



# THE TRACKER



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## Cape Cod Welcomes OHS Members to 11th Annual Convention

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

Just as the long, curved, beckoning finger 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. Boadway, assisted by Barbara J. Owen (first president of OHS), Alan Laufman 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 great 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 AGO 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 novel 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-size two-manual organ with a minimum of registrational 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 *nom-de-plume*. Enclosed with the manuscript should be a sealed envelope containing the application, marked on the outside with the *nom-de-plume* which appears on the music. Further information may be obtained from Barbara J. Owen, 11 Phillips Avenue, Pigeon Cove, Mass. 01967.

Other pre-convention information may be obtained by addressing Mr. Boadway 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 10:30 a. m. A musical feature of the morning is a performance of four classic Victorian anthems by the Dudley Buck 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 1717 meeting-house, and a church supper. A program for organ, harpsichord and voice is planned for the evening. The organ to be used is an 1847 Hook.

Wednesday, June 22 - Conventioneers will enjoy the sail to Nantucket Island, during which a box lunch is to be served. On the Island two recitals 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 returning, the evening program is to be a concert utilizing the 1762 Snetzler organ in South Dennis.

Thursday, June 23 - A bus tour covers the Cape from Yarmouthport to Provincetown, including four recitals and other demonstrations on 19th century organs. The evening program will feature a large two-manual Stevens of the 1850's, 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 "mainland" several unusual organs on the south shore will be available for those wishing to stop on the way home. Then again, some visitors may wish to return to Nantucket for a few hours!

Recitalists for the 11th Convention include Donald R. M. Paterson, Barbara J. Owen, Frank Taylor, Sally Slade Warner, Brian E. Jones, Carl McKinley, Thomas and Carol Foster, Jack Fisher and Edward Flint.

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 and make this convention a MUST. The Cape and nearby islands are world-famous for attractions that should ensure a happy and memorable experience for all.

# Roosevelt Organs in Philadelphia

By ROBERT BRUCE WHITING

Those who attended the Fifth Annual Convention of The Organ Historical Society in Philadelphia, Penna., in 1960, will remember that a number of Roosevelt organs were included on the itinerary. The convention headquarters was at the Asbury Methodist Church which has the 1881, 3-42, Hilborne Roosevelt, opus 95, formerly at St. Marks Episcopal Church, and which was a rebuild of an 1888 Hall & Labagh. The late C. Robert Ege, FAGO, played a major recital on the 1880, 3-32, Hilborne Roosevelt, opus 73, in St. Charles Borromeo R. C. Church. Organ trips included St. Joseph's R. C. Church, with an 1886, 2-19, Hilborne Roosevelt, opus 335, which was a rebuild of an 1839 Henry Corrie organ, (which now has been rebuilt by the Delaware Organ Co.), and the Protestant Episcopal City Mission, with an 1880 1-3, Hilborne Roosevelt, opus 75, formerly at Calvary Episcopal Church, Conshohocken, Penna.

After the convention, members of the Philadelphia Chapter, OHS, took some interested conventioners to see other Philadelphia trackers, including the 1884, 2-23, Hilborne Roosevelt, opus 148, in the former Fifth Baptist Church, and the 1888, 2-8, Frank Roosevelt, opus 407, in the former Corinthian Avenue German Presbyterian Church.

This article will describe some of the other Roosevelt organs in the Philadelphia area. The opus numbers will be more meaningful to the reader if he bears in mind that all Roosevelt organs from opus 1 to and including opus 358 bear Hilborne L. Roosevelt's name-plate, and that those from opus 359 (built 1887) to opus 537 (the last Roosevelt, built 1892) read Frank Roosevelt, Successor to Hilborne L. Roosevelt.

The former Park Avenue Methodist Church has a substantial 1887, 2-23, Frank Roosevelt, opus 370, with the following specification:

GREAT		SWELL	
Double Open Diapason	16'	Bourdon	16'
Open Diapason	8'	Violin Diapason	8'
Viola di Gamba	8'	Stopped Diapason	8'
Doppel Flute	8'	Dolce	8'
Dulciana	8'	Gemshorn	4'
Octave	4'	Flute Harmonique	4'
Octave Quint	2 2/3'	Flageolet	2'
Super Octave	2'	Cornet	3 ranks
Mixture	3 ranks	Cornopean	8'
Trumpet	8'	Oboe	8'
		Tremulant	
PEDAL		COUPLERS	
Open Diapason	16'	S-P, G-P, S-G, S-C octaves	
Bourdon	16'		
Violincello	8'		

There is a bellows signal and six pedal combinations (Sw. No. 1, Sw. No. 2, Full organ, Gt. No. 1, Gt. No. 2, Gt. to Ped.). The organ is intact but is in poor condition mechanically and is not used.

The Temple Presbyterian church has a fine 1878, 2-19, Hilborne Roosevelt, opus 40. This organ is in good condition and is used regularly. It was located originally in the rear balcony. In the 1890's

J. B. Didinger moved it to its present location at the front of the church on the right side. The name-plate on the console now reads

J. B. DIDINGER & CO.  
Philadelphia  
Pat. May 12, 1895

GREAT		SWELL	
Open Diapason	16'	Bourdon	16'
Open Diapason	8'	Open Diapason	8'
Gamba	8'	Stopped Diapason	8'
Melodia	8'	Salicional	8'
Dulciana	8'	Wald Flute	4'
Principal	4'	Viola (sic)	4'
Twelfth	2 2/3'	Cornet	3 ranks
Fifteenth	2'	Oboe & Bassoon	8'
Trumpet	8'	Tremulant	
PEDAL		COUPLERS	
Open Diapason	16'	G-P, S-P, S-G	
Bourdon	16'		

The old Messiah Universalist Church has a rather undistinguished 1889, 2-10, Frank Roosevelt, opus 439. The congregation has disbanded and the building is not used for church services.

GREAT		SWELL	
Open Diapason	8'	Violin Diapason	8'
Doppel Flute	8'	Stopped Diapason	8'
Salicional	8'	Dolce	8'
Gemshorn	4'	Harmonique Flute	4'
		Oboe	8'
		Tremulant	
PEDAL		COUPLERS	
Bourdon	16'	S-P, G-P, S-G, S-G octaves	

The above specification is typical of many small Frank 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, with some ranks having the later Frank Roosevelt heavy voicing, an organ was produced with a really miserable ensemble. An example of such an organ, with excellent mechanical construction but poor tonal balance, was in the former Scotts Presbyterian Church, which had an 1888, 2-8, Frank Roosevelt, opus 396.

GREAT		SWELL	
Open Diapason	8'	Violin Diapason	8'
Salicional	8'	Stopped Diapason	8'
Gemshorn	4'	Dolce	8'
		Flute Harmonic	4'
PEDAL		COUPLERS	
Bourdon	16'	S-P, G-P, S-G, S-G octaves	

The Great Open Diapason 8' was large scale, heavy, and much louder than all the rest of the organ; the Gemshorn 4' was thin and stringy; and the Salicional 8' was very soft. No two of the Great stops blended together. The Swell was voiced quietly and did not do much for the ensemble, even when coupled to the Great at unison and octaves. In order not to condemn the organ entirely, it did have an interesting case, with the pipes of the Great Salicional alternating with the pipes of the Great Open Diapason.

