



THE TRACKER



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Volume XIV

SPRING - 1970

Number 3

15th Annual OHS Convention Plans Set For Northern New York June 24-25-26

Running Wednesday, Thursday and Friday of the last week of June, the 1970 Annual Convention of the Organ Historical Society will be held in the beautiful area known as northern New York State, a vacationer's paradise and possessing a wide variety of interesting historic organs.

Dr. Thomas Finch of the Physics Department, St. Lawrence University, and his committee have worked tirelessly to complete plans so that our program includes every distinguished organ and notable feature of the "north country".

Headquarters will be established at St. Lawrence University in Canton, N.Y., where we shall enjoy the use of a new dormitory and refectory. Occupancy is limited to 49 persons, but any over-enrollment will be accommodated at nearby motels. There will be ample space throughout the convention for exhibits, and members are urged to share some of their treasures — scrapbooks, programs, and other memorabilia — by placing them on display for others to see.

Council Meeting

The convention will be preceded by a meeting of the National Council on Tuesday evening, June 23, at Canton. All members of the Society are welcome to attend this meeting as observers. The dorm will be open for use that evening for all members who would like to arrive on Tuesday.

Annual Meeting

The Convention proper opens with registration, exhibits and the Annual Business Meeting on Wednesday morning. Reports of the officers and committees, the election, and other Society business will be transacted at that time. All members of the Society are urged to attend.

The Wednesday Program

After lunch, there are visits to two organs in Canton and a program in the University recital hall by Randall Wagner whose subject is "English Organs" on the agenda. Following dinner, the evening program calls for a recital by Donald R. M. Paterson on the Levi Stuart organ in St. Mary's R. C. Church, providing the necessary repairs are completed in time.

In order to keep convention expenses at a minimum, members are asked to use private cars (and to volunteer to transport any car-less members) on the tours planned for Thursday and Friday.

(Please turn to page 2)

AN ANDREWS IN CANTON

by Thomas L. Finch

The Unitarian Universalist Church of Canton, New York, occupies a solid gray marble edifice which was dedicated in April, 1897. The organ, however, is considerably older than the building, and is believed to have been purchased for the brick church (built in 1827) which preceded the present structure.

The minutes of the annual meeting of the St. Lawrence Association of Universalists on June 10, 1868 report that the Canton church had raised \$2000 for purchasing an organ and building a recess for it in the church. The minutes for June, 1869, indicate that an organ costing \$1600 had been purchased and installed.

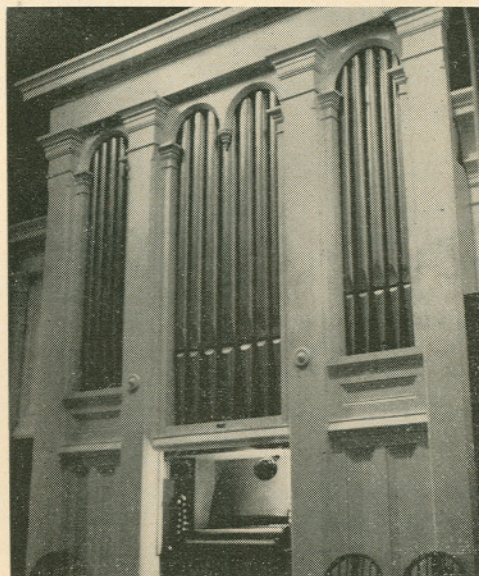
Although there is no conclusive evidence that this was the present instrument, it seems likely, as the price and the date appear to coincide rather well with the size and style of this organ. The nameplate reads,

GEORGE N. ANDREWS

Utica, New York

but gives no date or opus number.

The classically simple white case has three flats of gilded pipes. The console is recessed with vertical



George N. Andrews Organ, Unitarian Universalist Church, Canton, N. Y.

15th Annual OHS Convention

(From page 1)

The Thursday Tour

While the order of visits is not fixed at this writing, the Thursday tour will be directed westward and include visits to Belleville Masonic Temple; Pierrepont Manor; Adams Center Baptist Church; lunch at Trinity Church, Watertown, followed by a talk on the history of Trinity's organs by John Ellsworth; a visit to a very old Hook in the Franch Catholic Church at Rosiere; a boat ride on the St. Lawrence River among the 1000 Islands; dinner at Alexandria Bay; and an evening recital on the Jardine organ in the Congregational Church at Antwerp.

