



THE TRACKER



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9th Annual Convention a Great Success

Exhibits, Demonstrations, Recitals Outstanding

About 70 members of the Organ Historical Society assembled at Truro Episcopal Church, Fairfax, Virginia, on Tuesday morning, June 30th, for the Ninth Annual Convention.

Earlier the National Council had held a meeting at which routine business was conducted, and a motion to recommend an increase in membership dues was passed.

The annual business meeting was called to order by the President at 10:30 A. M. with words of welcome from the chair and from Cleveland Fisher, Convention Chairman. Minutes of the 1963 meeting were approved, the report of the Treasurer accepted, and the Corresponding Secretary's report on membership received. Reports of committee chairmen were also heard. Reports of the tellers showed that the following officers were elected: Treasurer—David Ashley Cotton; Recording Secretary—Frederick B. Sponsler; Corresponding Secretary—Helen Harriman; Auditor—Allan Van Zoeren; and Councillor—Thomas Cunningham. The report also showed that Amendment I was defeated, and Amendment II had passed. The Council's recommendation on dues increase was passed, to take effect immediately. The rates are now: Regular member \$5.00 per year, Sustaining member \$7.50 per year, and Contributing member \$10.00 or more per year. There followed a lengthy discussion on the methods whereby worthy organs might be rescued from demolition, resulting in the formation of a committee of five who will study the problem and make recommendations to the National Council.

After lunch members gathered at the Cathedral of SS. Peter and Paul (Washington Cathedral) where the organist and master of the choristers, Paul Callaway, played a magnificent recital on the 1938 Ernest M. Skinner organ. After this program a tour of the Cathedral was conducted by Dr. Ellinwood, four additional organs being available. Then Ronald Barnes, Cathedral carillonneur, played a recital on the new English bells in the Gloria in Excelsis central tower. Some members even made the ascent to see the clavier and watch Mr. Barnes in action. Tea was served at the College of Church Musicians.

Tuesday evening conferees heard Robert Stigall, director of music and organist of Myers Park Presbyterian Church in Charlotte, N. C., play a recital on the 1891 Hook & Hastings Opus 1487 in St. Joseph's Roman Catholic Church, Washington.

The President's Column

The campaign for the election of the President of the United States will include the nominees' analysis of the past history and present status of our country, and their hopes for the future. Such examinations and aspirations signify a direction of thought which is entirely appropriate to our organization and its individual members. As I begin my fourth year as President of the Organ Historical Society, having been a member since the earliest days of its evolution, I feel that it is appropriate at this time for me to adopt this direction of thought in my last formal message to the membership.

First of all, let us consider the accomplishments of OHS, both through the development of policies by its governmental body and through the independent efforts of its individual members:

1. THE TRACKER, our quarterly magazine, has been published continuously and regularly for eight years. The information which it contains has filled 32 complete issues. Articles have included information about organs which have been long gone, recently demolished, restored, rebuilt, and recently installed. Information given has included accounts of organ builders and their biographies and installations; individual activities of our members, such as recitals, publications, and visits (in the old days called "pilgrimages"); music programs performed many decades ago; ideas expressed by individual members regarding purposes, policies, and methods, and official action regarding these matters; lists of extant organs of interest; and, of course, accounts of our annual conventions. Almost all of this material has been contributed by the members of OHS.

2. We have held nine annual conventions, ranging from Washington to Maine, and only the first two were held in the same city. Each gathering has included tours and visits to significant instruments, and those who have attended all of these conventions have seen and heard demonstrations and recitals by capable musicians on a large number of such organs. Each convention has begun with an annual meeting of the membership, with opportunities for discussion. There have been reports on the treasury and membership status, and from the chairmen of various committees working on official projects. Each gathering has provided us with opportunities to view exhibits of historical material. Some conventions have included illustrated lectures and panel dis-

cussions, dealing with topics of vital concern to our interests as an organization. Able convention chairmen have constantly sought to improve each succeeding convention from the previous one, and have been assisted by willing people who have spent much time and effort.

3. An official headquarters and archives depository for the OHS was legally established on 7 January 1961 at the Historical Society of York County, York, Pennsylvania.

4. The Organ Historical Society was incorporated as a non-profit corporation in accordance with the provisions and requirements of the Commonwealth of Pennsylvania on 20 May 1961.

5. After several attempts, a set of By-Laws was drawn up and adopted as the legal Constitution of the Organ Historical Society in July 1962. (Although Constitutions had been adopted in 1958 and 1959, they were pretty well ignored until after that adopted in July, 1962.—Ed.)

6. A series of OHS convention recordings was begun in 1961 and hundreds of records of music performed at the conventions have been sold all over the country.

7. An audio-visual education department has been inaugurated, resulting in the development of a sound-slide program dealing with the history of the organ in America from 1700 to 1900. This program, showing the sights and sounds of distinguished instruments, has been shown to a rapidly increasing number of interested groups, including several chapters of the American Guild of Organists.

8. Increasingly large expenditures have been made for promotion of OHS purposes, including trade journal advertising and the Society brochure.

Through the individual efforts of our members, many distinguished organs have been preserved which otherwise would have been destined for demolition, a large number has been restored, and several have been carefully rebuilt.

At this point it would be well to consider the results of these accomplishments. The informal gathering in New York City in 1956, primarily interested in early American organs and preserving them, has grown beyond the status, both in size and concept, of a little fan club for old organs. The original group of 10 people has grown into a national membership over 30 times as large. "Pilgrimages" by the entire membership at once have become a thing of the past. Rather, individuals within the organization are carrying on its stated purposes among themselves under the By-Laws and action of the National Council; the influence of the Society in accomplishing these purposes is internationally known, and much more information about organs, organ music, and organ builders has come to be widely known as promoted by the entire organization—through increased contributions to and circulation of *THE TRACKER*, the conventions, the convention recordings series, and the audio-visual program. A much wider cross-section of people is now included in the membership—ranging from professional musicians, organ builders, and scholars to young students, clergymen and laymen.

Although I may have neglected to mention all of OHS's accomplishments and their results, it is best to consider now our present status and those things in which we have failed—those things we want to do and must do in order to maintain our influence and further it with our stated purposes in mind.

We are expanding, and yet, within recent years, disagreements have arisen regarding methods and approaches to be used by OHS in carrying out its purposes. This is healthy and to be expected, of course, and is certainly preferable to apathy. Nevertheless, such disagreements have tended to become distorted by exaggerated condemnation of policies adopted and executed by the administration of OHS. As a result, strife has arisen among small but influential groups of capable members of the organization. This has discouraged and saddened me, personally.

The cause of this strife can be based primarily upon two facts: (1) many of us have tended to overlook the basic purposes of OHS itself in airing our differences; and (2) there seems to be an increasing lack of communication of knowledge among individual members and influential groups. As a result of such lack of communication and because of misinterpretation many misunderstandings have occurred.

The administration has tried to act in the best interests of OHS and its influence as a recognized incorporated historical organization furthering its purposes. It wishes both to know the opinions of individual members and to remind them that they are part of a larger organization whose influence is felt not only through their own personal efforts but also by projects developed as officially endorsed by the organization as a whole. The Council can only act under advice from the members at large when it has such advice in advance. Mr. Simmons, Editor of *THE TRACKER*, has repeatedly requested that members send their opinions to him in writing. Fortunately, indeed, was the opportunity to hear many members' opinions expressed at this year's annual meeting.

In dealing with official OHS policy, the Council wishes to promote its basic purposes in ways it sees fit, having been informed of the opinions from members at large.

Let us pause for a moment, and look at our By-Laws and brochure.

By-Laws, Article II: "The purpose of the Society shall be (a) to encourage, promote and further an active interest in the pipe organ and its builders in North America;

(b) to collect, preserve, evaluate and publish detailed historical information about organs and organ builders in North America;

(c) to use its good offices to have significant American organs preserved in their original condition, carefully restored or worthily rebuilt;

(d) to provide members with opportunities for meetings for the discussion of professional topics and other lawful acts incidental to the purposes of the Society."

Brochure, paragraph 1: "The Organ Historical

Society is an organization devoted to the study of the heritage of American organ building and to the preservation of the outstanding examples of this art. The organization endeavors to promote a widespread historical and musical interest in this tradition. It is collecting, preserving, and publishing historical information, and is furthering a recognition of the quality of fine American organs through recordings, public recitals on these instruments, and articles about them."

Brochure, concluding paragraph: "The Society welcomes to its membership all who are interested in the history of the organ. It has been influential in preserving and restoring many old, artistic instruments and has contributed significantly to original historical research. These accomplishments reflect the essence of its purposes: To encourage and promote an increased appreciation of the fine old organs which remain in our country today and to advance the knowledge of the historical tradition in which they were created."

At this point, I shall take this opportunity to state some personal grievances which have disturbed me, together with observances and suggestions made in light of the stated purposes of OHS as a Society:

1. The efficiency of our operations and accomplishments has been impaired greatly by (a) lack of communication among distant parties involved and (b) failure of certain individuals, despite their necessary and completely understandable delays in personal and professional life, to carry out their responsibilities satisfactorily.

2. Certain groups have tended to isolate themselves from other groups, continuing the worn-out tradition that one or a few people can carry out the purposes of the organization alone. Such isolation has resulted in refusals to share knowledge, refusals to submit adequate reports on activities to the National Council, and a consequent lamentable estrangement of many capable musicians and scholars from the officially known and officially promoted activities of the organization—those sought by the Council during its meetings to recommend and/or to act in the best interest of the Society.