St. Nicholas R. C. Church, Atlantic City, New Jersey, had an 1887, 2-8, Frank Roosevelt, opus 365,

one of the earliest Frank Roosevelt organs. At some time two additional ranks were added to the Swell by attaching a small narrow slider chest to the rear of the Swell chest, for a Bourdon 16' (T.C.) and an Oboe 8'. This organ was moved in the early 1900's to Corr Chapel, Villanova University, Villanova, a suburb of Philadelphia.

GREAT		SWELL	
Open Diapason	8'	Bourdon	16'
Solicional	8'	Violin Diapason	8'
Principal	4'	Stopped Diapason	8'
		Gemshorn	4'
		Hute Harmonique	4'
		Oboe	8'
		Tromolo	
PEDAL		COUPLERS	
Bourdon	16'	S-P, G-P, S-G, S-G octaves	

The voicing of the individual ranks, the tonal balance between the ranks, and the ensemble are far superior to that of opus 396 above. The two chorus ranks on the Great blend with each other, the Swell is bright, 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.

Eugene McCracken, in 1960, discovered a large Roosevelt organ which was supposed to have been destroyed. St. James' Episcopal Church had an organ built by Thomas Hall of New York City. This organ was rebuilt in 1881 by Hilborne Roosevelt, as a 3 - 30, opus 96. In 1903 it was removed by Beaufort Anchor, a former Roosevelt voicer, and installed in St. Gabriel's R. C. Church. The compass of the manuals is only 56 notes. The flat pedal board is 30 notes but the actual pedal pipes only extend to 24 notes, the rest merely drawing down the action of the manuals.

GREAT		SWELL	
Camba	16'	Bourdon	16'
Open Diapason	8'	Open Diapason	8'
Stop. Diapason Bass	8'	Stopped Diapason	8'
Stop. Diapason Treble	8'	Kerulophon	8'
Viol di Amour	8'	Principa	4'
Principal	4'	Cornet	3 ranks
Night Horn	4'	Hornoy	8'
Twelfth	2 2/3'	Trumpet	8'
Fifteenth	2'	Tremulant	
Sesquialtera	3 rank	CHOIR	
Cremona (T.C.)	8'	Open Diapason	8'
Trumpet	8'	Doppel Flute	8'
PEDAL		Kerulophon	8'
Open Diapason	16'	Viol di Gamba	8'
Bourdon	16'	Quintadena	8'
Violincello	8'	Gemshorn	4'
Trombone	16'	Piccolo	2'
COUPLERS			
S-P, C-P, G-P, S-G, C-G, S-C			

One of the most interesting Roosevelt organs still existing and certainly one of the best preserved is the Henry La Barre Jayne organ. Henry LaBarre Jayne (1857-1920) was a prominent Philadelphia lawyer, musician, philanthropist, civic leader, and patron of the arts. His father was Dr. David Jayne, a noted medical doctor, who made a fortune from the manufacture of Jayne's Patent Medicines.

In 1884 Henry La Barre Jayne bought a 2 - 16 Hilborne Roosevelt organ, opus 136, which was

made in Roosevelt's Philadelphia manufactory, for his residence at 1826 Chestnut St. About 1906, Mr. Jayne moved to a large mansion at 1035 Spruce St. and installed the organ in a spacious music room there. When he died in 1920, his mansion was sold to Brith Achim, a Jewish Beneficial Association. Here the organ remained for over 40 years with very little use. In the early 1960's, Brith Achim sold the building to a new owner who wanted to demolish the building for a parking lot. For several years the mansion was vacant and subject to the perils of fire, water damage, and vandalism. During this time, the writer kept in constant contact with the demolition contractor, so that the organ could be saved, on short notice if necessary.

Finally, however, the Philadelphia Historical Commission declared that the old mansion was an historical building and should not be torn down. The Philadelphia Dance Academy bought the building and now use it for a school. The new owners appreciate the worth of the Roosevelt organ and plan to restore and preserve it.

The organ's specifications are:

GREAT		SWELL	
Open Diapason	8'	Bourdon	16'
Doppel Flute	8'	Spitz Flute	8'
Gamba	8'	Highish Gedeck	8'
Di'ce	8'	Aeoline	8'
Octave	4'	Vox Celeste	8'
Flute Traverso	4'	Gemshorn	4'
		Di'ce Cornet	3 ranks
		Oboe	8'
		Tremulant	
PEDAL		COUPLERS	
Bourdon	16'	S-P, G-P, S-G, S-G octaves	
Violincello	8'		

The manual compass is 58 notes and the pedal compass is 30 notes. The flat pedal clavier extends out from the console only about a foot and a half. The pedal naturals are so short that the organist must use only toes when playing. It seems probable that the pedalboard was cut down at some later date. The Swell Bourdon has the usual Roosevelt split knob for bass and treble, and the Vox Celeste stop draws out the Aeoline with it. The Bellows Signal is called "Engine".

The voicing of the individual ranks is superb, and the organ has ample power for the "music room" (which really is an auditorium capable of seating several hundred people). The ensemble is good, but it would be improved by replacing the Gamba with a Fifteenth or Mixture. With a thorough cleaning, some mechanical work, and tuning, 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 trackers, a number of Roosevelt organs which have been electrified or otherwise rebuilt, and unfortunately, some Roosevelt organs which were destroyed and are no more. These organs may be the subject of a future article.

Are OHS elections fair? You can make them so by voting for your choice of candidates.

# John L. Hinners: The Henry Ford of The Pipe Organ

by Robert E. Coleberd, Jr.

In September, 1960, I published "Yesterday's Tracker" a brief history of the Hinners Organ Company (1879-1937) of Pekin, Illinois, in *THE AMERICAN ORGANIST* and in December, 1962, members of the Hinners family wrote a "Chronicle" of the firm for *THE TRACKER*. While both pieces conveyed something of the importance 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 emphasized adequately the fundamental and enduring significance of this firm and its founder, John L. Hinners. Hinners' niche in the gallery of notable American builders stems not from his contributions as an inventor (although he did patent a tracker action for reed organs in 1881 and a tracker pin, also for reed organs, in 1885), nor his achievements as a tonal architect and voicer, nor from any notable instruments he built. Rather, his fame rests upon his business acumen; specifically, a series of brilliant business decisions which the laws of economics now permit us to fully appreciate.

Although John L. Hinners presumably did not have even a superficial acquaintance with economic theory such as a modern day college student obtains (?) in a first course 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 innovator-entrepreneur, an accolade normally associated with the Henry Fords, Harvey Firestones, and Thomas A. Edisons of our economic history. A popular economics textbook defines an innovator as "the man with vision, originality and daring." His innovations are new products and services or the production of already existing wares by new methods at lower costs. The entrepreneur is the captain of the business ship who guides his enterprise successfully across the stormy seas of technological changes, competitive pressures, and fluctuating business conditions. That John L. Hinners personifies the innovator-entrepreneur in the history of the organ industry becomes evident in the following brief sketch of his business career.

John Hinners perceived that the countless rural and small town churches throughout the United States constituted a sizable untapped market for the pipe organ. Every congregation, no matter how small, dreamed that the majestic tones of the pipe organ would one day grace its services. Until the advent of Hinners, however, the pipe organ remained beyond the reach of most of these congregations whose numbers were few and dollars scarce. As the economist of today would say, Hinners knew that the price elasticity of demand for

the church pipe organ was very high. To the layman this simply means that the lower the price of the instrument the greater the number that will be sold. Hinners told himself that he must reduce the cost of building an organ to the lowest possible figure, for he reasoned, quite correctly, that at a very low price the demand for the instrument was almost unlimited. The problem was how to build a pipe organ which could be sold profitably at a low price. For the answer to this problem Hinners turned to his experience in reed organs.

