



THE TRACKER



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Number 1

OHS COMPOSITION CONTEST DRAWS ELEVEN ENTRIES

By Barbara J. Owen

Two Gratians in Illinois

By Robert E. Coleberd, Jr.

"I have often regretted it," said Warren Gratian sadly. There was a note of anguish in his voice as he told me of destroying the papers of Joseph Gratian years ago. His disclosure that nothing remained of the firm's records, words all too familiar to the student of organbuilding history, were doubly disappointing in this case. In attempting to write a history of this builder, I was suddenly faced with the embarrassing predicament of being unable to track down any of his work. Fortunately conversation sometimes improves the powers of recall, and, as we talked on, Mr. Gratian thought he remembered seeing a tracker in a Baptist church in Griggsville, Illinois, which his grandfather built. With a sigh of relief I wrote a letter to the minister, fearful that this could be the only Joseph Gratian organ I would ever find. Soon came a reply; yes, indeed, there was a Gratian organ in the church, and, although it was no longer used, it was still playable. When I drove west on vacation in June, I stopped in Griggsville.

The Regular Baptist Church is an imposing building even today despite rotting cornices, crumbling limestone quoins, and broken-out stained glass windows. Conspicuously ornate in this small farm town in central Illinois, its faded elegance bespeaks the taste and tradition brought into the Mississippi Valley by westward moving farmers and traders a century ago. There stood the organ, small yet majestic, one of a few original furnishings remaining in a once beautiful sanctuary. I put on my worksuit, doffed a half dozen front pipes, grabbed a flashlight, and climbed up for a look. The pipework is passable; spotted metal ranks are moderately nicked, cone-tuned, of course. The lower octave pipes of the 8' Oboe on the Swell are missing, but otherwise, the instrument appears intact. In the front fence, seven 8' Gamba pipes in the center are flanked by sixteen 8' Open

(Please turn to page 2)

Eleven entries were submitted by nine composers to the OHS Composition Contest, almost all of them of very high quality, many by OHS members, and many by individuals who already have had works published by major publishing houses. The judging committee consisted of Daniel Pinkham, Allan Sly, Sally Slade Warner, and Barbara Owen, chairman.

Judging was done under conditions which assured complete anonymity for the composers and prevented the judges from knowing each other's scores. All compositions were scored on a point system, allowing from 1 to 10 points for each work. The sealed envelopes containing the composer's application forms (and identified only by their non-de-plume on the outside) were retained unopened by the chairman until judging was completed. The sealed score sheets were then opened, the points tallied, and the application forms then opened to determine the identity of the winners.

The first prize was won by Norberto Guinaldo of Norwalk, California, a native of Buenos Aires, with his "Passacaglia". Mr. Guinaldo also recently won a prize for a composition submitted to the J. Fischer Bros. Centennial Prize Competition, and has had a work published in the "California Organist" series. He is presently organist at First Methodist Church, Garden Grove, Calif., and Temple Ner Tamid of Downey, Calif.

Winner of the second prize, with his "Three Preludes for Organ", was Henry Mollicone of Providence, R.I., currently a student of Daniel Pinkham at New England Conservatory in Boston, where he is majoring in piano and composition and holds a full scholarship. He recently had a choral composition published by Elkan-Vogel of Philadelphia.

Mr. Guinaldo received a prize of \$25.00, and Mr. Mollicone a prize of \$15.00. Both of their works have been submitted to E. C. Schirmer of Boston, and were performed for the first time at the 11th OHS Convention on Cape Cod by Philip Beaudry, organist of First Baptist Church, Boston.

It is hoped that this activity may become an annual feature of OHS conventions. If these works are published they will not only provide more good organ music suitable for use on tracker action organs, but will lend much prestige to the Organ Historical Society.

TWO GRATIAN IN ILLINOIS

(From page 1)

Diapson pipes divided evenly on both sides. Except for two or three notes on the Swell manual the key action is in good condition. Noting the divided Swell shoe, I expected to find the crescendo device that I diagrammed in my TAO article (Joseph Gratian--A Pioneer Builder in the West, August, 1965), but when I removed the side panels, I discovered to my surprise an ingenious mechanism for operating pneumatics on the sliders of the Swell. A horizontal notched wooden trace, which functions very efficiently, opens and closes the valves of the slider pneumatics. The cabinet work is in the class with all fine tracker organs of this period.

OHS members everywhere congratulate the congregation and their minister, the Reverend Paul Dixon, for their wisdom in retining this organ despite remote prospects for restoration. Their knowledge of the value of this instrument to their church and to the history of Illinois as well will perhaps insure its preservation until the day when the full sound of its voices rings again.

The second Gratian came to my attention quite unexpectedly. Donald F. Lewis, a former history instructor and museum curator at McKendree College in Lebanon, Illinois, came across a brief summary of my TAO article in the *Journal of the Illinois State Historical Society*. He remembered seeing Gratian's nameplate on an organ in the historic chapel at McKendree and graciously forwarded this information to me. On my way to Atlanta for the AGO Convention, I stopped in Lebanon and inspected this instrument through the courtesy of Professor Glenn H. Freiner, chairman of the fine arts division of the college.

Viewing the instrument in the meeting-house type chapel was like peering at the hulk of a sunken ship. Rising above an enclosure, which virtually buries the organ, the front pipes lean in every direction. Inside, wooden pedal pipes are scattered about, and the whole instrument is blanketed by a thick layer of dust and debris. The origins of the instrument and the stops on its journey to the rear balcony of the McKendree Chapel remain shrouded in mystery. It is said to have been built for a Catholic church, then moved to a Methodist church, and finally brought to McKendree where it was first installed on the front platform of the chapel before being moved to the balcony. A "Report to the Trustees of McKendree," quoted by Lewis, says erroneously that the organ was built in 1851 (Gratian built his first organ in 1858) and gives 1917 as the date it was acquired by the college. Silent since 1957, the instrument's dilapidated condition has resulted in part, no doubt, from the three moves.

Although the date of construction is unknown, this instrument is beyond question older than the Griggsville installation. If the patented divided Swell shoe is any clue, it was built before 1879. The future of the chapel is undecided and, likewise, the fate of the organ. Materials on the restoration of tracker organs have been placed in the hands of the proper authorities. We may hope that a decision to renovate the McKendree Chapel will also recognize the place of a century-old pipe organ in the restoration of a significant Illinois landmark.

The Regular Baptist Church Griggsville, Illinois

Jos. Gratian
Organ Builder
Alton, Ills.

Date 1893
Price \$1300

Manuals 58 note compass

Pedal 27 note compass

Great

8' Open Diapason
8' Dulciana
8' Doppel Flute
8' Gamba
4' Principal
2' Fifteenth

Swell

8' Stop'd Diapason
8' Vox Angelica
8' Solicional
4' Flute Dolce
4' Violin
8' Oboe

Accessories

Facial Check
Bellows Signal
Tremolo
Divided Swell Shoe
Pneumatic Swell Stop Coupler
(actuated by swell shoe)

Pedal

16' Bourdon

Couplers

Swell to Pedal
Swell to Great
Great to Pedal

McKendree College Chapel Lebanon, Illinois

Jos. Gratian
Organ Builder
Alton, Ills.

Date Unknown

Manuals 58 note compass

Pedal 25 note compass

Great

8' Open Diapason
8' Gamba
8' Melodia
4' Octav
2 2/3' Quint
2' Octav

Swell

8' Stop'd Diapason
8' Geigen Principal
8' Solicional
4' Flute

Pedal

16' Subbas

Accessories

Manual Coppel
Pedal Coppel
Bellows Signal
Forte and Piano foot couplers

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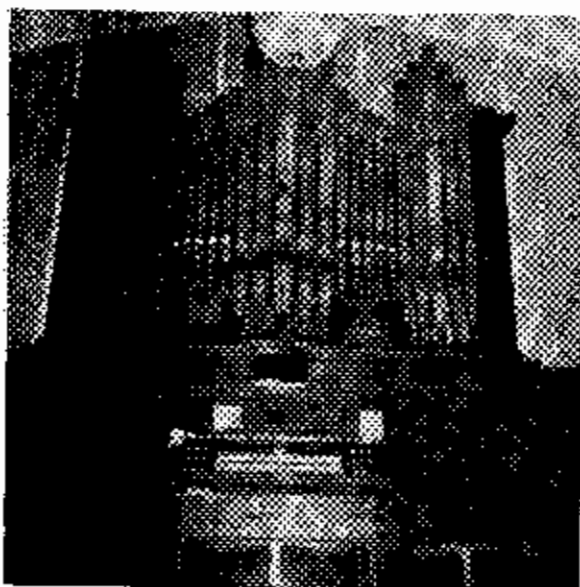
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Further Findings on William Schuelke

By Elizabeth Schmitt



The 1888 William Schuelke organ is still standing in the First Baptist Church of Vermillion, South Dakota, with only a few changes made since its installation. An article about this organ appeared in THE TRACKER, Volume VI, Number 1.

Since that article was published, additional material has been found in early issues of THE DAKOTA REPUBLICAN concerning the organ and programs played on it.

The earliest mention of the organ in the latter journal appeared on May 3, 1888:

'Mrs. E. A. Lewis, mother of Martin J. Lewis, has presented a pipe organ to the Baptist church of this place made by William Schuelke of Milwaukee. The organ costs about \$1,800.00, is 16 ft. high, 12 wide and 10½ ft. deep. It is placed in the church back of the pulpit and is the finest organ in Dakota, and will be ready for use next Sunday.'

Shortly after this, on May 10, 1888, this notice appeared:

'Prof. F. A. Ballaseyus assisted by Mrs. D. M. Inman and the University Choir will give a concert on Friday 11th inst., 8 P.M. at the Baptist church for the inauguration of the new pipe organ. An excellent program will be prepared.'