3. Our archives are in a pitifully inadequate state. We have suffered a tremendous lack of information in the form of lack of contributions to that department, and we have little money to purchase archival material.

4. Organs (some significant and worthy of our attention, some ordinary) are being destroyed, and will continue to be destroyed regardless of our influence as an organization and the efforts of our individual members. (This unfortunate situation, of course, is the result of lack of understanding among responsible parties directly involved.)

5. Some significant organs appearing to be musically and/or historically worthy of preservation and/or careful restoration are being altered or rebuilt beyond recognition by individual organ builders who are also members of the Society.

6. Papers are being written; scholarly research

is being undertaken; significant builders' lists and installation lists are being compiled and collected; lists of extant organs and their locations are being prepared; and other research is being done without the knowledge of the membership at large. This is happening because such information is not being published by OHS, either through lack of information conveyed to the Editor's office, or through lack of Society finances to sponsor such publications.

7. Our conventions need (a) some de-emphasizing of whirlwind organ visits, (b) increased time for discussion of Society business and projects, and opportunities for more informal discussion, and (c) an increased emphasis upon overhauling organs seen and heard at conventions, particularly those featured in recitals and prepared demonstrations (consequently requiring more funds).

It is apparent to me, throughout the clamor of disagreement, that the basic aims of our differing influential groups are absolutely the same—aims which have drawn us together and upon which the Society was founded and has continued to evolve. The difficulties we are now experiencing have arisen because of differences of opinion as to the MEANS by which certain stated purposes of the organization (such as the preservation of outstanding examples of American organ building) will be carried out under official endorsement and promotion. You have my assurance that we can and must deal with these problems concretely. Not everyone in OHS can agree upon methods. Unanimity is not possible in an organization of over 300 members. Nevertheless, we are bound to face these problems squarely, and to consider them soberly—not under the influence of obsessions and exaggerated emotionalism.

The Organ Historical Society is strong and unified in its influence and accomplishments only in the sense that its individual members not only are strong but also share with and contribute to the Society as a whole. The purposes of OHS can be furthered only by airing differences, acting under official policy developed with majority opinion in mind, and efficiently executing delegated responsibilities and purposes as a whole.

May I, then, suggest that greater sharing be enjoyed by all, more knowledge and cooperation be furthered through our common interest, and our OHS differences be aired fully and completely without consideration of personality differences. Can we not all reread our stated purposes, think about them, and, more concretely, about ways and means to accomplish them? Can we not more fully realize that the accomplishment of these purposes can only be undertaken with greatly increased financial support and with a greater number of members all working for our cause?

Let us not strive separately. Let us work together, continuing to accomplish those things to which we are all dedicated, in the name of the Society, and reflecting its *raison d'être*. The National Council and I pledge ourselves to these ends.

Signed: DONALD R. M. PATERSON
President

Some Historic Organs In Mexico

by G. Daniel Marshall

It has been wisely said that some good can be derived even from the least rewarding situations. This writer was stationed for 19 months at an isolated Army post in the middle of the Arizona desert—an area which offers little in the way of worthwhile activity in general, and of organs in particular. The good which came of this was the opportunity to do some Mexican organ-hunting, and in June of last year I scrounged up all the leave time I could - some 14 days - and travelled to Mexico City and back via as many intermediate points as I could visit within the imposed time limit. In the course of this two-week period I was able to visit many historic churches and other points of interest, and to inspect some very interesting organs - both new and old.

The first leg of the trip included stops at two of Mexico's most picturesque cities, both centers of activity during the Revolution—the industrial city of San Luis Potosi, and the quaint and historic city of Queretaro. The Cathedral in San Luis Potosi contains one of the most famous organs in Mexico, a wonderful Spanish tracker about a century old, which was recently restored to mint condition—probably the only organ in Mexico which has had this distinction. I had particularly hoped to inspect or at least hear this instrument, and it was therefore especially saddening to discover that for some unexplained reason (probably just sheer neglect), the organ was not in current use. To add the customary insult to injury, the inevitable electronic had invaded the sacred realm—in this of all churches!

The sad fact is that nearly every church in Mexico seems to contain something electronic. The speakers are carefully placed behind the beautiful old cases and, I am told, the parishoners are all convinced that the sound is coming from the pipe organ. About the only ones to be spared are those not yet blessed with the modern convenience of electricity! These have had to make do with reed organs, and without doubt they are better off for it.

The city of Queretaro boasts an incredible number of interesting churches, many of which contain fine old cases, though the organs themselves have generally disappeared. It seems that many of them were destroyed during the Revolution when the pipes were melted down to make ammunition. In the Church of Santa Rosa de Viterbo I found an especially fascinating old case, which the church was apparently quite accustomed to showing off to visitors. It bears the date 1759 and a rather lengthy inscription naming the benefactors and other individuals involved in the procuring of the organ, but no apparent indication of its builder. The case contains elaborate and colorfully gilded carvings and is crowned by angelic figures on each side and a large plume-like ornamentation at the top, giving it the appearance more of a Rococo parlor organ than of a church

instrument. The keyboard and stops are recessed behind large hinged doors. The organ originally contained a single rank of 'en chamade' trumpets and about six ranks of flue pipes of pitches up to 1 3/5'; but the interior of the organ has long since disappeared along with the trumpet rank. Placed carefully behind this case now is Walcker's Opus 1318, dated 1906, a one-manual, 5-rank instrument, which currently serves the musical needs of the church. This German builder installed many organs in Mexico between 1890 and about 1912, including several others in Queretaro. Even many of these are not in use today. The Church of San Francisco also contains a rather fine case; like so many of the others, this one has nothing behind it but electronic speakers.

No trip to Mexico City (especially for an organist), is complete without a visit to the massive Cathedral and its fantastic 17th century organs. Several persons whom I met in the city and elsewhere have confirmed the fact that these organs are quite intact and could be completely restored with a minimum of effort, but as yet no success has been made in securing the interest of anyone who is in a position to do anything about it. I did get some fine color photos here, as I did in many places in the city and elsewhere. Another of Mexico City's famous churches, the Shrine of Our Lady of Guadalupe, has no less than three fine organ cases, one at each side near the front and one in the rear balcony, but the only instrument apparently in existence is a WurliTzer theatre organ, placed inside the rear gallery case. As far as I could determine, Mexico City itself has very few old organs, other than the Cathedral organs, still in existence. Many of them, I was told, were numbered among the victims of the Revolution. This seems an ironic reversal of the Scriptural exhortation to "turn our swords into plowshares!"

A most enjoyable evening in Mexico City was spent with Sr. Jose de la Herran, Jr., an engineer by vocation, but a devoted "organ nut" as well. He is currently engaged in building a two-manual organ in his home (with a Cavaille-Coll console and pipes of every sort and kind) and, typically enough, the entire place was knee-deep in organ parts. I also was fortunate enough to see the big five-manual Tamburini (Italian) organ in the vast Auditorio Nacional, thanks to the courtesy of Sr. Jose Biojas (whose Mexico City firm installed the organ there), and Sr. Juan Estrado, who was kind enough to give of his time to show it to me. This is a remarkably clear and effective instrument, adequate, yet not overbearing, in a building seating nearly 18,000 persons.

I had hoped to make many visits in the areas around Mexico City, most of which I did not have time for, but I did get to a parish church in a small country town about 10 miles north of the city called Santa Clara Coatitla, which contains a charming little one-manual Spanish organ about

a century old. I met the parish priest here, who was most friendly and accommodating, and I had ample opportunity to inspect the organ and also to play it, while the priest manned the pump. I could not discover the name of the builder, but available listings give the date as about 1868. It has long been in disuse and the pipes are hopelessly battered, but the action is in rather good shape, and the organ still plays remarkably well. The disposition of stops was as follows:

BASS SIDE (top to bottom)		TREBLE SIDE (top-bottom)	
<i>Stop label</i>	<i>Interpretation</i>	<i>Stop label</i>	<i>Interpretation</i>
Diez y siete	1/2'	Tiples	1'
Espiqueta	1' rohrflute	Quincena 2 ^a	2' flute
Quincena	1' flute	Quincena	2' principal
Docena	1 3/5'	Octava 2 ^a	4' flute
Violon 2 ^o	2' flute	Octava	4' principal
Octava	2' principal	Violon	8' gedeckt
Violon	8' gedeckt	Quinta	2 2/3' nazard
Principal	4'	Principal	8'
2 blanks (inoperative)		2 blanks (inoperative)	

The discrepancy between the stop labels and the actual sounds of the stops on the bass side suggests that alterations may have been made on the original scheme at some time during the organ's history; it seems especially odd that there are two 1-foot flutes. The Bass Side affects the 25 notes, CC to c1, and the Treble side affects the 26 notes, c#1 to d3. The organ contains a single rank of 'en chamade' trumpets, which unfortunately did not play. It also included a kind of zimbelstern, now disconnected, which the priest brought out of the mothballs to show me. The case, of the finest to be seen, contains perfectly proportioned central and side towers, with small flats in between, and its lovely red wood does not appear to have aged a day in nearly 100 years. What a shame that the organs themselves are not in such condition!