When Hinners elected to enter the pipe organ industry in 1890, he brought with him a rich background of experience in reed organ manufacture, first with Mason and Hamlin, and then by himself. In building reed organs Hinners gained an appreciation of compactness, mechanical reliability, and fine cabinetry—features that became conspicuous in his pipe organs. Furthermore, the reed organ was a relatively standardized product. Production techniques were geared to low cost output for the market was price conscious, the number of manufacturers was large, and to survive the individual firm had to price at or below the market. This necessitated the utilization of the most efficient production methods. Hinners' plan was to apply the 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 styles of architecture so as to permit placement in the center or on either side of the sanctuary. Hinners solved this problem of presenting a custom facade by rearranging the pipe fence which permitted flexibility of location while retaining the basic unit. Variations in the stoplist represented in the different models 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. Ford brought the passenger car to the common man while Hinners brought the pipe organ to the small church. Both were production men who knew how to organize men, machinery, and materials into a least-cost combination for producing a pipe organ and a motorcar, and both had a feel for markets—knowing what the public demanded and how much it would pay. The similarity between these two men ends, however, when the lasting impact of their innovations is considered. Henry Ford, father of mass

*(Please turn to page 6)*

## Report of the Nominating Committee

The Nominating Committee (consisting of Mrs. Mary Danyew, Elmer Perkins and Ben Faidley) wishes to present the following slate of candidates for the 1966 election:

### Treasurer:

James Boeringer, Sellsgrove, Pa.  
Donald C. Rockwood, Norfolk, Mass.

### Corresponding Secretary:

Peter T. Cameron, Greenwich, Conn.  
Helen Harriman, Sharon, Mass.

### Recording Secretary:

G. Daniel Marshall, Pittsfield, Mass.  
Frederick B. Sponsler, Philadelphia, Pa.

### Auditor:

Robert K. Hale, Gossville, N. H.  
George Pallage, Cincinnati, Ohio

### Councilor (5 years):

Pierce Gault, Washington, D. C.  
Stewart Shuster, Portland, Maine

### Councilor (3 years): (unexpired term of Thomas Cunningham)

Rodney Myrvaagnes, Woburn, Mass.  
Randall E. Wagner, Oberlin, Ohio

Vote for one name for each office and mail the ballot as soon as possible to:

Mrs. Mary R. Danyew  
North Chatham, New York  
12132

Please put your NAME and ADDRESS on the envelope, and mark it "BALLOT". Envelope must be postmarked not later than June 13, 1966.

## BIOGRAPHICAL INFORMATION

### Treasurer

James Boeringer 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. Boeringer is Associate Professor of Music at Susquehanna University in Sellsgrove, and Director of Music at Zion Lutheran Church, Sunbury, Pa. He is a composer and has publications in the catalogues of G. Schirmer, Concordia, Augsburg, Abingdon, H. W. Gray and others. He has been a member of OHS 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 Norwood Office of the Union Savings Bank of Boston, and has recently received his Pre-Standard Certificate from the American Institute of Banking. He is a graduate of Burdett 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 Norfolk, has always been interested in music and has served as organist in several local churches. He received instruction on a one-manual tracker (no longer in existence) which was installed in a local church by a distant relative.

### Corresponding Secretary

Peter T. Cameron, a graduate of Hamilton College, has studied organ with John Baldwin. He is interested in tracker organs, and has been a member of OHS for several years. During this time he has submitted data on organs located in Fairfield and Westchester Counties and Eastern Long Island to the Extant Organs Committee. Since 1962 he has been with Angell Pipe Organs, Inc., of Port Chester, N. Y. In 1963 he was in charge of moving and repairing an organ built in 1859 by Thomas Robjohn, and has written an article on that or-

gan for THE TRACKER. At present Mr. Cameron is doing research on other Robjohn organs.

Mrs. Helen Harriman studied at the Northfield Seminary and the New England Conservatory. She has served as organist and choir director in churches in East Walpole, Sharon, Plympton and Plymouth, Mass. She has been interested in tracker organs since her girlhood when she played an old hand-pumped organ in the Congregational Church in Sharon. Mrs. Harriman has been a member of OHS 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

G. Daniel Marshall is Organist and director of Music at First Baptist Church, Pittsfield, Mass., and has made several recital appearances. He received his B.A. degree from Yale University in 1959 and Master of Sacred Music degree from Union Theological Seminary in 1961. He has been an OHS member since 1957, has demonstrated organs at several Conventions, and was a speaker at the 1965 Convention. He has F.A.G.O. and Ch.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 Berchtesgarden, Germany. He also played the Ottoheuren and Weingarten organs while in Germany.

Frederick Sponsler, organist and choirmaster of Gloria Dei (Old Swedes') Church, Philadelphia, became active in OHS shortly after its founding, having served on the 1960 Philadelphia Convention Committee, as recitalist at Eplers Church, and as a member of the National Council. He is at present the Recording Secretary of OHS. He received his A.B. degree from the University of Pennsylvania and also studied composition and orchestration under Harl McDonald. He has been instrumental in the restoration of historic organs, and is remembered for the one manual Krauss or-

gan installed in his garage for the Philadelphia Convention.

#### Auditor

Robert K. Hale is a designer and builder of pipe organs, and his name is familiar to a great many OHS members through his work as an organist and builder. Within the past eight years he has refurbished fifteen (old but good) trackers 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 console of the "Mighty Wurlitzer" in the State Theatre, Portland, Maine, during the 1963 Convention.

George Pallage, after receiving his degree in the field of Electronics Engineering, worked in the research department as an Electronic Instrumentation Engineer at Goodyear Tire & Rubber Co., in Akron. 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 1965 Convention in Cincinnati. Among his other activities he is studying organ.

#### Councilor

Pierce Gault is an office building Manager who has had 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, missals, reference works, etc. Mr. Gault 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 his other interests, he continues to be active in his college alumni organization.

Stewart Shuster, a native of New Jersey, received his B.S. degree from New Jersey State University in Glassboro. After serving in the Army, he attended Westminster Choir College from which he received his Mus.B. degree. Moving to Maine in 1960, he served as Minister of Music at the Woodfords Congregational Church in Portland. At present he is at Trinity Episcopal Church, Portland, and in the summer serves as director of music for the Ocean Park Summer Assembly. Mr. Shuster 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.

#### Councilor (unexpired term)

Rodney Myrvaagnes received his A.B. from Tufts University where he was elected to Sigma Xi. He has done additional work at Tufts and Cornell. Mr. Myrvaagnes worked one summer for Fritz Noack, two years as physicist in the film studio of Educational Services, Inc., and is now the physicist on the Research and Development Staff

of Macalaster Scientific Corp., a maker of educational apparatus. He has been a member of OHS for several years, and attended the conventions. He is interested in old organs, and for the past 18 months has been building a tracker-action cabinet organ in his apartment, around a George S. Hutchings windchest.

Randall Wagner, for the past 13 years, has been an organ builder in the northern Ohio area, having formerly been affiliated with H. D. Blanchard Pipe Organs, Oberlin, Ohio. In this capacity, Mr. Wagner has been active in the restoration of several significant historical instruments in that area. He received his B.A. degree from Ohio Wesleyan University, and is a member of Phi Mu Alpha. He was one of the founding members of OHS, has served on the Nominating Committee, demonstrated instruments at conventions, and is serving on the Committee for Chapter Organizations. At the present time he is serving as an appointee to the Council (unexpired term of Thomas Cunningham.) During February and March of this year, Mr. Wagner has been in England making an extensive study of British organs.