A review of this concert appeared in the following issue of the paper, on May 17, 1888:

'The organ recital at the Baptist church last Friday evening, conducted by Prof. Ballaseyus, assisted by Mrs. D. M. Inman and the University Choir, was fully the equal if not the superior of any of the musicales given during the past winter. As conductor and organist, Prof. Ballaseyus not only maintained his past record as conductor, but with the fine pipe organ, gave many of our people their first idea of its power and compass when manipulated by the master hand. In a programme so largely made up of choice productions of the great masters and faithfully carried out by those assigned the various parts, it shows

that musical talent of a high order exists here in Vermillion and is fully appreciated.'

No copy of the program for this concert has been located.

In the same issue of THE DAKOTA REPUBLICAN the following article also appeared:

'The city of Vermillion is bound to go Yankton one better. She now has a pipe organ costing several hundred dollars more than the one recently put into the Episcopal church building of Yankton. The people of Vermillion are proud of their organ and the audience room of the Baptist church of that place is filled to overflowing on Sundays to listen to the sweet strains of music--and a sermon of course. The professor in charge of the music department of the University enjoys the honor of being the organist. He has few equals.'

(Quoted from RURAL VOICE).

The Yankton organ mentioned was a Marklove, Opus 146 (1887) which through the influence of James Boeringer, was moved to Trinity Lutheran Church in Vermillion in 1961 and rebuilt by A. Eugene Doult. Thus Vermillion now possesses, apparently, the first two organs built in Dakota Territory.

In 1889, Professor Ballaseyus of the University of Dakota played a series of programs on the organ. These are listed as organ recitals, but included numbers for both organ and voice. Here are the programs as listed in the DAKOTA REPUBLICAN:

January 10, 1889:

'The first of Prof. Ballaseyus's organ recitals will be given at the Baptist church Saturday even next, Jan. 12. The following programme will be rendered:

1. Largo Op. 10, M. Brosig
2. Chorus: "Ave Verum," Mozart
3. Pastorale, J. S. Bach
4. Vocal: "Ave Maria," Schubert, Miss Fanny Ayres
5. (a) Pilgrim's Chorus
(b) Elizabeth's Prayer
(c) To the Evening Star
From Tannhauser, R. Wagner
6. Quartette: "Lead Kindly Light," Dudley Buck
7. March of the Priests (from "Athalia"), Mendelssohn

A season ticket for the three recitals can be had for 50 cents; single tickets 25 cents.'

January 17, 1889:

'Second recital programme - January 19:

1. Praeludium and Fugue in C minor, J. S. Bach
2. Chorus: "Send Out Thy Light," Gounod
3. Three Preludes on German Chorales
(a) Wenn wir in hoechsten Noethen
(b) Vom Himmel hoch
(c) Valet will ich der geben
4. Vocal: "Return, O God of Hosts," (from Samson) Handel, Miss Katherine Meeker
5. Two Trios, Op. 39, No. 1 and 2, G. Merkel
6. Quartette: "I cannot always trace," H. M. Dow
7. (a) Vorspiel

(b) Procession to the Minister
From Lohengrin, R. Wagner

January 24, 1889:

Third recital programme - January 26:

1. Introduction and Fugue, A. Hesse, (from Spohr's "Last Judgment")
2. Vocal: "My Heart Ever Faithful," J. S. Bach
3. Offertory on two Christmas Hymns, Guilmant
4. Vocal: "Hymn to the Night," Coudon, Miss Katherine Meeker
5. Fantasia de Concerto (On "O Sanctissima,") F. Lux
6. Vocal Duet: "I Waited for the Lord," Mendelssohn (from Hymn of Praise)
7. Benediction Nuptiale, Saint Saens
8. Quartette: The Mountain Church, Schumann
9. Hallelujah Chorus, Handel

In 1890, the First Baptist Church built a new sanctuary. The next mention of the organ in THE DAKOTA REPUBLICAN was a brief note which appeared on April 3, 1890:

"The large organ was moved into the new Baptist church last week."

This brief note was the first clue found which indicated that the organ had been purchased prior to the construction of the church building in 1890. It indicated that the organ was moved only two years after it was purchased.

The organ is again mentioned in the coverage of the dedication of the new building on May 18, 1890. The May 22 issue of THE DAKOTA REPUBLICAN reported the dedication in a lengthy article. Excerpts relating to the organ read as follows:

"First was an instrumental voluntary, Mrs. A. H. Lathrop, organist. And now a word for the organ, its donor and performer. The loft in which the organ is placed renders its tones much clearer, more powerful and better every way than was in the case in the old church. It is now, really, much better adapted for its mission "to gather and roll back the sound of anthems." It is the costliest, largest and best organ in the state. It is a gift to the church by one of its members, Mrs. E. A. Lewis, of whom it may well be said that none know but to hold her in highest esteem. Mrs. Lathrop has the instrument under perfect control and her renditions, not only artistic but attractive, are appreciated by those who have no ear for music as well as by those who have one - or more.

"The doxology was sung by choir and congregation and the pastor invoked a divine blessing. Then came the singing of the anthem "Alleluia," from Buckthorn; "Sing Alleluia forth in dutious praise, O citizen of Heaven." And now we will pay our respects to the church choir, before we forget it. . . . The members form an excellent choir and are capable of disposing of the most difficult sacred music in an efficient manner. More than one of the day's renditions occasioned spontaneous and hearty tributes from competent critics. The lady vocalists were attired in black, the only exception being Miss Medbery who wore a plain red, and the costume of each was garnished with a pretty bouquet of red and yellow roses . . .

. . . The reading was followed by a solo by Dora Henniges-Gounod's "There is a green hill far away." . . .

The account continued at some length, and even included a statement of finances with the information: "Moving the organ and repairs, \$128.00."

Later that same year, on December 3, the famous Clarence Eddy played a recital on the instrument. A review of the recital appeared the following day in THE DAKOTA REPUBLICAN of December 4, 1890:

"At the Baptist church last evening Clarence Eddy impressed upon our minds a truth we had not fully realized before, and that was that we have an organ in Vermillion. And at the close of his recital there were no doubts in the minds of over three hundred charmed listeners that he is a master organist. The programme rendered was a choice one, and afforded Mr. Eddy an opportunity to exhibit his profound knowledge of the science of music and his marvelous skill in the art of its melodious rendition. In every shade--grand, grave, lofty, lively--he entertained, enthused, entranced his audience. While there was little choice in his splendid repertoire, perhaps the "Storm Fantasia," the gavotte from "Mignon," "Toccata" and the closing theme were the most striking of his selections. He was ably supported by M'lle Selvi, who has an exceptionally magnificent voice, Misses Ayres, Hanson, and Lewis, and the University ladies chorus under the direction of Prof. F. A. Ballascyus. We sincerely hope the Baptist ladies will invite Clarence Eddy to visit Vermillion again and that he will promptly respond to the invitation."

Except for the move in 1890, little seems to have been done to this William Schuelke organ (no. 52, 1888) until 1961 when A. Eugene Douth, of Fargo, North Dakota, was engaged to recondition it. At this time the Swell Open Diapason was moved to 4', and the Harmonic Flute moved to 2'. While the Great Dulciana pipes were out of their holes, someone moved and damaged them. A 4' Flute d'Amour now occupies these holes. The original specification was:

| GREAT | SWELL |
|------------------|---------------------|
| Open Diapason 8' | Open Diapason 8' |
| Melodia 8' | Stopped Diapason 8' |
| Dulciana 8' | Solifloral 8' |
| Principal 4' | Harmonic Flute 4' |
| Twelfth 2 2/3' | Oboe-Bassoon 8' |
| Fifteenth 2' | Tremulant |

PEDAL
SubBass 16'

MECHANICAL REGISTERS

Swell to Great
Great to Pedal (operated also by mechanical piston under Great)
Swell to Pedal
Balanced Swell
Bellows Signal
Great Forte pedal (put on full Great)
Great Piano pedal (reduced Great to Melodia and Dulciana)
Wind indicator on left over Swell (not operating)
Compass: Manuals, 58 notes; Pedals, 27 notes
Wind pressure 2 3/5"
The wind indicator was operated by a pulley arrangement, and activated by the rising of the bellows.
The Stopped Diapason and Solifloral had a common bass.

ED. NOTE: The author is tracking down some other Schuelke-built organs and we look for some additional material in the near future.

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082

MINUTES OF THE NATIONAL COUNCIL MEETING AT WAYNE, PA.

August 20, 1966

President Simmons called the meeting to order at 11:40 AM. Present were Messrs. Simmons, Taylor, Boeringer, Cunningham, Schuster, Robinson (with proxies for Whiting and Sponsler), Paterson, Boadway (with proxy for Reich) and Mrs. Danyew (with proxy for Mrs. Harriman). Mrs. Simmons was present also as hostess for the delicious luncheon which was served at 1 PM.

Minutes of the June meeting and the Annual Meeting were dispensed, as all had appeared in the summer issue of THE TRACKER.

The Corresponding Secretary reported 342 paid members. Mrs. Harriman also noted an inquiry for "family membership" but no action was taken on this matter.

The Treasurer reported that due to the transfer of funds no account was possible at that time. His new type of dues notice was given unanimous approval.

The Editor and Publisher of THE TRACKER explained the lateness of the summer issue and made pleas for more advertisements.

The Chairman of the 1966 Convention reported that there were 102 registered conventioners. He recommended that in future the Convention committee avoid responsibility for room and board, but that meals should be arranged and planned. He also suggested that all recitalists be advised in advance as to the types of programs best suited for the organs selected. He urged early registrations. He stated that due to some outstanding bills, a complete financial report would be delayed until the next Council meeting, but that there had been \$4,020.00 received in registrations, that ads in the program amounted to nearly \$500.00, and that he anticipated a deficit of approximately \$300.00.

The Archivist's annual report (which had arrived too late for the June meeting) stated that plans for establishment of the Society's Archives at Ohio Wesleyan University had been accomplished. Council passed a motion to approve this action, with the proper papers to be drawn up by the Archivist.

Mr. Roche reported that the 1966 Convention Record was in process of manufacture and should be available within the next few weeks.

Mr. Paterson reported that the work of re-editing the present slide-tape program was being completed with a new commentary. He stated that some preliminary plans had been made regarding a new program, but that much time has been spent in reorganizing the present material so that we have a presentable offering.

