11th Annual Convention
Draws Many To Cape Cod

Largest Attendance Since Boston '61

"Wonderful convention!" were the words most often spoken to Roger A. Hoodway, chairman of the 1966 OHS Convention Committee, on June 21 as convention-goers 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 days within, 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 recount those things which the program-readers could not foresee.

Perhaps the first word of comment was the weather. It was perfect for the entire convention period and gave everyone that felt 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 Sunday evening, June 24, minutes for which appear in other columns of this issue of THE TRACKER.

Tuesday morning the convention proper began with an infectious teams-in-school program by the Chucky Book Quartet, assisted by Robert J. Skelton, organist. Philip A. Bemnyck served as emcee for the preliminaries and as teacher. The selections were drawn from the repertoire of the typical "quatera choir," the 1840-1850 period. Never-to-be-forgotten was the stellar performance of George William Warren's Easter Cantata, "The Angel of Birds." It is difficult to believe that this was considered by some, at least, at one time, to be the music of churches.

The annual meeting followed, minutes of which appear elsewhere.

After which we drove to West Barnstable, thence to visit West Parish Meetinghouse, United Church of Christ, said to be the oldest Congregational church building in America, now completely and
drusalemly restored. A concert trained choir of about 20 town-age girls sang under Sarah Epping- ton's direction. The organ, located in the balcony, was built about 1860 by J. S. Dodgson, was of that era.

On the morning we visited the Baptist Memorial Episcopal Church in Nashville and were welcomed to the choir who sang the funeral service on the organ of St. James, Church, and were able to display the organ in its best advantage. The choir was made up of various choirs.

Next we went to the Episcopal Church at the Masonic in Woodford where James B. Jones gave a demonstration on George S. Hutchings organ of 1886, which had been rebuilt and enlarged by Laupus.

The afternoon was concluded with a visit to the home of James B. Jones, one of our youngest members. His house is built in the style of the late George S. Jones organ in his name which has been lately altered. It has one manual and three ranks.

We then headed for Nashville for dinner which was served in the basement of the First Church of Christ (formerly the Presbyterian Church). The evening recital was presented by John Sebok, assisted by Mary Gates, soprano, in this church. The 10-21-18 organ of 1887 was restored by Ray Dobson, and the organ was a splendid close to a fine day.

Wednesday morning we heard the playing of the Organ Organ Competition played by Philip A. Roper, of a number of the new features which are described by Barbara J. Owen, but suffice to say that the first prize ($25) was awarded to Norberto Grimaldo, an organ member from Woodford, California, for his "Passacaglia".

We then set sail for Lebanon, on a train similar to the one we took in Woodford. The train was very much the same, and the box lunch on board was a change. On arrival we went directly to Centre Street Methodist Church and heard G. David Smith's recital on the Thomas Apperson organ of 1851, which had been altered in 1965 in Opus 221 of E. & G. J. Hook. It was here that a modern was installed that was continued throughout the building, but at the organ it was altered. In the meantime we were "Ye Watchers and Ye Holy Ones" sung according to the traditions of that church where the congregation turns around to face the organ in the rear gallery for all hymn singing.

On departure we heard Jack Fish in a recital at the Church of the Second Congregational at E. & G. J. Hook, Rockville, Maryland. The organ was built by William Goodrich in 1890, enlarged by an unknown builder in 1924, and is about to be restored by the American Organ Company. The organ is of considerable size, having nine manuals and 60 ranks, a decor we would see only in Plymouth. The concluding hymn was "Ye Holy Angels, Blessed".

After a few stops at various places we reached our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner, and then to our hotel, the Country Club, for dinner.

That evening we drove to Santa Barbara for Barbara J. Owen's recital on the John S. Steiner organ, built in 1826 and in 1901. The campground was in the style of the late George S. Jones organ, and was restored by Elizabeth Kroft, organist.
Chicago Organs: A New Survey
by James Wylly

Old organs in Chicago have never been as well documented as those in the East, Fr. Wehr's second article, "Chicago: A Johnson Town," recently printed in THE TRAUMUST, remains the only thorough study. Even though Mr. Wehr's knowledge was, the number of churches and organ replaced and rebuilt since it was written 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 neo-baroque churches still to be explored. However, it is possible in many cases to bring the history of marking Mr. Weber'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. Weber, only two are known to survive in original condition. One is unplayable. A third was salvaged last year when the church was razed, and is presently in storage. A fair number of others remain in various stages of restoration. Chicago's only known original, playing three-manual tracker is truly a monument, however. It is in an 1873 H. & G. S. Lewis and Hastings in the Swedish Bible Church (originally Unity Church), 815 North Dearborn, with the following disposition:

SWELL

CREST

The other original three-manual organ in Johnson & Son #40, built in 1873 for Fourth Presbyterian. According to Mr. Wehr it was moved in 1911 to Christ Presbyterian, where it still stands, unplayable. The church is scheduled for demolition in an urban renewal project, but the organ will probably be sold. The disposition:

CREST

The pipe organ, built in 1873 for the Swedish Bible Church, is the only known original remaining in the city. It was moved in 1918 to Christ Presbyterian, where it still stands, unplayable. The church is scheduled for demolition in an urban renewal project, but the organ will probably be sold. The disposition:

CREST

One of the most beautiful Johnson organs the writer has heard was #881. It stood until recently in St. John's Lutheran Church, which was originally German Presbyterian. It is understood to have been removed and stored when the church was razed. Its disposition:

CREST

Fullerton Presbyterian, the most recent, only Johnson's #400 - one number later than the Covenant organ. The two organs were 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 to both the covenant organ instrument. The Fullerton disposition will be given below.

