

THE TRACKER

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Volume XI

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Number 3

12th ANNUAL CONVENTION WILL COVER TRI-CITY AREA OF NEW YORK STATE

Headquarters to be Skidmore College, Saratoga Springs

Once again members and friends of the Organ Historical Society will convene for three days of exploration, study and social delights as the many historic organs of what is known as the "tri-city area" (Albany, Troy, and Schenectady), are visited, examined and played upon.

Stanley Saxton, chairman, and his hard-working committee have planned an exciting program that will include many other cities and towns as well. Amsterdam, Johnstown, Watervliet, Cohoes, Round Lake and Fort Edward are but a few of the places included on the well-planned tours, most of which will be made by bus.

No less than 24 organs are to be visited, all the way from the Bridge (England) organ of 1756 in Schuylerville to the 1928 Rowland in Averill Park. In between there are organs built by W. H. Davis (1870), George Jardine (1890), Jesss Woodberry (1900), C. E. Morey (1903), Reuben Midmer (1886), Giles Beach (1865), Hilgreen Lane (1900), Simmons (1869), Johnson (#548), 1880, E. & G. G. Hook (#189, 1855), A. B. Felgemaker (1900), Woodbury and Harris (1890), J. W. Steere & Sons (1893), Geo. Hutchings (1893), Emmons Howard (1890), Steer & Turner (1867 and 1876), Henry Erben (1861), the delightful little Backus at Duanesburg (1860), and the famous Odell (1882) in Troy Music Hall.

Many of the programs will have special features including a service of Evening Prayer, a choral and instrumental concert, and a Double Choir program. There will be a special lecture-demonstration on the famous Ferris organ (1848) at Round Lake Auditorium (see previous issue of THE TRACKER for full description of this organ.)

Recitalists will include Donald R. M. Paterson, James M. Bratton, Brian Jones, Robert Reich and Mr. Saxton, among others.

A novel feature of the program will be a conducted tour of the Performing Arts Center at Saratoga Springs, led by the director of the Center, Richard Leach. Our group will be permitted to observe the New York City Ballet in rehearsal during the tour.

Registration blanks (enclosed with this issue of THE TRACKER) should be filled out and mailed together with fees as soon as possible. Additional

blanks may be obtained by writing direct to Mr. Saxton, 1 First St., Saratoga Springs, N.Y.

The overall registration fee of \$16.00 (\$27.50 for a couple) covers the three days, and includes all bus transportation and cost of meals which occur along the routes. Box lunches will be provided under the special room-meal arrangement with Skidmore College for those having reservations at the College. A special three-day rate has been extended by Skidmore College in their finest residence and dining hall facility. Women will occupy one floor, men a second, and family groups will have special rooms in another location. The meals include a special banquet dinner on Wednesday evening.

Please note that the three-day arrangement at Skidmore runs **either** from Monday evening to Thursday evening **or** from Tuesday morning to Friday morning. In the former case Monday night dinner will be included. In the latter case, Friday morning breakfast will be included. Rates for individual meals and single night lodging will be available for those who cannot remain for the entire convention period. The special three-day room and meal fee is \$24.00.

Tours will be by bus excepting for the Wednesday morning visit to Round Lake which is nearby. The last concert will be in Troy on Thursday evening, and it is planned that most delegates will wish to drive their cars to this, leaving afterwards

Composition Contest

As inaugurated last year, one of the Convention features will again be a composition of organ music suitable for performance on an organ of historic significance. Details of the contest include:

- 1) Manuscripts must bear a non-de-plume, with correct name and address sealed in an attached envelope.
- 2) Manuscripts must be mailed to Barbara Owen, 11 Phillips Ave., Pigeon Cove, Mass. 01967, not later than May 6, 1967.

for their homes. However, bus service will be available to Troy and return for those staying overnight Thursday at \$1.00 the round trip.

Tuesday is completely occupied with a bus tour beginning at 9 A.M. All who plan to attend that day must register and check in at Moore Hall, Skidmore College, before 8:45 in order to secure a place in the bus. Those who use their own cars may join the tour at any point, but should apply for the final schedule when sending in advance registration.

The evening concert on Tuesday will be at Woodside Presbyterian Church in Troy where Brian Jones will give a recital on the E. & G. G. Hook, #488. This organ has two manuals and 17 ranks, and is dated 1869.

On **Wednesday** morning cars will leave Saratoga at 8:45 for the trip to Round Lake, and the balance of the morning will be devoted to the annual meeting of OHS. After lunch buses leave for the afternoon tour which includes the 1855 E. & G. G. Hook, 2-22, at St. Paul's Episcopal Church in Salem (probably #128 on their opus list).

After the special dinner on Wednesday evening, a 'free' choice of events will be available. Mr. Saxton will demonstrate the 4-manual Skidmore organ in a program of music by American composers. There will be a choral rehearsal for the Thursday program. There may be a demonstration of pipe voicing. And there may be a showing of the slide-tape program. Also, delegates can go to the Saratoga races where the trotters perform on a lighted track at night. Thus, one can be a carefree or busy as one desires.

Thursday morning begins with the tour of the Performing Arts Center, after which buses leave for another full day's tour, returning to Saratoga for dinner. At 8 PM the Victorian Concert will be presented in Troy Music Hall. The 3-manual, 40 rank Odell organ will be displayed to best advantage by James M. Bratton, assisted by Mr. and Mrs. Donald R. M. Paterson. One of the selections programmed (and certainly not to be missed by any OHS member) is the Grand Sonata in D minor for Duo Organists! This will surely ring down the curtain on what promises to be a most enjoyable convention.

We expect a very large attendance, but since accommodations are limited, it is advisable to register early. Don't miss it!

COUNCIL MEETING

The National Council of OHS will meet on Monday, June 19, at Moore Hall, Skidmore College, Saratoga Springs, N. Y., at 7:30 P. M.

BE SURE TO VOTE!

One of the privileges as well as obligations of membership in OHS is the right to vote each year. Be sure that your voice is heard by mailing your ballot before June 10th.

Notes, Quotes and Comments

OHS member E. Power Briggs played three concerts with members of the Boston Symphony Orchestra (February 19, March 27, April 16) at Symphony Hall, Boston, Mass. This is the seventh season for his outstanding series of recitals.

We quoted Mr. Webber as saying that the opening recital on the Henry Erben 3-m organ at Trinity Church, New York, in 1846 attracted over 17,000 people. The records at Trinity show that the "builder gave an exhibition of the organ on October 7th and 8th. Admission was by ticket, and 17,939 persons were recorded as having attended the affair during the two days."

Incidentally, Henry Erben was awarded a gold medal by the American Institute "for the superior tone and workmanship of the organ in Trinity Church, being the largest and most perfect specimen of work exhibited in this country."

James Boeringer, treasurer of OHS, played the opening recital on the new Moller organ in Susquehanna University's new chapel on Feb. 19. He and some of his students are putting the finishing touches on the restoration of the 60-year old Moller which they found in Turbotville, Pa., last spring, and moved to Selinsgrove. It will be rededicated during Susquehanna's annual Creative Arts Festival on May 7.

Incidentally, Mrs. Boeringer is a concert violinist, and will play a sonata by the noted actor-producer-music instructor and composer, Efram Zimbalist, Jr., as another feature of the May 7th Festival.

Miss Owen's splendid review of **The Organ Today** by Herbert and John Norman failed to include the fact that Herbert Norman holds the "Royal Warrant of organ builder to H. M. the Queen." We append this information for what it is worth, plus the fact that he has designed the present organs in Norwich, Llandaff, Bradford and Dunblane Cathedrals among others.

An AGO regional convention will be hosted by the Lancaster, Pa., Chapter from June 25 thru 29. Recitals and lectures will be given by James Boeringer, Donald McDonald, Clyde Holloway, John Weaver, Robert Noehren and Dr. Lee Bristol, among others. Details may be obtained from Alcesta Rebman, 820 Garnet Ave., Lancaster, Pa., 17603.

An organ recital by Mrs. Harriet Slack Richardson of Springfield, Vt., brought to a conclusion the Clarke Series on December 11, 1966, at the Unitarian Church, Montpelier, Vt. The "distinguished old tracker-action organ, reported to be one of the finest examples of its period, was repaired this past summer by Norman, Hill & Beard, Ltd., of London, a 210-year-old firm which has worked on many organs in Europe and North America." The regular organist, Robert Jackman, has remarked "the substantial improvement in its performance since the renovation."

Did you vote? Did you register for the 12th OHS Convention? Why not do both today?

The Schuylerville Organ of 1756....Again?

