



THE TRACKER



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11th Annual Convention Draws Many To Cape Cod

Largest Attendance Since Boston '61



1966 Organ Historical Society Convention, Cape Cod, Mass.

"Wonderful convention!" were the words most often spoken to Edgar A. Boadway, chairman of the 1966 OHS Convention Committee, on June 24 as conventioners from all parts of the United States and Canada made their departures. It was reported that "something over 100" had registered for all or part of the three-day affair, the largest number since the Boston Convention of 1961.

Since all members will receive the convention program booklet, it is hardly necessary to report the various activities scheduled. However, it seems customary to point out the highlights, and to record those things which the program-makers could not foresee.

Perhaps the first fact worthy of comment was the weather. It was perfect for the entire convention period and gave everyone that zest to "keep going" through the heavy schedule. The photo-fans, therefore, had a real field day, and we hope that some of the results of their work will be submitted for publication in these pages. For the first time, an official convention photo was taken.

The National Council held its meeting on Monday evening, June 20, minutes for which appear in other columns of this issue of THE TRACKER.

Tuesday morning the convention proper began with an hilarious tongue-in-cheek program by the Dudley Buck Quartett, assisted by Robert J. Reich, organist. Philip A. Beaudry doubled as organist for the prelude and as tenor. The selections were drawn from the repertoire of the typical "quartett choir", the 1860-1910 period. Never-to-be-forgotten was the sterling performance of George William Warren's Easter Cantata, "The Singing of Birds". It is difficult to believe that this was considered by some, at least, at one time, to be the acme of church music.

The annual meeting followed, minutes of which appear elsewhere.

After lunch we drove to West Barnstable, there to visit West Parish Meetinghouse, United Church of Christ, said to be the oldest Congregational church building in America, now completely and

delightfully restored. A carefully trained choir of about 25 teen-age girls sang under Earle Kempton's direction. The organ, located in the balcony, was built about a decade ago by Harold F. Andrews, Jr., of that area.

We moved on to St. Barnabas Memorial Episcopal Church in Falmouth and heard Brian E. Jones play some Cesar Franck on the George S. Hutchings opus 205. Mr. Jones is the regular organist of this beautiful church, and was able to display the organ to best advantage. The casework drew many favorable comments.

Next was the Episcopal Church of the Messiah in Woods Hole where James Busby gave a demonstration on George S. Hutchings opus 196, which has been rebuilt and enlarged by Schlicker.

The afternoon was concluded with a visit to the home of Cyrus Hersey, one of our youngest members. "Russy" has a small George H. Ryder organ in his attic which has been slightly altered. It has one manual and three ranks.

We then headed for Sandwich for dinner which was served in the basement of the First Church of Christ (formerly the Federated Church). The evening recital was presented by John Skelton, assisted by Mary Graves, soprano, in this church. The E. & G. G. Hook organ of 1847 was restored by Ray Douglas, and the concert was a splendid close to a fine day.

Wednesday morning we heard the winning pieces of the OHS Composition Contest played by Philip A. Bcaudry. Complete details of this new feature will be described by Barbara J. Owen, but suffice to say here that the first prize (\$25.) was awarded to Norberto Guinaldo, an OHS member from Norwalk, California, for his "Passacaglia".

We then set sail for Nantucket, an island 30 miles off the coast. The relaxation was most welcome, and the box lunch on board a change. On arrival we went directly to Centre Street Methodist Church and heard G. Daniel Marshall's recital on the Thomas Appleton organ of 1831, which had been enlarged in 1858 as Opus 241 of E. & G. G. Hook. It was here that a custom was instituted that was continued throughout the convention, the singing of a hymn at the close of the recital. In this instance it was "Ye Watchers and Ye Holy Ones", sung according to the tradition of that church where the congregation turns around to face the organ in the rear gallery for all hymn singing.

Also on Nantucket we heard Jack Fisher in a recital at the Church of the Second Congregational Meeting House Society, Unitarian. The organ was built by William Goodrich in 1831, enlarged by an unknown builder in 1883, and is about to be restored by the Andover Organ Company. The decor of the church was "trompe l'oeil", a decor we would see again in Provincetown. The concluding hymn was "Ye Holy Angels, Bright".

After a few stops in souvenir shops we embarked for the Cape, arriving in time for dinner at our headquarters, Craigville Inn.

That evening we drove to South Dennis for Barbara J. Owen's recital on the John Snetzler organ, built in England in 1762. The Congregational Church was filled, and Miss Owen was assisted by Elizabeth Krueger, contralto.

Thursday we boarded two buses for the long Cape tour. Stopping first at Yarmouth Port, we heard Cleveland Fisher demonstrate the organ in Universalist-Unitarian Church. Built by an unknown c1850, using second-hand pipework and mechanism, it is said to have English pipes of the 18th century. Further, the case top appears to have a lion and unicorn design. We sang the hymn, "Glorious Things of Thee Are Spoken," and Mr. Fisher played pieces by Dr. Greene, Franck, Bach and Lysberg.

The next stop was at the New Church (Swedenborgian) in Yarmouth Port where Brian Jones played a fine recital on the Wm. H. Clarke organ of 1873. The church was interestingly different in design, the only electricity in the building being used to run the organ blower. All illumination is by whale oil lamps. We sang "Holy, Holy, Holy, Lord God Almighty" here.

A third stop in Yarmouth Port brought us to the First Congregational Church with its Hook & Hastings, Opus 1533. Robert B. Whiting admirably demonstrated this organ with compositions by Josiah Bernac, Edward M. Read, and Dudley Buck's Variations on "Home, Sweet Home" which was dedicated to organ builder William A. Johnson. We sang "Now Thank We All Our God".

In West Harwich we visited First Baptist Church where Richard Hedgebeth gave a demonstration on the Hook & Hastings organ, Opus 1418, playing Bach's Partita and Chaconne.

We had lunch at the Methodist Church in East Harwich, after which we heard a program of contemporary music on the organ of unknown origin, c1845, rebuilt by George H. Ryder, Opus 31, played by Robert J. Reich.

We traveled then to Brewster where Frank Taylor gave a recital of 16th and 17th century organ music on the Edwin L. Holbrook organ of 1861 in First Parish Church, Unitarian. The organ seemed to have splendid ensemble. We sang "How Gentle God's Command".

Next came the short demonstration recital by Edward W. Flint on the E. & G. G. Hook & Hastings organ, Opus 724 (which has been rebuilt by the Andover Organ Company) at First Congregational Church, Wellfleet. We sang "Ein Feste Burg".

Arriving in Provincetown, we found we had a short time to shop before entering the Church of the Redeemer, Universalist, where Donald R. M. Paterson displayed the full beauty of the Edwin L. Holbrook organ of 1850 in a recital of 17th and 18th century compositions. The organ had a bright and shining tone, and some said that the Allegro by Carvalho was the most brilliant piece heard during the convention. We sang "For All the Saints" to the Vaughan Williams' tune. This church again had the decor called "trompe l'oeil".

Our group stopped at Orleans for dinner, and then again at St. Christopher's Episcopal Church in Chatham for a recital by James Weaver on the Stevens organ of c1853. Mr. Weaver was ably assisted by Florence C. Pearson, violinist. We sang "Come Down, O Love Divine" to the tune, "Down Ampney" to close this, the last formal program of the convention.

(Please turn to page 5)

Chicago Organs: A New Survey

by James Wylly

Old organs in Chicago have never been as well documented as those in the East. F. R. Webber's excellent articles, "Chicago: A Johnson Town", recently printed in THE TRACKER, remain the only thorough study. Extensive though Mr. Webber's knowledge was, the number of churches and organs replaced and rebuilt since he wrote is enormous; and some organs which he did not know have come to light. Research on Chicago organs is far from complete, for there are many once-fashionable churches still to be explored. However, it is possible in many cases to bring the histories of Mr. Webber's organs up to date, and to add documentation of some old organs he did not mention.