### JOHN L. HINNERS

(From page 4)

production, the forerunner of the age of high mass consumption, became the symbol of America's economic achievement. With the disappearance of the tracker following the revolution in organ action and church architecture, pipe organ building again became a job shop procedure with each instrument designed and tailored to the edifice in which it was placed. The principles employed so successfully by Hinnners during the era of small church trackers were unsuited to the new age of large church custom-built instruments. Although we are now preoccupied with tonal design and voicing as the ultimate standards of the builders' art, it is well to remind ourselves of the place of John L. Hinnners in the history of organ-building in America and his example of the economics of enterprise in an emerging industrial economy.

Mail that filled out ballot—TODAY.

So maybe you don't know any of the candidates. Do they know you? They will, if you vote for them.

#### ST. ALPHONSUS REPORT

Members have begun to respond to the appeal for funds to produce the record made by Robert Noehren on St. Alphonsus' organ, but a great deal more is needed. Contributions should be sent direct to:

ROBERT A. JAMES

140 State Street - Brooklyn, New York

Your prompt action will be appreciated.

# Chicago: A Johnson Town

By F. R. WEBBER

(Continued from last issue.)

Trinity Episcopal church, Michigan avenue at 26th street, had one or two large organs, the size and make of which are not given in their anniversary book. In 1914 they installed an Austin 3-24 in the church, and seven years later an Austin 3-24 in the Sunday-school rooms. Trinity church was likewise destroyed by fire not many years ago.

First Presbyterian church, Evanston, had a Johnson 3-37, Opus 823, built in 1895, and always a noteworthy organ. It has been rebuilt. Emmanuel Methodist church, Evanston, had a Frank Roosevelt, 2-14, Opus 522, built in 1892.

One of the most notable Roosevelts in the Chicago area is in Concordia Teachers' College, River Forest. It bears every internal evidence of Roosevelt origin, even to the names of four Roosevelt pipe-makers on certain ranks of pipes. Whatever its original location, it was rebuilt by Farrand & Votey about the year 1896, and installed in First Christian Science church on Drexel boulevard. L. O. Morris attached a stop-key console. In 1924 it was moved to its present location in River Forest. Its stop-list follows:

GREAT		SWELL	
1. Double open diapason	16'	12. Bourdon	16'
2. Open diapason	8'	13. Open diapason	8'
3. English open diapason	8'	14. Solicional	8'
4. Viola di gamba	8'	15. Voix celeste	8'
5. Doppel flote	8'	16. Stopped diapason	8'
6. Dulciana	8'	17. Aeoline	8'
7. Principal	4'	18. Flute	4'
8. Flute d'amour	4'	19. Violino	4'
9. Super octave	2'	20. Flautino	2'
10. Mixture, 4 ranks		21. Dolce cornet, 3 ranks	
11. Trumpet	8'	22. Cornopoon	8'
		23. Oboe	8'
		24. Vox humana	8'
		Tronulant	
CHOIR		PEDAL	
25. Geigen principal	8'	31. Double open diapason	16'
26. Melodia	8'	32. Bourdon	16'
27. Dolce	8'	33. Lieblich gedeckt	16'
28. Flauto dolce	4'	34. Flute	8'
29. Piccola	2'	35. Trombone	16'
30. Clarinet	8'		
Tronulant			

The scale of the Pedal Diapason is 12" x 14", the Pedal Bourdon is 7½" x 10½", and the Pedal Flute (inverted mouth) is 4¾" x 6½". The names of F. C. Kupfer, L. Gutfleisch, A. Schopp, and G. Flink are found on some of the pipes. When I saw this organ, more than 25 years ago, its individual voices were good and its full organ singularly majestic. The console is disconnected at this writing, but the organ is intact, and is being preserved for a new chapel. Let us hope that it will be preserved and restored with utmost care, for there was once an oral tradition that it contains the chests and much of the pipe-work of the world-famous Centennial Organ of 1876.

The 'Centennial' organ cost H. L. Roosevelt \$22,500, and was sold at auction at the close of the exposition to Samuel J. Bradley of Boston, with bids starting at \$500. It was installed six years later in charitable Mechanics Hall, Boston, moved later to a building in Roxbury, Mass., and wound up in storage in Lowell, where its authentic his-

tory ends. Several men declare that they bought all of it, or parts of it. The River Forest organ may be Farrand & Votey's Opus 828, for a Farrand & Votey stop-list is often mistaken for a Roosevelt stop-list. Certain pipe-makers, whose names are to be found on the pipes, were not with Mr. Roosevelt in 1876, so some of the pipes, at least, must be of the period 1885-1895.

The famous Thomas Appleton built a 3-39 organ for Church of the Pilgrims, Brooklyn, in 1846. It was sold to South Congregational church, Chicago, in 1869, and later moved to Memorial Baptist church and rebuilt.

Centenary Methodist church installed an E. & G. G. Hook, 3-34, with 2300 pipes, in 1868. The description, in Dwight's JOURNAL OF AMERICAN MUSIC, April 11, 1868, indicates that it was much like the E. & G. G. Hook, 3-31, that exists in mini condition in Zion's Lutheran church, Boston; Centenary Methodist had a church kitchen in 1868, an innovation that caused more than one clergyman to preach a sermon on I Cor. 11:22.

The large proportion of Johnson organs in Chicago caused considerable comment at the time, and as one pages through their brittle files today one may find such expressions as, "The Johnson organ in Jefferson Park Presbyterian church is the thirty-third Johnson in Chicago, and the thirty-second in the past 12 years"; and, "The new Johnson organ in Dr. Lorimer's church is the thirty-ninth of that make in Chicago, and two more are to be installed this year."

John Elsworth has a record of other Johnson organs that were not in my list. Among them are: Christ Church Reformed Episcopal, three manual, Opus 625, built in 1884; Immanuel Baptist, three manual, Opus 570, built in 1881; Holy Name R. C. Cathedral, three manual, Opus 501, built in 1877; First Congregational, Oak Park, once William Zeuch's church, two manual, Opus 559, built in 1881, succeeded by a Casavant that burned, then by a Skinner 4-71; Olivet church, two manual, Opus 246, built 1868, and others.

The story of the old Erbens, Hall & Labaghs, E. & G. G. Hooks, Johnsons, Odells and Roosevelts in Chicago is hard to reconstruct with accuracy, for many church records perished in the fire of 1871, and much pre-fire information depended upon verbal tradition. In some forgotten trunk there must be old recital programs with stop-lists, or even old opus books of Henry Erben, Hall & Labagh, Johnson, and others, from which accurate information and greater detail may be obtained, and the true story of these fine old organs made a matter of record.

(Ed. Note: It is evident, from the condition of the manuscript, that the late Mr. Webber worked long and ardously on this article. While, literally, it may not compare with some of his other writings, it does contain a wealth of material heretofore unpublished. We count it a distinct privilege to present it on these pages.)

# Hook and Hastings, Opus 1615

by Morris S. Adley

In the little town of Lambertville, New Jersey, 15 miles northwest of Trenton on the Delaware River, there is a fine two-manual Hook and Hastings organ at St. Andrew's Episcopal Church. I became organist there in March, 1964, and the discovery of the organ provided an agreeable surprise. The organ faithfully supports the music each Sunday, and, with proper care, it should last for another 100 years.