By STANLEY E. SAXTON

One of the organs to be visited on the 12th OHS Convention Tour is the George Bridge organ in the First Methodist Church at Schuylerville, N.Y. Originally dated 1756, and rebuilt by Johnson & Sons, it was restored by the Andover Organ Company in 1963. The present specifications are:

GREAT (Rt. jamb, but 12th and Mix. are on left)		SWELL (left jamb)	
8' Open Diapason	57 pipes	8' Open Dapason	57 pipes
8' Stopped Diapason	45 pipes	8' Gamba (T.C.)	45 pipes
8' Stopped Diap. Bass	12 pipes	8' Stopped Diapason	45 pipes
8' Claribella (T.C.)	45 pipes	8' Stopped Diap. Bass	12 pipes
8' Dulciana	57 pipes	4' Principal	45 pipes
4' Principal	57 pipes	8' Oboe (T.C.)	45 pipes
4' Wald Flute	57 pipes	PEDAL	
8' Trumpet	57 pipes	16' Sub Bass	20 pipes
2 2/3' Twelfth	57 pipes		
III rank Mixture	164 pipes		

COUPLERS: Swell-Ped., Great-Ped., Swell-Great

This historic organ may well be one of the oldest in America. Built for King's Chapel, Boston, Mass., by George Bridge of England, it was moved from there in the mid-nineteenth century and rebuilt by Johnson as a two manual organ in a church in Ware, Mass. Originally it had three manuals. Apparently the Wald Flute played on the Choir manual. The original casework, somewhat altered, is still in King's Chapel.

This organ was damaged by fire in the 1950's and for a number of years risked junking. Through the efforts of Dorothy Webster, the organist, a fund was raised to restore it, and it is now used in preference to an electronic which replaced it after the fire. It was restored in 1963 by Andover Organ Company, and the present writer had the pleasure of playing the opening recital.

The hall is not large, typical New England type Methodist church design. The organ is located at the right front with the choir across from it on the left. Some of the display pipes are from the 8' Open Diapason.

The short pedalboard is centered, with the swell shoe to the right at an angle. There is a foot rest over the pedalboard.

The tone is very good, the Diapason ensemble being especially clear and quite brilliant. The Oboe lacks fire but is nice for soft solos, and mixes well with the flues. The Swell Gamba is especially good, and the Great Trumpet furnishes a bright top to the ensemble.

Miss Webster has provided us with a copy of the "Inaugural Organ Concert" program, played on October 22, 1888, upon the completion of the installation in Schuylerville Methodist Church. The recitalist was Prof. H. S. Perry, who was assisted by Mrs. H. C. Thompson, Alto, Miss Abbie Van Coughnet, Soprano, the Rev. Joseph Zweifel, Tenor, and the Misses Griswold and Pack, Pianists. Details are as follows:

PROGRAMME

PART I

1. Home CircleSchlepegrell
Prof. Perry
2. Duet - "See How the Pale Moon Shineth"Campana
Mrs. Thompson, Miss Van Coughnet
3. Hear Us, FatherGoeb
Prof. Perry
4. Solo, Soprano - "Non Torno"Maltei
Miss Abbe Van Coughnet
5. Credo (from Millard's Mass in G)H. Millard
Prof. Perry
6. Solo, Tenor - "Bread Upon the Waters"
Rev. Joseph Zweifel
7. Piano Solo - "Aufforderung Zum Tanz" (Opp. 65)Weber
Miss Laura P. Griswold

PART II

1. Potpourri - "O, Fair Dove; O, Fond Dove"
Prof. Perry
2. Solo, Alto - "The Daily"Hellmund
Mrs. H. C. Thompson
3. Cavatina and Coro (From Ernani)Verdi
Prof. Perry
4. Solo - Selected
Rev. Joseph Zweifel
5. Piano Solo (Improviso)Schubert
Miss Anna Pack
6. Duet - "I Know a Bank Whereon the Wild Thyme Blows"Horn
Mrs. H. C. Thompson, Miss Van Coughnet
7. Grand MarchF. Fields
Prof. Perry

And there exists a letter (which I have in my possession) in which Johnson and Son acknowledge receipt of payment in January, 1889.

Ed. Note: An article by Robert J. Reich entitled "An Historical Organ at Schuylerville, N.Y." appeared in THE TRACKER, Vol. V, No. 2, January 1961. There is no mention of George Bridge nor Johnson & Sons, and the date of the fire is given as 1956 and of the Andover restoration as 1960, although at that time not all of the work was complete. At any rate, we look forward with great interest to our visit to this organ and the possibility of finding answers to many of the questions posed above.

—o—

International Congress of Organists

The Royal Canadian College of Organists has issued a cordial invitation to all OHS members to attend the International Congress of Organists '67 which will be held at Toronto August 22 to 25, and continues at Ottawa August 26 and 27, and at Montreal August 27 to 30.

Features will be the Victor Togni Improvisation Competition and the first Aeolian Organ Playing Competition, both with sizable cash prizes. The latter will be held at London, Ontario, but applicants must register by May 1.

Recitalists will include Alec Wyton, the Durufles, David Willcocks, Robert Noehren, Catherine Crozier and Mireille Lagace, among others. Full information about registrations, fees and costs, may be obtained by writing the secretary-treasurer, Miss E. A. Halliday, 204 Keewatin Avenue, Toronto 12, Ontario, Canada.

MINUTES OF THE NATIONAL COUNCIL MEETING

April 1, 1967 - Sharon, Mass.

President Simmons called the meeting to order shortly after 11 A.M. The following members were present: Kenneth F. Simmons, Rev. Donald C. Taylor, Mrs. Helen Harriman, Robert B. Whiting, and Stewart Shuster. The following members were absent: Frederick B. Sponsler, James Boeringer, Elmer Perkins, Dr. Homer Blanchard, Randall Wagner, Robert Reich, Robert Hale, Albert F. Robinson, and Thomas Cunningham. Also present were Stanley Saxton and Mrs. Mary Danyew (1967 Convention Committee), Edgar Boadway (Extant Organs Committee), Barbara Owen (Historic Organs Committee), and Donald R. M. Paterson (Advisor).

Council approved the minutes of the meeting at Mahopac, N.Y., on December 28, 1966.

The Treasurer's report was noted.

Mrs. Harriman reported 375 paid members to date. She also stated that photo-copies of most back issues of **THE TRACKER** are now available. The price is \$1.50 each or \$5.00 for one year (4 issues). Council extended a vote of thanks to Mrs. Harriman and to her husband, through whose efforts this work was done.

Mr. Robinson, Editor of **THE TRACKER**, sent a report in which he urged every officer to submit news items for each issue and a major article each year, if possible. He requested all members to make greater use of classified ads in **THE TRACKER**. Council approved these recommendations. There was considerable discussion about the advisability of an Editorial Board which would select the material for **THE TRACKER** and for other publications of the Society. Council deferred action until Robert Reich could present his report on the publications of theses on organs and organ building.

Kenneth Simmons read a report from Dr. Blanchard on the archives and the possible relation of the Organ Historical Society to the library at Ohio Wesleyan University. Council suggested that the material in the archives should be available through inter-library loan and that photo-copies should be sent to borrowers instead of circulating valuable originals.

Edgar Boadway presented a progress report of the work of the Extant Organ Committee. Council approved the addition of James Boeringer, Peter Cameron, and James Bratton to the committee.

In connection with extant organs, Council noted that a certain mid-western OHS member has been soliciting rebuilding work from churches whose old organs had been described in articles in

THE TRACKER. Council expressed strong disapproval of such solicitation.

Donald Paterson, reporting for the Audio-Visual Committee and also for the Recordings Committee, stated that the new version of the Slide-Tape program is finished. Two copies have been made and are circulating. Council approved a recommendation that churches whose organs or pictures are used in the program should be permitted to use the program at cost.

Council reiterated its desire that all master tapes should be sent to the archives. With regard to any 1967 Convention recordings, Council resolved that no funds be authorized for any 1967 OHS Convention recordings at this time. Council authorized Mr. Stanley Saxton, 1967 Convention Committee Chairman, to be solely responsible for arranging for unofficial tape recordings of recitals or parts thereof, as he sees fit.

Barbara Owen presented a preliminary report of the Historic Organs Committee, based upon recommendations of members of that committee. After discussion, Council requested that a few changes be made in the report and that a final version be prepared for action at the next Council meeting.

Stanley Saxton gave a detailed description of the 1967 Convention activities. The convention will be held on June 20, 21, and 22, 1967, at Saratoga Springs, New York. The headquarters will be in Moore Hall, Skidmore College, Saratoga Springs, N.Y. A special three-day rate for room and meals will be only \$24.00 per person. The tentative registration fees will be \$16.00 per person and \$27.50 for two. Council expressed enthusiastic appreciation to Mr. Saxton and his committee who have planned such an outstanding program.