Of the many three-manual tracker organs mentioned by Mr. Webber, only two are known to survive in original condition. One is unplayable. A third was salvaged last year when its church was razed, and is presently in storage. A handful of others remain in various states of reconstruction. Chicago's only known original, playing three-manual tracker is truly a monument, however. It is an 1875 E. & G. G. Hook and Hastings in the Scottish Rite Cathedral (originally Unity Church), 915 North Dearborn, with the following disposition:

GREAT

1. Open diapason	16'	7. Flute harmonique	4'
2. Open diapason	8'	8. Twelfth	3'
3. Doppelflute	8'	9. Fifteenth	2'
4. Viola da gamba	8'	10. Mixture, 3 ranks	
5. Keraulophon	8'	11. Acute, 5 ranks	
6. Octave	4'	12. Trumpet	8'

SWELL

13. Bourdon bass	16'	SOLO	
14. Bourdon	16'	27. Geigen principal	8'
15. Open diapason	8'	28. Stopped diapason	8'
16. Stopped diapason	8'	29. Melodia	8'
17. Salicional	8'	30. Dulciana	8'
18. Quintadena	8'	31. Flute d'amour	4'
19. Octave	4'	32. Dolce	4'
20. Flauta traverso	4'	33. Piccola	2'
21. Viola	4'	34. Clarinet	8'
22. Flautino	2'	Tremolo	
23. Dolce cornet, 3 ranks		Carillon	
24. Cornopean	8'	PEDAL	
25. Oboe	8'	35. Open diapason	16'
26. Vox humana	8'	36. Violone	16'
Tremolo		37. Bourdon	16'
		38. Violoncello	8'
		39. Trombone	16'
		40. Trumpet	8'

The other original three-manual is Johnson & Son #436, built in 1874 for Fourth Presbyterian. According to Mr. Webber it was moved in 1913 to Christ Presbyterian, where it still stands, unplayable. The church is scheduled for demolition in an urban renewal project; the organ will doubtless be sold. The disposition:

GREAT

1. Double open diapason	16'	6. Flauta traverso	4'
2. Open diapason	8'	7. Twelfth	2 2/3'
3. Doppelflute	8'	8. Fifteenth	2'
4. Viola da gamba	8'	9. Mixture, 5 ranks	
5. Octave	4'	10. Trumpet	8'

SWELL

11. Bourdon bass	16'	19. Principal	4'
12. Bourdon	16'	20. Flute harmonique	4'
13. Open diapason	8'	21. Violin	4'
14. Stopped diapason	8'	22. Mixture, 3 ranks	
15. Salicional	8'	23. Cornopean	8'
16. Dolcissima	8'	24. Oboe	8'
17. Vox celeste	8'	25. Vox humana	8'
18. Quintadena	8'	Tremolo	

SOLO

26. Melodia	8'	PEDAL	
27. Keraulophon	8'	32. Double open diapason	16'
28. Dulciana	8'	33. Bourdon	16'
29. Flute d'amour	4'	34. Flute	8'
30. Piccola	2'	35. Violoncello	8'
31. Clarinet	8'	36. Trombone	16'
Tremolo			

One of the most beautiful Johnson organs the writer has heard was #689. It stood until recently in St. John's Assyrian Church, which was originally Covenant Presbyterian. It is understood to have been removed and stored when the church was razed. Its disposition:

GREAT

1. Tenoroon and Bourdon	16'	SOLO	
2. Open diapason	8'	21. Geigen principal	8'
3. Doppelflute	8'	22. Melodia	8'
4. Viola da gamba	8'	23. Dulciana	8'
5. Octave	4'	24. Flute d'amour	4'
6. Twelfth	2 2/3'	25. Fugara	4'
7. Super octave	2'	26. Clarinet	8'
8. Mixture, 3 ranks		Tremolo	
9. Trumpet	8'		

SWELL

10. Bourdon bass	16'	SOLO	
11. Bourdon	16'	21. Geigen principal	8'
12. Open diapason	8'	22. Melodia	8'
13. Stopped diapason	8'	23. Dulciana	8'
14. Viola	8'	24. Flute d'amour	4'
15. Dolcissima	8'	25. Fugara	4'
16. Flute harmonique	4'	26. Clarinet	8'
17. Violin	4'	Tremolo	
18. Flautino	2'		
19. Cornopean	8'		
20. Oboe	8'		

Fullerton Presbyterian, one block away, still uses Johnson #690 - one number later than the Covenant organ. The two congregations merged and the Covenant building was sold. One cannot help regretting that they chose to keep the building they did, for, though the two-manual Fullerton organ is beautiful, it came off a poor second in comparison to the Covenant Church instrument. The Fullerton disposition will be given below.

Of the rebuilt three-manual organs, the most notable is Johnson #501 at Holy Name Cathedral. The pipes were re-planted on electro-pneumatic chests by Wangerin; this move impaired the organ's reliability as well as its sound. More recently, revolving by the firm of F. Sauter and Sons has restored much of the Johnson character.

The Johnson made in 1880 for Central Music Hall remains where Mr. Webber locates it, at St. Martin's Church. It has been reconstructed many times, and is played by a wildly undependable 1911 four-manual console. On the whole, the organ is in wretched condition and there is little hope that anything can be done for it. This is a great pity, for of all the Chicago Johnsons it was probably the largest and best. Even today the full-

organ sound is magnificent as long as one plays in harmony with a majority of the ciphers.

There is a three-manual Frank or Hilborne Roosevelt, still recognizable through a Wangerin rebuild, at Austin Westminster Presbyterian. It was not originally made for this church, but its earlier history has not come to light.

A 1901 three-manual of unknown make survives in the chapel of First Congregational Church (originally Union Park Congregational). It appears to have had electro-pneumatic pulldowns from a very early date. The console has disappeared and so it cannot be played.

Other three-manual organs which Mr. Webber does not tell us were destroyed fall into two groups; those which existed in 1953 but have since disappeared, and those whose fates he did not know even in 1953. Some information has turned up about some of them.

The 3-45 Johnson #636 at Third Presbyterian was burned shortly after the original congregation sold the building.

The 1898 Johnson #860 was at St. Paul's Evangelical and Reformed (now United Church of Christ), not St. Paul's Lutheran, as Mr. Webber says. It was replaced by an Aeolian-Skinner in 1954 - only one year before the church was burned to the ground.

Johnson #588, built for First Baptist and sold with the building to Olivet Baptist, was burned in a 1940 fire.

The 3-44 Odell listed for St. Paul's Universalist seems to have been lost sight of; it has probably been destroyed.

The story of the organs at Holy Family Roman Catholic Church would be worth investigation. Today the case of the 1869 Louis Mitchell remains in a very high gallery; it is one of the largest and most ornate cases in Chicago, and appears to have been patterned after the famous Boston Music Hall Walcker. No trace of the 75-rank Mitchell organ or of the 1892 Roosevelt which followed it remains; the case is occupied by a 1950 Austin of very ordinary design.

The Church of the Messiah to which Mr. Webber assigns a 3-26 Roosevelt was probably the Unitarian church at Twenty-third and Michigan. It has been razed.

The 3-39 Appleton of 1846 is probably the most interesting organ sent to Chicago. Some facts can be added to Mr. Webber's account of it, though the full story is still under investigation. South Congregational Church appears on the Johnson list as having purchased a 2-35 organ in 1869 - the year Mr. Webber says they bought the Appleton from the Church of the Pilgrims, Brooklyn. This is curious, especially as South Congregational remained in the same building from its founding in 1856 to 1872. It was too far south to have been touched by the 1871 fire. The church closed or moved in 1872, but appears again in 1880 at a Forty-second Street address. In 1881 a new building was erected at Fortieth and Drexel. This building still stands, and contains a 2-31 Lyon-Healy which appears to have been made in the early 30's.

The Memorial Baptist to which one of South Congregational's organs seems to have gone was built in 1881-82. It still stands, and contains a

much-rebuilt organ with some very old parts. The writer is working on the history of this organ; but until more is known its identity must remain in doubt.

Centenary Methodist Church's building has long been gone; it was probably a victim of the 1871 fire. Nothing has been heard of their 1868 Hook. Christ Reformed Episcopal Church and Immanuel Baptist Church have disappeared. Immanuel Baptist was razed only recently; a serviceman who worked on the large Johnson organ (which had been rebuilt by Kilgen using much original material) claims that it had a "brass fan trumpet". Presumably the pipes were mounted in the manner of the famous Jardine formerly at St. George's Church, New York.

A good many old two-manual organs survive, so only the exceptionally fine ones will be discussed here. The others are mentioned in the extant organs list at the end of the article. Four good-sized organs have been particularly lucky in that they remain in original condition and are maintained and used by appreciative churches. Two are by Johnson; the others are a Frank Roosevelt and a Steere & Turner.

Of the four, by far the most dramatic is the Roosevelt. It is number 494, made in 1891 for St. James Roman Catholic Church. The organ is in a high gallery, and gains much from a reverberation time of about 6.5 seconds. Though it has a relatively small number of stops for so large a building, the scales are immense and there is certainly no lack of volume. The action is tubular-pneumatic, but extremely fast and precise. There is an early form of capture-system combination action. The disposition:

GREAT

1. Double open diapason	16'	6. Octave	4'
2. Open diapason	8'	7. Halfflute	4'
3. Doppelflute	8'	8. Octave quint	2 2/3'
4. Gamba	8'	9. Super octave	2'
5. Dulciana	8'	10. Trumpet	8'

SWELL

11. Bourdon bass	16'	20. Cornopean	8'
12. Bourdon	16'	21. Oboe	8'
13. Violin diapason	8'	22. Vox humana	8'
14. Stopped diapason	8'	Tremolo	
15. Spitzflute	8'		
16. Flute harmonique	4'	PEDAL	
17. Gemshorn	4'	23. Open diapason	16'
18. Flageolet	2'	24. Bourdon	16'
19. Cornet, 3 ranks		25. Cello	8'

The 1882 Steere & Turner at Pullman Methodist Church is also very well placed in a gallery, though the building is not nearly as reverberant as St. James. The plenum on the Great is exceptionally fine and well-balanced, and the mixture is a good chorus-stop even by modern standards. The Great reeds stand on a separate chest in the swellbox - a common situation in organs by this builder.