The stop-list is as follows:

GREAT		SWELL	
Bourdon (treble)	16'	Diapason	8'
Bourdon (bass)	16'	Stopped Diapason	8'
Diapason	8'	Viola	8'
Dulciana	8'	Viola	4'
Melodia	8'	Flute	4'
Octave	4'	Fluting	2'
Quinte	3'	Oboe	3'
Fifteenth	2'	PEDAL	
Mixture	III	Diapason	16'
Trumpet	8'	Bourdon	16'

Besides the Swell to Great coupler, there are Swell and Great Super Octave couplers and the usual Great to Pedal and Swell to Pedal.

There are three iron ratchets under the console ("combons") that control the Great to Pedal reversible and "Full organ" and "Full organ cancel to 8'". While these latter two may have at one time operated the full organ, they now act on the Great organ only. A bellows signal has also been provided.

The Swell expression pedal, in conformity with customs then prevalent, is in shoe-accommodating form. An 8' Bassoon was to have been installed on the Swell, but this was never done, although the drawknob has been retained.

The organ is somewhat clumsy to play on at first, with its heavy touch and deep key-fall. The manuals lie rather far apart by today's standards, and the pedal board, of the non-concave type, extends to D1. It is difficult to cope with the pedals due to their shape; sharps and flats are large and almost block-shaped. The drawknobs seem to pull out for miles! When playing Buxtehude's Prelude and Fugue in G minor one day, the 8' Diapason knob came out of socket! But, as Schweitzer says—"An organ is like a cow. One looks not so much at its horns as at its milk.

The 16' Bourdons on the Great are, of course, really one rank, the "bass" providing the lower or bottom octave of notes and the "treble" providing the rest of the rank. This device has many advantages which are apparent to most well-trained organists.

The Great Trumpet is very rough and coarse, but has plenty of color. Unfortunately, it is very difficult to keep this rank in tune. The three-rank Mixture is very sharp and acute with lovely overtones. It is fully audible in the lower registers and when coupled to the pedals, gives plenty of definition and clarity. The Melodia is sweet, bright and very useful. The Diapason is large and, to me,

over-scaled. Since it stands directly over the console, the effect on the player is over-powering.

In the Swell, the Diapason is nasal and, unlike its larger-scaled brother on the Great, can be used to great advantage as a solo stop. The Viola is rather thin, somewhat ineffective, whereas the Viola is bright, as is the Flauto. The Oboe, perhaps the best rank in this division, has lots of body.

Both of the Pedal stops are heavy and rather dull in character, although well regulated throughout. They tend to become tiresome, and much more beautiful soft effects can be obtained through coupling the Bourdon Bass from the Great onto the Pedals.

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

I was very much impressed by the detail of the whole organ, in particular of the fine materials used in its construction. The organ's sound is very grave and somehow charming. The stops have plenty of individual character and personality. It is responsive and intimate—so much so that any wrong note stands out glaringly.

It is unfortunate that the instrument had to face life in a very "dead" building, and also that it is partly exposed to dampness in winter since the chamber where it stands joins the outer wall of the sanctuary.

I took the editor of *THE TRACKER* to examine this organ recently, and we spent some time sympathetically tuning it and righting some minor defects. At this time we discovered the Opus number (1615) on several pipes of the Great 4' Octave. The date of the organ, according to a plaque marking its dedication, is 1873. These facts would place it about midway in the career of this great organ-building firm.

It is, of course, a grave mistake to think that every tracker organ is a good organ. But Opus 1615 is certainly a worthy instrument of Hook and Hastings. It is to their credit that, while newer and more refined instruments have come and gone, Opus 1615 continues to give "praise to the Lord" each Sunday.

This organ was given to St. Andrew's Church by a Mr. Fred Krohl, a one-time member of the church who had moved to Boston. It is probable that Mr. Krohl, after deciding to present an organ to his former parish, sought out the nearest organ builder of good reputation; hence the selection of Hook & Hastings.

I have been told that a number of Hook & Hastings organs still exist in small, relatively secluded churches in towns and villages of New Jersey, and I hope to make my acquaintance with at least a few of these during the summer of 1966.



# 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 first cousins of President Theodore Roosevelt, and their names were Hilborne L. and Frank Roosevelt. They were two of the four sons of Silas Weir Roosevelt, and their grandfather was Cornelius Van S. Roosevelt, patriarch of the relationship.

Hilborne L. Roosevelt was born December 21, 1849. While yet a boy he became interested in science and invention. Electricity, 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. This church still exists at its original location at Sixth Avenue and West 20th Street. In its north transept, in those days, was an organ built in 1846 by Hall, Labagh & Co., who had a factory at Wooster and Bedford streets. One day young Roosevelt and a friend, named William Braithwaite, visited the church and found organ tuners at work. Part of the case was removed, and the boys had a chance to see the interior mechanism 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 gables above. A few pipes were displayed in the pointed openings. The keyboards were recessed into the case; the draw stops had square shanks, and they were arranged in vertical rows at the ends of the keyboards. A pair of sliding doors could be drawn together and locked at the end of the church service.

The two boys read the names engraved in shaded Spencerian on the draw stop knobs: Open diapason 8', Dulciana 8', Stop diapason treble 8', Stop diapason bass 8', Principal 4', etc. They crawled inside and noticed that the keyboards were connected to the wind chests by an elaborate array of squares and trackers. Old organ men used to say that the boys returned the next day and made careful measurements of one of the wooden pipes. They then went home and made one like it. To their delight it actually gave forth a musical note when blown.

Hilborne Roosevelt visited the Hall & Labagh shop, watched the process of pipe making and chest 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 next door to him was Theodore Roosevelt, Sr. They discussed the matter and decided that young Hilborne must not be allowed to don overalls, and with a tin dinner pail set out at daybreak for the

factory of Hall & Labagh. 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?

Hilborne 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 usual wooden trackers and squares, parental opposition became parental pride. Young Hilborne was 19 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. Albert Peschard had built one in France a few years before, and the Bryceson brothers were carrying on experiments in London. Hilborne 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 twentieth birthday, he placed his organ on display at an industrial fair in New York, and was awarded a gold medal and a diploma.

This triumph was followed by a trip to Europe. There he met Cavaille-Coll, the famous organ builder, the Bryceson brothers of London, and Charles Barker. Taking a fireplace bellows as his model, Barker had resigned a miniature bellows which had rendered the touch of an organ almost as light as that of a piano.

In 1872, after his return from Europe, Hilborne Roosevelt leased a brownstone house at 40 West 18th Street, New York, built a new front and strengthened the floors with posts. He bought some work benches and machinery, hired a dozen experienced organ builders, and sent out announcements stating that the Roosevelt Organ Works had begun its career. Roosevelt was not yet 23 years old at this time. Among those who came to wish him well were his brother, Frank, aged 17, and later to become his successor, and his cousin, Theodore, aged 14, a future President of the United States.

Hilborne 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, or keyboards, 38 stops and 1469 pipes. It had an Electro-Melody Organ of five stops. This was an invention of Mr. Roosevelt's which, he said in the dedication folder, "is especially useful in leading congregational singing, as the melody of the upper note is heard above the rest of the harmony." This organ was built in 1873, and a few of its pipes are still to be found in the present organ at Holy Communion Church.