In Morelia, a beautiful city with a delightful "old world" atmosphere (which is protected by law against the construction of buildings in modern styles), I had a most interesting visit with Sr. Alfonso Vega Nunez, the organist at the Cathedral here, and spent some time with him at the Cathedral organ, which is the largest church organ in Mexico. This instrument was originally built by Walcker in 1908, and rebuilt and slightly enlarged by Tamburini-Riojas (builders of the auditorium organ in Mexico City) in 1960. The organ is typically "German romantic", with Italian "ripieno" mixtures added, the result being actually pleasing and quite thrilling. The crowning glory of the instrument is a tremendous 32-foot open wood. This Cathedral is one of the most beautiful churches in all Mexico, and its music has a wide and exalted reputation; it has a magnificent choir school and even offers graduate degrees in Gregorian Chant and other musical specialties.

At the Cathedral in Durango I had my most interesting visit of all; for here I found not just one, but two vintage organs, both of which I had the opportunity to inspect at some length (though I should like to have spent several days, had I been able to). Here the Choir is located behind the High Altar, and the two organs are in small balconies at either side of the Choir, facing

down the side aisles into the nave. The older of the two, which I inspected first, is on the right side, and is probably Spanish-built; again, I could find no marks of identification, but one list gives the date of this organ as 1810. The organ has a single manual of 47 notes, with the bottom two sharps omitted. The disposition of the stops was as follows:

BASS SIDE (23 notes, CC-c1)		TREBLE SIDE (24 notes, c#1-c3)	
<i>Stop label</i>	<i>Interp.</i>	<i>Stop label</i>	<i>Interp.</i>
Clarín en 15 ^a	2' reed	Clarín Claro	8' reed
Bajoncillo	4' reed	Trompa Magna	16' reed
Flautado de 13	8' diapason	Flautado de 13	8' diapason
Violon	8' gedeckt	Violon	8' gedeckt
Octava de 6	4' octave	Octava Clara	4' octave
Docena	2 2/3'	Docena	2 2/3'
Quincena	2'	Quincena	2'
Diecisetena	1 3/5'	Diecisetena	1 3/5'
Diecinovena	1 1/3'	Diecinovena	1 1/3'
Lleno en 3 canos	III mixture	Lleno en e canos	III mixture
Flautado en 8 ^a	4' principal	Flautado en 8 ^a	4' principal

The arrangement of the stops on the jambs is rather unconventional, for the order as given above is reading down the outside row (farthest from keyboard) and then up the inside row (nearest keyboard) on each jamb. The organ is virtually unplayable, mostly because the pipes have been hopelessly mistreated, but I was able to get a few notes out of it here and there, with the help of one, Sr. Castenela, who had gone to some trouble to secure keys to the organ balconies for me, and now put his shoulder to the pump. The organ had been the victim of especially shoddy maintenance, for many of the pipes had been heavily nicked and crudely cut up, and others had been literally torn apart in tuning. I also noted that enormous metal ears had been crudely tacked onto some of the larger wooden pipes. Worst of all, some of the treble ranks had been constructed on rather unsteady little platforms above the other ranks, and the former had at some time caved in on the latter, the result being a tangled mass which was almost unidentifiable as the interior of an organ.

The second organ, on the opposite side of the Choir, bears the inscription, "Agosto Año de 1851, Jose Maria Suarez Perez de Lara, Durango, No. 16." This was a rather large instrument, having three full manual divisions, controlled by two keyboards, each having a compass of 56 notes, CC-g3. The specifications indicate that in its day this organ must have been rather magnificent.

DIVISION I - Main Organ - upper manual

BASS SIDE (25 notes)		<i>Interpretation</i>
<i>Stop label</i>		
Clarín en 15 ^a		2' reed
Bajoncillo		4' reed
Orlo		4' reed
Flautado de 13		8' diapason
Flautado de 26		16' diapason
Violon		8' gedeckt
Octava de 6		4' octave
Espignetta en 8 ^a		4' rohrflute
Octava Nasarda		4' flute
Docena		2 2/3'
Quincena		2'
Diecisetena		1 3/5'
Diecinovena		1 1/3'

Lleno	Mixture
Trompa Real	reed

TREBLE SIDE (31 notes)

<i>Stop label</i>	<i>Interpretation</i>
Clarín de Campana	8' reed
Clarín Claro	8' reed
Trompa Magna	16' reed
Flautado de 13	8' diapason
Flautado de 26	16' diapason
Violon	8' gedeckt
Octava Nasarda	4' flute
Octava Clara	4' principal
Tolzena en 3 canos	III mixture
Docena	2 2/3'
Corneta de Ecos	Echo cornet
Violines	Short reed
Quincena	2'
Diecisetena	1 3/5'
Lleno en 4 canos	IV mixture
Trompa Real	reed

DIVISION II - Lower manual - pipes inside case at floor level

BASS SIDE (25 notes)

Lleno en 3 canos	III mixture
Veintidocena	1'
Diecisetena	1 3/5'
Quincena	2'
Docena	2 2/3'
Flautado de 6	4' principal
Violon	8' gedeckt

TREBLE SIDE (31 notes)

Lleno en 3 canos	III mixture
Diecisetena	1 3/5'
Quincena	2'
Docena	2 2/3'
Octava Clara	4' principal
Octava Nasarda	4' flute
Violon	8' gedeckt
Flautado de 6	(probably 8' principal, though label suggests 4')

DIVISION III - lower manual - pipes behind organist in position of a Ruckpositiv - stop jams in back of pipes, behind organist.

BASS SIDE (25 notes)

Veintidocena	1'
Diecinovena	1 1/3'
Diecisetena	1 3/5'
Quincena	2'
Flautado de 6	4' principal

TREBLE SIDE (31 notes)

Quincena	2'
Docena	2 2/3'
Corneta Inglesa	English cornet
Octava Nasarda	4' flute
Violon	8' gedeckt
Octava de 6	4' principal

The three reeds heading each side of the upper manual are 'en chamade' in the case. The Trompa Real appears to have been in some remote location; the pipes for it were not in evidence. Wind was supplied by no less than five large bellows, and when I engaged the services of a small boy there to man a couple of these while I got what few notes I could out of the organ. By the time I was through, my young assistant had put in some pretty hard labor. Although neither the bellows nor the action were in hopeless condition, I could still get only a few notes to play here and there. Those which came from the

trumpets really stir the imagination. In addition to the crew needed to man the bellows, the organist must have required a couple of assistants to change the stops, for those of the lower manual division inside the case were located down by the organist's feet, and those for the Ruckpositiv were behind the organist, at the rear of the division they controlled—probably a very practical arrangement mechanically. Most of the pipes of the upper manual and the "Brustwerk" division were intact, though these also showed signs of irresponsible maintenance; the Positiv division has been almost completely stripped; not even the pipes of the case remain in this division. In its day, though, this must have been quite a remarkable instrument. There is evidence that the Spanish builders trained quite a number of natives in the art, but the latter apparently did not do much to perpetuate their craft, for many of these fine instruments seem to have bitten the dust simply through poor maintenance, or just the lack of it altogether. This church, incidentally, is currently served by an electronic instrument.

My final stop before returning to the U.S.A. was in Chihuahua, one of the more important northern cities; the Cathedral here is another of the country's most notable churches, and it makes a variety of appearances on American organ listings. A Jardine is listed for 1837, and the same builder again in 1869 (possibly a rebuild of the earlier instrument); and a Hook & Hastings 2-18 is listed for 1895. The Cathedral was jammed with people celebrating the Feast of Corpus Christi; I managed to get a good enough look at the organ balcony to note that the woodwork from an old case remained, including a couple of magnificent trumpeting angels, but probably nothing else from any of these old organs. I was curious enough to seek out the organist, who took me up to the organ gallery between Masses, and I found that the old case, probably made by Jardine, was now occupied by a recent 2-manual instrument of Walcker (who is again building organs in Mexico under a local agent, Alfredo Wolburg); no further trace of any earlier organ was in evidence, save the case. I can say in all truth that this visit did not fail to provide a climax for the trip; I had been received with great warmth by the Mexican people all through my travels, but was unprepared even so for the show of hospitality which I received here—an invitation from the Cathedral organist to play during the forthcoming Mass. The invitation was accepted with much pleasure, and my Mexican stay thus concluded on a most unusual note.

I would like to add my small voice to those which have urged further research into the organs and organ builders of Mexico. There is such a great deal still to be done, and the evidence which we have to date indicates that any efforts at such research may be exceptionally well rewarded. This writer will be glad to correspond with anyone who is interested in this subject and will supply to such persons any leads, names, and organ data which he has at his disposal, and will make available color slides of churches and organs which he has visited. He may be contacted c/o the First Baptist Church, 88 South Street, Pittsfield, Massachusetts.

EXTANT ORGAN LISTS

For some years the Organ Historical Society has been at work gathering information regarding existing organs of historic interest representing the work of American organ builders. The lists do not include unplayable, electrified, or partial early organs. Modern tracker action instruments and organs not built in this country are likewise omitted. Obviously, the project is far too great to include in one issue of THE TRACKER, and also many lists are still far from complete. But here is the beginning, and all due thanks are hereby given to those who gave so freely of their time and talents in compiling same. (The asterisk designates organs for sale.)

