THE TRACKER

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Volume XIII SPRING - 1969 Number 3

14th Annual Convention June 25, 26, 27 Will Center in New York City

BROOKLYN INCLUDED, TOO!

Returning to the scene of our organization, members of the Organ Historical Society will once again assemble in the fabulous metropolis, New York City, for the 14th Annual Convention. The dates are Wednesday, June 25th, through Friday, June 27th.

James-Albert Sparks, Convention Chairman, could not be reached before press-time for a final summary of the convention program, but at meetings throughout the year his unbounded enthusiasm forecast a remarkably fine schedule of events.

Headquarters at Commodore

The Commodore Hotel, located at 42nd Street and Lexington Avenue, Manhattan, has been selected for headquarters. All members will receive registration forms under separate cover, and these will include information about hotel reservations. The convention registration fee will cover certain transportation expenses, but the hotel arrangements will be up to the individual.

Council Meeting June 24th

As usual, members of the National Council will meet on the eve of the Convention. This meeting is set for Tuesday, June 24th, at 8 PM at the Commodore. Those committees which require a meeting prior to the annual meeting of the Society, are asked to plan their gatherings prior to the Council meeting—possibly 7 PM.

Headquarters Exhibit

Members who have organ memorabilia which would be of interest to the membership at large are asked to plan an early arrival in order to set up their displays. All members planning to do this should write Mr. Sparks, giving details about space required, etc. It would be unfortunate if some interesting material had to be omitted for lack of space.

The Annual Meeting

All members of the Society are urged to attend the Annual Meeting at which reports of all committees are received, election results announced, and new business is discussed. The Convention Enrollment form will give the exact time and location of this meeting.

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THE PRESIDENT'S MESSAGE

This is the last time that I will be writing as president of the Organ Historical Society. When the next issue of THE TRACKER reaches you there will be new hands at the helm.

As I have indicated before, I had hoped for greater accomplishments during my terms of office. At times it seems that little has been accomplished; however, in retrospect one can see that progress has been made in many areas. Perhaps my term could best be characterized as a period of oiling the machinery and putting things in order for greater progress in the future.

Within the last six months there has been better than a 10% increase in membership. At the present time we have reached the 450 number in membership and we have been growing each year.

With new methods proposed by the Budget Committee (Bob Whiting was chairman), initiated by Jim Boeringer and carried further by Don Rockwood, we have a bank balance which includes a healthy reserve in savings. This financial stability will make it possible to promote projects that until this time have only been hopes in the past.

Our secretaries continue to work with the records and correspondence so that our own history is more complete. The minutes of all meetings (with the exception of the Council and Annual meetings of June, 1968) have been made public in order that all members may know what has transpired at Council and Annual meetings.

THE TRACKER has grown in size as well as interest with more pictures, articles and notes of interest.

The archives have found a new home at Ohio Wesleyan University, and the material is being catalogued which will enable members and others interested to make full use of this material.

Chapter organization, once a hope, is now a reality.

We have had some excellent conventions and it is possible that this summer we may have the largest and one of the best when we return to New York City in June.

(Please turn to page 2)

OUR FAITHFUL BOOSTERS

Each year at this time we pause to recognize and offer our sincere gratitude to those OHS members who by joining as Sustaining or Contributing members lend tremendous support to the Society and its undertakings. The following is the current list:

Honorary and Sustaining:
Biggs, E. Power

Sustaining:
Hively, Wells
Schoenstein, Terrence P.

Contributing:

Barnes, Dr. William H.
Blanchard, Dr. Homer D.
Bratton, James M.
Bridges, Henry
Buch, Fred N.
Cameron, Peter T.
Carruthers, Cyrus R.
Carver, Ralph E., R.N.
Chase, Sidney R.
Colby, Blakslee H.
Corkill, John F., Jr.
Crozier, Catharine
Cunningham, Thomas Wm.
Davis, Charles Lane
deTar, Dr. Vernon
Dickinson, Robert C.
Donelson, Samuel O.
Duddy, Brantley A.
Easton, Charles L.
Ellinwood, Rev. Leonard
Eubank, Broocke
Fairchild, Frank E., Jr.
Finch, Dr. Thomas L.
Geyer, Dr. George E.
Giffin, Rev. Robert K.
Hamar, Richard C.
Harriman, Helen B.
Hartman-Beaty Organ Co., Inc.
Hayashi, Yuko
Headlee, Will O.
Hinners, Capt. Robert A.
Hull, Mrs. Dana
Iasillo, Louis J.
Ives, Robert E.
Kerr, Colin C.
Knueppel, Robert H.
Kuhlman, E. Woody
Lehman, Robert A.
Lockwood, Maurice D.
Marshall, G. Daniel
Maue, Philip R.
Mercier, John R.
Mitchell, Frederick L.
Moyer, Karl E.
Murray, Thomas
Oslund, Richard H.
Parke, Dr. Nathan Grier III
Ricker, Charlotte E.
Roberts, Joseph G.
Rowland, Robert S.
Schantz Organ Company
Schlicker Organ Co., Inc.
Schrider, Charles T., Jr.
Sheldrake, Barbara
Smith, W. Thomas
Spearman, J. M. (LTJG USNR)
Spies Donald
Spies, Robert
Spong, Jon
Steinhoff, Raymond J.
Talcott, Esther L.
Wilson, John
Woodhull, Dean H.
Zuck, Victor I.

The President's Message

(From page 1)

Before looking to the future, I want to point out that whatever strides we have made or the acceleration that we now have is entirely due to the efforts of all. I do sincerely thank the Council members, past and present, and the membership in general for carrying through to our present position.

Our nominating committees have done a great job in the past, and the present is no exception. The slate of candidates for this year is excellent. All nominees are capable of doing a good job. It is regrettable that all cannot be elected.

It is my hope that the accomplishments of the past will appear small compared with the great strides we can look forward to in the future.

KENNETH F. SIMMONS
President

14th Annual Convention

(From page 1)

The Program

At least three major organ recitals have been planned on instruments of great interest by highly talented artists. Demonstrations on other instruments will take the form of a miniature recital, and there will be many other features to this Convention. It is hoped that an opportunity for the showing of slide-tape programs will be arranged, not only for our own production but for others as well.

In this issue of THE TRACKER, accounts of three organs to be visited will be found. These are Old St. Patrick's Cathedral in downtown Manhattan (3-manual, 43 rank Erben 1868), St. Charles Borromeo R. C. Church in Brooklyn (3-manual, 36 rank Odell 1880), and Sacred Heart Church, Brookln (3-manual, 37 rank Jardine 1877). The Convention program will, of course, include much more information on the many organs to be seen and heard.

Transportation

Due to the fact that a large attendance is expected and our time is limited, all conventioneers will travel by special buses. In order to reserve the needed number of these, reservations should be mailed as early as possible together with the enrollment fee. Please help your convention committee by filling this request.

All this, and Brooklyn, too!

The three-day convention will probably afford us only one full day in Manhattan as it is planned to spend the best part of two days in Brooklyn. And this visit cannot come too soon, as there is continued havoc in the destruction of tracker organs. Even since the beginning of convention plans, at least two organs originally considered for visits have been destroyed. Never-the-less, a good many remain, and there will be plenty to see this June.

Write to the Chairman

If you have specific questions not answered either herein or on the Convention Enrollment form, please address the Chairman:

James-Albert Sparks
114 Clinton Street
Brooklyn, N.Y. 11201

The Largest Unaltered Tracker in New York

by Chester H. Berry

St. Patrick's Old Cathedral is one of New York City's oldest Roman Catholic churches, the cornerstone having been laid in 1809. The War of 1812 interrupted construction and delayed the dedication until Ascension Day (May 4), 1815. The building, standing 80 ft. by 120 ft., cost approximately $90,000 to complete, and served as New York's Roman Catholic Cathedral until 1878.

In 1866, a fire which had started in a nearby building, spread to the cathedral roof and completely gutted the building, destroying any instrument that existed at that time. Two organs are listed for St. Patrick's previous to the time of the fire—one for 1824 and one for 1851. Both were built by Henry Erben, one of the most prominent organ builders of the nineteenth century; no details have been found on either.

The present instrument was installed by Henry Erben in 1868, after the building was reconstructed. After long years of deterioration, Samuel O. Donelson, a member of the Organ Historical Society who at present is engaged in the restoration of several historic organs in the area, undertook to restore this instrument. The majority of the work has been completed at this writing, and the organ was visited this winter by the New York City Chapter of OHS. The instrument is the largest playable unaltered nineteenth century tracker known to the writer in the city.

The specifications are:

GREAT

16	Grand Open Diapason	58 pipes
8	Open Diapason	58 pipes
8	Gamba	58 pipes
8	Melodia	58 pipes
8	Stopd. Diapason	58 pipes
4	Principal	58 pipes
4	Wald Flute	58 pipes
2 2/3	Twelfth	58 pipes
2	Fifteenth	58 pipes
III	Mixture	174 pipes
	(replaced 1878 by 4 ft. Flute)	58 pipes
III	Sesquialtera	174 pipes
8	Trumpet	58 pipes
4	Clarion	58 pipes

CHOIR

8	Pyramid Diapason (bass from Melodia)	46 pipes
8	Dolce	58 pipes
8	Keraulophon (bass from Dolce)	46 pipes
8	Melodia	58 pipes
8	Stopd. Diapason	58 pipes
4	Principal	58 pipes
4	Flauto Traverso	58 pipes
2	Flageolet	58 pipes
8	Cremona	46 pipes
8	Bassoon	12 pipes
	Tremulant	

SWELL (enclosed)

16	Bourdon	58 pipes
8	Open Diapason	58 pipes
8	Stopd. Diapason	58 pipes
8	Dulciana	58 pipes
8	Viol d'Amour (bass from Dulciana)	46 pipes
4	Principal	58 pipes
4	Flute Harmonique	58 pipes
2	Piccolo	58 pipes
III	Cornet	174 pipes
8	Cornopean	58 pipes
8	Oboe	58 pipes

PEDAL

16	Double Open Diapasons	30 pipes
16	Bourdon	30 pipes
16	Contra Gamba	30 pipes
8	Violon Cello	30 Pipes
4	Claribel Flute	30 pipes

Couplers

Great to Pedal
Swell to Pedal
Choir to Pedal
Pedal to Pedal Octaves
Swell to Great
Choir to Great
Swell to Choir

The console of the organ projects about 8 feet in front of the case. It is of the usual terraced-jamb form; the three manuals are flanked on each side by five tiers of drawknobs, each tier (except one) having five knobs for a total of 49 knobs. Some of the knobs have lost their original ivory inserts, hence the specification is taken from the pipework, and from the stoplist of a twin instrument, rather than from the knobs, if there exists any doubt as to their authenticity. Manual compass is CC to a^3, 58 notes; pedal compass is CCC to F, 30 notes. The pedalboard is flat with parallel keys, which were recapped during the restoration; the manual keys were completely recovered with new ivory which Sam Donelsen cut himself. Pedal accessories, listed in order from left to right, follow below (there being no manual accessories):

Swell Piano (retracts all Swell stops except 8 ft. flues)
Swell Forte (draws all Swell stops)
Great to Pedal Reversible
Great Piano (retracts all Great stops except 16 ft. diapason and 8 ft. flues)
Great Mezzo (not working)
Great Forte (draws all Great stops)
Balanced Swell crescendo lever

The console does not provide the ideal spot for listening to the organ, as most of the sound is projected over the organist's head into the nave. The general impression made by the organ from the nave floor is much more agreeable; though the organ has less brilliance and more "grandeur" than is usually associated with the name of Henry Erben.

The case of the organ is composed of three flats of pipes, each having nine pipes, all of which, I believe, are from the Great 16 ft. diapason. The center flat is the tallest, with bass C of the diapason in its center. An excellent picture of the organ case appeared on page 9 of THE DIAPASON, March 1968.

