



THE TRACKER



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Number 2

The Organs of Saint Alphonsus Church

An Historical Sketch

By ROBERT A. JAMES

1847

St. Alphonsus parish was established as a mission of Most Holy Redeemer Church (the "German church"), 185 East Third Street, New York City, by the Redemptorist Fathers. The original building stood adjacent to the present site at West Broadway and Canal Street, and was furnished with an organ by Henry Erben, distinguished organ builder, who maintained a factory close by.

1869

George Jardine, a prominent New York builder, listed an instrument for the parish at this time, but his claim was no doubt based on a proposed organ contract for the new building, then in the planning stage.

1871

The new church having been completed, E. & G. G. Hook & Hastings, of Boston, Mass., began installation of their Opus 576, a three-manual of 55 ranks.

1872

On February 27, the new organ, with the following specification, was dedicated:

Compass of the manuals: C₂ - F₃ 58 keys

Compass of the pedals: C₁ - C₂ 30 keys

I Manuale Great

1. Open Diapason	(m)	16'
2. Open Diapason	(m)	8'
3. Vio. de gambe	(m)	8'
4. Vcl d'amour	(m)	8'
5. Doppel flote	(w)	8'
6. Flute harmonique	(m)	4'
7. Octave		4'
8. Twelfth		3'
9. Fifteenth		2'
10. Mixture	4 rank	
11. Acute	4 rank	
12. Trumpet		16'
13. Trumpet		8'
14. Clarion		4'

II Manuale Swell

15. Bourdon	(w)	16'
16. Open Diapason	(r)	8'
17. Sulciana	(r)	8'
18. Stopped Diapason	(w)	8'
19. Quintadena	(m)	8'
20. Octave	(m)	4'
21. Flute traverso	(w)	4'
22. Vialina	(m)	4'
23. Nasard (twelfth)	(m)	3'
24. Flautine	(m)	2'
25. Dolce Cornet	(m)	5 rank
26. Cornopean	(r)	8'
27. Oboe (w. Bassoon)	(m)	8'
28. Vox humana	(m)	8'
29. Clarion	(m)	4'

III Solo

30. Lieblich Gedact	(w)	16'
31. Geigen Principal	(m)	8'
32. Dulciana	(m)	8'
33. Stopped Diapason	(m)	8'
34. Mafuda	(w)	8'
35. Flute d'Amour (w & m)		4'
36. Fugaru	(m)	4'
37. Picola	(m)	2'
38. Clarinet	(m)	8'

IV Pedale

39. Open Diapason	(w)	16'
40. Violone	(w)	16'
41. Bourdon	(w)	16'
42. Quintiflote	(w)	12'
43. Violoncello	(m)	8'
44. Octave	(w)	8'
45. Trombone	(m)	16'

Mechanical registers

- 46. I manuale to pneumatic coupler
- 47. II manuale to pneumatic coupler
- 48. II manuale to pneumatic coupler

(The above are pneumatic powered, controlled by thermo-knobs above the I manuale.)

49. II - III manuale coupler

- 50. III - Pedal
- 51. III - Pedal
- 52. III - Pedal
- 53. Tremolo swell
- 54. Bellows signal

Pedal movements

- 1. Forte combination pedale I manuale
- 2. Piano combination pedale I manuale
- 3. Forte combination pedale II manuale
- 4. Piano combination pedale II manuale
- 5. Double acting combination pedale for pedale stops
- 6. Reversible coupler to operate #50
- 7. Adjustable swell pedal

Of the above, #1 draws all the stops of the first manuale; #2 leaves stops 3, 4, 5, & 6 of the same; #3 draws all the stops of the swell except the Vox humana; #4 leaves 8 of the soft stops of the swell. #5 when pressed down draws all the pedale stops, and when pressed again takes off all the loud stops of the same. Pneumatic action is applied to the first manual and also to its couplers.

The largest of the pipes of Nos. 1 and 2 are displayed in front.

THE NEW YORK WEEKLY REVIEW, Volume 23, No. 12, dated March 23, 1872, reported the opening concert as follows:

"A very fine organ has just been erected in the new Roman Catholic church of Saint Alphonsus on South Fifth Avenue near Canal Street in this city, (Father Wayrich, pastor), by the Messrs. E. & G. G. Hook & Hastings of Boston. It is a three manual organ of full compass, containing 45 all through speaking stops, 9 mechanical stops, 54 draw knobs and 7 pedal movements. There are 2,994 pipes; pneumatic action to the first manual and its couplers; two bellows - one large one for the three manuals of about three inch pressure, and one for the pedale of about 3½ inch wind pressure, operated by two men.

"We rejoice that Messrs. Hook & Hastings have placed one of their best instruments in this city. They have erected a great number of large instruments in the vicinity - Brooklyn, Elizabeth, New Haven, etc., but those they have built for New

York heretofore are of less importance. This organ in the new and beautiful edifice, although not as large as their grand instrument in Plymouth church, Brooklyn, or a few other four-manual organs they have built, is, however, one of the most complete and satisfactory instruments we have ever examined. The tone is most - (illegible) - throughout. As a whole, sweet, yet grand and majestic.

Of the stops individually, the reeds are all beautiful, if we except perhaps the Trombone on the pedale, which is very powerful, yes, uproarious. It makes a splendid fill-up, but accepting this, we should like also a soft-toned 16 foot reed on the pedale as frequently desirable. The string-tone stops are clear and penetrating; the violone on the pedale is especially beautiful. Indeed we might name half of the stops in the organ as deserving of particular commendation; we must, however, mention the flute harmonique, doppel flote, quinquadena, vox humana, melodia and violoncello, as prominently excellent. Stop combinations revealed to us that the instrument is also good as regards tone-balance; that is, the stops having correct relative proportions and having the requisites of combining well with each other in which combinations, when suitably made, the individuality of stops is well preserved, yet blend well together while one does not unduly overtop another. The combination of diapasons or "foundation" stops, namely all the 16, 8, & 4 foot stops, excepting reeds, exhibits the skill of the master-builder; the tone of the unison combinations is remarkable for grandeur, depth, power and beauty, with great smoothness and evenness throughout the entire compass of the keyboards; possessing generally every attribute which should characterize the tone qualities of a good church organ.

The key-action is reversed, enabling the organist to sit facing the altar with his back to the organ, his singers in view on either side.

The organ is enclosed in a richly carved case of black walnut with harmonizing panels of chestnut wood, surmounted by finely wrought statues of angels. Its dimensions are: width, 25 feet; depth, 15 feet; and height, 40 feet, with plenty of space, 15 or 20 feet, above.

The front pipes are silvered with gilt mouths. The price of the instrument is \$13,000. The organ was opened with a concert on Tuesday evening, Feb. 27, 1872. The organist of the church is Mr. Fred Breuer.

c1925

Melvyn Weber, for Hook-Hastings, made the following changes:

1. Manual compass extended to 61 notes for selected stops.
2. Chimes added.
3. New electro-pneumatic draw-knob console.
4. Electro-pneumatic pull-down and stop actions applied to the existing slider-chests.
5. Two new interconnected reservoirs.
6. Treble extension pipes bearing the Opus #2514.

Page 2

Note: Mr. Weber, who today operates an organ maintenance and repair business in New York City, has stated that no tonal changes were made at the time of the c1925 electrification, but it should be said that the present interdependence of the two reservoirs upsets the original 1871 two-pressure scheme (i.e., Pedal 3½"; Manuals 3"). However, the Pedal (on 3") today is quite effective in the building, and the result of the pressure drop is only seen in a few "slow" notes of the Trombone.

1925-1960

Gradual deterioration of the leather portions of the stop and key actions and console rendered the organ unplayable to all intents and purposes.

In 1960 the organ was visited by Ronald E. Dean, then an OHS member, the then President, Donald R. M. Paterson, and the writer, and the Very Rev. John J. Keegan, of the church staff, advised that replacement with an electronic substitute was under consideration. Mr. Paterson then wrote the Rector, the Very Rev. John P. Clerkin, of the historical and musical value of the instrument, suggesting that a re-leathering project might be less expensive than outright replacement with an obviously inferior instrument.

1962

Electrical and leather parts were renewed by Ernest Lucas of New York.

1963

In August, Mr. Paterson and the writer with the assistance of Gilbert F. Adams, a New York organ-builder, made an experimental stereo-tape.

1964

In January, Robert Noehren, University organist at the University of Michigan, visited the organ at the request of Mr. Paterson. Mr. Noehren stated that the instrument shows definite French influence and that it is superior, in his opinion, to the work of Cavaille-Coll in many respects. He also found many similarities in tonal treatment and specifications with the Ste. Clothilde Cavaille-Coll, the organ of Franck and Tournemire.

On Tuesday of Holy Week, Mr. Noehren, giving his services to the Organ Historical Society free of charge, recorded the following program:

- Piece Heroique - Franck
- Prelude & Fugue in C - Saint-Saens
- From 'L'Orgue Mystique': - Tournemire
- Mass for the Feast of the Assumption
- Mass for Quasimodo Sunday.

The recording engineer was Robert E. Blake, Jr., famous for his discs of Landowska, Stokowski, Marchal (M.I.T. recordings), Marilyn Mason (Columbia University recording), and many others. Mr. Blake was the first in his field to develop stereophonic recording techniques and is the proud possessor of Ampex stereo-tape machine #1.

The organ was tuned and regulated for the recording by the writer and Mr. Adams, assisted by Craig Doyle, then an employee of Mr. Adams' firm. All of these services, too, were donated without charge to the Society.