Mr. Laufman's report on the Extant Organ list showed that the Vermont and Rhode Island lists were virtually complete and that a good progress was being made on the New York City and New York State lists. The President has named Messrs. Laufman, Boadway and Wyly, and Miss Owen to this committee.

Mr. James' report for the Public Relations program stated that in the New York City area a great deal has been accomplished, but that a much greater ex-

pansion of this effort in all other areas needed to be put into effect.

There was no report from the Historical Organ Citation Committee.

The President brought the matter of the By-laws to the floor and cited the need for revisions in several sections. He charged the committee (Messrs. Taylor, Bratton and McCracken) to submit a new draft at the earliest possible time so that action could be taken at the next annual meeting.

The President reported that, due to the fact that our headquarters at the York Historical Society serves merely as a mailing address and that we have never used the space assigned us there, he applied to the officials for a change in arrangements whereby York would serve merely as a mailing address and the fee payable by the Organ Historical Society would be \$25.00 per annum instead of \$100.00 as heretofore.

It was reported that tentative plans for a convention in 1967 in the Troy-Albany area of New York State was under discussion. The President appointed Messrs. Saxton and Boadway and Mrs. Danyew to explore the possibilities, and to report their findings at the earliest possible date.

There was considerable discussion about the matter of Public Relations, but no action was taken. All members of the Council are to submit suggestions at the next meeting.

Mr. Robinson addressed the meeting on the subject of establishing an organ museum, a building which would become a repository for our archives with space enough to install several historically important organs. This, he envisioned, would be only the first of several such structures which would be purchased or erected with the help of earnest members and funds from foundations and estates.

It was announced that Nelson Bardon had resigned as Councillor. The President appointed Elmer Perkins to fill the vacancy for the balance of the year. The Council approved this action.

The President appointed, with Council's approval, the following members of the Nominating Committee for 1967: James Wyly, Thomas Finch, and Elizabeth Schmitt.

Mr. Boeringer announced that plans for an organ tour of central Pennsylvania were being drawn up for October 22.

The meeting adjourned at 4:30 PM with a motion of thanks to Mr. and Mrs. Simmons for their hospitality.

Respectfully submitted,
ALBERT F. ROBINSON
for Frederick B. Sponsler

Advertising rates in "THE TRACKER"

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.

NOTES, QUOTES and COMMENTS

Attendance at our annual conventions is always unpredictable. There were some who, after the 1965 Cincinnati Convention, claimed that convention-goers travel any great distance since nearly three-quarters of those attending resided within a few miles of the Convention City. But this year, on Cape Cod, the story was quite different with only 40 percent of the conventioners coming from Massachusetts—indeed, the total attendance from New England was just over 50 percent! The breakdown by states is as follows: Massachusetts, 41; New York, 9; Pennsylvania, 9; Virginia, 7; New Hampshire, 7; New Jersey, 4; Ohio, 3; Maine, 3; Maryland, 2; District of Columbia, 2; Iowa, 2; Rhode Island, 2; Vermont, 2; and one each from Canada, Colorado, Indiana, Connecticut, Oregon, Minnesota, South Carolina, Michigan, and Illinois . . . a grand total of 102.

Our official slide-tape program, "A History of the Organ in America from 1700 to 1900", in its revised form was scheduled for the Charlotte, N.C., Chapter AGO, on 20 September, and is announced for the South Arkansas Chapter AGO at El Dorado, Ark., on 8 November, and also for the Lincoln, Nebraska, Chapter AGO, for 2 January 1967. If your community has not had this program, write for details. It is well worth while.

The Extant Organs Committee is anxious to complete the New York State and City lists. Any member of OHS having knowledge of an organ built prior to 1900 that is still in existence is asked to write, with the most complete and exact details, to the chairman, Alan Laufman, P.O.B. 104 Harrisville, New Hampshire 03450.

The Philadelphia Chapter of OHS played host to the Southern New Jersey Chapter of AGO on October 8th with a tour of some of Philadelphia's interesting and historic organs. The tour, accomplished in the afternoon, included the 3-manual Haskell tracker-pneumatic organ in the Church of the Atonement, 47th and Kingsessing Ave.; the large 2-manual Hook & Hastings in Christ Memorial Reformed Episcopal Church at 43rd and Chestnut Sts.; the 8-rank 2-manual Felgemaker (1894) in Grace Lutheran Church, 85th and Spring Garden Sts.; the electrified 3-manual Wm. King in St. Matthew's Lutheran Church, Broad and Mt. Vernon Sts.; and the 2-manual 22-rank Hook & Hastings (1906) in Gloria Dei (Old Swedes') Episcopal Church, Delaware Ave. and Christian St. Robert B. Whiting and Frederick B. Sponsler were responsible for the arrangements.

CORRECTION: The fine booklet by Barbara Owen on the Organs in King's Chapel must be ordered directly from King's Chapel House, 63 Beacon Street, Boston, Mass., (and not from Miss Owen), and the cost is \$2.50 the copy, (and not the price quoted in the last issue of THE TRACKER). We hope that not too many members were inconvenienced, and we are sorry to have put Miss Owen to any trouble.

Good news! The very latest reports have it that the large Standbridge tracker organ in Old Pine Street Church, Philadelphia, is to be completely restored. We shall hope to carry a full report of this work in a later issue.

CORRECTION: The Hook and Hastings organ at St. Andrew's Episcopal Church, Lambertville, New Jersey, described by Morris S. Adley in the Spring issue (Vol. X, No. 3) of THE TRACKER, is Opus 1516, and the date (according to a Hook list) is 1891. Incidentally, Leon Carson, editor of the AGO QUARTERLY requested permission to reprint this article. It will appear in the next issue of that august journal.

STICKERS and SQUARES

NOTE: This column is open to OHS gossip, as announced in our last issue, but not one morsel has filtered through! Is OHS all that pure and holy?

Quite a shock, wasn't it, to learn of President Simmons' sudden change of career? He leaves a fine record behind at both Wayne Presbyterian Church, and the Rodelph Shalom Temple. Please note his new address—as of January 1, 1967—in his ad and under the list of officers.

For years and years elderly ladies who managed to play the local church organ have been referred to as "Aunt Soozie". But imagine our surprise when, upon being introduced to the very personable Miss Elizabeth Towne, she insisted that SHE was just another "Aunt Soozie"! But hark! What happens to "Aunt Soozies" nowadays? Well, this one managed to get a ring slipped on her fourth finger and is now Mrs. Elizabeth Schmitt. The best wishes of all OHS members to our ex-Aunt Soozie and her lucky mate.

We heard recently of an organist who was all hepped up on the restoration of a venerable, large tracker that is close to a century old. He raised funds, got the church authorities and newspapers all excited about the project, played a 'grand recital' on the partially restored instrument, and then walked inside the chamber and stepped on dozens of trackers, smashing them to bits! (A true story)

One member of OHS who seems to have had a rather extended vacation during the past summer is Alan Laufman who spent quite some time in Texas. Not only did he explore some of the old organs there, but he coralled several new members for OHS. Good missionary work!

Another OHS member who traveled far is Frederick B. Sponsler who, with his wife, Ellen, drove a truck containing a two-manual Durner all the way to Seattle, Washington, where he installed it in a church. Eugene McCracken, one-time secretary of OHS, flew down from College, Alaska, to give a hand with the installation, and has promised to write a first hand account of the experience.

WINTER COUNCIL MEETING

The next meeting of the National Council of OHS will be held at Don's Barn, Mahopac, New York, on Wednesday, December 28, 1966, at 11:00 A. M. Don's Barn is located on Bryant Pond Road, 300 feet west of the Taconic Parkway in Putnam County. Telephone LAkeland 8-5041, Area Code 914.

THE CASAVANT LIST

(Continued from last issue)

