Cape Cod Welcomes OHS Members to 11th Annual Convention

Tuesday, Wednesday, Thursday, June 21-23, 1966

Just as the long, eerie, beckoning beaches of southeastern Massachusetts provided a welcome haven for our Pilgrim fathers nearly three and a half centuries ago, so the warm-hearted people of New England have extended a cordial invitation to members and friends of the Organ Historical Society for the forthcoming eleventh annual convention during the third week of June.

Under the chairmanship of Edgar A. Boudreau, assisted by Barbara J. Owen (first president of OHS), Alan Leatham and Brian Jones, a full and exciting program has been arranged, including many new features.

The earlier than usual date for this year's convention was chosen in order to avoid the usual crowds of summer vacationists and tourists who usually descend upon Cape Cod around the end of June in order to have everything in full swing by the Fourth of July. Another factor in the decision was the ACO National Convention to be held the next week in Atlanta. It was felt that real convention buffs would not want to miss either.

One of the most notable features of this convention is the Composition Contest which is open to all composers. The purpose is to encourage the writing of contemporary music which will be within the range of the average organist and playable on a medium-sized two-manual organ with a minimum of registration aids. Two prizes are being offered: 1) a first prize of $25.00 plus registration at the convention, and 2) registration only. The winning pieces will be performed during the convention and submitted to a publisher. Manuscripts should be signed with a non-7m-plane. Enshied with the manuscript should be a sealed envelope containing the application, marked on the outside with the non-plume-plane which appears on the score. Further information may be obtained from Barbara J. Owen, 11 Phillip Avenue, Hyannis, Mass. 02601.

Other pre-convention information may be obtained by telephoning Mr. Boudreau at Box 4, Methuen, Mass. 01844.

The convention headquarters at Craigville Inn, Craigville, Mass., will be opened on Monday, June 20, for early registration, preparation of exhibits, and the National Council meeting to be held that evening.

Convention Schedule

Tuesday, June 21 - Headquarters opens at 9 a.m. for registration, examination of exhibits, etc., and the annual Meeting of OHS set for 11:30 a.m. A musical feature of the morning is a performance of four classic Victorian anthems by the Dudley Back Quartet, a treat not to be missed. After lunch the results of the composition contest will be announced, and the afternoon includes visits to four organs, a concert in a restored 1775 meeting-house, and a church supper. A program for organ improvisation and voice is planned for the evening. The organ to be used is an 1809 Hook.

Wednesday, June 22 - Conventions will exit the south to Naushop Island, during which a box lunch is to be served. On the island two concerts are scheduled, one on a 135-year-old Appleton organ and the other on an organ built by Goodrich. An hour for sight-seeing is also scheduled. Upon return, the evening program is to be a concert utilizing the 1762 Skinner organ in South Dennis.

Thursday, June 23 - A bus tour covers the Cape from Yarmouthport to Provincetown, including four concerts and other demonstrations on 19th century organs. The evening program will feature a large pipe-organ recital of the 1870s, recently restored in St. Christopher's Episcopal Church, Chatham.

For those hardy souls who will not have had enough, there is an optional Friday tour to Martha's Vineyard, another island off the Cape, where three old organs will be open. Also, on the "people-land" several national organs on the north shore will be available for those wishing to stop on the way home. Then again, some visitors may wish to return to Headquarters for a final spin.

Registration for the 11th Convention includes Donald M. Felson, Barbara J. Owen, Frank Taylor, Sally Blaise Warner, Brian E. Jones, Carl McKinnon, Thomas and Carol Paster, Jack Fisher and Robert Tillman.

Enclosed with this issue of THE TRACKER is a registration form. You will note that the fees, especially those for accommodations, are quite reasonable, and we urge every member of OHS to register early now that our convention is a MUST. The Cape and nearby islands are wide-open for situations that should ensure a happy and memorable experience for all.
Roosevelt Organs in Philadelphia

BY ROBERT BRUCE WHITING

There was attended the Fifth Annual Convention of the Organ Historical Society in Philadelphia, Pa., in 1924, and it will be remembered that a number of Roosevelt organs were included in the program. The convention headquarters was at the Stotesbury Methodist Church which has the 1861, J. H. Dudley organ, opus 35. Formerly at St. Mark's Episcopal Church, and which was a rebuild of an 1861 N. H. & E. Hall organ. The late C. Robert Ego, FAWC, played a major recital on this organ, 1860, 3 - 24, at the Stotesbury Methodist Church, 34 North 18th Street, in the host of major recitals. In Charles C. Roosevelt, the organ was completed by the Stotesbury Methodist Church, with an 1859 3 - 24, the Roosevelt organ, which was a notable organ in the 1850s. The organ was completed by the Delaware Organ Co., and the Protestant Episcopal Church, with a 1859 3 - 24, the Roosevelt organ, opus 15, formerly at Galavry Episcopal Church, Baltimore, Md.

After the convention, members of the Philadelphia Chapter, GHA, took some interesting conventions to visit the Philadelphia organs, including the 1859, 3 - 24, the Roosevelt organ, opus 15, in the former Stotesbury Methodist Church, and the 1860, 3 - 24, the Roosevelt organ, opus 24, in the former Stotesbury Methodist Church, which is now the Roosevelt organ.

This article will describe some of the other Roosevelt organs in the Philadelphia area. The organ numbers will be more meaningful to the reader if he has in mind that all Roosevelt organs from opus 1 to 63 (including opus 22) were built by J. H. Dudley, while Roosevelt built 20 organs (second line). Today we can see 10 of these organs, while Roosevelt built 60 organs (this line). The Roosevelt organ was built in 1872 and is now located in the Roosevelt organ, 6th Street, Philadelphia, Pa.

The above specification is typical of many major Franklin Roosevelt organs. It shows the trend in tonal design near the end of the nineteenth century. When this type of specification was applied to even smaller instruments, the one rank may have been an organ produced with a really significant organ, an example of such an organ, with excellent mechanical construction but poor tonal balance, was the former Roosevelt organ, 6th Street, Philadelphia, Pa., which had an 1858, 3 - 24, the Roosevelt organ, opus 39.