All of the pipework is original except for the Great gamba, which was replaced with a much keener string, the Great 4 ft. flute, which replaced the original mixture, as noted in the specification, and the Swell cornopean, part of which has been replaced with new pipes. In general, metal ranks are common metal from 2 ft. C up, and zinc in the bass. The stopped diapasons and the Great 4 ft. flute are common metal rohrflutes from 2 ft. C up, stopped wood in the bass. The melodia and wald flute are open wood (even the bass octave of the 8 ft. stop is open, an unusual practice generally, but one which Erben seems to have followed extensively), the wald flute has open metal trebles. The reeds haxe zinc resonators, and are open metal flues from ½ ft. C up.

The composition of the mixtures is as follows: Great sesquialtera—1-24: 17.19.22; 25-36: 15.17.19; 37-46: 12.15.17; 47-58: 10.12.15. Swell cornet—1-46: 12.15.17; 47-58: 10.12.15.

The Choir chest stands behind the Great chest on the same level. The pyramid diapason is a metal gemshorn, fairly stringy in tone. The keraulophon has pierced tuning collars. The stopped diapason

(Please turn to page 19)

THE ANNUAL ELECTION

Enclosed with this issue of THE TRACKER is your ballot for the 1969 election of OHS officials and councilmen. In order to be valid, it must be mailed in an envelope marked "ballot", and **post marked not later than June 15, 1969.**

In order that all members may become somewhat acquainted with the candidates, a thumbnail sketch of each is presented here. In some cases a great deal of material could be written, and in others rater little is known. So, in fairness to all, the sketches are brief.

For President:

REV. DONALD C. TAYLOR

Just completing his second term as Vice-president, the Rev. Mr. Taylor began his official connection with OHS as Chairman of the 1963 (Portland) Annual Convention. He served one term as Councillor before his election as Vice-president. He and his wife have done considerable research on New England organs.

THOMAS WM. CUNNINGHAM

Mr. Cunningham attended several OHS conventions before he offered to organize one in his home city, Cincinnati. He was elected Councillor in 1964, served as Chairman of the 1965 Convention and, at the annual meeting in Cincinnati, accepted his appointment as Publisher of THE TRACKER. Mr. Cunningham is President of Cunningham Pipe Organs, Inc.

For Vice-President:

DR. THOMAS FINCH

A faithful OHS conventioneer, Dr. Finch has given many demonstrations at these affairs, and is currently a member of the Audio-Visual Committee. He heads the Physics department at the N. Y. State School of Agriculture at Canton, New York, and serves as organist at the local Unitarian Church. A man of wide travels, he has done much work on organ history and is an avid photographer.

ROBERT A. JAMES

Having served as Auditor, Councillor, and Director of Public Relations for OHS, Mr. James is a capable organist and long time member of OHS. He is employed as Trust Administrator for the Chemical Bank New York Trust Company. He has been helpful in organizing the 1969 Convention Committee, and has written many articles for THE TRACKER.

For Councillors: (two vacancies)

DONALD R. M. PATERSON

Professor Paterson is well-known to all OHS members, having served two terms as President of the Society and faithfully fulfilled his obligations on many committees. At present he is chairman of the Historical Organs Committee. He is widely known as a concert organist, having played at almost all OHS conventions, and is employed as University Organist at Cornell University.

ROBERT E. COLEBERD, JR.

Dr. Coleberd is a native of Kansas City, Missouri, was educated at Cornell and the University of Illinois, and is employed as staff economist at the Machinery and Allied Products Institute in Washington, D.C. He has written numerous articles on organ history for THE TRACKER and other magazines, and is currently building a 1-m, 8rk tracker positiv for his own home.

RODNEY MYRVAAGNES

Just completing his first term as Councillor, Mr. Myrvaagnes is also Chairman of the new Recordings Committee. Educated at Tufts and Cornell, he is employed as Senior Scientist at E. G. & G. Inc. He has attended all of the recent OHS Conventions, and has built an organ for his home using parts of old instruments.

ELMER PERKINS

Mr. Perkins is employed as a Planner and Estimator Pipefitter at Portsmouth Naval Shipyard. A member of OHS for 10 years, he served on the 1963 Convention Committee and was appointed to the National Council to fill a vacancy for one year. He has aided in the preservation of many worthy organs, and owns two or more in his home.

Reminder:

Ballots must be mailed not later than June 15th. Do NOT bring ballots to the annual meeting as only those received in the mail will be counted. It is the responsibility of each member to cast a ballot annually. Let's have a record vote this year!

MINUTES OF THE NATIONAL COUNCIL MEETING

St. John's Episcopal Church, Ithaca, N.Y.
March 29, 1969

The meeting was called to order at 11:10 A.M. by President Simmons. The following members were present: Kenneth Simmons, Donald Paterson, Albert Robinson, Rodney Myraagnes, Ernest Ryder, Rev. Donald Taylor, Stewart Shuster, Randall Wagner, Thomas Cunningham, Donald Rockwood, Mary Danyew.

The minutes were read and approved.

The report of the Treasurer was accepted as read.

Correspondence received from the Corresponding Secretary reported 441 members. She also suggested that time be allotted at the Convention for seeing the slide-tape program.

The Editor reported that some members had not received their TRACKERS. After discussion, Council decided to send the next issue of THE TRACKER which includes ballot, first class, to be certain that everyone receives his copy on time.

Thomas Cunningham stated that the price for printing THE TRACKER has been slightly increased.

A report was received from the Nominating Committee. The candidates are as follows:

President — Rev. Donald Taylor, Thomas Cunningham

Vice President — Dr. Thomas Finch, Robert James

Councillor — Donald Paterson, Robert Coleberd, Rodney Myrvaagnes, Elmer Perkins

No report was received from the Extant Organs Committee.

The final report of the Historic Organs Committee is in the hands of Mr. Robinson. The new committee

KENNETH F. SIMMONS
17 Pleasant Street
Ware, Massachusetts, 01082

is as follows: James Baird, Thomas Cunningham, James Wyly, Robert Whiting, Donald Paterson, with the possibility of two more. Mr. Paterson is to act as Chairman.

In regard to the Schoenstein manuscript, it was suggested that we preserve the original and shorten the publication.

Word was received that they have started to file and catalog the material for the archives.

Additional information was received in regard to the 1969 Convention in New York.

A report was received from Mr. Roche. He also enclosed a list of slide-tape bookings.

The following committees were appointed:

Audio-Visual—Thomas Finch, Robert Dickinson, Cleveland Fisher, Morley Lush, Martin Steinmetz.

Recordings—Rodney Myrvaagnes (chairman), Stewart Shuster, Randall Wagner.

It is the consensus of the Council that the Recording Committee should proceed with the recordings for this next Convention, and that the work should be professionally done.

The Society feels that it has reached the place where it should maintain an office and hire someone to handle the sending of THE TRACKER, slide-tape program, and various other aspects of the Society work. Mr. Roche will continue with the slide-tape program until this new program goes into effect.

The next Council meeting will be in New York on Tuesday evening, June 24, 1969. Meeting adjourned at 4:10 P.M.

/s/ MARY DANYEW
Recording Secretary

SUMMARY OF TREASURER'S REPORT

for March 24, 1969
(covering the period since June 1, 1968)

Balance on hand June 1, 1968	$1735.61
Transfer of funds from Pa.	234.24
Receipts (dues of all members)	2652.26
Income — Slide-Tape rental	195.23
Helen Harriman Foundation	5.00
Dividends (Savings accounts)	57.09
TOTAL	$4879.43
Expenditures —	
THE TRACKER	640.46
'68 Convention	191.67
Recordings	11.14
Office & Administration	429.68
Deposited in Savings accounts	2578.65
	3851.60
Balance on hand March 24, 1969	1027.83
TOTAL	$4879.43

DONALD C. ROCKWOOD
Treasurer

Final Report of the Historic Organs Committee

1. The proper title for this committee shall henceforth be "The Historic Organs Committee."

2. The major purpose of this committee shall be to decide upon and designate certain existing organs as having unusual historic significance. In addition, this committee will take such steps as will be outlined below to designate and mark such organs, and use what means are in its power towards the end of encouraging the proper care and preservation of these organs.

3. The members of this committee will be chosen first for their interest and willingness to work, but they should also possess a good working knowledge in one or more of the following areas: A. History (both general and as it specifically pertains to American organs); B. Organ-building and/or maintenance; C. Organ literature and its performance. All three areas should always be represented on the committee. Five or seven members is suggested.

4. If the committee is carefully chosen, it should be given relatively free reign in the choice of organs. It is hoped, however, that the membership at large will constantly be on the lookout for worthwhile organs to recommend to the committee for consideration. Some very general criteria to guide both members and committee in the recommendation and choice of organs might include the following:

A. Organs of unusual age in reasonably original condition.

B. An organ which is an outstanding or typical example of either a particular period or a builder's work.

C. Organs of exceptional tonal or architectural beauty.

D. An organ which is the only known instrument by some small but significant builder.

E. Organs which are deemed historic, beautiful, or exceptional for any reason by unanimous vote of the committee.

5. Theoretically, all organs of all periods should have equal consideration under the above criteria. However, it is agreed by almost all of the committee members that the committee be concerned solely with the traditional pipe organ (whatever type of key action it may have). It is felt that the work of the committee will be more effective if it does not spread itself too thin, although cooperation should be offered to other groups which may be concerned with reed organs or electronic instruments from an historic standpoint. In addition, too much attention probably cannot be given to the theatre organ, inasmuch as the preservation of instruments of this type is presently being very capably handled by the A.T.O.E. This organization, however, should be informed of the OHS committee and offered the assistance of this committee if it is ever needed in relation to the preservation or recognition of a deserving theatre organ.

6. There should be no limit to the number of organs chosen for recognition by the committee. It may be as few or as many per year as the committee deems suitable. In other words, it is not considered wise to place any sort of quota on this activity.

7. The advice of the Historic Organs Committee will undoubtedly be asked from time to time with

regard to both recommendations for restoration procedure and qualified restorers. With regard to the former, either the committee, or a sub-committee consisting of persons in the organ-building field with restoration experience, should draw up a standard set of guide-lines for restoration, subject, of course, to amendment and alteration with regard to individual situations. With regard to the latter, it has been very difficult to find a solution acceptable to all members of the Historic Organs Committee and the Council. Certainly, the committee would be defeating its purpose if it could not recommend restorers, since this might well mean that a church might, due to lack of better advice, choose a person to restore an organ who had no experience in this field, or who was actually hostile to the idea of restoration vs. alteration or electrification. The following possible solution of this prblem is then prposed:

A. A form shall be sent to all known restorers, and to all other restorers which may be later recommended by members. Heading this form will be a general statement concerning the restoration of historically valuable organs. If the restorer wishes to be placed on the Committee's list, he must signify his agreement to the statement and his willingness to cooperate with the Committee in instances where the Committee, or members thereof, has been asked to act in a consulting capacity. At the bottom of the form there will be room for the listing of up to ten organs which the restorer has worked on, giving builder and date of organ, name and location of church, and name of reference person connected with the church.

B. The names of those who have filled out the above form will be kept on a list by the committee, and the Committee will be responsible for keeping the list up to date. When a request for the recommendation of a restorer is received by the Committee, the names of the three restorers who are geographically closest to the organ in question will be sent. Locations of organs which the suggested restorers have worked on will also be sent to the inquirer, with the recommendation that some of them be visited as an aid in making the choice of one restorer from those recommended. If a request is made to the Committee by any owner of an historic organ with regard to any specific restorer, the Committee is obligated only to tell the inquirer whether or not the name is on its list, and, if it is on the list, to send the locations of some of the restorer's work to the inquirer with the recommendation to investigate said work.

