

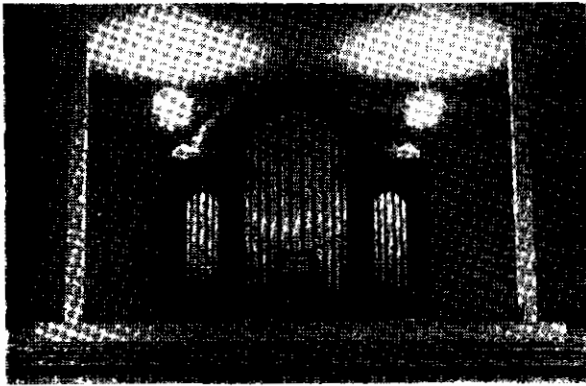
THE TRACKER

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FIRE!

by Robert J. Reich

"Fire!"

"Where? Where?"

"The church! Lightning hit the tower!"

In many cases such an event would have spelled the doom of a church, its contents, and, of special interest to us, its organ. But at Orwell, Vermont, the townspeople quickly organized a bucket brigade when this cry rang out in the town. They passed the water up the narrow stairs to the bell platform in the tip of the steeple, then let the buckets tumble down the roof for refilling. The fire was confined to the highest level and soon extinguished.

All this was a quarter of a century ago, but the burned timbers in the Congregational Church tower remain to bear witness to the event.

Thus was preserved the fine brick church and its organ. Although many villages in Vermont do have old pipe organs, there seems to be none other in that area except in much larger towns. The organ in the Congregational Church of Orwell, Vermont, was installed in 1865 by E. & G. G. Hook of Boston, their opus 358. The stoplist is as follows:

Manual: 58 notes
 16 Bourdon T.C.
 8 Open Diapason Bass
 8 Stop Diapason Treble (Melodia)
 8 Sub Bass (bass of St. Diap.)
 8 Keraulophon
 4 Octave
 4 Flute Harmonique
 2 Fifteenth
 II Mixture
 8 Oboe T.C.
 Pedal: 25 notes
 16 Bourdon
 Coupler: Manual to Pedal
 Mixture: CC, 19, 22: c1, 12, 19; c2, 12, 15
 Pressure: 3 inches

All manual pipes are enclosed except for the case pipes.

So reliable are some of the old organs that twenty years or more may elapse between times when anyone thinks a maintenance man should be called. No one at Orwell seems to recall when last the organ was tuned, but it may have been more than 20 years. Yet one could scarcely accuse this church of neglect since the worst troubles were a few dead Oboe pipes. The action had become rather noisy, however, and it was decided to have the organ thoroughly renovated. This was done in August of 1961 by the Andover Organ Company.

The action was entirely dismantled and re-assembled with new parts where needed, new bushings and nuts throughout, and certain additional bushings to reduce action noise below the original level. All pipes were cleaned and adjusted where necessary for proper speech. Minor repairs were made wherever needed and the entire instrument was adjusted and tuned for like-new performance.

The flutes are rather dull and uninteresting, even gross, but the reed is splendid, full of fire. It is the principals, however, which make this organ worth writing about. The several ranks of the chorus are almost uniformly large scale and the cutup extraordinarily high, approaching $\frac{1}{2}$ on some pipes. These conditions have led to extremely dull and coarse sounds in the hands of some builders. However, such was the skill of the voicer of this organ that winding and cutup were coordinated with the scaling in a way to produce a sound of over-whelming power and surpassing brilliance. With front pipes and Swell shutters removed, the effect of the chorus is quite staggering and the instrument can easily be heard a block away although the walls are brick and the windows not large. Even with case pipes and shutters in place, the chorus is quite stunning and the over-all effect of the instrument unforgettable.

Hook is noted for organs of two types, those of great power and fire and those of silvery delicate choruses. Both are of artistic merit, although some may prefer one to the other. The organ at Orwell is quite possibly the crowning example of the former type. Thus the title of this piece may refer to the organ as well as anything else.

Pipe data are as follows:

Cutups: O.D., 2/7; Oct., 1/3; 15th, 1/3;
 Mixture 19th, 2/5; Mixture 22nd, 1/3;
 Mixture 12th, 2/5; Mixture 8th, 4/9.
 Scales: CC c0 c1 c2 c3 c3
 O.D. 5 7/8 3 1/2 2 1/16 1 1/4 3/4 9/16
 Oct. 3 3/8 2 1 3/16 3/4 7/16

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The New Organ at Mount Calvary Church, Baltimore

Since it is the function of the Organ Historical Society to take note of all facets of the art of organ building, it seems fitting to record the facts concerning a new organ worthy of our attention since it embodies so much of what many members consider the ultimate in organ design and construction.