Mr. Roosevelt built a four-story annex behind the original shop, and back of this, and facing West 17th street, he had an electrical shop where Leclanche batteries and other such items were to be had. His second organ was built for Holy Trinity Episcopal Church in Brooklyn. It contained three manuals and 34 stops. Next came a small organ of two manuals and ten stops, built for the First Presbyterian Church of Oyster Bay, Long Island. His Opus 4 still exists in the chapel of Mount Saint Vincent School, Riverdale. It has two manuals and 17 stops, and is still in beautiful condition. Its costly varieties of wood, its perfection of workmanship, fine finish and excellent voicing bear witness 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 Hilborne L. Roosevelt became known far beyond his native city. He built two large organs that year: one for Chickering Hall in New York, and the other for the Centennial Exposition in Philadelphia. Chickering Hall was a handsome building that stood at the northwest corner of Fifth avenue and West 18th street. It was 75 feet wide, 107 feet deep and five stories high; and when it was opened in 1875, its auditorium on the second floor at once became the center of New York's exclusive musical life. In it Mr. Roosevelt installed an organ of three manuals and 31 stops, which was considered a large organ in those days. It was in two sections, one on either side of the platform; and in the saucer dome above the great auditorium was an Echo organ. Everything was connected electrically. Behind the organ were two handrails with long planks between. The organ was pumped by men who walked to and fro on the planks. 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 Vox Humana, imported from Freiburg, and that imitated the human voice, all New York flocked to hear it. Famous organists, such as Alexandre Guilmant, Frederic Archer, George W. Morgan, John White and Minor C. Baldwin, were among those who played it. Music journals 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 39 stops, and on its console were 62 draw-knobs governing pipes, couplers and combination action. It contained, among other novelties, an Echo organ, and what Mr. Roosevelt called 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 milled about incredulously when they heard the Echo organ and the Suspended organ. They carried away copies of one of the first house organs ever printed, THE ROOSEVELT ORGAN JOURNAL. This brochure contained stop-lists and descriptions of the Chickering Hall and the Centennial organs, and accounts of Mr. 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 Chickering Hall, reproduced by the new process of photoengraving.

The Chickering Hall organ was purchased about 1900 by the late J. Prower Symons, and went to Thiel College, Greenville, Pa., and from there to Christ Episcopal Church, Glendale, Ohio, where it is still in use. The Centennial Organ, which cost Mr. Roosevelt \$22,500 was sold at auction in 1881 to Samuel J. Bradley, of Boston. Bids began at \$500. The organ was set up in Charitable Mechanic's Hall, Boston. From there it went to a recital hall in Roxbury, then into storage.

In 1879-85, 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 residential suburb, and near its center he planned a cathedral, which was to contain the world's largest and best organ, regardless of cost. Mr. Stewart did not live to see the cathedral built, much less the organ. He died, and the theft of his body from St. Mark's churchyard was an international sensation. Hilborne 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 draw-knobs, and its electro-pneumatic action permitted its several divisions to be placed in the chancel, in the rear, above the ceiling and in the crypt.

Another organ, almost as large, was that of the Chicago Auditorium. Mr. Roosevelt designed it as a four-manual organ with 109 speaking stops and 177 draw-knobs. Due to his untimely death, at the age of 37, his brother, Frank, built the organ. A few years ago it was purchased by Dr. William Barnes, a noted organist and author, rebuilt, and presented to the University of Indiana. So gigantic were some of its wooden pipes that they snapped every piece of tackle attached to them. Like the Garden City organ, its action was electro-pneumatic.

During his brief life of 37 years, Hilborne Roosevelt built 358 organs, and his brother, Frank, who succeeded him, built 178 more, a total of 537. Sixty-two of these were in New York, and 14 in Brooklyn. Philadelphia had 55 Roosevelt organs, and Baltimore had 19. Many of these organs are giving excellent service to this day, although in some cases, consoles with all the latest gadgets have replaced the original ones. Among Mr. Roosevelt's New York organs were: Grace Church, 71 stops; St. Thomas' Church, 58 stops; All Saints' Catholic Church, 50 stops; Church of the Incarnation, 50 stops; First Presbyterian, 45 stops; Holy Trinity Episcopal, 43 stops; Calvary Church, 42 stops; and South Church, Reformed, 40 stops. Carnegie Hall had a Roosevelt organ of 32 stops, and Mendelssohn Glee Club Hall had one of 40 stops, by the same builder.

*(Continued in next issue)*

# THE BOSTON LIST

Ed. Note: Continuing our policy of publishing the area listings of tracker action organs built prior to c1900, we present the Boston area list as a supplement to the Massachusetts list. This list was compiled by Alan Laufman and Edgar Boadway, corrected to November 1965. It has already appeared in print in the Newsletter of the Boston Organ Club.

<b>Boston proper</b>		
St. Margaret's Convent 17 Louisburg Square	Cole & Woodberry	c1894 2m
<b>Back Bay</b>		
New England Conservatory of Music (3 practise organs, one altered) 290 Huntington Ave.	E. W. Lane	c1900 2m
<b>North End</b>		
First Mariner's Baptist (Bethel Christian Center) 332 Hanover St.	George Stevens	1852 2m
Christ Episcopal ("Old North") 187 Salem St.	(unknown) reb. by Herman Schlicker 1958 1795 Johnston case	c1865 2m
St. Stephen's R. C. Hanover St.	Thomas Appleton (Temp. inst. by C. E. Fisk, Inc.)	1844 1m
<b>South End</b>		
All Saints' Lutheran 91 West Newton St.	E. & G. G. Hook #254	1859 3m
Concord Baptist 197 W. Brookline St.	E. & G. G. Hook #494	1869 2m
Grant A. M. E. 1906 Washington St.	(unknown) reb. by James Cole c1908	c1890 2m
Pentecostal Church of God 397 Shawmut Ave.	E. & G. G. Hook #276 (not in use)	1861 1m
St. Philip's R. C. 903 Harrison Ave.	Simmons & Willcox (moved and alt. in 1890s)	c1880 2m
Zion A.M.E. 600 Columbus Ave.	Hook & Hastings #1247	1885 2m
<b>West End</b>		
Harrison Gray Otis House S.P.N.E.A. 141 Cambridge St.	Geo. Stevens (?)	c1857 1m
<b>Allston</b>		
Congregational 35 Quint Ave.	Hook & Hastings #1484	1891 2m
<b>Brighton</b>		
First Parish Unitarian (rented & used by Masons) 195 Chestnut Hill Ave.	Hook & Hastings #1600	1895 2m
<b>Charlestown</b>		
St. Catherine of Siena R. C. Hayes Square	Moritz Baumgarten (comb. tracker, elec. and pneumatic actions)	c1885 3m
St. Catherine of Siena R. C. Lower Church - Hayes Sq.	(Unknown) reb. by unknown	c1880 2m
St. Mary's R. C. 55 Warren St.	Woodberry & Harris	1893 3m
<b>Dorchester</b>		
Boston Assembly of God 66 Washington St.	Cole & Woodberry	c1895 2m
Christ Church, Unitarian 5 Dix St.	Hook & Hastings #1621	1896 2m
First Parish Unitarian 44 Winter St.	Geo. S. Hutchings #408 (stop-action electrified)	1898 3m
Immanuel Baptist 191 Adams St.	Cole & Woodberry	c1895 2m
Masonic Hall 584 Columbia Road	Jesse Woodberry	c1900 2m