The object of the above procedure is two-fold, and designed to protect the Committee and the OHS from possible repercussions which have been feared by various members. Firstly, the only names on the list will be those persons and firms which have pledged in writing their cooperation with the Committee and testified to their restoration experience by listing examples of their work. Secondly, the restorers will be recommended impartially by geographical considerations only, and, since they will be recommended in multiples, the final choice will be up to the owner of the organ.

In case of historic organs needing relocation, the Organ Clearing House and others will be notified, and the owners of the organ given the addresses of these parties.

STICKERS and SQUARES

Did anyone ever dig up any material on Hessilius? Away back in Volume I of this magazine Ken Simmons mentioned his name, but to the best of our knowledge no one has ever delivered information as to whether he ever built an organ. Again we ask, has anything come to light?

* * *

Lest any new member find the listing of a contribution to "Helen Harriman Foundation" in the Treasurer's report a matter of concern, let it be known that it was suggested that a Fund be established, the income from which would be available for use in time of dire emergencies. This might include the rescue of an old organ worthy of preservation (when the Fund has grown to such a size as to be adequate for this purpose), or the assistance to some church or organization that is attempting to save or preserve an organ. Cleveland Fisher was the first contributor to this Fund, and others have begun to follow suit. If you are interested, send your contribution to our Treasurer and be sure to mark it "Helen Harriman Foundation".

* * *

In the July-August 1894 issue of THE GALAXY OF MUSIC, a monthly magazine published by F. Trifet of 36 Bromfield Street, Boston, there is an advertisement proclaiming "Good Sheet Music Cheap — Thirty Cents a Pound (or four pounds for $1.10)". The details went on and on, and finally they offered "Twelve pounds by express for $2.00"! The magazine contains songs and music for piano solo and duet. The gem of this issue is "Variations on Home Sweet Home" by SUPPLE. Ever hear of him?

* * *

A more elegant and scholarly publication was MASTERS IN MUSIC, a monthly published by Bates and Guild Co. of 42 Chauncy Street, Boston. Their issue for March 1904 was devoted to Franz Liszt and contained an excellent photograph of the master, showing warts and all. In addition to the editorial on his life there are articles by Ernest Newman, Camille Saint-Saens, and detailed notes on the selections of music included.

* * *

Appetizers! We can't promise such gourmet delights as Indian Pudding at the New York convention, but we have tried, in this issue of THE TRACKER, to provide some appetizing material on organs to be visited in the New York area during the convention. There'll be many more delectable morsels, so plan now to attend.

Brooklyn's Three-Manual Odell Lives On

by Chester H. Berry

The Church of Saint Charles Borromeo (Roman Catholic) has a history as a parish of distinction in matters artistic; it is therefore rather fitting that this church today houses the largest surviving Odell tracker organ in playable condition in New York City, a three-manual instrument of 36 ranks.

The parish began in 1851 when an edifice on Sidney Place in Brooklyn Heights was purchased from an Episcopal church. From the first, the clergy chosen to serve this parish have been gentlemen of refined taste and intellectual attainment, and the parish soon attracted the elite of the Catholic population of Brooklyn. In 1866, additional land in the immediate area was purchased for $25,000. The original building burned in 1868; among the losses noted by Styles in **History of Kings County** were "its valuable organ, its superb frescoes, and the collection of music." No information regarding this instrument has been found.

In 1869, the present building was erected. Elias and George G. Hook list the church for the same year as containing their Opus 481, a one-manual instrument of fifteen registers. However, no trace of this organ remains. In 1880, J. H. and C. S. Odell of New York installed their Opus 178, a three-manual of the following specifications:

GREAT

16	Double Open Diap.	58 pipes
8	Open Diapason	58 pipes
8	Gamba	58 pipes
8	Clarionet Flute	58 pipes
4	Principal	58 pipes
4	Harmonic Flute	58 pipes
3	Twelfth	58 pipes
2	Fifteenth	58 pipes
III	Mixture	174 pipes
8	Trumpet	58 pipes

SOLO (first manual)

8	Open Diapason	58 pipes
8	Keraulophon	58 pipes
8	Dulciana	58 pipes
8	Melodia	58 pipes
4	Flute d'Amour	58 pipes
2	Piccolo	58 pipes
8	Tuba Cornet	58 pipes
8	Clarionet (tc)	46 pipes

Tremulant (to Swell)

SWELL (enclosed)

16	Bourdon	58 pipes
8	Open Diapason	58 pipes
8	Salicional	58 pipes
8	Stopped Diapason	58 pipes
4	Fugara	58 pipes
4	Fluto Traverso	58 pipes
2	Flageolet	58 pipes
III	Cornet	174 pipes
8	Cornopean	58 pipes
8	Oboe	58 pipes

PEDAL

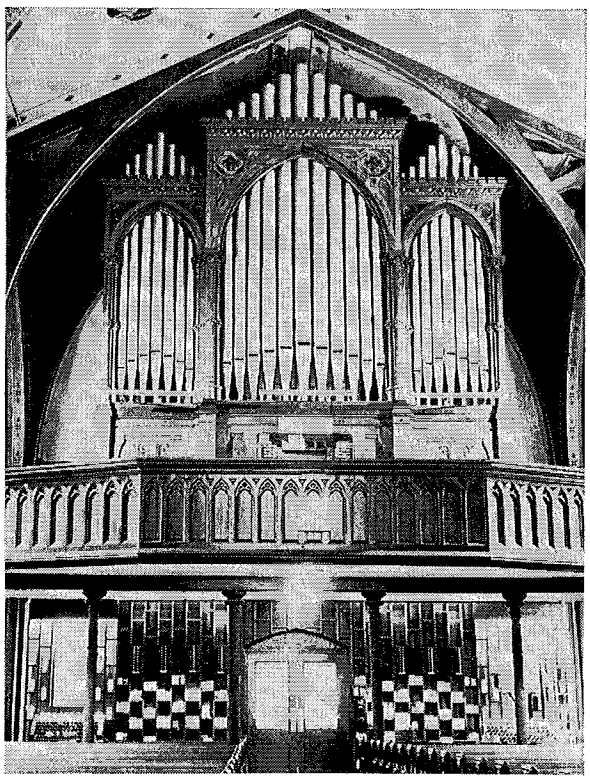
16	Open Diapason	30 pipes
16	Bourdon	30 pipes
8	Violoncello	30 pipes
16	Trombone	30 pipes

COUPLERS

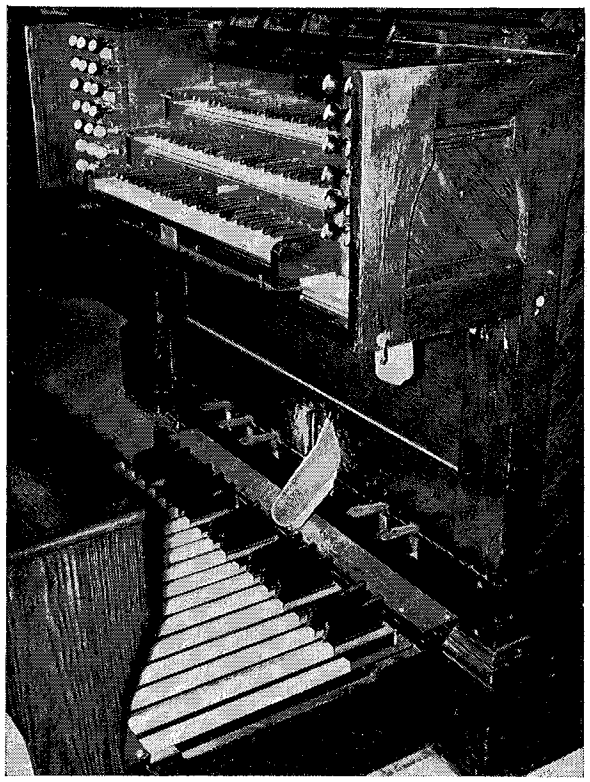
G-P, Solo-P, Sw-P, Sw-G, Solo-G, Sw-Solo

The composition of the Great Mixture and the Swell Cornet is the same: 1-25: 17.19.22; 26-30: 15.17.19; 31-37: 12.15.17; 38-58: 8.12.15. A total of 32 stopknobs control the 36 ranks, containing 1,976 pipes.

The console is similar to most of those of its era, with one exception. It follows the standard Odell format for drawknob display: instead of the



J. H. and C. S. ODELL ORGAN
St. Charles Borromeo, Brooklyn Heights, N. Y.



J. H. and C. S. ODELL CONSOLE
St. Charles Borromeo, Brooklyn Heights, N. Y.

usual stepped terraces, a single flat panel stands on each side of the manuals. Manual compass is CC to a^3, 58 notes; pedal compass is CCC to F, 30 notes, and the pedalboard is of flat form. The solitary manual accessory is the unmarked Swell to Great reversible piston in the Great key slip. Pedal accessories, left to right, are:

Swell Piano - draws 8 ft. stopped diapason and salicional, retracts all other Swell stops
Swell Forte - draws all Swell stops
Great to Pedal Reversible
Swell Crescendo Lever
Great Forte - draws all Great stops
Great Piano - draws 8 ft. gamba, clarionet flute; retracts all other Great stops

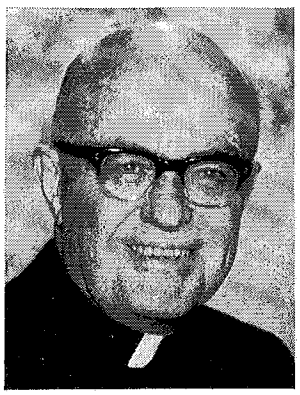
The Great diapasons become common metal at 3 ft. F, and are zinc in the bass. The Great gamba is cylindrical metal. The clarionet flute is stopped wood throughout, with pierced stoppers from 4 ft. C up. The harmonic flute is open metal, harmonic from the 25th note up. The trumpet has 12 harmonic pipes followed by nine flue trebles.

The tuba cornet in the Solo could have been more powerful to stand against full organ. It is placed so as to make one speculate if it replaced a 16 ft. flue, for it stands at the exereme rear of the Solo chest (the other reed is at the front).

Both strings are cylindical metal; the dulciana is now tuned sharp as a celeste rank. The melodia is wood, open in all but the bottom octave, which is topped. The flute is open wood in all but the top octave, which is open metal, 12 notes. The piccolo is slightly conical open metal. The clarionet is a bell stop, with rather slender resonators. The tuba has 13 harmonic trebles, followed by nine flues; the clarionet also has nine flues.

The Swell follows the basic pattern laid out above. The cornopean has some harmonic trebles, and both reeds have nine flue trebles. The "fluto (sic) traverso" is open wood in the bass two octaves, then harmonic wood with nine open metal flues. The stopped diapason is stopped wood throughout, with bored stoppers from about 3 ft. F.

The pedal 16 ft, flues were wood, while the violoncello and trombone were metal.



MSGR. DIVINEY

Credit for the preservation of this instrument must be given to the Rt. Rev. Msgr. Charles E. Diviney, Vicar General of the Diocese of Brooklyn. A clergyman in the tradition of St. Charles Borromeo, he recognized the quality and value of this organ, and, in 1966, authorized Louis F. Mohr & Co., a local maintenance firm, to overhaul the organ, a project which took about 14 weeks in early 1966, and cost about $5700. This wise decision has insured the church of many additional years of service from their fine instrument.

Finally, a note of thanks is in order to Norman Dilger, organist of the church, who waited patiently for several hours on two evenings while I tried the organ and gathered the information in these pages. Without his assistance this article could not have been written.

NEW TRACKER ORGANS

This department has received scant news of newly built tracker organs. We would like to feature these instruments, especially those built by the comparatively unknown builders and those that are so small that other publications cannot find space to mention them. All members are urged to notify the editor of such news, giving as complete details as possible.