GREAT

1. Bourdon bass	16'	7. Flute d'gmour	4'
2. Bourdon	16'	8. Twelfth	2 2/3'
3. Open diapason	8'	9. Fifteenth	2'
4. Melodia	8'	10. Mixture, 3 ranks	
5. Dulciana	8'	11. Trumpet	8'
6. Octave	4'	12. Clarinet	8'

SWELL

13. Open diapason	8'	15. Solicional	8'
14. Stopped diapason	8'	16. Aeoline	8'

		PEDAL	
17. Flute harmonic	4'	22. Open diapason	16'
18. Violina	4'	23. Bourdon	16'
19. Flautino	2'		
20. Bassoon (CC-BB)	8'		
21. Oboe (C-a''')	8'		
Tremolo			

Neither of the above-mentioned Johnson organs is ideally situated, as both are in rather restrictive chambers. The sound at Fullerton Presbyterian is further stifled by a good deal of kitchen grease which over the years has accumulated in the pipes due to a badly-placed blower. As stated above, the organ is number 690, built in 1888.

GREAT		SWELL	
1. Open diapason	8'	10. Bourdon bass	16'
2. Melodia	8'	11. Bourdon	16'
3. Viola da gamba	8'	12. Open diapason	8'
4. Dulciana	8'	13. Stopped diapason	8'
5. Octave	4'	14. Viola	8'
6. Flute d'amour	4'	15. Aeoline	8'
7. Twelfth	2 2/3'	16. Voix celeste	8'
8. Super octave	2'	17. Flute harmonique	4'
9. Trumpet	8'	18. Violin	4'
		19. Cornet dolce, 3 ranks	
PEDAL		20. Cornopaeon	8'
24. Double open diapason	16'	21. Bassoon (CC-BB)	8'
25. Bourdon	16'	22. Oboe (C-a''')	8'
26. Violoncello	8'	23. Vox humana	8'
		Tremolo	

The Union Avenue Methodist Johnson is number 729, made in 1890. The church was originally called Winter Street Methodist; the name changed with that of the avenue. Though later than the Fullerton organ, its disposition seems more characteristic of earlier instruments, what with the provision of a Great Mixture at the expense of the Swell Cornet Dolce. (It should be noted, however, that the Fullerton Cornet Dolce has no tierce. Its scaling is rather smaller than that of a Johnson Mixture.) The Union Avenue disposition:

GREAT		SWELL	
1. Bourdon	16'	12. Open diapason	8'
2. Open diapason	8'	13. Stopped diapason	8'
3. Melodie	8'	14. Viola	8'
4. Salicional	8'	15. Dulcissimo	8'
5. Dulciana	8'	16. Flute harmonique	4'
6. Octave	4'	17. Fugara	4'
7. Flauto traverso	4'	18. Flautino	2'
8. Twelfth	2 2/3'	19. Oboe & Bassoon	8'
9. Fifteenth	2'	Tremolo	
10. Mixture, 3 ranks		PEDAL	
11. Trumpet	8'	21. Double open diapason	16'
		22. Bourdon	16'
		23. Violoncello	8'

The two-manual organs mentioned by Mr. Webber but not in the extant organs list below can be presumed to have disappeared, at least temporarily. Up to now, no organ built for Chicago before the 1871 fire has been certainly identified as existing. (There is one privately owned 1848 Erben in Chicago, and an 1856 Hook in Evanston, but these are recent imports.)

There are other seemingly notable two-manual organs, but their condition is such that no idea can be had of their sound. Among those that deserve special mention are the 2-16 1884 Hook & Hastings at the Church of Our Saviour and the 2-32 1890 Steere and Turner at Central Park Baptist (formerly St. Mark's Episcopal).

The rest of the known organs can be adequately covered by the list below: It should be

remembered, however, that the list is far from comprehensive; it is certain that other old organs remain to be found in Chicago churches. The writer hopes to run down more of these as time allows. There must also be many old organs in Chicago suburbs; the few suburban organs listed below have turned up by accident. No systematic search for old organs has yet been made in any Chicago suburb.

(See list, p. 6)

11TH ANNUAL CONVENTION

(From page 2)

Enroute home, while passing through the village of Truro, Cleveland Fisher led the bus passengers in the singing of the hymn-tune "Truro", and we all retired happily, if a bit exhausted.

On Friday morning after breakfast, James M. Bratton presented his own slide-tape program of old organs of Colorado which he has entitled, "Hook your Hastings to a Steere", a delightful travelogue of that colorful region that seems full of surprises so far as organs go.

Various groups were then organized for additional tours, one led by Robert Roche to Taunton, Mass., another by Brian Jones to other organs on Cape Cod, and a third directed by Barbara Owen to Boston.

In addition to the organs, concerts and recitals, the fine scenery, and adequate accommodations, we should not conclude this review without a word of thanks and commendation to all those who brought articles of interest for the many exhibits. Besides the usual organ memorabilia, there were scrapbooks of previous conventions, and pictures of special merit regarding activities of the Organ Historical Society.

Our thanks to every one who contributed these items, and special thanks to Edgar A. Boadway and his convention committee, Barbara Owen, Brian Jones and Alan Laufman, for a well organized and most enjoyable convention.

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THE CHICAGO LIST

Austin Westminster Presbyterian 5720 W. Fulton Parkway	H. or F. Roosevelt (rebuilt and installed by Wangerin)	?	3m, 30r
Annunciation R. C. Wabansia & Paulina Belden Avenue Baptist Belden & Halsted	Hinners Organ Co.	c1908	2m, 17r
Belden Avenue Baptist, Annex 2225 N. Halsted	Johnson & Son (case only: brought from another church)	c1893?	2m, 15r
Blackwell Memorial A.M.E. (orig. Oakland Methodist) 3956 S. Langley	Moline Organ Co., Op. 27 (case only)	?	2m, 22r
Howard Brown (res.) Central Park Baptist (orig. St. Mark's Episcopal) 4427 S. Drexel	Johnson & Son, Op. 680	1887	2m, 20r
Christ Episcopal 6457 S. Woodlawn	Henry Erben	1848	1m, 3r
Christ Presbyterian 700 W. Armitage	Steere & Turner (unplayable)	1890	2m, 32r
Community Lutheran (not original name) 1701 W. Monroe	Hook & Hastings	c1900	2m, 9r
First Congregational (Chapel) Ashland & Washington	Johnson & Son, Op. 436 (orig. at Fourth Presbyterian; unplayable)	1874	3m, 41r
Fowler-Clifton Methodist 2215 S. Millard	Steere & Turner	1888	2m, 11r
Fullerton Presbyterian 600 W. Fullerton	Bullder unknown (unplayable)	1901	3m, 29r
Holy Family R. C. 1080 W. Roosevelt	Hinners Organ Co.	1911	2m, 13r
Holy Name Cathedral, R. C. 730 N. Wabash	Johnson & Son, Op. 690	1888	2m, 26r
Holy Trinity R. C. 1118 N. Noble	Louis Mitchell (case only)	1869	3m, 75r
Monumental Baptist (orig. Memorial Baptist) 729 E. Oakwood	Johnson & Son, Op. 501 (rebuilt Wangerin, Sauter)	1877	3m, 47r
Mt. Hope Baptist (orig. Our Redeemer Lutheran)	Vandinter (rebuilt)	1909	2m
New Testament Baptist (orig. South Congregational) 3978 S. Drexel	Bullder unknown (much rebuilt)	?	3m
Norwegian Lutheran 2614 N. Kedzie	Geo. Kilgen & Son (Barker levers)	1903	2m, 22r
Our Saviour Episcopal 530 W. Fullerton	Lyon & Healy (unplayable)	188?	2m, 31r
Pullman Methodist (orig. Greenstone Church, Pullman, Illinois) 11211 S. St. Lawrence	Hinners Organ Co.	c1908	2m, 14r
Ravenswood Methodist 4511 N. Hermitage	Hook & Hastings #1227	1884	2m, 16r
St. Domenic R. C. 357 W. Locust	Steere & Turner	c1882	2m, 23r
St. Francis of Assisi R. C. 813 W. Roosevelt	Johnson & Son #803 (revoiced & electrified)	1893	2m
St. James R. C. 2942 S. Wabash	Hinners Organ Co. (moved from a theatre?)	?	1m, 7r
St. John's Lutheran 1701 N. Richmond	Bullder unknown (rebuilt, unplayable)	?	2m, 31r
St. Martin's R. C. 59th & Princeton	Frank Roosevelt (tubular pneumatic)	1891	2m, 26r
	Geo. Kilgen & Son	c1910	2m, 9r
	Johnson & Son #543 (orig. in Central Music Hall, rebuilt)	1880	3m, 58r

TWO ROOSEVELTS BUILT CHURCH ORGANS

By F. R. WEBBER

(Continued from last issue)

Hilborne Roosevelt was a friend of Thomas A. Edison, and they often compared information. While Mr. Edison was working on his improvements on the telephone, Mr. Roosevelt invented the switch hook that is in use today. When Mr. Edison invented the talking machine, it was the conical foot of a large metal pipe, picked up in the Roosevelt factory, that gave him the idea of amplification. Until then his phonograph was provided with ear phones, but when Mr. Edison walked away with a metal pipe foot under his arm, the familiar horn shown in the engraving "His Master's Voice" became a part of the Edison phonograph.

