

THE TRACKER

OFFICIAL PUBLICATION OF THE ORGAN HISTORICAL SOCIETY

Volume VI

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Number 1



DONALD R. M. PATERSON

President of the Organ Historical Society

This recent photo of Donald Robert Munro Paterson should have appeared in the July issue of **THE TRACKER**, immediately after his election to the office of President of the Organ Historical Society. However, it arrived just after our deadline and was deferred to this issue.

Mr. Paterson was born in Tuckahoe (now Eastchester), New York, and studied organ first with Robert Owen, now organist at Christ Church, Bronxville, N. Y. While attending Williams College in Williamstown, Mass., he was a pupil of Robert Barrow. His musical mentor while doing graduate work at the University of Michigan at Ann Arbor was Robert Noehren.

In 1956 during the A.G.O. convention in New York when a small group of people met together for the first time in St. Bartholomew's Church choir room Mr. Paterson was present. He is thus a "founder" of the Organ Historical Society, and has served as its Vice-President from the beginning until this year when he succeeded Barbara J. Owen as President.

In 1957 Mr. Paterson was drafted into the Armed Forces. He served almost all of his two years as an Army Chaplain's Assistant at St. Cornelius Chapel, Governors Island, New York.

He has since held teaching positions at Culver Military Academy in Indiana and at Stephens College in Columbia, Missouri. At the latter in-

stitution he also serves as organist at the Burrall Sunday Services.

In the summer of 1961 Mr. Paterson spent three months in Europe, studying with Nadia Boulanger at Fontainebleau, France, and touring. He played many historic organs in his travels abroad.

Mr. Paterson has played at each of the six Organ Historical Society conventions, and his work is featured in the recently released recording made from tapes at the Boston convention.

Three years ago Mr. Paterson proposed and succeeded in activating one of the O.H.S. projects which is still in process of completion—that of tabulating every existing American organ of historical interest built prior to 1900. All members of O.H.S. are *ipso facto* members of his committee in searching out this information, and are urged to continue the work so that at some time in the near future a basic list may be assembled. After that current changes can be made as they occur, but the entire U.S.A. should be reported on as a beginning.

Members should send reports (and are encouraged to write Mr. Paterson) at this address:

Donald R. M. Paterson
Music Department
Stephens College
Columbia, Missouri

NATIONAL COUNCIL MEETING

On September 5th the National Council of the Organ Historical Society met at St. Cornelius Chapel, Governors Island, New York with Albert Robinson as host. Robert Reich, Vice-president, presided in the absence of President Paterson, and eight council members were present.

There were three primary items of business transacted. The By-laws had been unaltered since 1958, so a revised version drawn up by Kenneth Simmons to fit our present status was presented. This was discussed in detail, modified and adopted. (Since this time copies of the By-laws have been sent to all council members for their study. If any further modification is deemed necessary there will be opportunity for action at the December meeting of the National Council.) The new By-laws will be published in **THE TRACKER** prior to our next annual meeting in June, 1962 when the general membership will act on their adoption.

A report of the Boston Convention was presented by Convention Chairman Nelson Barden. This report was discussed at length and suggest-

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First Baptist Church - Vermillion, S.D.

by Elizabeth Towne

In the late nineteenth century a number of pipe organs were installed in northwestern Iowa and southeastern South Dakota. Some of these organs are still in use at the present time.

The First Baptist Church in Vermillion, South Dakota has one such instrument, a tracker organ built in 1888 by William Schuelke of Milwaukee. As far as is known, this instrument is the second organ to be installed in what was then Dakota Territory.

The DAKOTA REPUBLICAN dated Thursday, May 3, 1888, carried the following article:

"Mrs. E. A. Lewis, mother of Martin J. Lewis, has presented a pipe organ to the Baptist church of this place made by William Schuelke of Milwaukee. The organ cost about \$1,800.00, is 16 ft. high, 12 wide and 10½ ft. deep. It is placed in the church back of the pulpit and is the finest organ in Dakota, and will be ready for use next Sunday."