(Please turn to page 15)

Third Home for Thomas Robjohn Organ

Originally Built in 1859

By PETER T. CAMERON

In the year 1872, through the benefaction of Mr. and Mrs. Francis Asbury Palmer, the Presbyterians of Bedford, New York, built a new church on the village green. This building, which was thoroughly renovated in 1963, is a large frame Gothic structure.

At the dedication of the new church, the building stood complete with furnishings, including an organ. At the time of the modernization, the old organ was removed, as the congregation had grown and the instrument was not large enough. This organ is the subject of this paper.

Mr. Palmer was President of the Broadway Bank in New York in 1872, and had a house at 180 Madison Avenue, according to the New York City Directory. In 1873-74, he was chamberlain of the County Court House. In later years he was Treasurer of the Broadway Savings Institution.

It may be of interest to give the details of the music for the dedication of the new church, taken from "A Brief History of the Presbyterian Church at Bedford, N. Y.", by the Rev. Peter B. Heroy, 1874. Mr. Heroy was pastor of the church at that time. His daughter served as organist there, and later as organist of the West End Presbyterian Church, New York City. I quote:

"The music was furnished by the local choir, and a New York quartette under Mr. Harrison. The exercises were opened by the singing of the L. M. Doxology.

"Anthems—

'O Praise God in His Holiness'
'Guide Me, O Thou Great Jehovah'

"The 1285th hymn was sung:

'Here in thy name, eternal God,
We build this earthly house for thee.
Oh! Choose it for thy fixed abode,
From every error keep it free.'

"Anthems—

'O beautiful'
'Great is the Lord'

The organ, as stated above, was part of the original furnishings. It was not a new organ, however, as there is an ivory plate on the rail above the Great keyboard reading, "T ROBJOHN 1859 N Y". There is no clue in Mr. Heroy's book as to what was the original home of the instrument, but church tradition has it that the organ was built for a residence. The organ was first placed in the balcony under a rose window. Upon opening the Swell chest, we found written in pencil on the hung, "Dietrich Valentine /May 17, 1872". Valentine presumably moved the organ to the church from its original location.

About 1901, the organ was moved to the front of the sanctuary where it stood at the time of its

recent removal. In 1942, as a memorial to Mr. Palmer Lewis, a descendant of the Palmers, the organ was renovated by J. H. & C. S. Odell & Co., of Yonkers, N. Y. The reservoir was re-leathered and tuning slides placed on the pipes. At some time previously, the hook-down swell was replaced by a balanced swell, a Kinetic blower installed, and the octave coupler removed.

In 1957, another former residence organ, built by Ernest M. Skinner, was given to the church by Thomas J. Watson, and installed in chambers in the balcony. This organ was a memorial to Miss Elizabeth Williamson, for many years organist of the church.

The Robjohn organ was used infrequently, as it did not support the singing of the growing congregation. The Skinner organ was found inadequate as time went on, and a large, two-manual Angell organ was contracted for and erected in the balcony in 1963-64.

Before beginning to renovate the church, the Session attempted to sell the Robjohn organ through the Organ Clearing House, as they were desirous of saving the instrument from destruction if possible. As they were unsuccessful, I volunteered to remove the organ and re-erect it at the Banksville Baptist Church, five miles away in upper Greenwich, Conn., if the Session were willing to give the organ to the Banksville church, which is at present inactive. This was agreeable, and on June 2, 1963, a group of six persons including the writer, associates at Angell Pipe Organs, Inc., or members of OHS, dismantled the organ and moved it to Banksville.

In dismantling the organ, we found the pipework in good condition, and the facade pipes placed as follows: on the ends of the case, pipes CC to AA of the Great Open Diapason; in the center flat, pipes AA \sharp to F \sharp of the same; and on either side, pipes C to D \sharp of the Great Dulciana and BB to E of the Swell Dulciana.

The casework is rosewood veneer, and there is a plain pine bench stained to match. The key desk is recessed and has folding doors in front. Originally there was a wind indicator at the organist's right. The stop knobs have script engravings in black (or brown) ink. They read as follows: Left jamb - Trumpet Sw, Fifteenth Sw, Mixture Sw, Principal Sw, Stopped Diapason Sw, Open Diapason Sw, Principal Ch, Dulciana Ch, Trémulante (not original label); Right jamb - blank, Flute, Dulciana, Stopped Diapason, Open Diapason, Great & Swell Unison, Great to Pedal, Great & Swell at Octaves (removed).

The Great chest, behind the center flat, contains, from front to back: pipes G to g 2 of the Open

Diapason, common metal; pipes CC to B in wood and C to g³ in metal (solid chimney flutes) of the Stopped Diapason; pipes E to g³ of the Dulciana; pipes F to g³ of the Flute (4'), chimney flutes except for the top seven.

The Swell, from tenor F, is in a box above the Great. The chest is an A chest with ranks in the usual order. The mixture proved to be a Sesquialtera, and from the markings, it would appear that it and the Fifteenth had been made as a three-rank Cornet and separated at installation. At any rate, the Fifteenth is planted on its own slider between the Twelfth and Seventeenth. The Stopped Diapason is of wood from F to B.

The basses of the Swell are on two set-off chests at the back. The Principal 4' is of zinc from CC to EE and common metal above. The Dulciana is of stopped wood from CC to FF $\frac{1}{2}$ and zinc from GG to AA $\frac{1}{2}$.

Pipe Data

Cut ups:

Gr. Open Diapason - 1/4; Dulciana - 1/4; Sw. Open Diapason - 1/4 to 1/3; Principal - 1/5 to 1/3; Twelfth - 1/4 to 1/3; Fifteenth - 1/4 to 1/3; Seventeenth - 1/4 to 1/3.

Scales (in millimeters):

	CC	C	c ¹	c ²	c ³
Gr. Open Diapason	152	85	48	30	19
Dulciana		85	37	21	12
Sw. Open Diapason	F - 64	46	29	18	
Principal	75 C - 44	29	16	10	
Mix. 12th	F - 24	18	10.5	6.5	
Mix. 17th	F - 14	11	7	5.5	
Fifteenth	F - 19	14	8	6	
Trumpet bells	F - 62	51	38	34	

The Great Open Diapason, particularly in the bass, is bold, but not unpleasantly so. It may be used to good effect with the Swell upper work for a strong forte. The Dulciana is pleasing and distinctive - really an Echo Geigen. The three flute ranks are of quite similar volume and timbre. They are finely nicked, and it is actually possible to vary the accent of the first few pipes of the Flute 4'. In the Swell, the chorus ranks are of Geigen scale; the 8' is interesting when used alone; the Principal is a fine, singing voice, and the Fifteenth adds brilliance. The Mixture is a blaze of harmonics; and the Trumpet is equally thrilling in solo or with the chorus. The stopped basses have a fine, rolling tone.

I have been unable to find anything about the history of the organ from 1859 to 1872. Thomas Robjohn is listed in the alphabetical section of the New York City Directory for 1858-1859 as follows: "Thomas Robjohn, Organs, 69 E. 22nd St., jewelry 166 Bowery, house 166 Bowery." In the commercial section he had a card reading:

"THOMAS ROBJOHN

"Organ Builder

"71, 73 & 75 East 22nd St. near Fourth Ave.

"Organs of every description made to order,

"with all the latest improvements.

"Organ pipes for sale.

"Apply as above - WILLIAM PYE."

The Twelfth rank of the Mixture is signed, "William Pye". The Great Dulciana, Stopped Diapason and Flute, and the Swell Diapason, Stopped Diapason and Principal, are signed, "Alfred C. Earle 1856."

I hope to find information about the original home of the instrument and publish a more extensive paper on Thomas Robjohn. Other organs - all three-manual - known at this time to have been built by Thomas Robjohn, were at St. John's Chapel, Varick Street, New York City, 1839; South Reformed Dutch Church, Murray Street, New York City, 1846; Rutgers Street Presbyterian Church, New York City, and a Methodist Church in the vicinity of Troy, New York.

I wish to acknowledge the invaluable help of associates at Angell Pipe Organs, Inc., and members of the Organ Historical Society, who assisted in moving and re-erecting the organ: John N. Dole, David Kelly, Jeffrey Ferris, Robert A. James, Gilbert Adams, and J. C. Young. Also, to the Rev. Thomas A. Hughart, Robert Clark, and Howard Bowles, of the Bedford Presbyterian church, my gratitude for information about the organ.

On June 26, 1965, Bruce Angell gave a delightful, informal recital for about thirty persons. His program consisted of the following:

Walther - Chorale Prelude: Jesus I Shall Ne'er Forsake Thee

Boyce - Voluntary in D major

Krebs - Trio

Rameau - The Hen

Boehm - Partita on Ah! How Fleeting, Ah! How Cheating

Kirnberger - Passion Chorale

In the concluding selection, Mr. Angell used the Tremulant with the solo stop. He called attention to the effectiveness of this particular Tremulant, despite the fact that, as he put it, "It does the job, but it does it noisily!"

As the organ begins its second century in its third home, we hope that it will not be long before the Banksville church is active again, and that the organ will be played regularly for church services.

JON SPONG

Management:

Spong Concerts

1119 Huntly Road

Niles, Michigan

The Brattle Organ Restored

St. John's Episcopal Church, Portsmouth, New Hampshire, is the proud possessor of an historic instrument known as "The Brattle Organ". It was built in England approximately 300 years ago.

Its exact age and builder are still matters of conjecture. We do know that it was in Boston by 1708 (probably earlier), at which time it was the property of Thomas Brattle. At his death in 1713 it became the property of Queen's Chapel (now King's Chapel), and remained there until 1758.

St. Paul's Parish, Newburyport, Mass., had possession of it from 1758 until 1836 when St. John's acquired it. At this time it was placed in a new case, its present one. There are indications that there were some pipe changes made at this time, also. The Sesquialtera (2 rank mixture) was discarded and replaced by a milder-toned Dulciana of 8' pitch.