The Friday Tour

Friday's tour begins east of Canton with visits to Colton; a Ryder organ in Brushton; lunch on an island in the St. Lawrence Seaway; a visit to Massena's Baptist Church; a recital (possibly with strings or voices) on the small hand-pumped Marklove organ in charming St. Paul's Church, Waddington. After dinner at "The Lodge", we shall conclude the Convention with a recital on the Hamill organ (described in the last issue of THE TRACKER) at Notre Dame Church, Ogdensburg. If time permits, a short demonstration will be included on the Johnson organ in Ogdensburg Methodist church.

Convention Fees

Registration for the Convention was fixed at \$15 for members, \$20 for non-members. This fee includes the lunch on Thursday at Watertown. The accommodation fee at St. Lawrence University is \$40 per person, double occupancy, and no private baths. In order to break even at this fee, we must have a minimum of 35 persons; but members are reminded that the maximum number to be accommodated at this fee is 49. Therefore early registration is important.

The \$40 fee includes lodging for four nights (Tuesday, Wednesday, Thursday and Friday), all Breakfasts, plus Lunch and Dinner on Wednesday. These are surely reasonable fees for these times, and with such a splendid program we should have a large turnout of members.

The details reported above are, of course, subject to change, and there will undoubtedly be many additional features. If you have never visited the "north country", here is your opportunity. Make plans now to attend.

* * *

The convention committee had hoped to complete the convention booklet in time to mail it out ahead of the Convention's opening. However, due to the uncertainty of some organs being in readiness, and of the availability of certain recitalists, this idea had to be abandoned.

—o—

YOUR VOTE is YOUR PRIVILEGE in a FREE SOCIETY . . . and in this Society, too.

rows of square shanked stopknobs. The Swell keys are overhanging while the Great keys have straight fronts. There are sliding doors to cover the console.

The stoplist is given here exactly as the names appear on the knobs:

GREAT (right jamb)

Gt. Op. Dia. (56)
Gt. St. Dia. Bass (12)
Gt. Clarabella (44)
Gt. Dulciana (44)
Gt. Principal (56)
(Blank - a 4' Flute) (44)
Gt. Twelfth (56)
Gt. Fifteenth (56)
Gt. Keraulophon (44)

PEDAL

Ped. Doub. Op. Dia. (25)
Bourdon (not orig. face)
Balanced Swell Pedal

SWELL (left jamb)

Sw. Bourdon (44)
Sw. Op. Dia. (44)
Sw. Viol D'Gamba (44)
Sw. St. Dia. Bass (12)
Sw. St. Dia. Treb. (44)
Sw. Principal (56)
(Original knob gone - a 2' Flute) (44)
(Original knob gone - a Cornet) (132?)
(Original knob gone - a String) (44)
Tremolo

COUPLERS

Sw. & Great
Gt. & Ped.
Sw. & Ped.

The manuals are of 56 note compass, from CC to g³ while the pedalboard has 25 notes, from CCC to C.

The Pedal Open Diapason was removed in the 1930s when it was claimed that the pipes were cracked. They were replaced by a Bourdon with a two-pressure pneumatic action. There are 32 pipes on the "new" chest, but the top seven are blanked off; the other 25 are actuated on full wind when the Pedal "Doub. Op. Dia." knob is drawn, and only the lowest 12 speak on partial wind when the "Bourdon" knob is drawn. This latter knob may well have been the blower's signal at one time.

The two lowest pipes of the Great Op. Dia. are located just behind the case; the next 15 are speaking case pipes (plus two dummies). The lowest 16 notes of the Great alternate between the ends of the windchest, then it is chromatic from note 17 up. The stops listed with 44 pipes are all tenor C ranks. The Clarabella is stopped wood from tenor C to B, then open wood with inverted mouths from middle c up. The 4' Flute is also open wood with inverted mouths. The metal pipes of the Great are slotted (some tuning slides replace broken scrolls).

Except for the Swell Principal, all ranks in this division are from tenor C. The St. Dia. Bass is the only source of 8' tone on the bottom octave. The 2' Flute, Cornet and String have modern stopknobs installed about 12 years ago. The two footer presently reads "Piccolo" but was probably a Flautino. The Cornet was probably a Dolce Cornet as it is quite soft and is of 12-15-17 composition. The String is doubtless a replacement for a malfunctioning Oboe, though the knob reads "Trumpet" — a change that was one time considered but never made. The Cornet and Piccolo had been disconnected (but fortunately not removed) for several years before the installation of the new knobs.