The Great Organ was built by a firm, the Roosevelt organ, 1860, 3 - 24, the Roosevelt organ, opus 43, and is in good condition and is used regularly. The organ was originally in the rear balcony, and in the 1850s, the organ was moved to its present location.
One of the earliest Frank Roosevelt organs. At some time two additional ranks were added to the swell by attaching a small narrow stop chest to the rear of the swell chest, for a Horn 16' (N) and an Oboe F. This organ was moved in the early 1950's to Cerr Chapel, Villanova University, Villanova, a suburb of Philadelphia.

**Swell**
- Open Diapason 8' Flauto 16'
- Open Diapason 4' Celesta 8' Prinzipal 16' Gedeckt 4'
- Vox Humana 8'
- Truente 8'
- Pincel 16' Truente 8'
- Toceo 16' Toceo 8'

**Manuals**
- Great 16' 25' 32' 45' 32' 25' 16' 16' 16'
- Swell 16' 25' 32' 45' 32' 25' 16' 16' 16'

The voting of the individual ranks, the total balance between the ranks, and the ensemble are all superior to that of ops 360 above. The two stops rank on the Great board with each other, the swell in origin, and full organ with manuals coupled is satisfying for a small organ. This organ has deteriorated mechanically because of lack of maintenance. It is now being rebuilt with some tonal revisions by a Villanova University student with some guidance from the writer.

**Great**
- Open Diapason 8' Flauto 16'
- Open Diapason 4' Celesta 4' Prinzipal 16'
- Vox Humana 8' Truente 8' Pincel 16'
- Vox Humana 4' Truente 8' Pincel 16'
- Truente 8' Pincel 16'
- Vox Humana 8' Truente 8' Pincel 16'
- Swell 16' 25' 32' 45' 32' 25' 16' 16' 16'

The manual compass is 16 notes and the pedal compass is no notes. The first pedal clavier extends out from the console only about a foot and a half, and few pedal manuals are used. It must be met only by those using the organ with more than a minor interest. The swell board has not been used since it was installed in 1935.

**Swell**
- Open Diapason 8' Flauto 16' 4' Flauto 4'
- Open Diapason 4' Celesta 4' Prinzipal 16'
- Vox Humana 8' Truente 8' Pincel 16'
- Vox Humana 4' Truente 8' Pincel 16'
- Truente 8' Pincel 16'
- Vox Humana 8' Truente 8' Pincel 16'
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The Philadelphia Historical Commission has not made a study of the organ because it is an unusual instrument. It seems remarkable that in the presence of water damage and some later date, the swell board has not been used since it was installed in 1935.

The swell Logo contains the usual swell keys for bass and treble, and the Ve Cione stop, which is a Loggia stop. The swell Logo is the only console stop.

The voting of the individual ranks is super, and the organ has a wider compass than any other organ of its size (which really is an auditorium capable of seating several hundred people). The ensemble is good, but it must be improved by replacing the Gamba with a Flautina or Mixture. With a thorough mechanical and tuning work, the organ would be restored to its original condition, just as it left the Roosevelt Philadelphia manufactory.

The Philadelphia area contains a few other Roosevelt organs. The most important are the: 1. Henry LeBarre Jayne (1857-1930) was a prominent Philadelphia lawyer, musician, philanthropist, civic leader, and owner of the organ. His father was Dr. Henry LeBarre Jayne, a noted medical doctor, who made a fortune from the manufacture of Jayne's Patent Medicine.

In 1864 Henry LeBarre Jayne bought a 2 16' Hilborne Roosevelt organ, opus 126, which was made in Roosevelt's Philadelphia manufactory, for his residence at 1050 Chestnut St. About 1866, Mr. Jayne moved to large mansion at 1035 Chestnut St. and installed the organ in a spacious music room there. When he died in 1890, the mansion was sold to Dr. A. Myrtle A. Newlin, who occupied it for several years. During this time, the house was vacant and subject to the weather. The organ was then moved to the composer's room. Dr. A. Myrtle A. Newlin acquired the organ at auction in 1943 and has restored and preserved it.

The organ specifications are:

**Great**
- Open Diapason 8' Celesta 4'
- Open Diapason 4' Prinzipal 16' Vox Humana 8'
- Vox Humana 4' Truente 4' Pincel 16'
- Vox Humana 8' Truente 8' Pincel 16'
- Truente 8' Pincel 16'
- Vox Humana 8' Truente 8' Pincel 16'
- Swell 16' 25' 32' 45' 32' 25' 16' 16' 16'

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John L. Hinners: The Henry Ford of the Pipe Organ
by Robert E. Colebard, Jr.

In September, 1963, I published "Yesterday's Tracker" a brief history of the Hinners Organ Company (1892-1937) of Portland, Illinois, in the AMERICAN ORGANIST and in December, 1965, members of the Hinners family wrote a "Chronicle" of the firm for the ORGAN TRACER. While both pieces conveyed something of the importances of the Hinners Company in the American organ industry of this period and in particular its contribution in the Middle West, subsequent research and study of American builders convinces me that neither the Hinners family nor I comprehended adequately the fundamental and enduring significance of this firm and its founder, John L. Hinners. Hinners' niche in the gallery of notable American building names is not from his contributions as an innovator (although he did patent a tracker action for reed organs in 1911) and a tracker pin, as for reed organ, in 1903), nor his achievements as a real archist and builder, nor from any notable instruments he built. Rather, his late name upon his business souvenir, specifically, a series of brilliant business decisions which the laws of economics permit us to fully appreciate.

Although John L. Hinners presumably did not have even a superficial acquaintance with economic theory much as a modern school student obtains (7) at a first glance on the subject, his vision and policies as a producer of pipe organs reveal a keen appreciation of the economic principles of production and consumption, and so successful were his practices that he stands out as a classic example of the entrepreneur-scholar. As an aside, it is probable that this book defines an innovator as "the man with vision, originality and daring. His inventions are new products and services or the production of already existing wares by new method at lower cost than the then available rival business ship who guides his enterprise successfully across the changing seas of technological change, competitive pressures, and fluctuating business conditions. If John L. Hinners possesses the innovative entrepreneur in the history of the organ industry becoming evident in the following brief sketch of his business career.