HAMAR IN MASSACHUSETTS

We have received a small photograph and bare details of a new organ built by Richard C. Hamar of New Hartford, Conn., for Charles Kletzsoh of Harvard University. From the picture, it appears to be a one-manual positiv-type instrument with six drawknobs, although what they control is not known. Mr. Hamar, long a member of OHS, has attended some conventions. After graduation from Northfield and Mount Hermon Schools at East Northfield, Mass., he served in the Armed Forces and is now happily settled and married.

ADAMS IN NEW YORK

Also meager in content is the notice that G. F. Adams of New York City is building a 3-manual tracker organ for the east gallery of St. Thomas' Church, 5th Avenue at 53rd Street. The instrument will have 39 stops (with one prepared-for) and should be well on its way to completion soon.

CHASE AT RENSSELAER

A notable example of providing new case, chests, mechanism and console for a set of pipes built in 1870 by George Andrews has been accomplished by Sidney Chase of Worcester, N.Y. in the Chapel and Cultural Center of Rensselaer Polytechnic Institute at Troy, New York. There are 610 pipes in the new tracker-action organ which was dedicated on March 12 with a recital by William Carragan.

We regret indeed that none of the above reports included specifications.

CHAPLINE IN PHILADELPHIA

Joseph Chapline has been building small tracker-action organs for some time, and as a result of his experience he is prepared to build and ship two models. One is called a Practice Organ and contains the following:

MANUAL II - 61 Notes
8′ Gedeckt (wood)
2′ Gemshorn

....MANUAL II - 61 notes
8′ Quintade
4′ Koppelfloete

PEDAL - 32 notes
8′ Gedeckt (Metal, 56 pipes)
(4′ Rohrfloete)
(2′ Nachthorn)
COUPLERS - II to I, I to Ped.
II to Ped.

The other is called a Portativ organ, designed to be easily moved. We examined one of these and found it quite versatile. The specifications are:

8′ Gedeckt
4′ Rohrfloete
2′ Gemshorn
II Cymbal

There are no pedals, but the one manual has 61 notes.

Both of these instruments are tracker-action. They show fine craftsmanship and possess beautiful tone.

A Reed Organ Bibliography

by Robert Bruce Whiting

O blest harmonious minister!
In choral church or pious home
'Tis thine to still all mortal fear,
And waft us to the heavenly dome!
Sound on, thou perfect Organ, grandly sound,
And ever shed Religion's seraph-soul around!

Sound On! Beside the household shrine
Thou also dost thine anthems raise,
Making the humblest home divine
And beautiful with rhythmic praise.
How glorious! Thy sweet and solemn strain
Can change the humblest cottage to a stately fane!

These stirring words, from an "Ode to the Mason & Hamlin Reed Organ" by William R. Wallace in a Mason & Hamlin catalog of 1863, show the high esteem in which reed organs were held over one hundred years ago. The portable melodeons which crossed the prairies in covered wagons and the family parlor organ on which mother played hymns with her toil-worn hands are part of the cultural heritage of America. After 1900 the increasing popularity of the piano, player piano and phonograph caused the reed organ to go out of style. By 1920 only a few reed organ manufacturers were still in business. In the 1930's reed organs had fallen so low in public opinion that they sold for as low as 50 cents in country auctions. Since World War II, however, because of the tremendous interest in antiques, reed organs have become highly sought after collectors' items. Today a fine old reed organ is not only appreciated as a musical instrument but also is recognized as a significant example of nineteenth century American craftsmanship.

I frequently receive letters from owners of reed organs, requesting information on making repairs, restoration, history of reed organ companies, sources of parts, and methods of electrification. Hence it seems appropriate that the first article in THE TRACKER on reed organs should consist of a listing of available sources of information.

Most owners of reed organs are interested in methods of repairing them. At present there are four books now available on repairing American reed organs (i.e., suction type reed organs). Incidentally, the first two of these books also contain material on tracker action pipe organs.

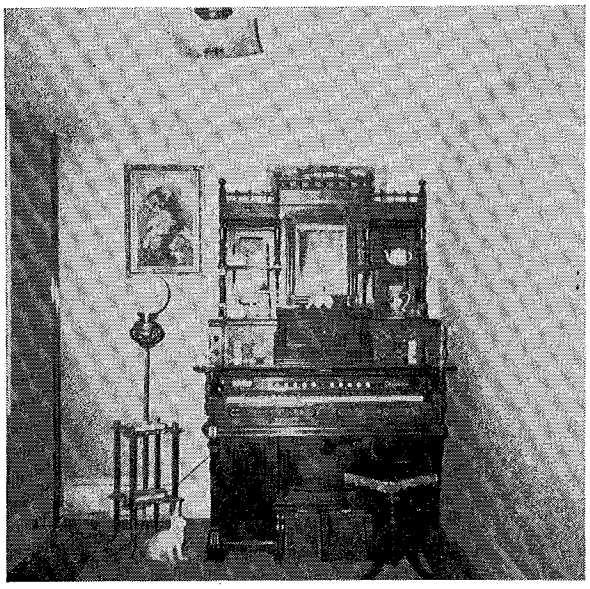
1. "ORGANS, Construction and Tuning, including the Reed Organ and Player Piano", by Oliver Faust, published by Tuners Supply Co., Boston, Mass. This book has a good section on repairing reed organs and tuning the reeds.
2. "Tuning, Care and Repair of Reed and Pipe Organs", published by Niles Bryant School of Piano Tuning, Battle Creek, Michigan, and reprinted 1968 by Vestal Press, Vestal, New York, 13850. This booklet has many fine diagrams of reed organ parts and actions, in addition to explanations of reed organ tuning and repairs.
3. "The Reed Organ", published by Sears Roebuck and Co. in 1910 and reprinted in 1968 by Vestal Press. This 22 page booklet lists frequently occurring mechanical troubles and explains how to remedy these complaints.
4. "Rebuilding the Player Piano" by Larry Givens, published by Vestal Press in 1963. Although this book has a short section on reed organ repairs, its chief value for reed organ owners is its detailed explanation of how to recover with rubber cloth the bellows of player pianos. These instructions are easily adapted to reed organ bellows.

These books can be obtained from the publishers, piano or organ supply houses, and the Organ Literature Foundation.

For harmoniums (pressure type reed organs), there is a booklet "Catechism of the Harmonium" by Joseph Warren, published by Augener, Ltd., London, and obtainable from the Organ Literature Foundation. It contains a description of the various parts of harmoniums, instructions on how to remedy defects, and the use of the stops and manner of performing. (A more comprehensive book, "Cathechism for the Harmonium" by John Hiles, Brewer and Co., London, 1877, is out-of-print.)

The finest book on reed organs of both the suction and pressure types is "The Reed Organ: Its Design and Construction" by H. F. Milne, Musical Opinion, London, 1930. (This is the same author who wrote the book "How to Build a Two Manual Chamber Pipe Organ".) Unfortunately the book is out-of-print and in the rare book category. It gives full details on the design and construction of reed organs with 42 diagrams, describes faults and their remedies, and explains tuning. In addition, it contains the only comprehensive discussion in English on reed voicing and regulating.

In German, there is a book "Das Harmonium" by L. Hartmann, printed by B. F. Voigt, Leipzig,



1895 MILLER PARLOR ORGAN
Made in Lebanon, Pa.

1913. It includes the history, construction, and use of the pressure and the suction type reed organ, with a supplement on playing the harmonium, together with numerous illustrations.

I am often asked for an "Instruction Book" on repairing a certain make of reed organ. Fortunately, most reed organs are similar enough in construction that the books listed above are sufficient. There are no available books on repairing specific makes of reed organs. Some manufacturers, such as Estey, E. P. Carpenter, Mason & Hamlin, and Sears Roebuck, issued booklets describing how to take apart and repair their particular organs. Other companies gave this information in their reed organ catalogs. All these booklets are now scarce collectors' items. An important source of information, however, is the Patent Office, United States Dept. of Commerce, Washington, D.C. If you know the patent number of a reed organ part, you can obtain for a nominal amount a copy of the patent with detailed drawings and explanations of how the part works. (The Patent Office will not search for a certain patent for you; you must send them the patent number.)

People frequently ask whether or not a reed organ should be electrified by installing a suction unit. If the organ is being preserved as an antique, then defective bellows and reservoir should be recovered with new rubber cloth. But if the organ is going to be used as a musical instrument by children or the average adult, it should be electrified. Most people can not pump and play! (The exhauster bellows and reservoir with their framework can be removed in one piece and put in the attic, if desired, ready for reinstallation at some future date.) On all electrifications of reed organs from two to six sets of reeds, I use the model RO-6S suction unit made by the Lee Music Manufacturing Co., Box 595, Tujunga, California, 91042.

No comprehensive history of the reed organ, including the history of the various reed organ manufacturers, has yet been written. General accounts of the early history are given in the following booklets:

1. "The History and Development of the American Cabinet Organ" by Henry Lowell Mason. (A photocopy can be bought from the Library of Congress.)
2. Chapter on "Cabinet and Parlor Organs" from "The Great Industries of the United States", J. B. Burr & Hyde, Hartford, Conn., 1872.

The larger encyclopedias and dictionaries of music have articles on the reed organ and its history. One of the finest of these is "Grove's Dictionary of Music and Musicians", 5th edition, edited by Eric Bloom, St. Martin's Press Inc., New York, 1954, which has excellent articles under the headings of Harmonium, American Organ, and Reed.

The early history of the Estey Organ Co. is given in an article "The Perfect Melodeon: The Origins of the Estey Organ Company, 1846-1866," by Milton Nadworny, in The Business History Review, Vol. XXXIII, No. 1, Spring 1959.

The history of the Kimball Piano and Organ Company is covered in the book "Music for the Millions", by Van Allen Bradley, Henry Regnery Co., Chicago, 1957.

The Onondaga Historical Association, Syracuse, N.Y., has issued a pamphlet on early melodeon and reed organ builders in the Syracuse area.

Much information on individual companies can be found in late nineteenth century Musical Dictionaries, Handbooks of American Music and Musicians, and Histories of the Music Trades. For example, in my library is a large folio-size volume, "General History of the Music Trades of America", published by Bill and Bill, New York, 1891, which gives the history of several dozen reed organ companies. Likewise, the book "A Handbook of American Music and Musicians", published by F. O. Jones, Canaseraga, New York, 1886, has information on both pipe and reed organ manufacturers. The best source of information are the catalogs issued by the manufacturers of reed organs, which illustrate the various models of reed organs which were made. These catalogs frequently contain a history of the particular reed organ firm. Unfortunately, these catalogs are difficult to locate.

In connection with the history of reed organs, one fact should be remembered: in this country, extensive manufacture of suction type reed organs did not begin until the early 1840's, when Carhart & Needham and George A. Prince & Co., began the manufacture of melodeons. Yet I have received letters from people inquiring about a melodeon or reed organ which was in their family for 200 years! And then there is the historical book of a church near Spring City, Pa., which states that before the 1791 Tannenberg organ was installed, a small reed organ was probably used!!

Reed organ supplies, such as rubber cloth, felt and leather, can be obtained from organ and piano supply houses. Stop knobs, stop name labels, reed hooks, coupler buttons, pallet rods, bellows springs, valve springs, pedal straps, etc., can be bought from Schaff Piano Supply Co., 2009-21 North Clybourn Ave., Chicago, Illinois, 60614. There is no source for specific organ parts. These must be repaired or made new. The book by Larry Givens has a good chapter on Materials, such as the kinds of glue, rubber cloth, and leather, and also lists sources of supply of these and other materials.