The organ was dedicated in a concert of choral and organ music by Professor A. Ballaseyus and the University of Dakota choir on May 11, 1888. The original stoplist was:

GREAT		SWELL	
Open Diapason	8'	Open Diapason	8'
Melodia	8'	Stopped Diapason	8'
Dulciana	8'	Salicional	8'
Principal	4'	Harmonic Flute	4'
Twelfth	2 2/3'	Oboe-Bassoon	8'
Fifteenth	2'	Tremolo	
PEDAL		COUPLERS AND	
Sub Bass	16'	ACCESSORIES	
COMPOSITION PEDALS		Swell to Great	
Full Great		Swell to Pedal	
Soft Great (Melodia and Dulciana)		Great to Pedal (also operated by thumb piston under Great manual)	
		Bellows Signal	
		Wind Gauge	

The instrument was first installed in a small frame building that stood at that time where the present sanctuary now stands. Two years later (in 1890) it was moved into a new church of Sioux Falls Granite, immediately to the east of the old church, by the original builder. On December 3, 1890, the famous Clarence Eddy presented a recital. This program has been claimed by some of the older members of the church as the dedicatory recital, although the newspaper clipping makes no mention of this.

The organ was again moved when a new sanctuary was built in 1925. At that time it was moved by William Schuelke, Jr., the son of the original builder.

Each time the organ was moved, it was to a larger room. In the present sanctuary it was enclosed in a large organ chamber, the only opening being that in which the display pipes stood. In order to compensate for the larger room and be-

ing shut off in the chamber, the organ had been loudened, making the tone at times tend to be harsh or shrill.

The first step in the renovation of the organ was knocking out the partition separating the organ chamber and the sanctuary. This wall was replaced by grill cloth. The case of the instrument itself remains unchanged. The instrument is thus better able to fill the room, and was then softened, giving a clearer, more singing tone.

The entire action of the organ was readjusted, rebushed, and quieted with new felt and leather.

Three changes were made in the original stoplist in order to make the organ more versatile. The Open Diapason 8' and the Harmonic Flute 4' on the Swell were each moved an octave to 4' and 2' pitch respectively in order to create a small chorus on the Swell, which it lacked. On the Great the Dulciana 8' was replaced by a 4' Flute D'Amour. The Oboe was completely reconditioned and revoiced by Moller, and at the same time brightened a little to match the new Swell chorus and to match its usefulness as a chorus reed. Slide tuners were provided for all metal pipes.

The organ was tuned almost a quarter-step higher than present standards, as were all the organs of this builder which I have heard. The pitch has been lowered as much as possible in order to enable instrumentalists to tune to it. It is, however, somewhat sharp still, since the stopped pipes can be lowered only so far.

These changes have served to make the instrument more versatile for use in the church service and for performance of organ literature.

The organ is to be rededicated on November 18, 1961, with a recital by James Boeringer, Professor of Music at the State University of South Dakota and organist of Trinity Lutheran Church in Vermillion.

BE A MISSIONARY FOR O.H.S.

Perhaps you don't have time to spend on "organ hunts", or even the ability to attend the annual conventions of O.H.S. But you can always be on the alert for new members, telling them all about our interests and work and inviting them to join by sending their membership dues to the Membership Secretary. Or, if they are relatives or very close friends you might make the initial payment of dues yourself in their name as a birthday or Christmas gift.

Or, if you haven't time to contact people personally, send names and addresses of good prospective members to the Membership Secretary who will forward an enrollment blank and, where specifically requested, include a sample copy of THE TRACKER. (See back page for his address.)

How to Produce a Record Album In 101 Easy Lessons

by Bob Roche

From one end of the U.S.A. to the other, from Canada, England and Germany, from the cities and towns of the North to those of the South, OHS members are patiently waiting for the arrival of their 1961 OHS Convention Record Albums. We had hoped that they would be ready for delivery by the end of July, but as of this writing in September they are still on their way. Here, for all to know, is the hectic and delightful story of how our record project came about.