The present restoration has been expertly carried out by Charles B. Fisk, Inc. of Gloucester, Mass., after exhaustive research was completed by Barbara J. Owen, of the firm. This involved a trip to England.

Most of the wooden pipes are original, but several were missing and have been skillfully re-

placed by Douglas Brown, another member of the firm.

The Fifteenth is comprised of 8 original pipes and 41 new. The restored Sesquialtera is entirely new, but is of the scale, composition and material prevalent in England 300 years ago. The final voicing and tuning were done by Mr. Fisk.

The specifications are:

Stop Diapason 8' - 49 Wood Pipes
Principal 4' - 49 Open Wood Pipes
Fifteenth 2' Bass - 25 Metal Pipes
Fifteenth 2' Treble - 24 Metal Pipes
Sesquialtera I' Bass - (19th 22rd)
Sesquialtera II Treble - (12th-17th)

A service of thanksgiving was held on July 18, 1965 marking the restoration of this organ. Music by two organists of King's Chapel, Boston, William Selby (1738-1798) and Daniel Pinkham (1923 -), was used for the prelude. The service of Evensong was sung by the choir under the direction of Donald E. Vaughan. This was followed by a program of 16th, 17th and 18th Century English music played by Barbara Owen, (organ), Robert W. Pearson, (cello), Grace Pearson (violin), and David Ruhl, (recorder).

Previews of the '66 Convention

The 11th Annual National Convention of The Organ Historical Society will be held on Cape Cod, Mass., June 21-23, 1966. This earlier-than-usual date was chosen to avoid the great number of tourists arriving before July 4, and to provide no conflict with the AGO National Convention in Atlanta.

The Convention Committee consists of Edgar A. Boadway (Chairman), Barbara J. Owen, Alan M. Laufman, and Brian E. Jones. The official pre-convention address is Box 4, Melhuen, Mass., 08144.

Information regarding convention booklet advertising and the Composition Contest will be mailed to all members soon. The contest is for a new organ work of 5 to 12 minutes duration in any style and form, playable on a small two-manual tracker organ. The winner receives a \$25 prize and free registration for the convention. The work is to be submitted to a well-known publisher.

Convention Headquarters are to be at the Craigville Inn, Craigville, Mass., which is exclusively reserved for OHS for the week, and which boasts a tracker organ a few yards from the front steps.

Early registration, preparation of exhibits, and a National Council meeting will take place during the evening of June 20. Registration, exhibits, the Annual Meeting, and a performance by the Dudley

Buck Quartette comprise the Tuesday morning program. The results of the contest, visits to interesting organs, a church supper, and a recital for organ, harpsichord and voice, complete the first full day.

On Wednesday, conventioners will sail to Nantucket Island where 135-year old Appleton and Goodrich organs will be heard. A box lunch is to be served on board, and an hour for sightseeing in Nantucket is provided. That evening, a concert will utilize the 1762 Snetzler organ in South Dennis.

The Thursday tour (by bus) covers the Cape from Yarmouthport to Provincetown, including demonstrations on some 10 organs of interest. The evening program features a large two-manual Stevens of the 1850's, recently restored in St. Christopher's Episcopal Church, Chatham.

Optional Friday tours will be to Martha's Vineyard, where three old organs may be seen, and several unusual "mainland" organs may be visited by those wishing to stop on the way home.

The Cape and nearby islands are world-famous for attractions that should ensure a memorable convention. Watch for more details in the Spring issue of THE TRACKER.

The National Council Meeting

December 27, 1965 at Don's Barn, Mahopac, N. Y.

The meeting was called to order by President Kenneth F. Simmons shortly after 11 A.M. The following members were present: David Cotton, Mrs. Helen Harriman, Albert F. Robinson, Kenneth F. Simmons, Rev. Donald C. Taylor, and Robert B. Whiting. Also present were Edgar Boadway as proxy for Barbara Owen, Donald R. M. Paterson (Advisor), Mrs. Mary Danyew and Elmer Perkins (Nominating Committee), and F. Robert Roche (Recordings). Kenneth Simmons and Robert Whiting had proxies for Homer Blanchard and Frederick B. Sponsler, respectively. Absent were Messrs. Barden, Cunningham, Reich, and Van Zoeren.

Council approved the minutes of the Schwenksville meeting as printed in THE TRACKER, Fall 1965.

The Treasurer's report, read by Mr. Cotton, was approved.

Mr. Simmons read a preliminary report of the Historical Organs Committee which was prepared by Barbara Owen and outlined her ideas on the subject.

Mrs. Danyew and Mr. Perkins presented a report on the work of the Nominating Committee to date. Mr. Simmons stressed the need for officers and council members who would be willing to work for the Society.

No reports were received from the Chapter Committee, the Organ Relocation Committee, the By-Laws Committee, and the Public Relations Committee.

Mr. Whiting presented a preliminary report of the Budget Committee. The report contained a tentative OHS annual budget and a recommended new form for financial statements.

Mrs. Harriman read the Corresponding Secretary's report. Council discussed the matter of correspondence, committee reports, and organ material held by officers and former officers. Mr. Simmons stated that business correspondence and committee reports should be turned over to the Recording Secretary, and that organ material and information should be sent to the archives.

Dr. Blanchard's report on the archives was read by Mr. Simmons. Council approved the purchase of a 4-drawer metal file cabinet for the archives, at a cost not to exceed \$75.00.

Mr. Roche reported that 97 record albums had been sold to date this year and stated that a revised version of the Slide-Tape Demonstration was now available.

Mr. Boadway presented detailed plans for the 1966 annual convention with headquarters at the

Craigville Inn, Craigville, Cape Cod. One new feature will be a composition contest for new music playable on a tracker-action organ. Council approved the use of classified advertising for the convention in THE DIAPASON and T.A.O.

President Simmons clarified the duties of the two secretaries. The Recording Secretary should take minutes of meetings; keep an up-to-date book of minutes, the constitution, by-laws, and rules of order; bring this book to all meetings; act as custodian of records and reports (which are to be available for inspection by members); and keep an accurate membership list. The Corresponding Secretary (among other duties) should attend to general correspondence; send out notices; prepare and send out announcements of meetings; and also maintain an accurate list of members. The Treasurer, upon receipt of membership dues, will send the membership blanks to Mr. Simmons, who then will send the names of members to both secretaries.

At the previous Council meeting, Cleveland Fisher had been appointed to fill Thomas Cunningham's unexpired term on the Council. Because of pressure of other work, Mr. Fisher has indicated that he would be unable to serve. Council appointed Randall Wagner to fill this vacancy until the annual election.

The next Council meetings will be Saturday, April 16, at the home of the Rev. Donald Taylor in Haverhill, Mass., and Monday, June 20, at the Craigville Inn, Craigville, Cape Cod.

Council expressed enthusiastic thanks to Mr. Robinson and Mr. Begenau for their gracious hospitality, delicious luncheon, and afternoon refreshments. The meeting was adjourned at 4:45 P.M.

Respectfully submitted,
Robert B. Whiting
for Frederick B. Sponsler

Notes, Quotes and Comments

The July '65 issue of ANTIQUES carries information on the Moravian Brethren's Tannenbergs organ in Salem, N. C. An article by Donand McCorkle on "Musical Life in Salem" includes specifications of a clavichord from the papers of David Tannenbergs.

Cleveland Fisher has been commissioned to recondition the Marshall Brothers organ at St. Luke's Church, Remington, Va., seen on the Thursday tour of the 9th OHS Convention. Society interest, plus some 'gentle insistence' by Ben Faidley and Mr. Fisher, have precipitated this action.

The Pioneer Village Organ

By D. STUART KENNEDY

The Spring 1964 issue of THE TRACKER carried a reference to a "homemade" organ presently located in Excelsior Methodist Church, a log structure dating from 1896, which had been moved to the site as part of an historic reconstruction, the "Pioneer Village", located West of Edmonton on Highway 16 in Alberta, Canada. It stands on the north side of the road.

Further research on the organ by Ralph and Suzanne Gibson, formerly of Edmonton, who promptly made the pilgrimage, yielded the following information and was accompanied by photos.

"The organ was built during the 1920's by Mr. G. O. N. Beckett of Darwell, Alberta. It was originally installed in a log cabin which was eventually abandoned, the roof fell in and the organ was damaged by rain and weather. It has a 56-note keyboard, (CC to G), and no pedal board. In the original organ the pipes were enclosed in a swell box. The pipes are very small scaled, made of cardboard and newspaper. Mr. Beckett has really done a beautiful job on these pipes; ears, lips, mouths are all well formed of wood and quite heavily nicked. The organ was not playable, but the pipes we blew had a lovely mellow tone (flute), voiced on low wind pressure, 1-1/2 to 2 inches, probably. There are seven drawknobs, three to the left of the keyboard, four on the right:

Bass Diapason		Treble Diapason	
Bass Stopped Diapason	8'	Flute or Principal	4**
Bass Violoncello	8'	Liedlich Gedackt	8'
		Keratliphone	8'

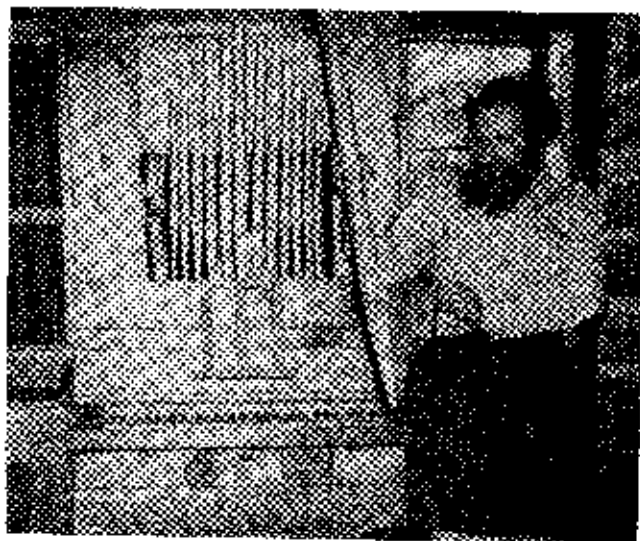
(* - Prepared for)

Acting on Mrs. Gibson's suggestion, we wrote to Mr. Beckett for the complete story. This is it, quoting from his own words in the main:

"Replying to your letter of July 8th, regarding the little organ I gave to Pioneer Village; your surmise that it has a tracker action is quite correct, and the action is below keyboard level, to minimize height. It is part of a larger organ that was never completed as such, owing to lack of space, lack of power for a mechanical blower, and also lack of time due to changed circumstances. In fact, although most of the pipes were made, together with some other parts which have disappeared now, the other sound boards were never completed and the material had to be used for other things.