The organ was dedicated in October, 1961, and the program contains the following account of it:

"The Organ Movement began in the early years of this century when a number of European organists began to feel that the organs on which they played were unsuitable for the music of Bach and other great seventeenth and eighteenth-century masters of the organ. Prominent among the protagonists of reform was Dr. Albert Schweitzer, the great medical missionary.

"Organ evolution during the nineteenth century had developed an instrument with heavy, massive tone, lacking the color and transparency that is needed for the performance of contrapuntal (polyphonic) music. Its pipes spoke without any accent, and its pneumatic and electric action placed the organist at some distance from them and deprived him of control over their speech.

"The superiority of the fine old organs still existing in Europe, especially those built by Arp Schnitger and Gottfried Silbermann, was easily recognized. Accordingly, it was decided, at several congresses of organists and organbuilders, that there should be a return to the traditional organbuilding practices represented by these classic examples of organbuilders' art. The Schnitger organs in the Jacobikirche at Hamburg and in the Laurenskerk at Alkmaar had great influence on the leaders of the Organ Movement, and offered splendid examples to be followed.

"Electro-pneumatic action was discarded and was replaced by older, direct mechanical ('tracker') action in which an extension of each key opens a valve to admit wind to the pipes. Along with tracker action the old type windchest was re-established. It is known as a 'slider chest' because sliding thin strips of wood (or plastic), tightly fitted into the top of the chest, open or close the holes in which the pipes stand. In this type of windchest hinged pallet valves, operated by the keys, admit wind to separate note channels below all the pipes of each note.

"The very brief instant of time that is required for the wind to fill this note channel makes it possible to voice the pipes in a way which is quite different from the voicing of pipes that must speak on electro-pneumatic windchests which instantly deliver the full pressure of wind into the pipe. The first sound to come from a pipe in a tracker organ is produced by a little less than the full pressure. It is therefore possible, and musically desirable, to allow the pipes to speak in the natural way, with a light burst of wind, a slightly explosive attack, at the beginning of each

note, called a 'chiff'. It is like a consonant preceding a vowel in speech.

"With tracker action the organist's finger must open the pallet valve against the resistance of the chest wind, so that light wind-pressure is necessary. Light wind-pressure is also favorable to the development of a pleasing, more 'human', quality of tone.

Although the works of the old master organbuilders were accepted as models for the Organ Movement, the modern builders were not content to build exact imitations. They were determined to build organs that would meet the requirements of modern times, and to utilize modern materials and science so as to improve upon the old models whenever possible. Plastics, lightweight metals, and plywood, all of which are impervious to the effects of atmospheric changes, are now generously used. Organ cases, always considered essential by the great builders of the past, are again being constructed as an integral part of the organ. They have been re-designed so as to enhance their acoustic function.

"Above all, the greatest modern improvement over the old tracker organs is the re-designing of the key action system in a way that makes the key touch very light. It is no longer necessary for organists to develop super-human strength in their fingers. The keyboards of many new tracker organs offer such light resistance that it is comparatively easy for an organist to control the velocity of key descent. Just as a pianist depresses the keys rapidly for 'forte' and slowly for 'piano', an organist can now depress the keys rapidly to obtain the maximum accent or 'chiff', and slowly for the minimum accent, for a gentle, easy beginning of tone.

"The new organ in Mount Calvary Church is an Andover-Flentrop, and is typical of the instruments made by Mr. Flentrop and other leaders of the Organ Reform Movement in Europe. It was planned jointly by Mr. Flentrop, Mr. Howes (organist of the church) and Mr. Charles Fisk, who was president of the Andover Organ Company. It was built in the Andover shop with the counsel and advice of Mr. Flentrop. Some of the pipes were made in Andover, two sets came from the Rieger factory in Austria, two sets from Muhleisen in Strasbourg, and the others were made by Jacques Stinkens in Holland, who for some years made all of the pipes for Flentrop organs and now supplies pipes to all of the leading European builders.