Reed organ reeds seldom break under normal use; if they do, it is usually the large bass reeds or the tiny reeds at the top of a 4′ or 2′ stop. There is no source of new reeds in this country, but many reed organ restorers have spare reeds which they will sell. Since reed organs often differ in pitch, you will always have to tune the new reed to your organ. Also, because of slight differences in the di-

(Please turn to page 15)

New York's Last Three - Manual Jardine

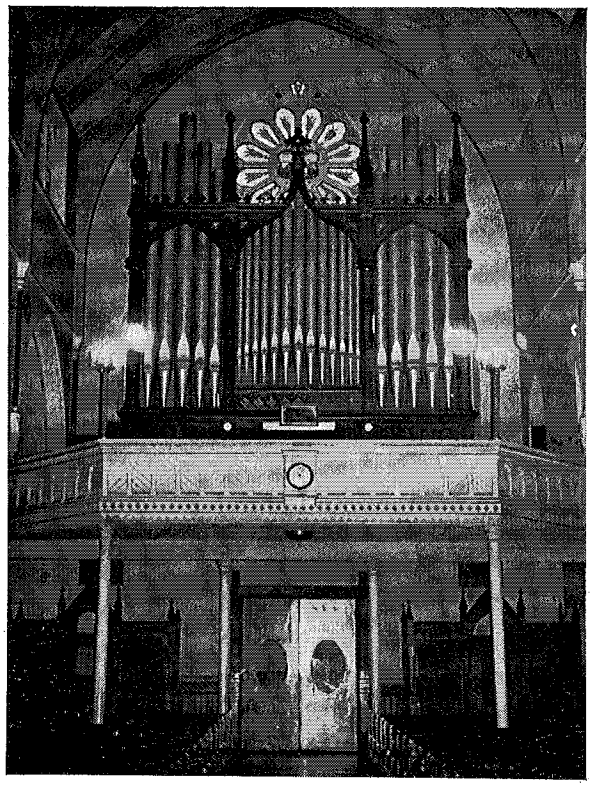
by Chester H. Berry

Of all the organs built by George Jardine for his home city, it is somewhat remarkable that only one of his three-manual instruments survives in playable condition. This organ, of but 37 ranks, is still in use at the Sacred Heart Church in Brooklyn, New York.

The parish of the Sacred Heart dates back to 1871, the year of its creation, when a chapel was opened on a street near the present church. On May 10, 1874, the cornerstone of the church was laid; it is somewhat remarkable that the stone is dated 1873. The completed building was dedicated on June 24, 1877. It is a brick edifice, 64 ft. by 137 ft., and has a noted painting of the Sacred Heart over the altar.

The organ stands in the rear gallery, behind a typical Jardine case, which is distinguished from others primarily by the fact that the tallest pipes are in the end towers. The specification appears below; the names of the ranks are taken from the pipework or exterpolated from other Jardine instruments of the period, as many of the original ivory inserts have been lost and not a few replaced by quite different-looking new plates, often with little regard for accuracy:

Name of Stop	(Name on Knob) (* indicates new knob)	
GREAT (first manual)		
Double Diapason 16 ft.	Cello 8 ft.*	58 pipes
Open Diapason 8 ft.	Open Diapason 8 ft.	58 pipes
Gamba 8 ft.	Gamba 8 ft.	58 pipes
Melodia 8 ft.	Melodia Dolce 8 ft.*	58 pipes
Principal 4 ft.	Octav 4 ft.*	58 pipes
Flute Harmonic 4 ft.	Quintaton 4 ft.*	58 pipes
Twelfth 3 ft.	Twelfth	58 pipes
Fifteenth 2 ft.	Fifteenth 2 ft.	58 pipes
Mixture 2 & 3 ranks (1-12: 19.22; 13-36: 15.19.22; 37-58: 8.12.15)	Quinte 2-2|3 ft.*	162 pipes
Clarine 4 ft.	Viola Dolce 4 ft.*	58 pipes
Trumpet 8 ft.	Trumpet 8 ft.	58 pipes
SWELL (Enclosed, second manual)		
Bourdon Bass 16 ft.	-blank-	12 pipes
Bourdon Treble 16 ft. (tc)	Subbass dolce 16 ft.*	46 pipes
Open Diapason 8 ft.	Open Diapason 8 ft.	58 pipes
Stop Diap 8 ft.	Stop Diap 8 ft.	58 pipes
Clariana 8 ft.	-blank-	58 pipes
Principal 4 ft.	Viola	58 pipes
Flute 4 ft.	-blank-	58 pipes
Piccolo 2 ft.	Piccolo 2 ft.	58 pipes
Cornet 2 & 3 ranks (1-12: 19.22; 13-24: 17.19.22; 25-43: 12.15.17; 44-58: 8.12.15)	Mixtur 2 2|3 ft.*	162 pipes
Cornopean 8 ft.	Cornopean 8 ft.	58 pipes
Vox Humana 8 ft.	Vox Humana 8 ft.*	58 pipes
CHOIR (third manual)		
Gamba 8 ft.	-blank-	58 pipes
Clarabella 8 ft.	Clarabella 8 ft.	58 pipes
Stop Diap 8 ft.	Stop Diap 8 ft.	58 pipes
Flute 4 ft.	Flute 4 ft.	58 pipes
Gemshorn 4 ft.	Gemshorn 4 ft.	58 pipes
Flageolet 2 ft.	Flageolet 2 ft.	58 pipes
Stop Diap 2 ft.	Clarinet 8 ft.	58 pipes
PEDAL		
Open Diapason 16 ft.	Bourdon Bass 16 ft.*	30 pipes
Bourdon 16 ft.	Bourdon 16 ft.	30 pipes
Violoncello 8 ft.	blank-	30 pipes
Flute 4 ft.	Flote 4 ft.	30 pipes
Trombone 16 ft.	Trombone 16 ft.	30 pipes



GEO. JARDINE & SON ORGAN
Sacred Heart Church, Brooklyn, N. Y.

COUPLERS (drawknobs under Great manual)
Great to Pedal (removed)
Swell to Pedal (removed)
Choir to Pedal (removed)
Swell to Great
Choir to Swell

There is a spring-loaded Bellows Signal, but the knob has been broken off; and there was once a "Carillon" but the stop has been removed. There is a total of 1,982 pipes in the 37 ranks, controlled by 34 stopknobs.

As can be seen in the picture, the console is quite similar to most nineteenth-century consoles. Manual compass is CC to a^3, 58 notes; pedal compass is CCC to F, 30 notes. The flat, radiating pedalboard is a Jardine hallmark; virtually all the Jardines in the city have one, and OHS members who went to the upstate New York convention two years ago will remember that the 1890 Jardine in St. Patrick's Church, Watervliet, had a radiating pedalboard. Here ends the similarity between these two instruments, however, for the Sacred Heart Jardine displays both mechanical and tonal excellence. The key touch is moderate on the Swell and Choir manuals, and is rather light on the Great. Full organ is quite full and rich, superbly matched to both the moderately large size and excellent acoustics of the edifice.

In the Great, the diapason stops are spotted metal from 2 ft. C up, except for the 8 ft. diapason which is spotted metal from 4 ft. C. The 16 ft. dia-

pason supplies pipes for the case. The gamba is cylindrical metal, spotted from 4 ft. C. The melodia is stopped wood in the bass octave, open in the rest of the stop. The flute harmonic is stopped wood in the bass octave, open common metal in the next five pipes, and harmonic common open metal on up. The peculiar stop between the mixture and the reed, designated "viola dolce 4 ft." on the console, is open cylindrical spotted metal throughout. The bass C pipe is stamped "keraulophon", but the rank is marked "clarine". In tone, it is a mild string, the octave of the gamba. On the bass C pipe was the remains of a shipping label, indicating that the stop was made in France. The location of the stop on the chest and the knob on the console sparked speculation that the stop was originally a 4 ft. reed, but there is insufficient space for such a stop. The trumpet, full in tone, is the making of the organ when pulled at the right time; there are no harmonic trebles in this stop, oddly.

The Swell organ stands in a fairly large box over the Choir organ. The bourdon is stopped wood in the bass three octaves, then capped common metal. The diapason stops are common metal from 2 ft. C. The stop diap is stopped wood in the bass two octaves, then a common metal rohr-flute. The clariana, so marked on the upper lip of some of the bass pipes, is spotted metal from the 20th pipe, and of bell-gamba form from 4 ft. C. The 4 ft. flute is stopped wood in the bass octave; then open common metal. The piccolo and mixture are common metal throughout. The reeds stand in the back of the box; each has nine flues. (One wonders whether the Vox Humana is a later replacement of an Oboe.)

The Choir organ is behind the Great, on the same level. It is rendered virtually inaccessible by the rollerboard to the Swell which stands in front of it, the ladder to the Swell box on the right, and the traces to the Swell sliders to the left. The gamba is cylindrical open metal, spotted from the 18th pipe. The clarabella is stopped wood in the bass octave, then open triangular wood. The stop diap is metal throughout; the bass two octaves having unpierced wood stoppers; the rest of the stop being a common metal rohrflute. The 4 ft. flute is as on the Swell. The gemshorn is less tapered than modern examples. The flageolet is common open metal. The front rack originally had a clarinet; it now holds a 2 ft. flute, made of stopped wood in the bass 32 pipes, and open metal in the top end. The reason for this replacement is unknown.

The Pedal division ts split into c and c# halves which flank the manuals. The diapason is open wood, with the larger pipes displayed in the sides of the organ. The bourdon is stopped wood. The violoncello is a bell gamba. The flöte is open metal, zinc in the bass octave and common metal in the rest, all cylindrical. The trombone has metal resonators.

The Great and Choir divisions are on "N" chests, chromatic from Middle C. The Swell is on an "A" chest.

Apart from the uniqueness of this instrument as Jardine's only surviving three-manual organ in the New York area, the instrument is of interest for the fine workmanship evident in its construction. Despite decades of minimal maintenance, the organ still shows the Jardines' capacity for fine organbuilding. The three pedal couplers have been removed, reportedly due to a tendency of their mechanism to jam; an unfortunate operation in any case, for the organ hardly has an independent pedal. As can be seen in the picture of the console, there are no manual accessories; pedal accessories are, left to right:

GEO. JARDINE & SON ORGAN CONSOLE
Sacred Heart Church, Brooklyn, N. Y.

Swell Forte, drawing all Swell stops
Swell Piano, retracting all except the 8 ft. flues
Great Forte, drawing all Great stops
Great Piano, retracting all except the 8 ft. flues, 16 ft. diapason, and 4 ft. flute
Swell Crescendo Lever

The enthusiastic assistance of the organist of this church, Mrs. Eleanor Lavigne, in the preparation of this article, is gratefully acknowledged.

Our membership is growing;
are ALL of your friends on the list?

The Organ Fair At Windham, Conn.

Ed. Note: During her recent stay in Florida, Mrs. Harriman enjoyed as neighbors Mr. and Mrs. Arthur Fowler of Windham, Conn., who live in a house next door to St. Paul's Church, Windham, and attend that church. They were able to provide the following history of their church's organ, taken from the church records.

'The organ in St .Paul's Church is one of the oldest in continuous use in the state. It was purchased in 1857 and replaced one which was exchanged as a $50 part payment toward the new one.

'The cost of the organ was to be $600 and one of the first scheduled events to help pay for it was an "Organ Fair", sponsored by the Ladies Benevolent Society. This was held on February 19 and 20, 1857, and especially printed for sale at the Fair was a publication known as **The Organ,** which sold for 5 cents a copy. In one of the editorials it stated: "The old organ, which has done faithful service, begins to show signs of feebleness. Symptoms of pulmonic affection have been of late apparent. Its chest evidently impaired, there is at times difficulty of respiration, with irregular and feverish pulsations. The case is decidedly bad, and the general opinion is that it is **organically** diseased."

'The subscription method was used to raise more than half the cost.