About three weeks before Convention time, a group of organ enthusiasts were enjoying an evening of popular music at the home of a gentleman who has a very fine three manual Wurlitzer theatre organ in his beautiful new home. Needless to say, there is a great deal of historical theatre Americana tied in with this instrument. Our gracious host was Leonard Alpert, one of the excellent demonstrators at the Convention theatre party. It was at this gathering that your author was introduced to a distinguished gentleman, our 1961 Convention chairman, Nelson Barden. We chatted at great length about how grand it would be if a recording could be made of the exceptionally fine organs and organists which would be heard at our forthcoming grand conclave. Mr. Barden asked me if I really thought such a project was worth considering, and I said yes, indeed.

Two days later a note arrived from Nelson Barden. He had conferred with OHS president, Barbara Owen, and they had agreed that such a project would be invaluable. The note read, "You are appointed chairman and sole member of the recording committee." Although allowed no funds, I was to proceed with arrangements. There was no time to get the National Council together for official approval or financial backing. How was I to finance the project? If personal funds were used, would anyone buy the record? A simple idea turned the trick. One hundred postcards were mailed to OHS members in various parts of the country asking their support. By Monday of Convention week, orders were received from 26 members. What an enthusiastic vote of confidence! We were on our way!

The Recording Associates Company of Mansfield, Mass., was our logical choice; proximity, high quality work, and their president, David Butler, is an organ fan. (Incidentally, Nelson Barden and I will be installing a tracker in his new home soon.) The RCA Victor custom division laboratory was to press the disks.

Our plan was simple; we were to tape the five main Convention events. The Recording Associates staff (Messrs. Butler, Sampson, Schoppe, and their secretary, plus your author) engaged in a complex program of setting up, taking down, and moving the stands, stereo mikes, preamplifiers, tape machine, cables, and accessories that go with such a project. The incredible part of the procedure was that all tapes were made "on location" during the actual performances, thus maintaining complete authenticity in this convention album. But problems popped up everywhere. What could we do about extraneous sounds such as the slamming of doors by latecomers who invariably clip-clop down the aisle to their seats, or the noise of fireworks set off by the children playing outside Old North Church? A fantastic amount of technical and electronic skill solved most of these problems, but many of the "on location" sounds gave such warmth and local color that they were retained.

Two weeks after the Convention, Messrs. Butler, Barden, and the writer proceeded to listen to the master tapes. First, we had to assume that all music performed was suitable for use since all of the performers had chosen their own music and had played it in the manner which they wished. After the first day of monitoring tape, I sat back in a comfortable stuffed chair and wilyly suggested that we make the album a six record set (which would cost \$25 per set, easily), because everything sounded so good, and it seemed that nothing should be omitted. The two Mr. B's over-ruled me, and a one disk album was the final word. How, then, could we choose the pieces for the album? The general procedure is to pick a variety of fast and slow, loud and soft, classical and romantic pieces, and arrange them in a pleasing sequence. During the second day of monitoring, the two Mr. B's did most of the work while I sat there in tears at the deletion of this or that excellent piece.

After editing, the master tapes were sent to RCA labs for further processing. In the meantime, Nelson Barden searched high and low for a paper stock for the record jacket so that it would match the convention program in general design. And I was busy receiving and processing orders which began pouring in around the first of August. Other details included the purchase of cardboard record mailers, fragile stickers, address labels, a stamp to mark packages "Educational materials" for low shipping rates and customs free export, etc. We asked Miss Owen to write some program notes as she did for Mr. Biggs' recent album, and she went to work with her usual enthusiasm and has come up with some delightful notes for which we are most grateful.

Alas! Only 22 minutes of sound can be recorded on one side of a 12" LP, and we had picked 23 minutes of music! The RCA technical staff suggested that the shortest number on each side be dropped as this would give them room to include

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ST. PETER'S EPISCOPAL CHURCH

Hebron, Connecticut

An article culled from the Centennial Program by Barbara J. Owen

For the last century the organ in St. Peter's Church has given continuous and faithful service to the glory of God and the credit of a fine craftsman, William Allen Johnson, of Westfield, Massachusetts, who installed his Opus 100 in the church in May 1860, and received \$1000 for his work.

