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 Burrow. His musical mentor while doing graduate work at the University of Michigan at Ann Arbor was Robert Nethere.

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 institution he also serves as organist at the Burrill 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.

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 as at 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 1936, 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 an 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 Harden. This report was discussed at length and suggest—

(please turn to page 4)
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 1880 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, carries 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 $3,800.00; 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. Ballance and the University of Dakota choir on May 11, 1888. The original stoplist was:

<table>
<thead>
<tr>
<th>STOP</th>
<th>SWELL</th>
<th>Nº</th>
<th>Nº</th>
<th>Nº</th>
<th>Nº</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREAT</td>
<td></td>
<td>8'</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Open Diapason</td>
<td>F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodia</td>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dulciana</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prismatic</td>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Twelfth</td>
<td>2 2/3</td>
<td>E</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fifteenth</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEAL</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub Tone</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACCESSORIES</td>
<td>F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMPOSITION PEALS</td>
<td>Swell to Great</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FULL GREAT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soft Great (Melodia and Dulciana)</td>
<td>Great to Pedal (also operated at thumb pieces under Great manual)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bellow Signal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wind Gauge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 building. But on December 3, 1890, the famous Clarence Edy 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 bring shut off in the chamber, the organ has 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 thus softened, giving a clearer, more singing tone.

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

Three charges 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 13, 1961, with a recital by James Hoering, Professor of Music at the State University of South Dakota and organist of Trinity Lutheran Church in Vermillion.
How to Produce a Record Album

In 101 Easy Lessons

by Bob Beche

From one end of the U.S. to the other, from New York to California, from Canada to England and Germany, the search is on for instrumentalists and vocalists who can provide the talent needed for a record album. As an overall picture, the record business has changed considerably in the past few years, but not in a negative way. The potential for new talent is greater than ever before, and the opportunities for artists are as wide as the horizon. In this book, Bob Beche takes you through the process of producing a record album, from the initial idea to the finished product.

The first step is to decide what type of music you want to produce. Do you want to create a pop album, a country album, a jazz album, or a classical album? Once you have decided on the genre, you can start thinking about the songs you want to include. Begin by listening to your favorite artists and thinking about the songs that you enjoy listening to.

Next, you need to find a producer. A producer is a person who has the experience and knowledge to help you bring your ideas to life. Producers can be found through music schools, record labels, or online. They can also be found at music conferences or through music industry publications.

Once you have found a producer, you can start recording your songs. This process can be time-consuming, so it is important to be prepared. Make sure you have a clear idea of what you want to achieve with your album, and make sure you have all of the necessary equipment.

After you have recorded your songs, you need to mix and master your album. Mixing is the process of combining all of the individual tracks into a single file. Mastering is the process of fine-tuning the overall sound of your album. These steps can be done by a professional or by yourself, depending on your level of experience.

Finally, you need to promote your album. This can be done through social media, radio, and live performances. It is important to promote your album in a way that is consistent with the genre of your music.

By following these steps, you can produce a record album that is both interesting and enjoyable. With the right planning and preparation, you can create a successful album that will stand the test of time.
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 1869, and received $1000 for his work.

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

<table>
<thead>
<tr>
<th>Organ Specifications</th>
<th>Price</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two sets of Manuals from C.C. to G.</td>
<td>$900.00</td>
<td>Twelve pedal keys with Bob Stays from C.C.C. 14 feet tone.</td>
</tr>
<tr>
<td>Swell to Tenor F</td>
<td>39</td>
<td>Case plain Gothic grained oak color and in imitation of oak with glazed speaking pipes in front.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cost Breakdown</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Open Diapason Metal</td>
</tr>
<tr>
<td>2</td>
<td>Voil De Gamba Metal</td>
</tr>
<tr>
<td>3</td>
<td>Stop Diapason Wood</td>
</tr>
<tr>
<td>4</td>
<td>Hasley</td>
</tr>
<tr>
<td>5</td>
<td>Principal Metal</td>
</tr>
<tr>
<td>Couplings, etc.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Swell to Great Organ</td>
</tr>
<tr>
<td>7</td>
<td>Great organ to Pedals</td>
</tr>
<tr>
<td>8</td>
<td>Bellow’s Basin</td>
</tr>
<tr>
<td>9</td>
<td>Swell Box to Pedals</td>
</tr>
<tr>
<td>10</td>
<td>Pipes to Swell Organ</td>
</tr>
<tr>
<td>156</td>
<td>Total</td>
</tr>
</tbody>
</table>