In 1903, Hinners inherited the commence rural and small town church throughout the United States constituted a single unexplored market for the pipe organ. Hinners' conception was that any organ builder, as a matter of small thought, that the major tones of the pipe organ would one day grace its services. Until the advent of Hinners, however, the pipe organs remained beyond the reach of most of these small communities whose members were free and cultural arose. As the economic boom of 1903 would say, Hinners knew that the price elasticity of demand for the church pipe organ was very high. To the layman this supply means that the lower the price of the church organ, the smaller will be the demand. Hinners told himself that he must reduce the cost of building an organ to the lowest possible figure, for he reasoned, made correctly, that was very low price the demand for the instrument was almost unlimited. The problem was to build a pipe organ which could be sold profitably at a low price. For the Hinners to this problem Hinners turned to his style, the organ, in reed organ assembly. When Hinners decided to enter the pipe organ industry in 1915, he brought with him a rich background of experience in reed organ manufacture, first with Mafety and Rankin, and then by himself. In building reed organs Hinners gained an appreciation of compactness, mechanical reliability, and fine cabinetry which he used extensively in his pipe organ. Furthermore, the reed organ was a relatively standardized product. Production techniques were geared to low cost output for the market was pure competition, the number of manufacturers was large, and to survive the individual firm had to price at or below the market. This necessitated is the utilization of the most efficient production methods. Hinners' plan was to apply these techniques of reed organ manufacture to pipe organ building and his practices were essentially the adaptation of a reed organ shop to pipe organ production. Likewise, Hinners conceived of the tracker organ as a basic unit which because its design did not vary significantly could be built efficiently and inexpensively. A standard pipe organ design posed one problem not found in its reed counterpart. It must be adapted to several places, and this was done in the center or on either side of the sanctuary. Hinners solved this problem of providing a custom facade by reorganizing the pipe frame which permitted flexibility of location while retaining the sound well. The pipes in the different phases were accomplished by merely extending the basic design.

The instrument built by Hinners was indeed as much an innovation in pipe organ building as the Model T produced by Henry Ford was to the automobile industry.
The nominating committee (consisting of Mrs. M. Moreland, Dr. C. Herman, and Mr. Mooney) wishes to present the following slate of candidates for the 1958 election:

Treasurer:
James Boenigk, Settlesgrove, Pa.
Donald C. Rockwood, Rockland, Mass.

Corresponding Secretary:
Peter T. Cameron, Greencastle, Pa., Helen Harriman, Shadyside, Mass.

Recording Secretary:
Frederick S. Spangler, Philadelphia, Pa.

Auditor:
Robert E. Haas, Greensville, N. H.
George Pauley, Cincinnati, Ohio.

Counselor (5 years):
Pierce Gast, Washington, D. C.
Stewart Shuster, Portland, Maine

Counselor (3 years): (unexpired term of Thomas Cunningham)
Rodney Myrvogas, Westport, Mass.
Randall E. Wagner, Oxford, Ohio

Vote for one name for each office and mail the ballot as soon as possible to:
Mrs. Mary R. Danyew
North Chadron, New York
12138

Please put your NAME and ADDRESS on the envelope, and mark it "BALLOT." Envelope must be postmarked not later than June 15, 1958.

BIOGRAPHICAL INFORMATION

Treasurer
James Boenigk holds degrees from the College of Wooster (Ohio), Columbia University, and Union Theological Seminary. He is an Associate of the American Guild of Organists, and is Editorial Assistant of its quarterly publication. Mr. Boenigk is Associate Professor of Music at Susquehanna University in Selinsgrove, and Director of Music at Zion Lutheran Church, Selinsgrove, Pa. He is a composer and has publications in the catalogue of G. Schirmer, Concordia, Augsburg, and H. W. Gray and others. He has been a member of CBS for several years, and has seen to the rescue of a number of old organs.

Donald Rockwood is the Head Teller and Assistant Manager of the Warwood Office of the Union Savings Bank of Boston, and has recently received an Honorary Certificate from the American Institute of Banking. He is a graduate of Bardwell College with a major in Accounting. He has served in the U.S. Army for two years, with a major in Accounting. He has served in the U.S. Army for two years, working in the accounting section at Fort Dix. Mr. Rockwood, a descendant of one of the founding families of Northfield, has always been interested in music and has served as organist in several local churches. He received instruction on a one-manual tracker (no larger in existence) which was installed in a local church by a distant relative.

Corresponding Secretary
Peter T. Cameron, Student of Hamilton College, has studied organ with John Brahms. He is interested in tracker organs, and has been a member of CBS for several years. During this time he has submitted data on organs located in Fairfield and Westchester Counties and Eastern Long Island to the Eastern Organ Committee. Since 1952 he has been with Angel Pips Organ Co., of Port Chester, N. Y. In 1968 he was in charge of moving and repairing an organ built in 1936 by Thomas Nobbs, and has written an article on that organ for THE TRACKER. At present Mr. Cameron is doing research on othertracker organs.

Mrs. Helen Harriman studied at the Northfield Retirinary and the New England Conservatory. She has served as organist and choir director in churches in East Weipole, Sharon, Potomac and Plymouth, Mass. She has been interested in tracker organs since she lived in the old hand-pumped organ in the Congregational Church in Sharon. Mrs. Harriman has been a member of CBS for several years, and has attended many conventions, and has written detailed reports of these for THE TRACKER. At present she is serving as Corresponding Secretary.

Recording Secretary
O. Daniel Marshall is Organist and director of Music at First Reformed Church, Pittsfield, Mass., and has made several national appearances. He received the B.A. degree from Yale University in 1949 and Master of Sacred Music degree from Union Theological Seminary in 1951. He has been an OBS member since 1951, has demonstrated organs at several conventions, and was a speaker at the 1958 Convention. He has F.A. O. and C.M. in the American Guild of Organists. In January Mr. Marshall served as Organist and Instructor for the 9th Annual Protestant Church Music Institute for U.S. Forces in Europe, held at Heidelberg, Germany. He also played the Oberhutten and Weingarten organs while in Germany.