"The organ's tonal resources, consisting of 2,445 pipes, are disposed as follows:

Hoofdwerk (Manual II) Rugwerk (Manual I)

16 Bourdon	8 Holpijp
8 Prestant	8 Quintadeen
8 Roerfluit	4 Prestant
8 Fluitdous	4 Roerpijp
4 Octaaf	2 2/3 Nasard

4 Spitsfluit	2 Octaaf
2 2/3 Quint	1 3/5 Terts
2 Superoctaaf	1 1/3 Quinta
2 Blokfluit	1 Siffluit
IV Mixtuur	III Scherp
III Cymbaal	8 Krumhoorn
III Cornet	
8 Trompet	
Zymbelstern	

Pedaal

16 Subbas	2 Nachthoorn
16 Lieflijk Gedekt	IV Ruispijp
8 Octaaf	IV Mixtuur
8 Gedektpommer	16 Fagot
4 Superoctaaf	8 Trompet
4 Vlakfluit	4 Schalmel

"This disposition is similar to those of Gottfried Silbermann, but in the Pedal it is more like Arp Schnitger's organs. Its resources and musical characteristics make it suitable for the performance of music of all periods and styles, but especially so for Baroque and contemporary music.

During the third week of October a series of recitals was presented by Arthur Howes, organist and choirmaster at Mount Calvary Church, Donald Mackey, organist of the Church of the Messiah, Montreal, Piet Kee, organist at the Laurenskerk in Alkmaar and Municipal Organist at Haarlem, Heinz Wunderlich, organist of the Jakobikirche in Hamburg, and a festival service of dedication directed and played by Mr. Howes.

The handsome program covering these events describes a history of the parish, and bears two beautiful color photographs of the organ on its covers.

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EDITORIAL

THE TRACKER is dependent on you, the reader, for its material. Our most recent issues have been limited to eight pages instead of the former twelve which we were using a year or so ago. The reason for this is that we have not received the material necessary for the larger form.

What kind of things are we interested in? The things that are best are those which come from primary sources. In the past we have had some excellent articles culled from original correspondence of the early builders along with their comments concerning a particular installation. Original specifications and original descriptions are fine.

Secondly, a historical review of a builder and/or his work serves our purposes in presenting news of historical interest. The study of a particular church's organs or of the travels of a particular instrument will help to fill in the gaps of our research.

Thirdly, a detailed study of an organ as it now stands is important and of considerable interest.

Programs used at original dedications tend to explain the reasons why certain builders did what they did in their own period.

Photographs are always welcome. Where possible the builder's picture as well as the organ being described might be used. The size of a

photo is not important, but it should be clear and clean and always in black and white.

We are always interested in organs that are being restored, and when they are reopened and rededicated this news should be reported. By and large we do not print contemporary program since there are other periodicals which adequately cover the present era in this field.

Finally, material to be used must reach the editor in time to send it to the printer. Our deadline is the 20th of the month preceding publication, or, to be specific, March 20, June 20, September 20, and December 20.

If each of our 200-odd members would get busy we'd have enough material to fill many volumes of this unique publication.

— Kenneth F. Simmons

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1962 Convention Glimpses

By now everybody knows that the 7th annual convention of OHS will be held in Central New York State with headquarters located in the picturesque village of Skaneateles. It is probable that St. James Episcopal Church will be the host church.

At its recent meeting the National Council selected the dates of July 9, 10 and 11 for this Convention, and voted to establish a registration fee arrangement slightly different from previous years.

It was also decided that the forthcoming convention's program should carry paid advertisements. Members of OHS and friends who wish to avail themselves of the opportunity are advised to write direct to

Mr. Jack Morse
50 Merriman Street
Rochester 7, New York,

for rates and the sizes available.

Members are urged to assist in the matter of displays by planning in advance to bring items of interest for this purpose. Thomas Eader, the Society Archivist, will be in charge of this activity. More detailed advice will be published in the April issue of THE TRACKER when the entire convention program will be outlined.

It is too early to name specific features of the 1962 Convention Committee and its plans, but mention has been made of the following appealing items:

1. A panel discussion on the maintenance, preservation and restoration of tracker-action organs.
2. A lecture-demonstration recital program.
3. Tours of the surrounding area including organs in Syracuse, Ithaca, Auburn, and smaller towns along Route 31.

There will be many other fascinating events including outstanding recitals, an abundance of fine organs to be visited, and interesting social activities. The purpose of this article is mainly to encourage our members to reserve the dates and plan now to attend.