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 |
|------|--------------------------------|-----------------------------|---------|-------|----------|------|
| 44** | Montreal | St. Anthony's | 3 | 23 | 8 | 1894 |
| 45 | St. Albert, Ont. | Parish Church | 2 | 9 | 5 | 1894 |
| 46 | Montreal | Fr. of Blessed Sacrament | 2 | 20 | 6 | 1894 |
| 47 | Montreal | St. James' (Chapel) | 2 | 13 | 5 | 1894 |
| 48 | Chambly, Que. | Parish Church | 2 | 16 | 6 | 1894 |
| 49 | Mattawa, Ont. | Parish Church | 2 | 19 | 5 | 1894 |
| 50 | St. Maurice, Que. | Parish Church | 2 | 18 | 6 | 1894 |
| 51 | St. Ambroise, Que. | Parish Church | 2 | 19 | 6 | 1894 |
| 52 | St. Thos. de Joliette | Parish Church | 2 | 15 | 5 | 1894 |
| 53 | Granby, Que. | Methodist | 2 | 8 | 6 | 1894 |
| 54 | St. Remi, Que. | Convent Chapel | 1 | 4 | 1 | 1895 |
| 55 | Pembroke, Ont. | R. C. Cathedral | 2 | 22 | 6 | 1895 |
| 56 | Egmont Bay, P. E. I. | Parish Church | 2 | 10 | 6 | 1895 |
| 57 | St. Gabriel, Que. | Parish Church | 2 | 21 | 6 | 1895 |
| 58 | Maniwaki, Que. | Parish Church | 2 | 12 | 2 | 1895 |
| 59 | Lachine, Que. | St. Ann's Convent | 2 | 16 | 6 | 1895 |
| 60** | Montreal | St. Patrick's (rebuilt) | 3 | 45 | 10 | 1895 |
| 61 | Montreal | Mt. St. Mary's Convent | 2 | 12 | 6 | 1895 |
| 62 | Ottawa | Oblate Frs. Scholasticate | 1 | 4 | 1 | 1895 |
| 63* | Holyoke, Mass. | Notre Dame | 2 | 17 | 7 | 1895 |
| 64 | Riviere Du Loup | Parish Church | 2 | 25 | 4 | 1895 |
| 65* | Ottawa | St. George's Episcopal | 3 | 24 | 10 | 1896 |
| 66* | Ste. Anne de Beaupre | Parish Church | 3 | 39 | 10 | 1896 |
| 67 | Three Rivers, Mass. | Parish Church | 2 | 14 | 6 | 1896 |
| 68* | Troy, N. Y. | St. John Baptist | 3 | 28 | 10 | 1896 |
| 69 | Oswego, N. Y. | St. Louis | 2 | 21 | 7 | 1896 |
| 70 | St. Alexandre, Que. | Parish Church | 2 | 16 | 6 | 1896 |
| 71 | St. Stanislas, Que. | Parish Church | 2 | 20 | 6 | 1896 |
| 72 | St. Leon, Que. | Parish Church | 2 | 18 | 6 | 1896 |
| 73 | Chicopee Falls, Mass. | St. Joachim's (rebuilt) | 2 | 14 | 5 | 1896 |
| 74 | Woonsocket, R. I. | St. Ann's | 2 | 14 | 6 | 1896 |
| 75 | Montreal | Residence (Ed. Barry) | 2 | 8 | 7 | 1896 |
| 76 | St. Martin, Que. | Parish Church | 2 | 18 | 6 | 1896 |
| 77 | Ottawa | St. Barnabas' Episcopal | 2 | 10 | 6 | 1897 |
| 78 | Pittsfield, Mass. | Notre Dame | 2 | 15 | 6 | 1897 |
| 79** | Montreal | St. George's Episcopal | 4 | 47 | 11 | 1897 |
| 80 | Joliette, Que. | Parish Church | 3 | 26 | 8 | 1897 |
| 81 | St. Hubert, Que. | Parish Church | 2 | 14 | 5 | 1897 |
| 82 | Montreal | Ch. of the Advent (Epis.) | 2 | 14 | 6 | 1897 |
| 83 | St. Benoit, Que. | Parish Church | 2 | 12 | 6 | 1897 |
| 84** | London, Ont. | First Methodist | 3 | 41 | 13 | 1897 |
| 85 | Ste. Anne de Prescott, Ont. | Parish Church | 2 | 12 | 6 | 1897 |
| 86 | Mont Carmel, Que. | Parish Church | 2 | 13 | 6 | 1897 |
| 87* | Beloeil, Que. | Parish Church (2nd) | 2 | 17 | 6 | 1898 |
| 88* | St. Joseph de Levis, Que. | Convent Chapel | 2 | 16 | 6 | 1898 |
| 89 | Woodstock, N. B. | St. Luke's Episcopal | 2 | 12 | 6 | 1898 |
| 90** | Montreal | Christ Ch. Cathedral (reb.) | 3 | 35 | 9 | 1898 |
| 91* | Halifax, N. S. | St. Patrick's | 3 | 35 | 10 | 1898 |
| 92* | Sarnia, Ont. | Central Methodist | 2 | 22 | 9 | 1898 |
| 93** | Montreal | Sisters of Mercy Chapel | 2 | 15 | 7 | 1898 |
| 94** | Ottawa | St. Patrick's (rebuilt) | 3 | 32 | 9 | 1898 |
| 95 | Kingston, Ont. | Convent Chapel | 2 | 8 | 6 | 1898 |
| 96* | Halifax, N. S. | North Baptist | 2 | 14 | 6 | 1899 |
| 97 | Three Rivers, Que. | St. Andrew's Presbyterian | 1 | 4 | 2 | 1899 |
| 98 | St. Ours, Que. | Convent Chapel | 1 | 4 | 3 | 1899 |

| Opus | City | Church | Manuals | Stops | Couplers | Year |
|-------|--------------------------------|------------------------------|---------|-------|----------|------|
| 99* | Yarmouth, N. S. | Providence Methodist | 2 | 16 | 6 | 1899 |
| 100** | Montreal | St. Louis de France | 3 | 42 | 10 | 1899 |
| 101 | Malsonneuve, Que. | Parish Church | 2 | 9 | 6 | 1899 |
| 102 | St. Norbert, Que. | Parish Church | 2 | 12 | 6 | 1899 |
| 103 | St. Alexis, Que. | Parish Church | 2 | 12 | 7 | 1899 |
| 104* | Quebec | Seminary Chapel | 2 | 21 | 7 | 1899 |
| 105** | Montreal | St. Paul's Pres. (rebuilt) | 3 | 45 | 9 | 1899 |
| 106 | St. Come de Kenebec, Que. | Parish Church | 2 | 16 | 6 | 1899 |
| 107* | Campbellton, N. B. | St. Andrew's Pres. | 2 | 13 | 6 | 1899 |
| 108** | St. John, N. B. | Centenary Methodist | 3 | 36 | 10 | 1899 |
| 109* | Ottawa | All Saints' Episcopal | 3 | 24 | 12 | 1900 |
| 110** | Centreville, R. I. | St. John Baptist | 3 | 29 | 10 | 1900 |
| 111* | Windsor, N. S. | Methodist | 2 | 19 | 6 | 1900 |
| 112** | Montreal | Christ Ch. Cath. (celestial) | 2 | 13 | 4 | 1900 |
| 113 | Oka, Que. | Parish Church | 2 | 10 | 6 | 1900 |
| 114 | Cotcau du Lac, Que. | Parish Church | 2 | 12 | 7 | 1900 |
| 115* | Montreal | St. George's (gallery) | 2 | 13 | 6 | 1900 |
| 116 | Quebec | Franciscan Chapel | 2 | 10 | 6 | 1900 |
| 117** | Quebec | Good Shepherd Convent | 2 | 15 | 6 | 1900 |
| 118* | Victoriaville, Que. | Parish Church | 2 | 23 | 7 | 1900 |
| 119* | Windsor, N. S. | Presbyterian | 2 | 19 | 6 | 1900 |
| 120 | St. Pascal, Que. | Parish Church | 2 | 13 | 7 | 1900 |
| 121 | North Ham, Que. | Parish Church | 2 | 16 | 6 | 1900 |
| 122** | Montreal | St. Henry | 4 | 50 | 17 | 1900 |
| 123* | Montreal | Villa Maria Convent | 2 | 17 | 7 | 1900 |
| 124 | Arnprior, Ont. | Emmanuel | 2 | 14 | 3 | 1900 |
| 125* | St. Leonard Port Maurice | Parish Church | 2 | 13 | 6 | 1900 |
| 126 | Guelph, Ont. | Knox Presbyterian | 2 | 15 | 6 | 1901 |
| 127 | Caraquet, N. B. | Parish Church | 2 | 13 | 6 | 1901 |
| 128* | St. Jacques le Mineur, Que. | Parish Church | 2 | 13 | 7 | 1901 |
| 129* | Montreal | Ch. of Christ Scientist | 3 | 24 | 9 | 1901 |
| 130** | Montreal | Good Shepherd Convent | 2 | 17 | 6 | 1901 |
| 131 | St. Didace, Que. | Parish Church | 2 | 9 | 7 | 1901 |
| 132* | Magog, Que. | Parish Church | 2 | 23 | 7 | 1901 |
| 133* | Dorchester, N. B. | Penitentiary Chapel | 1 | 5 | 2 | 1901 |
| 134* | Three Rivers, Que. | Ursulines Sisters | 1 | 5 | 4 | 1901 |
| 135* | St. Paul de Chester, Que. | Parish Church | 2 | 20 | 7 | 1901 |
| 136* | Sillery, Que. | Sisters of Jesus and Mary | 2 | 15 | 7 | 1901 |
| 137* | Montreal | St. Catherine Academy | 1 | 5 | 3 | 1901 |
| 138* | Ottawa | Congregational | 2 | 10 | 6 | 1901 |
| 139** | Gentilly, Que. | Parish Church | 2 | 15 | 7 | 1901 |
| 140 | Ville Marie, Que. | Parish Church | 2 | 8 | 6 | 1901 |
| 141 | Dawson City, Yukon | St. Mary's | 2 | 6 | 6 | 1901 |
| 142* | St. Gervais, Que. | Parish Church | 2 | 13 | 5 | 1901 |
| 143 | Pincher Creek, N. W. T. | Parish Church | 2 | 9 | 6 | 1901 |
| 144** | Brockville, Ont. | Trinity Episcopal | 2 | 12 | 7 | 1901 |
| 145* | Three Rivers, Que. | Parish Church | 2 | 13 | 6 | 1901 |
| 146** | Montreal | Church of the Gesu | 4 | 52 | 12 | 1901 |
| 147* | Brantford, Ont. | Zion Pres. (rebuilt) | 3 | 26 | 7 | 1901 |
| 148 | Vankleck Hill, Ont. | Parish Church | 2 | 9 | 6 | 1901 |
| 149* | Ste. Rosalie, Que. | Parish Church | 2 | 14 | 7 | 1901 |
| 150* | Thetford Mines, Que. | Parish Church | 2 | 17 | 7 | 1902 |

AMERICAN ORGANISTS

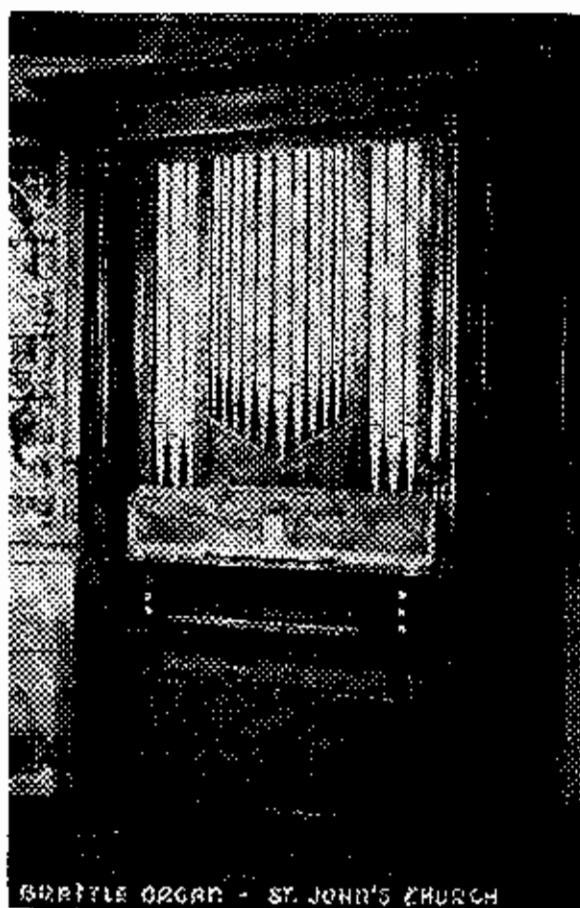
(A reprint of Chapter 10 of "The Organ and Its Masters" by Henry C. Lahee, published by L. C. Page & Co., Boston, 1902; with additions and corrections by Barbara J. Owen and Donald R. M. Paterson, 1966.)