"We, the undersigned, promise to pay to the Treasurer of the Parish the sums affixed to our names for the purpose of purchasing a new Organ for St. Paul's Church, Windham, the subscriptions to be paid when the organ is delivered and set up in the said church. — Windham, March 16th, 1857.

NAMES

S. J. Horton (Pledge)	$100.00
Waldo Bingham	20.00
Benjn. Perry	15.00
N. M. M'Collum	30.00
Nancy W. Bingham	10.00
Mrs. J. M. Colcord	5.00
S. J. Bingham	10.00
A. A. Burnham	10.00
Charles Smith	15.00
Stilman Putnam	5.00
E. C. Burnham	5.00
Geo. Lathrop	10.00
Ellen D. Tingley	15.00
H. Winchester, Per A. F. Jr.	20.00
G. C. Johnson	5.00
C. Rockwood	5.00
Saml. Bingham	15.00
Ed. P. Fitch	5.00
E. G. Hammond	10.00
Giles Taintor	25.00
James Loomis	5.00
R. L. Baker	40.00
Calvin Hibbard	1.00
Freelove Backus	2.00
A. Churchman	10.00

Amount received on above: $383.00; Willimantic Savings Bank, $187.83; received for old organ $50.00; Balance in Organ Fund, $3.93; Total $634.76. Cost of new organ, $600.00. Balance $34.76."

'From the Organ Fair, a balance of $130.65 helped to pay the above cost.

'Origin of the Organ - Excerpts from a letter sent by Miss Barbara J. Owen of Pigeon Cove, Mass., a student of the antiquity of organs, help to interpret more carefully the one which is in St. Paul's Church.

"28 March 1964 . . . I am quite familiar with the tracker-action organ in your church . . . On a list of organs built by Holbrook, this one appears . . .

"The builder of your organ, Edwin Lafayette Holbrook, was an interesting person. He was born in 1824 in East Medway (Millis), Mass., the son of George Handel Holbrook, a prominent bell-founder, many of whose bells still ring in the steeples of Connecticut churches. George Holbrook had also carried on a small organ-building business with a cousin named Josiah Holbrook Ware, and in 1850 Edwin took this over and expanded it, building organs on a moderate scale for half a century. He died in Millis in 1904. Several others of Holbrook's organs besides yours exist, though yours is one of the very earliest. One built in 1875 is in the Congregational Church in Killingworth. . . . Organs of this kind will last indefinitely, given a minimum of care; you are very fortunate to have it."

'Description of the Organ (from a report by Paul A. White, F.A.G.O., of Storrs, Conn.)

"The instrument has one manual built into the front of the organ chamber. The two octave pedal span is attached directly from the chamber to the organist's bench, completing one solid unit, and is wired to the manual for unification (tracker). Sliding doors, concealed within the front chamber walls, close in front of the manual and stop jambs when the manual unit is pushed back into the front of the chamber.

"On the right side of the console is the swell pedal. There is no crescendo pedal. The swell shutters are placed high in the chamber, opening with the depression of the swell pedal; these are behind the ornamental pipes and not visible to the audience. The chamber, which houses pipes, bellows, and all mechanical elements excluding the motor, is fronted with four flat-surfaced Corinthian columns.

"The single manual has four and one-half octaves and is straight. The variety of tone is controlled by stops:

Flute
Principal
Stopped Diapason Treble
Stopped Diapason Bass
Dulciana
Open Diapason
Trumpet*
Fifteenth
Twelfth
Bellows Alarm*
Sub Bass*
Couple Pedal to Keys
Pedal Lock*

(* Inoperative)

"The original bellows was hand-pumped by young men, who were signalled by an alarm when to begin moving the bellows handle. An Orgoblo, a motor-driven unit, has now been installed, making hand-pumping unnecessary.

(Please turn to page 18)

OHS needs LIVING members;
prove you're alive by voting this year.

HUBBARD'S DICTIONARY

THE TRACKER continues to reprint a selection of definitions from the *Musical Dictionary,* a volume of *The American History and Encyclopedia of Music,* edited by W. L. Hubbard. Readers are reminded that the date of publication is 1908 and that the art of organ building at that time was a far cry from that of today.

* * *

chiarina - It. n.

A clarion or trumpet, derived from its clear, bright tone.

chimney - A small tube passing through the cover of certain stopped organ pipes, causing the air to vibrate in two equal columns, thus making the tone more brilliant.

chirogymnast - Eng. n. from Grk.

Finger-trainer: a square board to which is attached a cross bar to which rings are attached by a set of springs. It is used to exercise the fingers of piano and organ players.

Chladni's figures - Experiments in electric figures made by Chladni, a scientist, born at Wittenburg in 1756. These experiments, which he carried on chiefly by means of a plate of rosin covered with sand, are discussed in his books, Discoveries Concerning the Theory of Sounds and A Treatise on Acoustics.

choir, grand - In organ playing, the united sounding of all the reed stops.

choir organ - In large organs the third principal section of the instrument. It is less powerful than the great organ, and contains stops especially suited for accompanying the choir.

Chor. - Ger. n.

1. On piano two or three strings for one tone sounded in unison.

2. A combination of instruments of the same family but of different pitch.

3. In the organ several of the pipes composing a so-called mixture stop are grouped together so that they are sounded by one key, producing tones of various pitch.

chordaulodion (also chordomelodion)

A large automatic barrel organ having a combination of pipes and strings. The chordaulodion was invented by Kaufman, an organist, of Dresden, in 1812.

chronometer - An apparatus for measuring the duration of notes, invented in 1813 by Gottfried Weber. It was a pendulum formed of a string divided into fifty-five inch spaces by knots, and having a bullet attached to the end for a weight. It was provided with means of lengthening or shortening the string and the rate of velocity of the pendulum depended upon its length. Thus, the slider set at some determined mark or knot on the string makes one beat per second, and gives a basis for measuring other lengths and their number of beats per second.

cicutrenna - It. n.

A musical pipe: this was probably derived from cicuta, a Pan's pipe, made from the stalks of the hemlock.

Cimbelstern - Ger. n.

Literally, cymbal-star: a star made of circular pieces of metal hung with small bells which are sounded by a current of air, controlled by a draw-stop. It is now rarely used, but in old organs was placed in front and at the top of the instrument. Synonym of Zimbelstern.

ciphering - When, through mechanical derangement, such a leakage of a valve, a note on the organ sounds persistently, although the key is not pressed, it is called ciphering.

claribel flute - An organ stop composed of open wood pipes producing a full tone of sofe, sweet quality. The pitch is an octave higher than that of the ordinary clarabella stop.

claribella - In the organ a group of pipes which are open at both ends. Their tone is very mellow and can be effectively used in solo work. The name was given by English makes, whereas the German portunal and the American melodia are the same.

clarion - Eng. n.

1. A trumpet having a clear tone.

2. An organ stop composed of pipes furnished with reeds whose vibrations produce the sounds. The tone is ringing and brilliant and is used in loud effects. The clarion is the only reed stop of this pitch in general use.

classical music . . . Serious music in general in contrast to music of ephemeral nature.

classical pitch - The pitch in use between 1713 and 1897, and employed by all the great musicians from Purcell and Bach to Weber and Schubert and even Mendelssohn and Rossini. In this pitch, a on the second space of the treble staff varied from 415 to 429 double vibrations per second.

clavecin - Fr. n.

1. The French name for harpsichord. An early development of instruments of the piano family.

2. The keys by which the bells forming the carillon are played.

clavichord - A keyboard stringed instrument developed from the monochord, the direct ancestor of the piano, and the simplest of the group of related keyboard instruments of which the harpsichord, virginal and spinet were developed from the psaltery. . . . Its tone was delicate and tremulous and had a certain quaint charm, but unlike the harpsichord and spinet, it was capable of increase and decrease of volume. Thus it was the most expressive of keyboard instruments made with strings.

clavicylinder - A keyboard instrument invented by Chladni about 1800 and exhibited in Paris in 1806. It consisted of a glass cylinder or series of cylinders made to revolve by a treadle. By means of keys, steel rods were pressed against the cylinder and thus made to sound the notes of the scale. This instrument had a compass of four and a half octaves.

Another instrument of the same name consisted of glass plates of different lengths struck by hammers operated by a keyboard.

claviglissando - It. n.

A keboard instrument invented by C. W. Le Jeune. It consisted of a mechanism which combined the effects of the harmonium in imitating the sounds of various instruments, and of the violin in its portamento or slide.

clear flute - An organ stop sounding an octave higher than its nominal pitch and having a clear, flute-like quality.

compensation mixture - An organ stop connected with the pedals and composed of pipes, several of which

sound at different pitches when a single key is depress. This stop is used with various other pedal stops to reinforce and brighten the tone.

concert pitch - The pitch by general consent for some chosen note from which all the other notes are tuned. This is not really any definite pitch but is the one adopted by various manufacturers because it is calculated to show off their instruments, and is very high. The French normal pitch is now generally adopted as concert pitch and is 435 double vibrations per second for a, the note in the second space of the treble staff.

console - The keyboard, stops, pedals and such parts of an organ. The portion of the instrument at which the organist sits in playing, which is sometimes separate and at some distance from the pipes and other parts of the organ.

conveyances - Tubes in the organ which carry the wind from the windchest, where the air is stored, to special rows of the very large pipes which are not placed over the windchest, usually narrow tin tubes.

copula - It. n.

1. In organ playing a coupler or arrangement by which two rows of keys, or a row of keys and the pedals, may be connected together.

2. A codetta, or phrase, connecting two parts of a fugue.

cor de nuit - Fr.

The cremona stop of an organ.

cornet

1. A small brass wind instrument of the trumpet species. . . .

2. An organ stop composed of pipes fitted with reeds and capable of imitating the blaring tone of the ordinary cornet. It possesses various pitches.

3. An organ stop composed of from three to five ranks of pipes which produce a corresponding number of tones of different pitches when a single key is depressed.

cornopean

1. An instrument of the trumpet family, a coret-a-pistons. . . .

2. An organ stop composed of pipes fitted with reeds for producing sounds. Its tone is powerful and resembles that of the French horn. The lowest tone is two octaves below Middle C. The stop is usually connected with the swell organ.

correctorium - Lat. n.

1. A tuning cone or hollow horn-shaped instrument by which an organ tuner widens or narrows the mouths of the smaller lipped pipes to put them in tune.

2. The musician who instructs the singers, in an operatic chorus, to sing their parts by ear.

Cremona - It. n.

1. A town on the river Po, in Lombardy, famous for the fine violins made there. . . .

2. A name given to an organ stop and doubtless a corruption of the German Krummhorn. The pipes are fitted with reeds for producing the tones somewhat resembling those of the clarinet.

Crescendozug - Ger. n.

1. The cresendo pedal, by which the stops of an organ may be drawn out successively, producing an effect from the softest tone to full power.

2. A kind of organ swell or box enclosing part of the organ with shutters and invented by Abbe Vogler.

cribrum - Lat. n.

The sounding board of an organ.

crom horn (crooked horn) (also cromorne)

1. A free-reed organ stop of four, eight or sixteen feet, with conical pipes.

2. A woodwind instrument having a double reed and producing melancholy tones. It resembled a small cornet and was much used during the sixteenth century.

cross beard

A projection at the side of the mouth of an organ pipe to help the tone quality. It tends to make the sound more piercing.

crwth - Welsh, n. (Also crowd, crowie, crowle, crowth, and cruit)

In Europe, the oldest known specimen of stringed instruments played with a bow, known only to England, Ireland and Wales. It consisted of a square body terminating in two parallel arms connected at the end by a cross-bar, from the center of which the fingerboard extended. In ancient times it had only three strings, but in more modern times six, four lying over the fingerboard and played with a bow and two lying beside it and pinched or plucked with the fingers of the left hand. . . . It is considered a predecessor of the violin.

decem - Ger. n. (**decima** - Lat., and **decima acuta** - Lat.)