NOTES, QUOTES and COMMENTS

The following is reprinted in its entirety from the New York JOURNAL-AMERICAN:

"Minneapolis, Dec. 15 (UPI) — A \$2,500 pipe organ has been stolen from the new St. Timothy's Lutheran Church in suburban Columbia Heights, police reported yesterday. 'Who's ever think anyone would steal an organ?' the Rev. Dick Hamlin said."

Well, this isn't the first time!

Miss Barbara J. Owen, past president of OHS, has a new address and we are pleased to inform our members that she may be reached at:

11 Phillips Avenue
Pigeon Cove, Mass.

On November 12, 1961, four organists from the greater Athol, Mass., area gave a recital on the 1847 Hook organ (opus 83) at the Athol Historical Society building. The performers were Ann Thrower, organist at the First Church of Templeton, Janet Butler, organist at Memorial Congregational Church, Baldwinville, Donald Ainsworth, organist at Barre Congregational Church, and Brian Burgess, organist at Hardwick Community Church. This was the first of a series of recitals to be given at the Historical Society, and was attended by well over 100 persons. During the spring and early summer there will be six recitals given by different organists of the area.

Norman Blake, organist at St. Paul's School, Concord, N. H., played a recital on the 1872 one-manual Wm. Simmons organ in the Congregational Church at Hopkinton, New Hampshire. His program included works by Handel, Bach, Haydn and Purcell, and he was assisted by R. C. Bamford and L. R. Billingsley, trumpeters. The date was December 3rd.

The George H. Ryder organ (opus 7 - 1872) in the First Baptist Church at Winthrop, Mass., has been rebuilt by Fritz Noack of Methuen, Mass. Rebuilding included repair of the tracker action, thorough repair of the wind-supply system, revoicing of the old pipes, and the addition of some new pipes. The stop list now reads as follows:

GREAT -

- 8' Principal (old pipes)
- 8' Spitzflöte (from T.C. - new pipes)
- 4' Octave (old pipes)
- 2 2/3' Nasard (from old pipes)
- 2' Flute (new pipes)
- II Mixture (one rank old, rest new)
- II Cymbel (one rank old, rest new)

SWELL -

- 8' Gedackt (old pipes)
- 8' Dulciana (old pipes)
- 4' Chimney Flute (from old pipes)
- 2' Principal (from T.F. - new pipes)
- II Sesquialtera (from T.C. - new pipes)
- 8' Bassoon/Oboe (old pipes)

PEDAL -

16' Subbass (old pipes)

COUPLERS -

Swell to Great

Swell to Pedal

Great to Pedal

There is a tremulant on the Swell, and two combination pedals affect the Great stops.

The organ was reopened with a recital by Daniel Pinkham on October 28, 1961. Mr. Pinkham was assisted by Ingeborg Noack, soprano, and Fritz Noack who played the violin and lute.

The William Schuelke organ (1888), which was described in the last issue of THE TRACKER, was formally rededicated on November 18th with a recital by James Boeringer. Elizabeth Towne's article gave the specifications and described the work of rebuilding, and the program notes coincide exactly with her description. But we learned that the recent work was accomplished by A. Eugene Doust of Fargo, North Dakota. And we found the program built interestingly according to the organ specification wherein each stop was given a chance to speak individually. Starting from the front rank of display pipes, the recitalist moved back through the ranks playing a short piece on each to reveal its sound. Then the various "families" of tone were displayed—diapason, flute, string and reed. And finally the divisions of the organ were demonstrated upon, and the full organ was used.

In a recent issue of THE NEW YORKER, Robert Baker expounded on the art of organ building. The article described the new Austin organ at Fifth Avenue Presbyterian Church, New York, of which Dr. Baker is organist. Some of the quotable quotes are given here:

"An organ is one of the pieces of ecclesiastical furniture that you expect to encounter when you come into a church, and I don't think it should be hidden away in a closet, with a bit of burlap over it. The American custom of burying organs in chambers was something that disturbed Albert Schweitzer when he visited this country. I recall his saying, 'Don't call them chambers, call them tombs.'"

"Organ music sounded better in the early churches because there were only hard surfaces—stone, brick, and wood—for the sound to reverberate from; no pew cushions, curtains, or acoustical tile. One of the current hazards of organ building is that after you've designed and placed an organ as well as you possibly can, some well-meaning lady is able to ruin the whole thing by donating memorial carpeting to the church."