Parkman Methodist 29 Parkman St.	E. W. Lane	c1900	2m
St. Ambrose R. C. Chapel 246 Adams St.	Geo. H. Ryder	c1885	2m
St. Margaret's R. C. Chapel 806 Columbia Road	Geo. S. Hutchings #340	c1893	2m
St. Mary's Episcopal 18 Cushing St.	Geo. S. Hutchings #190	1888	2m
Village Congregational (rented by Algonquin Lodge) 43 River St.	James Cole	c1900	2m
<b>East Boston</b>			
Central Assembly of God 48 Bennington St.	Wm. B. D. Simmons	c1870	2m
Church of Our Father, Unit. 85 Marion St.	Hutchings-Votey Org. Co.	1904	2m
First Presbyterian 130 London St.	Joel Butler	c1875	2m
Most Holy Redeemer R. C. 72 Maverick St.	Wm. B. D. Simmons	c1856	2m
Our Lady of the Assumption 390 Summer St.	(unknown) reb. by Cole & Woodberry	c1845 c1895	2m 2m
St. John's Episcopal 85 Lexington St.	Geo. S. Hutchings #503	c1900	2m
St. Mary Star of the Sea R. C. Chapel 61 Moore St.	Geo. S. Hutchings (?) (altered)	c1900	2m
<b>Hyde Park</b>			
3rd Christian Science 126 Arlington St.	Jesse Woodberry	c1905	2m
<b>Jamaica Plain</b>			
First Baptist Centre and Myrtle Sts.	E. & G. G. Hook #253	1859	3m
First Parish Unitarian 785 Centre St.	E. & G. G. Hook #171 (contains some older parts, later alt. by G. S. Hutchings)	1854	3m
Mother Wall's A.M.E. Zion Elm and Newbern Sts.	E. & G. G. Hook #555	1870	1m
St. Andrew's Methodist Amory and Atherton Sts.	Hook & Hastings #1855	1899	2m
St. Peter's Episcopal 105 Paul Gore St.	Cole & Woodberry	c1890	2m
St. Thomas Aquinas R. C. 95 South St.	E. & G. G. Hook #154 reb. by G. S. Hutchings #254	1854 c1890	3m 2m
<b>Mattapan</b>			
St. Angela's R. C. 1530 Blue Hill Ave.	Hutchings, Plaisted & Co. (?)	c1875	2m
St. Angela's Lower Church 1530 Blue Hill Ave.	E. & G. G. Hook (?)	c1840	1m
<b>Neponset</b>			
Community Church 51 Walnut St.	E. & G. G. Hook #273	1860	1m
<b>Roslindale</b>			
Baptist 52 Cummins Highway	Cole & Woodberry	c1890	2m
Messiah Lutheran 39 Albano St.	Cole & Woodberry	c1895	2m
<b>Roxbury</b>			
Bethel Baptist 18 St. James St.	Hook & Hastings #1793	1898	2m
Emmanuel Lutheran Kearsage and Warren Sts.	Hook & Hastings #1210	1884	2m
First A.M.E. 543 Warren St.	E. & G. G. Hook #371	1865	2m
First Parish Unitarian Ellet Square	Hook & Hastings #1171	1883	3m
Highland Congregational 738 Parker St.	Hutchings, Plaisted & Co. #55 (60)	1875	2m

Home Church of God in Christ 3 Regent St. Metropolitan Baptist 777 Shawmut Ave. St. Patrick's R. C. 400 Dudley St.	E. & G. G. Hook & Hastings #787 (not in use) Geo. Stevens (?)	1875 c1850	2m 2m
St. Patrick's Lower Church 400 Dudley St. Twelfth Baptist Warron St. near Moreland	E. & G. G. Hook & Hastings #1005, reb. by Geo. S. Hutchings #294 Geo. S. Hutchings #409 Geo. S. Hutchings #459	1880 1893 1896 c1898	3m 2m 2m
<b>South Boston</b>			
Fourth Presbyterian 340 Dorchester St. Methodist Ch. of Our Saviour 624 E Fifth St. St. Augustine's R. C. 225 Dorchester St. St. Augustine's Lower Church 225 Dorchester St. Albanian Orth. Cathedral of St. George 523 East Broadway St. John's Albanian Orth. 410 West Broadway St. Vincent's R. C. 360 E St. Chapel, Thompson Academy Thompson Island	E. W. Lane E. & G. G. Hook #538 (slightly alt. when moved) (unknown) reb. by Joel Butler c1871 Woodberry & Harris E. & G. G. Hook & Hastings #695 Wm. B. D. Simmons (altered) E. & G. G. Hook & Hastings #763 Emmons Howard, reb. Andover Org. Co. 1963	c1900 1870 c1850 c1895 1873 c1865 1874 c1900	2m 2m 2m 1m 2m 2m 2m 2m
<b>Brookline</b>			
Sears Chapel (Longwood) (not in regular use)	E. & G. G. Hook #307	1862	2m
<b>Cambridge</b>			
Ch. of New Jerusalem Divinity Hall, Harvard U. Grace Methodist Harvard-Epworth Meth. Immanuel Baptist Notre Dame de Pitié R. C. Chapel P. Brooks House, Harvard U. Pilgrim Congregational Ridgeway Banks (res.) St. Anthony's R. C. St. Augustine's Afr. Orth. St. James' Episcopal St. Patrick's R. C. St. Paul's A.M.E. St. Paul's R. C. Chapel St. Peter's R. C. Chapel	Hutchings-Votey Geo. S. Hutchings #511 J. W. Steere & Son #427 Geo. S Hutchings #317 (altered) (unknown) reb. in 1891 G. H. Ryder Hook & Hastings #1398 (altered) Geo. S. Hutchings #156 Henry Erben S. S. Hamill (?) Geo. S. Hutchings #290 Cole & Woodberry E. & G. G. Hook & Hastings #1115 Geo. S. Hutchings #127 Hook & Hastings #2336 (altered) Hook & Hastings #1143	c1905 1900 1897 1894 c1850 c1880 1888 1886 c1835 c1885 c1893 1829 1882 1883 1913 1883	2m 2m 2m 2m 2m 1m 2m 2m 1m 2m 2m 2m 2m 2m 2m
<b>Chelsea</b>			
Horace McM. Free Baptist St. Rose R. C. Chapel	Hook & Hastings #1603 (unknown) reb. unknown	1894 c1900	2m 2m
<b>Concord</b>			
St. Bernard's R. C.	E. & G. G. Hook & Hastings #812	1875	2m
<b>Dedham</b>			
St. Mary's R. C. St. Mary's R. C. Chapel	Hook & Hastings #1787 Geo. S. Hutchings #347	1897 c1893	2m 2m
<b>East Cambridge</b>			
Polish National Catholic	Hook & Hastings #1783	1898	2m
<b>East Milton</b>			
Elk's Lodge	Hutchings, Plaisted & Co. #45 (49)	1875	2m