No. 1 EXISTING TRACKER ORGANS IN MAINE as of August, 1964

City	Church	Builder	Date	M&R
Andover	Congregational	Hinners Organ Co.	1916	1-5
Auburn	Advent Christian	Hook & Hastings #1608 (tonally alt. by F. Noack)	1894 1960	1-6
Augusta	Augusta State Hosp.	Cole & Woodberry	c1893	2-14
Augusta	S. Parish, Congregational	E. & G. G. Hook #389	1866	2-25
Bangor	Pine St. Methodist	Emmons Howard *	c1895	2-23
Bangor	St. John's R. C.	E. & G. G. Hook #288 (altered)	1860	3-35
Bath	1st Ch. of Christ, Sci.	George Stevens	c1885	2-17
Belfast	1st Church in Belfast	George Stevens	1848	2-20
Belfast	Methodist	S. S. Hamill	1879	2-10
Belfast	Universalist (closed)	George Stevens (?)	c1849	2-12
Berwick	Methodist	Hook-Hastings #2258	1910	2-9
Bethel	Universalist (closed) (building used by Church of the Open Bible)	unknown	c1880	1-7
Biddeford	Advent Christian	George Jardine (?)	c1850	1-3
Biddeford	United Baptist	Thomas Appleton (alt. by E&GG Hook)	1840 1862	2-20
Blue Hill	Baptist	George Stevens	c1867	1-9
Bowdoinham	Second Baptist	Wm. B. D. Simmons & Co.	1850	1-7
Brewer	S. Congregational	Hook-Hastings #2196	1907	2-10
Bridgton	Methodist	H. C. Harrison	1904	2-9
Brunswick	1st Parish Ch., Cong.	Hutchings, Plaisted #112	c1882	2-23
Brunswick	1st Universalist	E. & G. G. Hook & Hastings #922	1878	2-7
Brunswick	Pleasant St. Methodist	S. S. Hamill (altered)	c1885	2-12
Buckfield	Baptist	E. & G. G. Hook #104	1850	1-11
Bucksport	Elm St. Congregational	E. & G. G. Hook #328	1863	2-14
Calais	1st Congregational	George Stevens	c1873	2-25
Calais	St. Anne's Episcopal	unknown, reb. H. C. Harrison	c1900	2-12
Calais	Second Baptist	G. S. Hutchings #123	1883	2-13
Castine	1st Cong. Soc., Unitarian	Hook & Hastings #1753	1897	2-7
Cumberland Center	Congregational	George Stevens	c1860	2-17
Damariscotta	Baptist	Wm. B. D. Simmons & Co.	c1854	2-13
E. Corinth	Baptist	George Stevens (?)	c1890	1-5
E. Eddington	Community	unknown	c1830	1-6
E. Machias	Congregational	George Stevens	1872	2-19
Eastport	Washington St. Baptist	H. C. Harrison	c1895	2-10
Eliot	Congregational	Hook & Hastings #1120	1882	2-9
Ellsworth	Unitarian	E. & G. G. Hook #434	1867	1-8
Farmington	Unitarian (closed - used by 1st Ch. of Chr. Sc.)	Cole Church Organ Co.	c1905	2-9
Freeport	Second Universalist	George Stevens	c1845	1-7
Fryeburg	1st Congregational	Stevens & Jewett	c1856	1-8
Groveville	Congregational	unknown	c1840	1-5
Guilford	Community (Universalist)	Hook & Hastings #1652	1895	2-10
Hallowell	Baptist	S. S. Hamill	c1880	2-15
Hallowell	Cox Memorial Methodist	William Stevens (?)	c1870	1-8
Hallowell	Old South Congregational	Hook & Hastings #1277	1885	2-11
Hallowell	Sacred Heart R. C.	Jesse Woodberry & Co.	c1905	2-8
Hallowell	St. Matthew's Episcopal	E. W. Lane	c1900	2-8

Hampden Highlands	Methodist	Hook & Hastings #2223	1909	2-8
Houlton	Good Shepherd Episcopal	G. S. Hutchings #390	c1892	2-9
Kennebunk	1st Parish, Cong.-Unit.	Hook & Hastings #1886	1900	2-10
Kennebunkport	1st Parish, N. Ch., Cong.	E. & G. G. Hook #177	1854	1-10
Kennebunkport	St. Anne's Episcopal Chapel	E. W. Lane (altered)	c1900	2-10
Kittery	Second Methodist	G. S. Hutchings #530	1901	2-9
Leeds	Community (Presbyterian)	L. C. Tilton	1873	1-6
Lewiston	Masonic Hall	E. W. Lane	1902	2-11
Lewiston	St. Joseph's R. C.	Henry Erben (altered)	1870	2-22
Lisbon Falls	Methodist	Hook & Hastings #1624	1894	2-10
Livermore	Brettun's Mills Univ.	L. C. Tilton	1871	1-5
Livermore Falls	Baptist	G. S. Hutchings #354	c1890	2-11
Machias	Center St. Congregational	George Stevens	1867	2-19
Madison	Methodist	Henry Erben	c1840	1-10
Mechanic Falls	1st Congregational	H. C. Harrison	1901	2-12
Monmouth	United	Geo. H. Ryder #57	c1878	2-15
Newcastle	St. Andrew's Episcopal	G. S. Hutchings #182	c1888	2-14
Newcastle	Second Congregational	Hutchings-Votey	c1905	2-12
New Gloucester	Congregational	George Stevens	c1855	2-13
North Anson	Methodist	E. & G. G. Hook & Hastings #1010	1880	2-9
N. Berwick	1st Congregational	H. C. Harrison	c1910	2-13
N. Vassalboro	Baptist	E. L. Holbrook	c1890	2-11
Norway	Methodist	unknown	c1850	2-9
		(rebuilt by G. H. Ryder?)	c1895	
Norway	Second Congregational	Emmons Howard	c1897	2-16
		(reb. Andover Organ Co.)	1964	
Oakland	Baptist	unknown	c1890	1-7
Old Orchard Beach	Wash. Ave. Methodist	Hook & Hastings #1869	1900	2-7
Old Town	Baptist	Cole & Woodberry	c1895	2-9
Orrington	Methodist	E. L. Holbrook	c1852	2-19
		(reb. by F. Noack)	1962	
Pittsfield	Universalist	E. W. Lane	c1900	2-11
Portland	Clark Mem. Meth. (Woodfords)	Cole & Woodberry	c1895	2-11
Portland	Preble Chapel, Unitarian	H. L. Hall	c1907	2-7
Portland	St. Dominic's R. C.	Hook & Hastings #1573	1893	2-31
		(tonally reb. Andover Org. Co.)	1964	
Portland	St. Paul's Episcopal	Hutchings, Plaisted #95	1881	2-8
Portland	Swedenborgian	unknown	c1855	1-7
		rebuilt by unknown	1879	
Presque Isle	St. John's Episcopal	Hinners Organ Co.	1929	1-3
Prout's Neck	St. James' Episcopal	Hook & Hastings #1763	1897	2-9
Richmond	Methodist	E. & G. G. Hook & Hastings #663	1872	2-11
Robbinston	Congregational	George Stevens (?)	c1870	2-
Rockland	Pratt Mem. Methodist	George Stevens (?)	c1865	2-18
		(reb. by E. W. Lane)	c1900	
Rockport	Baptist	E. L. Holbrook	c1870	1-7
Rumford	Universalist	George Stevens (?)	c1852	2-14
Saco	Masonic Hall	Hook & Hastings #2182	1908	2-7
Saco	School St. Methodist	Johnson & Son #603	1893	2-19
		(reb. by C. E. Morey)	1913	
Saco	Unitarian	E. W. Lane	c1900	2-13
Sangerville	United	Jesse Woodberry & Co.	c1900	2-9
Searsport	1st Congregational	E. W. Lane	c1906	2-19
Solon	Federated	unknown, Portland built	1836	1-8
		(altered)		
S. Berwick	First Baptist	Simmons & Fisher	c1856	2-12
S. Berwick	Free Baptist	S. S. Hamill	c1885	2-12
S. Berwick	Masonic Hall	E. & G. G. Hook & Hastings #676	1872	1-6
S. Bridgton	Congregational	E. L. Holbrook	1871	1-7
S. Paris	1st Congregational	Emmons Howards	c1900	2-17
S. Portland	Elm St. Methodist	Hook & Hastings #1209	1884	2-7
S. Portland	First Methodist	Cole & Woodberry	1888	2-9
Springvale	Free Baptist	Hook & Hastings #2384	1916	2-6
Stockton Springs	Community (Univ.)	E. & G. G. Hook	1847	1-9
Tenant's Harbor	Baptist	E. & G. G. Hook & Hastings #684	1873	1-4
Turner	Federated	Henry Erben	1848	1-8
Vinalhaven	Union	Jesse Woodberry & Co. #347	1900	2-8

Waldoboro	1st Baptist	E. & G. G. Hook & Hastings #793	1875	2-10
Warren	Second Congregational	G. S. Hutchings #124 (alt.)	c1883	2-7
Westbrook	Methodist	E. & G. G. Hook #173	1854	3-27
Westbrook	Universalist	H. C. Harrison	c1900	2-12
W. Falmouth	Free Baptist	Stevens & Jewett	c1856	1-9

The above list was compiled by Alan Laufman and the Rev. Donald C. Taylor.