Swell Bass

<table>
<thead>
<tr>
<th>Cost Breakdown</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Stop Diapason 17 notes of wood</td>
</tr>
<tr>
<td>1</td>
<td>Great Organ 56</td>
</tr>
<tr>
<td>2</td>
<td>Clarabella Trake</td>
</tr>
<tr>
<td>3</td>
<td>Stop Diapason Bass</td>
</tr>
<tr>
<td>4</td>
<td>Principal</td>
</tr>
<tr>
<td>5</td>
<td>Wald Flute to F</td>
</tr>
<tr>
<td>6</td>
<td>Twelfth</td>
</tr>
<tr>
<td>7</td>
<td>Fifteenth</td>
</tr>
</tbody>
</table>

Pedal Organ

<table>
<thead>
<tr>
<th>Cost Breakdown</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>German Bourdon 16 feet tone</td>
</tr>
<tr>
<td>9</td>
<td>Pedal Grand organ</td>
</tr>
<tr>
<td>10</td>
<td>Do. in Swell do</td>
</tr>
<tr>
<td>87</td>
<td>Total</td>
</tr>
</tbody>
</table>

Beneath are some suggested alterations which have been crossed out:

<table>
<thead>
<tr>
<th>Cost Breakdown</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Will add to Great Organ Dulciana 39 pipes for $50.</td>
</tr>
<tr>
<td>12</td>
<td>Will add to Swell Organ and complete Swell Box to Pedals $70.</td>
</tr>
<tr>
<td>13</td>
<td>Can discharge with Swell Bass by coupling the lower 17 keys to their duplicates on the Great Organ.</td>
</tr>
</tbody>
</table>

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:

“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 last day of May 1869 for the sum of one thousand dollars the payment of eighty dollars I hereby acknowledge and James M. Townsend, Frederic P. Blasetti 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 three hundred and twenty dollars.

Witness our hands this 30th day of January, 1869

Wm. A. Johnson
James H. Townsend
F. P. Blasetti
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, 1866. 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 profit on the organ is sufficiently small—therefore when the organ is completed to your satisfaction you may if you please make settlement with Mr. Sizer 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 said organs by what ever builder.
I hope to have the pleasure of 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 Lebanon by S. T. Porter. On May 11, 1869 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, 1869:

"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 difficult 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 - i arrives".

I am with most respect

Wm. A. Johnson

The last letter is an amazing sidelight and is certainly appropriate since 1869 is also an election year:

May 23, 1869, Westfield

"Rov Lucas 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 Hahboy was removed for repairs about thirty years ago and by error was melted down for scrap. It has since been replaced by a Bluthner which was also made by Johnson, originally for a church in Carlisle, Pennsylvania. Under the direction of Dr. C. H. L. Peterson the organ has been considerably overhauled. Time-worn leather and felt has been replaced by new moth-prooof 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 G. Shurry, Lewis W. Phelps, Mrs. Claude Jones, Miss Marjorie M. Martin, Miss Caroline E. Kellogg, Mrs. Maria Jones, Mrs. Charles W. Phelps, Mrs. Ella Walker, Mrs. Edwin C. Johnson, Miss Constance Farrar, F. Clarence Bissell, Mrs. Margaret M. Mann, Mary F. Fairland, Miss Elizabeth J. Peet.

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

The present organ replaced an earlier instrument about which little is known. It was taken down in 1869 and stored in the church shed, but has since disappeared. It is logical to suppose that it was a small one-manual affair because the accounts for December 16, 1868, have a true reference to it, as follows:

"Joseph Mann paid toward organ - $110.00

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 106 is but one of the many fine instruments his firm built from 1847 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 praise 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 some that are added and old ones dropped. Rather than publish what is of course an inaccurate and misleading list it seems wise 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 1860 to 1920 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 upper or lower 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? Ages?
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, sometimes to a while they are given away. Purchases 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 E. Eder 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 99.24
January '61 104.26
April '61 68.95
$337.30

Mailing, secretary expense 96.45

Headquarters fee 100.00

Reproducing early TRACKERS 28.50

Conven Shea 1960 225.03
1000 Fliers 29.85
Bus 25.50
Lunch 63.00
Postage, etc. 29.54
Taxi fare 4.60

Total Expenses $151.89

Balance $830.32

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 20 May 1961.

NATIONAL COUNCIL MEETING

(Please read page 1)

NATIONAL COUNCIL MEETING

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

The Committee accepted an invitation from Jack Moore to hold the 1952 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 29th in New York City at the Harvard Club with Father Boyle 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.

PAGE 6
NOTES ON THE BOSTON CONVENTION
(Continued from last issue.)