Another friend of Mr. Roosevelt's was Dr. George A. Audsley, a Scottish architect who had come to America by way of England. Audsley was, and still is, one of the world's foremost authorities on organ construction, and his two books, **THE ART OF ORGAN BUILDING**, which are the size of an unabridged dictionary, and have a combined weight of 30 pounds, have long been considered the organ lover's Bible. Dr. Audsley died in 1925.

Another of Roosevelt's friends was Dr. Leopold Damrosch, and Hilborne Roosevelt and his uncle assisted him in bringing German opera to New York, and in building the Metropolitan Opera House. Roosevelt was a leading member of the Mendelssohn Glee Club, a church choir singer, and when no other organist was available, he was able to play the organ at the church near his summer home in Rumford. He looked so much like his cousin, Theodore, that a photograph of one has been mistaken for that of the other. He wrote a book, **CHURCH, CHAPEL, CONCERT AND CHAMBER ORGANS**, which began as a trade brochure and ended as an extended account of electro-pneumatic action as applied to the organ.

This book is a rare collector's item today, and is kept in a locked case by the few libraries so fortunate as to have it.

Hilborne Roosevelt died December 30, 1886, and is buried in the family vault in Greenwood Cemetery, Brooklyn, where a circle of simple marble headstones on a hilltop mark the burial place of generations of Roosevelts.

After Hilborne Roosevelt's death, his brother, Frank, built a factory covering much of a city block at 1945 Park Avenue. The Gothic windows of its lofty setting-up room puzzled passengers on New York Central and New Haven trains until the buildings were razed about five years ago. The first Roosevelt shop, at 40 West 18th Street, still stands much as Mr. Roosevelt left it. It might well be preserved as a national monument, for here were built some of America's most noted organs, and here electro-pneumatic action was born. Hitherto the organ had been a lumbering affair, with a touch that might well tire a blacksmith. Roosevelt's electrical inventions, and his improvements upon Barker's pneumatic, have given us organs with almost no touch at all. These developments have made possible the divided organ, the Echo organ, the detached console and stops that may be played on any manual at any pitch.

Organ lovers visit the shabby old building in 18th Street and walk about it in awe. They climb the stairs, just to stand in the rooms where Mr. Roosevelt built his famous organs and devised his revolutionary electrical work.

We have had other eminent builders: John Geib of post-Colonial days, Thomas Appleton, Elias and George Hook, Johnson, and the Odells, but it was Hilborne and Frank Roosevelt who removed a cart load of cumbersome wooden poles and strips from within the organ, and gave us the neat, compact electric action of today. They had the money to do it, and it was Hilborne Roosevelt's honest boast that "the Roosevelt Organ Works never made a nickel on any job." Then, they were first cousins to the President of the United States.

St. Matthew's Lutheran 2101 W. 21st	Jackson Pipe Organ Co. (rebuilt as tracker, 1958-62)	1878	2m, 36r
Scottish Rite Cathedral (orig. Unity Church) 915 N. Dearborn	E. & G. G. Hook & Hastings #794	1875	3m, 47r
Union Avenue Methodist (orig. Winter St. Methodist) 4356 S. Union	Johnson & Son, Op. 729	1890	2m, 24r
Woodlawn Baptist 6207 S. University	Hook-Hastings, #1973 (unplayable)	?	2m, 16r
ELGIN			
First Universalist	W. Steere	?	2m, 17r
EVANSTON			
First Christian Scientist Northwestern University	Lyon & Healy	?	2m, 9r
St. Andrew's Episcopal	E. & G. G. Hook (rebuilt) Lyon & Healy	1856 ?	2m 2m, 9r
OAK PARK			
First Presbyterian	Steere & Turner (rebuilt, Hall)	?	3m

MINUTES OF THE NATIONAL COUNCIL MEETING

Haverhill, Massachusetts - April 16, 1966

The meeting was called to order by President Kenneth F. Simmons shortly after 11:00 A.M. The following members were present: Kenneth F. Simmons, Rev. Donald C. Taylor, Mrs. Helen Harriman, David A. Cotton, Barbara Owen, Nelson Barden, Robert B. Whiting, Robert J. Reich, Randall Wagner. The following members were absent but represented by proxy: Dr. Homer Blanchard, Frederick B. Sponsler, and Albert F. Robinson. The following members were absent and not represented by proxy: Thomas Cunningham, Allan Van Zoeren. Also present were Mrs. Mary Danyew and Elmer Perkins (Nominating Committee), F. Robert Roche (Recordings), Edgar Boadway and Alan Laufman (1966 Convention Committee).

Council approved the minutes of the Mahopac meeting as printed in *THE TRACKER*, Winter 1966.

The Treasurer's report was read by Mr. Cotton and approved by Council. Mrs. Harriman presented the Corresponding Secretary's report and stated that the Society had 312 paid members as of that date.

Mrs. Danyew and Mr. Perkins submitted the slate of candidates for the 1966 election. (This has been printed in *THE TRACKER*, Spring 1966.) Council complimented the Nominating Committee for securing such a fine group of candidates and accepted the slate with thanks.

No reports were received from the Recording Secretary, the Organ Relocation Committee, the By-Laws Committee, the Chapter Organization Committee, the Public Relations Committee, the Organs Extant Committee, and the Editor and Publisher of *THE TRACKER*.

Miss Owen discussed briefly the work of the Historical Organs Committee, and President Simmons read Dr. Blanchard's report on the Archives which stated that Ohio Wesleyan University might be interested in serving as a repository for the archives.

Mr. Whiting presented the final report of the Budget Committee. The report contained a definite budget for the Society and a recommended new form for financial statements. Council approved the report and directed that copies be sent to each candidate for Treasurer, so that the report can be followed for the next fiscal year.

Mr. Boadway gave the final plans for the 1966 Annual Convention with headquarters at the Craigville Inn, Craigville, Cape Cod. (The Convention activities have been described in full in *THE TRACKER*, Spring 1966.) Council accepted the report of the Convention Committee with thanks.

President Simmons discussed the plans for the 1967 Annual Convention. Two tentative proposals had been under consideration: a Toronto Convention (Dr. Ackerman) and a New York City Convention (Robert James). Both of these proposals have been withdrawn, so that at present the Society is still looking for a site for the 1967 Convention.

President Simmons stated that plans are underway to have The Organ Historical Society declared a tax-exempt institution.

Council gave a vote of thanks to Rev. and Mrs. Donald Taylor for their hospitality and expressed hearty appreciation to Mrs. Elmer Perkins and Mrs. Taylor for their delicious luncheon. The meeting was adjourned at 2:45 P.M.

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

MINUTES OF THE NATIONAL COUNCIL MEETING

Craigville, Cape Cod - June 20, 1966

The meeting was called to order by President Kenneth F. Simmons at 7:30 P.M. The following members were present: Kenneth F. Simmons, Mrs. Helen Harriman, David A. Cotton, Robert Reich, Barbara Owen, Robert B. Whiting, and Albert F. Robinson. The following members were absent but represented by proxy: Frederick B. Sponsler. The following members were absent and not represented by proxy: Rev. Donald Taylor, Allan van Zoeren, Nelson Barden, Homer Blanchard, Randall Wagner, and Thomas Cunningham. Also present were Mrs. Mary Danyew (Nominating Committee), F. Robert Roche (Recordings), and Donald R. M. Paterson (Advisor).

Council approved the minutes of the Haverhill meeting.

The Treasurer's report was read by Mr. Cotton and approved by Council. Mr. Cotton stated that all the records of his four years as Treasurer would be turned over to the newly elected Treasurer. Council approved a motion thanking Mr. Cotton for his faithful work and excellent performance as Treasurer.

Mrs. Harriman read a brief report and stated that the Society had 332 paid members to date this year.

Mr. Robinson, Editor of *THE TRACKER*, urged all members of the Society to submit articles for *THE TRACKER*, and also asked for more paid advertisements in *THE TRACKER*.

Mr. Roche presented his report on record sales, pre-convention record sales, and the slide-tape program. Council was of the opinion that the present slide-tape program should be put in condition and then used for showings without any other changes, and that the Audio-Visual Committee should also start to prepare an entirely new version. Council tabled the matter of selling OHS tape recordings of entire recitals.