"The organ was started in Edmonton during the late Nineteen-twenties, and it would not have been very long before it would have been all completed; but the depression came on and I came back to a farm near Darwell. The organ lay boxed up on a porch in Edmonton for about five years (I cannot remember exact dates now), then it was brought out here (Darwell), on a trailer behind a car.

"As there was at that time no high-line power available for the blower, I decided to set up part of the organ with a foot blower, hoping to complete the whole thing later. No chance came for



EARL DANARD WITH MR. BECKETT'S ORGAN

that, though, and I did not even get time to move the organ out of the old log house where it was, into our newer frame house.

"Further delay occurred and part of the roof of the old house blew off in a storm, and rain got into the organ. The top board of the bellows was warped a bit, but that could soon be fixed if that were all; several notes on the treble part of the soundboard are cyphering where the rain got in. I do not think that the wind-channel bars are damaged, and certainly the sliders, etc., were not. But I am inclined to think that pallet re-leathering would be needed, and quite possibly refacing of the channel bars.

"Before setting the pallets on, I had glued a few layers of heavy paper on and cut out between the channel bars, so as to make a good seating for the pallets. It is this paper that has most likely suffered the most damage. I believe it has got out of shape, as has some of the leather, and that this is preventing the pallets from seating.

"Were I still young, I would have fixed the organ up long ago, but now I am getting old I do not like driving very far, and it would involve a lot of driving between home and Pioneer Village. I once suggested that they bring the organ back here and I would see what I could do, but that was a while ago, and I feel less like tackling a job like that now than I did even then. The fact of my having been in the old Royal North West Mounted Police quite a while before it became Royal Canadian, should show that I am no spring chicken!" (The R.N.W.M.P. became the R.C.M.P. in 1920.)

"The part at Pioneer Village was in a venetian swell when I had it, but I did not see any sense in enclosing it when I figured it would be silent, especially as I thought it better to let the pipes be on view. As the instrument was very roughly

handled when moved, I am inclined to think it would have to be returned if it were ever set in action again. During the time I played it, it gave very little trouble in the way of going out of tune. I had no trouble with cyphering, either. But when I went to set it up for them I found the bellows weights missing, and I could not get the right kind of help for setting up. Very few people have the least idea of what should be done, or what should not be done, around an organ. When I gave it to them, I told them I doubted it would ever be played again.

"The final stop-specification was supposed to be as follows:

GREAT—			
8' Stopt Diapason	Bass 12 pipes	8' Open Diapason	Treble 56 pipes
4' Flute	Diapason 12 pipes	4' Flute	Treble 56 pipes
2' Flageolet	Bass 12 pipes	2' Flageolet	Treble 56 pipes
SWELL—			
8' Lieblich Gedacht	Bass 12 pipes	8' Lieblich Gedacht	Treble 56 pipes
8' Violoncello	Bass 12 pipes	8' Keraulophon	Treble 56 pipes
(Provision for another stop, Flute or Principal, 56 pipes)			
PEDAL—			
16' Bourdon	25 pipes		
MECHANICALS—			
Great Diapason		Great to Pedal	
Swell Diapason		Swell to Great Unison	

the highest octave of each treble stop to speak only when the Diapasons were drawn."

In connection with the "Diapason", it can be seen that each manual rank comprises 68 pipes, and about the Diapason, the Organ Club Handbook No. 6, published 1860, has this note in an article entitled: "Once Upon a Time", by B. B. Edmonds, being an account of G. M. Holdich and the Flights and Robsons, organ builders of the Nineteenth century. On page 42 we read:

"A noted Holdich specialty was the 'Diapason'. He introduced this in 1843, and the name indicated an octave coupler which acted throughout the compass of the keyboard by virtue of the provision of the requisite extra top octave compass to the soundboard and pipes. A few other builders used the name . . . and then but rarely—probably because only Holdich made a consistent practice of providing the extra pipes. (When he did not, he did not use the name Diapason.) In quite a number of his earlier organs, the Swell was fully equipped with diapason at the top of the compass, but unprovided with any pipes below tenor C. Nevertheless, Holdich was one of the pioneers in the introduction of the consistent CC compass, and he also provided a good Pedal organ when possible."

To resume Mr. Beckett's account: "The organ was scaled on 2-5/8" diameter Tenor C Open Diapason. I would not recommend anyone trying so small a scale again as it makes impossible the use of many good, but much smaller scaled, stops on the same organ. You are sure to know the problem that could arise from too small a foundation scale! But I was trying to avoid too noisy an instrument."

"The Flute is one scale less than Diapason; the Flageolet two scales less; the Lieblich Gedacht scaled same as Diapason; and the Keraulophon four scales less. I believe the Stopt Diapason bass to be about four scales more than the Open Diapason; and I cannot remember now what the Bour-

don would have been. I have the pipe-scale around somewhere, but I cannot find it. From that, one could figure out all the sizes. It had both the diameters and the circumferences on it as well as other information.

"The reason the action was below key level was lack of head-room in the place where it was first installed. It was never in the building where it is now. Actually, the building is, I believe, much older than the organ which was first started in 1929 and almost completed by the spring of 1931, though not partially set up till the fall of 1936. At one time it was suggested that it might be better to cut a hole in the ceiling and to box in enough space above to let the pipes stand on a normally positioned sound-board, but I was afraid that it might get too hot up there when winter fires were going strong, and that warped pipes could be the result. That is why I recommend painting paper-fabricated pipes. They do warp sometimes. I have known of wooden pipes warping, though, and they can crack, too.

"Many stops of both wood or metal can be made of paper, which does not involve the problem of such an enormous weight as in the case with the more usual materials. Paper fabrication, I believe, saves a lot of money compared to other pipe materials, but it involves a lot more work, and it is harder to get straight pipe-feet, thus requiring extra work on the rack-boards in places, too. There is no difference on the rest of the instrument, though; just the pipes, and possibly the rack-boards.

"Had the complete organ ever been set up, it would have required a new action, of course, but it would have still been fan-frame with stickers and trackers. The pedal board would have worked a roller action underneath the organ. I had intended to set the Bourdon pipes behind, and perhaps to the sides as well. There were more pipes on side panels; they were only on the case and would have been on windtubes had the organ been completed. I have quite a few other pipes around the place still; they are small, with some big ones, and a set of mandrels which got ruined at the same time as the water damage occurred to the organ. The mandrels were made from tightly rolled paper."

So ends Mr. Beckett's account of the details of construction of his instrument. One wonders if there are other examples of this type of craftsmanship extant elsewhere. Several years ago, the writer encountered a fairly early-looking organ in Saint Michael's Anglican Church, Kelowna, B. C., rebuilt with a modern three-manual Casavant console, of which some of the front pipes of the case were of cardboard. They were no longer winded, but spoke when blown by mouth. This astonished the organist!

From the photo one can tell that the pipes seem to be in a good state of preservation. It is to be hoped that the Pioneer Village will long cherish such links with the past. The Village was established by two men (one of whom is Mr. Earl Danard), who operate it without government assistance.

Steer & Turner at Friendship, New York

By JACK MORSE

Being a "tracker-nut" can sometimes make the world a bit smaller and make odd bits of history fit together like a jigsaw puzzle.

When I finished college in 1955 I took a job in Elmira, New York, and was associated with the First Presbyterian Church of that city, (the reason for this shred of information will become apparent later). While working in Elmira, I was introduced to trackers, the OHS, and the fascinating activity we call "tracker-hunting".

Now, we jump to 1964 and a trip that took me through Friendship, New York, where I found two tracker organs. One was an unplayable and very old Garrett House organ in the Congregational Church, the other a lovely Steer & Turner located in a high gallery at the front of the Baptist Church—which is quite a pretentious building for its day.

At Christmas time in 1964, I began serving as organist at the Corn Hill Methodist Church in Rochester. This position arose out of a personal interest in a struggling inner city church (which happens to have an 18 rank Jesse Woodberry tracker organ). The present building was opened in 1900, replacing a much older church. It was recently my job to sort through at least 50 years accumulation of choral music, most of which was suffering from age, in every respect.

In my sorting, I discovered at a Prof. William Cramer had been organist at the church in the early 1900's and had left much of his music behind. Some of the publication dates go back nearly 100 years.