The progress of organs and organists in the United States during the nineteenth century has been remarkable. While it has no doubt been greater than that of any other country, there is no reason as yet to claim that America is on a level with some of the older countries. But when other nations were adults in art, North America was still, for the greater part, a howling wilderness. In 1789 the population of Boston, for instance, was eighteen thousand, and the settled portion of the United States was confined to a comparatively narrow strip running along the Atlantic coast. The majority of the great cities of today were not yet thought of, or some existed as trading posts remote from civilization.

The history of the organ in America may be said to commence with the importation of the old Brattle organ, so called after Thomas Brattle, treasurer of Harvard College, who left the said organ to the Brattle Square Church when he died in 1713. (*We know that Gloria Dei (Old Swede's), in Philadelphia, had an organ as early as 1703. This is the earliest instrument in this country of which we have record.*)

The good people of the church, however, voted "that they did not think it proper to use said organ in the public worship of God," so the rejected instrument went, according to the terms of the will, to King's Chapel, Boston. By the congregation of this chapel the organ was accepted, not without some hesitation, and was erected in 1714, when an Englishman, Mr. Enstone, of Tower Hill, London, was invited to become organist, at a salary of thirty pounds a year. Further than this little or nothing is recorded of Mr. Edward Enstone, the first organist in America. (*In view of the above footnote, Enstone could not have been the first organist in America. He was, however, also a teacher of music and dancing, and remained at King's Chapel until 1723 when he is believed to have returned to England.*) The old Brattle organ is, probably, the only one of the imported instruments of the eighteenth century that exists today in its original form. (*As the Brattle organ was radically altered in 1836, it was by no means in "original form" when Lahee wrote this. It has recently been restored by C. H. Fiske, Inc. See photo.*) and is, therefore, an admirable object-lesson. He who views it at the present day cannot help wondering why this small, unostentatious box of whistles should have created so much commotion in the colony. It remained in use in King's Chapel until 1756, when it was sold to St. Paul's Church, Newburyport, where it was in constant use for eighty years. It was next sold to St. John's Church, Portsmouth, New Hampshire, (*in 1836*) and has, during recent years, occupied a position near the chancel in the chapel of that church. In 1901 this old instrument was brought to Boston, and exhibited at the exhibition of musical instruments held in the new Horticultural Hall.

In the course of seventy-seven years the congregation of the Brattle Square Church decided to surrender to the growing demand for music in the church,



BRATTLE ORGAN - ST. JOHN'S CHURCH

and they bought an organ of two manuals and sixteen stops. (*According to F. R. Webber's notes, this instrument was built by Samuel Green (1740-1798) of London in 1780, and cost 400 pounds.*) This instrument, also, was made abroad, and before it was landed and installed there was much bitterness of heart in the congregation. One wealthy member was so disturbed by the idea of such an innovation that he offered to pay the whole cost of the instrument into the treasury, for the benefit of the poor, if it should be thrown overboard in the harbour. The old Brattle organ had six stops, (*Actually it has only four, but some are divided—the 15th and Sesquialtera—so there are six knobs.*) and a comparatively small number of pipes.

The next organ imported was larger (there were several between the Brattle organ and the Brattle Square Church organ), and it had thirteen stops and four hundred and ninety-eight pipes. (*It was built by Richard Bridge of London. According to Mr. Webber the date of this organ is 1778, but both the church records and the alleged nameplate bear the date of 1732. The nameplate may be seen at the Newport Historical Society.*) There was tribulation also over this instrument, for it was offered by Bishop Berkely to the town of Berkely, which was named after him. But this organ was also rejected, and was then presented to Trinity Church, Newport, Rhode Island, where it was used for one hundred and eleven years. The first organist of Trinity Church was Charles Theodore Parchebel (*son of composer Johann Pachel-*

bell), of Boston, who assisted in setting up the instrument. After this period of service it was "reconstructed" by Erben of New York. This process consisted of retaining the case and two stops for the original instrument, while the other stops, with the action and keyboard were put into a pine case, and the organ thus constructed was presented to St. Mary's Church, Portsmouth, Rhode Island, in 1850, by Miss Grace Gibbs. (No trace of either of these organs now remain.) A few more years rolled by, and in 1880 the interior of the organ in Trinity Church, Newport, was removed and taken to Kay Chapel, in the same city. This time the two stops of the original organ went also. In the old case a new organ was built. (*By Hook & Hastings.*)

It is unnecessary to record all the instruments imported from abroad during the eighteenth century. There were several, but in nearly all cases they were comparatively insignificant instruments, judged by the standard of the present day. Indeed, the majority of the instruments in Europe were not to be compared with those of today.

The first organ built in America is said to have been that erected by John Clemm in Trinity Church, New York, in 1737, and it contained three manuals and twenty-six stops. (*Mr. Webber states that the Clemm--or Klemm--organ was not finished until 1741. Clemm had been an apprentice with Andreas Silberman and sons in Strasbourg, and came to America about 1736.*) Eight years later Edward Bromfield built an organ, in Boston, which had two manuals and several hundred pipes. The intention was to have twelve hundred pipes, but unfortunately Bromfield died before the organ was complete. This is said to be the first pipe organ built in New England, and it is recorded, by one who saw it, that this organ contained better workmanship, as to pipes and keys, than anything of the kind imported from England. But the most surprising part of the account is that Bromfield built this organ, which contained such superior workmanship, after having only a few times looked into the inside of two or three organs that came from England.

This instrument was placed in the Old South Church, Boston, but during the siege of Boston it was removed for safety to a store, -- where it was burned.

Organ-building was now started, and made good progress, but no organ of great importance was built until 1853, when Hook and Hastings built an instrument of four manuals, seventy stops, and three thousand and ninety-six pipes, which was installed in Tremont Temple, Boston, and may be considered the first instrument built on this continent which could be considered a concert organ. (*Again authorities differ on dates. Mr. Paterson states that it should be 1854, and Miss Owen claims that it should be 1845 according to an opus list. But Mr. Paterson cites the fact that E. & G. G. Hook had built an organ for Tremont Temple containing 3 manuals and 38 registers, in 1846, which burned, which leaves the question of what happened to the 1845 organ if that is the correct date. Mr. Lakes obviously had little or no knowledge of the Moravian builders, or of Tannenberg's splendid three-manual organ built in 1790 for Zion Church, Philadelphia. Other important organs were built by Philip Feyring in Philadelphia, by Goodrich and Appleton in Boston, and by Geib in New York.*

Especially noteworthy was the organ built by Henry Erben in 1846 for Trinity Church, Wall Street, New York--its third and present building. At the inauguration recital program of this organ, Mr. Webber states that 17,939 tickets were sold. Since the seating capacity is approximately 1,000, one wonders how nearly 18,000 persons got in! Twelve of the pedal Diapason pipes of this organ are still sounding today. Both this and the early Tremont Temple organ were considered "concert" instruments and were used as such.) Others followed, as the Cincinnati Music Hall organ for instance, and at the present day many beautiful instruments are manufactured in America, which will stand comparison with the contemporary productions of the Old World. This is as far as we need trace the organ-building just now, and we must return to earlier days and organists.

In the book on "Olden-Time Music", by Henry M. Brooks, there are numerous references to early organs and early organists, chiefly in New England. The earliest organs were placed in Episcopal, or "Church of England" churches, but a reference to Stiles' diary says that on the Sunday preceding July 10, 1770, an organ was played in the Congregational Church at Providence, Rhode Island, and that was the first instance of such music in any "dissenting" church in all British America.

Among the notices of concerts we find one of "Mr. Dipper's Publick Concert", on February 3, 1761; and Mr. Dipper was organist of King's Chapel. On April 27, 1786, a concert complimentary to Mr. Selby was given, and at a concert, given for charitable purposes on January 10 of the same year, Mr. Selby played "the Second Organ Concerto of Mr. Handel." The programme was long, and the nineteenth number was "Mr. Selby will then play a Solo, Piano, on the Organ."

The twenty-first selection was, "Lastly the musical Band will perform a favourite Overture by Mr. Bach." This latter is a slight digression, but quaint.

This Mr. William Selby had been organist of Trinity Church, Newport, in which town he had also taught dancing on Mondays and Thursdays at 4 p.m. On August 1, 1774, he was announced in the Newport MERCURY, as organist of Trinity Church, in connection with a concert of vocal and instrumental music to be given at the court-house, but on September 16 of the same year a concert was announced for the benefit of Mr. Knoetchel, organist of Trinity Church, so it may be surmised that the dancing school was not regarded favourably by the church people. In 1796 Mr. John L. Burkenhead, a blind man, became organist of Trinity Church, Newport, and held the position for eight years.

Mr. Selby's name is frequently mentioned, as organist of the Stone Chapel (*the post-Revolutionary name of King's Chapel*) in Boston, and as a composer of odes, anthems, etc.

In 1799 the COLUMBIAN CENTINEL contains a long announcement of Mrs. Von Hagen, a music-teacher, who "at the age of eleven performed at the court of The Hague, with universal applause; she was for several years Organist at the churches at Namur, Middleburg, Vlissingen, and Bergen op den Zoom. She also teaches on that instrument, as well Church Music as Lessons Sonatis Concertos, and by theory, the Fantasie." Truly a remarkable woman,--one might say incomprehensible. Lessons were given by this unusual

person for the paltry sum of six dollars for every eight lessons. In January, 1800, an announcement is made of "A Funeral Dirge on the death of General Washington; the music composed by P. A. Von Hagen, Organist of the Stone Chapel."