No reports were received from the Extant Organs Committee, the Public Relations Committee, the Organ Relocation Committee, The Chapter Organization Committee, the By-Laws Committee, and the Historical Organ Designation Committee.

President Simmons appointed the following persons as tellers for the election: Mrs. Mary Danyew, Donald Paterson, and Thomas Finch. He also appointed Donald Paterson to the Audio-Visual Committee in place of Thomas Cunningham, who has resigned. He noted that the Nominating Committee and the Budget Committee had

completed their work, and dismissed the Chapter Organization Committee and Organ Relocation Committee.

President Simmons stated that to date there was no offer of a place for the 1967 Annual Convention. Council discussed the possibility of having the annual convention every other year.

Council discussed the Headquarters Fee of \$100.00 which is paid annually to the York County Historical Society. President Simmons agreed to re-negotiate this fee with the York County Historical Society and report his results at the next Council meeting.

The dates for future Council meetings were established as follows: Monday, August 29, 1966, in Philadelphia; the last week in December 1966 in New York; and during the Easter vacation in New England. This geographical distribution is the most satisfactory for the majority of Council members. The exact dates and places will be announced later. Any member of the Society is welcome to attend the Council meetings as an observer.

The meeting was adjourned at 10:20 P.M.

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

MINUTES OF THE ELEVENTH ANNUAL MEETING

Craigville, Cape Cod - June 21, 1966

President Simmons called the meeting to order at 11:00 A.M. The reading of the minutes of the last annual meeting was dispensed with, but for the information of the Society members, the minutes of the last two National Council meetings (April 16, 1966, and June 20, 1966) were read.

Mr. Cotton passed out copies of his Treasurer's report and answered questions about it. Since the Auditor's report had not been received, the members voted to accept the Treasurer's report and complimented Mr. Cotton on his faithful work as Treasurer.

Mrs. Harriman read her report as Corresponding Secretary, and also stated that James Boeringer's recent article in THE JOURNAL OF CHURCH MUSIC had brought in many inquiries about the Organ Historical Society and its objectives.

Mr. Robinson, the Editor of THE TRACKER, made a brief report in which he appealed for more articles and more advertisements for THE TRACKER.

Mr. Roche, Recording Supervisor, explained the contents of the slide-tape program, presented a list of the showings of the slide-tape program, discussed the recordings which were available, and thanked those persons who had sent in pre-registration orders for recordings.

Mrs. Danyew gave the results of the annual election as follows:

Corresponding Secretary	Mrs. Helen Harriman
Recording Secretary	Frederick B. Sponsler
Treasurer	James Boeringer
Auditor	Robert K. Hale
Councillor (5 years)	Stewart Shuster
Councillor (unexp. term)	Randall Wagner

Mr. Whiting explained the new OHS Budget and answered questions from the floor on the new budget. The newly-elected Treasurer will keep his books in the form recommended by the Budget Committee, and the National Council will endeavor to allocate funds in accordance with the provisions of the budget. (A copy of the budget will be printed in the next issue of THE TRACKER.)

President Simmons stated that there were no definite plans as yet for the 1967 annual convention. He stressed the need for more active workers in the Society, particularly on Committees. In order to facilitate the mailing of THE TRACKER, all changes of address must be reported promptly, and members should include zip-code numbers on their application blanks.

Mr. Simmons also reappointed Donald R. M. Paterson as Advisor to the Council, and stated that the Nominating Committee for next year will be appointed at the next Council meeting.

The members gave a rising vote of thanks to Barbara Owen, the retiring Councillor, for all of her work for the Society. The meeting was adjourned at 11:50 A.M.

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

STICKERS and SQUARES

(A new gossip column for OHS members!)

Well, the 11th annual convention is now history. And it might as well be called her-story, too, for there were (for the first time) just about as many females as males in attendance.

Cleveland Fisher stole the show, as might be expected. His demonstration of the little organ in the Universalist Church at Yarmouth Port left nothing to be desired, musically, but his demand for a human tremulant (Ed Boadway) and his display of the fringed organ stool were personal triumphs.

The Lady from Fitchburg was so carried away at one point she stated she would like to sculpt your Editor. (That was "sculpt", not scalp!)

Without exception, all conventioners enjoyed the boat-trip to Nantucket and, despite its charms, all returned safely. But Provincetown was another story and a dramatic rescue of two members who missed the bus will long be remembered.

The vocal artists added much to our enjoyment, too. After the recital in Sandwich, Cleve Fisher was heard to exclaim (concerning the soprano, Mary Graves), "My goodness, her tessitura was remarkable!"

Program covers come and program covers go, but Ann Fisk's caricature of the Snetzler organ in South Dennis deserves some sort of prize... a rubber draw-knob, perhaps?

Send your "Stickers and Squares" to the Editor. Every morsel of gossip that's fit to print will appear in this column.

The Melville Smith Memorial Recording

A Review by Arthur P. Lawrence

Before his death in 1962, the late Melville Smith played many fine organ recitals, some of which were fortuitously recorded on tape. Although his name was not in common parlance, even among organists, he was unquestionably one of our more significant artists. The sensitive ear can easily discover this by listening to the few commercially-produced recordings he made late in his life,¹ one of which was awarded the **Grand Prix du Disque**.² It is indeed fortunate that the Organ Historical Society last year released a memorial record of works not previously available to the public, selected from tapes made of public recitals played by Mr. Smith between 1959 and 1962. This is a record worth serious attention: let us examine it in some detail. Before so doing, however, let me point out that this review is not a publicity effort on the part of the Organ Historical Society; it was my suggestion that such an account be written.

From a technical standpoint, the sound of the record is quite good, especially considering the fact that the selections included were extracted from tapes made during public performances, where recording conditions, I would guess, may sometimes have been less than ideal. Necessarily, there are occasional coughs from the audience, but the record surfaces are quiet, and the sounds of the organs are faithfully reproduced. Four different instruments are used during the course of the record and each is of considerable interest. One assumes that the successful realization of the organ sound here is in large part the work of Peter Bartok, who prepared the master disk. The recording is available only in a monaural version.

The chief drawback of this memorial album, somewhat inappropriately called "Postlude," is its packaging. The slipcase is a plain one, without information or writing of any sort. This is acceptable as an economy measure, but, in such a case, more complete accompanying notes should have been provided in some form. As it is, the only enclosure is a mimeographed "note" which tells a little of the making of the disc and mentions the organs used. It seems inconsistent for an organization which publishes so many interesting stop-lists in **THE TRACKER** not to have provided the same here, especially since the organs used are by builders of greater than average interest. One can discover the recital selections themselves only by examining the record label. At best, this is a nuisance; at worst, an impossibility when the record is being played. The following listing of the composers, works, organs, and publishers will hopefully aid the frustrated owner of this album:

SIDE I:

1. Girolamo Frescobaldi (1583-1643): **Toccata Quinta, sopra i pedali**, Complete Organ and Keyboard Works, ed. Pidoux, Vol. IV, p. 19 (Bärenreiter #2204); **Fuga in sol minor**, Liber Organi, ed. Kaller, Vol. VI, p. 38 (Schott #2266). Recorded March 11, 1962 on Hook and Hastings organ (1888), rebuilt by Robert Reich and Leo Constantineau (1961), in the Phillips Brooks House at Harvard University.
2. Domenico Zipoli (1688-1726): **Pastorale in C Major**, Organ and Cembalo Works, ed. Tagliavini, Vol. I, p. 36 (Heidelberg: W. Müller). Same date and organ as No. 1.
3. Robert Russell Bennett (b. 1894): **"Allegretto grazioso" from Sonata in D** (New York: Cos Cob Press). Recorded April 23, 1961 on Holtkamp organ (1959) in Chapin Chapel at Amherst College.
4. Aaron Copland (b. 1900): **Passacaglia** (Paris: Editions Maurice Senett—piano version). Recorded February 10, 1959 on Hook and Hastings organ (1877), rebuilt by Conrad Olson (1957), in Holy Trinity Church, Boston.
5. Quincy Porter (b. 1897): **"Andante" from Toccata, Andante, and Finale** (H. W. Gray). Same date and organ as No. 4.
6. Roger Sessions (b. 1896): **Choral No. 1** (H. W. Gray). Same date and organ as No. 4.

SIDE II:

7. Finn Videro (b. 1906): **Variations on the Danish Choral "Som Torstige Hjert Monne Skrige"** (unpublished, as far as I can determine). Recorded June 30, 1959 on Fisk organ (1958) in Redeemer Lutheran Church, Lawrence, Massachusetts.
8. Three Pieces from Benjamin Cosyn's **Virginal Book** (c. 1620): Orlando Gibbons (1583-1625): **Fantasia in A Minor** (ms. p. 162) (Stainer and Bell); John Bull (c. 1562-1623): **Doctor Bulle's Greefe** (ms. p. 194) (Stainer and Bell); Benjamin Cosyn (c. 1570 - c. 1644): **The Goldfinch** (ms. p. 165) (J. W. Chester). Same date and organ as No. 7.
9. Arthur Shepherd (1880-1958): **Fantasia on "The Garden Hymn"**, for organ and male chorus (H. W. Gray). Same date and organ as No. 3.