One of the best "finds" was a copy of the dedication recital program of the Steer & Turner organ in the Friendship Baptist Church, played by William Cramer, organist of First Presbyterian Church, Elmira, N. Y. (Cramer may have played the Garrett House organ that First Presbyterian once owned.) The four page program read as follows:

PROGRAMME
of the
GRAND ORGAN EXHIBITION
and
CONCERT
at the
New Baptist Church
Friendship, New York
Tuesday Evening, December 21st, 1880

MR. WILLIAM CRAMER

organist of the First Presbyterian Church, Elmira, N. Y., will manipulate the Organ; and a Chorus of some of the leading

VOICES

of Friendship will contribute the vocal numbers.

The Magnificent Organ

just placed in the Church by Messrs. Steer & Turner, of Springfield, Mass., will be displayed for the first time, and the elegant Audience Room of the Church will for the first time be opened to public view and use.

Doors open at 7 o'clock

Concert to begin at 8 o'clock

PROGRAMME

PART I

1. Organ Solo - Overture to "Semiramide" Rossini
Mr. William Cramer
2. "Rejoice in the Lord" Juvin
Chorus
3. Duet - "See the Pale Moon" F. Campana
Misses Carrie Hornor and Eloise Corbin
4. Organ Solo A - "Swedish Wedding March" Sadlermann
B - "Hymn of the Nuns" L. Wely
Mr. William Cramer
5. Quartet - "Peasants Wedding March" Sadlermann
Alto, Mrs. M. L. Engle; Soprano, Miss Bessie Willard;
Bass, Mr. Frank Church; Tenor, Mr. Edgar A. Hewitt
6. Piano Solo - "Cecchoucha-Caprice" J. Raff
Mr. William Cramer
7. "Sabot Marie Dolores" (Lord Most Holy) Rossini
by the Chorus

PART II

1. Organ Solo - Offertory in E Flat L. Wely
Mr. William Cramer
2. Soprano Solo - "Ardor with Me" Blundser
Mrs. J. D. Lord
3. "How Lovely Are the Messengers" - From the Mendelssohn
Oratorio of "St Paul"
by the Chorus
4. "Flee us a Bird" - Alto and Bass Solo and Quartette Abt
Alto, Mrs. S. M. Norton; Soprano, Mrs. Fanny Corbin;
Bass, Mr. Frank Church; Tenor, Mr. S. S. Hamilton
5. Organ Solo "Grand Fugue in C" J. Zundel
Mr. William Cramer
6. "Heavenly Father, Sovereign Lord" - From Farmer's Mass in B Flat
by the Chorus
7. "Gloria" From Mozart's Twelfth Mass
by the Chorus

(Page three listed the words for the vocal selections.)

DESCRIPTION OF THE ORGAN

built by
Steer & Turner, Springfield, Mass.
for the
FIRST BAPTIST CHURCH
Friendship, N. Y.

List of stops and pipes.

- I. MANUALE (GREAT) Compass C to A³
 1. 16 feet BOURDON full intonation Wood 46 pipes
 2. 8 " OPEN DIAPASON full and bold Metal 58 "
 3. 8 " DULCIANA delicate Metal 58 "
 4. 8 " MELODIA rich and mellow
 5. 8 " STOPPED DIAPASON Bass Wood 58 "
 6. 4 " OCTAVE medium Metal 58 "
 7. 2 " SUPER OCTAVE medium Metal 58 "
- II. MANUALE (SWELL) Compass C to A³
 8. 8 " OPEN DIAPASON full Metal 46 "
 9. 8 " SALICIONAL delicate string Metal 58 "
 10. 8 " STOPPED DIAPASON clear and full
 11. 8 " STOPPED DIAPASON bass Wood 58 "
 12. 4 " FLUTE HARMONIQUE brilliant Wood & Metal 58 "
 13. 8 " GLOBE plaintive
 14. 8 " BASSOON Metal 58 "
- III. PEDALE Compass C to D
 15. 16 " TONE BOURDON deep & pervading Wood 27 "
- MECHANICAL COUPLERS
 16. MANUALE COUPLER swell to great
 17. I. MANUALE TO PEDALE COUPLER great to pedale
 18. II. MANUALE TO PEDALE COUPLER swell to pedale
 19. TREMOLO
 20. BELLOW'S SIGNAL wind indicator

Notes, Quotes and Comments

The 26-rank Hilborne Roosevelt organ (1879) which was enlarged and rebuilt by F. Robert Roche and installed in the Church of the Sacred Heart, Taunton, Mass., was dedicated on November 21, 1965. A fine recital was given the same evening by W. Raymond Ackerman of Lakefield, Ontario, one of the recitalists of the last OHS convention.

G. Daniel Marshall of Pittsfield, Mass., is spending the month of January in Germany where he has been invited to serve as organist and instructor for the annual Protestant Church Music Institute, operated by the U. S. Army's European Headquarters. Upon his return he plans a recital on the above mentioned organ, on February 20.

New Austin consoles seem to be in vogue in Philadelphia. One was recently installed in St. Peter's Church, 3rd and Pine Streets, for the Ernest M. Skinner organ. Another has just arrived for the Austin organ at Rodeph Shalom Temple, North Broad and Mt. Vernon Streets; and another is due at St. Mark's Church, Locust Street near 16th, for the large Acollan-Skinner organ there within the week. Finally, Christ Church, 2nd Street north of Market, has just contracted for a new console by Austin.

Copies of the new brochure are now available from the Publisher. These are distributed at showings of the slide-tape program, and may be used by any member for the purpose of interesting new members.

Music and the Barber: When next you get a hair-cut, the time given to this necessary occupation may well be spent in reflecting on music's debt to the barber. The pipe organ, justly regarded as the "king of instruments", owes its origin to the fact that about B. C. 284 to 286, Ctesibius, a barber who plied his trade in Alexandria, discovered that the counterweight of his mirror, working in a tube, displaced the air in the tube in such a way as to produce a musical sound. Through this he invented the device which was

PEDAL MOVEMENTS

1. Force Combination, Pedale I Manual.
2. Piano Combination, Pedale I Manuale.
3. Self Balanced Swell Pedal.

The case of the organ is a rather stately Gothic design in dark oak and is well displayed in its gallery above the baptistry. It is in quite good condition, although it probably does not receive regular maintenance. Because of its prominent location, a paneled screen at the right side of the case hid the pumping boy. Except for the electric blower little has changed the "Magnificent Organ" and the "elegant Audience Room" of Friendship Baptist Church since Tuesday evening, Dec. 21, 1880.

afterwards developed into the Hydraulus, or water organ. Louis Francois Philippe Drouet, known as the "Paganini of the flute", was the son of a barber. . . Nor must it be forgotten that Handel was the son of a barber!"—from THE ETUDE, May 1917.

Organ builders advertising in the same issue of THE ETUDE include Estey, Kilgen, Moller, J. W. Steere & Son of Springfield, Mass., Hall (of New Haven, Conn.), and Bennett Organ Co., of Rock Island, Illinois.

The main article in the 'Organ Department' was entitled "The Equipment of a Church Organist", evidently the work of the department editor, Clifford Demarest.

Extant Organ Lists

Have you been on any organ hunts lately? If so, did you find anything worth reporting to the Extant Organ Committee? If so, did you report fully?

We do not have a printed format for making these reports, but we have specified the details that are important and are reprinting them here as a reminder:

- 1) Report all organs in the U. S. and Canada built before 1900.
- 2) Include the exact name of city or town, state or province.
- 3) Be sure to give exact name of church or hall where organ is located, or full name of owner if a residence organ.
- 4) In larger cities, the street address will be helpful.
- 5) Report the name of the builder (as given on nameplate or in church records), the date and opus number.
- 6) Include the number of manuals and ranks, the stoplist, the number of keys on manuals and pedals.
- 7) Photographs (black and white snapshots), measurements, dedication programs and any other items of interest will be welcome.

In some instances you may find that the organ, at some time or other, has been rebuilt or otherwise altered. Information as to the changes made and who made them will be helpful.

If the organ is unplayable or partly damaged, this should be noted also.

Organs of outstanding interest should be written up in story form and submitted to THE TRACKER for publication. But ordinary factual reports be sent to:

Alan Laufman, Chairman
Extant Organs Committee
P. O. B. 104, Harrisville, New Hampshire 03450

Chicago: A Johnson Town

By F. R. WEBBER

When Chicago was incorporated in 1833 it was a mere trading post. It contained a fort, a few wooden buildings that served as retail shops, and about 50 houses. Its streets were little more than cart tracks through sticky, black mud. Charles J. Latrobe, who visited it in 1833, describes its citizens as "horse dealers and horse stealers, rogues of every description, white, black, brown and red, — half-breeds and quarter-breeds, and men of no breed at all; dealers in pigs, poultry and potatoes . . . Indian agents and Indian traders of every description."

Missionaries on horseback followed these adventurers and, 21 years after the incorporation of the village, the leading denominations were firmly established. The First Baptist, Second Presbyterian and St. Paul's Lutheran congregations had built churches of considerable size. St. James' Episcopal parish was preparing to build a large stone church at Cass (Wabash) and Huron streets, while the First Presbyterians, who had outgrown a new church in seven years, were preparing to demolish it and build a \$115,000 structure.

The earliest records of organs in Chicago (so far as I have been able to discover) show that St. James' Episcopal church had an organ built by Henry Erben about 1838; the First Unitarian church had a Jardine, 1-10, in 1850; about the same year St. Mary's church also had a one-manual organ.

In 1854 the First Presbyterian church had installed a Hall & Labagh organ of three manuals and 38 stops that had come all the way from New York — as had the Erben and Jardine mentioned above. About that time the Second Presbyterians installed a three manual, 48 rank organ, built by Andrews & Son of Utica, New York, costing \$6000. In 1855 St. Paul's Universalist church installed a three manual Erben.