And later: "An organ pipe can do nothing but sit and whistle. It can't change its power, pitch, or quality. That's why you have to have so many pipes; you need a different one for every sound you wish to make."

Vermillion, South Dakota, possesses a second organ of considerable interest in addition to the

Wm. Schuelke in the First Baptist Church, described in the October issue of THE TRACKER. This is the J. G. Marklove (opus 146 - 1887) in Trinity Lutheran Church, which has been recently reconstructed and extended by A. Eugene Doult with the following specification:

HAUPTWERK	POSITIV
Bordun 8'*	Rohrgedackt 8'
Weidenpfeife 8'	Prinzpal 4'
Prinzpal 4'	Waldfloete 2'
Rohrfloete 4'	Siffloete 1 1/3'
Quinte 2 2/3'	Rohrschalmei 4'*
Octave 2'	Schwebung
PEDAL	
Subbass 16'	
Prinzpal 8'	
Grobgedackt 8'	
Blockfloete 4'	
Fagott 16'*	

The asterisk (*) indicates new pipework by M. P. Moller. A recital was given on this organ on February 4, 1961, by Jan Bender who played works by Max Reger, Bach, and three of his own compositions.

Frank Roosevelt's Opus 528

by Kenneth F. Simmons

After having served a number of years as organist at Temple Kenesth Israel in Philadelphia I became interested in the history of its organ. I learned that Frank Roosevelt built the original instrument in 1892, his opus 528, and in discussing the matter with Robert Baker of New York I was provided by Dr. Baker with a copy of the specifications and dedicatory program.

The program notes are copious, and declare that "thirty-three stops out of a total of forty-one are placed under absolute control as regards expression making it possible for the organist to vary the strength of the tone by very delicate gradations, or to make a crescendo and diminuendo of startling intensity." A description of the tubular pneumatic action is given in detail, and it is stated that this is the "first organ where it has been introduced in such a comprehensive manner." The windchest, bellows, rotary water motor, voicing and "Roosevelt Patent Automatic Adjustable Combination Action" are all vividly described.

The specification ran:

GREAT - 61 notes	SWELL - 61 notes
16' Double Open Diapason	16' Bourdon (treble & bass split knob)
8' 1st Open Diapason	8' Open Diapason
8' 2nd Open Diapason	8' Spitz Flote
8' Gemshorn	8' Salicional
8' Viola di Gamba	8' Aeoline
8' Doppel Flote	8' Vox Celestis
4' Octave	8' Stopped Diapason
4' Hohl Flote	4' Octave
2 2/3' Octave Quint	4' Flute Harmonique
2' Super Octave	2' Flageolet
IV Mixture	III, IV, V Cornet
8' Trumpet	16' Contra Fagotto
	8' Cornopean
CHOIR - 61 notes	8' Oboe

16' Contra Gamba (stopped bass)	8' Vox Humana
8' Geigen Principal	PEDAL - 30 notes
8' Dolce	16' Open Diapason
8' Concert Flute	16' Bourdon
8' Quintadena	10 2/3' Quint
4' Fugara	8' Violoncello
4' Flute d'Amour	16' Trombone
2' Piccolo Harmonique	
8' Clarinet	

ACCESSORIES	COUPLERS
Swell Tremulant	Swell to Great
Choir Tremulant	Swell to Great Octaves
Bellows Signal	Choir to Great
Wind Indicator	Swell to Choir
11 Pedal movements	Swell to Pedal
Balanced Swell Pedal	Great to Pedal
Balanced Great & Choir Pedal	Choir to Pedal

The dedicatory recital occurred September 10, 1892, with the following program, played by Maurits Leefson, organist Temple Keneseth Israel, D. Wood, organist St. Stephens and Temple Baptist Church, Carl Retter, organist at Temple Rodef Sholom and Calvary Episcopal Church of Pittsburgh, Frederick Maxson, organist at Central Congregational Church, Michael H. Cross, organist at Holy Trinity Church, and S. Tudor Strang, organist at Oxford Presbyterian Church:

Barcarolle	Hofmann
Larghetto from Clarinet Quintet	Mozart
Chorus from "Judas Maccabeus"	Handel
Offertoire	Lefebure-Wely
Jubilee Overture	Weber
Extemporization (Mr. Cross)	
Cantilone Pastorale	Grison
Marche Nuptiale	Guilmant
Toccata	du Bois

The organ was completely rebuilt in the 1930's retaining a few of the Roosevelt ranks.