The Great Op. Dia. is quite powerful and tends to overshadow the Principal, Twelfth and Fifteenth. The Clarabella is too hooty to be of much use, while the structurally similar 4' Flute is an excellent and useful stop.

The entire Swell division is rather mild in its effect. The balanced Swell pedal replaced a former hook-down, and thus the horizontal swell shades are sometimes reluctant to remain open as fully as they might.

The projection of the sound into the church is slightly hampered by an archway between the choirloft and the main auditorium, but the organ's general effect is refined and probably typical of its period.

This is one of the organs to be visited during the first day of the 15th Annual OHS convention.

A TRACKER ORGAN TOUR THROUGH DETROIT

by Kim R. Kasling

Illustrated with photographs by Allen Hunter

Detroit, Michigan — the "Motor City", as it is often called by residents — has long been known to musicians for its symphony orchestra and fine music collection in the Detroit Public Library. Organists, too remember the metropolis as host to an AGO National Convention in the 1950's. Until recently, however, little has been known concerning the many interesting old organs still extant in and around the city. Instruments known to the writer date back to 1855, but slowly accumulated new information about old organs in suburban regions indicates several others still surviving which may be older. The following report will confine itself to descriptions of five old trackers with mention made of some other interesting examples.

Beginning chronologically, a small town just up-river from Detroit contains one of the most spectacular old organs in the area. Holy Cross Catholic church of Marine City, Michigan, is home for E. & G. G. Hook #300, a 3-32. The organ was originally installed in St. John's Episcopal church in downtown Detroit in 1861. The church sold the instrument to Holy Cross in 1903 for \$1800 and the moving and re-installation was carried out by Hook and Hastings, whose nameplate is now on the console.

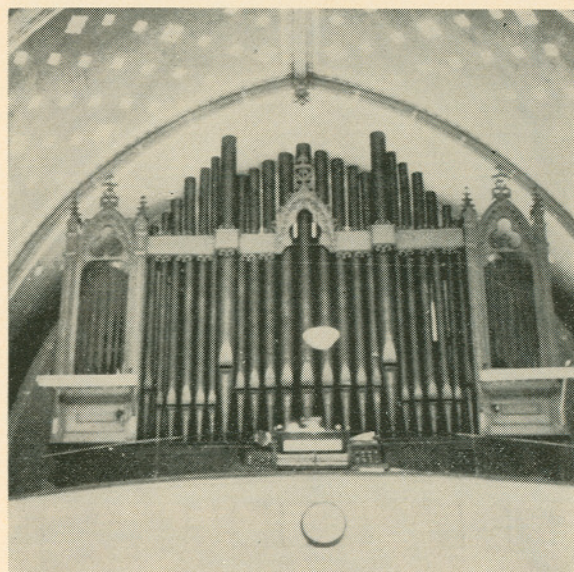
There is pneumatic lever action to the Great; some couplers and the Great unison off are pneumatically controlled by means of thumb-pistons. The detached console is easy to operate with all stops in terraces at the sides. (Might the terracing and round-shanked stops indicate a new console from 1903?)

Holy Cross church is a large, reverberant building and the gallery installation affords optimum tonal egress. The total ensemble effect of the instrument is magnificent — fiery brilliance, but with plenty of foundational weight as well. Regrettably, the organ is in very poor condition and may soon become unplayable. The church is aware of its artistic and historic value, however, and the danger of imminent disposal does not seem great. With even minimal restorative work and tuning, the Hook would certainly head the list of old trackers in the Detroit area. The specifications are:

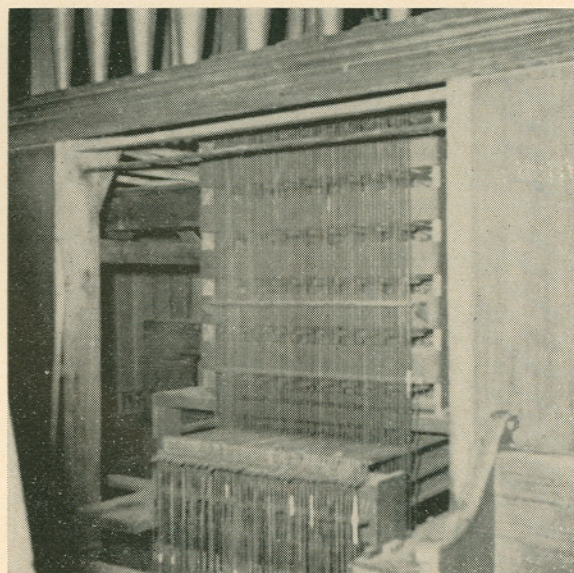
GREAT		SWELL	
Open Diapason	8	Bourdon	16
Clarabella	8	Open Diapason	8
Salicional	8	Stop'd Diapason	8
Octave	4	Viola	8
Twelfth	2 2/3	Keraulophon	8
Fifteenth	2	Octave	4
Mixture (19-22-26)	III	Flauto Traverso	4
Trumpet	8	Mixture (15-19-22)	III
CHOIR (unenclosed)		Cornopean	8
Open Diapason	8	Oboe	8
Bell Gamba	8	Vox Humana	8
Stop'd Diapason	8	Tremolo	
Fugara	4	PEDAL	
Flute (metal)	4	Open Diapason (wood)	16
Piccolo	2	Bourdon	16
		Violoncello	8

The manual compass is 56 notes. The unenclosed Choir division is centrally mounted. The omission of a Swell 2' seems unusual; it may have been replaced in 1903 by the Vox Humana.

Returning to Detroit proper, a smaller organ in nearly perfect condition occupies the forward gallery of St. John's Reformed church at Russell and Gratiot



E. & G. G. Hook Organ, Holy Cross Church
Marine City, Michigan

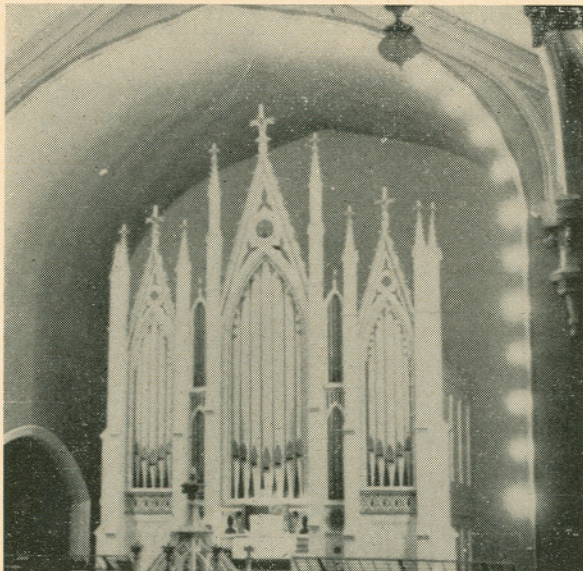


Pneumatic Lever Stacks of E. & G. G. Hook Organ
Holy Cross Church, Marine City, Michigan

streets. St. John's, formed in 1833, maintains an interior on two levels with ornate woodworking designs throughout. The forward elevated pulpit, behind whose pinnacle sits the organist, forms the nave's focal point. Of great interest would be St. John's first organ, an unidentified one-manual of some ten stops dating from the 1840's. This instrument stood in an upstairs hall until it was given away some ten years ago and has as yet proved untraceable.

The present instrument's nameplate, of stamped pewter, reads:

G. F. Votteler
ORGAN BUILDER
Cleveland, Ohio



G. F. Votteler Organ, St. John's Reformed Church
Detroit, Michigan

According to church officials, the organ was brought from Cleveland to Detroit by boat in 1878. The organ case is of the "victorian gothic" type displaying the 8' Great Open and some dummies. For an instrument of the late 1870's some surprisingly old-fashioned characteristics are evidenced. The console is attached to the case with stops arranged vertically on side jambs. Folding doors protect the key-boards (the Swell manual overhangs the Great) and the stops themselves have round heads with old English lettering mounted on square shanks. Four wooden composition pedals are available just above the flat pedalboard proper.

The most remarkable stop on the organ is the Swell 8' metal "Quintation" — the first such spelling the writer has encountered. Mildly voiced, this register chiffs brightly with a marked old world quality. Aside from a nondescript 8' Great Open and Swell Aeolian, the organ's individual voices are charming and the ensemble is exceedingly bright and bold. The Pedal Violin is really an 8' metal Principal and indispensable to the principal chorus. Two stop heads, the Swell 8' Oboe and Bassoon and the 8' Aeolian, are mutilated and of different appearance. The 8' Aeolian is almost certainly a substitution for an original Swell 2', done sometime around 1910 during a period of repair work on the organ.