"Another organist whose name appears in this book of olden-time music is Mr. Mallet, organist to the Rev. Mr. Kirkland's congregation, who announced a "Spiritual concert," to be given at the New South Meeting-house, Summer Street on May 31, 1798.

"One Hans Gram, a German musician, was organist of the Brattle Church in 1793.

(There were many other important names of the period such as Francis Hopkinson and Benjamin Carr of Philadelphia.)

"Rayner Taylor, a good organist, harpsichord-player, singer, and composer, a native of England, brought up in the Chapel Royal, came to America in 1792, and after travelling considerably, settled down in Philadelphia, (as organist of St. Peter's Church), where he became a recognised musical authority.

"Doctor G. F. Jackson followed his schoolmate Rayner, and came to America in 1796. He was also a schoolmate of Doctor Arnold, whose music was at that time very popular. Doctor Jackson first settled in Norfolk, Virginia, and gradually made his way to Boston, stopping some time in Alexandria, Baltimore, Philadelphia and New York. He reached Boston about 1812, and became organist of the Brattle Street Church. After the war, during which he retired to Northampton, Massachusetts, he became organist of King's Chapel, *(Though there is no evidence in the records of King's Chapel or elsewhere that Jackson was ever organist of this church; possibly the confusion arose because Jackson was director of the Handel and Haydn Society which held concerts there,)* then of Trinity Church and then of St. Paul's Church. In his day he was considered the leading teacher of Boston and was very much respected. He gave concerts and oratorios, and appears to have been a very energetic man, with a very excellent opinion of himself, and a rampant temper.

"Edward Hodges was one of the numerous English organists who came to America in the first half of the nineteenth century. Born in Bristol in 1796, he became organist of several churches in Bristol before seeking his fortune in America. He took his degree at Cambridge in 1825, and went to Toronto in 1838. In the following year he was appointed organist of St. John's Chapel, *(one of the Chapels of Trinity Parish, located on Varick Street, but torn down about 1912; it contained a fine Erben organ),* New York, where, in 1846, he inaugurated the new organ in Trinity Church and became its organist. In 1863, he returned to England and died at Clifton four years later.

"His daughter, *(Foustina Hodges wrote a biography of her father),* who died in New York in 1896, was organist of several churches in that city and Philadelphia, and his son, John Sebastian Bach Hodges, a noted hymnal editor, rector of St. Paul's church, Baltimore, is also a fine organist.

"While Boston seems to have been the first musical city in the United States, *(Philadelphia's musical life predates Boston's),* notwithstanding the Puritanical element, which opposed everything in the nature of music or enjoyment, New York began to advance during the first half of the nineteenth century. Trinity

Church, New York, possessed one of the earliest organs imported into this country. This was *(probably burned during the Revolution when the first church was destroyed)* replaced in 1791, by an instrument built by Holland of London, which contained three manuals and eighteen stops. *(This was for the second building which was opened about this time, and probably remained in use until the 1840's when the third building went up with the large Erben organ.)* About 1825, several New York churches had instruments of good size. That of St. Paul's Church *(Chapel?)*, built in London, had three manuals and nineteen stops. *(Mr. Webber's notes claim either 20 or 22 registers for this instrument which was built by George Pike England, of London, one of the best of his time. The date given is 1802 and, like most of the organs of those days, it had no pedals. St. George's Church had an organ built by Hall in 1821, which contained three manuals and pedal keyboard, and twenty-eight speaking stops, and was considered the largest and most complete in the State. (Mr. Webber's notes state that the date of this organ may have been 1822, and that Henry Erben helped to set it up. It "contained an impressive Diapason chorus composed of a Double open diapason 16', an Open diapason 8', a Principal 4', a Twelfth 3', a Fifteenth 2' and two Mixtures with a total of eight ranks.")*

"The chief organists of New York at this time were Moran, Blondell, and Taylor.

"For some years Henry Christian Timm was a prominent organist in New York. He held various positions, but was organist of the Unitarian Church on Broadway for eighteen years, and of All Soul's Church for two years. Mr. Timm was a native of Hamburg (1811-92), and came to America in 1835. He was a fine pianist, and gave concerts in numerous cities. He was also connected with various operatic enterprises, in which he did not meet with much success. For a time he was organist and musical director at Grace Church, at Charleston, South Carolina. For many years he was president of the New York Philharmonic Society, and was one of its most ardent supporters, but his forte was that of accompanist to singers and instrumentalists.

"The Handel and Haydn Society of Boston, being almost the oldest, and certainly one of the most dignified and successful of American musical societies, brings us in touch, during its history, with several interesting organists. Going back to the year 1815, we find that at the first performance of oratorio, held in the "Stone Chapel on School Street", Mr. Stockwell sat at the organ. Not much is known in these days about Mr. Stockwell, but he died in 1817, *(Samuel Stockell was organist of King's Chapel from 1814 to 1818),* when Doctor Jackson was invited to become organist to the society. Doctor Jackson did not accept the position offered him by the Handel and Haydn Society. On the contrary, he said he would have nothing to do with the society unless he could have the whole control. Doctor Rayner Taylor, of Philadelphia, was therefore induced to play the organ at several performances, but in 1818 Samuel Cooper was elected organist. The following year, S. P. Taylor, of New York, was elected organist, but he resigned in 1820.

"The society now offered the position to Miss Hewitt, the daughter of a music publisher, organist, etc. *(James Hewitt).* Miss Hewitt was regarded as a

talented musician. She had been brought before the public at the age of seven as a pianist. She married a man named Ostinelli, (*a prominent violinist*), and became the mother of a singer of whom Boston was particularly proud, Signora Biscaccianti, one of the first American singers to gather artistic laurels in Europe.

Miss Hewitt remained as organist of the society for ten years, when the need of one able to cope with the difficulties of large works being felt, Mr. Zeuner was elected. (*Heinrich Zeuner, a German; many members of the society objected to this, feeling that Mrs. Ostinelli was the better musician.*)

Mr. Zeuner officiated at the organ until 1838, when he was elected president of the society. He did not retain this office long, for in 1839 he left Boston and settled in Philadelphia, where he died about 1867.

The next organist was A. W. Hayter, a native of Gillingham, England, and a pupil of Doctor Corfe. He was born in 1799, and was organist at Hereford for some years previous to 1835, when he was called to New York to become organist of Grace Church. Two years later he was appointed organist of Trinity Church, Boston, which post he held for twenty-five years. Mr. Hayter was an English church organist of the strictest kind, both as to creed and playing. He devoted much time to drilling the chorus of the Handel and Haydn Society, and he practically conducted the performances from the organ bench. It was the function of the president in those days to wield the conductor's baton, and while this was still done as a matter of form, Hayter was in fact the conductor. It is related of Mr. Hayter that he considerably astonished the people of Boston by actually playing with his feet a figure of two notes (tonic and dominant), in a chorus by Regini. This will give an idea of the condition of organ-playing when Mr. Hayter reached this country.

In 1857, his son, George F. Hayter, was appointed organist to the society, and Mr. J. E. Goodson, an accomplished English organist and musician, was appointed conductor—the first regular conductor of the society.

J. S. Dwight mentions Mr. Goodson as one of the first to play Bach fugues in Boston,—at Tremont Temple. He remained in Boston only a few years and then sought his fortune in the West.

In 1862 F. F. Mueller was elected organist of the Handel and Haydn Society. Mr. Mueller was considered a very good organist, and he presided at the instrument for five years. Mr. G. E. Whiting tells of his playing the concerto in F of Rinck as an opening piece at one of the Handel and Haydn Society's concerts. It was a time-honoured custom to begin with an organ piece.

In 1857 Mr. J. C. D. Parker was elected organist, and he held the office for two years only.

James Cutler Dun Parker, born in Boston in 1828, was one of the batch of young Americans who went abroad about the middle of the last century, and when they returned brought with them a leaven of high ideals in music. Mr. Parker was educated for the law, and was a graduate from Harvard University. In 1851 he abandoned the law and went to Leipzig to study music under Moscheles and Plaïdy for pianoforte, Hauptmann for harmony, and Richter and Rietz composition.

On his return to Boston, in 1854, Mr. Parker at once took a leading position amongst musicians. He formed the "Parker Club" in 1862, for the study of vocal works. In 1864 he was appointed organist of Trinity Church, a position which he held until 1891, resigning soon after Doctor Phillips Brooks was made Bishop of Massachusetts. For many years Mr. Parker was one of the most prominent teachers of pianoforte in Boston. He became a member of the faculty of the New England Conservatory of Music when Doctor Tourjee was labouring to build up that institution. For ten or more years Mr. Parker has given up actual teaching and has been examiner for that conservatory. He has written some excellent music, chiefly choral works, but nothing especially for the organ.

On Mr. Parker's resignation from the Handel and Haydn Society, in 1859, Mr. B. J. Lang was elected to the office of organist, and has been one of the most prominent organists of Boston during the past half century. Mr. Lang was born in Salem, Massachusetts, in 1837. He was appointed organist of the Somerset Street Church (Doctor Neale's), in 1852. Three years later he went to Germany to study, and on his return at once took a prominent position in Boston musical circles. He was organist of the Old South Church for twenty years, then of the South Congregational Church, and for more than the past twenty years, of the historic King's Chapel. (*He died in 1909*). He was organist of the Handel and Haydn Society for twenty-five years. For many years Mr. Lang's activities have been extensive, and he has had more to do in the way of conducting choral societies, etc., than in organ-playing, but in 1863, when the Music Hall organ was inaugurated, he was one of the performers, and afterward gave recitals upon the great instrument.

In 1898, Mr. Lang was elected conductor of the Handel and Haydn Society, and his position as organist was filled by Mr. Hiram G. Tucker, a native of Cambridge, Massachusetts, and a pupil of Mr. Lang. Mr. Tucker is organist of the Second Church, Copley Square. He is noted particularly for the excellence of his accompaniments. He is also conductor of the Boston Singing Society, founded by him in 1901, and is one of the most prominent musicians of Boston.