No. 2 EXISTING TRACKER ORGANS IN NEW HAMPSHIRE
as of August, 1964

City	Church	Builder	Date	M&R
Alton	Baptist	George Stevens (?)	c1868	1-7
Amherst	Congregational	W. A. Johnson #342	1871	2-23
		(reb. by Andover Organ Co.)	1962	
Ashland	First Free Will Baptist	E. & G. G. Hook & Hastings #975	1875	2-9
		(tonally altered)		
Bedford	Presbyterian	C. S. Hutchings #148	1885	2-9
		(tonally alt. Andover Org. Co.)	1961	
Berlin	St. Kiernan's R. C.	Hook & Hastings #1847	1899	2-11
Boscawen	Congregational	G. H. Ryder & Co. (?)	c1895	2-9
Brentwood	Baptist	William Stevens	1869	2-15
Bretton Woods	Transfiguration Episcopal	Hook & Hastings #2149	1907	2-9
Canterbury	Shaker Community Chapel	Hook & Hastings #1364	1887	2-10
		(altered)		
Center Sandwich	Baptist (Federated)	G. H. Ryder (#94?)	c1880	2-7
Center Sandwich	Methodist (Federated)	Hook & Hastings #1590	1893	2-11
Charlestown	Evangelical Congregational	G. H. Ryder & Co. #105	1882	2-9
		(tonally alt. by R. Hale)		
Charlestown	St. Luke's Episcopal	Johnson & Son #562	1881	1-6
Charlestown	S. Parish Unitarian	E. & G. G. Hook #71	1846	1-9
Chester	Congregational	Woodberry & Harris	c1895	2-8
Claremont	St. Mary's R. C.	Jesse Woodberry & Co.	c1895	2-15
Claremont	Trinity Episcopal	Hook & Hastings #1066	1882	2-15
Dover	First Universalist	George Stevens	1852	2-14
Dover	Res. Ralph Chamberlain	Hutchings, Plaisted #72	c1877	2-10
Dublin	Community	E. & G. G. Hook #153	1853	1-4
Dunbarton	St. John Evangelist Episcopal	unknown	c1840	1-4
E. Andover	Congregational	E. & G. G. Hook (#142?)	1852	1-8
Epping	Community	G. S. Hutchings #176	c1887	2-8
Epsom	Baptist	E. & G. G. Hook & Hastings #977	1880	1-5
Exeter	Masonic Hall	Hook & Hastings #1744	1897	2-7
Exeter	Methodist	E. & G. G. Hook #172	1854	2-13
Exeter	Res. Rev. Harry Ford	Ferris & Stuart	1859	2-14
		(altered by owner)		
Farmington	First Baptist	Joel Butler	c1875	2-13
Franklin	Village Congregational	G. H. Ryder & Co. (?)	c1902	2-12
Franklin Falls	Methodist	E. & G. G. Hook #144	1852	2-15
Goffstown	St. Matthew's Episcopal	W. A. Johnson #304	1869	2-12
Gorham	Congregational	Hook & Hastings #1537	1892	2-9
Greenland	Community Congregational	R. Midmer & Son (altered)	c1895	2-12
Greenland	Comm. Cong. Parish House	G. S. Hutchings #286	1892	2-7
Greenville	Sacred Heart R. C.	Hook & Hastings #2369	1915	1-8
Hampton Beach	St. Patrick's R. C.	George Stevens (?)	c1874	2-16
Hampstead	Congregational	Hook & Hastings #1901	1901	2-7
Harrisville	Thomas More School Chapel	unknown	1869	1-3
		(tonally alt. by J. Wessel)	1964	
Haverhill	Congregational	G. F. Votteler #102	1895	2-11
Hillsborough	Smith Mem. Congregational	James Cole	c1900	2-11
Hinsdale	Congregational	E. & G. G. Hook #93	1849	2-24
Hopkinton	Baptist	Hook & Hastings #1280	1885	1-8
Hopkinton	Congregational	Wm. B. D. Simmons & Co.	1872	1-10
Hopkinton	St. Andrew's Episcopal	E. & G. G. Hook & Hastings #756	1874	1-6
		(tonally alt. by J. Rexford)	1963	
Hudson	Baptist	Woodberry & Harris	1888	2-13
Jackson	Community	Hook & Hastings #2117	1906	2-7
Jeffrey	Fed. Ch. Parish House	G. H. Ryder & Co.	c1895	2-9
Keene	Grace Methodist	Steer & Turner (altered)	1869	2-21
Keene	St. Bernard's R. C.	Steinert & Co. (Jas. Cole)	c1900	2-14
		(tonally reb. by J. Wessel)	1963	

Kingston	Universalist	Wm. B. D. Simmons & Co.	c1876	1-8
Laconia	St. Joseph's R. C.	George Stevens	c1890	2-20
Laconia	South Baptist	Brennan, Gleason & White	c1890	2-13
Lakeport	United Baptist	G. H. Ryder & Co. #168	1892	2-13
Lebanon	Baptist	Hook & Hastings #1509	1892	2-8
Lebanon	Unitarian	Steere & Turner	1887	2-12
Lisbon	First Congregational	Hook & Hastings #1596	1894	2-8
Lisbon	Methodist	G. S. Hutchings #348	1894	2-10
Little Harbor	Chapel	Hutchings-Votey Organ Co.	1908	2-11
Littleton	Estonian Lutheran	G. S. Hutchings #316	1894	2-9
Littleton	First Congregational	Hook & Hastings #1074	1882	2-12
Littleton	Seventh Day Adventist	Hook & Hastings #1864	1900	2-7
Lochmere	East Tilton Baptist	E. & G. G. Hook	c1850	1-9
Manchester	Blessed Sacrament R. C.	William Stevens (altered)	c1865	2-15
Manchester	Masonic Temple	G. S. Hutchings #217	c1890	2-10
Manchester	Our Lady of Perp. Help R. C.	unknown	c1890	2-12
Manchester	St. Anne's R. C.	E. & G. G. Hook & Hastings #946	1879	2-24
Manchester	St. Joseph's R. C. Chapel	E. & G. G. Hook #500	1869	1-8
Meriden	Baptist	S. S. Hamill	1868	1-8
Meredith	Baptist	S. S. Hamill (?)	c1870	1-9
Merrimack	Congregational	W. A. Johnson #276	1869	1-10
Milford	Baptist	George Stevens	1874	2-16
		(tonally reb. by F. Noack)	1961	
Milford	Unitarian	G. S. Hutchings #372	c1895	2-7
Nashua	Masonic Hall	Woodberry & Harris	1895	2-11
New Boston	Congregational	G. S. Hutchings #238	c1890	2-7
Newfields	Community	James Butler	c1880	1-6
Newfields	Sacred Heart R. C.	William Stevens	c1865	1-8
New Ipswich	Congregational	Hook & Hastings #2001	1903	2-7
Newport	Baptist	Hook & Hastings #1776	1897	2-9
Newton	Baptist	E. & G. G. Hook & Hastings #832	1876	2-12
Newton	First Christian	Wm. B. D. Simmons & Co.	c1853	2-12
No. Conway	Christ Episcopal	C. S. Haskell	c1906	2-7
No. Weare	Holy Cross Episcopal	E. & G. G. Hook & Hastings #662	1889	2-8
Northwood	Baptist	Hook & Hastings #1424	1889	1-5
No. Woodstock	Free Baptist	J. W. Steere & Son	1909	2-12
Orfordville	Congregational	unknown	c1830	2-13
Pembroke	Congregational	Hook & Hastings #1129	1885	2-7
Penacook	First Methodist	George Stevens	1874	2-14
Penacook	Immaculate Conception R. C.	Steer & Turner	c1875	2-15
Pittsfield	First Congregational	Wilson W. Ricker	c1877	2-12
Pittsfield	Park Street Baptist	J. P. Bartholomay & Son	c1900	2-12
Raymond	Congregational	Hook & Hastings #2165	1907	2-7
Raymond	Methodist	G. H. Ryder & Co.	1895	1-5
Rindge	Congregational	George Stevens	1872	2-17
		(tonally alt. Andover Org. Co.)	1963	
Salem Depot	Pleasant St. Methodist	Methuen Organ Co.	1898	2-9
Sanbornville	St. John Baptist Episcopal	G. S. Hutchings #342	1894	2-7
Smithtown	Methodist (Federated)	John Roberts	1853	1-6
Somersworth	Assumption of V. Mary R. C.	Cole & Woodberry	c1895	2-9
Stoddard	Congregational	W. A. Johnson (?) (#78?)	c1858	2-13
Tilton	Congregational	Jesse Woodberry & Co.	c1900	2-10
Tilton	Masonic Hall	Hook & Hastings #2353	1915	2-11
Troy	Trinitarian Congregational	Steere & Turner	1890	2-9
Walpole	Unitarian	G. S. Hutchings #403	1896	2-13
Warner	Baptist (Federated)	Hook & Hastings #1063	1882	2-7
Wentworth	Congregational	E. & G. G. Hook & Hastings #909	1878	2-9
W. Lebanon	Congregational	Hutchings, Plaisted #61/65	c1875	2-13
Wilton	Sacred Heart R. C.	Hook & Hastings #2063	1906	2-10
Wilton	Second Congregational	Steer & Turner	1870	2-10
Winchester	Federated (white bldg.)	Woodberry & Harris	c1895	2-11
Winchester	Masonic Hall	Hook & Hastings #2113	1906	2-11
Windham	Presbyterian	Jesse Woodberry & Co.	c1900	2-6
Woodsville	First Universalist	Hook & Hastings #1830	1899	2-7
Woodsville	Methodist	G. S. Hutchings #427	1897	2-7

The above list was compiled by Alan Laufman, assisted by Edgar A. Boadway,
Barbara J. Owen and Robert J. Reich

The Durners, C.F., and C.E.

by Eugene M. McCracken

As a child, long before I was interested in organs per se, I used to pass, on my way to and from my home in the coal regions of Pennsylvania, a yellow-timbered factory building in Quakertown. That town was the largest of a series of settlements along the Reading Railway between Lansdale and Bethlehem. There was, along both sides of the track, for almost the length of the town, a succession of small factories, of which the yellow, two-story plant was the most outstanding, probably more for its color than for the money that its enterprise may have brought to its owners. Some 25 years later, while travelling through this same area in quest of tracker organs—Durner organs, specifically—I was to learn that this very building that had impressed itself so on my youthful memory had been none other than the Durners' organ factory.