Thus it was fitting that the first demonstra-
tor on this mighty organ should be the personable
and talented Nelson Burden. As the lights footed
the raving console and organ music filled the
theater there were shouts of "Bravo!" and cheers
from all present. Many members then took turns,
several showing a real flair for theatre-style
organ playing. The revels continued for over 1 ½
hours.

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

Organs built by J. H. Wilcox & Co., George
Stevens, William B. D. Raymond & Co., and E. G.
Hauck 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 Wolfchesters
gathered at historic Mechanics Hall where the
large Hook, Opus 234 of 1864, (accreted c. 1920 by
Earl Reed), was magnificently demonstrated in a
recital by George Faxon, organist of Boston's
charts Trinity Church. Mr. Faxon chose to re-
peal the first three pieces played at the original
dedication of the organ by John H. Wilcox, B. D.
Allen and Eugene Thayer to begin his program.
These were Handel's "Grand Hallelujah Chorus,"
Adagio and Rondo from Concerto by Ronc, and
Grand Toccata in F by Bach. Other selections
included works by Lembens, Moritz Parker,
Brahms, Schumann and Liszt. In typical fashion of
1864 his program concluded with an encore, the
Grand Fantasia on "Ode Fare the King" (with
variations and finale) by Rick. Mr. Faxon's ass-
touting technique, the spidery of the organ,
the historic atmosphere of the hall, and the gen-
eral 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 his-
toric 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 disk-tape recording project, probably
due to the absence of the committee chairman,
Thomas Rader; (2) There was no report on the
proposed "new" organ. The report of this organ
which 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 com-
mittee for the 1955 election; (4) There was no
open discussion of a locales for the next conven-
tion.

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
space for A.G.O.ers but deprived O.H.S.ers from
any of that sort of thing. The Howard (now of Balzacque for years) had once been a
church in downtown Boston and, until the fire,
still had a noted stained glass ill window! One
can only guess, at this late date, what manner of
organ's sounded there! But O.H.S.ers, being the
resourceful lot they are, found entertainment
apartly at the theatre organ midnight reviwe,
and those who shared a bus with Cleveland Fischer
will long remember his witty running comments
which were marvels of spontaneous humor.

From St. John, New Brunswick, Canada, came
the Mason & Hamlin family who saw our meeting
in THE DIAPASON. They expressed great pleas-
ure in "discovering" our Society and its work.

Youth and energy have always been synony-
mos, but more so in O.H.S. than in most other
organizations. The tough pace set by the youngs-
ters who planned the 6th annual Convention was
exhilarating to every member. 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 AMER-
ICAN ORGANIST were directly responsible for
many new members and visitors at the 6th con-
vention. 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, 8$ - sustain-
ing, 10$ or more-contributing) to the Membership
Secretary, Alan Laufman, Box 104, West Hill,
Putney, Vermont, promptly. Strictly speaking this
(October) issue of THE TRACERS is to be mailed
only to those whose dues are paid for 1961 - 62.

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THE TRACKER

Donald R. M. Paterson ..............President
Robert J. Reich ......................Vice-President
Thomas S. Foder .....................Treasurer
Frederick B. Spangler ..............Corresponding Secretary

Alan Kaufman .......................Membership 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. Simmons ............Editor
228 Poplar Ave., Wayne, Pa.

Albert F. Robinson ..........Publisher
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, I. Maryland. Small items are immediately accepted, but large pieces had best be discussed by mail before shipping.

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.

Robert B. Whiting bought the 1-11 Bernard Muddler (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 Schwenkville, Pa. Two OHS members, Frederick B. Spangler, organist at Gloria Dei (Old Swedes’) Church, Philadelphia; and Lynn P. Ware, organist at the Church of the Good Shepherd, Zittman, New Jersey, played dedication recitals.

The 1847 E. G. O. H. 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.

Miss Owen gave another recital on the organ thought to have been built by William Simons in the early 1830’s. It was recently moved by Peter Perkins to the Baptist Church in West Falmouth, Maine. The recital date was September 24th.

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

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 OHS members are cordially invited to attend.

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 Kaufman, Box 104, West Hill, Putney, Vermont, and enclose 25 cents for each issue you desire.

At the Boston Convention Editor Kenneth F. Simmons emphasized the dual role of THE TRACKER as our publication for current news and our 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 Poplar Avenue, Wayne, Pa.

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

HOW TO PRODUCE A RECORD ALBUM
(From page 6)
spacer bands between pieces as well as fill music in properly. Don Paterson had written from France that the Carlston-Bottie (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 extra; they make awfully good birthday and Christmas gifts. Any volunteers for the 1962 recordings committee?

ED. NOTE: A: 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 Koch, 60 Park Ave., Taunton, Mass. The price per record is $4.25.