Fortunately the church still has the original contract along with a sketch of the case and some assorted correspondence from Mr. Johnson. These old documents tell an interesting story of the organ. The contract reads as follows:

Organ Specifications	Price \$900.00
Two sets of Manuals from C.C. to G.	56
Twelve pedal keys with Sub Bass from C.C.C. 16 feet tone	
Swell to Tenor F	39
Case plain Gothic grained oak color and in imitation of oak with gilded speaking pipes in front.	
Swell Organ	
1 Open Diapason Metal	39
2 Viol De Gamba Metal	39
3 Stop'd Diapason Wood	39
4 Hautboy	39
5 Principal Metal	39
Couplings, etc.	
6 Swell to Great Organ	
7 Great organ to Pedals	
8 Bellows Signal	
9 Swell Bass to Pedals	
Pipes in Swell Organ	195
Swell Bass	
10 Stop Diapason 17 notes of wood	
Great Organ	
1 Open Diapason Metal	56
2 Clarabella Treble)
) Wood 56
3 Stop'd Diapason Bass)
4 Principal	56
5 Wald Flute to F	39
6 Twelfth	56
7 Fifteenth	56
Pedal Organ	
8 German Bourdon 16 feet tone CCC to BB	12
Pipes in Great organ	331
Do. in Swell do	195
Total	526
	17
	543

Beneath are some suggested alterations which have been crossed out:

~~"Will add to Great Organ Dulciana 39 pipes for \$30.
Will add to Swell Organ and couplings Swell Bass to Pedals \$70.
Can dispense with Swell Bass by coupling the lower 17 keys to their duplicates on the Great Organ."~~

It is unfortunate that the first item was not carried out, but it seems that there was already provision made for coupling "Swell Bass to Pedals." Another unexplained fact is that the price is listed as \$900.00 in the specification, whereas it was actually \$1000.00. The agreement between the builder and the church is clear on this point. It is written on the other side of the specification and is here copied without alteration:

"I, William A. Johnson, hereby agree to build an organ according to the within specification in the best manner as regards materials and workmanship the case to be made up after the accompanying plan, and set up the same in St. Peter's Parish Church in Hebron on or before the 1st of May 1860 for the sum of one thousand dollars the payment of eighty dollars I hereby acknowledge and James M. Townsend, Frederic P. Bissell and Lucius J. Hendee of said Parish hereby agree for said Parish to pay said Johnson for said Organ when completed according to this contract six hundred dollars in cash and a note for three hundred and twenty dollars, payable at six months without interest in all nine hundred and twenty dollars.

Witness our hands this 30th day of
January, 1860

Wm. A. Johnson
James H. Townsend
F. P. Bissell
Lucius J. Hendee"

It is worthy of note that the punctuation of the above is the result of Mr. Johnson's literary style, or perhaps there was less emphasis on such matters in those days.

The next mention of the organ is in a letter dated May 8th, 1860. Apparently the organ had been completed in the factory and was ready for shipment.

"Dear Sir,

The pressure of my engagements is such to make it impossible for me to leave home this week and I have sent the man who has set up and tuned my best organs for five years past and who is fully competent to all parts of the work. Besides want of time I wish if possible to save the expense of a journey to Hebron as the margin of profits on the organ is sufficiently small - therefore when the organ is completed to your satisfaction you may if you please make settlement with Mr. Steer according to the terms of the contract and he is hereby authorized to sign receipt in my name if on using the organ any defective workmanship be found I hold myself responsible at any time to make any such matters good at my own proper cost and you may file this document at a warranty against any defect or imperfection not found in any or all organs by what ever builder.

I hope to have the pleasure of a more thorough acquaintance with yourself and associates and will only say further that I leave my organ in the hands of the church without fear for I am certain that you and all others will like it - if you should be in this vicinity a month hence I wish you would look in and see the organ we are building for St. Peter's in Albany.