A preliminary report of the By-Laws Committee was read by Kenneth Simmons. Council noted that James Bratton had resigned as chairman of this committee.

The 1967 Nominating Committee sent in the following list of candidates:

President--Kenneth Simmons
Vice President--Rev. Donald Taylor, Mrs. Mary Danyew
Councillor--James Bratton, Brian Jones, Elmer Perkins
Auditor--Rodney Myrvaagnes

There is no location so far for the 1968 Convention. Any group of OHS members who will accept the responsibility for a 1968 Convention is requested to notify Council.

The next Council meeting will be Monday evening, June 19th, at 7:30 PM in Moore Hall, Skidmore College.

Council gave a rising vote of thanks to Mrs. Harriman in appreciation of her delicious New England dinner, her charming home, and her gracious hospitality.

The meeting was adjourned at 4 P.M.

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

FRED N. BUCH

Organ Builder

Lincoln, Lancaster Co., Pa.

THREE EARLY PENNSYLVANIA TRACKERS

By KATHARINE BRESSLER

The information contained in this article was originally part of a term paper written for a course in Church Music taught by James Boeringer at Susequehanna University, Selinsgrove, Pa. Using lists supplied by Alan Laufman, and with helpful suggestions from Edgar Boadway, I chose several instruments that had not been previously described, and visited them to photograph and examine them.

The paper originally included also a description of a 1-7 Reuben Midmer tubular-pneumatic (1905) at Prince of Peace Episcopal Church, Gettysburg, Pa. I also learned that the one manual Odell, in the Episcopal Church in Hanover, Pa., which appears in some OHS lists, has been destroyed, with some of its parts dispersed into other instruments.

1. Builder: John Zeigler
Date: 1835
Location: Landis Valley Museum
Manuals: 1
Ranks: 4
Opus Number: Either #2 or #3
Manual Compass: 53
Pedal Compass: none



The Zeigler organ in process of restoration by Fred Furst.

Zeigler built this tracker organ in his home in Skippack, Montgomery County. It was a gift for a church near his home. The organ changed hands many times finally reaching a stable in Lancaster County. The Landis Valley Farm Museum asked Mr. Fred Furst of York, Pa., to restore the organ in 1960. The parts arrived at Mr. Furst's shop in bushel baskets. The cost of rebuilding the organ was \$980.

The organ is approximately seven feet high, four feet wide, and three feet deep. Although there are four draw knobs, the organ only has three stops: the Principal is a metal four-foot stop, the Open Diapason is a four-foot wooden set, and the two Stopped Diapasons are actually one, divided at middle "C". (This is similar to the Spanish "partidos", which was characteristic of all mid-seventeenth century organs in Spain. Each stop acted only on half of the keyboard.)

The original foot bellows below the single manual still operates, but a small blower has been installed in an adjoining chest, connected to the organ by a flexible hose.

The casework is cherry wood, and the chest is mostly mahogany, with some poplar and pine in it also. Mr. Furst made a bench for the organ, as it did not have one.

There are painted wooden ornamental pipes on the front of the organ. The shanks are about three-quarters of an inch square, and about one inch long. The names of the stops are not on the drawknobs, but are above the stop, on the backboard. They are placed and spelled as follows:

(left)	(right)
Principal	Open Diapason
Stop'd. Diap.	Stop'd. Diap.

The name plate is located above the manual, in the middle, and reads as follows:

John Zeigler
Skippack Ville
1835

2. Builders: Pomplitz and Rodewald
Date: 1853
Location: Kreutz Creek Presbyterian Church
Manuals: 1
Ranks: 5
Opus Number: 2
Manual Compass: 54
Pedal Compass: 13

Pomplitz was from Baltimore, and built only six organs in his lifetime. Most of his organs, which were tracker action, were once located in York, Pa. There were Pomplitz organs in all of these York churches at one time: Union Lutheran (organ was bought in 1882, and sold in 1913), St. Mary's Roman Catholic, Grace Lutheran (bought the one from Union Lutheran), and St. John's Episcopal. The successor to Pomplitz's organ business is the Neiman Organ Company of Baltimore, Maryland.

The organ is about eight feet across, five feet deep, and twelve feet high, with ornamental metal pipes on the front. The three pipes on the left and right ends are speaking pipes.

There are shutters on the front of the organ which can close up the manual part. The pedals, of which there are only thirteen, are only about a foot long. There are eight draw knobs; four on each side of the keyboard. The shanks are square. The single manual is divided, the top three octaves being the treble, and the lower two the bass. The stops are named as follows (with some names missing):

(left)	(right)
Dulcet	Flute
(unmarked-maybe a bass stop)	Principal
Diapason	Melodia
(unmarked)	Bass Coupler



1853 Pomplitz & Rodewald organ in Kreutz Creek Presbyterian Church, Kreutz Creek, Pa.

Thirteen notes of the Diapason are pedal notes. The swell pedal is on the right side of the knee board, and there is a place for a hand pump attachment on the right side of the organ. The organ now has an electric blower.

The name plate, which is located above and to the left of the keyboard, under the left-hand group of ornamental pipes, reads as follows:

Pomplitz & Rodewald
Baltimore
1853

The church rarely uses this organ, which needs restoration work.

JAMES BRATTON
University of Denver
St. Mark's Parish Church, Denver

ORGAN CLEARING HOUSE
Post Office Box 104
Harrisville, New Hampshire

- Builder: Thomas Dieffenbach
Date: 1890
Location: Frieden's Union Church, Shartlsville
Manuals: 1
Ranks: 10
Opus Number: (?)
Manual Compass: 58
Pedal Compass: 20

This organ is located in the back of the church, on the balcony. It is no longer playing, and needs restoration work. The church is now using a two-manual electronic substitute. The organ has a reversed console, which was peculiar to Thomas Dieffenbach. Reversed consoles were used in Germany as early as 1740, and most of the early "Pennsylvania Dutch" builders used it from time to time.

There are gold-painted metal, ornamental pipes on the flat front of the organ case. The bellows, which was formerly operated by hand, now has an electric motor. The organ has one expression pedal, and the shanks of the stops are about two inches long, and are round.

The stops, which are located to the left and right of the keyboard, are named and arranged as follows:

(left)		
Couple	Bellows	Flute
	Alarm	8 ft.
Flaute	Quint	Principal
2 ft.	3 ft.	4 ft.
(right)		
Sub	Dulciana	Stop
Bass	8 ft.	Diapason
16 ft.		8 ft.

The organ builder's name is not on a plate, but is written in gold letters above the keyboard. The organ has tracker action.

Thomas Dieffenbach was the great-grandson of John Jacob Dieffenbach, who was originally a wheelwright in Bethel, Pa. He was the fourth generation in a family of organ-builders, and lived from 1821 to 1900, producing organs almost up until the time of his death. Besides building organs, Thomas was also the local undertaker and cabinet-maker of Bethel.

Pennsylvania, home of one of America's finest early builders, Tannenberg, and of the National Headquarters of the Organ Historical Society, York, is rich in instruments of unusual character, age, and beauty. They lurk in all sorts of unexpected nooks and crannies, and Pennsylvania members of the Society have unusual opportunities to make discoveries, which should be reported to Alan Laufman, Extant Organs Committee, P. O. Box 104, Harrisville, N.H. 03450.

OHS RECORDINGS

1966 Cape Cod Convention	\$4.95
1965 Cincinnati Convention	4.95
1964 Washington Convention	4.95
1963 Portland Convention	4.95
Melville Smith Memorial	4.95

PLUS 25 CENTS HANDLING CHARGE PER RECORD

OR—any THREE of the above (the same or assorted) shipped to one address: only \$4.50 per record.

Order from the Treasurer, enclosing payment.

THE RHODE ISLAND LIST

Herewith we present the list of extant organs in the State of Rhode Island, prepared by the Extant Organs Committee. Because of the political organization of Rhode Island, it is necessary to list the towns in the way they appear here. For

instance, Crompton and Phenix are part of West Warwick and must be so listed. In making up these lists there are apt to be changes or omissions. These corrections should be sent to: Alan Laufman, P. O. Box 104, Harrisville, N.H. 03450.