The erection of the great organ in Boston Music Hall, in 1863, was an event of great importance in the musical history of the United States, for it not only gave a great stimulus to organ-building, as may be seen by the number of fine instruments built shortly after this event, but it also gave a great impetus of legitimate organ-playing.

The great majority of organs, previous to this one in Music Hall, were very defective instruments, with pedal keyboard of an octave and a half; a great many of the stops were short, and there were many imperfections which robbed the organs of the qualities which they were supposed to possess. Upon these instruments the best playing was impossible. (*Within recent years, several fine organists, including Bernard Lagace, Jack Fisher, John Shelton, and others have shown that excellent performances are possible upon such limited instruments, providing that suitable music is chosen for them.*) Mr. George James Webb, well-known in Boston musical circles, in the first half of the last century, and president of the Handel and Haydn Society in 1840,—himself an organist,—is said to have declared that previous to the building of the

Boston Music Hall organ, there was not an organist in Boston capable of playing a first-class fugue by Bach. The only instrument in Boston which could be called a concert organ was that in Tremont Temple.

Mr. Webb's statement was rather sweeping, though, in a general sense, true. But when the Music Hall organ was installed a number of organists were found who could play Bach fugues, even upon that great unwieldy instrument, which was so slow of speech that, as an organist once remarked, "You have to begin playing a quarter of an hour before the recital commences, in order to be on time." (*You still do! But back in 1863 the organ had "cone" chests and a very imperfect sort of Barker lever action—not straight tracker, all of which was probably even more slow than the present electro-pneumatic pulldown action.*)

The history of the Boston Music Hall organ may be briefly told. The idea of placing in the Music Hall an organ of the highest type was due to Doctor George Baxter Upham (who died in New York early in 1902), and he, being president of the Music Hall Association, laboured earnestly to bring about the fulfilment of his desire. In 1853, a committee, of which Doctor Upham was chairman, went to Europe to see the most noted organs and the leading organ-builders. They were much impressed with the qualities of the organ then being built by Walcker, of Ludwigsburg, for Ulm Cathedral, and though not definite action in the matter was taken until 1856, the opinion of the committee was in favour of E. F. Walcker and Son.

In 1856, the Music Hall corporation decided to appropriate ten thousand dollars, if an additional sum of fifteen thousand dollars could be raised by public subscription, it being estimated that it would cost twenty-five thousand dollars to import such an organ as would "stand, it is to be hoped, not for decades only, but for centuries of years."

Before the organ was ready for shipment the War of the Rebellion had broken out, and only after many difficulties and delays did the instrument reach its destination. It was erected, but owing to the circumstances into which the country had been plunged by the war, the cost of the instrument, when ready for inauguration, was nearly seventy thousand dollars.

On October 31, 1863, a private test of the great instrument took place in the presence of the stockholders and their friends. On this occasion the organists who played were John H. Willcox and B. J. Lang of Boston, and Eugene Thayer of Worcester, Massachusetts.

On the following Monday (November 2), the inauguration took place with solemn ceremony. In order to show what could be played by organists of that time, the following was the programme:

PART I.

1. Ode, recited by Miss Charlotte Cushman.
2. Opening of the organ by Herr Friedrich Walker.
3. (a) Grand Toccata in F Bach
(b) Trio Sonata in E-flat. for two manuals and pedal Bach
John K. Paine, Organist of the West Church, Boston, and Professor of Music at the Harvard University.
4. Grand Fugue in G-minor Bach
W. Eugene Thayer of Worcester.

PART II.

1. Grand Double Chorus, "He led them through the deep," and Chorus,
"But the waters overwhelmed their enemies,"
from "Israel in Egypt" Handel
George W. Morgan, Organist of Christ Church, New York.
2. Grand Sonata in A, No. 3 Mendelssohn
B. J. Lang, Organist of the Old South Church and of the Handel and Haydn Society.
3. (a) Lamentation in Paraseve Palestrina
(b) Kyrie and Sanctus, from a Mass Palestrina
(c) Movement from the Anthem,
"O Give Thanks" Purcell
Dr. S. P. Tuckerman, Organist at St. Paul's Church.
4. Offertoire in G Lefebure-Wely
John H. Willcox, Organist at the Church of the Immaculate Conception.
5. Hallelujah Chorus Handel
G. W. Morgan.

The Boston Music Hall organ immediately became an object of interest to all visitors to the city. Recitals were frequently given upon it, and it helped greatly to increase, or at least maintain, Boston's reputation as a musical centre.

A few years rolled by, and other interests arose. The Symphony Orchestra was founded, and it was discovered that the organ interfered seriously with the acoustic properties of the hall. In order to secure the best results from the orchestra it was decided to sacrifice the organ, a decision which was not reached without bitter opposition. In 1884 the organ was sold and removed. It was bought by the Hon. William Grover, in the interest of Doctor Eben Tourjee, founder and director of the New England Conservatory of Music. The intention was to build a large hall and install the organ therein, and keep it up to its former function of "Mecca", for music students and visitors from all over the country.

There was some difficulty about securing the land on which to build a hall, and the matter was obliged to rest for a time, during which the organ was stored away in a shed. In the meantime, Doctor Tourjee fell into bad health, and died—in 1891. In 1896 Mr. Grover also died, and the executors decided to sell the instrument.

The price realized was fifteen hundred dollars.

Thirty-four years after its installation, this great and fine instrument, which was to stand not for decades only, but for centuries of years, was sold at auction, in the presence of about twenty people, for the miserable, paltry sum of fifteen hundred dollars. (*It was purchased by James Treat, acting for William Searles of Methuen, who built the hall in Methuen which presently houses it.*)

This seems to be one of the most painful instances of the rapidity of progress in American life,—some-

ALBERT F. ROBINSON

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

thing of which the nation can be proud, perhaps, but which has its sad moments.

Many old organs have been improved and remodelled from time to time, and thus kept up to date, but the history of the Boston Music Hall instrument goes to show that when once an organ is pulled down and removed, the progress of a few years will render it hopelessly behind the times.

The organ in the Shawmut Congregational Church in Boston is one which supports this theory, and is besides an instrument of considerable interest, because of the fact that it was the first organ in America in which the tubular-pneumatic action was used, though only to a limited extent. This organ was built in 1866 and had three manuals, sixty-three stops, of which fifty-three were speaking stops, and three thousand four hundred and eighty-five pipes. It has been repaired from time to time, and in 1899 was remodelled, and is quite likely to last as long as the church, if proper care is taken of it. (*It was rebuilt in the early 20th century by Austin, who added a Hope-Jones Diaphone in the rear gallery. Still later it was rebuilt again by W. W. Laws. It is now unusable and full of cyphers. The building is now owned by a sect which uses a piano. Sic transit!*) No such dismal waste as that of the old Music Hall organ is on record. The past 60 years have witnessed many examples of such "dismal waste", many of which have been far worse than the example cited (the Boston Music Hall organ has, at least, survived, if in a completely rebuilt condition, to be housed handsomely in Melhuon, Massachusetts.) The destruction of fine organs of the nineteenth century has persisted. The large 8-manual Johnson organ of 1869 in Pilgrim Congregational Church, Nashua, New Hampshire, is a notable example.)

Samuel Parkman Tuckerman was one of the prominent organists of America during the middle of the nineteenth century. Born at Boston in 1819, he became a pupil of Carl Zencner, and in 1840 became organist and choirmaster of St. Paul's Church in his native city. In 1849 he went abroad and spent several years studying the organ in various English cathedral towns, taking the degree of Mus. Doc., at Lambeth, in 1853. When he returned to America he gave many lectures of church music, and his name is to be found frequently in records of organ-playing in and near Boston. For many years he resided in Switzerland and in England. He wrote some church music, and edited various collections of hymn and other church music. His death occurred at Newport, Rhode Island, in 1890.

George Washburn Morgan, who was born in England, at Gloucester, in 1822, played an important part in the development of organ-playing in the United States. He was a precocious child, and is said to have played an entire service in the cathedral of his native town at the age of eight. He went through the usual training, and held various positions. In London he made some public appearances at Exeter Hall and elsewhere.

Mr. Morgan arrived in New York in 1853, and was appointed organist of St. Thomas's Church, where he remained for one year, being then called to Grace Church, where he remained for thirteen years. He was next the organist at St. Ann's Church, and then at Doctor Talmage's Brooklyn Tabernacle, where he remained for fourteen years.

Mr. Morgan's organ-playing was considered re-

markable, especially his pedalling; in fact, he was considered the first concert organist to settle in America. (*Dr. Hodges of Trinity Church, New York City, might have objected to this statement, as might John Henry Willcox of Boston and several other well known early recitalists.*) In Boston he created a sensation by his playing at Tremont Temple in 1859, and some years later, when the great organ in Music Hall was opened, Mr. Morgan was one of the organists who played at the inauguration ceremony. In 1876 he was engaged by Roosevelt and by Messrs. Hook, the organ-builders, to display their instruments at the Philadelphia Centennial Exhibition. He is said to have been the first organist to play the works of Bach and Mendelssohn in concert performances in the United States, (*cf. Lahee's earlier reference to Goodson. There were others, also.*) but he did not adhere to the strictly classical in his concerts, for he frequently played operatic overtures, adapted from pianoforte scores. His "masterpiece" was the overture to "William Tell".

From 1886 to 1888 Mr. Morgan was organist of the Dutch Reformed Church in New York, and this was the last position which he held. Four years after leaving it he died at Tacoma, Washington.

John Henry Willcox, who was the great rival of Morgan, was a native of Savannah, Georgia, born in 1827. He was educated at Trinity College, Hartford, Connecticut, graduating in 1849. In the following year he became organist of St. Paul's Church, Boston, succeeding Doctor Tuckerman, and later became organist of the church of the Immaculate Conception, when a large instrument was erected there in 1863. (*This instrument was enlarged by Hook & Hastings, the builders of the original organ of 1863, from a three-manual organ to a four-manual one in 1902. The organ still exists, and is a monument to the art of early American organ building, representing one of the highest peaks of achievement in the craft.*) This position he held until 1874, and the following year he died.