Yours Very Truly

Wm. A. Johnson

The organ was shipped by rail to the depot in Andover, thence hauled by ox cart to Hebron by S. T. Porter. On May 11, 1860 there are two pertinent expenditures in the church records:

"Paid to Mr. Whiting for examining and playing organ - \$11.00

Paid to Johnson in part for organ - \$600.00"

The next letter from Mr. Johnson reflects the emotions of many harried business men. It is dated May 15, 1860:

"L. J. Hendee, Esq.

Dear Sir,

You will excuse me for intruding on your time but men of limited means are obliged to do that which those of larger purses never feel the necessity of - I have payments due the first of the coming week that I will find difficulty in meeting without the voucher for the balance due me from your committee - I will give you more time than you propose and yet make you the discount for cash, if the six months note had been sent I could have used it as collateral but as it is I am minus - so I propose to take your note at sixty days for (\$320) three hundred & twenty dollars less the interest leaving the balance \$310.00 or thereabouts or you will oblige my circumstances by sending the six months note just as well.

I regret that my circumstances make this necessary and hope that you bear with me as "needs must when the D--l arrives".

I am with much respect

Wm. A. Johnson

The last letter is an amusing sidelining and is certainly appropriate since 1860 is also an election year:

May 23, 1860, Westfield

"Hon Lucius J. Hendee

Dear Sir,

Your notes are both received and in good time. I thank you for your kind attention to my needs - I was on board the steamer *Commodore* Friday last when I heard of the nomination of Honest Old Abe. I have never felt more like throwing up my hat for a shout than I did at that moment for I felt that the nomination was one "fit to be made". I trust we will elect him.

Yours very truly,

Wm. A. Johnson

Over the years the organ has had regular maintenance and has suffered only one change

besides the installation of an electric blower. The Hautboy was removed for repairs about thirty years ago and by error was melted down for scrap. It has since been replaced by a Flautino which was also made by Johnson, originally for a church in Carlisle, Pennsylvania. Under the direction of Donald L. Casey the organ has been completely overhauled. Time-worn leather and felt has been replaced by new moth-proofed material, damaged pipes repaired, and the whole organ tuned and regulated.

St. Peter's has had a number of fine organists of whom mention should be made. The following list is arranged approximately in chronological order, beginning with the more recent names:

Gardner Q. Shorey, Lewis W. Phelps, Mrs. Claude Jones, Miss Marjorie M. Martin, Miss Caroline E. Kellogg, Mrs. Maria Jones, Mrs. Charles W. Phelps, Mrs. Ella Warner, Mrs. Edwin C. Johnson, Miss Constance Farrar, F. Clarence Bissell, Mrs. Margaret M. Mann, Mary F. Warland, Miss Elizabeth J. Post.

The church is now very fortunate in having Mrs. Herbert W. Porter as assistant organist.

The present organ replaced an earlier instrument about which little is known. It was taken down in 1860 and stored in the church sheds, but has since disappeared. It is logical to suppose that it was a small one-manuel affair because the accounts for December 10, 1835, have a terse reference to it, as follows:

"Joseph Mann paid toward organ - \$100.00

The Society paid toward organ - \$100.00"

No person or object can attain antiquity without acquiring a number of pleasant anecdotes. It is told of an important occasion at the church where all was in order except for someone to pump the organ that a local gentleman of agrarian pursuits supplied his services for twenty-five cents, and all preparations were complete. There was a wonderful fanfare of music to start things off, but the effect of it was considerably diminished when the organ suddenly faded away into silence. It was disclosed upon subsequent investigation that there had been possibly insufficient instruction given to the organ blower, for he had merely pumped the organ full of wind and made a quiet departure, quite presumably never to return.

William Allen Johnson's Opus 100 is but one of the many fine instruments his firm built from 1844 to 1895, several of which were outstanding organs of the time. Moreover, St. Peter's is a good example of how an old organ can be carefully maintained and preserved over the years. While many old organs are allowed to fall into ruin through ignorance and neglect, it is still possible to preserve others by keeping them in good repair. While these instruments are obsolete according to modern standards, they can often be put into excellent order with but a fraction of the expense required for a comparable modern organ. The same organ today would not cost less than \$12,000.00, and would not have the same beauty of tone which has, for the past century, resounded in praises to God.