Of the rebuilt three-manual organs, the most notable in Johnson #601 at Holy Name Cathedral. The pipes were re-placed on electro-pneumatic stop-action. With the move of the organ's reliability as well as its sound. More recently, reworking by the firm of F. Turner and Son has restored much of the Johnson character.

The Johnson made in 1890 for Central Mission #313 remains where Mr. Weber studied it, at St. Martin's Church. It has been reconstructed many times, and is played by a widely unappreciated air force in the cathedral. 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 all the Chicago Johnsons it probably the largest and best. Even today the full-
organ sound is magnified as long as the plays in harmony with a majority of the design.

There is a three-manual Frary of the same organ, built in 1953 by the Wurlitzer subsidiaries. It was not originally made for this church, but its earlier history has not come to light.

The pipes of the main organ were made by the firm of Ives of Boston. The main organ has a large number of pipes, and becomes dissonant; and there are no stops that can be turned off. The console has disappeared, and most of the stops can be played.

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

The 3-45 Johnson #56 at Third Presbyterian was damaged shortly after the original congregations sold the building. The 1901 Johnson #56 was at St. Paul's Episcopal and Reformed (now United Church of Christ), and St. Paul's Lutheran, as Mr. Webster says. It was replaced by a Arpisch-Wright in 1934 — 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 1949 fire.

The 3-44 Ouellet listed for St. Paul's Universalbaptist seems to have been lost after 1941. 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 1906 Louis Mitchell organ in a very high gallery is one of the largest and most complex cases in Chicago, and appears to have been designed by the famous Boston Music Hall Walkers. My trace of the Thresh Mitchell organ of the 1906 Roosevelt which followed it remains: the case is occupied by a 1926 Austin of the same size later.

The Church of the Ascension to which Mr. Web- per assigns a 3-30 scored as Lincoln at the last. It has been reconstructed.

The 3-30 Appelton of 1884 is probably the most interesting organ in the city, though its fate is unknown. It has been moved to St. Paul's Universalbaptist, but its future is uncertain. A 3-30 scored for the church in 1895 remains at the same building from its founding in 1883 to 1893. It was too much for the church, and was moved in 1971, but appears again in 1980 at Fourth and Fifth Street. In 1982 a new build- ing was erected at Portage and Drexel, and the building was occupied by the Chicago subdivision.

The Memorial Baptist to which the 3-30 Appelton was sold so near and that there was a large number of pipes, and becomes dissonant; and there are no stops that can be turned off. The console has disappeared, and most of the stops can be played.

The 1906 Stein & Newcomb organ in the Paulson Method- istic Church is also very well placed in a gallery, though some of the stops do not seem very excellent, and it is sometimes called the "organ of St. James." The organ of the Great is exceptionally fine and well-balanced, and the mixture is a good, well-balanced one by modern standards. The Great rests on a separate chest in the organ case, and is common in organs in large buildings.

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Neither of the above-mentioned Johann organ is ideally situated, as both are in rather re-structive chambers. The sound at Pullman Presbyterian is further stunted by a good deal of kitchen space which over the years has accumulated in the pipes due to a badly-placed stove. As stated above, the organ is number 200, built in 1869.

**11TH ANNUAL CONVENTION**

(From page 6)

Return home, while passing through the village of Truro, Cleveland Fisher for the bus passen-ger in the seating of the train-two "Truros" and we all arrived happily, if a bit exhausted.

On Friday morning after breakfast, James A. Bratton presented the organ’s sole tape program of old organs of Colorado which he has edited, "Rock 906: Hasting's a Whore", a detailed travelogue of that colorful region that seems full of surprises as far as organs go.

Various organs were then performed for ad-ditional hours, one led by Robert Roble in Thornton, Ken., another by Brian James to other organs on OHEO, and a third directed by Curtis Owen to Boston. In addition to the concerts, concerts and meetings, the time, money, and adequate accommodation, we should not conclude this review without a word of thanks and commendation to all those who brought articles of interest for the many excursus.

Besides the usual schedule of concerts, excursus, and technical tours of various organs, we had the opportunity to make visits to the respective 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. Boody and the convention committee, Brian James, and Anne Laframboise for their work on this convention.

**O HS RECORDINGS**

1966 CAFE COD CONVENTION 499.00
(Also released in early fall)

1967 CINCINNATI CONVENTION 499.00
(Includes some rare organs, especially Pennsylvania)

1964 WASHINGTON CONVENTION 495.00
(Only a few left)

SMITH MEMORIAL RECORD 499.00
(See Arthur P. Lovelace's review in this issue)

Special Offer:
Any three of the above shipped to one address, the price of each is reduced to $4.50. Pay now and save.