Bristol	First Baptist	Brennan & Gleason	c1900 2-16
Bristol	St. Michael Episcopal Parish House	H. L. Roosevelt #173 (old parts)	1884 1- 5
Burrillville			
Harrisville	Novitiate of Sacred Heart	E. & G.G. Hook #529 (alt.)	1870 2-13
Central Falls	First Congregational	Hook & Hastings #1203	1884 2-18
	Jenks & High streets		
Central Falls	Holy Trinity R. C.	Cole & Woodberry (?)	c1892 2-c24
	134 Fuller avenue		
Central Falls	Our Lady of Sacred Heart R.C.	W. K. Adams & Sons	1890 2-13
	666 Broad street		
Cranston	St. Bartholomew Epis.	Hook & Hastings #986	1880 2- 9
Coventry			
Harris	St. Andrew Epis. Chapel	W. K. Adams & Sons	c1885 1- 5
Cumberland			
Ashton	St. Joseph's R.C.	W. K. Adams & Sons	1889 2- 8
East Providence	St. Francis Xavier Convent	Geo. S. Hutchings #461	c1898 2-13
Glocester			
Chepachet	Baptist (closed)	E. W. Lane	1902 2- 6
Chepachet	Union Church	George Stevens	c1870 2-12
Newport	Greek Orthodox	W. K. Adams & Sons	c1885 2-
		(from St. George Epis.)	
Newport	Mt. Shiloh Baptist	J. H. & C. S. Odell	(?) 1-
Newport	Mt. Zion A.M.E.	Geo. S. Hutchings	(?) 2-
		(from Westerly Calvary Bapt.)	
Newport	Res., W. K. Covell	E. & G. G. Hook (alt.)	1834 1- 9
Newport	St. Paul's Methodist	Geo. S. Hutchings #212	c1889 2- 9
North Providence			
Centerdale	St. Lawrence R. C.	unknown, reb. by New England Organ Co.	c1885 2-12
North Smithfield			
Slatersville	Congregational	Geo. S. Hutchings #283	1892 2-
Pawtucket	St. Joseph's R. C.	W. K. Adams & Son (unused)	c1875 2-20
	193 Walcott street		
Pawtucket	Union Baptist (closed)	Geo. S. Hutchings #396	c1896 2- 8
	Elm street		
Pawtucket	Wesley Methodist (closed)	Hinners & Albertsen (alt.)	c1898 2-10
	17 Greene street		
Portsmouth	Historical Society	Hook & Hastings #1075 (unused)	1882 2-11
Portsmouth	Welte-Whalon Organ Co.	E. W. Lane (alt., for sale)	1908 2- 8
Providence	Christ Episcopal	Hook & Hastings #1417	1889 2- 9
	909 Eddy street		
Providence	Christ Methodist Parish	C. W. Adams	c1895 2-10
	Broadway Methodist		
Providence	Methodist Tabernacle	W. K. Adams & Sons	1885 2-
	100 Plainfield street		
Providence	Holy Name of Jesus R.C. Chapel,	Hook & Hastings #1194	1884 2- 9
	99 Camp street		
Providence	Meat Cutter's Union Bldg.	Hutchings-Plaisted Co., #33 (37)	c1873 2-
			1885 2- 9
Providence	Odd Fellows Hall	Hook & Hastings #1270	
	Elmwood avenue		
Providence	Res., Sayles Nicholson	W. B. D. Simmons & Co.	1854 2-13
	137 Grotto avenue		
Providence	Res., J.S.M. Pedersen	Nutter & Kittredge	c1830 1- 3
	R-376 Benefit street		
Providence	St. John's Epis. Cath. Chapel	E. & G. G. Hook #259	1859 1- 7
	275 N. Main street		
Providence	St. Thomas Episcopal	unknown	c1860
	731 Douglas avenue	Reb. by Wilson & Bolan	1896 2-17

Providence	Union Baptists	Geo. Jardine & Son	(?) 2-
	John & East streets		
Scituate			
Hope	Hope Methodist	Geo. H. Ryder	c1878 2- 7
South Kingstown			
Wakefield	Res. Paul Ladd	E. W. Lane (fr. E. Greenwich R.C.)	c1900 2-
	195 Post road		1896 2- 9
Tiverton	Holy Trinity Episcopal	Hook & Hastings #1733	
Warwick			
Hoxsie	St. Mark's Episcopal	Steere & Turner #193, alt.	1884 2- 9
Pontiac	All Saints Episcopal	Geo. S. Hutchings #183, alt.	c1888 2- 9
Pontiac	All Saints Epis. Chapel	W. K. Adams & Sons (unused)	c1885 1- 8
Warwick Neck	St. Mary's Episcopal	Geo. S. Hutchings #307	c1894 2- 9
Westerly	Immaculate Conception R.C.	Hook & Hastings #1523	1892 2-
West Warwick			
Crompton	Centerville Methodist	Hall Organ Co.	c1905 2-12
Crompton	Emmanuel Lutheran	Commelte & Reinhardt	c1900 2- 9
Crompton	St. Philip's Episcopal	Geo. S. Hutchings #480	1899 2- 7
Phenix	Phenix Baptist	C. W. Adams	c1895 2-12
Phenix	Phenix Methodist	George Stevens	c1865 2-15
Phenix	SS Peter & Paul R.C.	Jesse Woodberry & Co.	c1895 2- 5
Woonsocket	First Baptist	Cole & Woodberry	1890 2-21
Woonsocket	Globe Congregational	E. L. Holbrook	1899 2-11
Woonsocket	St. Andrew Epis. Chapel	Gilbert & Butler (?)	c1895 1- 4
Woonsocket	St. Stanislaus R.C.	Jesse Woodberry & Co.	c1905 2- 4

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Don't be a sticker--be a square and mail your OHS ballot today!

Saratoga Springs, so highly fashionable at the turn of the century, is once again enjoying great popularity due largely to the summer arts festival featuring the Philadelphia Orchestra and the New York City Ballet. The forth-coming OHS convention will add one more star to its crown!

The Dudley Buck Quartette, sensation of the 1966 Convention, is unfortunately unavailable this year, but a program is being planned that will tickle the fancy of every OHS conventionner at Troy's venerable Music Hall. There, upon the famous three manual Odell we are to hear a genuine Victorian Concert, right out of the Gay Nineties. Don't miss this special treat!

The dedicatory recital program (see article "The Schuylerville Organ of 1756 . . . Again?") of 1888 included some interesting advertisements, including ladies clothing, "chemically pure" baking

powder, hardware, dress trimmings, boots and shoes, a candy store which sold "nice fresh Oysters on hand during the season", dry goods and carpets, and an outline of the forthcoming Saratoga District Preachers' Meeting which included two "Exegesis", several "papers" and a discussion on "Sabbath Desecration." Tucked away in a small corner of the program was the following:

Mother, Father, Son, and Daughter,
Underwear it's time to order.
See our bran new Winter stock;
It will cost but little "chink."
Come and see us, quick's a wink.

Music Reviewed

In collections of organ music it is rare to come upon a volume as practical and valuable as "**The Two Manual Organ in Theory and Practice**" (subtitled, "A Treasury of Early Music"), arranged and compiled by Paul Hamill, and published by Harold Flammer.

The volume contains fourteen pieces suited for performance on a two manual organ, drawn from the Pre-Baroque and Baroque era of composers including Byrd, Blow, Corelli, Purcelli, Marchand, Handel, Couperin and Stanley.

In addition to a preface, there is a list of definitions (terms peculiar to the organ and its construction), stops most frequently found on the 'contemporary' two manual organ, eleven stoplists of mid-twentieth century pipe organs, some beautiful full-page photographs, and three dozen finger-nail sketches of predecessors and contemporaries of Bach and Handel.

While the aim of the compiler is to provide good music for modern organs, the contents of this volume will be found quite useful on most tracker-action organs, also. It is highly recommended.

AFR

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AMERICAN ORGANISTS

(Conclusion)

(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.)

"Trinity Church, Sixth Avenue, the 'mother' church of the Pittsburgh diocese, has always been famous for its fine organs. The historic old house of worship had probably the first pipe organ ever built in this city. In the 'Old Round Church,' on the three-cornered plot at Liberty, Wood Street and Seventh Avenue, the first erected by Trinity's congregation, an organ was installed in 1804. It was a small, insignificant affair, as compared with the leviathan, complicated organs of the present day, but at that time, when there were only about five thousand people in Pittsburgh and organs were a great rarity in the 'Western country', it was deemed a marvellous thing. People walked miles to see and hear it, and when Reverend John Henry Hopkins, the organist (*who composed the words and music for the carol: "We Three Kings of Orient Are"*), drew from it melodious chords, the plain people of the city listened. Like the 'Old Round Church,' so called because it was built to conform to the church lot, the old organ has long ago disappeared, and as far as is known is now no more. In 1826, Trinity built a new church on the present site, which was granted to the church corporation by the Penns in 1787. (*The same Penns had granted the site for the erection of St. Peter's Church, Philadelphia, in 1761.*)

"In 1835, a new and larger organ was bought. It was transported over the mountains on the famous Portage road that operated by a series of inclined planes, on which cars were hoisted by steam power. The cars formed the top part of the canal-boats on the canal from Hollidaysburg to Pittsburgh, and were run off the boats into the incline flat cars or trucks. The freight charges in those days were enormous, as compared with the small ones now. To bring such a bulky thing as an organ from Philadelphia here was an immense undertaking.