The Oboe and Bassoon, though nice, have nothing of the fiery "clang" of the Great Trumpet. Mr. Sanford Allen, organist of St. John's from 1907 to 1967, may be able to give definite information on these changes shortly. The specifications are:

GREAT		SWELL	
Bourdon	16	Geigen Principal	8
Open Diapason	8	Stop ^d Diapason Bass	8
Flute	8	Stop ^d Diapason Treble	8
Gamba	8	Quintation	8
Dulciana	8	Aeolian	8
Principal	4	Gamba	4
Rhorflute	4	Oboe and Bassoon	8
Octave	2	PEDAL	
Mixture (17-19-22-26)	IV	Bourdon Bass	16
Trumpet	8	Sub Bass	16
Tremolo		Violin	8

Compass of the manuals is 56 notes, of the pedal, 27 notes. The couplers are Manual Coupler and Great to Pedal. Four wooden composition pedals and a wooden swell shoe complete the accessories.

Moving to Detroit's West Side, the largest old tracker in the city proper is located in Cass Methodist church at 3910 Cass Street. The church building dates from the 1885-1890 period and possesses lively acoustics. Of particular interest are the bright and highly filigree stained-glass windows imported from France in the 1890's, probably the best of their type in the city.

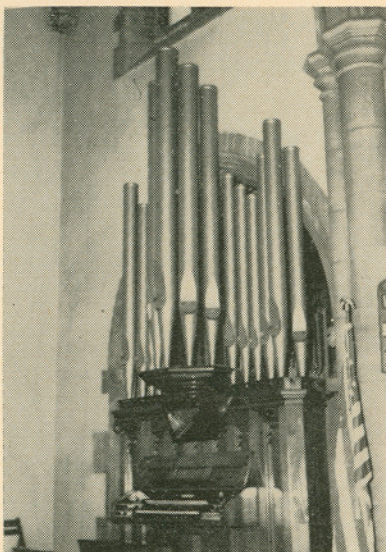
Occupying the entire area behind the altar and shallow choir is Johnson and Sons' Opus 779 of 1892. The case of this three-manual, 34 rank organ contains dummies and some of the pipes of the 16' metal Great Double Open Diapason (to FFF). Unfortunately, during a later decoration of the church interior, the imposing case pipes were painted the usual dull gold. The original gilding is still present, though nearly invisible, so that restoration would be possible. The attached console faces the case and tracker-pneumatic action is used. An impressive variety of composition pedals is provided.

The organ is in good condition with a few runs in the pedal, but no dead keys, bad ciphers or insufficient wind. Unlike the Hook or Votteler, Johnson's instrument aims for homogeneity, refinement, and a full ensemble which depends chiefly on reeds for brilliance and power instead of mixtures. The Great principal chorus is one of mild beauty (no overblown 8' Open) and singing clarity. However, lack of a high mixture (the example here is 12-15-19) limits the Great division's usefulness as a full flue ensemble. The reeds are outstanding with a fine Great Trumpet and a "woody" Solo Clarinet. The organ has been given coverage in local papers and is the best-known old tracker in the city. The specifications are:

GREAT		SWELL	
Double Open Diapason	16	Lieblich Gedackt Bass	16
Open Diapason	8	Lieblich Gedackt	16
Viola da Gamba	8	Open Diapason	8
"		Stopped Diapason	8
Doppel Flute	8	Salicional	8
Octave	4	Dolcissimo	8
Melodia (Flute Traverso 4')	8	Violin	4
Twelfth	2 2/3	Flute Harmonique	4
Super Octave	2	Flautino	2
Mixture	III	Cornet Dolce (no tierce)	III
Trumpet	8	Cornopean	8
		Oboe and Bassoon	8
		Tremolo	
SOLO (unenclosed)		PEDAL	
Geigen Principal	8	Double Open Diapason	16
Dulciana	8	Bourdon	16
Flauto Traverso (Melodia 8')	4	Violoncello	8
Fugara	4		
Flute d'Amour	4		
Clarinet	8		

Compass of the manuals is 58 notes, of the pedal, 30 notes. The couplers include all manuals to Pedal, Solo to Great, Swell to Solo, Swell to Great. There are eight composition pedals.