Mail all orders together with payment to:
OHS Treasurer
JAMES BORKHOF
R.D. 1, box 300 - Saltcreek, Peru, 15770

Page 5
THE CHICAGO LIST

Austin Westminster Presbyterian
5729 W. Fulton Parkway

Annunciation R. C.
Wabansia & Paulina

Belmont Avenue Baptist
Belvidere & Halsted

Belden Avenue Baptist, Annex
2258 N. Pauka

Blackwell Memorial A.M.E. (orig. Oakman Methodist)
1906 S. Lafler

Bowers Avenue (free)
Central Park Baptist
(alt. St. Mark's Episcopal)
4477 S. Dearborn

Christ Episcopal
4477 S. Woodlawn

Christ Presbyterian
705 W. Armitage

Community Lutheran
(Not original name)
1104 W. Monroe

First Congregational (Chapel)
Ashland & Washington

Fowler-Clifton Methodist
2216 S. Millard

Fullerton Presbyterian
690 W. Fullerton

Holy Family R. C.
1029 W. Roosevelt

Holy Name Cathedral, R. C.
736 N. Wabash

Holy Trinity R. C.
1118 N. Noble

Monumental Baptist
(Orig. Memorial Baptist)
725 S. Oakwood

Mt. Hope Baptist
(Orig. Our Redeemer Lutheran)
New Testament Baptist
(Orig. South Congregational)
2975 S. Dearborn

Norwegian Lutheran
200 W. North

Our Saviour Episcopalian
580 W. Fullerton

Pulaski Methodist
(Orig. Greenstone Church, Pullman, Illinois)
1121 S. St. Lawrence

Ravenswood Methodist
4011 N. Hermitage

St. Dominic R. C.
327 W. Locust

St. Francis of Assisi R. C.
3118 W. Roosevelt

St. James R. C.
2950 S. Wabash

St. John's Lutheran
1771 N. Richmond

St. Martin's R. C.
55th & Princeton

H. O. P. Roosevelt
(rebuilt and installed by Wangerin)

Minnere Organ Co.
e1060 2m, 3fr

Johnson & Son
(cases only; brought from another church)

Mollen Organ Co., Op. 37
(cases only)
e1977 2m, 3fr

Johnson & Son, Op. 380
1893 2m, 3fr

Henry Ebsen

Steel & Turner
(Rebuildable)

Black & Hastings
ce1600 2m, 0fr

Johnson & Son, Op. 456
1874 3m, 4fr

Steier & Turner

Builder unknown

Hinners Organ Co.

Johnson & Son, Op. 690
1886 2m, 3fr

Lewis Mitchell
(cases only)

Johnson & Son, Op. 501
1877 3m, 4fr

Wangerin & Bauer

Van der Esch
(destroyed)
e1877 2m

Builder unknown

Geo., K. Kiefer & Son

Lyons & Healy

Hinners Organ Co.
c1900 2m, 14fr

Hook & Hastings #1277
1884 3m, 3fr

Steier & Turner
c1892 2m, 3fr

Johnstone & Son #102
(rebuilt & electrified)

Hinners Organ Co.
e1903 2m

Builder unknown
(destroyed, unplayable)

Frank Roosevelt

Serials Chicago Music Hall, rebuilt

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TWO ROOSEVELTS BUILT CHURCH ORGANs

By F. L. WEBBER

(Continued from last issue)

Horiboro Roosevelt was a friend of Thomas A. Edison, and they often compared information. While Mr. Edison was working on his improvements, Mr. Roosevelt was busy turning out the switchboards and the electric motors. When Mr. Edison invented the telegraph machine, it was the practical idea of a large central office, such as was the organization of the Roosevelt factory, that gave him the idea of simplification. When then his photography was provided with earphones, when Mr. Edison walked away with a metal pipe tool 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 was Dr. George A. Audley, a Scottish architect who had come to America by way of England. Audley 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 history of an unembittered dictionary, and have a combined weight of 30 pounds, have long been considered the organ lover’s Bible. Dr. Audley died in 1909.

Another of Roosevelt’s friends was Dr. Leo P. DeMerritt, and Horiboro Roosevelt and his uncle assisted him in bringing German organs to New York, and in building the Metropolitan Opera House. Roosevelt was a leading member of the Mendelssohn 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 Saratoga. 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 Chapel," which began as a lecture 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.

Horiboro Roosevelt died December 29, 1906, and is buried in the family vault in Greenwood Cemetery, Brooklyn, where a circle of simple marble boulders form a high wall next to the place of generations of Roosevelts.

After Horiboro Roosevelt’s death, his brother, Franklin, built a family cemetery on the site, a 140-foot book at 445 Park Avenue. The Gothic windows of his family sitting room pointed pinnacles on New York Central and New Haven trains until the buildings were razed about five years ago. The first Roosevelt died at 40 West 38th 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. Roosevelt’s own organ was not only the best but also lasting, with a touch that might well live a blacksmith’s electrical inventions, and his improvements upon his brother’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 stop that may be played on any manual at any pitch.

Organ lovers visit the shadow old building in 14th street and walk about it in awe. They climb the stairs, and stand in the rooms where Mr. Roosevelt built his famous organs and devised his revolutionary electrical work.

We have had other eminent builders: John Gibb of post-Colonial days, Thomas Apperton, Ellis and George Hook, Johnson, and the Odell, but it was Horiboro and Franklin Roosevelt who removed a cast lead of Commerce’s wooden pulpits and strips from within the organ, and gave us the next, complete, accurate setup of today. They had the money to do it, and it was Horiboro Roosevelt’s boast that "the Roosevelt Organ made a mark on any key." Then, they were first equals to the President of the United States.

St. Matthew’s Lutheran
210 W. 31st
Scottish Rite Cathedral
(Orig. Unity Church)
915 N. Dearborn
Union Avenue Methodist
(Orig. Winder St. Methodist)
526 S. Union
Woodrow Bruin
620 S. University
First Universalist
First Christian Scientist
Northwestern University
St. Andrew’s Episcopal
First Presbyterian

Jackson Pipe Organ Co.
1878
2m. 3br.