Frederick Spangler, organist and choirmaster of Gloria Dei (Old Swedes) Church, Philadelphia, became active in CBS shortly after its foundation, having served on the 1900 Philadelphia Convention Committee, as a member of the Choir, and as a member of the National Council. He is at present the Recording Secretary of CBS. He received his A.B. degree from the University of Pennsylvania and also studied composition and conducting under Frederick Stock. He has been instrumental in the restoration of historic organs, and is remembered for the one manual Kraus or...
...can installed in his course for the Philadelphia Convention.

Auditor

Robert K. Hale is a designer and builder of pipe organs, and has been familiar to a great many OHS members through his work as an organist and builder. Within the past eight years he has refurbished seven (old but good) instruments in Massachusetts, Vermont and New Hampshire. He has been a member of OHS for several years, has served on the nominating committee, and attended conventions. Mr. Hale was host at the close of the "Midday Workshop" in the State Theatre, Portland, Maine, during the 1986 Convention.

George Pallen, after receiving his degree in the field of Electronic Instrumentation Engineering at Georgia Tech and Boeing Co. in Atlanta. He has also worked in the research department of the Baldwin Piano & Organ Co. At present he is on the staff at the University of Cincinnati and is in charge of Electronic Instrumentation for the Mechanical Engineering Department, Research Division. He has attended conventions, and was one of the Committee for the 1966 Convention, in Cincinnati. Among his other activities he is acting organist.

Compiler

Pierre Gauli is an active building manager who has a lifelong interest in organs, and hopes to own a tracker some day soon. He is also interested in church music and liturgies, and has a sizable collection of hymnals, manuals, reference works, etc. Mr. Gauli has taken piano lessons, sung in church choirs, and at present has a neighborhood choral group meet at his home. They carol at Christmas, and sing on special occasions. Along with the choir of the church he also plans to be active in his college alumni organization.

Stewart Murnane, a native of New Jersey, received degrees from New Jersey College and Conservatory of Music in Columbia. After serving in the Army, he attended Westminster Choir College from which he received his B.S. degree. Moving to Staten Island in 1956, he served as Minister of Music at the Woodford Congregational Church in Portland. At present he is at Trinity Episcopal Church, Portland, and in the summer serves as director of music for the Congregational Assembly. Mr. Murnane also teaches voice, organ and piano. Shortly after coming to Maine, he came into an appreciation of tracker-action organs through some OHS members, and now Trinity is having a new tracker installed this year.

Compiler (unexacted form)

Robert W. Morgan received his A.B. from Trinity University where he was elected to Sigma Xi. He has done additional work at Tufts and Cornell. Mr. Morgan worked one summer for Eric Novack; two years as pianist in the Studio of Educational Services, Inc., and is now the physicist on the Research and Development Staff...
Chicago: A Johnson Town

By F. R. WEBER

(Continued from last issue)

Trinity Episcopal church, Michigan avenue at
26th street, had one or two large organs, the one
and make of which are not given in their anniver-
sary book. In 1814 they installed an Allen 3-34
in the church, and next year a larger Austin
3-34 in the Sunday-school room. Trinity church
was likewise destroyed by fire not many years ago.

First Presbyterian church, Evanston, had a
Johnson 3-37, price $333, built in 1839, and ob-
serves a noteworthy organ. It has been rebuilt.
Man-
na Methodist church, Evanston, and a Frank
Rookes, 2-14, Opus 523, built in 1852.

One of the most notable Rookes in the Chi-
ago area is in Concordia Teachers College River
Forest. It stands every internal evidence of Rook-
es' origin, even to the naming of some individual
pipe-makers on certain ranks of pipes. Whatever
its original location, it was rebuilt by Farrand &
Votey about the year 1901, and installed in F1912
Christian Science church on Broadway; together
100 Morris attached a step-key console. In 1926 it
was moved to its present location in River Forest. Its
notes are as follows:


<table>
<thead>
<tr>
<th>Octave</th>
<th>Key</th>
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<tr>
<td>15'</td>
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<td>3'</td>
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<td>2'</td>
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</tbody>
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The scale of the Pedal Disposition is 15' x 14',
the Pedal Resonant is 7½' x 10¾', and the Pedal Flute
(4½') is 8½'. The name of R. C. Rood is used.

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The large proportion of Johnson organs in Chi-

Page 7
In the little town of Lambertville, New Jersey, 18 miles northwest of Trenton on the Delaware River, there is a fine two-manual Great and Master organ at St. Andrew’s Episcopal Church. I became acquainted with it March, 1964, and the organ and the organist made an accentable impression. The organ faithfully supports the music each Sunday, and, with proper care, it should last for perhaps the next two or three generations. The stop-list is as follows:

**Great**
- Manual
  - 10’ Celeste
- Stoplist Name
  - 8’ Principal
- Shaped Vox
e
- 4’ Quaver
- 4’ Menuette
- 2’ Spinet
- Chiffon
- Stopped Flute
- Trumpet

**Swell**
- 8’ Celeste
- 4’ Celeste
- 2’ Trumpet
- 8’ Reed
- 4’ Reed
- 2’ Oboe
- 4’ Flute
- 8’ Flute

**Positif**
- 8’ Division
- 4’ Division
- 2’ Division

**Standing Pipe Organs**
- 16’ Division
- 8’ Division
- 4’ Division
- 2’ Division

**Pillar**
- 8’ Division
- 4’ Division
- 2’ Division

**Pedal**
- 16’ Division
- 8’ Division
- 4’ Division
- 2’ Division

**Elaborate Pipe Organ**
- 16’ Division
- 8’ Division
- 4’ Division
- 2’ Division

**Choir**
- 16’ Division
- 8’ Division
- 4’ Division
- 2’ Division

**Choir**
- 16’ Division
- 8’ Division
- 4’ Division
- 2’ Division

**Combination**
- 16’ Division
- 8’ Division
- 4’ Division
- 2’ Division

**Organ**
- 16’ Division
- 8’ Division
- 4’ Division
- 2’ Division

**Pedal**
- 16’ Division
- 8’ Division
- 4’ Division
- 2’ Division

**Combination**
- 16’ Division
- 8’ Division
- 4’ Division
- 2’ Division

Swell and Great pipes Octave couplers and the usual Great to Pedal and Swell to Pedal.