"Seventeen years later this instrument was replaced by a still more elaborate one. When the present fine edifice was built, in 1870, another organ was installed. When Mrs. Harry Darlington presented the church with the present splendid instrument, in 1893, the old one was taken out, and removed to Bellevue, where it is now used by one of the churches there.

"Among the accomplished masters of the organ who served old Trinity, besides John Mellor, were Thomas Bissell, C. C. Mellor, Charles Houghwart, Simeon Bissell, Ethelbert Nevin, Doctor Beale, and the present incumbent, Walter Hall.

"Christ Church, on Penn Avenue (the old building), had a famous organ, as early as 1855, about the time the edifice was built. It was considered one of the finest organs west of the metropolis. It was a remarkable one, too, inasmuch as the console (keyboard) was placed a long distance from the organ, a marvel in organ-building. The organist sat thirty or forty feet away from the organ when he played. In this respect it was probably the only organ of its kind in the United States. As its action was constructed un-

der the old-fashioned 'tracker' system, the long-distance touch was very irregular. The cumbersome affair was taken out of the church in 1882, and a modern organ installed, the former being now in the Emory M. E. Church, East end.

"Among the organists in Christ Church were C. C. Mellor, Simeon Bissell, James Giles, Henry Rohback, and Victor De Haus. The present superb church edifice, on Center Avenue, has one of the finest and most costly organs in Pittsburgh.

"The First Presbyterian Church and the Third have had fine organs for many years. (*The First Presbyterian organ was built by E. & G. G. Hook and Hastings in 1870 as their Opus 532. It had 3 manuals and 50 registers. The Third Presbyterian Church had two Hook and Hastings organs; the earlier one was Opus 431, built in 1867, with 3 manuals and 39 registers; the later was Opus 1774, built in 1897, with 2 manuals and 19 registers.*) The same may also be said of the Calvary M. E. Church, Allegheny. Space forbids, however, to even enumerate the fine pipe organs in the two cities. Some of the earliest organs in the city were marvellous and curious contrivances."

"Of American organists probably none is more widely known than Clarence Eddy. Born at Greenfield, Massachusetts, in 1851, his musical talent, which was apparent in his early youth, was cultivated by the best teachers of the neighbourhood until he was sixteen years of age. He was then sent to Hartford, Connecticut, to study under Dudley Buck, and after a year he was appointed organist of the Bethany Congregational Church at Montpelier, Vermont. In 1871, Mr. Eddy went to Germany, where he studied under August Haupt.

"Before returning to America Mr. Eddy made a tour through the principal cities of Germany, Austria, Switzerland, and Holland, giving recitals and building up an enviable reputation.

"Soon after his arrival in America he was appointed organist of the First Congregational Church in Chicago, and in 1875-76 gave his first series of twenty-five recitals. In 1878, he became organist of the First Presbyterian Church. Since that time Mr. Eddy has been very active, travelling all over the United States and Europe, and giving recitals innumerable.

"He has undoubtedly dedicated more organs in this country than any other organist; among them may be mentioned the great Auditorium organ in Chicago and the noted organ in Trinity Church, Denver. In 1889, he was invited to give recitals at the Trocadero, in Paris, and he also played at the World's Fair in Vienna.

"Mr. Eddy has composed and published some fugues, canons, preludes, etc., for the organ, and has also published two collections of organ music, viz., "The Church and Concert Organist," and "The Organ in Church."

"Henry M. Dunham is one of the most prominent of Boston organists, born in Brockton (1853), about twenty miles from Boston, educated in Boston, and associated with Boston during the whole of his life. He is a member of a musical family, of which his

brother William is one of the best known tenor singers of Boston, and his nephew George one of the most promising of the rising generation of organists.

'Mr. Dunham studied music at the New England Conservatory of Music, making organ and composition his specialties, and graduated from that institution and afterward from Boston University. In 1878 he became a member of the faculty of the New England Conservatory, teaching organ-playing, and has remained in that position ever since. During his career he has been organist at the Ruggles Street Baptist Church, where he remained for some ten or eleven years, and since that time at the Shawmut Congregational Church.

'In the days of the Boston Music Hall organ, when recitals were given frequently, Mr. Dunham officiated during several years and built up a fine reputation. Since that time he has given many recitals at the conservatory, at the Shawmut Church, and away from Boston, his programmes always being remarkable for refined tone and dignity. His compositions for the organ are numerous and of high quality, and he has made many excellent arrangements of well-known works.

'Charles Henry Morse, a native of Bradford, Massachusetts (1853), was educated at Bradford and Boston, being graduated from the New England Conservatory of Music in 1873. He continued his studies in Boston University College of Music and received his degree of Mus. Bac. in 1877, being employed in the meantime as a teacher of pianoforte in the New England Conservatory.

'He was also professor of music at Wellesley College from 1875 to 1884, when he went to the West and founded the Northwestern Conservatory of Music in Minneapolis, remaining there until 1891.

'In Boston Mr. Morse was organist at Tremont Temple and the Central Congregational Church; in St. Paul of the First Baptist, and in Minneapolis of the First Congregational Church. Leaving the West, he became organist and choirmaster of Plymouth Church, Brooklyn, in 1891, remaining there for eight years. In 1901 he was appointed director of music at Dartmouth College, Hanover, New Hampshire.

'Hamilton Crawford MacDougall, born 1858, was musically educated in Providence, Rhode Island, under Robert Bonner, in Boston under S. B. Whitney, J. C. D. Parker, and B. J. Lang, and took lessons also under Wm. H. Sherwood of Chicago.

'In 1883 he studied in London, becoming an Associate of the Royal College of Organists, and again in 1885-86 he was in London under Doctor E. H. Turpin and William Shakespeare. From 1882 to 1895 he was organist of the Central Baptist Church of Providence, Rhode Island, during which time he gave many recitals in that church, and in other places.

'In 1895 he became organist of the Harvard Church, Brookline, Massachusetts, where also he gave a number of excellent recitals, resigning in 1900 to accept the position of professor of music and director of the department of music at Wellesley College.

'William Crane Carl, a native of Bloomfield, New Jersey, is perhaps the most popular and widely known concert organist in the United States, with the exception of Clarence Eddy. He was a pupil of S. P. Warren, and of Madame Schiller, in New York, but in 1890 went abroad and studied under Alexandre Guilmant (*whose disciple he became, later establish-*

ing the Guilmant Organ School in New York as a testament to his ideal). Previous to his going to Paris he was, for eight years, organist of the First Presbyterian Church of Newark, New Jersey, and on his return to America in 1892 he was appointed to the Old First Presbyterian Church in New York City. At the same time he began an exceptionally active career as a concert organist, and he has given recitals in all parts of the United States. He has a very large repertoire, and has written and arranged considerable music for the organ. Mr. Carl was one of the founders of the American Guild of Organists, of which body he is one of the council.

'One of the most noted concert organists of New York is Gerrit Smith, a native of Hagerstown, Maryland (1859), who was educated at Hobart College, Geneva, New York, where he held his first position as organist. He afterward studied music at Stuttgart Conservatory, and then was a pupil of S. P. Warren of New York, and later with Eugene Thayer. He also spent a year in Berlin under Haupt and Rohde. Mr. Smith began his regular professional career as organist and choirmaster of St. Paul's Church, Buffalo. On his return from Berlin he went to St. Peter's, Albany, whence he was called to New York, in 1885, as organist and choirmaster of the South Church. He has given a great many recitals in the chief cities of America, and his programmes are those of a musician of high standards.

'Everett E. Truette, who has been one of the most active organists of Boston for some years, is a native of Rockland, Massachusetts (1861), was educated at Phillips Academy, Andover, Massachusetts, graduated from the New England Conservatory in 1881, in organ, piano, counterpoint, and conducting, and two years later took the degree of Bachelor of Music in Boston University. Going abroad immediately afterward, he spent two years under Haupt, Guilmant, and Best, and spent much time in studying the greatest European organs.

'On his return to America he was engaged as organist in three prominent churches, and in 1896 was appointed organist and choirmaster at the Eliot Congregational Church, Newton.