Another Detroit organ built in 1892—a 2-22 Jardine and Son—is located in Trinity church (Episcopal) at the intersection of Myrtle and Trumbull, on the city's West Side. The church was built during the years, 1890-1893, through the generosity of James



Jardine and Sons Organ, Trinity Church, Detroit, Michigan

E. Scripps, founder of THE DETROIT NEWS. A scaled-down conglomeration of several English gothic structures, the church's acoustics are live but not reverberant.

An all-purpose attempt was intended with this organ by arranging it to speak through two chancel flats (into the choir) and one large opening for the nave; the attached console, strangely, is on the nave side. The latter side displays dummies and basses of the 8' Great Open in a mounted field while the chancel has two simple flats of 16' Double Opens and dummies. Everything is done in uniform gold with no apparent tracery from earlier times. The placement of the organ does not result in overly-diffuse tonal egress, but focused power is not possible either.

Tonally, the organ tends toward the same homogeneity as the Cass Methodist Johnson, but individual flue voices are perhaps a bit more colorful (excepting the wooly 8' great Open). Action is straight mechanical and there are no composition pedals, save duplicates of the unison couplers. The reed is very fine with a good deal of "smack" and harmonic development; it is fortunate for this chorus mixtureless, rather widely dispersed organ that Jardine installed a good small-scale Trumpet on the Swell instead of the usual Oboe. Like the Cass Methodist Johnson, the Swell Cornet contains no tierce-sounding rank. The specifications are:

GREAT		SWELL	
Double Diapason	16	Bourdon Bass	16
Open Diapason	8	Bourdon Treble	16
Gamba	8	Open Diapason	8
Clarabella	8	Aeolina	8
Doppel Flute	8	Clariana	8
Flute Harmonic	4	Lieblech Gedeckt	8
Principal	4	Violina	4
Nasard	3	Flageolet	2
Piccolo	2	Cornet	III
		Trumpet	8
		Tromba (bass 12 of Trumpet)	8
PEDAL		Swell Tremulant	
Open Diapason	16		
Bourdon	16		

The manual compass is 58 notes, the pedal, 27 notes. The couplers include Swell to Great, Swell to Pedal, Great to Pedal. There is an iron swell shoe with the builder's initials patterned in.

(Please turn to page 22)

Contributions To Archives

At the recent Council meeting in Cincinnati, Dr. Homer Blanchard, the Society Archivist issued a plea for members to contribute artifacts to the archives. He stated that such contributions, properly appraised were deductible from income tax returns. He specifically requested old books about organs and organ building, catalogs of builders, and other published items now out of print. These can be appraised by most old book dealers.

Recital programs which include the story of a restoration and the specifications are welcome, but programs which list the music played only are not of historic value.

Our archives are located in the "Treasure Room" of the Library of Ohio Wesleyan University. They are open to all officials of the Society, and to the members upon application to the archivist.

Report of the Publishing Committee

For the past year a committee has been studying the large manuscript of Mr. Louis J. Schoenstein, second of four generations of organ builders in the same family in the United States.

This manuscript, which deals with the history of the organs in San Francisco and the area from its earliest days, contains a wealth of information hitherto unpublished. We are hopeful that this manuscript will be published in the near future, funds permitting, and are encouraged to learn that the committee (consisting of Messrs. Cunningham, Paterson, and Whiting) has been in continual touch with Mr. Schoenstein regarding details.

We are deeply grateful to him for providing us with the account of his career which appeared in the last issue of THE TRACKER, and congratulate him upon his long life and vast experience in the field of the American organ building business.

/s/ Donald R. M. Paterson
Chairman

What with all the talk of "recession" — why not RECESS with OHS at the 15th Annual Convention? It's a good way to forget your worries!

Valedictory

Goodbye, St. George, the dragon-killer
Ta-Ta, St. Claus, the stocking filler!
Good luck to you, St. Barbara—
What happened to Cecilia?

We had to keep her on the list
Because we need an organist.

You Roman Martyrs, farewell-hail!
Good breezes, Vitus, to your sail!
We'll miss the Popes, the 23—
What happened to St. Cecily?

She has to play the organ, dear,
Until E. Power Biggs gets here.

O friend of lovers, Valentine,
The world is dark without your shine!
Hand in your medal, Christopher—
Cecilia, what became of her?

For a musician here, you see,
There's always job security.