By 1857 we find that St. James' Episcopal replaced their Erben with a Hall & Labagh, having two manuals and 30 ranks.

Into this frontier town in 1858, but 25 years after its incorporation, came a two manual Johnson organ. It came all the way from Westfield, Mass., and John V. V. Elsworth, one of our foremost Johnson authorities, says that it was William A. Johnson's Opus 75, and that it was installed in the Wabash Avenue Methodist church. This was the first of a long succession of 60 or more organs to appear in Chicago by the same famous builder.

That same year the Third Presbyterian church installed a two manual Jardine.

Unfortunately, not many organs of the 1838-1860 period survived the great fire of 1871, and even the records of their stoplists were destroyed in some cases. One of the exceptions was the Pilcher Brothers and Chant organ, built in 1864 for Grace Methodist church, which stood at Chicago avenue and La Salle street. The church and its organ burned in 1871, but the stop-list has been preserved. It was as follows:

GREAT ORGAN

1. Open diapason	8'
2. Bell gamba	0'
3. Stop diapason bass	8'
4. Stop diapason treble	8'
5. Principal	4'
6. Twelfth	2'
7. Fifteenth	2'
8. Flute	?

SWELL ORGAN

9. Stop diapason bass	8'
10. Stop diapason treble	8'
11. Dulciana	8'
12. Principal	4'
13. Hautboy	8'

PEDAL ORGAN

14. Bourdon	16'
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As a matter of historic interest, their curious spelling has been retained. The compass of the organ was CC to G in alt. The couplers were Pedal-Great, Pedal-Swell and Swell-Great. It was tracker action, of course, and the console was located 20 feet from the organ, with the trackers in a shallow box. An older generation of Pilchers had built organs in Snargate ("Snoggit") street, Dover, England, and in London. They came to America in 1832, worked for Henry Erben for a time, and then went to St. Louis and Chicago. H. W. Chant was organist at Second Presbyterian church, and a partner of the Pilcher brothers from March, 1864, to February, 1866.

Some of these old organs were really notable. Henry Erben, of New York, installed a 3-30 in Christ Church about the year 1867, and a 3-28 in St. Paul's Universalist church a year later. If they were as good as Erben's organ of the same period that still exists in St. Patrick's church, Mott street, New York, then these two congregations must have enjoyed considerable prestige.

The pride of the city, however, was the superb Johnson, Opus 216, built in 1867 for the First Baptist church. It had three manuals, 54 ranks and over 3000 pipes. It is said that the Great division alone contained the usual Diapasons, Octave, Twelfth, Fifteenth, no less than 11 ranks of Mixtures, and Trumpets at 16', 8', and 4' for a triumphant finish. The Swell division had a minor Diapason chorus, 9 ranks of Mixtures, a Trumpet, an Oboe, a Musette and a Vox Humana. The Choir organ had 9 ranks of Mixtures, while the Pedal division had nine full sets of pipes, among which were a Violone, a Violoncello and a powerful Trombone.

This organ, which is said to have been majestic in tone, seems to have been built for the large stone church that stood on Wabash avenue near Hubbard Court. It escaped the great fire of 1871, only to be destroyed by fire in 1874. Mr. Elsworth tells me that Johnson & Son built a second organ for First Baptist church, Opus 538, in the year 1882. By this time the church stood at 31st street and South Park avenue. This building was sold in 1918 to Olivet Baptist congregation, when First Baptist moved to a clorestory church at 935 East 50th street.

The First Presbyterians lost their Hall & Labagh (3-38) organ in the fire of 1871, and when the church was rebuilt it contained a Hook & Hastings, 3-46. This organ was installed by George Hutchings, at that time superintendent of the Hook firm. Dr. Clarence Eddy was organist here from 1879 to about 1895. In 1913 the congregation

united with the Forty-first Street Presbyterian church, taking the organ with them. It was succeeded by a Skinner of three manuals and 43 ranks.

Likewise, the Second Presbyterians lost their Andrews & Son organ in the same fire. Their large stone church was known as the "Spotted Church" because of its variegated stonework. It was rebuilt in 1873, and a Johnson 3-49 was installed. The church was located at Michigan avenue and 20th street, and was badly damaged by fire in 1900. Later, it contained a Hutchings-Votey 3-53 organ, but whether the Johnson survived the fire and was rebuilt, or whether it was entirely new, I cannot say. The organ was imposing in appearance, for it was 45 feet in width.

Third Presbyterian church had a large Johnson, Opus 509, built in 1878. This was burned in 1884, and was succeeded a year later by another Johnson, a 3-45, Opus 636, which had splendid tonal quality.

Fourth Presbyterian church was formed by a merger of Westminster and North Presbyterian congregations. It had a three manual Johnson, Opus 436, built in 1874. The old church stood at the corner of Rush and Superior streets, where Dr. J. Timothy Stone's eloquent preaching drew great congregations morning and evening, and led to the building, in 1913, of the present great Gothic structure, designed by Ralph Adams Cram. The Johnson organ, at which Miss Carrie T. Kingman had presided for many years, was sold to Christ Church.

St. James' Episcopal church built a handsome stone building at Cass (Wabash) and Superior streets in 1857. It had a three manual Johnson, Opus 334, built in 1870. Dr. Dudley Buck was organist. The church was reduced to a burned out shell in 1871.

Dr. Buck lost his church, his home, his library, and his studio. In the latter he had installed a Johnson 3-22, opus 294, built in 1869, and pumped by a "water engine", the second installation of its kind. After the fire, Dr. Buck returned to Boston, and from there went to Brooklyn. His studio organ must have been of unusual interest, for it departed somewhat from the well-known Johnson system of tonal structure.

(Ed. Note: A full description of this organ was given in "Dudley Buck's Studio Organ" by Robert Bruce Whiting, published in the Fall, 1964, issue of THE TRACKER - Vol. IX No. 1.)

One of the finest organs in Chicago, and in the entire country in those days, was in Central Music Hall. Dr. David Swing, pastor of Fourth Presbyterian church, had published a book that had been declared heretical by Dr. Francis L. Patton, a theological professor. Although the charges were declared "not proved", yet Dr. Swing withdrew and founded Central Church. His friends built Central Music Hall at State and Randolph streets. Designed by Dankmar Adler, and with organ grilles designed by Louis Sullivan, it was a building 125 feet by 151 feet in size, six stories high, and, besides a hall seating 3000, it contained retail shops and 70 offices on the upper floors. The Johnson organ, a 3-47, Opus 543, was built in 1880, and its stop-list at that time was:

GREAT		SOLO (or Choir)	
1. Open diapason	16'	37. Lieblich gedacht	16'
2. Quintata	16'	38. Geigen principal	8'
3. Open diapason	8'	34. Dulciana	8'
4. Viola da gamba	8'	35. Melodie	8'
5. Viola d'amour	8'	36. Flute a pavillon	8'
6. Doppel flate	8'	37. Fugara	8'
7. Octave	4'	38. Flute d'amour	4'
8. Flute harmonique	4'	39. Piccolo	2'
9. Twelfth	2'	40. Corno di bassetta	8'
10. Fifteenth	2'	41. Tuba mirabilis	8'
11. Mixture, 3 ranks			
12. Mixture, 4 ranks			
13. Trumpet	8'		
14. Clarion	4'		
SWELL		PEDAL	
15. Bourdon treble	16'	42. Contra Bourdon	32'
16. Bourdon bass	16'	43. Caeer diapason	16'
17. Open diapason	8'	44. Bourdon	16'
18. Salicional	8'	45. Violoncello	8'
19. Dolcissimo	8'	46. Fute	8'
20. Vox celestis	8'	47. Trombone	16'
21. Quintadena	8'	48. Posoune	8'
22. Stopped diapason	8'		
23. Octave	4'		
24. Traversa flute	4'		
25. Vcl'n	4'		
26. Flutino	2'		
27. Cymbel, 5 ranks			
28. Contra fagotto	16'		
29. Cornopean	8'		
30. Oboe	8'		
31. Vox humana	8'		
Tremulant			
		COUPLERS	
		Great-Pedal	Swell-Great
		Swell-Pedal	Swell-Solo
		Solo-Pedal	Swell sub-octave
		Solo-Great	
		Full organ	Forte Swell*
		Forte Great*	Mezzo Swell*
		Mezzo Great*	Piano Swell*
		Piano Great*	Forte Solo
		Forte Pedal	Piano Solo*
		Piano Pedal*	
		(* - denotes double acting)	
		Great to Pedal reversible	

The solo reeds were on higher pressure than the rest of the organ. The compass of the manuals was 61 notes, and of the pedal, 30 notes.

Early in 1880, organ builders were invited to submit their proposals for this organ, and its cost was not to exceed \$10,000. One of the organ magazines of those days bore the title, believe it or not, of THE MUSICAL AND SEWING MACHINE GAZETTE. This journal remarked somewhat acidly, when the competition was announced, that it was a foregone conclusion that a certain firm would be selected. After the name of the successful bidder and his stop-list were published in May, 1880, there were letters of protest, declaring that the award had been influenced by personal friendships. Times have not changed in this respect in the intervening years.

The Central Music Hall organ may have been enlarged later, for it is usually described as a 3-57, with a Great of 17 stops, a Swell of 20 stops, a Choir of 10 and a Pedal of 10, and having 3222 pipes. Perhaps some reader knows when this took place. Central Music Hall stood but 20 years. It was demolished in 1900 to make way for a unit of Marshall Field's store, and the hall's prosaic exterior and its beautiful interior detail are forgotten today. The organ was sold to St. Martin's Catholic church, Princeton avenue at 59th street, and was rebuilt by Coburn & Taylor.