'Mr. Truette has given upwards of four hundred organ recitals, of which some sixty were on the organ in Mechanics' Hall, Boston, and ten in Tremont Temple. He was also called to San Francisco in 1896 to give two inaugural recitals on the memorial organ in Grace Church.

'In addition to his studies as organist and teacher, Mr. Truette is conductor of the Newton Choral Association, editor of the organ department of the ETUDE and president of the Alumni Association of the New England Conservatory of Music.

'Mr. Harrison M. Wild, one of the most successful concert organists and teachers of Chicago, is a native of Hoboken, New Jersey (1861), and after receiving his education studied music under Arthur J. Creswold. He then went to Leipzig and became a pupil of Richter, Zwintscher, Maas, and Rust. On returning to America, he took up his abode in Chicago, where he continued his musical studies under the best teachers available, at the same time officiating as organist of the Ascension Church. Resigning this position at the end of five years, he was for one year organist of the Memorial Church, and then for thirteen years at the Unity Church, during which he gave more than two

hundred recitals, and acquired a good reputation as a concert organist. For the past few years Mr. Wild has been organist of the Grace Episcopal Church, in Chicago. He is also conductor of the Mendelssohn Männerchor, and the Apollo Club, and an honorary vice president of the American Guild of Organists.

'J. Warren Andrews, organist of the Church of the Divine Paternity, in New York, has given organ recitals in many cities, from the Atlantic to the Pacific seaboard. Born in Lynn, Massachusetts, he began his career as an organist at a little church in Swampscott, at the age of twelve. In due course he held various positions in Lynn and Boston, until he became organist of the historical Trinity Church, in Newport, Rhode Island. Here he remained nine years, going to the Pilgrim Church, in Cambridge. Thence he went to Minneapolis, where he was organist of the Plymouth Church, and found a large field for his musical activities. During his sojourn in Minneapolis, Mr. Andrews gave a large number of recitals, traveling as far as Portland, Oregon. After several years in the West, he accepted a call to the Church of the Divine Paternity, in New York.

'Mr. Andrews has given more than two hundred organ recitals, and his programmes show a preponderance of legitimate organ music.

'Wilhelm Middelschulte, organist of the Chicago Orchestra and Auditorium, and of St. James' Roman Catholic Church, is a native of Germany, and received his musical education at the Royal Academy of Church Music, at Berlin, where he was a pupil of August Haupt in organ and theory, August Loeschhorn, piano, Doctor Julius Alsleben, history and conducting, and Franz Commer, editor of the *MUSICA SACRA*. He

became assistant organist of Haupt at the Parochial Kirche, and his associate teacher at the Royal Academy, and was, in 1888, appointed organist and director of St. Lucas Church, in Berlin, which position he held for three years, at the end of which he received a call to Chicago to become musical director and organist of the Cathedral of the Holy Name. Before leaving Berlin, Mr. Middelschulte was invited to play the memorial service to the Emperor Friedrich III., at the church at Bornstedt, near Potsdam.

'At the Columbian Exposition, Mr. Middelschulte gave three organ recitals, and the following season was invited to play with the Theodore Thomas Orchestra. With that organisation he has played the following works: Guilmant's Concerto in D minor, Saint-Saëns's Symphonie in C minor, Rheinberger's Concerto in F major, Händel's Concerto in G, Liszt-Kann fantasie, and fugue, "Ad nos." To the last three compositions he has written original cadenzas.

'In 1900 Mr. Middelschulte was appointed organist of the Cincinnati May Festival, on which occasion he played the Bach Toccata in F major, and in 1902 at the festival he played Bach's Prelude and Fugue in B minor.

'Of Mr. Middelschulte's compositions the most important is a passacaglia, published in Leipzig, which has been received with much favour.

'Frederick Maxson, a native of Beverly, New Jersey, is one of the most prominent concert and church organists of Philadelphia. He was a pupil of David D. Wood in Philadelphia, passed the Associate Fellowship degree in the American College of Musicians, and later studied in Paris with Guilmant, after which he

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took the Associate degree in the Royal College of Organists in London.

'He was for some time organist and choir director at the Christ M. E. Church, West Philadelphia, after which he held a similar position at the Central Congregational Church, Philadelphia for eighteen years, resigning in 1902 to go to the First Baptist Church in the same city. As a concert organist Mr. Maxson has been engaged to give recitals in a great many places, chiefly in Pennsylvania, Maryland, and New Jersey. He has composed some pieces for the organ, of which his Grand Chorus in D deserves special mention.

'J. Wallace Goodrich is a native of Newton, Massachusetts, in which city he held for several years the position of organist at the Eliot Congregational Church, studying music at the same time with the best teachers in Boston. In 1894 he resigned his position at Newton and went to Munich, where he studied under Rheinberger, going later to Paris, where he became a pupil of Widor.

'Returning to America in 1897, he was appointed professor of organ and harmony at the New England Conservatory of Music, and shortly afterward organist and choirmaster at the Church of the Messiah in Boston, a position which he resigned in 1902, when, on the retirement of Doctor H. J. Stewart, he received a call to Trinity Church.

'Shortly after his return from abroad Mr. Goodrich demonstrated his ability as a player of the best class of organ music, and especially of Bach, by giving a series of recitals at the Arlington St. Church in Boston. In October, 1901, he gave the first organ recital in Symphony Hall, shortly after the opening of that auditorium, and he may be said to have inaugurated the organ on that occasion. He followed this recital by two others, March 21 and 28, 1901. Mr. Goodrich is the only organist who has played in the Boston Symphony concerts, in the new Symphony Hall. With that organisation he played the Händel Concerto in D minor at the first concert given in Symphony Hall, also the Symphony in C minor of Saint-Saëns on two occasions. At the Worcester County Musical Association he played Rheinberger's Concerto in F, with the orchestra, and in Boston, with the New England Conservatory Orchestra, Händel's Concertos in B flat, No. 2 and No. 12.

'Mr. Goodrich has always, both in his recitals and written articles, been a strong champion of the cause of legitimate organ music, especially of Bach and César Franck, in opposition to the so-called "arrangement school." He has contributed valuable articles to various musical journals, and has translated from the French "L'Orgue de Bach," by A. Pirro. He organised, in 1901, and conducts the Choral Art Society, and is choral conductor of the Worcester County Musical Association.

'Gaston M. Dethier, who is considered at the present day one of the most brilliant organists resident in New York City, is a native of Liège, Belgium, (1875), and is the son of a musician.

'At the age of eleven he won his first organ appointment in open competition, and became organist of the church of St. Jacques, Liège. When Alexandre Guilmant was consulted regarding an organist for the Church of St. Xavier, New York City, he recommended Dethier, who came in response to the call extended to him, in 1894.

'Since his arrival M. Dethier has given many reci-

tals, some of them being in Montreal, Buffalo, Philadelphia, Pittsburg, and other large cities, his artistic playing always being recognised.

'As a composer he has already contributed several pieces to organ literature, one of them, a "passacaglia," having won the prize at the Music Teachers' National Convention in 1897. In all there are twelve organ compositions, and they have met with much success. (*He later joined the staff of Dr. Frank Damrosch's Institute of Musical Art--to be subsequently absorbed by the Juilliard School of Music--and brought his brother, Edouard, over from Belgium as a co-teacher.*)

'John Hermann Loud, a native of Weymouth, Massachusetts (1873) is one of the most accomplished of the younger generation of concert organists. After early instruction under the care of his aunt, Miss Annie F. Loud, and Miss Cora Burns in Boston, also with Henry M. Dunham at the New England Conservatory, he went abroad in 1893 and studied organ and composition in Berlin with Grunicke and Urban. The following year was spent in Paris under Guilmant, and then he went to Oxford and studied theory under Doctor J. Varley Roberts. In 1895 Mr. Loud became an Associate of the Royal College of Music in London, being the first American to gain that distinction. (*According to Mr. Lahee, Edward Morris Bowman "passed the examination of the Royal College of organists in London, being the first American to do so." That was in 1881. It is now 1895, and he declares Mr. Loud the first! Come, come--the age of forgetful authors is not new!*)

'Returning to America, he shortly became organist and choirmaster of the First Church at Springfield, Massachusetts, and in 1900 was called to a similar position at the Harvard Church, Brookline, Massachusetts.

'Here and at Springfield he has given a course of more than seventy organ recitals, besides many recitals in other places. He is faithful to high ideals, and never uses arrangements or piano scores, but keeps to the original compositions of the most classic authors.