Although Melville Smith was especially noted for his playing of seventeenth and eighteenth-century French organ music, this recording shows him as an exponent of twentieth century American music. Most of these works have not been performed extensively, and only the Sessions, to my knowledge, is currently available in another recording.

Perhaps the most substantial of the twentieth-century works is the Sessions **Chorale**, written in 1938. Mr. Smith does not allow the almost-constant figuration of this work to loom too large in

¹ Early French Organ Music (works by Clerambault, Francois Couperin, Louis Couperin, Dandrieu, Daquin, Grigny, Labague, Marchand, and Titelouze). Cambridge Records: CRS 505, 506, 507. Three discs.

² Grigny: **Le Livre d'Orgue** (1879). Disques Valois. Three discs.

the listener's ears but plays in a rhapsodic manner which makes the structure clear. One expects that the occasional obscuring of the upper parts is caused by the high register the composer employs (much of it lies within the top octave of the keyboard), although an organ with greater brilliance might have made the texture clearer.

Copland wrote his *Passacaglia* in G-sharp minor in 1922 as a piano solo. I cannot find any reference to it as an organ work and suspect that Smith made the arrangement himself, since he made an arrangement of Copland's *Symphony for Organ and Orchestra* for organ and piano shortly before he died. At any rate, the *Passacaglia* is a splendid, well-constructed piece of considerable difficulty, with a fine sense of rhythmic energy and development; it seems much more idiomatic as an organ work than does the piece Copland wrote for organ, the *Episode* (H. W. Gray). The performance is brilliant and certainly rivals the *Sessions* for first place among the twentieth-century works on this record.

The *Porter Andante* is the middle movement of a more substantial work and is written in the form of a lyrical aria with flowing rhythm. The performance makes one wish that the *Toccata* and *Finale* could also have been included. The Hook and Hastings-Olson organ is used to good effect here, as it is in the *Copland* and *Sessions*, although it seems to lack some of the upper work which might enhance the latter works.

Arthur Shepherd's *Fantasia on "The Garden Hymn"* is a gracious piece in a relatively consonant style. It is made unusually effective by the use of a male chorus quietly singing the initial statement of the hymn tune in unison. Out of this the organ evolves a substantial introduction, then develops the tune in a free fantasy. At a climactic cadence near the end the unison chorus again states the tune, this time very triumphantly. A brief coda follows, during which the organ diminishes to a quiet ending. The Chapin Chapel Choir of Amherst College, directed by Heywood Alexander, combines in an exemplary manner with the Holtkamp organ.

The same organ is heard in the excerpt from the *Bennett Sonata*. Of all the composers represented on this disk, Mr. Bennett writes in the slickest style - a light style abounding with clever effects and catchy rhythms. The *Allegretto grazioso* is undoubtedly attractive, but repeated hearings cause it to be heard as little more than a charming trifle. Mr. Smith makes the most of the organ, however, to employ colorful registrations and makes the overall impression an enjoyable one.

Finn Videro is primarily known to Americans as a distinguished interpreter of earlier works, but his *Variations* show him to be skilled as a composer also. These variations are done in a classic style, not unlike the variations of the composers whose music Mr. Videro plays so well. Rather than exhibiting great originality, this piece shows the work of a polished craftsman using an imitative

style. The statement of the chorale is followed by six variations which evolve from duet to four-part elaboration in the manner of the chorale partitas by Bach.

The handsome Fisk organ used for the *Videro* is also employed for three excerpts from Benjamin Cosyn's *Virginal Book*. This large collection of small pieces is a manuscript in the British Museum (catalogue number R. M. 23.1.4.) which contains over one hundred works by Gibbons, Bull, and Cosyn (Cosin, Cosens). The question as to the proper instrumentation of these works is confounded by the fact that the book's title calls for harpsichord, but one of the pieces (not included on this record) is marked "for double Orgaine." A reasonable assumption is that these works might be played on any available keyboard instrument of the period, although dance pieces, such as *The Goldfinch* and *Doctor Bulle's Greefe*, seem less idiomatic when played on organ than does the *Fantasia*. The performances are lively, full of stylish embellishments, and are played on light, clear stops. The repeated sections and variations of the two dance pieces are played on registrations slightly varied each time.

The three early Italian pieces which open the record are played on a Hook and Hastings-Reich and Constantineau organ with clear, mild sounds very appropriate to the music. The Frescobaldi *toccata*, number five from *Il Secondo Libro di Toccate* (1637), is convincingly played with considerable rhythmic elasticity; this is as it should be, according to the composer's preface, yet it is done in a way that holds the formal structure together. The identity of the composer of the *Fugue in G Minor*, here attributed to Frescobaldi, is an interesting problem, since various anthologies have credited it to Gottlieb Muffat (1690-1770), as well as to Frescobaldi. It is not included in the Pidoux edition of the complete keyboard works, and, if it is indeed by Frescobaldi, it is an entirely different type of composition than the *toccatas*. The performance is clean and spirited. The *Pastorale* is from a slightly later period, having been published by Zipoli in his *Sonate d'Intravolature per Organo e Cimbalo* of 1716. Once again Smith's performance is marked by clarity and élan.

This album constitutes a fitting memorial to a fine organist whose interest in literature off the beaten track, organs of tonal integrity, and truly musical performances should not be forgotten. We can posthumously thank Melville Smith for a recital of such caliber and the Organ Historical Society for making it available. Since the edition is a limited one, those who have an interest in the material contained in this article but do not have the disc should acquire it while it is still available.

Mr. Lawrence is director of music at All Souls Parish (Episcopal) in Berkeley, California. We are most grateful for this review.—Ed.

REPORT OF THE TREASURER

Balance on Hand, May 31, 1965	\$647.40
Receipts	
Convention 1965	\$ 808.25
Membership dues	1,693.50
Sale of back issues of	
THE TRACKER	67.03
Advertising in THE TRACKER	12.50
Sound Film Strip Showings	169.65
Sale of Recordings	445.90
Refund on lost copies of	
THE TRACKER	50.00
Convention Advertising 1966	235.00
Total receipts \$3,531.83	
Disbursements	
Convention 1965	\$1,021.21
York, Pa., Headquarters fee	100.00
Legal fees	146.50
THE TRACKER (four issues)	654.42
Postage	370.74
Printing	57.59
Advertising	7.00
Envelopes for THE TRACKER , etc.	59.54
Addressograph plates & supplies	66.76
Telephone calls	50.15
Advance to 1966 Convention Com.	127.01
1965 Convention Recording	435.30
Record jackets	48.00
Record boxes for shipping	50.50
Copy of the Sound Film Strip	50.00
Sound Film Strip Showing	24.80
THE TRACKER copyright	26.00
Bank Service charge	16.15
Total disbursements \$3,311.67	
Balance on Hand, May 31, 1966	\$867.56

David Ashley Cotton, Treasurer

KENNETH F. SIMMONS

Wayne Presbyterian Church, Wayne, Pa.
 Congregation Rodeph Shalom, Philadelphia, Pa.

ALBERT F. ROBINSON

St. Peter's Church, Philadelphia, Pa.
 The Oriana Singers, New York, N. Y.

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DISPLAY ADS: Full page \$75. per issue. Half page \$37.50 per issue. Quarter page \$20. per issue. Eighth page \$12.50 per issue. Business cards (three lines) \$3.50 per issue, \$12 per year.
CLASSIFIED ADS: Four lines \$3.50 per issue, \$12. per year.

Please submit exact wording and design together with payment to the Editor or the Publisher 30 days before press time.

OHS BUDGET FOR 1966-67

The budget committee (Robert B. Whiting, chairman) presented a proposed budget for the year 1966-67 at the April meeting of the National Council. This was officially adopted, and the details are as follows:

Receipts

330 members at \$5.00\$1,650.00

Expenditures

1. **THE TRACKER** (four issues) \$800.00
2. Annual convention (Convention committee must make every effort to have the convention self-supporting.) 100.00
3. Recordings (This project should be entirely self-supporting. Amount shown is for possible emergencies.) 50.00
4. Slide Film Strip Project (This should be self-supporting, except for cost of revisions, new slides, etc.) 50.00
5. Headquarters fee (For use of York County Historical Society as mailing address.) 100.00
6. Archives (The amount given should be increased as more scholarly material is made available. Also, headquarters should be at archives location so that hdq. fee could be applied to archives expenses.) 50.00
7. Publications and Special Projects (Information brochure, extant organ lists, builders' opus lists, histories of organ companies, etc. If OHS is really a Historical society, the issuing of scholarly publications must greatly increase.) 150.00
8. Office and Administrative Expenses (Membership cards, dues notices, ballots, stationery, postage, bank charges, office supplies, telephone calls, etc. The use of telephone must be drastically reduced.) 150.00
9. Savings (OHS should build up a reserve of \$1000. for special projects and financial stability. A minimum of \$200. should be set aside annually until this amount is reached.) 200.00

Total expenses \$1,650.00

PRESS TIME FOR

"THE TRACKER"

In order to attempt a more regular schedule of publication, press time for **THE TRACKER** will be as follows:

Fall issueOctober 1st
 Winter issueJanuary 1st
 Spring issue April 1st
 Summer issue July 1st

This means that all material, articles, ads, news items, etc., must reach the Editor ONE MONTH PRIOR to the above dates. Please bear this in mind, especially when negotiating commercial advertising.