Hershey Hall installed a Johnson 3-31 in 1877. Sara Hershey was a Pennsylvania girl, still in her twenties, and she had made a great name in Chicago musical circles. Hershey Hall was a recital hall, 70 feet by 80 feet, and 22 feet in height, built in 1877.

Clarence Eddy, only 26 years of age at that time, had gone from Massachusetts to Chicago, where he became organist at First Congregational church, and then at First Presbyterian, and professor of music at the Hershey School of Musical Art. He

was a man of arresting physique and personality, with a luxurious black beard that reached almost to his waist. He wore a silk hat. His very appearance at the console caused prolonged applause.

At Hershey Hall, in a notable series of 100 organ recitals in which no numbers were repeated, Dr. Eddy did much to develop the musical tastes of Chicago. This was not an easy task, for in those days even Dr. J. H. Willcox, on his recital tours, was compelled to play 'The Thunder Storm', and G. W. Morgan the 'William Tell Overture', and Dr. Dudley Buck the 'Grand March' from 'Tannhaeuser'.

Organists of those days played the "Thunder Storm" in a darkened hall, with lights flashing to imitate lightning, and the organ emitting horrible peals, while the audience shouted with approval. When the 'Midnight Fire Alarm' was played, gongs were beaten and firemen in uniform appeared on the stage.

Dr. Eddy, on the contrary, introduced his audiences to the mysteries of Bach, and made them like it. Some of us journeyed a thousand miles in 1933 to an organists' convention to hear Dr. Eddy, at the age of 82, play what was perhaps his last recital. His hair and his cropped beard were snow white, and he was assisted to the console, but neither his commanding personality nor his skill had diminished. He played Bach's D minor Toccata and Fugue and Schubert's 'By the Sea'.

Charles A. Haven had a studio at 3018 Vernon avenue, and in it was a Johnson 2-30 with 1345 pipes. Mr. Haven was organist at Second Presbyterian church, and a teacher of the organ. His studio organ was for sale a few years ago, but where it went I never heard.

The great Roosevelt organ in the Auditorium is too well known to require description. It was built by Frank Roosevelt, completed in 1890. Known as Opus 400, it had four manuals and 109 ranks. The Auditorium was a combination of public auditorium, hotel and office building, and after Central Music Hall was demolished, Central Church used the Auditorium on Sundays, with Dr. Gaun-saulus in the pulpit. The organ was buried in wings and under the huge platform. It was all large scale stuff, but was really not heard as it deserved to be. It was the final word in lasting construction and beauty of finish, inside and out. It was allowed to fall into a state of disrepair, and Dr. William Barnes deserves a rising vote of thanks and three cheers for having saved it from the wrecking crew. He bought it, had it restored by Aeolian-Skinner, and today it is at the University of Indiana. The Auditorium was the 'magnum opus' of Adler & Sullivan, and Louis Sullivan's highly original interior decorations won him more than national fame.

In 1846 there were two congregations in Chicago, each of which was called 'St. Paul's Lutheran church'. One of these had a large organ before the fire of 1871. Their church was then located at Franklin and Superior streets. Later, they moved to 1301 LaSalle street, where they had a large Lancashire-Marshall organ until it was succeeded in 1951 by a three manual Casavant.

The other St. Paul's Lutheran, at Orchard and Fullerton Parkway, still has what is perhaps

Johnson & Son's last organ, a 3-34, Opus 860, built in 1898. It has a later Hook & Hastings console today. I am indebted to Prof. Albert Beck, Mus. M., of River Forest, who knows many of Chicago's historic organs, for the following stop list of the St. Paul's Johnson:

GREAT		SWELL	
1. Double open diapason	16'	14. Bourdon treble	16'
2. Open diapason	8'	15. Bourdon bass	16'
3. Spitz fole	8'	16. Open diapason	8'
4. Viola da gamba	8'	17. Salicional	8'
5. Dolce	8'	18. Anoline	8'
6. Doppel flote	8'	19. Voix celeste	8'
7. Octave	4'	20. Stopped diapason	8'
8. Flauto traverso	4'	21. Quintadena	8'
9. Twelfth	2'	22. Violin	4'
10. Fifteenth	2'	23. Flute harmonique	4'
11. Mixure, 4 ranks		24. Gemshorn	4'
12. Trombet	8'	25. Flautina	2'
13. Clarion	4'	26. Dalc corret, 3 ranks	
CHOIR		27. Contra fogotta	16'
31. Geigen principal	8'	28. Cornopion	8'
32. Dulciana	8'	29. Oboe und bassoon	8'
33. Melodia	8'	30. Vox humana	8'
34. Fugara	4'	Trombant	
35. Flute d'ancour	4'	PEDAL	
36. P. ccolo	2'	38. Double open diapason	16'
37. Chriet	8'	39. Double dulciana	16'
		40. Bourdon	16'
		41. Quint	10'
		42. Violastrillo	8'
		43. Flute	8'
		44. Trombone	16'

Union Park Congregational church had a Johnson organ, two manuals and 30 ranks, Opus 243, built in 1868 at a cost of \$4,000. It seems to have burned in 1871, and was succeeded by a Hook & Hastings with about 60 stops. Union and First Congregational churches united to form the New First Congregational church, where there is a Kimball 4-117. Prior to the merger, First Congregational had an excellent 3-59-2926 Steere & Turner, built in 1874.

New England Congregational church had an E. & G. G. Hook, 2-28, built about the year 1864. It burned in 1871 and was replaced by a Hook & Hastings, 3-38. Eric Delamater was organist there, while not much more than a boy. The church burned again about 1935, and the site was cleared, I understand.

St. James' Methodist church had an old organ years ago, the make of which I do not recall, and when a Casavant 4-70 was installed in 1915, the old organ went to Iowa Wesleyan, Mount Pleasant, Iowa. Miss Tina Haynes was organist at St. James' Methodist for many years.

The Henry Erben (3-38, built in 1857) in St. Paul's Universalist church was succeeded by a large Odell, which was a fine, sturdy organ. There was another excellent Odell in Edgewater Presbyterian church. Fullerton Parkway Presbyterian church has a Johnson 2-26, Opus 690, built in 1888, and still of superior tonal quality. St. Luke's Lutheran church, at Francisco and Schubert streets, had a fine Johnson organ, but whether it was moved to their new church I am unable to say.

Holy Family Roman Catholic church had a 3-75-3918, built by Louis Mitchell, of Montreal, in 1869. It was rebuilt in 1892 by Frank Roosevelt, and was still a fine organ at last accounts. St. James' Roman Catholic church had a Frank Roosevelt 2-

(Please turn to page 15)

A Tracker Organ in Lakefield, Ontario

By TIMOTHY F. CLASSEY

In the central Ontario village of Lakefield, located in the beautiful Kawartha Lakes area, north of Peterborough, there is a two manual tracker pipe organ in the Anglican Church of St. John the Baptist. The instrument was installed in the small church in 1910 by Edward Lye and Sons of Toronto. It has two manuals of five speaking stops each and one pedal stop. The case was crammed into an available corner between the chancel and the nave of the church; thus the organ is too small for its size. The only access to the action and the various chests is by uncracking several ranks of metal and wood pipes. This presents a real problem for tuning and much needed repair work.

The case surrounds only three sides of the organ itself. Of course, the console is attached. The stop knobs are of the old harmonium type with felt padding and are slanted parallel to the keyboard. The manuals are of 61 notes each. The key and stop action is tracker with the customary slider chests which are very sticky in the winter. The side chests for the single pedal stop (Bourdon 16') is tubular-pneumatic, as is usual in old Lye organs. There are inter-manual and pedal couplers but no combination pedals. Also, there is a slow, rather "woofy" tremulant, drawn from the Great jamb.

There is a tall, narrow swell box in the back of the organ with Venetian shutters that do not open very far. The shutters are opened by means of the old fashioned right-side shoe with the simple little wooden clip to hold them open.

The front display pipes are nearly all on wind, and the manual pipes behind them are badly pinched at the tops. The organ is in not very good tune, as is not surprising because of the condition of the pipes.

When my friend and I tried it out there were several dead notes and a couple of ciphers in the 4' Principal on the Great (which we got to stop). The main trouble was that the stop action was not consistently reliable. One day the whole rank of a given stop would be clear and all speaking, and a week later there would be some dead notes and ciphers.

The Great organ is in good condition except for the Principal, and speaks out loud and clear. The Swell organ is not as strong as it should be and the said keyboard has fallen down a fraction of an inch from the original position. As a result the touch on the upper manual is very shallow throughout. I feel that the trackers are not fully engaged, causing the weakness of tone mentioned. The Pedal Bourdon is also weak when it should be the strongest stop on the organ. The Pedal pipes are set along the sides and the back and are of wood painted gray.

However, the 8' Diapasons on both the Swell and Great are very good and in chorus make fine music. The Harmonic Flute is also a fine 4' stop, and the Dolce Flute on the Swell really sounds like a flute and is excellent in combination with the Viola de Gamba and the Treble Diapason. Sur-

prisingly, the couplers on this organ are fast and reliable.

The church is proud of their little organ and rightly so. Though the organist is not very happy about the instrument because of its overall unreliability, my host at Lakefield seems quite interested in it and I do not want to see it discarded or stored away. It is my own hope that some authority from the Organ Historical Society could arrange to have it properly serviced in the time-honoured manner.

Although the organ has an electric blower, it can be pumped by hand as the handle is still connected to the feeders. The reservoir is of good double-rise type with good white leather, but the topboard is crammed with bricks rather than springs. The wind pressure is very smooth, if not a little forced. You should hear what the organ sounds like when it is hand pumped!