—Karl E. Dietrich

Minutes of the National Council Meeting

February 28, 1970
Cincinnati, Ohio

The meeting was called to order by the President at 11:15 A.M. The following persons were present: Thomas Cunningham, Thomas Finch, Robert Lord, Albert Robinson, Donald Rockwood, Robert Whiting, and Homer Blanchard (archivist). The following members were absent: Mary Danyew, Helen Harriman, Donald Paterson, Elmer Perkins, Ernest Ryder, Stewart Shuster, and Donald Taylor.

The minutes of the meeting at Mahopac, New York on August 25, 1969, were read and approved.

Donald Rockwood presented the Treasurer's report. The Society now has 472 members (396 regular, 69 contributing, and 7 sustaining). Council accepted the Treasurer's report and approved a motion to value the Slide-Tape program at \$500.00 in listing the inventory of the Society.

Dr. Blanchard discussed the filing of material in the archives and explained the method of indexing and cross-indexing which is being used. He also emphasized that students using the archives would have to work from photocopies, and not the originals.

Albert Robinson, Editor of THE TRACKER, stated that he had received some excellent articles for the coming issues. He voiced the appreciation of Council for the work of Thomas Cunningham as Publisher of THE TRACKER. Council appointed Linda Paterson as the new Publisher.

A report by Robert Roche on the Slide-Tape program was read. In the 1969-1970 season there have been 16 showings of the program.

A report by Alan Laufman of the Extant Organs Committee was read. The Vermont and Connecticut lists are being revised, and preliminary lists for New Jersey, Ohio, Pennsylvania, and several other states are being prepared.

A report was received from Rodney Myrvaagnes of the Recordings Committee concerning the 1969 convention tapes. On the advice of the Recordings Committee, Council passed a motion that no pressings would be made from the 1969 convention tapes. Council then passed a motion requesting the Recordings Committee to investigate the possibility of making available individual tapes of representative material from each of the 1969 recitals for those members who care to buy them.

Randall Wagner sent in the report of the progress of the Nominating Committee for the 1970 elections. The final slate of candidates will be printed in the next issue of THE TRACKER.

Thomas Finch, Chairman of the 1970 annual convention, reported on tentative plans for the convention, which will be held on June 24, 25, and 26 with headquarters at St. Lawrence University, Canton, New York. Detailed convention plans will be printed in the next issue of THE TRACKER. There will be a convention booklet with advertisements. Prospective advertisers should contact Alan Laufman about ads and advertising rates. Council discussed at length many details of the convention and extended a vote of thanks to Thomas Finch and his Committee.

The next Council meeting will be at Canton, New York, on Tuesday evening, June 23, 1970.

Council gave a hearty vote of thanks and appreciation to Mr. and Mrs. Thomas Cunningham for

Treasurer's Report

February 18, 1969

Receipts: Membership dues	\$2,797.00
Slide-Tape program	143.49
Harriman Foundation	163.09
Total	\$3,203.22

Expenditures: THE TRACKER	\$ 641.43
Convention deficit	700.12
Recordings	384.71
Archives	19.48
Special projects	17.56
Office & Adm.	467.29

Total	\$2,230.59
Net income	\$ 972.63

* * *

Assets: (Cash and Savings Accounts)	\$3,975.87
Inventories: Back issues of THE TRACKER	1,371.65
Record Albums	1,057.50
Recording Tapes	525.00
Master Tape - St. Alphonsus ..	259.35
Slide Tape Program	125.60
Archives	1,000.00
Total Assets	\$8,314.97

Liabilities: None

Retained Earnings: Balance 6/1/69	\$7,342.34
Net income from 6/1/69 - 2/18/70	972.63

Total	\$8,314.97
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Respectfully Submitted
/s/ Donald C. Rockwood
Treasurer

their kindness in hosting the meeting.

The meeting adjourned at 4:30 P.M.

Respectfully submitted,
Robert B. Whiting
for Mary Danyew, Recording Secretary

THOMAS MURRAY

Immanuel Presbyterian, Los Angeles
Southern California College

Pipe Organ Recordings

CONCERT RECORDING

Lynwood, California 90262

Report of the Nominating Committee

The 1970 Nominating Committee of the Organ Historical Society submits the following slate of candidates who have agreed to run for the various offices.