Organ-Hunting in Rural Missouri

by G. Daniel Marshall

The trip west for the fine Convention which we had in Cincinnati a year ago was, for this writer, extended to include a visit with a former seminary roommate who now has a pastorate in Missouri. This visit also afforded the opportunity for some interesting organ-hunting, for any number of builders is known (or suspected) to have worked in and around St. Louis, and in other parts of the state, well before the turn of the century. A couple of days spent in some of the larger cities along the Mississippi and Missouri Rivers failed to turn up anything more than a few empty cases, and a couple of instruments which might have been rebuilt 19th century organs, but if so were hardly recognizable as such. However, a tour through some of the rural communities along the area south of the Missouri River revealed some exceptionally nice country, a number of unusual old towns, and a variety of interesting organs.

The first find was hardly of great significance, though it foretold of things to come. In Leslie, a town almost too small to notice, is located a Methodist church of German background, which bears above its entrance the engraved inscription, "Zions Gemeinde, Deutsche Bisch. Meth. Kirche, 1861-1899." I was later informed that the church was founded in 1842. In the front of the church, to the left as you enter, is a very small Hinners tracker. The nameplate reads "Hinners Organ Co., Pekin, Illinois, Est'd 1879," but gives no date for the organ itself. The organ contains only three ranks, Open Diapason, Liebl Godaekt, and Viol d Gamba, each divided into a treble side of 37 notes and a bass side of 24 notes. There is also a 27-note pedal board, but no pedal stop. Other accessories are a bellows signal, octave coupler, a tremulant, and a balanced swell shoe. The Diapason is unenclosed and all of the front pipes speak; only the bottom 5 are stopped. The organ was not in excellent condition but seemed to be serving the church satisfactorily.

In the town of Linn, located along Highway 50, I found in St. George's R. C. Church a two-manual built by the Gustav Treu Pipe Organ Co., St. Louis. I have read that Treu was supposed to have built organs in the area, but I have not seen any reports previously of existing organs by this builder. This instrument did not bear a date, but since the church was built in 1895, I would suppose that the organ was installed shortly afterwards. The specifications follow:

GREAT		SWELL	
Gr. Principal	8'	Principal	8'
Cr. Gamba	8'	Sw. Salicional	8'
Gr. Melodia	8'	Sw. Stop Diapason	8'
Gr. Dulciana	8'	Sw. H. Harmonic	4'
Gr. Principal	4'	Vox Humana (incl in)	
PEDAL		COUPLERS	
Pd. Bourdon 16 (no ft. rank)		Swell to Great	
Pd. Violoncello (8')		On off switch under Swell	
		Swell to Pedal	
		Great to Pedal	

COMPASS: Manuals, 61 notes; Pedals, 27 notes

COMBINATIONS (foot pedals): Piano to Swell (retires all Swell stops but Salicional, Stop Diapason, Vox Humana); Forte to Swell (adds full Swell, without Vox Humana); Piano to Great (retires all Great stops but Melodia, Dulciana); Forte to Great (full Great).

There is a Bellows Signal and Balanced Swell Pedal with Indicator. The case contains low 8 of the Great Diapason in the corners with the next 11 across the front. About half of the display pipes are dummies.

The Great Melodia and Dulciana have a common bass octave of stopped pipes. The Swell Principal and Salicional are similarly combined. The stop list above is exactly as the marks appear, indications in parentheses being added by the writer.

The church is blessed with good acoustics, and with very few exceptions the organ has been well preserved and maintained, so that it has some very nice sounds in it. The Great Octave has a nice clear sound and the Principal, although a bit on the stringy side, blends well with it. The flutes are all quite large. The Swell 4-foot has two octaves of wood pipes, the remainder being open metal. The presence of the 8-foot pedal stop seemed somewhat surprising for an organ of this size and period though we did find a few such stops in some of the Cincinnati organs, as I remember; this was a clear-toned stop, and not too small, though falling plaster had taken its toll and matters were not helped any by the total inaccessibility of the pedal ranks. A curious feature was the set of common basses in each division, which played at different volumes with the respective ranks. I cannot remember having seen this arrangement very frequently in older organs, and I was curious as to how these pipes were constructed. However, getting even a peek at the interior of the organ turned out to be a rather formidable task; the most cooperative Monsignor and I had spent the better part of half an hour removing one of the enormous side panels, only to discover that the only way to get near anything was to remove large numbers of pipes, which we decided against! We had also hoped to tune a couple of things, but gave it up at this point; I suppose that Treu must have been one of those builders who regarded his organs as being free of any need for maintenance—but I must concede that, considering the probable length of time which has elapsed since this organ was last tuned, it really has held well!

The next stop which I made was perhaps the most interesting one; I proceeded down a winding road to a remote and very quaint town, along the Missouri River called Bonnots Mill, and up to the St. Louis Church, a little white frame church perched on a hillside overlooking the town, where I discovered a most charming instrument of 5 ranks, with the following specifications:

Left Jamb - Bass side - 24 notes
Open Diapason Bass 8'

Melodia Bass 8' (actually stopped diapason 8')
 Dulciana Bass 8' (low 12 stopped metal)
 Violina Bass 4'
 Bourdon 16' (Pedal)
 Right Jamb - Treble side - 37 notes
 Open Diapason Treble 8'
 Melodia Treble 6' (stopped diapason)
 Dulciana Treble 8'
 Flute D'Amour Treble 4' (actually a principal)
 Tremolo
 Bellows Signal

The manual-pedal coupler is controlled by on-off buttons under the manual. The 8' flute, dulciana and 4' rank are enclosed, and there is a balanced swell shoe. The low 4 notes of the Open Diapason are stopped, the next 15 are in the case. The compass of the organ: Manual, 61 notes; Pedal, 30 notes.

The organ bears no identification but the initials C. B. on the swell shoe, which I have not yet been able to attach to any specific builder. The stoplist on this organ needs translating because many things are not what they say, and it is hard to determine whether these discrepancies represent changes in the disposition of the organ, or mistakes in nomenclature. The stopped diapason, however, is an exceptionally beautiful stop, in fact, the finest of the species I have ever heard. The other most distinctive voice is the other mis-named stop, the 4' principal, which in combination with the 8' flute produces a delightful silvery sound. The 4' string in the bass half is a fair sound in itself but not an especially effective continuation of the 4' principal. The Open Diapason is on the fat side and obscures the 4' stop, but it does fill the church with sound! The full-compass pedal stop adds an unusual element of "completeness" to such a small instrument. This one is a real charmer, in an equally unusual community, and was alone more than worth the trip.

The remainder of this jaunt through rural Missouri produced two more "finds," both of them tracker instruments built by the ever-ubiquitous Kilgen company. The first was a one-manual instrument in the United Church of Christ in the town of Chamois (pronounced Chuh-MOY by the natives), which had just been restored by a St. Louis builder. The specifications follow:

Open Diapason 8' (low 7 stopped, 11 in case)
 Melodia 6' (TC - stopped from Ten F down)
 Dulciana 8' (TC)
 Unison Bass 8' (12 stopped pipes)
 Flute Harmonic 4' (middle C)
 Violina 4' (middle C)
 Viola Bass 4' (24 notes)
 Piccolo 2' (string quality)
 Bourdon 16' (17 pipes)
 Pedal Coupler
 Bellows Signal
 Compass: Manual, 58 notes; Pedals, 27 notes

The case of this organ is quite colorful, including highly decorated dummy wooden pipes along each side. The metal swell shoe contains the initials "GK Son St L Mo". The specifications of the instrument are a little curious in that the "chorus" is based upon strings instead of principals, but the effect is reasonably pleasing. The Open Diapason is very large and dominates everything else. When I entered the church the organist was practicing a quiet composition and was using the Open Diapason, pulled about half way out, as a celeste stop!

The recent rebuild of the instrument seems to have preserved its original design accurately.