ORGANS FOR SALE

Many of the instruments listed in previous issues of **THE TRACKER** are no longer available. Some have been sold and others retained, and several have been destroyed or broken up for parts. There are constant changes as new listings are added and old ones dropped. Rather than publish what is perforce an inaccurate and misleading list it seems wiser to ask prospective purchasers to address inquiries directly to:

Alan Laufman
Box 104, West Hill
Putney, Vermont

who will send detailed information about appropriate instruments, including the date, maker, size, specification, approximate price, and names and addresses of persons to contact.

There are more than three dozen instruments currently for sale, all with tracker action, ranging in size from one manual and two ranks without pedal to three manuals and thirty-three ranks with pedal. They date from 1800 to 1900 and are located from Maine to Mississippi, from Massachusetts to Oregon. There are instruments suitable for church, chapel, home, barn, or studio, those best suited for practice, others best for regular church service, and some excellent for chamber music. Many can be moved without changes, but some need tonal revision; most are in good condition, but others need major or minor repairs. A few require complete restoration. Some have fine casework while others have only a pipe front or no case at all.

In order for potential purchasers to receive information about organs most suited to their particular needs, they should answer the following questions in their initial letters of inquiry:

1. What are the exact dimensions of the space available for the organ?
2. For what purpose will the instrument be used?
3. Must the instrument be of two manuals and pedal, or will one manual with or without pedal suffice? Which is preferred?
4. Is upperwork necessary or can tonal changes be made?
5. Is the work of any particular builder or period preferred?
6. Allowing for dismantling, moving and setting up the organ, approximately how much money is available for the instrument itself?
7. Must the organ have a case? Blower?
8. Are funds available for minor repairs? Extensive repairs? Complete restoration, if necessary?
9. What geographical limitations, if any, are there?

A note about prices: many old organs are sold for two hundred dollars or less. Occasionally they are more costly, and once in a while they are given away. Purchasers should be careful to allow sufficient funds for removing, relocating, and setting up the organ.

Anyone having an old organ for sale, or knowing of one that is available, should communicate directly with Alan Laufman, giving as many details as possible.

TREASURER'S REPORT

Treasurer Thomas S. Eader submitted the following report of finances at the June 1961 annual meeting. It is included here for the information of those members who could not attend.

Income:

Balance from '59-'60	\$ 557.09
Membership dues and contributions	785.00
Convention fees	202.50
Total Income	\$1,544.59

Expenses:

THE TRACKER	
July '60	64.75
October '60	99.34
January '61	104.26
April '61	68.95
	\$337.30
Mailing, Sec'ty Expense	96.45
Headquarters fee	100.00
Reproducing early TRACKERS	28.58
	\$225.03
Convention 1960	
1000 Fliers	29.85
Bus	25.50
Lunch	63.00
Postage, etc.	29.54
Taxi fare	4.00
	\$151.89
Total Expenses	\$ 714.22
Balance	\$ 830.37

The County Trust Company of Maryland shows a bank balance of \$830.37 and thus proves the Treasurer's accounting of our funds. The date of this balance is 26 May 1961.

NATIONAL COUNCIL MEETING

(From page 1)

ions for future conventions were made both by Mr. Barden and others present. The Committee was commended for their work in bringing about the successful convention.

The Council accepted an invitation from Jack Morse to hold the 1962 Annual Convention of O.H.S. at Skaneateles, New York. This is near the city of Syracuse and will afford our members the opportunity of seeing and hearing many fine early American organs and much beautiful scenery in Central New York State.

The remainder of the business transacted was routine.

The next meeting of the National Council will be held on December 28th in New York City at the Harvard Club with Father Soule as host

NOTICE

Material for the next (January) issue of **THE TRACKER** should be sent to the Editor before the deadline which is December 1st.

NOTES ON THE BOSTON CONVENTION

(Continued from last issue.)

Thus it was fitting that the first demonstrator on this mighty organ should be the personable and talented Nelson Barden. As the lights flooded the rising console and organ music filled the theatre there were shouts of "Bravo" and cheers from all present. Many members then took turns, several showing a real flare for theatre-style organ playing. The revels continued for over 1½ hours.