'At the Columbian Exposition held at Chicago in 1893, a noteworthy series of sixty-two organ recitals was given, by the following players: Clarence Eddy gave twenty-one; Alexandre Guilmant, four; R. Huntington Woodman, four; Samuel A. Baldwin, Wm. C. Carl, Walter E. Hall, Wm. Middelschulte, Frank Taft, George E. Whittng, and Harrison M. Wild each gave three; Fred J. Wolle, two; G. Andrews, Louis A. Coerne, N. J. Corey, C. A. Howland, B. J. Long, Otto Pfefferkorn, W. Radcliffe, W. S. Sterling, Henry Gordon Thunder, and A. S. Vogt, gave one each.

'These organists were selected from all parts of the United States, and Alexandre Guilmant was brought over from Paris. The programmes show a very great diversity of taste, and a noteworthy feature of them was that only three organists, Alexandre Guilmant, B. J. Lang, and W. S. Sterling, gave any improvisations.

'An excellent series of recitals was also given at the Pan-American Exposition in Buffalo in 1901, but lack of space prevents a detailed account of them. (*A large organ was built for this exposition by Emmons Howard of Westfield, Mass.*)

'A remarkable series of organ recitals was given in Boston during the two seasons of 1897 and 1898, under the management of the Art Section of the Twen-

tieth Century Club. The organists were all local with one exception, and the recitals were given in a number of churches in which the organs were suitable for the purpose. The programmes throughout were of a very high standard, consisting almost without one exception of legitimate organ music.

"Those who played were: Edgar A. Barrell, two recitals; P. B. Brown, one; Geo. A. Burdett, five; Geo. W. Chadwick, two (assisted in the second by E. G. Booth); E. Cutter, Jr., two; Ernest Douglas, one; Henry M. Dunham, two; Arthur Foote, one; J. Wallace Goodrich, four; Philip Hale, one; Warren A. Locke, two; Hamilton C. MacDougall, three; Chas. H. Morse, one; Homer A. Norris, one; John O'Shea, one; Horatio W. Parker, two; Chas. P. Scott, two; Chas. A. Stafford, one; Walter R. Spalding, three; Wm. Stanfield, one; Allen W. Swan, two; Everett E. Truette, five; Benjamin L. Whelpley, three; S. B. Whitney (assisted by H. E. Wry), two.

'Returning once more to the European churches,--one finds that the edifices in which organ-playing has been developed are better suited to the instrument than most American churches. They are large, if not immense buildings, with high arched roofs or vaulted domes. The style of architecture, the dignity of the surroundings, the sacred character of the buildings, all demand a classical purity and elevated style of organ-playing, which, when transferred to the average American "meeting-house," or the concert hall, loses much of its effect. *(Is he trying to say that the difference is really that between "live" and "dead" acoustics?)*

'The concert hall leads to transcriptions of operatic overtures and other orchestral works, which, however much they may please the average public, and however much they may be necessary to "popularise" the organ, cannot but be deplored by those who love and reverence the king of instruments and its traditions.

'It is doubtful whether the "popularisation" of the organ, on which so many concert organists have dwelt, has done anything at all toward inculcating a love of organ music into the breast of what we are accustomed to call the public. The average man who likes music, but is not musically educated, will doubtless prefer the overture to "William Tell" to the "St. Anne Fugue" of Bach, but he would rather hear it played by an orchestra or a military band than on the organ. By playing such arrangements on the organ the performer degrades his instrument to the position of a makeshift,--an unsatisfactory substitute.

'The greatest art in organ-playing is the art of improvisation, and this art, while it may be enjoyed by many, can only be fully appreciated by the few. It is to be regretted that there is little in the church services of to-day to make the exercise of this art necessary. That which should begin at the first lesson in organ-playing, has been too long regarded in this country as rather a superfluous accomplishment, and while it has not been totally disregarded, it has not received the attention due to its importance. The cultivation of the art of improvisation should go hand in hand with technical development. The result of this would not perhaps be evident in more brilliant playing by concert organists, but would be a much higher average of musicianship amongst organists.

'The concert organist, who is a great deal before the public, does not necessarily represent the highest

that is in the art of organ-playing. On the contrary, because of the necessity of pleasing his public he is strongly tempted to descend from the strict and high level of organ music, and to try to tickle the ears of his audience with "storm fantasias", and similar meretricious concoctions.

'Organ "arrangements" have been in use from the time of Bach, or even earlier. The "transcription" of orchestral music for the organ was brought into popularity by W. T. Best, who was most artistic both in his arrangements, and his performance of them. But there was an excuse for them, inasmuch as orchestras were extremely rare in those days, and by means of the organ the public could be made familiar with the technical ability of the organist, at the expense of the dignity of the organ. To-day there is less excuse, if indeed there is any, for the transcription, because orchestras are more numerous and the opportunities for hearing orchestral music are greater and better than they were twenty-five or fifty years ago, besides which the range of organ music is much wider.

'Many of the best church organists in the large cities are giving excellent recitals. Of their standard one can only judge by examining the programmes. Large audiences are quite frequent at these recitals, as no admission fee is charged, and it is only the "concert organist" who is obliged to descend to the sensational for the sake of the admission fee.

'It is to be hoped that in a few years, in view of the tremendous activity in organ-building and in education of organists, the "storm fantasia" and the orchestral transcription will be rolled back to the woods and the plains, and serve to soothe the savage Indian, and to please the bronc buster and cow-punchers, who will thus be gradually prepared, as their more Eastern forefathers have been, for the higher forms of organ music.'

(But it took many years before either organists or audiences gave up the novelties in recital programs. Perhaps the advent of the theatre organ helped to satisfy those who required this type of entertainment. At any rate, orchestral transcriptions and "storm fantasias" were still in vogue all through the twenties, as shown in programs of that period. Even in the thirties, standards had not risen too high. And today--1967--while Mr. Lahee would be delighted with most of the organ recital programs that are presented, he would wonder where the people were; for radio, records and television have taken their toll of audiences of all types, and real organ literature is still almost totally unfamiliar to the average music lover.)

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BOOK REVIEWS

The Organ Today, by Herbert Norman & H. John Norman, 221 pp. (London: Barrie & Rockliff 1966. \$5.90)

Here is a book which I believe will help to fill a long-felt need. Unlike certain unfortunate American books written by amateurs and dilettantes, this book is the work of two practical organ-builders, connected with the well-known English firm of Hill, Norman & Beard. Further, it is--again unlike some of the aforementioned American works--remarkably free from bias, especially when one considers that its authors, being actively engaged in the organ-building business, could quite legitimately grind some axes if they chose to.

Because the authors are real organ-builders, there is a certain lucid, no-nonsense style about it. And the Messrs. Norman also have the happy ability to make unusually clear and understandable descriptions of technical items which bring them within the grasp of the person with even a very rudimentary knowledge of what goes on inside an organ. This is a well-thought-out, well-written book, and, one might add, a sympathetically written book; its authors quite obviously love their work.

Special mention must be made of the illustrations. While one might wish for more photographs, these are nonetheless adequate. But the drawings and diagrams are superb! They are without question the best I have seen in any recent work (I do not include here such books as Audsley or Dom Bedos, which are in a sense highly technical do-it-yourself manuals and therefore have to have copious illustrations.) They are simple, to-the-point, and understandable. You can't build an organ from these drawings--that, after all, is not the aim of the book--but you can understand how one works a great deal better from studying them.

Covered in 16 chapters are a brief history, details concerning actions, chests, consoles, etc., a section on pipes and a very good and concise glossary of stops; also chapters on organ cases and placement. In the appendix are some representative stoplists with commentary.

This book should be a **must** for all college libraries--and public libraries, too, for that matter. It is recommended highly for teachers and students who want an accurate and clear technical text. And no organ enthusiast of any sort will regret having it in his library.

—Barbara J. Owen

Ed. Note: An anonymous reviewer of the same book in *THE LONDON TIMES* observes as follows: "The authors could add in favour of the pipe organ against the cheaper electronic instrument the argument that sound has not only intensity but also extensity; turning up the loudspeaker of an electronic instrument will not fill a building, even when its intensity sears the eardrums, as a pipe organ will. Speakers have to be multiplied to produce anything like the voluminousness of the pipe organ." And later: "It (**The Organ Today**) is an excellent compendium of an esoteric subject."

The European Organ 1450-1850, by Peter Williams, 336 pp. (London: Batsford--American reprint ob-

tainable from Organ Literature Foundation, Nashua, N.H. \$20.)

There seems to have been a rash of books about the organs of Europe within recent times, but none is more handsomely done than this. Dr. Williams is currently lecturer in music in the University of Edinburgh.

Beginning with a lucid and valuable introduction, full of historical data, the author has divided the continent into seven divisions and provides a map for each so that any reader wishing to visit the still extant organs described may "see for himself" the magnificent development of the organ building art through some four centuries.