There are three open stops under the console ("combos") that control the Great to Pedal reversionary and "full organ" and "full organ cance- to 8." While these latter two may have at one time operated the full organ, they may act on the Great organ only. A bellows signal has also been provided.

The great organ is a two-manual, with a console in front of the organist. The manuals lie rather flat, set by today's standards, and the pedal board, to the non-concert scale, extends to 60. It is difficult to cope with the pedals due to their shape; sharp and flats are large and almost box-shaped. The drawknobs seem to pull out for more. When playing the Belline- korn's Pedale and Pipes in G major one day, the 8' Division Knob came out of control. But, as SCHWARTZ says—An organ is like a cow. One knob was so loose, it hung on its hinge as it lay there.

The 16' Bourdon on the Great are, of course, readily one rank, but "bass" providing the lower or bottom octave of notes and the "chord" providing the rest of the rank. This device has many advantages which are apparent to most well-trained organs.

The Great Trumpet is very rough and coarse, but has plenty of power. Unfortunately, it is very difficult to keep this rank in tune. The three-rank Markevits is very sharp and acute with neatly overtones. It is very audible in the lower registers and when coupled to the pedals, gives plenty of definition and clarity. The Melodies are sweet, bright and very useful. The Division is large and, to me, ever-soiled. Since it stands directly over the console, the effect on the player is eye-over-coming.

In the Swell, the division is used and, unless its larger-voiced brother on the Great, can be used to great advantage as a solo stop. The Violin is rather thin, coming in in effective, whereas the Viola is bright, as is the Flute. The Oboe, perhaps the least rank in this division, has lots of body.

Under the Pedal pipes are heavy and rather dark in character, although well regulated throughout. They tend to become thinner, and much more beautiful soft effects can be obtained through coupling the Bourdon Daae from the Great over the Pedal.

I believe that the Swell organ is not fully compatible with the Great, either in tonal quality or relative balance. It is not nearly as effective for this reason, I often played Bach on the Great alone without weighting in the Swell. However, I would couple the Swell to the Pedals to get a variety and balance of sound.

It was very much approved by the organist of the whole organ, in particular of the fine materials used in its construction. The organ's sound is very grave and convincingly harmonious. The stops have plenty of individual character and personality. It is responsive and fairly sensitive to touch so that any wrong note sounds not glaringly.

It is unfortunate that the insignia had to face life in a very "dead" building and also that it was partially exposed to dampness in winter since the entrance where it stands (the outer wall of the sanctuary) is very exposed. When the organ, according to a plaque marking its dedication, in 1873. These facts would play a part in the success of this great organ-building firm.

It is, of course, a grave mistake to think that every tracker organ is a good organ. But Organ 1615 is definitely a worthy instrument of Hook and Hastings. It is to their credit that, while newer and more organs have come and gone, Organ 1615 continues to give "praise to the Lord" each Sunday at St. Andrew’s.

This organ was given to St. Andrew’s Church by a Mr. Fred Krush, a one-time member of the church who had moved to Boston. It is probable that Mr. Krush, after deciding to present an organ to his former parish, searched out the nearest organ builder of good reputation. From this selection, he asked Mr. Hook & Hastings.

I have been told that a number of Hook & Hastings organs still exist in small, relatively unpopulated churches in towns and villages of New Jer- sey, and I hope to make my acquaintance with at least a few of these during the summer of 1965. 
Two Roosevelts Built Church Organs

by F. R. Webber

The present generation may not be aware that two members of the Roosevelt family built some of the largest and most costly church organs in America. These men were the sons of President Theodore Roosevelt, and their names were Hildreth L. and Frank Roosevelt. They were two of the four sons of Silva Web Roosevelt, and their grandfather was Cornelius Van S. Roosevelt, patriarch of the relationship.

Hildreth L. Roosevelt was born December 21, 1867. While yet a boy he became interested in science and inventions. Roebackness, then in its early stages, interested him in particular. Not far from the Roosevelt home, which was at 1 East 20th Street, New York, stood Holy Communion Episcopal Church. The church still exists at its original location on Sixth avenue and West 20th street. In its early years, in those days, was an organ built in 1845 by J. H. Lapham & Co., who had a factory at Westerly and Bedford streets. One day young Roosevelt and a friend named William Beebe, visited the church and found organ tunes at work. Part of the case was removed, and the boys had a chance to see the interior mechanics of an organ. They resolved to set up a workshop in the Roosevelt basement and build themselves an organ.

Church organs in those days usually had a black walnut case on all four sides. In the front of the case, above the keyboards, were three Gothic openings, with grilles above. A few pipes were displayed in the pointed openings. The keyboards were removed into the case; the two stops had square chapes, and they were arranged in vertical rows at the ends of the keyboards. A pipe organ made by Charles Lang was ordered and installed.

The two boys read the manual engraved in silver Japanese on the case and studied the designs: diapasons, flutes, chimes, zephyrs, and the like. They crawled inside and noticed that the keyboards were connected to the wind chaise by an elaborate array of pipes and tracks. Old organ men such as Lang showed them how to put the case together and made careful measurements of one of the wooden pipes. Then they went home and made one like it. To their delight it actually gave forth a music, and that was born.

Hildreth Roosevelt visited the Hall & Lapham shop, watered the present of pipe making and church building, and eventually became an apprentice in the organ factory. His father was not pleased. Next door, at 3 East 20th street, lived James A. Roosevelt: a few doors away, at 31 East 20th street, dwelt Robert B. Roosevelt, and across the street was Theodore Roosevelt. Sr. They discussed the matter and decided that young Hildreth must not be allowed to do overall, and with a tin dinner pail set out at dawn for the factory of Hall & Lapham. The men of the Roosevelt family had been bankers, brokers and attorneys, but no Roosevelts had ever built organs. Why should a son of one of Manhattan's leading families violate tradition?

Hildreth Roosevelt had more than his share of the gift of persuasiveness, and eventually family opposition was worn down. In the year 1868, when he actually built an organ of fair size, and made use of electro-magnets instead of the local wooden trackers and stops, parental opposition became parental pride. Young Hildreth was 10 years old at the time. He had never seen an organ with electric action; neither had anyone else in America. As a matter of fact, only two such organs existed, and neither was much of a success at the time. Dr. Allen Peabody had built one in France a few years earlier, and the Sayre organ was carrying on exhibitions in London. Hildreth Roosevelt had read of these organs in scientific magazines, and he built an organ with electric action without having seen one. In 1869, before his twelfth birthday, he placed his organ on display at an industrial fair in New York, and it was awarded a gold medal and a diploma.