The organ-building Durners are, of course, all dead. Yet, by some stretch of relationship and a succession to the business, the enterprise that Charles F. Durner started in 1859 may possibly be the oldest organ business in the United States today. Charles E. Durner, son of the founder, died on November 29, 1932. On December 12 of that year, one of his employees, and a distant relative, Paul Fritzsche, bought out the business. During 1947 he moved the factory to Allentown, where he still builds and repairs organs. But let us go back to the beginning.

According to Harold F. Durner, of Quakertown, his grandfather, Charles Friedrich, was born April 3, 1838, in Wurtemberg, Germany. He was of the fifth generation of a line of family organ builders, having been apprenticed at the age of 14 for six years without pay to his father, Christian. In turn, his grandfather, his great-grandfather (Andrew), and his great-great-grandfather had also built organs.

During January, 1859, young Charles left Germany for America, landing in New York, according to his grandson, after a stormy 36 day journey. His parents had preceded him to these shores by two years. He went to their home at Zion Hill, near Quakertown, at which place they opened a shop and built their first organ in the new world. During 1861 Charles F. moved to Quakertown, where he went into business for himself. Charles F. Durner was married to Mary Spyker of Center County on November 8, 1862. Three children were the fruits of this marriage; Charles Edward, Anna E., and Mary C. Charles E. later joined his father in the organ business. The father died on December 8, 1914, and the name of the firm was changed from C. F. to C. E. Durner.

The story of the early years is briefly recorded in Battle's HISTORY OF BUCKS COUNTY, and in the family records. I quote from a letter written by his grandson, Harold:

"In the beginning he installed several machines run by horse power. After a few years he enlarged his shop—changed his motive power to steam, and later to electricity."

From the very beginning Durner concentrated on small church, chapel, and parlor organs. At least two of his small one-manual parlor organs were still in existence during 1960; one at Bucks County Museum in Doylestown, Pa., stands about six feet tall. It has two ranks of light, native walnut pipes, whose stop knobs indicate they are Stop Diapason 8', and Principal 4'. There is a 25 note pedal, which plays only the manual pipes. The other, a somewhat larger instrument, but of similar design, was in the basement of St. George's Church, New York City, and had four ranks of pipes, none of which appeared to be original. The printing on the stop knobs, barely discernable, indicated that the original stops were: Stop Diapason and Traverse Flute at 8', Principal 4', and Fifteenth. These two organs were built probably between 1870 and 1880.

C. F. Durner, and his Reading contemporary, Samuel Bohler, were probably the first journeymen organ builders to establish businesses in the "Pennsylvania Dutch Country." They each put organ building on a full-time, factory basis. Durner, at least, concentrated on building small but adequate two-manual instruments for churches that either had never had organs, or that had had only small locally-built one-manual organs. I know of at least two fairly old Krauss organs of which Durner installations wrote finis.

By 1900 the Durner firm had become solidly entrenched in eastern Pennsylvania, having sold many organs both within the Dutch Country, and in nearby Philadelphia. For a few years during the 80's, J. Christian, Charles F.'s brother, represented the firm with a sales office in Philadelphia at 1347 North 2nd Street. The Durners' reputation had been enhanced during the 1876 Centennial Exhibition, where they displayed one of their organs. This instrument was said to have taken a prize for the quality of its workmanship and the sweetness of its tone. It was sold shortly after the exhibition to an Episcopal church in Clarksville, Tennessee. Another organ, exhibited at the Pennsylvania State Fair in 1879, also took a prize, and was sold to St. Peter's Lutheran Church at Hilltown, Bucks County. This organ had an extended, but not reversed, console, a seven-section case of pleasant design, and the following stops on the Great division (which were still in the organ at the time of my inspection). Open Diapason, Stopped Diapason, and Dulciana at 8', Principal 4', Twelfth and Fifteenth. The instrument had been electrified, retaining the same console and stop knobs, but the Swell division had been altered considerably. The Pedal, still of 27 notes, contained the original pipes: Bourdon and Violincello.

Probably the oldest, and certainly the most interesting of the extant Durner organs was built in 1868 for St. John's United Church of Christ, Boalsburg, Pa. Just a few days prior to my move to Alaska, Robert Whiting and I inspected this organ. It was installed in the front of the Church, the pipes being chambered within the wall. A rounded arch of French-mouthed Open Diapason pipes formed the only concession to case work. The console, immediately in front of and below the organ, had two manuals and a reversed action.

The manuals had 56 notes; the pedal, flat and narrow, 20 notes. The stop knobs were arranged on two terraces, the Great and Pedal on the lower, the Swell and Couplers on the top terrace. From left to right they read as follows: (the remarks following certain stops are taken from my original notes)

Lower left terrace, L to R

Fifteenth 2'
Principal 4'
Stop Diapason 8' (bass, some chiff)
Open Diapason 8' (light, even intensity throughout compass)
Sub Bass 16' (pedal)

Upper left terrace, L to R

Stop Diapason 8' (swell, some chiff)
Traverse Flute 8' (very light chiff)
Couple Great Organ to Swell
Couple Pedal to Swell

Lower right terrace, L to R

Violin Bass 8' (pedal)
Bourdon 16' (great)
Stop Diapason 8' (treble, chiff)
Twelfth 3' (very prominent)
Couple Pedal to Great Organ

Upper right terrace, L to R

Flute 4' (soot in pipes*)
Dulciana 8' (very smooth, not too buzzy)
Tremolo (on swell only)
Vox Humana 8' (Nanny-goat type, but not in bad tune, adds to this organ)

The swell pedal is flat, rectangular shoe type to right of the pedalboard. Two toe pistons on each side of the pedalboard act as follows: Far left - doesn't operate; Near left - draws all swell but Vox Humana; Near right - draws all great; Far right - deactivates swell Dulciana and Flute 4'.

Combination of Traverse Flute and Dulciana very pleasing. Great is not silvery, but is light and transient, even with Bourdon. Great chorus is of even intensity - a sound to gladden the heart.

* A recent furnace explosion in the church was said to have covered the organ pipes completely with soot. The only evidence we could see and hear of this was in the rather sickly rattle in some of the Swell Flute 4' pipes. Other than this, the organ was in an excellent state of preservation. The key touch was heavy, but all the keys worked, all the pipes sounded, and the instrument was in surprisingly good tune.

The only person we met at the church was the sexton. He had appointed himself a committee of one, apparently, to start a move to replace the Durner with an electronic substitute. He had one in his home. One of the travesties of our age seems to be that so many persons cannot see the diamond for the rhinestones! We could not convince the sexton that his instrument was exactly where all of its kind should be - in the home. As he put it, his type of instrument "sounds fine; they belong in small churches." That was three years ago, and I have often wondered if that Durner is still there, or was it hacked to bits by the electronic experts? For the record, Boalsburg is about 80 miles northwest of Harrisburg on U. S. Route 322. The town

has, for the hungry organ hunter, quite a good restaurant.

All of the larger of the earlier Durner organs with which I was acquainted had a great chorus consisting of pipes at 8', 4', 3' and 2' pitches. At least one, the 1869, two-manual organ built for Emanuel Lutheran Church, 4th and Carpenter Streets, Philadelphia, had a three-rank mixture. (The late S. H. Barrington of Norristown, who rebuilt several Durner organs, claimed that the organ at lower Saucon had both a 12th and a 17th in the Great.) The Saucon organ, by the way, was one of two I knew of that had replaced an earlier Krauss organ.

Probably one of C. F. Durner's largest organs during the early years was that built during 1870 for St. John's United Church of Christ, Richlandtown. It had cost \$2000. I do not know the disposition of the organ, which was dismantled during 1936, but some idea of its size may be speculated by comparing it to the organ Durner built during the same year for St. John's Lutheran Church in nearby Quakertown. This organ had 8 or 9 stops and cost \$900.

The Durners were members of St. John's Church, Quakertown, and on November 7, 1863, the son Charles E., had been the first to be baptized in that church. During 1908, Durner installed a second organ in that church, comprised of about 10 stops and costing \$3000. This organ, still in use, was electrified by S. H. Barrington in 1936.

By 1880 tonal changes had eliminated the 12th from most of the organs built during that time. The 15th remained. Two examples from this period were to be found at St. Paul's Methodist Church, Mauch Chunk (Jim Thorpe), 2-11, 1886, and Keller's Union Church, Obelisk, Pa., 2-10, c1895. This latter instrument was in exceptionally fine condition. Its stop list read:

Membership Dues

Notice to All Members !