An organ stop pitched ten degrees higher than the normal, or eight foot tone. This stop is sometimes called a tenth, or, the double tierce, from being an octave plus a third above the normal pitch.

Decke - Ger. n.

Literally, cover: sounding-board; upper part of the sounding box in stringed instruments; also, the cover or top of a pipe of an organ stop, belonging to the class known as stopped or covered.

demoiselle - Fr. n.

A tracker; part of the mechanism of the organ.

desk

1. The sloping attachment suspended above the keyboard of a piano for the purpose of holding the music.

2. Key-desk of an organ, the console; the manuals, pedals, stops and mechanical accessories considered as a whole, separate from the pipes and bellows, and, in modern organs, frequently placed at a considerable distance from them, especially when electric action is employed.

(To be continued)

A Reed Organ Bibliography

(From page 10)

mensions of reeds, you may have to file down the edges of the reed block to make it fit into your organ, or if the new reed is too small, you can wedge it in the reed cell by putting a small piece of felt under the end.

I hope that this article will help reed organ owners find the information they need for their organs. I would appreciate any additions to this list of references and also any suggestions for future articles on reed organs, of which it was said:

Sound on! Beethoven's soul would here
Find fitting instrument in thee,
And Handel through thy golden sphere
Range his old orbs of harmony,
While in the awful pauses angel-wings
Approval seemed to give with silver murmurings.

SOME UNUSUAL FEATURES OF THE ORGAN AT COVENANT THEOLOGICAL SEMINARY, ST. LOUIS, MO.

The one-manual tracker action organ at Covenant Theological Seminary in St. Louis, Missouri, carries no builder's nameplate, nor are there any readily identifiable marks on any of the pipes. However, perhaps a list of some of its original unusual features will throw light on its origin. Some of these have been changed and some others will be, but they are given here with the hope that someone might recognize certain features which will help identify the organ.

1. An ingenious little one-octave, two-rank extension chest, connected to the top octave of the 61-note manual by little metal trackers. Air is admitted to the little chest when the octave coupler is down.

2. The trackers are round rods to the main chest, lower than the keys.

3. Sliders are pulled not from the ends, but from attached blocks which slide in small, rectangular holes in the top board near the center of the chest.

4. The bottom 17 pipes of the open diapason are stopped wood! The bottom 12 are shared with the dulciana, and the next 5 of the dulciana are stopped metal.

5. The wood pipes had tapered feet fitted snugly in deep holes in the toe-board.

6. The diapason pipes are at the back of the chest, next the dulciana, and the 4′ flute is in front.

7. All of the ranks are under expression. There is a hitch-down pedal which opens shutters in the center of the front.

8. Most of the metal pipes are held securely by very high rack-boards (well above the mouths) and by individual pipe clutches (little felted wood tabs screwed to the toe-board which turned to fit over hooks or wires soldered to the pipe feet.) The larger wood pipes are fastened to each other near the top by screws through wood strips and blocks.

9. A large mirror with knobs and spokes radiating from it "graced" the center of the front. Dummy pipes, all exactly alike, swept back in semi-circular fashion at each side. It would have looked right at home in a saloon, and indeed it is rumored to have been built for a river boat.

10. Manual and pedal-board may be removed (with patience and know-how) without disturbing the action. Then the organ will go through an ordinary door.

11. The 24 pedal notes are not centered as usual, the low C being directly below the low C on the manual, the next pedal C being several inches too far to the right.

12. The pedal Bourdon consists of 24 free reeds of 16′ pitch in a wooden resonator which was felt lined.

13. The stopknobs are arranged from left to right above the manual as on a reed organ. They are:

Pedal Bourdon 16′
Pedal to Manual
Open Diapason Bass
Dulciana Bass
Flute d'Amour Bass
Tremolo (pallet type)
Flute d'Amour
Dulciana Treble
Open Diapason Treble
Octave Coupler

The bass side has 22 notes, the treble side, 39 notes. The octave coupler consists of a reed organ type metal coupler which depresses pivoted oak strips which raise the stickers.

Can anyone identify this instrument?

— Robert I. Thomas

GLEANINGS

By Helen Harriman

Information about the Bamboo organ in the Philippine Islands is still pouring in from many sources. Cleveland Fisher writes that a Philippine stamp picturing the organ was issued at one time, and that he has one of them. It was in his last convention display in a book called "Music in Philately".

Here in Florida there is the usual winter season of frenzied activities and, fortunately, music is not forgotten. My favorite programs are presented at the Episcopal church in Bethesda-by-the-Sea. Mr. Decker, the organist, does fine work and is all excited about the installation of a new organ in the near future. But George William Volkel, who has moved to Fort Lauderdale in a new position, also plays very well. He literally WOWed his audience on January 12 in a real showy program.

It has always seemed to me that young organists are not taught to think of their audiences enough. I say 'audiences' instead of 'congregations' because congregations ARE audiences, or should be, to organists. It should be recognized that Sunday after Sunday of Bach and Buxtehude cannot be tolerated by the average audience. I guess mounds of literature have been written on this subject, but still the young organists take great delight in showing off every time they play without a thought to their audiences. I am not speaking so much for myself as for the **average** audience which attends church services and recitals.

An article in the MIAMI HERALD of December 29, 1968 by Doris Reno, their Music Editor, shows the new four-manual Möller in Miami Shores Presbyterian Church where George Markey played the dedicatory recital. This organ has 65 ranks and reputedly cost $105,000. Laurence Hedgpeth, the church's organist describes it as "two instruments combined—a Baroque organ on which to play the great German music and a 19th Century French organ on which to play the great French romantic music. These two, perfectly combined, can carry any contemporary music written."

The Boston HERALD recently contained a stunning article about Bermuda, telling about St. Peter's Church in the town of St. George, the oldest church in the Islands. I've had correspondence with Thad Outerbridge there who seems to know all about the organs in Bermuda. I'll try to get more information from him, and think that we might have an OHS convention there sometime!

The overseas mail includes a wonderful letter in German from Johannes Klais, an organ builder at Bonn. He enclosed specifications of an organ he built in Munich and other literature showing the Stumm organ in the Pfarrkirche of Oberjahnstein which he has restored. The picture shows a magnificent case on this 1742 instrument.

By the time this gets printed I shall have returned to Sharon, and am looking forward with great enthusiasm to the forthcoming OHS Convention in New York this June.

LETTERS TO THE SOCIETY

Dear Sirs:

As a committee member of the 1969 Pershove Organ Week, I am researching film on the organ—history and construction, organists and organ music.

Your Embassy in London was kind enough to give me your address. If you possess, or if you know of individuals or organisations with information on this subject, perhaps you would be kind enough to let me know.

A feature of our Organ Week, which runs from 4th to 12th October, is the static exhibition. Organ builders from the continent and England supply photographs, brochures and even specimens of their work for viewing. If you know of any company who would care to send us material, we would be happy to exhibit it. I have already written to M. P. Möller and the Aeolian-Skinner Company.

Yours faithfully,
/s/ JAMES BERROW
The Old School House
Ilmington, Shipston-on-Stour
Warwickshire, England

* * *

Dear Sirs:

I hasten to tell you how thrilled I was to see your comments about my "M&M" in the Fall 1968 TRACKER, just arrived. It may interest you to know that one-third of my readers come from outside New Zealand and some of these include Walker, Wyton and Biggs. If you wish to see earlier issues of "M&M", Ed Boadway has a complete set and Bob Roche has some.

In New Zealand, with a population of only 2,600,000, and only about 500 pipe organs, you will realize that most of our organs are comparatively small, and that they are rather in the British Romantic style. In fact, our biggest organ has only 60 stops.

I am only 27, but have succeeded in very gradually achieving a few supports for tracker action, good voicing, good design and good placement. It is an uphill fight, tho, and the various organist associations are generally very much against everything I say, think and do.

"M&M" is a hobby and is run on an absolute shoestring budget. I do all the typing and printing myself. Last year "M&M" made a loss of 10 cents. . . .

We have only two 3-manual trackers in the whole of New Zealand. I just heard that one from 1880 is soon to be 'electrocuted' . . . It has:

GREAT — 16, 8, 8, 4, 4, III, 8
SWELL — 16, 8, 8, 8, 4, III, 8, 8
PEDAL — 16, 16, 8
CHOIR — 8, 8, 4, 2, 8

It is a Bevington from England. The Great, Swell and Pedal are on one side of the chancel and the Choir on the other. The trackers go down under the chancel floor. . . .

At my church I have an electronic, bought just before I became organist. What I want to do is get a second-hand tracker from the U.S.A. We have plenty of room and goodish acoustics—no carpet and brick walls. It would have to be very cheap as transport costs would be very high for the 8000-mile journey.

Kindest regards,
/s/ ROSS WARDS
"Rosslyn" 8 Ramahana Road
Huntsbury Hill,
Christchurch 2, New Zealand

Dear Sirs:

I read Mr. Degner's notes on the Chadron State College with much interest. Up to now it was my impression that Robert Wharton had a lot more to do with the organ and its present installation than is indicated, with his kids crawling into the hard-to-get places to put on the plastic nuts, etc.

I have seen the cracks in the swell chest table but neglected to count them. Some of the present pipes were supplied from an old single manual organ originally in a monastery in Pueblo, Colorado. By the time the organ was discovered in Laveta, Colorado, it had been stored in a potatoe bin by local teenagers when it was decided that the organ was too big for the local Roman Catholic Church. Some of the pipes looked like pretzels. The chest was in an adobe leanto in Walsenburg. Enough pipes were salvaged to make the flute 1⅓′ and fill in missing pipes in the principal and octave. The present principal is the old Great octave using the original Great basses in the case for the basses. The octave is the old Swell diapason. The two stops were identical in scale and construction, the only difference being in the nicking on the languids. In one case the nicks were like a cross cut saw, in the other they were like a rip saw.

There were two oboes. One was by an unknown builder and was built for pitch A 435. They cannot be made to tune at standard A 440. The other is the original Hook and Hastings oboe and is of very delicate tonality, and superior construction and design. It tunes to the A 440 standard and is now in the organ. Unfortunately, many of the basses were broken and missing. The basses from the unknown oboe had to be substituted albeit under protest. The CC# now sounds at CC to compensate for the lower pitch of the stop and the reed bells closed accordingly. There was no alternative.

A rare curiosity is that the C side of the chests are to the organist's right instead of the customary left side.

There was an organ at the Roman Catholic Church in Chadron. It was junked and I'm told the pipes were sold to the kids for two cents a piece.

The WurliTzer at the theatre was water damaged and also junked; pieces of it, incomplete, are now in Denver. The trumpet had reeds clear through to the top C^4, typifying WurliTzer's way of doing things right.

Cordially,
/s/ DEAN H. WOODHULL
3425 Belcaro Lane
Denver, Colorado 80209

* * *

Dear Sirs:

Following is a rundown on the organ pipes found in the potatoe bin at Laveta, Colorado. . . .

The builder is unknown. The DDD of the pedal bourdon has a date: Oct. 3, 1874. It was originally in a monastery in Pueblo, Colorado.

It had a single manual of 58 notes, CC to A^3. Location of the manual or actions is unknown. The pedal had 27 notes. The pitch was A 444 or 445, evidently a common pitch at that time. Its tone was quite gentle, the most assertive stop being the 2′ flautino. The tenor C dulciana was labeled "Fugara" by the pipemaker and was extraordinarily high in tin content. The diapason was of heavy so-called "common" metal.

Its specification (as best as can be done in the absence of stop knobs) is as follows:

Diapason	8′	
Melodia (TC)	8′	
Stopt Bass	8′	(12 notes)
Dulciana (TC)	8′	
Violina	4′	
Flautina (o)	2′	(12 notes)
Flautino (a) (TC)	2′	
Pedal Bourdon	16′	

The flautino or flautina (it is hard to decide which spelling the pipe maker used) is also quite high in tin, much like a gamba. The scaling is the same that would be used for a large scale violin diapason. The very few pipes left are quite beautiful.