This triumph was followed by a trip to Europe. There met Camille-O Gil, the famous organ builder, the Byson organ builders of London, and Charles Barker. Taking a firsthand lesson as his model, Barker had regained a miniature version which had randomized the touch of an organ almost as light as that of a piano.

In 1872, after his return from Europe, Hildreth Roosevelt leased a brownstone house at 40 West 18th street, New York, built a new shop and strengthened the force with posts. He bought some wood tresses and machinery, hired a dozen expert organ builders, and sent out announcements stating that the Roosevelt Organ Works had begun Ex courses. Roosevelt was not yet 25 years old at this time. Among those who came to work with him were his brother, Francis, aged 17, and later his cousin, his cousin, Theodore, aged 16, a future President of the United States.

Hildreth L. Roosevelt's first organ was built for Holy Communion Episcopal Church, where his interest in the organ had been awakened a few years before. This organ had three manuals, 22 stops and 1499 pipes. It had an Electro-Mechanical Organ of five stops. This was an invention of the Roosevelt's which, he said in the dedication folder, "is especially useful in leading congregational singing, as the memory of the upper note is heard throughout the rest of the harmony." This organ was built in 1874, and a few of its pipes are still to be found in the present organ of Holy Communion Church.
Mr. Roosevelt built a four-story garage behind the front of the house on West 17th street, he had an electrical shop where Leclanché batteries and other such items were to be had. His second organ was built for Trinity Episcopal Church in Brooklyn. It contained three manuals and 30 stops. Next came a small organ of two manuals and ten stops, built for the First Presbyterian Church of Belpre, Ohio. Louis Hartt's Linke Organ is still in use in the chapel of Mount Saint Vincent School, Ridgewood. It had two manuals and 17 stops, and is still in beautiful condition; its clarity, variety of wood, its perfection of workmanship, fine finish and excellent voices are witnesses to the fact that the 24-year-old young man who built it was an artist who thought of the organ as more than a factory product.

It was in 1876 that the name of Hibner & L. Roosevelt became known far beyond his native city. He built two large organs that year: one for Cheltenham Hall in New York, and the other for the Continental Exposition in Philadelphia. Cheltenham Hall was a grandiose building that stood at the northwest corner of Fifth avenue and West 31st street. It was 19 feet wide, 102 feet deep and five stories high, and when it opened in 1876, its auditorium on the second floor at once became the center of New York's exclusive musical life. In 1876, Mr. Roosevelt installed an organ of three manuals and 31 stops, which was considered a large organ for those days. It was in two sections, one on each side of the platform, and in the same dome above the great organ. The Echo organ, built by him, was connected electrically. Behind the organ were two halliards with long planes between. The organ was pumped by men who walked to and fro on the planes. Then the city newspapers declared that the organ "was played by means of electric wires running under the stage", and that above the dome was a stop called the "Flying Organ." Podber of Frankfurter, George W. Morgan, John White and other C. I. Forde were among those who played it. Music journalists were spread throughout the world printed descriptions of it.

While the interest in New York was at its height, the Roosevelt organ in the North Hall of the Philadelphia Centennial's main building was opened. It contained three manuals and 30 stops and on its completion was described as having overcome many splendid organists and combination action. It contained, among other features, an Echo organ and stop. Mr. Roosevelt also built a Suspended organ, hung by cables from the roof, and at some distance from the main organ. Visitors from all over the world saw and heard it, and many said it was one of the finest organs they had ever heard. The organ was the Suspended organ. They carried away copies of one of the first home organs ever made, THE GENTLEMEN's CIRCUMSPECT Musician and others. The Roosevelt organ is still in use. Hi Roosevelt's electrical inventions which permitted an organ to be played at any distance from the keyboards. In the brochure was a full-page illustration of Cheltenham Hall, reproduced by the new process of photoengraving.

The Cheltenham Hall organ was purchased about 1876 by the Chicago Musician, who put it into the hands of Mr. Roosevelt, and it was sold to the First Presbyterian Church, New York. The Continental Exposition was the next organ which must. Mr. Roosevelt $2,500 was sold at auction in 1876 to Samuel J. Brooks of Boston. Rids were at $500. The organ was set up in Cheltenham Hall, Boston, From there it went to a hotel in Revere, then to storage.

In 1878-89, Mr. Roosevelt built what was then the world's largest organ. It was for the Episcopal Cathedral of the Incarnation, Garden City, Long Island. Mr. A. T. Stewart, one of Manhattan's leading merchants, laid out Garden City as a model suburban city, and near its center he planned a cathedral, which was to contain the world's largest and best organ, regardless of cost. Mr. Roosevelt did not live to see the cathedral built, but much less the organ. He died, and the title of his body from St. Marks' churchyard was an international sensation. Hibner Roosevelt, when not yet 30 years old, began the organ. It was five years in building, and eventually a larger shop had to be opened two blocks west of the old one. The organ contained 115 speaking stops and 158 three-octave, and its electric-pneumatic action was divided into several divisions to be placed in the chancel, in the rear, above the ceiling and in the crypt.

Another organ by the firm, as large, was that of the Chicago Auditorium. Mr. Roosevelt designed it as a four-manual organ with 190 speaking stops and 215 three-octave. Due to his untimely death, at the age of 27, his brother, Frank, built the organ. A few years ago it was purchased by Dr. William Brush, a noted organist and builder, and presented to the University of Illinois. The gigantic was some of its wooden pipes that they snapped every piece of tunes added to them. Like the Garden City organ, its action was electric.