E. & G. Hook & Hastings
1876
3m. 47r.

Johnson & Son, Op. 736
1886
2m. 2dr.

Hook-Hastings, #1903
1898
3m. 1br.

UNPLAYABLE

ELGIN
W. Story
2m. 1br.

EVANSTON
Low & Healy
2m. 2br.

R. & G. Hook (rebuilt)
1895
2m. 9br.

OAK PARK
Steele & Turner (rebuilt, Hall)
3m.
MINUTES OF THE NATIONAL COUNCIL MEETING

Haverhill, Massachusetts - April 15, 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 D. Taylor, Mrs. Helen Handman, David A. Chilton, Barbara Coven, Nelson Barson, Robert B. Whiting, Robert F. Rich, Russell Wagner. The following members were absent but represented by proxy: Dr. Homer Blanchard, Frederick R. Spooner, and Albert F. Robinson. The following members were absent and not represented by proxy: Thomas Cunningham, Allen Van Buren. Also present were Mrs. Mary Dancy and Nancy Perkins (Nominating Committee), F. Robert Roche (Recording), R. Edgar Broadway and Alan Kaufman (1968 convention Committee).

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

The Treasurer's report was read by Mr. Colton and approved by Council. Mrs. Handman presented the Corresponding Secretary's report and stated that the Society had 313 paid members as of that date.

Mrs. Dancy and Mr. Perkins submitted the slate of candidates for the 1966 election (this has been printed in THE TRACKER, Spring 1966). Council thanked 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 Selection Committee, the By-Laws Committee, the Chapels Organization Committee, the Public Relations Committee, the Organ Irritant Committee, and the Editor and Publisher of THE TRACKER.

Miss Owen discussed briefly the work of the Historical 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 Convention 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. Broadway gave the final plans for the 1966 Annual Convention with headquarters at the Gravelite Inn, Graveline, Cape Cod. (The Convention activities have been reduced to 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立项 proposals have been made to consider: a Toronto Convention (Dr. Adlerman) 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 Mrs. and Mrs. Donald Taylor for their hospitality and expressed their appreciation to Mrs. Handman and Mrs. Taylor for their diligent service. The meeting was adjourned at 2:00 P.M.

MINUTES OF THE NATIONAL COUNCIL MEETING

Cape Cod - June 28, 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 Hartman, David A. Chilton, Robert Welch; Barbara Coven, Robert B. Whiting, and Albert F. Robinson. The following members were absent but represented by proxy: Frederick R. Spooner. The following members were absent and not represented by proxy: Rev. Donald Taylor, Allen Van Buren, Nelson Barson, Homer Blanchard, Rainell Wagner, and Thomas Cunningham. Also present were Mrs. Mary Dancy (Nominating Committee), F. Robert Roche (Recording), and Donald R. M. Paterson (Aid). Council approved the minutes of the Haverhill meeting.

The Treasurer's report was read by Mr. Colton and approved by Council. Mr. Colton stated that although the overhead of the treasurer would be turned over to the newly elected Treasurer, Council approved a motion thanking Mr. Colton for his faithful work and excellent performance as Treasurer.

Mrs. Handman read a brief report and stated that the Society had 313 paid members to date this year.

Mr. Robinson, Editor of THE TRACKER, accrued all members of the Society to submit articles for THE TRACKER, and also secured for next year advertisements for THE TRACKER.

Mr. Roche presented his report on record sales, pre-convention record sales, and the slide-tape program. Council asked the Council to prepare a model for sale without any changes, and that the Audio-Visual Committee should also start to prepare an entirely new version. Council asked the matter of making GIA tape recordings of slide records.

No reports were received from the Examin Council Committee, the Public Relations Committee, the Organ Recruitment Committee, the Chapels Organization Committee, the Community Services Committee, and the Historical Organ Descriptive Committee.

President Simmons appointed the following persons as officers for the election: Mrs. Mary Dancy, Donald Paterson, and Thomas Firth. He also appointed Donald Paterson as the Audio-Visual Committee in place of Thomas Cunningham, who has resigned, the notice that the Nominating Committee and the Budget Committee had
MINUTES OF THE ELEVENTH ANNUAL MEETING

Cape Girardeau, Mo. June 21, 1906

President Simmons called the meeting to order at 10:30 A.M. The reading of the minutes of the last annual meeting was dispensed with, but for the information of those present, the minutes of the last two sectional Council meetings (April 16, 1906, and June 20, 1905) were read.

Dr. Cardwell submitted the Treasurer’s report and answered questions about it. Since the AUDITORE’S report had not been received, the members voted to accept the Treasurer’s report and congratulated Mr. Colton on his faithful work as Treasurer.

Mrs. Harlton read her report as Corresponding Secretary, and also stated that James Boggs, her recent article in THE JOURNAL OR CHURCH MUSIC has brought in many inquiries about the Organ Historical Society and its objects.

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

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

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

Corresponding Secretary Mrs. Hope Harlton
Recording Secretary Frederick C. Spencer
Treasurer James Bocage
Auditor Robert K. Main
Chancellor (5 years) Stewart Miller
Chancellor (3-year term) Russell Warner

Mr. Webster explained the new OHS budget and answered questions from the floor on the new budget. The new-elected Treasurer will keep the books in the (for modernized) 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 TRACER.)

President Simmons stated that there were no definite plans as yet for the 1907 annual convention. He stressed the need for more active workers in the Society, particularly on Council lines. In order to facilitate the mailing of THE TRACER, all changes of address must be reported promptly, and members should include zip-code transmittal on their application blanks.