The Friday Tour

Ten organs were visited on Friday's tour which was accomplished by private automobile. Leaving Boston Public Library (which housed a special exhibit on organs) the group departed soon after 9:30 A. M. for Waltham, Saxonville, Framingham Center, South Acton, Harvard, Still River, Shirley Center, Lancaster, Northborough, and Worcester.

Organs built by J. H. Willcox & Co., George Stevens, William B. D. Simmons & Co., and E. & G. G. Hook were examined. Demonstrators included those of previous tours plus Peter Perkins who owns the one-manual & pedal Simmons of c. 1855 in Worcester Academy Auditorium. Luncheon was enjoyed at the Universalist Church in South Acton.

The George Faxon Recital

After dinner in downtown restaurants the group and a goodly number of Worcesterites gathered at historic Mechanics Hall where the large Hook, Opus 334 of 1864, (electrified c. 1930 by Earl Reed), was magnificently demonstrated in a recital by George Faxon, organist of Boston's famed Trinity Church. Mr. Faxon chose to repeat the first three pieces played at the original dedication of the organ by John H. Willcox, B. D. Allen and Eugene Thayer to begin his program. These were Handel's "Grand Hallelujah Chorus", Adagio and Rondo from Concerto by Rinck, and Grand Toccata in F by Bach. Other selections included works by Lemmens, Horatio Parker, Brahms, Schumann and Liszt. In typical fashion of 1864 his program concluded with an encore, the Grand Fantasia on "God Save the King" (with variations and finale) by Rinck. Mr. Faxon's astounding technique, the splendor of the organ, the historic atmosphere of the hall, and the general excitement of the crowd all contributed to make this one of the most memorable events in the entire convention program. It was certainly a most fitting climax.

Saturday

Our convention program suggested that "those who wish to stay an extra day to see more of historic Boston, the Arts Festival, etc." would find brochures with abundant information. It even added that "arrangements can also be made for any who wish to see some of the more interesting new organs." But we had reached the saturation point, and could not afford to undertake these opportunities. If there are any who did so and would like to report on same, the editor of this journal will be happy to consider all manuscripts!

A Few Final Comments

Things we left undone: (1) There was no report on the color slide-tape recording project, probably due to the absence of the committee chairman, Thomas Eader; (2) There was no report on the progress of the "Old Organ List", and although we know this project will undoubtedly take much more time it would be interesting to learn of the areas completed and those yet to be covered; (3) There was no appointment of a nominating committee for the 1962 election; (4) There was no open discussion of a locale for the next convention.

The only dispute arising between A.G.O. and O.H.S. forces appeared to be the blame for the tragic fire which destroyed Boston's famed Howard Theatre. Happening in the split second between the end of the A.G.O. regional and the opening of the O.H.S. annual, the fire permitted plenty of spice for A.G.O.ers but deprived O.H.S.ers from any of that sort of thing. The Howard (home of Burlesque for years) had once been a church in downtown Boston and, until the fire, still had a noted stained glass altar window! One can only guess, at this late date, what manner of organs sounded there! But O.H.S.ers, being the resourceful lot they are, found entertainment aplenty at the theatre organ midnight revelry, and those who shared a bus with Cleveland Fischer will long remember his witty running commentaries which were marvels of spontaneous humor.

From St. John, New Brunswick, Canada, came the Mahoney family who saw our advertisement in THE DIAPASON. They expressed great pleasure in "discovering" our Society and its work.

Youth and energy have always been synonymous, but more so in O.H.S. than in most other organizations. The tough pace set by the youngsters who planned the 6th annual Convention was exhilarating to every conferee. There was not a single complaint, even from those of us who can only call ourselves "young in heart."

Paid ads in THE DIAPASON and THE AMERICAN ORGANIST were directly responsible for many new members and visitors at the 6th convention. Some of these people began to take a really active part in the Society during the Boston conclave, and we welcome them most heartily.