Doctor Willcox (his degree was conferred by Georgetown College) was prominent as an organist in New England for a number of years. He was very clever at showing off a new organ, playing pieces with soft and delicate effects, but he was not technically equipped as an organist of the present day should be, or as many of those who were his contemporaries. He was, however, a pleasing and popular player. (*He later became president of J. W. Willcox & Co., organ builders, which at his death in 1876 became Hutchings, Plaisted & Co., and finally just Geo. Hutchings & Co.*)

The first public appearance of Doctor Willcox in Boston was told by one who was present, in the following words, and there is an additional reason for quoting them, viz., that the affair took place at one of the celebrated conventions of Lowell Mason. It was at the closing session of the convention, and in the afternoon. The time was being devoted to an informal programme, to which the most distinguished musicians present contributed their services.

"Mr. Silas A. Bancroft," says our historian, "then organist at Doctor Kirk's, had just left the grand piano, on the stage, leaving Doctor Mason standing at the footlights alone. He (Doctor Mason) announced that Miss Bothamly would sing 'On Mighty Pans,' and called for a volunteer accompanist. None responded; but just in the nick of time a door up the stage opened, and there appeared a handsome young fellow of some twenty summers, blonde, lithe, graceful, and self-possessed. Closing the door gently, he came down the

stage and took a chair in a deprecatory way, just as there arose from the audience cries of 'Willcox.'

"Doctor Mason appeared puzzled, and looked helplessly over the hall. The other actors in the little play continued calling, until Doctor Mason asked: 'Will Mr. Willcox come forward?'

"'He's on the stage, sir,' was the reply.

"Doctor Mason turned; Mr. Willcox arose, came forward, and took the proffered hand, and, in reply to the repeated request to accompany the singer, permitted the usual conventional protestations of inability to be swept away and went to the instrument. It was not a Herculean task, and it need not be said that it was well done. It was a novelty in the way of introductions, and gave the newcomer a substantial position before the musical public.

"It was not until a later period that he was known as an organist, nor did he display marked ability in that role. But he was an aspiring student, and his public performances, which were mostly at the exhibitions of new organs, gave positive signs of continued application. It was particularly noticeable after his connection with the establishment of the Messrs. Hook, where he got a practical knowledge of the organ and its resources.

"For a long time his organ repertoire consisted of five or six overtures, and these were produced upon every occasion, until habitual listeners began to desecant upon the apparent improvement since the last performance. I am quite positive these overtures were of the list described; if there were six I cannot recall the other, nor am I entirely confident as to the 'Tell' overture: 'Egmont,' 'Martha,' 'Zannetta,' 'Zanopa' (this should be 'Zampa', a great favorite of Willcox's), 'William Tell.'

"With the mechanical knowledge of the instrument acquired at the factory, there came a change of this programme, and improvisation and trick-playing, of which the 'Thunder Storm' was a type, took the place of the earlier, stereotyped performance.

"Doctor Willcox's extempore performances always impressed me with a feeling that he was over-conscious of the fact that he was on trial, and that a poetic imagination was held severely in check, in order that he might not be led to overstep the most exact requirements of musical form. When he played from score, a few instances of which came to my notice, I received a very different impression, as if the player felt a relief in having his boundaries marked out for him in advance, and self-restraint no longer a necessity."

"Storm effects seem to have been the most popular, or at least to have offered a fine opportunity for the newspaper writer's powers of description. To show that these exhibitions of "illegitimate" organ-playing are not and have not been confined to America we may be permitted to quote the following account of an organ-recital given not very many years ago at Freiburg. The first part of this description may be omitted, as it refers to such commonplace matters as choral selections and Bach fugues, and we will commence at the part where "at last the organist gathered himself up for his grand and final effort."

"By this time the shades of evening were gathering in, and the cathedral was filled with a gradually deepening gloom, to which the faint lights of three lamps lent a picturesque effect. Overhead, in the organ loft, the tall metal pipes of the instrument towered ghastly and grim, their apathetic stillness contrasting

strangely with the volume of sound they poured forth, and a red light began to glow beneath them, where the player sat amidst his curtains like an enchanter in his cave. We are going to have 'The Storm'. Hark! a village choir singing vespers in a church in the mountains. How beautiful that stop comes in! We hear the choristers; one, two,—then other voices joining, as the full anthem rises and swells, and the service goes on. Presently the regular beat of a bell. What is it? Is it a bell calling to the service, or a bell announcing the approach of the storm? If the latter—here comes the storm muttering in the distance, gathering strength and rolling on; and at last, after a sudden crash, which makes you fancy you can almost see the zig-zag lightning plunging its sharp lance points into the earth, we hear a terrible peal of thunder bursting through the aisles of the cathedral, and shaking the very walls, and making the lady who sits not far from us clutch her husband's arm in most unaffected terror. It is an absolutely perfect imitation. The organist must have studied storms. Even two of us who have dabbled considerably in organ-playing, glance hastily to the windows to look for the storm-clouds. Half ashamed of the involuntary movement, we turn back and gaze at the tall, weird organ-pipes, at the glow beneath, and listen. The storm rages as storms do, and sometimes we hear through its bursts the village choir, with its wonderful voices, singing their hymns. The storm rolls and dies away in the distance, as storms do, and the anthem grows clearer and more triumphant. But it too dies away at last and leaves nothing but stillness in your ear."

"Only rain was wanting to make this storm a perfect imitation, and this, in these modern days, could easily be provided by means of perforated waterpipes, without great expense, and probably with the effect of reducing the insurance premiums on concert halls fitted up in this way. (Did Lahee thus invent the systems required now in most public buildings, or did some readers of his book cash in on the idea?)

(To be continued)

COMMINGTON CONCERTS

For the fourth year a series of three concerts of Baroque music was presented on the Labor Day weekend in the Village Church, United Church of Christ, Cummington, Massachusetts.

The tracker organ there dates from the 1870's, and was repaired and rededicated in 1962. The late Melville Smith took particular delight in this organ.

The concerts are a culmination of the summer colony's work. Known as the Cummington School of the Arts, the activity has attracted wide attention, with many visitors showing great interest in the organ. Paul Maynard is organist for these programs. He doubles at the harpsichord, and often accompanies the strings, flute or soprano.

The Rev. David Rose, pastor of the church, states that the organ is also used for an annual presentation of "Messiah" at Christmas.

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WE MUST START SOMEWHERE!

... An Editorial

Shall it be New York, Boston, Philadelphia, or Washington? Some day soon in or near one of the metropolitan centers the Organ Historical Society must establish the first of a number of organ museums, a building that will house our archives, but also one which is large enough to contain several original examples of American organ building of the past along with literature, memorabilia, and all data pertaining to the art.

This is no idle dream, conjured up to fill editorial space, nor yet a flight of fancy that will never get off the ground. It is a fact that must be faced if the Society is to continue its purpose and existence.

Practical theorists will immediately raise the question of finances, perhaps rightly so. But there must be a goal, a plan for establishing such an institution before finances can be considered. After that a fund raising campaign should be properly organized and put into operation, and there must be a 'foundation' somewhere which has funds available to help.

Hundreds of museums have been opened in this country in the past twenty years—many with (to us) less important purposes than ours. The NEW YORK TIMES states that an average of two museums per week are being opened this year. The Smithsonian Institute, father of a number of these, offers valuable assistance in the organization, planning and operation of many of these.

The prohibitive building costs of today dictate that the easiest procedure would be the acquisition of an abandoned church building for the first of our mu-

seums. This might house from four to eight organs permanently, depending on the sizes of buildings and instruments selected.

Later, museums could be custom-built to our needs. We can envision a whole chain of such museums all across America, each housing organs built by important men of the industry from the area in which the museum stands. For example, the Boston museum would certainly contain organs by the Hooks, the Goodriches, Appleton, and even an Ernest M. Skinner (1), among others.

There will be many problems in addition to finances, of course: management, maintenance, operation of a program of events to attract the general public, and personnel, are among these. There might be a regular schedule of recitals, slide-tape programs, lectures by current builders, and special exhibits that should be passed about between the museums after more than one has been opened.

But let's begin! It would seem logical to have a discussion at the next annual meeting where many members could speak their piece on this tantalizing subject. Perhaps a committee could study some of the problems (and discover many more!), and present a report—or even a plan—so that our discussion would have a good starting point. And, who knows? The first OHS Museum might be established within the next year or two, not a millennium in the future.

RECORDS REVIEWED

By Kenneth F. Simmons

E. Power Biggs plays Mozart: The music for solo organ played on the organ of the Great Church of St. Bavo, Haarlem. Columbia Records: MS 6856 Stereo, ML 6256 Mono. Side I: Fantasia in F minor, K. 608; Fantasia in F minor, K. 594. Side II: Adagio and Fugue in C minor, K. 546; Adagio for a Glass Harmonica, K. 856; Andante with Variations, K. 616; and Prelude on the Ave Verum, K. 580a.

This recording should be in the record library of all organ historians. The music of Mozart written specifically for the organ is to be found on this one record. These compositions are without question among the "great" masterpieces of organ literature.

OHS member, E. Power Biggs, plays with his usual technical excellence and outstanding interpretation. He fully presents the music in its authentic style.

It is probably unnecessary to mention the historical significance of the Christian Muller organ to the members of the Society. However, I would like to point out the good fortune that both a picture of the organ and its specification appear on the record jacket.

E. Power Biggs plays Mozart: The Seventeen Festival Sonatas for organ and orchestra, Zoltan Rozsnyai conducting the Columbia Symphony. Columbia Records: MS 6857 Stereo, ML 6257 Mono.

Ever since the bi-centennial celebration of Mozart's birth (in 1956) there has been an awakening to the delightful organ works he created. These sonatas were recorded in the Stadtpfarrkirche of Eisenstadt, Austria. The modest two-manual organ of George Mallon has obviously been authentically preserved.

Mr. Bigg's improvisations on the figured bass reiterates his artistic skill and sympathetic understanding of Mozart.

This recording should be heard not only for its historical value, but for some good, plain, delightful listening.