Mr. Simmons also notifieds Bergh 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 rating vote of thanks to E. W. Owen, the retiring Chancellor, for all of her work for the Society. The meeting was adjourned at 11:30 A.M.

Respectfully submitted,
Robert B. Webster
Frederick C. Spencer

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, because there was just about as many females as males in attendance.

Cleveland Fisher gave the show, as might be expected. His demonstration of the little organ in the Ethelwold Memorial at Westminster was quite nothing to be desired, municipally, but his demand for a Sunday-morning (or Sunday night) and his display of the organs in the town were potential triumphs.

The Lady from Pitched was so carried away at one point she stood up and would havely jump. (That was what she said, actually.)

Without exception, all convention-goers enjoyed the tour to Nashville and, despite the weather, all arrived safely. The Providence was another story and a dramatic rescue of two members who missed the bus will long be remembered.

The words added much to our enjoyment, too. After the recital in Cleveland, June Fisher was heard to exclaim (correcting the spelling, Mary Grayes), “My goodness, her tenor was remarkable!”

Program covers come and program covers go, but Ann Fish’s caricature of the St. Louis organ in South Dakota deserves some sort of print, a rubber draw-ink, perhaps?

Send your “Stickers and Squares” to the Editor. Every month of gossip that fits 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 fortunately recorded on tape. Although his name was not as common as in some of his contemporaries, 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. True to his life, one of which was awarded the Grand Prix du Disque, it is not terrible fortunate that the Canadian Historical Society last year released a memorial record of works not previously available to the public. The recital took place during public recitals played by Dr. Smith between 1930 and 1962. This is a recorded recital of serious music. We examine it in some detail. Before doing so, let me point out that this review is not a positive 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 tape made during public performances, where recording conditions, I would guess, may sometimes have been less than ideal. Necessary, 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 recording, 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 Barton, who prepared the master disk. The recording is available only in a monoaural version.

The chief drawback of this memorial album, somewhat inappropriately called "Prokofiev" in his lifetime, is its subject. The omission of a blank page, without introduction or writing of any sort. This is acceptable as an economic measure, but, in such a case, proper introduction of the organ used should have been provided in some form. As it is, the organ used in the performance is "more" when told a little of the making of the disk and mentions the organ used. It seems inconsistent for an organist to be so much interested, in a way, in a disk that he has no role in the organ used, he has not provided for the same recital, especially since the organs used are of instruments of greater than average interest. One can discover the technical selections themselves only by examining the record label. At best, this is a nuisance; at worst, an impossibility. The result being played the following listing of the compositions on this album:


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SIDE I


5. Quire Poter (c. 1667): "Andante" from Toccatas, Andante, and Finale (H. W. Gray). Same date and organ as No. 4.

6. Sugar Lessons (c. 1867): Choral No. 1 (H. W. Gray). Same date and organ as No. 4.

SIDE II


2. Three Pieces from Benjamin Coven's Virgal Book (c. 1697): "Ode to the Royal Museum Ship." (Similarly, as far as I can determine). Recorded June 30, 1959 on Ford organ (1958) in Redeemer Lutheran Church, Lawrence, Massachusetts.

3. Fantasia in A Minor (No. 102) (Steffens and Bell). John H. (c. 1692-1693): Fantasia in G (No. 194) (Steffens and Bell). Benjamin Coven (c. 1570 - c. 1664): The Old French (No. 165) (J. W. Glacier). Same date and organ as No. 7.


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 Steffens, to my knowledge, is currently available in another recording.

Perhaps the most substantial of the twentieth-century works is the Steffens Chorale, written in 1918. Dr. Smith does not allow this nimble-com-
the listeners ear but plays in a mesophasic manner which makes the structure clear. One expects that the occasional suspension of the upper parts is caused by the high register the composer employs (much of it lies within the top octave of the key-
board), although an organ with greater brilliance might have made the transition more readily.

Coogan wrote his Passacaglia in D-sharp minor in 1923 as a piano solo, I cannot find any reference to it as an organ work and suspect that it remains the better arrangement himself, since he made an arrangement of Coogan'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 Coogan wrote for organ, the Episode (H. W. Gray). The performance is brilliant and certainly rivals the treatments 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 gavotte with flowing rhythm. The perfor-
mance makes one wish that the Toccata and Fugue could also have been included. The Hook and Hastings-Olson organ is used to good effect here, as it is in the Capriccio and Toccata, although it seems to lack some of the upper work which might enhance the latter works.

Arthur Leigh's Pavana on "The Garden of Love" is a gracious piece in a relatively concen-
cent style. It is made unusually effective by the use of a Phillis pipe, greatly augmenting the initial state-
mant of the hymn true in unison. Out of this the organ evolves a substantial introduction, then de-
volves the tune in a free fantasy. At a climactic cadence near the end, the unison chorus main theme returns very jubilantly. A brief codetta follows, during which the organ contrib-
utes to a quiet ending. The Chapin Chapel Choir of Amherst College, directed by Raymond ALEX-
ander, combines in an exemplary manner with the Hook organ.

The same organ, heard in the excerpt from the "Romantic Song" of all the composers represented on this disc, Mr. Bennett writes in the加快 style = a light style studding with clever effects and caressy rhythm. The Allegro graz-
ioso is undoubtedly attractive, but repeated hear-
ings 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.