Everett	Bethlehem Evang. Lutheran Methodist	Joel Butler E. & G. G. Hook #425 (reb. G. S. Hutchings #319 1894)	c1875 1867	1m 2m	
	Universalist	Cole & Woodberry (alt. C. B. Fisk 1965)	c1890	2m	
Framingham	First Baptist	Wm. B. D. Simmons & Co. (not in use)			
	Wesley Methodist	Hook & Hastings #1447 (not in use)	1890	2m	
Hingham	St. Paul's R. C.	John H. Sole	c1890	2m	
Lexington	First Parish Unitarian	Geo. S. Hutchings #435 (reb. Andover Org. Co. 1957 and 1963)	1897	3m	
Malden	Immanuel Baptist	Geo. S. Hutchings #203	c1890	2m	
Medford	Assembly of God	Wm. B. D. Simmons & Co.	c1865	2m	
	Goddard Chapel, Tufts U.	Hook & Hastings #1134	1883	2m	
	Unitarian-Universalist	E. & G. G. Hook & Hastings #898 (reb. G. S. Hutchings #346 c1895)	1878	3m	
Nahant	Village Ch. (stone bldg.)	E. & G. G. Hook & Hastings #925	1878	2m	
Natick	C. R. Montgomery (res.)	Nutter & Killredge	c1840	1m	
	Unitarian	Jesse Woodberry	c1900	2m	
Newton Up. Falls	St. Mary's R. C.	E. & G. G. Hook & Hastings #692 (alt.)	1873	2m	
	Second Baptist	Geo. S. Hutchings #516	c1901	2m	
Newtonville	North Congregational	Geo. S. Hutchings #546	c1903	2m	
North Saugus	Union Church	Geo. H. Ryder	c1875	1m	
North Weymouth	Third Universalist	Hutchings-Votey	c1905	2m	
Revere	First Congregational	Jesse Woodberry	c1905	2m	
Saxonville	Edwards Congregational	Geo. Stevens (reb. Cole Ch. Org. Co. 1905)	c1855	3m	
Somerville	Assembly of God	Geo. H. Ryder	c1895	2m	
	Broadway Methodist	Geo. H. Ryder #139	c1885	2m	
	Broadway-Winter Hill Cong.	Hook & Hastings #1494	1891	2m	
	Christ Episcopal	Geo. S. Hutchings #296 (altered)	c1893	2m	
	Church of Glorious New Hope	Cole & Woodberry	c1892	2m	
	Emmanuel Episcopal	Wm. A. Johnson #184	1865	2m	
	Grace Baptist	Woodberry & Harris	c1891	2m	
	Highland Congregational	Geo. H. Ryder	c1893	2m	
	Prospect Hill Congregational	Geo. S. Hutchings #204	c1890	2m	
	St. James' Episcopal	(unknown) alt. and moved	c1895	2m	
	St. Joseph's R.C. Chapel	S. S. Hamill	c1880	2m	
	St. Thomas' Episcopal	(unknown) reb. James Cole 1914	c1870	2m	
	1st Ch. in Som. Unitarian	Geo. S. Hutchings #356	c1895	2m	
	South Natick	Sacred Heart R. C.	Woodberry & Harris	c1892	2m

<b>Stoneham</b>	First Unitarian St. Patrick's R. C.	E. & G. G. Hook #466 Woodberry & Harris (altered)	1868 2m c1893 2m
<b>Wakefield</b>	First Baptist	E. & G. G. Hook & Hastings #635	1872 2m
<b>Waltham</b>	Ch. of Covenant, Piety Cor. Ch. of Nazarene	J. H. Willcox #4(7) Geo. H. Ryder #138	1871 1m 1891 2m
<b>Watertown</b>	First Unitarian	Geo. S. Hutchings #374	1895 2m
<b>Weymouth</b>	Sacred Heart R. C.	Jesse Woodberry	c1895 2m
<b>Weymouth Lndg.</b>	A. Russell Lucid (res.)	Jesse Woodberry	c1910 2m
<b>Winthrop</b>	First Baptist	Geo. H. Ryder #7 (reb. F. Noack 1961)	1873 2m
<b>Woburn</b>	First Congregational First Unitarian Methodist St. Chas. Borromeo R. C.	E. & G. G. Hook E. & G. G. Hook Geo. H. Ryder E. & G. G. Hook & Hastings	3m 3m 2m 2m

## Notes, Quotes and Comments

Former President, Donald R. M. Paterson, has concluded his series of radiocasts over WVBR-FM, Ithaca, N. Y., on the history of organ building in America, which was illustrated with taped examples 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 THE TRACKER.

\* \* \*

According to the OTTAWA JOURNAL, Canadians in that area are "organ buffs" and several have built organs in their homes. Raymond Barnes, a professional builder, has assisted many of the amateurs 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 Wicks' book, "Organ Building for Amateurs", published in England in 1837.

\* \* \*

All that was left of the Erben organ in Trinity Church, New York, (gallery) after years of "re-builds", "restorations", "new organs", etc., was a set of 12 case pipes of the 32' flue type. When Aeolian-Skinner built the "new" organ there recently, these pipes were retained as show pipes, behind which an electronic 32' was installed. Gilbert Adams decided that the Erben pipes could be restored to use by building the proper chest for same and undertook the job. Now the old Erben pipes, the bottom octave of the 32' pedal stop in the gallery organ, sound once more.

\* \* \*

Henry Karl Baker advises us that his latest list, No. 56 to Catalogue "D" is available gratis to

OHS members upon receipt of a self-addressed, stamped envelope. Address him c/o Organ Literature Foundation, Nashua, New Hampshire.

\* \* \*

The Music Club of Kingsville, Texas, presented Roger Hauenstein in a recital at First Presbyterian Church, Kingsville, on October 17, 1965. The organ is a George Kilgen & Son, 2 manual, 21 stops, with tracker action. It was rebuilt and enlarged in the late '50s by Otto Hofmann. Mr. Hauenstein played compositions by Purcell, Bach, Mozart, Arne, Liszt, Barber and Sowerby.

\* \* \*

**Obituary:** One of the very early members of OHS, Prof. H. Frank Bozyan of Yale University, died Dec. 29, 1965. In his quiet way, he upheld all of the precepts of our Society.

## JON SPONG

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**Spong Concerts**

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## OHS ELECTIONS...

### AN EDITORIAL

The popular, yet often peculiar and unpredictable, game of politics is part and parcel of the Organ Historical Society. Whether we like this or not, the founding fathers decided that the affairs of the Society should be conducted in a "democratic" manner, and the Constitution and By-Laws of the Society set forth 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 80 ballots cast! One could well 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 even with his name crossed out, it was announced that Mr. Simmons had been elected unanimously. But was he? With some 220 non-voting members, could they have presented a candidate who would have scored a majority vote of the total membership?

This is by no means a proposal to unseat Mr. Simmons as president. Heaven forbid! For 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 five 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 thus 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 reach of the offices vacant. Mrs. Danyew and her assistants are to be further commended 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 prior to the deadline. 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 BARREL-ORGAN BOOK: A CHAPTER IN ENGLISH CHURCH MUSIC by Canon Noel Boston and Lyndesay G. Langwill. Subscription price is 50/- (about \$7) with subscribers names to be listed in the book. Write (but send no money at this time) to

Lyndesay G. Langwill  
19 Melville Street  
Edinburgh 3, Scotland

Mr. Langwill would be interested to know of any barrel-organs in the U.S. I have called his attention to the advertisement of Josiah (?) Flegg in the COLUMBIAN SENTINEL for December 8, 1797, and the one reported to be in Mission San Juan Bautista in 1829. Do any OHS members know of others?

Faithfully yours,  
/s/ Leonard Ellinwood

Washington Cathedral  
Mount St. Alban  
Washington 16, D. C.

Let's light a fire with your ballot—not the one in your fireplace! Silly!

Even the fellow who loses the election will appreciate the fact that YOU VOTED.