It is now time to renew your membership in O.H.S. Your attention is called to the new rates for dues, as follows:

Regular	\$5.00 per year
Sustaining	7:50 per year
Contributing.....	\$10.00 or more per year

Reminder is also offered that this is the final issue of Volume VIII of THE TRACKER. The next (Fall) issue will not be mailed to those whose membership dues are not paid for the coming year.

Send your check or money order now to the Treasurer:

DAVID ASHLEY COTTON
41 Edgerly Road
Boston 15, Massachusetts

Great (unenclosed)

Open Diapason 8'
 Melodia 8'
 Dulciana 8'
 Principal 4'
 Fifteenth 2'

Pedal - Bourdon 16'

Swell

Stopped Diapason 8'
 Viola 8'
 Flute Harmonique 4'
 Oboe-Gamba 8'

The manual compass was 58 notes; the pedal, 27 notes.

I have purposely written these specifications in the past tense because I am no longer acquainted with the status of these organs. At the time of my last visit to the church housing the instrument just described, there was talk of electrifying; the organist did not like the "heavy touch" of the tracker action.

Again, during the 90's, tonal changes made further inroads on the chorus work. The 15th was dropped from all but the larger instruments. Upper work consisted almost entirely of one 4' stop in each manual. A typical example of this type organ was to be found at Weissenberg Union Church, near Jordon Valley. This organ, built about 1900, contained 10 stops, as follows:

Great (unenclosed)

Open Diapason 8'
 Melodia 8'
 Dulciana 8'
 Principal 4'

Pedal - Bourdon 16'

Swell (enclosed)

Stopped Diapason 8'
 Violin Diapason 8'
 Aeoline 8'
 Flute Harmonique 4'
 Oboe-Gamba 8'

Compass of the manuals, 61 notes; of the pedals, 30 notes.

Even with the lack of upper work, Durner organs never fell to the dismal tonal standards of the Hope-Jones inspired instruments of a few years later. Always, the Durners gave an essence of lightness and cheeriness to the voicing. In so far as I was able to see, the quality of the workmanship never did waver.

After 1900, the Durners concentrated almost exclusively on electric-action organs. Several three-manual instruments were built during the 20's and more recently by the successor, Mr. Fritzsche, the most notable examples being at Liberty High School, Bethlehem, and at St. Paul's Methodist Church, Hazelton, Pa. Generally speaking, however, most of the electro-pneumatic organs I have seen have been copies of the trackers the firm was building during the 90's. Mr. Fritzsche stated that in all, the firm built several hundred organs up until 1932. Of those built prior to 1900, about 20 were known to be in existence as of 1960. I think it not unreasonable to presume that there are not more than 15 or 18 trackers among all these. I had a personal knowledge of 10.

Paul Fritzsche's work is of the present. I am neither well enough acquainted with his work, nor do I feel it is within the scope of this treatise to go into a complete appraisal of it now. Never the less, because of his association with the Durners, both during their tenure as organ builders, and as custodian afterwards of so many of their instruments, some remarks seem to be appropriate.

Mr. Fritzsche had worked with a New England organ builder for several years before hiring on with C. E. Durner, during 1924. He served his apprenticeship at a time when the organ world

was not particularly concerned with mixtures, mutations, or chorus work. That his work, after taking over the Durner business in 1932, should have continued to reflect this trend in organ design was not surprising. Quality wise, Mr. Fritzsche's work seems to have been in keeping with the Durner tradition. There was some indication, prior to the time I left the East, that Mr. Fritzsche's ideas were following along with the current trend in classical organ design. Speaking of trends in organ tonal development for an article about his business in the Allentown MORNING CALL, December 24, 1960, he said: "But in tone, we're getting back to the type of tone Bach used. The organs then were designed to interpret that music, and that music is still played today. Specifications are the same today as 100 years ago. For a time we were influenced by the movie organs. That was a real circus."

I leave it for future historians to finish the chapter on Paul Fritzsche, successor to C. E. Durner.

In summarizing the work of the Durners, several conclusions seem to stand out. First and foremost, the Durners were expert organ builders. Secondly, their work was concentrated primarily on small churches. Thirdly, their tonal designs fell into three distinct periods; each of these reflected in microcosm the trends that were taking place on a large scale among the larger and better know builders of the period 1870-1900. If these compromises in tonal structure did not seem to vouch for the Durner's sense of esoteric values they at least proved a keen instinct for business acumen; an instinct that was to keep them actively in business through their life times. With these conclusions borne in mind, I find it not hard at all to believe that were the Durners living today, they would prove to be a source of keen competition to the electronic manufacturers in a field where these latter have all too frequently unseated the "king of instruments."

BACK ISSUES OF THE TRACKER

There are still a few copies of back issues of THE TRACKER available at the old rates. Now is a good time to take advantage of these, before the National Council declares an increase due to the increase in dues.

Vol. I (mimeo) Nos. 1-4\$1.00 complete
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Order from the Treasurer. Please add 10c for each four copies ordered to cover postage, and enclose full payment. (Address in box on last page.)

Notes, Quotes and Comments

The late Melville Smith is given credit in a recent article in THE NEW YORK TIMES for the preservation of an organ built in the 1870's, located in the Congregational Church in Cumming-ton, Mass. A small summer colony of artists, musicians and writers, known as the Cumming-ton School of the Arts, assisted in raising funds, and the organ was rededicated in 1962.

* * *

In February, 1895, a British publication called THE STRAND MUSICAL MAGAZINE, described as a "Musical Monthly", carried an advertisement for Hope-Jones Electric Organs. It was claimed that these instruments "take less than the usual space, give increased power and variety of tone, may be bracketed on walls or suspended and often save considerable expense."

* * *

A William Johnson & Sons organ dated 1877, now located in St. Paul's Episcopal Church, Sacra-mento, California, has been restored by William Baker and Richard Marshall. The restoration in-cludes approximately one third of the mechanism of this 2 manual and pedal, 22 rank instrument.

* * *

President Donald R. M. Paterson gave a recital on the 1833 Erben organ in St. Paul's Church, Eastchester, New York, on July 19th, as part of that community's 300th anniversary. His wife, Linda, appeared as assisting vocal soloist. The one manual organ has its original stoplist ex-cept for the 4' Flute which is borrowed from a Hook.

* * *

Correction: In the splendid article by Cleveland Fisher entitled "Henry F. Berger: His Organ at Old Fork Church", which appeared in the Winter, 1964 issue of THE TRACKER, the date 1844 should have read 1855.

* * *

Sydney R. Chase of Worcester N. Y. advises us that the gallery organ which stood in Grace Epis-copal Church, Cherry Valley, N. Y., since 1863, has been installed in the Old Country Church at Farmer's Museum, Cooperstown, N. Y. This is an 1847 Giles Beach, 5 ranks, originally built for the Presbyterian Church, Guilford Centre, N. Y. Stops are in two verticle rows on left and right. The pedals were added when the organ was moved to Cherry Valley in 1863 and have been removed in the present restoration. At the same time a 4' Flute replaced the Fifteenth, but the orig inã specification has now been returned. This is a "G" organ and also has a low G², but it has no action and the key is blocked up. The organ is hand pumped.

* * *

During the annual business meeting of OHS in Fairfax, Va., Mrs. Helen Harriman presented President and Mrs. Paterson with a silver tray, a wedding gift from the National Council.

* * *

Peter T. Cameron is interested in data on organs built by Thomas Robjohn, extant or not. He would appreciate hearing from anyone who has

specifications, dedication programs, pictures and other facts, and may be addressed at: R.F.D. North Street, Greenwich, Conn.

* * *

The 1964 OHS Convention Record promises to be one of the best ever. Don't forget to mail your order (together with payment), and order some for Christmas gifts, too! An order blank is en-closed with this issue of THE TRACKER.

* * *

Every OHS Convention has it moments of hu-mor, and the 1964 edition was far from lacking in this respect. Mary Danyew reports that two OHS members, both clergymen, were in such haste to catch the bus on Friday morning that they ex-ceeded the speed limit and tripped the radar. After due explanations the police let them go, stating that it would be regrettable to have to put the two of them in jail.

* * *

Copies, as long as they last, of the following mimeographed lists from the 9th Annual OHS Convention, may be had upon request to the Convention Chairman, Cleveland Fisher, 106 Ben-nett Drive, Manassas, Va., 22110. Please inclose 10 cents in stamps for each set to cover mailing charges.

- 1) Stoplists of Washington Cathedral organs.
- 2) Stoplist of 1932 WurliTzer (No. 2178) now in Alexandria Arena.
- 3) Sketch of musical instruments at Smithsonian Institution, including three old organs.
- 4) List of tracker organs in the District of Columbia.
- 5) Partial list of tracker organs in Virginia.

* * *

Since the Convention, a 2-15 Carl Barckhoff, Basic, Va., c1900, organ in First Baptist Church, Lexington, Va., has been located. Basic is now part of Waynesboro.

* * *

Our compliments to Cleveland Fisher and his Convention Committee Rev. Leonard Ellinwood, Ira B. Faidley, Jr., Edgar B. Heflin, Jr., Rev. E. D. Wilkinson, Cynthia Adams Hoover, Edgar A. Boad-way, Jr., David Ashley Cotton, and Helen Harri-man, on the success of the 9th OHS Convention. Our thanks to the many artists and persons re-sponsible for the splendid programs, and to all those whose authority permitted the use of churches and other places of meeting.