Plus Video is primarily known to Americans as a text volume of earlier work, 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 composer whose music Mr. Video plays as well. Rather than exhibiting great originality, the piece shows the work of a polished craftsman using an unitive style. The statement of the chorale is followed by six variations which evolve from due to four-
Note in the middle of the chorale finale by Bach.

The handsome Fisk organ used for the Video is also employed for three excerpts from Rom-
jaard's Goat's Virginial Boat. This large collection of small pieces is a monument in the British Mu-
seum (catalogue number R. 531.41) which contains over one hundred works by Gibbs, Tall, and Orgen (Owen, Osborn). The question as to the substance of these works is now founded by the fact that the book's title rules for harpsichord, but one of the pieces (not included on this record) is marked "for double organ." A reasonable assumption is that these works might be played on any available keyboard instrument of the period, although these pieces, such as The Goldfisch and Dozor Bulle's Greve, seem to be written specifically when played on organ than does the Fantasia. The performances are lively, full of rich color, and are placed on light, clear stops. The selected sections and variations of the two organ pieces are placed on registrations slightly varied each time.

The three early Italian pieces which open the record are also played on a Hook and Hastings-Beind and Constitution organ with clear, mild sounds very appropriate to the music. The Frescobaldi tact section number from II Secesira Libro di Toccate (1607) is commonly played with con-
iderable rhythmic elasticity; this is as it should be, according to the composer's practice, yet it is done in a way that blends the format structure to-
gether. The idiosyncrasies of the composer of the Fugue in G Minor, here attributed to Frescobaldi, is an interesting problem, since various anthologies have credited it to Rollebeke or Schieter (1604-1750), as well as to Frescobaldi. It is not included in the Vide's edition of the complete organ work, and it is in a difficult type of composition than the toccatas. The performance is clear and spirited. The Past-
tale is from a slightly later period, having been published by Tisch in his Senette di Strumentale per Organo (Bologna of 1713). Once again Video's performance is marked by clarity and dritz.

This album constitutes a fitting memorial to a true master, whose works should be known in the better Bach, organs of tonal integrity, and truly musical performances should not be forgotten. We can parenthetically thank Mr. Smith for the per-
ons of such caliber and the Organ Historical Society for making it available. Since this is edition is limited one, those who have an interest in the material contained in this article but do not have the space should acquire it while it is still available.

Mr. Lawrence is director of music at All South Parish (Palo Alto) in Berkeley, California. We are most grateful for this review.-Ed.
REPORT OF THE TREASURER

Balance on hand, May 31, 1966 $397.40

Receipts

Convention 1965 $468.25
Membership dues 1,500.00
Sale of hard copies of "THE TRACKER" 87.00
Advertising in THE TRACKER 13.60
Sound Film Strip showings 183.15
Sale of Recordings 445.50
Refund on last copy of THE TRACKER 21.80
Convention Advertising 1966 358.50

Total receipts $3,588.83

Disbursements

Convention, 1965 3,151.25
York, Pa., Headquarters fee 100.69
Legal ads 145.69
THE TRACKER (Four Issues) 354.42
Postal 379.74
Palooza 97.99
Advertising 7.00
Advertisements for THE TRACKER, etc. 39.54
Addressograph plates & supplies 25.74
Telegraphic calls 95.10
Advances to 1965 Convention Comm. 127.41
1965 Convention Recordings 435.36
Record Sales 68.00
Record Boxes for Shippings 21.56
Copy of the Second Film Strip 100.00
Student Film with Shippings 24.30
"THE TRACKER" Copyright 96.96
Bank Service Charge 9.15

Total disbursements $3,341.97

Balance on hand, May 31, 1966 $267.30

Kenneth F. Simmons, Treasurer

KENNETH F. SIMMONS
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Congregation Joseph Sklar, Philadelphia, Pa.

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The Columbia Evening, New York, N. Y.

Advertising rates in "THE TRACKER"

DISPLAY ADS. Full page $75.00; half page $37.50 per issue. Quarter page $20.00 per issue. Six-line display ad $6.00. Half display ad $12.00 per year.

CLASSIFIED ADS. Five lines $5.50 per issue, $27.50 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. Whitting, 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

1966 dues at $25.00 $4,500.00

Expenses

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 sound equipment) 60.00

4. Sound 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 records material is made available. Also, headquarters should be at archives location so that fee could be applied to archives expenses) 50.00

7. Publications and Special Projects (Information brochure, ordain organ files, bishop's open letters, histories of organ companies, etc. If OHS is really a historical society, the number of scholarly publications must greatly increase) 100.00

8. Office and Administrative Expenses (Membership cards, dues notices, mail, 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 $100.00 for special projects and financial stability. Minimum of $50.00 should be saved annually until this amount is reached) 200.00

Total expenses $2,860.00

FEES TIME FOR "THE TRACKER"

To ensure a more regular schedule of publication, fees time for THE TRACKER will be as follows:

Fall issue October 10
Winter issue January 15
Spring issue April 15

This means all material, articles, etc., must reach the Editor ONE MONTH prior to the above dates. Please be sure to get them in before press time.
Organ-Hunting in Rural Missouri
by O. Daniel Marshall

The trip west for the fine Convention which we had in Cincinnati a year ago was for this writer, concluded to include a visit to a former missionary residence which now has a parishioner in Missouri. This visit also afforded an opportunity for some interesting organ-hunting. For any number of builders is known (or supposed) 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 Missouri and Mississippi Rivers failed to turn up anything more than a few empty cases, and a couple of instruments which might have been re-built ifth 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 fine country, a number of unusual old towns, and a variety of interesting organs.