ARE MORE RECORDS DESIRED?

Robert Roche, official Recordings Supervisor for the Society, reports that he has sold all of the 100 copies of the 1961 OHS Convention Record, and that he has about 20 additional orders for same.

If additional copies are to be made it will be necessary to place an order for 100 more records. However, it is felt that at least half of this number should be sold before the investment is made.

Therefore, if you have not placed your order for one of these excellent discs, or, if you desire additional copies as gifts for friends, libraries, schools, etc., please send your order in at once together with a check or money order for \$4.25 for each record you order.

The record is a 33rpm LP Monaural featuring performances by George Faxon, Donald R. M. Paterson, George Butler, and John Fesperman. There is an interesting detailed account of the performers, the organs played (including specifications), and historic data by Barbara J. Owen. Order from:

F. ROBERT ROCHE
60 Park Street
Taunton, Massachusetts

93 Year Old Organ Finds 4th Home

by Alan Laufman

Putney is a small Vermont community on the banks of the Connecticut River, a few miles north of Brattleborough and the Massachusetts border. The Putney School, the Experiment in International Living, the Putney Graduate School of Teacher Education, the European Travel Camp, and Windham College are located in the township, which calls itself (with provincialism worthy of Boston) "The Educational Center of the World." It was in Putney that John Humphey Noyes started his famous experiment in communal living which subsequently continued in Oneida, New York.

The township was established in 1753. By 1772 there was a Congregational church; the Baptists founded their church in 1787, and the Methodists followed in 1832. The Congregationalists were sufficiently wealthy in 1822 to purchase a bell from Paul Revere, but organs were rare in the 1820's, and several decades later when organs were more common the once flourishing Putney churches could not afford such luxuries. By 1919 the population had so diminished that three protestant churches could no longer be maintained. Thus they federated, moving into the Congregational Church building. The Federated Church used an Estey reed organ for many years until the purchase of an electronic substitute a few years ago. When my wife and I were teaching at the Putney School two years ago we made efforts to persuade the Federated Church to purchase one of the secondhand tracker organs then available, but funds were not available and nothing happened, although many people in the church were interested.

Last April the old one-manual tracker organ which had been discovered by Edgar Boadway and Robert Reich in St. Joseph's Roman Catholic Church at Hinsdale, New Hampshire, just across the river from Brattleborough, was put up for sale. We had neither a place to put the organ nor money to purchase it, but it had to be removed by the first of May, and we didn't want to see it scrapped. Not knowing where we would keep it, we scraped together the necessary funds and bought the organ, agreeing to remove it before the deadline.

Many OHS members have organs in barns and homes, and we considered storing the instrument until we could set it up in our home, but the more we thought about it the more we agreed that it should be set up right away, and in a church. It seemed to us that if a church would give the organ a good home, a place where it would be regularly used and appreciated, that we should be willing to give the organ to the church in exchange. Accordingly, we offered it to the Putney Federated Church as a gift. It was graciously accepted, and the church agreed to pay costs of moving and setting up the instrument.

Mrs. George Carow and other church members were most helpful and worked hard to insure success of the whole project.

Late in April Elroy Hewitt, a Brattleborough organ builder and OHS member, John Rexford, an OHS member from Concord, New Hampshire, and I dismantled the organ and moved it to the Putney church where it remained in storage until August when Mr. Hewitt set it up, donating much of his time. On Sunday, December 10, Barbara Owen played a rededication recital of music of the Christmas season including works by Purcell, Bach, Balbastre, Handel, Haydn, Drischner, Langstroth, Rowley, Dupre and Benoit. The congregation, numbering over 150 in spite of poor weather, joined in singing Advent hymns.

The origin of this organ is not known. However, certain clues have led to a reasonable identification. Old organs often contain the signatures of pipemakers, and sometimes the date. The figure "1868" and three names appear on the pipe-work of this instrument: "Camp", "Brady", and "B. Nutley". According to Mr. F. R. Webber, a man named Brady once worked for J. H. and C. S. Odell, the well-known New York organ-building firm which is still in business. Camp is unknown, but Mr. Webber reports that the name "B. Nutley" and the date 1868 have been found in an organ in Georgetown, D. C., known to have been built by Henry Erben.