During his brief life of 37 years, Hibner Roosevelt built 535 organs, and his brother, Frank, who succeeded him, built 176 more, a total of 711, of which about 200 are still in use. The first organ he built was for the Brooklyn, New York, and the last was for the Brooklyn, Philadelphia, and St. Louis. Many of these organs are proving excellent service to this day, although in some cases, because with all the latest gadgets have replaced the original ones. Among Mr. Roosevelt's organs were Grace Church, 47 stops; St. Thomas Church, 54 stops; All Saints' Catholic Church, 59 stops; Church of the Incarnation, 59 stops; First Presbyterian, 45 stops; Holy Trinity Pelham, 45 stops; Trinity Church, 48 stops; and South Church, Reformed, 40 stops. Garfield Hall had 52 stops; and Mandelstam's Civic Club Hall had 64 stops, by the same builder.
THE BOSTON LIST

Ed. Note: Continuing our policy of publishing the area listings of tracker action organs built prior to 1865, we present the Boston area list as a supplement to the Massachusetts list. This list was compiled by Alton Linscott and Roger Bowdery, corrected to November 1865. It has already appeared in print in the Newsletter of the Boston Organ Club.

Boston proper
St. Margaret's Church
11 Longfellow Square

Back Bay
New England Conservatory of Music
(8 tracker organs, one allowed)
208 Huntington Ave.

North End
First Methodist Episcopal
(Orwell Christian Church)
322 Hanover St.
Christ Episcopal ("Old North")
187 Salem St.
St. Stephen's R.C.
Hanover St.

South End
All Saints' Lutheran
91 West Newton St.
Congregational
197 W. Brookline St.
Gran A. M. E.
199 Washington St.
Penobscot Church of God
207 Shawmut Ave.
St. Philip's R. C.
301 Harrison Ave.
St. Anne's R.M.E.
600 Columbia Ave.

West End
Harrison Gray Otis House
SPNEA 144 Cambridge St.

Allston
Congregational
35 Quincy Ave.

Brighton
First Parish Unitarian
(rented & used by Masons)
161 Chestnut Hill Ave.

Charlestown
St. Catherine of Sköna R. C.
Hayes Square
St. Catherine of Sköna R. C.
Lower Church - Hayes Sq.
St. Mary's R. C.
52 Warren St.

Dorchester
Boston Assembly of God
61 Washington St.
Christ Church, Unitarian
6 Dit St.
Post Parish Unitarian
44 Winter St.
Immanuel Baptist
191 Adams St.
Masonic Hall
504 Columbus Road

Cole & Woodberry
$1004.25
E. W. Lane
$1100.00
George Stevens
$1225.00
(unknown) r.o. by Herman
$1180.00
Schlichter 1922
$1100.00
Thomas Appleton
$1044.10
(2nd, incl. by C. H. Fisk, Inc.)
$1096.30
R. & C. C. Hook 2444
$1099.00
(unknown) r.o. by James
$1165.00
C. & C. C. Hook 276
$1197.00
(r.o. in use)
Rixmont & Whaley
$1200.00
(moved and still in use)
Hocking & Hastings 1247
$1205.00
Geo. Stevens (?)
$1207.10
Hocking & Hastings 1404
$1291.00
Hocking & Hastings 1309
$1385.00
Mealla Baumgartner
$1398.00
(comb. tracker, etc., and
(unknown)
$1590.00
purchased together)
Woodberry & Varick
$1592.00
Coe & Woodberry
$1696.00
Hocking & Hastings 1621
$1896.00
Geo. S. Hutchins c1848
$1986.00
(copper action electroplated)
Coe & Woodberry
$2185.00
Jose Woodberry
$2190.00

Page 11
Portman Methodist
26 Parkman St.
St. Andrew's B. C. Chapel
St. Margaret's B. C. Chapel
83 Columbus Road
St. Mary's Episcopal
13 Channing St.
Village Congregational
(renamed by Algonquin Lodge)
45 River St.

East Boston
Central Assembly of God
48 Bonnet St.
Church of Our Father, Unit.
35 Marion St.
First Presbyterian
130 Chadwick St.
Mount Holy Redeemer R. C.
74 Maverick St.
Our Lady of the Assumption
330 Summer St.
St. John's Episcopal
25 Exchange St.
St. Mary Star of the Sea R. C. Chapel
64 Moore St.

Hyde Park
2nd Christian Science
125 Arlington St.

Jamaica Plain
First Baptist
Center and Myrtle Sts.
First Parish Unitarian
353 Adams St.
Mother Bethel's A.M.E. Zion
31st and Harvard Sts.
St. Andrews Methodist
31st and Ashford Sts.
St. Peter's Episcopal
150 Park Ave.
St. Thomas Aquinas R. C.
95 South St.

Mattapan
St. Andrew's B. C.
1300 Blue Hill Ave.
St. Anthony's Lower Church
1300 Blue Hill Ave.

Napoleon
Community Church
21 Walnut St.

Randolph
 Baptist
38 Cummington Highway
Meashall, Lutheran
39 Adams St.

Revere
Bethel Baptist
18 St. James St.
Emmanuel Lutheran
Kennebec and Warren St.
First A.M.E.
543 Warren St.
First Parish Unitarian
Field Square
Highland Congregational
783 Foster St.

E. W. Lane
C1990 2m
Geo. M. Ryder
C1850 2m
Geo. S. Hutchinson C1923 2m
Geo. S. Hutchinson C1946 2m
James Cole
C1990 2m

Wm. B. D. Simmons
C1970 2m
Hutchings, Hazen & Co. C1904 2m
Joel Butler
C1870 2m
Wm. R. D. Simmons
C1995 2m
(uknown) rev. by
Cole & Woodberry C1923
Geo. S. Hutchinson C1963
Cole & Woodberry
C1960
Geo. A. Hutchinson (?)
C1990 2m
(altered)

Josiah Woodberry
C1935 2m

K. & G. O. Hook C1913
C1925 3m
K. & G. O. Hook C1971
C1874 3m
contains some older parts, later
alt. by G. S. Hutchinson
K. & G. O. Hook C1925
C1970 1m
Hook & Hutchings C1920
C1920 3m
Cole & Woodberry
C1940 2m

K. & G. O. Hook C1974
C1954 2m
rev. by G. S. Hutchings C1954
C1890

Hutchings, Hazen & Co. (?)
C1995 2m
K. & G. O. Hook C1913
C1990 1m

Cote & Woodberry
C1995 2m
Cote & Woodberry
C1995 2m

Cote & Woodberry
C1995 2m
Cote & Woodberry
C1995 2m

Hook & Hutchings C1910
C1960 2m
Hook & Hutchings C1920
C1965 2m
(K. & G. O. Hook C1971)
C1960 2m
Hook & Hutchings C1971
C1965 2m

Hutchings, Hazen & Co.
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C1975 2m
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Stoneham
First Unitarian
St. Patrick’s R. C.