The first find was hardly of great significance, though it formed of Hillsdale to be exact. In Leslie, a town almost too small to mention, is located a Methodist church of German background, which bears above its entrance the engraved inscription, “Boos Gemanische, Deutschts Blatt, March, Kirche, 1851–1890.” I was later informed that the church was founded in 1892. In the front of the church, to the left as you enter, is a very small Himeson Indicator. The inscription reads: “Himeson Organ Co., Hillsdale, 1879,” but gives no date for the organ itself. The organ contains only three ranks, Open Diapason, Flute Oboe, and Unison, each divided into a treble side of 37 notes and a base side of 34 notes. There is also a 27-foot pedal stop, but no pedal stop. Other accessories are a Hollow bell, octave coupler, a tremulant, and a balanced swell box. The Diapason is unincased and all of the front pipes speak, only the bottom 6 are stopped. The organ was not in exact condition but seemed to be serving the church satisfactorily.

In the town of Zohn, located along Highway 39, I found in St. George’s R. C. Church a somewhat built by the Glotzke Tube Pipe Organ Co., St. Louis. I have seen that the organ was supposed to have high quality workmanship, the note but have not seen any reports previously of existing organs by this builder. The instrument did not bear a date, but since the church was built in 1896, I would suppose that the organ was installed shortly afterwards. The specifications follow:

**ORGAN**

* Organ
  * 3' fromal
  * 2' 2
  * 8' Metabola

**Pedals**

* 32' Tubular Bass
  * 16' Reed in Great
  * 8' Flute in Great
  * 8' Open Diapason

**Couplers**

* 32' to Great

The church is music with good acoustics, and with very few exceptions the organ has been well treated and maintained, so that it is very much like sounds to it. The Great Diapason has a nice clear sound and the Principal, although a bit on the stringy side, blends well with it. The flutes are not quite large. The swell box has two banks of wood pipes, the remainder being metal. The presence of the 8-foot pedal stop seemed somewhat surprising for no organ of this class 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 failing pipes had taken its toll and manuals were not helped by any local 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 other organs, and it was curious as to how these pipes were connected. However, giving a peep at the interior of the church and church, the organ to be a formidable task; the most cooperative Mechanist and I had spent the better part of an hour removing one of the wooden side panels, only to discover that the only way to get near anything was to remove half the members of pipe in order to be seen. We had also hoped to tune a couple of things, but gave up at this point. It so happens that the organ must have been one of those instruments which we organs as being free of any use for maintenance—must I confess that, when we are not the probable length of time which has elapsed since this organ was last tuned, it really was 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 quiet town, along the Missouri River at Baldwin, and up to the St. Louis Church, a little white frame church located on a hillside overlooking the town where I discovered a most charming instrument of 3 ranks, with the following specifications:

**Pedals**

* 16' Reed
  * 8' Flute
  * 4' Open Diapason
The manual-pedal control is operated by an
enabling bushing under the manual. The 8 flute, dup-
clicans and 4 rank are enclosed, and there is a
beloved swell shoe. The low 4 notes of the Open
Disstonas are stopped, the next 16 are in the case.
The compass of the organ: Manuals, 31 notes;
Pedals, 36 notes.

The organ bears an identification but the unit-
Cl 8 is on the swell shoe, which I have not yet
been able to attach to any specific builder. The
stipulations on this organ were transcribed because
many things are not what they say, and it is hard
to determine what these discrepancies repres-
ent changes in the disposition of the organ, or
initiatives in nomenclature. The stopped diapasons,
however, is an unexpectedly beautiful stop, in fact,
the rest of the species I have never heard. The
eight most distinctive voices in the other clas-
ified stop, the 8' principal, which in combination
with the 8' flute produces a delightful silver
sound. The 4' fluting in the base half is a far sound
in itself but not an especially effective continuation
of the 4' principal. The Open Disstonas is on the
ft side and obscures the 4' stop, but it dose fill
the church with sound! The full-company pedal
Open Disstonas Manual element of "complete" to
such a small instrument. This one is a real charm-
er, in an equally unusual community, and was
alone more than worth the trip.

The remainder of this patch through much Mis-
souri produced two more "Linda" both of them
tracker instruments built by the over-ablent Klagen
company. The first was a one-manual in-
strument in the United Church of Christ in the
town of Channah (pronounced Chah-how by
the natives), which had just been restored by a S.
Locke befeh. The specification below:
Open Disstonas 8' (low) 7' (high) 11 in total
Manuals 4' (OG) - stopped from Ten F above
Pedal Flute 8' (dotted pipe)
Pedal Bass 8' (dotted pipe)
Pedal 8' (dotted C)
Pedal 4' (dotted G)
Pedal 2' and swell
Pedal 2' acting freely
Pedal 2' (dotted pipe)
Pedal Cc 1 47 mm
Pedal Coupler
Pedal Sustain
Clavine Manual, 56 notes Pedals, 36 notes

The last stop of this patch was in quite colorful, includ-
ing highly decorated dummy wooden pipes along
each side. The metal swell shoe contains the ini-
tial "OG" from St. A. The specification records the
little column in that the "0.90" is based upon scores instead of principals, but the
effect seems perfectly pleasing. The Open Disstonas
is very large and dominates everything else. When
I arrived the church the organ was practicing a
quiet composition and was using the Open Dis-
tonas purely about half way out, as a celeste stop!

