clarabella, and on the Clarabella holes is to go a Terz 1-3/5'. Tonally the ensemble is good; drawing the Great Twelfth imparts the effect approaching that of a Mixture. Thus the Diapason Chorus is very fine.

The two Great Flutes are Chimney Flutes, soldered tops and large ears for tuning. The interior is spaciouly laid out, there being room on the passage way for both Mr. McLaren and the writer, neither of whom is diminutive!

There was a time when a prow through our countless village churches in "Prairie Gothic", dwarfed by the more austere "Prairie Cathedrals" (grain elevators), would prove a quite rewarding experience, if not for organs at least for various types of good "harmonia"—Estey's, Thomases, Dohertys—some with two manuals and pedals, others with but one manual, but a fine chorus from 16' to 2'. These too are rapidly disappearing, to be replaced by the various "broomstick models" (where pedals are deemed desirable!) of radicle substitutes.

Thus we have the tracker story to date for the province of Alberta. These, plus the more conventional tourist attractions of Banff, Jasper and Lake Louise (not to mention the noted "Calgary Stampede") make Alberta a not uninteresting place to visit.

The attractive and informative convention programs drew much favorable comment and will serve as handsome reminders of the 6th annual gathering. Much credit for details, completeness and artistic invention is due the committee for this great advance.

BOSTON CONVENTION

(From page 3)

The Old North Church Concert

Thursday evening found us gathered at Christ Church (Old North) for a service of Evening Prayer. The Rev'd. Clifford Chadwick officiated, and John Fesperman played the organ and directed the various musical offerings. Participants included the "Old North Singers" and "Players", and Josephine Singer, soprano, and Sandra Stuart Robbins, soprano. The prelude was Handels 13th Concerto for organ and strings. The soloists rendered four Moravian songs, and the "Singers" offered three Psalm settings and a Magnificat by Pachelbel. The service was given by candlelight.

The organ at Old North Church was built by Schlicker in 1958 behind the case of the Thomas Johnston organ of 1753. A number of the gilded Open Diapason pipes in the case speak once again and are Johnston pipes, over 200 years old. The Johnston organ was replaced in 1821 by William Goodrich, and it is believed that some of the Goodrich pipework is still in use. In 1884 Hutchings and Plaisted rebuilt the organ, and the tracker action was retained by the Schlicker Organ Company in this latest rebuilding.

The Midnight Revelry

RKO Keith's huge Memorial Theatre was the scene of one of the gayest of all convention events. Promptly at midnight on Thursday the group joined members of the A.T.O.E. at one of Boston's largest Wurlitzer's (some 15 ranks) which Nelson Barden had worked on for many hours to restore to playable condition. (He and Bob Roche spent weeks preparing nearly all the organs visited during the convention, and did an amazing job of making worn out organs fit to be played and heard).

To Be Continued Next Issue

Organs For Sale

The list published in the January 1961 issue of THE TRACKER stands, with a few minor and to be expected changes, according to Alan Laufman, chairman of this committee. During the summer address Alan as follows:

c/o THE ANDOVER ORGAN COMPANY
 METHUEN, MASSACHUSETTS

Fred Sponsler, organist at Gloria Dei ("Old Swedes") Church, Philadelphia, exhibited a fine George Krauss (1868) tracker organ which he had set up in his garage during the 1960 convention. Fred announced recently that this organ is for sale, and he invites inspection of same. Address him at 6119 Oxford Street, Philadelphia, Pa. The stoplist runs as follows:

LEFT JAMB:	RIGHT JAMB:
Open Diapason 8'	Alarm
Open Flute 8'	Dulciana 8'
Violin 8'	Stopped Diapason 8'
Principal 4'	Flute 4'
Principal Fifteenth 2'	Violin Cello 8'
Tremulant	Sub Bass 16'
	Coupler (Manual to Pedal 8')