The violina was liberally scaled as strings were then, and was quite gentle in tone.

The dulciana-fugara was also full in scale but lighter than the violina. Its tone was quite light and bright owing to the very unusual tin content.

Cordially,
/s/ DEAN H. WOODHULL

The Organ Fair

(From page 13)

"This organ is a truly valuable antique and warrants keeping in excellent condition. - March 30, 1964."

'Organ Repair - There were occasional bills for repair of the organ. In August 1910 the bellows was releathered at a cost of $50, and this may have been done at other times, also. During the same era, 1910-1912, records show that William B. King, of 67 Buckingham St., Hartford, Conn., came to tune the organ; charge $12. They also paid in 1910, $1.00 for a buggy for the organ tuner; in 1912, a team cost $1.50. Probably Mr. King came from Hartford to Willimantic by train and the transportation charge was paid to Windham.

'In the course of time, the organ gave periodic trouble, perhaps because it was not cared for regularly. The alternate heat and cold may also have been a contributing cause. In the spring of 1938 it is recorded, "Organ refused to function. Had to be taken apart, overhauled, and repaired." It may have been during a similar occurrence at an earlier date that a small organ was put into use. This is still to be found in the rear of the church auditorium.

'Organ Electrified - In 1922, when the main body of the church was electrified, an "Orgoblo" was installed at a cost of $260. This eliminated the need for hand pumping, and thereby ended another era. There are a few Windham men, Harry Adams and Russell W. Potter, in particular, who still remember the hours spent working the wooden handle of the organ pump, which can still be seen when the gallery is visited. In 1944 Harry Adams rendered this service once more, when the electrical power was cut off as a result of the hurricane, enabling the final Church service for Miss Maude Stokes to take place in the church as planned.

'Organ Fund Memorial - Early in 1964 the organ was completely repaired and once more placed in good condition. Mrs. George A. Baker, Jr., served as treasurer of a committee which received funds for the organ restoration, some of the gifts serving as memorials.

'Church Organists - After the organ was installed in 1857, there were two long tenures of person who served as organists. Mrs. Sara Jane Bingham Lathrop performed this service for more than 40 years, while Miss Gertrude Arnold did likewise for more than 50 years, retiring in December 1947.

'Their work has been continued by Mrs. Irene Howarth Doubleday, Miss Joan Syphers, Mrs. Ambrose Miller, Miss Sally Johnson, and presently by Miss Bonnie Sypher. Church music adds much to the beauty of the service and the efforts of these devoted persons has been much appreciated.

'Church Choirs - While church music has always been an important part of the service at St. Paul's Church, it has not always been possible to maintain a church choir. This was due in part to the fluctuating numbers of those who belonged to the Parish. At various times a senior choir has been organized and special efforts were made to prepare for music at Christmas and Easter. A junior choir, also, was sponsored at various times and regular practice was held. In 1959 the junior group was reorganized under the direction of Mr. Robert Johnson, assisted by Miss Sally Johnson. In 1963-1964 interest in the senior choir was revived and, under the leadership of Mrs. George A. Baker, Jr., a choir has provided singing during the 10 o'clock service on Sunday mornings.

'Organ Fund to Continue - With the organ once more in good repair, at a Vestry meeting held on February 14, 1964, a forward looking decision was reached when it was voted to establish a savings account to be known as St. Paul's, Windham, Organ Fund. In this account there would be deposited not only funds given specifically for the 1964 restoration of the organ, but also any other non-designated memorial donations. At such time when the organ restoration was completed, the Vestry would determine the amount of principal to be left permanently in the Organ Fund account, the interest from this account to be used towards the annual maintenance of the organ.

'The decision to take a positive step in the direction of helping to provide for the annual maintenance of the organ should prove to be one of the most helpful measures possible to extend the life of this valuable instrument which has been used for church services in St. Paul's Church for these many years.'

NOTES, QUOTES and COMMENTS

At this writing we have not received details, but we understand the G. Daniel Marshall of Richmond, Virginia, died as the result of an accident in his home shortly after the New Year. Dan was one of the great boosters for OHS both at home and abroad, and will be greatly missed by his many friends. We hope to publish information about a memorial fund that is being initiated in his memory in our next issue.

* * *

Four records of considerable interest have been produced by two Cornell University music department faculty members, Donald R. M. Paterson (organ and piano) and Marice Stith, trumpet. Stereo #RRES-1 has Contest Solos for trumpet and piano. Stereo #RRES-2 has trumpet and organ music. Mono #RRPD-1 and -2 are "Play Duets" on which Mr. Stith plays one trumpet part and the listener plays the other trumpet part. These may be obtained from

Redwood Records, 8 Redwood Lane, Ithaca, N.Y. 14850. The price is $4.98 per record.

* * *

Oddly enough, our new department on new tracker organs has created a little fury — or so we hear by the well-known grapevine — but not one single letter has arrived, either pro or con. Nor, as a matter of fact, have we heard any more reports on current tracker construction. It is a matter of record that all builders have been urged to send information about their work. Do we have to organize a detecting committee to find out what's going on?

* * *

One tangible result of the new project is that after many inquiries and requests we are also publishing information regarding reed organs. Bob Whiting was kind enough to start this barrel rolling, and all other members whose interests include this type of instrument are invited to contribute information for use in these columns.

* * *

The Pro Musica Instrument Co., 46 Maryland Ave., Annapolis, Md. 21401, is preparing a restoration report for a late 18th Century English square pianoforte by George Astor. The instrument was sold in New York in 1795 from the warerooms of George Gilfert (or Gilford). Prior to his arrival in New York (summer, 1785), Gilfert had been an organist in a German Reformed Church in Philadelphia. If any member has information about this man, please forward it to the address above.

* * *

During our visit to Ithaca for the spring meeting, Council members heard Richard Strauss (one of the 1962 Skaneateles Convention Committee) play the Garrett House organ in the gallery of St. John's Episcopal Church. Mr. Strauss says that this instrument has undergone considerable tonal revision since we heard it in 1962. He also demonstrated the new 3m Schlicker organ in the chancel. He is organist-choirmaster at this church and Donald R. M. Paterson is a member of the Vestry.

* * *

We are informed by Beverly Belding that E. Power Biggs gave a recital April 8 on the newly restored Henry Erben organ at the French Hugenot Church in Charleston, S. C. The program, of all Italian music, was sponsored jointly by the Charleston Chapter, AGO, and the estate of the late Mrs. Henry V. Erban (sic), widow of the grandson of the builder. The organ, built in 1845, was restored by Hartman Beaty Organ Co. through the combined efforts of the Charleston Chapter, AGO, and the Charleston Preservation Society.

* * *

It is noted that copies of the OHS Brochure are also available from the Publisher listed on the back page of THE TRACKER.

* * *

In this issue of THE TRACKER, our readers have had a chance to READ about three of the historical organs in the New York City area. Now WATCH the mailbox for details and registrations forms, and then COME to the OHS Convention June 25, 26, and 27. We'll see you there.

CLASSIFIED

FOR SALE - Roosevelt tracker, 2m 10rk, presently in use in N. Y. area, in perfect working order. Howard S. Okie, Jr., Downingtown, Penna. 19335.

FOR SALE - Used classic pipes, no nicking, classic cut ups, open or closed toes, custom voiced, slide tuners; prinzipals: narrow, medium, wide scales. Degner, 111 Park Lane, Mankato, Minnesota, 56001

FOR SALE: OHS Convention Recordings: 1963 Portland, 1964 Washington, 1965 Cincinnati, 1966 Cape Cod. Also Melville Smith Memorial Album. Collectors' items, all! $4.95 each, or any three to one address at $4.50 each. Add 25¢ for postage and handling. Send orders including payment to Treasurer.

FOR RENT - OHS slide-tape program "History of American Organ Building 1700-1900". Takes one hour. Full information and rates: F. Robert Roche, 60 Park St., Taunton, Mass. 02780.

FOR SALE - Original copy of Audsley's "The Art of Organ Building" in excellent condition. Price $50. Address inquiries to OHS Corresponding Secretary.

WANTED - Books, memorabilia, souvenir programs, etc., for OHS archives, now located at Ohio Wesleyan University. Send your contributions to OHS Archivist.

The Largest Unaltered Tracker

(From page 3)

is as on the Great; the melodia and flauto traverso are open wood as described for the Great. The flageolet is slightly conical. The cremona has half-length cylindrical zinc resonators; the bassoon has full-length inverted conical zinc resonators.

The Swell organ is in a rather large box over the Choir organ; the box can be entered only by removing shades. The bourdon is stopped wood throughout. The viol d'amour is tuned sharp, as a celeste (there being evidence that this was done originally). The flute harmonique is harmonic open metal from the 22nd note; open metal in the bass. The treble of the cornopean appears to be a replacement, being of spotted metal and of different form than other reeds on the organ; otherwise, the Swell reeds are similar to those on the Great.

The pedal is divided into C and C# halves, which flank the manual chests. The open diapason is open wood. The bourdon is stopped wood. The gamba and violin cello are zinc bell gambas. The flute is open wood. The trombone has zinc resonators.

Much is owed by the Society to Sam Donelson for his fine work in restoring this large and important instrument to its present form.

THE TRACKER

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ARE WE TOO FAR FROM CENTER? . . .

An Editorial

The Organ Historical Society will soon celebrate its fourteenth birthday at a gala convention in the greater New York area. Watching it grow from a handful of individuals with a few good ideas and no money to the present membership of over 400 souls across the land and overseas with a record of many commendable accomplishments and a few mistakes has been fascinating indeed.

At the very outset it was understood that ours was a limited field and there were even those who labelled us "archaic". Perhaps our aims and goals are too far from center to achieve a national spotlight or benefit from the many foundations which pour funds into other less reasonable projects. But the record shows that whatever we have accomplished has been by the sweat of our own brow.

We are grateful indeed to the many members and friends who have contributed funds over and above the regular dues. We are even more grateful to the many members who completed research projects in the history of organ building and shared them with others through these columns. Without this continuing support the Society would have folded years ago.

But it burns us to read a glowing review of a new recording, "Songs of Protest and Love" back-faced by the "Jazz Rock Mass", in a current church magazine, one whose policy seems to exclude music generally, and which has never mentioned one of the OHS recordings.

And on the same day we read in a weekly journal from New York all about "aquamanilia" (vessels designed to hold water for the washing of hands). It seems that a collection of these has been acquired by The Cloisters, that unique museum at the northern tip of Manhattan. It was stated that there is virtually no literature available on the subject, but that a certain curator has just been awarded a doctor's degree for a dissertation on these peculiar objects.

It would seem that OHS stands somewhere between these two extremes, and yet no university or school of learning has bestowed more than a nod in our direction and no individual has undertaken to underwrite one of our numerous projects.

At the December meeting of the National Council the matter of establishing our own museum was again discussed, briefly. This idea entails tremendous study, careful planning and adequate financial backing. But it seems time to formulate that preliminary study by the appointment of a committee, and thus begin to put the plan to work.

In the field of recordings, we should begin to issue entire programs on one organ by one recitalist. We have sufficient tapes in our archives to begin this right now. A set of records featuring Yuko Hayashi, Brian Jones, James Bratton, Donald R. M. Paterson, George Faxon and Cleveland Fisher—to name a few—would be distinct collectors' items. But this is a financial undertaking we are not equipped to underwrite at present. However, a philanhthropist or a foundation could.

Perhaps the age of fourteen is too young to expect this much progress, but those of us who have served from the beginning would like to see a little more action before we're too old to enjoy it, whether we ever achieve the central spotlight or not.

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