Another Kilgen instrument is located in the next town up the road, Morrison, in the Assumption Church. This is a two-manual instrument very similar to one which I demonstrated during the Cincinnati Convention, with specifications as follows:

Gr Open Diapason 8 ft	Sw Violin Diapason 8
Gr Melodia 8 f	Sw St. Diapason 8
Gr Dulciana 8 ft	Sw Salicional 8
Gr Octave 4 ft	Sw Flute Harmonique 4 ft
	Sw Oboe Bassoon 8 ft
	Sw Tremolo (not working)

Bourdon 16 (Pedal)
 Coupler Gr to Ped
 Coupler Sw to Ped
 Coupler Sw to Gr
 Bellows Signal

Combinations (foot pedals): Gr to Ped Reversible, Great Piano (not working), Great Forte (full Great).

Compass of the organ is: Manuals, 61 notes; Pedal, 30 notes. The Great Melodia is stopped from the Tenor E down, and the low 12 pipes of the Dulciana are stopped metal. The Swell Violin Diapason and St. Diapason have 12 common stopped low pipes, and the low 12 of the Salicional are stopped metal pipes. The Harmonique Flute is metal.

This instrument contains a number of nice ranks, especially the Great principals and the swell flutes, but is unfortunately in quite poor playing condition. The action is in poor shape (although the replacing of a few leather nuts might do much to correct this), and some of the chests are quite leaky, especially in the Swell, in which some ranks were bleeding quite badly. The reed was also nearly unplayable, mostly from neglect. I should hope that it would be possible to get this organ back into playing condition, as it might well have been one of the more distinctive ones which I saw on this little trip, and is certainly worth preserving.

A little more of this wonderful countryside, plus a trip across a creek upon a little one-car ferry, and I eventually found my way back again into the rat-race of our "normal" civilization.

While none of these instruments is of especially great significance, they form a remarkable group in many respects; not the least of which is that, of the five which I have described, only one is in a really serious state of disrepair, and three of them are in excellent condition. It is to be hoped that these organs can continue to serve these churches for many more years to come, and that perhaps half a century from now, persons like ourselves can still find pleasure and solace in these remote and quiet little towns, and listen to organs such as these.

NEXT COUNCIL MEETING

President Simmons has invited the National Council to meet at his home in Wayne, Pa., on Monday, August 29, 1966, at 11 A. M. Future meetings will be held at Don's Barn, Mahopac, N. Y., in late December, and at Sharon, Mass., in the spring.

THE CASAVANT LIST

NOTE: Canada's well-known organ builders, Casavant Freres, began production in 1880. A copy of their list has been made available by Timothy Classy. The single asterisk (*) indicates pneumatic action, and the double asterisk (**) indicates electric action. All other organs had tracker action.

Opus	City	Church	Manuals	Stops	Couplers	Year
1	Montreal, Que.	Our Lady of Lourdes	2	13	7	1880
2	Montreal	Chapel of Nazareth Asy.	2	14	6	1881
3	St. Hilaire, Que.	Parish Church	2	16	5	1882
4	Montreal	Our Lady of Lourdes Lower Chapel	2	12	3	1883
5	St. Damase, Que.	Parish Church	2	12	6	1883
6	St. Louis de Gonzague, Que.	Parish Church	2	16	6	1884
7*	St. Hyacinthe, Que.	Seminary Chapel	2	16	4	1884
8*	St. Hyacinthe	R. C. Cathedral	3	38	8	1885
9	LaColle, Que.	Episcopal Church	1	6	2	1885
10	St. Andre Avelin	Parish Church	1	14	5	1885
11	Montreal	Melville Presbyterian	2	9	6	1886
12	Montreal	Reform School Chapel	1	7	3	1886
13	St. Pie, Que.	Parish Church	2	15	3	1886
14	St. Theo. d'Acton	Parish Church	1	4	2	1887
15	St. Robert, Que.	Parish Church	2	14	4	1887
16	Varenes, Que.	Parish Church	3	22	16	1887
17	Tecumseh, Ont.	Parish Church	2	14	5	1887
18	Montreal	Notre Dame (S. H. Chapel)	2	16	4	1888
19	St. David, Que.	Parish Church	2	17	6	1888
20	Montreal	St. Peter's Church Chapel	2	12	6	1888
21	St. Andre Avelin	Parish Church (2nd Organ)	2	14	5	1888
22	Beloel, Que.	Parish Church	2	17	6	1889
23	Coaticook, Que.	Parish Church	2	18	5	1889
24	Pierreville, Que.	Parish Church	2	22	6	1889
25	St. Hyacinthe	Convent Chapel	2	9	5	1889
26*	Montreal	Notre Dame	4	82	18	1890
27	Joliette, Que.	College Chapel	2	17	5	1891
28	St. Joseph (Ely)	Parish Church	1	9	3	1891
29	St. Francois du Lac	Parish Church	2	15	6	1891
30	Grand Etang, N. S.	Parish Church	1	5	3	1891
31	Warwick, Que.	Parish Church	2	17	6	1891
32*	Ottawa	St. John Baptist (rebuilt)	2	37	5	1891
33	Montreal	Cong. of Notre Dame	2	12	8	1892
34**	Ottawa	R. C. Cathedral	3	52	18	1892
35**	St. Hyacinthe	Notre Dame	3	28	10	1892
36	Montreal	Grey Nuns' Chapel	2	15	6	1892
37	Milton, Que.	Parish Church	2	16	5	1893
38	St. Eugene, Ont.	Parish Church	2	16	6	1893
39	Becancourt, Que.	Parish Church	2	20	6	1893
40**	Montreal	St. James' Cathedral	3	50	9	1893
41**	Ottawa	St. Joseph's	3	25	7	1893
42**	Ottawa	Sacred Heart	3	25	7	1893
43	Montreal	Notre Dame (rehearsal hall)	1	6	4	1894

(Continued next issue)

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program has been authorized, a design for enlarging THE TRACKER has begun to take form, our composition competition is attracting wide attention, our recordings are becoming more recognized through wider sales, and our name is no longer a mystery to people in the organ world.

But much remains to be done; there is very little of significance in our Archives, for example. The chairman of this committee has appealed to our members for contributions, but to date there is hardly enough to start cataloguing. The work of compiling the list of extant organs is making little headway because members have not submitted sufficient materials in many areas. The establishment of chapters or affiliated organizations has never gotten off the ground. Our By-laws need reviewing and rewriting to fit the changes that have occurred since they were formulated. We need more good public relations, and in this department every OHS member should feel responsible at all times.

These—and other—activities have been designed as Committee functions under President Simmons who stated in his annual message to the Society that he intends to share the responsibilities in this manner. It is certainly a time honored method in the American tradition and should work successfully. We therefore urge every committee chairman and every committee member to faithfully carry out their assignments during the coming year. You will thus provide the momentum to the Society's ambitions which will result in progress.

NOTES, QUOTES AND COMMENTS . . .

Congratulations to The Organ Club of London, England, which is in the process of celebrating its 40th anniversary. Among the special events planned is a series of recitals on the famous four manual Hope Jones-Willis-Walker organ at St. Michael's Church, Chester Square (near Victoria Station). The first of these was played by OHS member Robert Griffith on May 24th.

A well written illustrated booklet, "The Organs and Music of King's Chapel" (Boston) by Barbara J. Owen, is now available. Beginning with the full story of the Brattle organ, it traces every installation down through the recent Charles Fisk organ with infinite detail. Copies may be ordered from Miss Owen, 11 Phillips Avenue, Pigeon Cove, Mass. 01967, enclosing payment of \$1.50 for each.

OHS members are reminded that membership dues are now payable for the year 1966-67, and that only those whose dues are paid will receive the next issue of THE TRACKER. Please be as generous as you can—be a "Sustainer" or a "Contributor"! Our new treasurer is James Boeringer, R. D. No. 1, Box 360, Selinsgrove, Pa. 17870.

And while you are at it, why not order your Convention Record for '66? And do you have the excellent Melville Smith Memorial Record? There are not many left. Since these are unobtainable elsewhere, they make perfect gifts for the record collector. Do your Christmas shopping now!

WE LOOK TO THE FUTURE . . .

An Editorial

With the close of another season, the election of new officers, the last issue of Volume Ten of THE TRACKER, the Organ Historical Society relaxes after the happy and successful 11th National Convention and those of us who bear responsibilities are not so much concerned with what is past, but rather, what of the future.

On every side we see the results of a decade of endeavor—organs of historic interest preserved, instead of destroyed—uncounted numbers of churches whose congregations have been awakened to an appreciation of the art of organ building—information appearing in print that is otherwise unavailable—groups of people with common interests related to organ construction meeting together (not always in metropolitan centers)—the collections by individuals of organ memorabilia—the education of thousands through the slide-tape program, both here and abroad—and many other activities that would not have occurred had the nine persons who gathered in St. Bartholomew's Choir Room during the 1958 AGO New York Convention decided against an organization.

A decade of endeavor, yes, a decade of achievement of which we are justly proud. But what of the coming year, the next decade, the future?

There is an old formula: **progress is ambition plus momentum.** Several of our ambitions are already being activated; a brand new slide-tape