Very careful attention is given to details, such as the various compositions of the **Cornet** in France and Germany during the 17th and 18th centuries, registrations employed for certain types of organ music, and the recommended stoplists of some of the famous organ-builders, to name but a few.

There are 100 excellent photographs, some common but many quite rare, plus many helpful line drawings. Specifications for nearly 100 organs are also given, with spotlights put upon every unusual or distinguishing feature.

A lengthy Glossary of Stop Names includes derivations and comparisons, and a selected Bibliography lists books of many countries that refer to the organ, its history and its construction.

An English reviewer calls this volume a 'pictorial museum', but admits that its "introductory text provides an invaluable summary of musical history. . . ."

To anyone interested in the history of organ building this book is highly recommended, and we in America should be grateful to the Organ Literature Foundation for making it available. **AFR**

The Big Problem of Small Organs, by Alan T. Kit-ley, 112 pp. (Litho, obtainable from Organ Literature Foundation, Nashua, N.H. \$2.50)

This privately printed paperback is the result of the author's effort to devise a scheme for the "perfect small organ." Seventy organs are described--some in detail, others only by stoplist. Some forty builders are represented spanning a period of 400 years in Europe and America.

Technical information is used to link the commentary, and this, combined with the many photographs provides a wide coverage of the topic. Some may not accept all of the ideas presented, and many will discover new methods of solving old problems. In any case, the author has given a fresh look at the subject of small organs, wholly understandable to any student of organ construction. **AFR**

The Snetzler Organ, by Randal L. Henly, 14 pp. (privately prepared monograph, ill. \$1.)

In a scholarly fashion, Mr. Henly has traced the history of the Snetzler organ in St. Peter's Parish Church, Drogheda, Ireland, giving the original specification of 1770, and describing in great detail the developments up to the present day. There are five excellent photographs.

Copies may be ordered from Mr. Henly by writing him at 22 Kilbarrack Road, Sutton County, Dublin, Ireland. For your dollar he will send either two copies via air mail, or three by sea mail. Please specify which you desire when ordering. **AFR**

1967 NOMINATING COMMITTEE REPORT

This year's nominating committee consists of James Wyly, chairman, and Mrs. Elizabeth Schmitt and Dr. Thomas Finch. Their report of acceptances follows:

President--Kenneth F. Simmons
Vice-President--Mary R. Danyew
Rev. Donald C. Taylor
Councillor--James M. Bratton
Brian E. Jones
Elmer Perkins
Auditor--Rodney Myrvaagnes

As usual, the offices of the two secretaries and the treasurer were filled last year to run until 1968. Biographies on this year's candidates are:

Kenneth F. Simmons received his B.M. degree from Illinois Wesleyan University and the M.S.M. degree from the School of Sacred Music, Union Theological Seminary, New York. He has done additional work at Depauw University, Drake University and Columbia University. He was Organist and Choir Director at the Presbyterian Church in Wayne, Pa., and at Congregation Rodeph Shalom in Philadelphia until the end of 1966. He is one of the original founders of the Organ Historical Society and has served as editor of *THE TRACKER*. He is presently finishing his first term as President of OHS. He is a member of AGO, Organ Club, Phi Mu Alpha, and Alpha Phi Omega.

Mrs. Mary R. Danyew has been active in OHS since joining; she has served as Auditor and as Chairman of the 1966 Nominating Committee, and has done research on early organs in the Troy-Albany area. She graduated from Mildred Elly Business College in Albany, N.Y., and worked in an office for several years. She is presently engaged as an organist in North Chatham, N.Y., where she plays an 1889 Hook-Hastings.

The Rev. Donald C. Taylor was General Chairman of the 1963 OHS Annual Convention held in Portland, Maine. His interest in organs led him to install a one-manual Stevens & Jewett tracker organ in one of the Maine churches which he served as pastor. His wife and he have been on a continuous search for organs built in Maine by little-known builders. They own an 1859 two-manual E. & G. G. Hook, have restored an antique chamber organ for their home, and have done considerable research in New England. Mr. Taylor has been a member of the Council, and is presently Vice-President.

James M. Bratton is head of the Department of Church Music and Organ and Professor of Music at the University of Denver, Colorado. He also is Choirmaster-Organist for St. Mark's Episcopal Church, Denver. He studied at Peabody Conservatory of Music in Baltimore, the University of Colorado, and Union Theological Seminary (from which he holds a doctorate.) He has also done advanced study in Europe. He has done considerable research on early organs in the American West; OHS members who attended the 1966 Convention will remember his slide-tape presentation on organs in Colorado.

Brian E. Jones received his B.M. from Oberlin College Conservatory and is presently a candidate

for the M.M. at Boston University. He is presently Director of Music at the Noble & Greenough School, Dedham, Mass., Organ instructor at the Cape Cod Conservatory of Music, Barnstable, Mass., and Organist-Choirmaster at St. Barnabas' Memorial Church, Falmouth, Mass. He also has served on the faculty of the Craigville Music Conference, Craigville, Mass. He served on the 1966 OHS Convention Committee and played a recital for the convention.

Elmer Perkins is employed as a Planner and Estimator Pipefitter at Portsmouth Naval Shipyard. He has been a member of OHS since 1959 and served on the 1963 Convention Committee. He was appointed to the National Council in 1966 to fill a vacancy caused by a resignation. He has an active interest in the conservation of old organs, having been instrumental in the preservation of seven. He has two of these in storage, and parts of two others in playing condition in his home.

Ballots for the election are being mailed with this issue of *THE TRACKER*. Members are reminded that they are to be mailed in an envelope marked "BALLOT" and postmarked not later than June 10, 1967. Ballots mailed after that date are automatically disqualified. Do NOT bring ballots to the Convention--only those received in the mail will be counted.

It is the responsibility of each member to cast a ballot annually. True, you may not know any of the candidates personally, but surely from the biographical notes and your observations from

(Please turn to page 16)

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PURPOSE and POLICY . . . AN EDITORIAL

When, during the course of its spawning, the founding fathers of the Organ Historical Society set forth its purpose and established its policies there was a unanimity of agreement and understanding. Then, as new members were recruited, new ideas were brought forth and misunderstandings developed. Today, with its far-flung membership, many of whom seem to be but names on the list, it seems fitting to reiterate the aims and purposes, the functions and policies of the Society.

Our Society is an organization "devoted to the study of the heritage of American organ building and to the preservation of facts pertaining to this art. . . . It is collecting, preserving, and publishing historical information, and is furthering a recognition of the quality of fine American organs through recordings, public recitals on these instruments, and articles about them." (Quoted from the OHS brochure, 1966 edition.)

That these things have been accomplished to a remarkable degree is attested by the huge amount of information on American organ building reported in this quarterly publication, the results of countless hours of work put in by selfless members. That much more information is available and forthcoming is evident by the work being carried out by members in private and by committees.

But it seems advisable to remind those individuals who are enthusiastic beginners in this work to follow some well-thought-out rules:

1) Take time to be accurate. It is essential that every detail be checked and rechecked before producing an article on an organ, a builder or some other phase of research.

2) In reporting stoplists, use names and figures spelled exactly as the builder spelled them.

3) Be complete. Nothing is more irksome than to find dates or other pertinent data missing.

4) It is also helpful, in reporting specific organs, to include information on the materials used, scaling and markings of pipes, and particular characteristics, if not at all possible. (These points are quoted from THE TRACKER, Vol. 1, No. 1.)

It should be further noted that not every organ which seems to be "old" is worthy of our interest, nor of any effort to preserve it. True, we may learn some of the errors and blunders of builders of the past through a study of these, and we might eventually come up with an ideal example or organ construction. But until that day, it is well to work slowly and use caution as to judging an organ's worth.

Finally, to quote again from that first issue of THE TRACKER, "no one has any plan for personal profit; everything (in OHS) is on a volunteer basis." The use of the Society's name is not authorized to anyone for purposes of personal gain. Those who do so--or who use information distributed to members--are infringing on the rights and privilege of membership, and are performing an injustice not only to the Society but to all fellow-members.

So, let us keep the standards high. We have been influential in preserving and restoring many old, artistic instruments. We have contributed significantly to original historical research. "These accomplishments reflect the essence of our purpose: to encourage and promote an increased appreciation of the fine old organs which remain in our country today, and to advance the knowledge of the historical tradition in which they were created."

1967 Nominating Committee Report

(From page 15)

reading THE TRACKER you are able to express an opinion.

Last year we had the biggest return of ballots so far, but it was still less than one-third of the membership. How fine it would be if we could increase this number to over 50 percent this year! Please help by mailing your ballot promptly.

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