Edward Lye and Sons was a fairly large Toronto organ firm around the turn of the century. They were assembling tracker-tubular organs when the larger firms had gone over to electric action. There are still several Lye trackers in small churches in Toronto and nearby communities, but they are all fairly stereotyped with only a few variations in sizes and stoplists.

The sons of Edward Lye were doing tuning and servicing for some years until fairly recently. One of the older sons was bellringer at the cathedral church in Toronto until a few years ago.

I do not know the date that the Lye firm ceased business, but I know that they were still going on fairly well when the tracker was installed in Lakefield away up in the country.

The stoplist of this organ (Edward Lye and Sons, 1910) is:

GREAT		SWELL	
Stopped Diapason Bass	8'	Stopped Diapason Bass	8'
Open Diapason	8'	Stopped Diapason Treble	8'
Dulciana	8'	Viola de Gamba	8'
Principal	4'	Aeolian	8'
Harmonic Flute	4'	Dolce Flute	4'
COUPLERS: Swell to Great		PEDAL	
Swell to Pedal		Bourdon	16'
Great to Pedal			

There is an old fashioned bellows signal which is now silent.

OHS Recordings

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The Organs of St. Alphonsus Church

(From page 2)

This pilot recording is envisioned as a part of a future OHS series employing professional recording and distribution sources. The initial expenses have been borne by the writer, F. Robert Roche, and Messrs. Paterson and Adams.

It is estimated that minimum expenses for putting this record on the market would be approximately \$1200. The writer would appreciate any contribution for this purpose, no matter how small. If sufficient funds are not received, contributions will be refunded. Checks should be made payable to Robert A. James, and should be marked somewhere on the face of the check, "St. Alphonsus Recording Project." The cancelled check will be the contributor's receipt, unless he indicates that a formal letter of acknowledgement is desired.

1965

For members who are not acquainted with Hook organs of this period, or who would like to make comparisons with existing Hook organs familiar to them, the following basic "glossary" is included. It is understood that readers will interpret "Stopped Diapason - wood" on the specification above to be exactly that construction unless noted here, and that certain "specialty" stops such as the Doppel flote do not require further comment.

GREAT—

- 5' Vial de Gamba - (m) no taper
- 8' Vio' d'Amour - (m) tapered, "ball" opening at top
- 2' Fifteenth - (m) tapered, arched mouths
- Mixture IV: CC - 15-17-19-22
 - c1 - 8-12-15-17
 - c2 - 7-8-12-15
- Acute IV: CC - 19-22-26-29
 - c1 - 12-15-19-22
 - #1 - 8-15-17-19
- Reed Chorus - resonators "cut to pitch" in trebles (no scrolls)
Classic domed French shallots
- 16' Trumpet (low 12 notes) shallots faced with paper

SWELL—

- 2' Quintadena - (m) wood stoppers
- 4' Flute Traverso - (w) harmonic flute
- Mixture VI: CC - 12-15-17-19-22 (breaks on c3 only)
Note - Pipes for the 22nd have been removed at some time in the past. The 19th was taken off the chest and left lying along side it. Slider-holes for the 19th were closed. For the recording, the 19th's pipes were placed on the 22nd's holes.
- Reeds - normal Hook, "English" - type shallots

CHOIR—

- 4' Flute d'Amour - (w) pierced stoppers
- 8' Clarionet - (m) 3/4-length resonators, "ball" opening at top

PEDAL—

- Trambone - (m) maple shallots, tapered wood resonators

MARKINGS—

- Structure - "H" in diamond shaped shield.
- Fluework - Standard shields bearing dates of Aug., Sept., Oct., 1871 - S. P. Kinsley (and the "stars and stripes") appear on various principals and strings.
- C. Reilly - stamped on 2' Fifteenth of Great, faintly marked "wahflute". (Note: Reilly was a N. Y. pipe-maker. His mark was found on a George Kilgen organ by F. R. Webber, "Kilgen, N. Y. Period 1850-1869".)
- Redwork - 16' Trumpet on Great - inside shallots
CC - 7, DD - 8, EE - 9, FF - 10, GG - 11, AA - 12

1966

With the exception of the alterations in the Swell Mixture and the "suspicious" 2' Fifteenth on the Great, this organ appears to be much as the Hooks left it, minus its original mechanical and pneumatic-assist action.

The organ is admittedly not a "museum piece", principally on account of the alterations in its action, but perhaps more importantly it is notable for its performance of a broad range of 19th century and contemporary literature.

Tapes of the instrument have been heard and studied by many outstanding organists: among these are Robert Owen and Virgil Fox. It is quite significant that both of these men, so very different in their individual approach to the organ, found the sound of the Hook at St. Alphonsus most exciting, aside from all historical considerations.

The project described above of marketing Mr. Noehren's record is one that OHS cannot undertake in the foreseeable future. Therefore, the opportunity is offered to members and friends to help get this record produced now. Please send your contribution to:

Robert A. James
140 State Street
Brooklyn, New York

Your prompt action will be appreciated.

ED. NOTE: The copy of the original specifications of this organ and the description from THE NEW YORK WEEKLY REVIEW were supplied by Peter Cameron.

Chicago: A Johnson Town

(From page 18)

24, Opus 494, built in 1892. Other Roosevelts were to be found in Western Theological Seminary, (1-5, Opus 81, built in 1884); Church of the Messiah, (3-26, Opus 506, built in 1891); McVicker's Theatre, (Opus 489, built in 1891, a 2-22); Mrs. John C. Coonley's residence, (2-18, Opus 459, built in 1891); Englewood Baptist church, (2-14, Opus 473, built in 1890); and First Congregational church, a 2-20, built by H. L. Roosevelt shortly before his death in 1886, and numbered 299. This organ was damaged by fire, moved to a small room in Garrett Biblical Institute, and restored and enlarged in 1952 under the direction of Dr. William Barnes.

Grace Episcopal church installed a large three manual organ about the year 1867. It escaped the great fire of 1871. This church adjoined the Coliseum and later contained a four manual Kimball. The chapel of Grace Church was a remarkable building, designed by Cram, Goodhue & Ferguson. It was but 12 1/2 feet wide, 70 feet long, and more than 30 feet high. It was famed for its architectural beauty, as was the underground chapel by the same architects at St. James' Episcopal church. Grace church and the adjoining chapel were destroyed by fire in 1915. A splendid new church was designed by Bertram Goodhue, but this, too, was burned.

(To be concluded.)

THE TRACKER

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During the years between we have edged up to just over the 300 mark in members. This seems discouraging to those of us who have strong convictions about the Society's work and ambitious ideas for a more effective sphere of influence in the organ world. It is to be expected that a certain number of members will drop out each year, and our mortality rate has been average in comparison with other organizations. But it is also to be expected that the number of new members will more than offset the drop-outs and show a healthy growth in the Society. Regrettably, we can merely claim a steady "keeping pace" sort of record, almost a stagnation!

Each year, during the excitement of our annual conventions, we profit by the enrollment of new members in the convention area whose enthusiasm has been engendered by the convention programs. This is enrollment by "exposure".

Still other members are enrolled through their discovery of THE TRACKER in libraries. This is enrollment by "casual accident".

But the greatest number of new members have been and could be enrolled by our members, themselves. All successful business ventures, all successful campaigns, all successful organizations employ this method of "personal contact". No one has a patent or copyright on the system; why don't more of us use it?

Our Society doesn't have growing pains! It has pains from NOT growing—pains that prevent expanding our sphere of influence, our development of projects, and our undertaking of wider horizons of activity . . . all the result of our stagnant membership.

How many new members have YOU enrolled this year?

STAGNANT MEMBERSHIP . . .

An Editorial

Something over 10 years ago, when the Organ Historical Society was in its infancy, the mailing list for the very first issue of THE TRACKER consisted of 46 names. These were assembled by the nine original founders of the Society, suggested as being "persons interested in the history of the art of organ building in America." This magazine was then a modest and informal home-spun type of newsletter produced by mimeograph.

By the time the second issue was mailed, the list had grown to 75 names, and requests were already coming in for "back issues"! Before we had completed two years of publication, the list was over the 250 mark. Copies were mailed free to anyone who asked for them, the cost of paper, stencils and postage, being borne by voluntary contribution of the recipients. While the treasurer's reports show the total amount of these contributions, it is unfortunate that the figures showing just how many recipients contributed, annually or ever, are not available.

Then, suddenly, the Society grew up. Beginning the third year of our existence, it was decided to assess annual dues and to discontinue mailing THE TRACKER to those who did not comply. Also, beginning the third volume, THE TRACKER appeared in printed form, as you see it today. The mailing list became the membership list, and, surprisingly, there was an enrollment during that first year of regular memberships of 200. That was eight years ago.

Convention Echoes

During the 1965 OHS convention in Cincinnati, we had many a good laugh, heard many fine organs well played, and enjoyed everything that was scheduled. But we gathered reams of printed matter that, some months later on a cold wintry afternoon, seems to bring back some golden memories of those days.

Going through this rather more carefully now, we found one gem that might be shared. It appears on one of the numerous church bulletins that was apparently handed out by a well-meaning local usher. We quote:

"What are girls made of? 'Sugar and spice and all things nice', says the nursery rhyme. Well, there are nice things all right, including at least four ounces of sugar, and also:

enough chlorine to disinfect 5 swimming pools;
85 pounds of oxygen;
2 ounces of salt;
50 quarts of water;
3 pounds of calcium;
24 pounds of carbon;
enough phosphorus to make 20,000 match heads;
enough fat for 10 bars of soap;
enough iron to make a sixpenny nail;
enough sulphur to rid a dog of fleas;
enough glycerine to explode a Navy shell—
BUT NO SPICE!"