The nameplate on the Putney organ reads "Wm. F. Smith, Yonkers, N.Y." Mr. Webber has found that Smith worked in Yonkers around the turn of the century, mostly rebuilding old instruments. Inside the swell box of the Putney organ are directions to ship the instrument from New York to "Rev. Father Wilde, N. Walpole, N.H." The Librarian at Walpole states that Father Wilde served the Roman Catholic church in North Walpole between 1900 and 1911.

Thus it seems safe to assume that the organ was built in 1868, probably by Henry Erben, presumably for a church in the New York city area, and that it was subsequently rebuilt around 1900 by Smith for the North Walpole church. Internal evidence bears out the assumption, for the instrument as it stands is obviously a rebuild of an organ dating from the 1860's. The case is newer and was undoubtedly made by Smith, but the console, action, chests, and pipes are old. The pedal clavier, originally of 13 keys, now has 25, although there still are only 13 pedal pipes.

From North Walpole the instrument went some years later to St. Joseph's Church in Hinsdale where it was in regular use until three years ago when the church was given an electronic substitute.

(Please turn to page 8)

Organ Pumping In the Good Old Days

by the Rev. Walter J. Whitney

(Ed. Note: Long before the days of electric blowers, or even the somewhat unpredictable water-pumps, wind supply was provided by hand—or foot—of youthful males who took the work more or less seriously. The usage still prevails in remote areas, one of which was reported by Barbara Owen who recently gave a recital on a hand-pump organ. We were acquainted some years ago with at least two country gentlemen who served in this capacity in their youth. One of these often maintained that he could “pump any tune into that there church organ that Nellie Brown could play on it!” And the other admitted quite candidly that he was bored during the lengthy sermons and lured his fellow pumper into playing cards to fill the time. They were caught and promptly discharged, of course, but never surrendered their membership in the official association of organ pumpers—a sort of union of its kind.)

For many years the old organ in the village church at Bedbug Hollow, Pennsylvania, had been pumped by hand. But progress in the Hollow affects all walks of life, and so upon a certain date the old hand-pumped organ was put out to pasture, so to speak. Now when this took place and the transition was made whereby a new water-powered organ appeared in the church, an account of the event was carried in the weekly *HOLLOW BUGLE*. Let me quote that account as the editor published it in his journal:

“The installation of a new water-powered organ in the Bedbug Hollow church marks the passing of an old and honored society of that church, namely the Amalgamated Association of Organ Pumpers. This worthy body for many years has supplied the necessary amount of air in order that hymns, solos, dirges and such, might waft upon the Sabbath air, soothing the soul of saint and sinner alike.

“The association, one of the oldest in the church, functioned in an orderly and silent manner. The only requirement for membership was the possession of a strong right arm and the ability to keep awake during the service.

“The dues of the order were nothing a year, payable the first Sunday in each January. The wages of an organ pumper were the same, with the understanding that each member should bring his own lunch.

“The motto of the order was, “Let their be air.” The emblem consisted of cyclone, painted red, embossed upon a blue organ bellows. It may be said of the order that there are few instances in its history when air was lacking.

“It was the unwritten law of the guild that no choir leader or minister should ever select

a hymn with over three verses. This law was rigidly enforced. On one occasion a choir leader selected a hymn with seven verses. Shortly afterward that same leader disappeared and has never been heard from since. The laws of the order must be obeyed.

“The officers of the association consisted of a Head Air Gun. This person presided over all meetings and was the final authority on all matters pertaining to the union.

“Other officers were the Imperial Windbag, Right and Left Bellows, Grand High Royal Guardian of the Pump Crank, and the Grand Exalted Pumper and his Assistant. Meetings were held once a month in the large air chamber of the organ. The password at all times was, “Air you there?” No member was admitted until he had given this word and satisfied the guard that he was full of air. The compiler of records of the order issues the following information: That in the eighty odd years that the members of the order have been pumping air for the church organ, enough air was used to fill a large space, if all the air could be gathered in one place.

“Now the work of the association is over. Modern science and modern engineering have triumphed. They have decreed that the organ pumper must go. So we see a pitiful figure, the old organ pumper, stumbling down that last long trail of wind and broken bellows and leaky stops, a trail from which no organ pumper ever returns.