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

Another Klagen instrument is located in the
next town up the road, Morton, in the Assisi-
ean Church. This has a two-manual history. The
very similar to one which I demonstrated during
the Connecticut Convention, with specifications as
follows:

Page 14

The swell shoe...
## THE CASAVANT LIST

**NOTE:** Canada's well-known organ builders, Casavant Freres, began production in 1868. A copy of their list has been made available by Timothy Chappell. The single asterisk (*) indicates pneumatics, and the double asterisk (**) indicates elective action. All other organs had tracker action.

<table>
<thead>
<tr>
<th>Opus</th>
<th>City</th>
<th>Church</th>
<th>Manuals</th>
<th>Stops</th>
<th>Couplers</th>
<th>Year</th>
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<tbody>
<tr>
<td>1</td>
<td>Montreal, Que.</td>
<td>Our Lady of Lourdes</td>
<td>2</td>
<td>13</td>
<td>7</td>
<td>1869</td>
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<td>19</td>
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<td>St. Louis in Montmorency, Que.</td>
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<td>2</td>
<td>9</td>
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<td>7</td>
<td>3</td>
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<td>16</td>
<td>3</td>
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<tr>
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<td>4</td>
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<td>56</td>
<td>10</td>
<td>1892</td>
</tr>
<tr>
<td>36*</td>
<td>Lachute</td>
<td>Gray Nun's Chapel</td>
<td>3</td>
<td>55</td>
<td>5</td>
<td>1893</td>
</tr>
<tr>
<td>37</td>
<td>Mississauga, Que.</td>
<td>Parish Church</td>
<td>2</td>
<td>16</td>
<td>5</td>
<td>1893</td>
</tr>
<tr>
<td>38*</td>
<td>St. Leonard, Ont.</td>
<td>Parish Church</td>
<td>3</td>
<td>10</td>
<td>5</td>
<td>1893</td>
</tr>
<tr>
<td>39</td>
<td>Beaumont, Que.</td>
<td>Parish Church</td>
<td>3</td>
<td>50</td>
<td>5</td>
<td>1893</td>
</tr>
<tr>
<td>40*</td>
<td>Montreal</td>
<td>St. James' Cathedral</td>
<td>3</td>
<td>50</td>
<td>9</td>
<td>1893</td>
</tr>
<tr>
<td>41*</td>
<td>Ottawa</td>
<td>St. Joseph</td>
<td>3</td>
<td>25</td>
<td>7</td>
<td>1893</td>
</tr>
<tr>
<td>42*</td>
<td>Ottawa</td>
<td>Sacred Heart</td>
<td>3</td>
<td>25</td>
<td>7</td>
<td>1893</td>
</tr>
<tr>
<td>43</td>
<td>Montreal</td>
<td>Notre Dame (rehearsal hall)</td>
<td>1</td>
<td>5</td>
<td>4</td>
<td>1894</td>
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(Continued next issue)
WE LOOK TO THE FUTURE . . .

An Editorial

With the close of another season, the election of new officers, the last issue of Volume 15 of THE TRACKER, the Organ Historical Society resolves after the happy and successful 25th National Convention and the Correlation and education activities are not so much concerned with what is past, but rather, what is the future.

On every side we see the results of a decade of endeavors—effects of historic interest—instead of destroyed—enshrined memories of our churches which congregations have been added to an appreciation of the art of organ building—infrastructure appearing in print that is otherwise available—groups of people with common interests united in organ music—are meeting together (not always in metropolitan centers)—the collections of individuals of organ memories— the education of thousands through the symposium program, both here and abroad—and many other activities that would not have occurred had the nine persons gathered in St. Bartholomew’s Choir Room during the 1899 500 New York Convention decided against an organization.

A decade of endeavors, 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 in ambition plus momentum. Several of our ambitions are already being activated, a brand new slide-tape program has been authorized, a design for enhancing the 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 musicians for contributions, but to date there is hardly enough to start cataloging. The work of compiling the list of extinct organs is making little headway since members have not submitted sufficient materials in many areas. The establishment of chapters or affiliated organizations has never gotten off the ground. Our Fly-overs need revising and rewriting to fit the changes that have occurred since they were formulated. We need more public relations, and in this department only OBS members should feel responsible at all times.

These and other activities have been designated Committee functions under Executive Committee, whose members have agreed to share the responsibilities in this program. It is a certain time honored method in the American tradition and should work successfully. We therefore urge every committee chairman and 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 at the process of celebrating its 40th anniversary. Among the special events planned is a series of recitals on the famous four manual Epoch James-Wells-Walker organ at St. Michael’s Church, Chester Square (near Victoria Station). The first of these was played by OBS member Roger Griffith on May 24th.

A well-written illustrated booklet, “The Organs and Music of King’s Chapel” (Boston) by Howard C. White, is now available. Beginning with the full story of the Boston organ, it traces every installation down through the recent Charles Fox organ with mikro detail. Copies may be ordered from Miss Grace H. Phillips Avenue, Boston, Mass. 02137, enclosing payment of $1.55 each.

OBS members are reminded that membership cards are now payable for the year 1966-67, and that only five years whose dues are paid will receive the next issue of THE TRACKER. Please be as generous as you can—to a “Sustainer” or a “Contribution.” Our new treasurer is James Boeninger, R. D. No. 1, Box 206, Selinsgrove, Pa. 17870.

And while you are at it, why not order your Convention Record for ’67? And do you have the excellent Moeller Smith Memorial Record? There are not many left. Since tapes are unobtainable elsewhere, they make perfect gifts for the record collector. Do your Christmas shopping now!