Wakefield
First Baptist

Waltham
Ch. of Covenant, Pott Oper.
Ch. of Nazareth,

Watertown
First Unitarian

Wayne
Sacred Heart R. C.

Wayne Woods
A. Russell Luce (rec.)

Windham
First Baptist

Woburn
First Congregational
First Unitarian
Methodist
St. John, Encounter R. C.

E. & G. O. Book 250
Woodberry & Harris c1908 2m

J. R. Walker 357(?)
Geo. H. Ryder 12b18
Geo. A. Hutchings 257a

Jesse Woodberry
t.

Jesse Woodberry
c1914 2m

Geo. H. Ryder 37
(rub. F. Noyce 1931)

E. & G. O. Books

3m

Geo. H. Ryder 37

E. & G. O. Book & Hutchings

2m

Notes, Quotes and Comments

Former President, Donald R. M. Paterson, has concluded his series of radio talks over WUNH-FM,
Providence, R.I., on the history of organ building in
America, which was illustrated with taped en-
amples of the sounds of some of the organs he
described. The talks were so interesting that we
hope to reproduce them, in part, at least, in the
next issue of THIS KNACKER.

According to the OTTAWA JOURNAL, Chana-
dians in that area are "organ buffs" and several
have built organs in their homes. Raymond Barnes,
a professional builder, has assembled many of
the hamlets of the "sport." Peter Harker, a geologist,
acquired two key-boards on a visit to Philadelphia
a few years ago, and started the ball rolling with
knowledge from Mark Wesley Good, "Organ Build-

All that was left of the Rehn organ in Trinity
Church, New York (gallery) after years of "re-
builds," "restorations," "new organs," etc., was a
set of 15 nose pipes of the 31-foot type. When
Alden-Elkinder built the "new" organ there re-
tently, these pipes were retained in show pipes,
behind which an electronic 31" was installed. Gil-
bert Adams decided that the Rehn pipes could be
reduced to use by building the proper chest for
same and undertook the job. Now the old Rehn
pipes, the bottom octave of the 31 2 pedal stop in
the gallery organ, sound once more.

Henry Karl Rehn advises us that his latest
list, No. 16 in Catalogue "D" is available gratis to

OES members upon receipt of a self-addressed,
stamped envelope. Address him c/o Organ Litera-
ture Foundation, Nashville, New Hampshire.

The Music Club of Kingsville, Texas, presented
Roger Fawcett in a recital at First Presbyterian
Church, Kingsville, on October 13, 1962. The organ
is a George Kilgen & Son, 2 manual, 21 stops, with
tracker action. It was rebuilt and enlarged in the
late '30s by Otto Beidemann. Mr. Fawcett played
compositions by Purcell, Bach, Mozart, Aren, Liszt,
Barber and Howyery.

Obituary: One of the very early members of
OES, Prof. H. Frank Boykin of Yale University,
died Dec. 29, 1966. In his quiet way, he upheld all
of the precepts of our Society.

JON SPONG
Management:
Spong Concerts
1119 Hurley Road
Niles, Michigan
OHS ELECTIONS...

AN EDITORIAL

The popular, yet often peculiar and unpredictable, game of politics in and around the Orange Historical Society. Whether we like this or not, the founders decided that the affairs of the Society should be conducted in a "democratic" manner, and the Constitution and By-Laws of the Society reflect quite clearly the format of our operation, including an annual election.

But the vast majority of our members take little or no interest in this activity. At last year's election, out of a membership of just over 300, there were less than 30 ballots cast! One good way to ask the question, "Is Mr. Simmons truly the elected president of OHS?" Since he was the only candidate proposed by the Nominating Committee, and since no ballots arrived with a "write-in", or with his name crossed out, it was announced that Mr. Simmons had been elected unanimously. But was he? With some 260 non-voting members, could they have prevented a candidate who would have secured a majority vote of the total membership?

This is by no means a proposal to unseat Mr. Simmons as president. Heaven forbid! He is certainly deserving of the honor, due to his great interest in and knowledge of American organ building, and due to the vast amount of work he has accomplished for the society.

But why do not more of our members cast ballots in our elections?

You may argue that our Society is made of a widely scattered group of people, relatively few of whom have ever met or corresponded with each other. For the past two or six years it has been the responsibility of the Nominating Committee to secure candidates for offices and to provide a brief biographical sketch of each nominee which has been published in THE TRACKER. We have this far refrained from the use of photographs of candidates, primarily due to the expense. (Each picture published adds to the cost of printing.)

But once again it is election time. This year's Nominating Committee has done a fine job of securing two candidates to each of the offices vacated. Mrs. Daupey and her assistant are in the rear and further nominated for getting the work finished on time.

We call upon each member to read the election notice carefully, to fill out the ballot enclosed with this issue of THE TRACKER, and to mail it in time to reach us. We should cherish this privilege of having a voice in the operation of our society and use the ballot as a means of showing our interest.

Let's elect our officers with a majority this year!

Letter to the Editor

Dear Sir,

Readers of THE TRACKER might be interested in a prospectus I have recently received for THE MERRY ORGAN BOOK. A CD of CHURCH MUSIC by Canon Noel Boston and Lyndsey G. Longwell. Subscription price is $20 (about $8) with subscribers names to be listed in the book. Write (but send no money at this time) to Lyndsey G. Longwell 18 Marion Street

Edinburgh, Scotland

Mr. Longwell would be interested to know of any barrel organs in the U.S. I have called his attention to the advertisement of Mr. Jeff in the COLUMBIA SENTINEL for December 8, 1857, and the one reported to be in Mission San Juan Bautista in 1852. Do any OHS members know of others?

Sincerely yours,

L. Lenwood

Washington Cathedral
Mount St. Alban
Washington 15, D. C.