“This is a final and fitting testimony to those brave men who, Sabbath after Sabbath, have furnished air for the old organ. Constantly in danger of pneumonia or the danger of a broken bellows or an exploding organist, these men have labored on and on that there might be air.

“Following is the Ode of the Amalgamated Pumpers Association:

1. “Let there be air,” the organist cried,
Seated one day at the keys.
“If you what?” the pumper inquired;
The organist screamed, “If you please.”

CHORUS -

- So it's pump, pump, pump away boys,
Fill the old thing to the top.
Load the old music box clear to the rim;
If she explodes, we can't stop.
2. The pumper he pumped in a manner sedate,
His rhythm was measured and slow;
“Till he filled the bellows so plumb full of air
That the organist started to blow.
 3. Soon the organ was filled with the purest of air;
It lifted itself from the floor,
And sailed out the window, on a soft summer breeze—
‘Twas seen in that church never more.

THE TRACKER

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National Council's December Meeting

Upon an invitation from the Rev. William Soule, the National Council met December 28, 1961, at the Harvard Club in New York. The Weld Room had been set aside for our use, and, during the afternoon tea, coffee and delectable hot snacks were served.

The Council heard customary routine reports, the most significant of which showed that our present membership is just over the 200 mark. This means that we are maintaining a level that is healthy, but that we have not expanded to the extent that many hoped.

Some of the important acts of the Council included the setting up of a petty cash fund for the purpose of supplying postage for the secretaries' official business, approval of the President's appointment of a nominating committee consisting of Eugene McCracken, David Cotton and Robert Hale, discussion of plans for the 1962 Convention (see elsewhere), appointment of Robert Roche as Official Recordings Supervisor for the Society and adding him to the Film-strip Project Committee, and discussion regarding the formation of regional chapters of OHS resulting in the appointment of a committee to study the matter. Albert Robinson, Barbara Owen and Alan Laufman were appointed to serve on this committee.

The Council will reconvene at St. Cornelius Chapel, Governors Island, New York, on Saturday, June 9, 1962, at 12 noon. Before adjournment Fr. Soule was tendered a vote of thanks for his kindness in arranging the meeting place and his hospitality.

RECORD REVIEW

by Kenneth F. Simmons

An album of three long-playing records, made by Melville Smith in August 1960 and published by VALOIS of Paris, has received the award of the Grand Prix du Disque (Categorie Orgue) 1961. This award is made by a jury of the Academie Charles Cros, of which the eminent musicologist, Marc Pincherie, was the president. Only one award is made in each category.

This album presents the first complete recording of the "Livre d'Orgue" of Nicolas de Grigny, organist of Rheims Cathedral, first printed in 1699. The organ is the magnificent instrument in the Abbey church of Marmoutier, Alsace. It was built in 1709 by Andreas Silbermann and has thirty-one registers. The album is available in either stereo or monaural. Certainly this set should be prized by any and all organ historians and musicologists.

I was fortunate in finding it under our Christmas tree.

FIRE!

(From page 1)

15th	1 15/16	1 1/8	11/16	9/16	1/4
Mix.19th	1 1/16	11/16	7/16	9/32(b1)	
Mix.22nd	7/8	19/32	13/32(B0)		
Mix.12th			11/16	7/16	9/32 7/32
Mix.8th				9/16	11/32 9/32
Oboe(bells)		2 5/8 2		1 1/2	1 5/16

The Oboe has parallel shallots, and the Keraulophon bears this notation: "Ker. Scale 52 F - Jas. L. Bickford, Boston, March 16, 1865."

93 Year Old Organ Finds 4th Home

(From page 6)

Except for the pedal pipes, the pipework is enclosed in a swell box with the following disposition:

MANUAL: (56 notes)

Open Diapason	8'	39 pipes (metal)
Dulciana	8'	39 pipes (metal)
Stopped Diapason Treble	8'	39 pipes (metal chimney flutes)
Stopped Diapason Bass	8'	17 pipes (stopped wood)
Principal	4'	56 pipes (metal)
Fifteenth	2'	56 pipes (metal)

PEDAL: (25 notes)

Bourdon	16'	13 pipes (stopped wood)
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The pedal stop automatically draws on the manual to pedal coupler. The recent swell pedal is balanced.

Thus this 93-year old organ is in its fourth (and we hope final) home. It is carefully maintained by Mr. Hewitt, and promises to continue singing forth praises to God for another century.