* * *

This year's convention program seemed par-ticularly lucid and attractive. Copies of same will be sent out with the 1964 Convention Record.

OHS OFFICERS

After each election it seems advisable to issue a new roster of the officers and councillors of the Organ Historical Society together with their ad-dresses so that members everywhere will be posted as to who bears the responsibilities for carrying out the Society's business and furthering its projects.

President, Donald R. M. Paterson, University Or-ganist, Cornell University, Ithaca, New York.

(Please turn to page 16)

9th ANNUAL CONVENTION A GREAT SUCCESS

(From page 1)

Two air-conditioned buses left Truro Church bright and early on Wednesday, July 1st. The first stop was Immanuel Presbyterian Church in McLean, Va., where resides an exquisite 1 manual organ bearing the nameplate: Henry Erben, Baltimore, 1851. This was demonstrated by Mr. Ackerman, although Ira Ben Faidley, member of the convention committee, is regular organist of this church.

At 10 o'clock the group arrived at the oldest Methodist Church in Washington, on Dumbarton Avenue, where President Lincoln used the pew that now bears the inscription "The Pastor". Lincoln would have been pleased with the comprehensive demonstration given by our president, Donald R. M. Paterson, on this 2 manual Wilson S. Reiley organ, built in 1884 in Georgetown.

Brian Jones of Duxbury, Mass., substituted on short order to play the 1928 Hinners organ in Georgetown's Roman Catholic church. This 2 manual organ, recently cleaned and refurbished by the Newcomer Company, is typical of the period and adequate for the church.

Robert Roche had important technical comments about the big organ in the Church of the Immaculate Conception, Washington, mimeographed and distributed to each member. This added interest to his fine demonstration of this instrument which was listed as a William Barkroff, but turned out to be a Steere & Turner, c1880. Tremendous power it had.

Lunch was followed by the viewing of manuscripts and old instruments in the Library of Congress, after which Kenneth F. Simmons gave a remarkable demonstration on the 2 manual Pompilz organ built in 1865, now in St. Vincent de Paul R. C. Church. The instrument was suffering from a poor physical condition.

In spite of the extreme heat the afternoon recital by Kenneth Powell, organist at St. Mary's R. C. Church, Washington, was well received. Mr. Powell is to be complimented on his dexterity in handling this large Hutchings 1893 2 manual organ.

The evening program provided an interval following dinner for the inspection of keyboard instruments in the Hugo Worch Collection at the Smithsonian Institution. Several feminine OHS members were particularly pleased when Edgar Boadway led them to a corridor where the fascinating Hope diamond is on display, accompanied by the Portuguese diamond and the necklace Napoleon gave to Josephine.

The evening concert by the Little Chorus of Washington, Joan Reinthaler, conductor, will long be remembered. Voices superbly blended for Tallis' Lamentations of Jeremiah, were delightful to hear, as were the selections for two harpsichords and strings. The evening was rounded out by the showing of the OHS slide-tape program. Some in the audience saw this for the first time, others for repeat performances, but all agreed it is beautiful in both sound and sight.

Thursday morning, July 2nd, found conven-

tioners gathered at Grace Methodist Church in Manassas, Va., where the organist, William Watkins, gave a recital on the 1880 Hook & Hastings 2 manual organ. This instrument was recently revised and reconditioned by Cleveland Fisher. Then we visited Mr. Fisher's own Willie Davis Organ House where voices were raised in appreciation of the Old South in song and comment as Mr. Fisher demonstrated the organ's sweet sound.

After lunch Brian Jones efficiently demonstrated the 2 manual 1890 Felgemaker in First Baptist Church, Warrenton, after which David Crofford of Pittsburgh, Pa., performed ably on the 2 manual Moller (1912) in the Presbyterian Church in the same town.

Thomas Finch, a popular demonstrator in past conventions, told us about and showed us the little organ in St. Luke's Episcopal Church, Remington, built by Marshall Bros., c1875, in Milwaukee, Wisconsin. Dr. Finch has done considerable research about these builders.

Later we came to the delightful oldest church erected and still used by the Lutherans in all America, in Hebron, Va. There we basked in the sound from the Tannenberg, 1800, produced by Mr. Ackerman. Again, certain feminine OHS'ers were treated, this time to a personally conducted tour of the beautiful Virginia country-side by Pierce Gault of Washington.

In the little town of Haymarket we were treated to a real home-cooked church supper which all enjoyed. During the interval between supper and the evening service in St. Paul's Episcopal Church several members lent their voices in spontaneous anthem singing outdoors in the evening air;

The evening was concluded with a presentation of early English music for organ, soprano and strings. The organist, Richard Roeckelein, played admirably on a 2 manual instrument, the history of which can only be conjectured. Considerable work has been done on it by Cleveland Fisher, resulting in pleasant listening and interesting registrations.

The fourth (or "extra") day-Friday, July 3, found 24 stalwart members still eager for a full day of activity. A bus and several cars left Truro Church at 9:15 A.M. for All Saints Church, Sharon Chapel, where Raymond Ackerman demonstrated the organ. Robert Roche played at the Old Presbyterian Meeting House, and Mr. Ackerman again played at St. Mary's R. C. Church. While in the vicinity W. O. Tufts gave us an added treat by viewing the 1899 Adam Stein organ (Baltimore) in the Second Presbyterian Church.

The group then stopped at Alexandria Arena (a skating rink) to hear the Mighty WurliTzer (formerly in Radio City's now demolished Center Theatre, New York) demonstrated by James Boyce.

After lunch Mr. Ackerman demonstrated the organ at St. John's Episcopal Church, and later at Emmanuel Episcopal Church (not included in the program.) Dr. Finch played at St. Peter's Episcopal Church, Port Royal, where the group met Laurence Stevens Brigham, great-nephew of organ builder George Stevens.

Again there was a delightful parish supper, with platters of delicious Southern-fried chicken, ham, salads, etc., at Old Fork, Va.

THE TRACKER

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CLASSIFIED

Note: Paid ads are accepted for this column at \$3.50 per insertion or \$12.00 per year (four issues).

FOR SALE - O.H.S. Convention Recordings, 1962 Skaneateles, 1963 Portland, 1964 Washington - 12" LP, 33 rpm Hi-Fi, Monaural only, \$4.95 each. Order from Society Treasurer (address above).

FOR RENT - "History of American Organ Building 1700-1900", the OHS slide-tape program. Takes one hour. Write for full information to Robert James, 40 Remsen St., Apt. 1, Brooklyn 1, N. Y.

WANTED - More members for the Organ Historical Society. When renewing your membership, why not enroll a friend?

In welcoming the Organ Historical Society to Old Fork, the Rev. J. Philip H. Mason, rector of the Fork Church, St. Martin's Parish, Hanover County, Va., said in part:

"Our knowledge of this Society is not so old. It came to us out of our experience of having our century-old organ reconditioned by one of your members. . . This experience has been a most happy one for us. . . It has resulted in very warm friendships and certainly an increased knowledge of pipe organs and musical things in general. . . Perhaps we would not have our ancient pipe organ for the regular services of this church had it not been for some of your members who, working with our choirmaster, finally succeeded in arousing the interest of the parish. . . We feel that we share with you in many of the interests of your Society and therefore pray God's richest blessings upon you and your endeavors."

Evensong, as rendered by the boys and men of St. James the Less Episcopal Church, Ashland, Va., was very well done, and a fitting close to the Ninth Annual Convention of the Organ Historical So-

ciety. (This report is compiled from notes by Albert Robinson, Helen Harriman and Mary Danyew.—Ed.)

The 1964 Convention Record

The Organ Historical Society's new recording, featuring high-lights of the 9th Annual Convention held in Washington and its environs, will be released early this Fall. The album will be a limited edition and mail orders are now being received. (See enclosed order blank.) The price is \$4.95 per record.

Included in the recording are the following:

Paul Callaway (E. M. Skinner organ, 1938 - Washington Cathedral) Cesar Franck: Choral #1 in E;
Robert Stigall (Hook & Hastings organ #1487, 1891 - St. Joseph's R. C. Church, Washington) Francois Couperin Le Grand: Messe pour les paroisses: Kyrie, Agnus Dei;

Kenneth Powell (George S. Hutchings organ #239, 1893 - St. Mary's R. C. Church, Washington) Johann Gottfried Walther: Concerto del Sigr. Tomaso Albinoni (finale);

Baroque Ensemble at Smithsonian Institution - J. S. Bach: Concerto #2 in C minor for two harpsichords and strings;

Little Chorus of Washington, Joan Reinthaler, conductor - Thomas Tallis: Lamentations of Jeremiah (selections);

William Watkins (Hook & Hastings organ #1000, 1880 - Grace Methodist Church, Manassas, Va.) Johannes Brahms: Chorale Prelude: O Traurikeit, O Herzeleid;

Richard Roeckelein (Hook organ #151, c1853 - St. Paul's Episcopal Church, Haymarket, Va.) Thomas Tallis: Iam Lucis Orto Sidere; Maurice Greene: Praise the Lord, O My Soul (Millicent Swift, soprano); G. F. Handel: Concerto in B-flat, Opus 4, #6 (with strings).

Orders are to be sent to the Treasurer.

OHS Officers

(From page 14)

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At the next election (1965) the offices of president, vice-president, one auditor and one council member will be voted.