Reminder is offered that membership dues are now payable for the 1961-62 season. If you have not already done so, please send your check or money order for the class of membership in which you wish to be enrolled (\$3. - regular, \$5. - sustaining, \$10. or more-contributing) to the Membership Secretary, Alan Laufman, Box 104, West Hill, Putney, Vermont, promptly. Strictly speaking this (October) issue of THE TRACKER is to be mailed only to those whose dues are paid for 1961 - 62.

THE TRACKER

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Alan LaufmanMembership Secretary
Box 104, West Hill, Putney, Vermont

Membership Dues:

Regular\$3.00 Per Year
Sustaining 5.00 Per Year
Contributing\$10.00 or more Per Year

Kenneth F. SimmonsEditor
228 Poplar Ave. - Wayne, Pa.

Albert F. RobinsonPublisher
St. Cornelius Chapel
Governors Island New York 4, N. Y.

Notes, Quotes and Comments

Thomas S. Eader is now the Society's Archivist. Material to be placed in our archives at York, Pennsylvania, should be directed to him at 200 A Street, S. W., Glen Burnie 7, Maryland. Small items are immediately acceptable, but large pieces had best be discussed by mail before shipping.

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The Andover Organ Company of Methuen, Mass., has just completed the job of moving the 1871 Johnson (Opus 342) from the Methodist Church in Melrose, New York, to the Congregational Church in Amherst, New Hampshire.

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Robert B. Whiting bought the 2-11 Bernard Mudler (1896) tracker organ in St. Clement's R. C. Church, Philadelphia, Pa., just before the church was torn down. He has erected it in a barn at his country home at Schwenksville, Pa. Two O.H.S. members, Frederick B. Sponsler, organist at Gloria Dei (Old Swedes') Church, Philadelphia; and Lynn P. Ware, organist at the Church of the Good Shepherd, Pitman, New Jersey, played dedicatory recitals.

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The 1847 E. & G. G. Hook organ in the Federated Church of Sandwich, Mass., has recently been restored by Ray Douglas. Barbara J. Owen played a recital on it on September 3rd.

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Miss Owen gave another recital on the organ thought to have been built by William Simmons in the early 1850's. It was recently moved

by Peter Perkins to the Baptist Church in West Falmouth, Maine. The recital date was September 24th.

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On the next day Miss Owen played still another program at the Congregational Church, New Gloucester, Maine. The organ here is a George Stevens dating from the late 1850 period.

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Sister Mary Joseph, CSM, will play a recital on the 1892 Frank Roosevelt organ in St. Mary's Convent Chapel, Peekskill, New York, on November 19th at 3 P. M. All O.H.S. members are cordially invited to attend.

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A few copies of all of the issues of THE TRACKER, Volumes I and II, which were reproduced last year, are still available. Address the Membership Secretary, Alan Laufman, Box 104, West Hill, Putney, Vermont, and enclose 25 cents for each issue you desire.

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At the Boston Convention Editor Kenneth F. Simmons emphasized the dual role of THE TRACKER as our publication for current news media of the OHS and as a journal of organ history. Members are invited to contribute both types of items, submitting them to the Editor whenever they become available. Address him at 228 Popular Avenue, Wayne, Pa.

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American astronaut Alan Shepard, Jr., is acquainted with old organs. His father has one in their home in East Derry, N. H., and was once a member of OHS! A family photograph which showed the organ in the background appeared in many newspapers at the time of Alan's flight into space.

HOW TO PRODUCE A RECORD ALBUM

(From page 3)

spacer bands between pieces as well as fit music in properly. Don Paterson had written from France that the Carillon-Sortie (which he so skillfully played) was not at its best due to the lack of sufficient reverberation in the building, and this piece was dropped from side one. The Parker "Allegretto" was dropped from side two. And I dropped into a chair and wept bitterly for two days!

And so, friends, your albums will be in the mails soon. Order some extras; they make awfully good birthday and Christmas gifts. Any volunteers for the 1962 recordings committee?

ED. NOTE: At the time of going to press it was learned that a few copies of this excellent recording are still available to those members who have not ordered them. Send your check or Money Order to Robert Roche, 60 Park Ave., Taunton, Mass. The price per record is \$4.25.