TREASURER	Donald C. Rockwood
CORRESPONDING SECY.	Helen Harriman
	Nesta Williams
RECORDING SECY.	Mary Danyew
COUNCILLOR (2)	Dr. Robt. E. Coleberd, Jr.
	Robert A. Griffith
	Robert Bruce Whiting

Respectfully submitted,
/s/ Randall E. Wagner, Chairman
Charlotte Ricker
Ralph Carver

OHS Election — 1970

Enclosed with this issue of THE TRACKER is your ballot for the election of OHS officials and councillors. In order for your ballot to be valid, it must be mailed in an envelope marked "Ballot" and postmarked no later than *June 15, 1970*. All balloting is by mail; no ballots will be accepted at the convention. Mail your ballot to:

Randall E. Wagner
1738 Edgewood Hill Circle
Hagerstown, Maryland 21740

So that each member may have some knowledge of the background and qualifications of those persons nominated, we include a short biographical sketch.

TREASURER - Term expires 1972

DONALD C. ROCKWOOD

Mr. Rockwood was appointed Treasurer of OHS to fill the unexpired term of James Boeringer in 1968 and was re-elected to office the same year. He is Assistant Manager of the Norwood Office of the Union Warren Savings Bank, and holds Pre-Standard Certificate from the American Institute of Banking and is currently studying for the graduate certificate in Savings Banking by AIB. He is a graduate of Burdett College with a major in Accounting, and a graduate of Management Development program of Savings Bank Life Insurance of Massachusetts. Mr. Rockwood, a descendant of one of the founding families of Norfolk, Mass., received instruction on a one-manual tracker (no longer in existence) which was installed in a local church by a distant relative. He now serves as organist and pianist in a rural Baptist church.

CORRESPONDING SECRETARY - Term expires 1972

HELEN B. HARRIMAN

Mrs. Harriman studied at Northfield Seminary and the New England Conservatory. She has served as organist and choir director in New England and Brooklyn, N. Y. She has been interested in tracker organs since girlhood when she played an old hand-pumped organ in the Congregational Church in Sharon, Mass. Mrs. Harriman has attended almost every convention since 1960 and has written articles for THE TRACKER. She has been Corresponding Secretary of OHS since 1964 during which time many organs have been discovered and saved through correspondence.

NESTA LLOYD WILLIAMS

Miss Williams received the degree of B.A., M.A. and B. Music from Iowa, her A.M. from Radcliffe

College, and she is a Fellow of the American Guild of Organists. She has served as organist at Trinity Church, Iowa City, Iowa; Calvary Church, Columbia, Missouri; and St. George's Church, Durham, New Hampshire. Her academic experience as college organist and teacher includes Oklahoma College for Women, Wheaton College (Mass.), and Stephens College, Columbia, Missouri. Prior to that, Miss Williams taught psychology in the Eastern Illinois University.

RECORDING SECRETARY - Term expires 1972

MARY R. DANYEW

Mrs. Danyew has served as Recording Secretary of OHS since 1968 and was chairman of the 1966 Nominating Committee as well as having served as Auditor. She has done research on early organs in the Troy-Albany area and was a member of the committee for the 1967 Convention held in that area. She graduated from Mildred Elly Business College in Albany, N. Y., and worked in an office for several years. Mrs. Danyew presently plays an 1889 Hook & Hastings in North Chatham, N. Y.

COUNCILLOR (TWO) - Terms expire 1973

ROBERT E. COLEBERD, JR.

Mr. Coleberd is a native of Kansas City, Missouri. He was educated at William Jewell College, Cornell University and the University of Illinois. His articles on the history of Mid-west organ building firms, the economics of pipe organ building and sketches of historic instruments have appeared in THE AMERICAN ORGANIST, THE DIAPASON and THE TRACKER. Mr. Coleberd is also active in amateur organ building and is constructing a one manual tracker positive for his home in Washington, D.C. He is employed as an economist by the American Enterprise Institute for Public Policy Research.

ROBERT A. GRIFFITH

Mr. Griffith received his Bachelor of Music Degree from Ohio Wesleyan University and Master of Music Degree from the University of Michigan. He was awarded a Fulbright Grant to England (1965-7) for organ study at the Royal Academy of Music from which he holds a Licentiate Diploma in Organ Performance. After completing course work toward the Doctor of Musical Arts Degree at the University of Illinois under Jerald Hamilton, Mr. Griffith returned to Ohio Wesleyan University in 1969 as head of the Organ Department. He was with H. D. Blanchard Pipe Organs for a year before beginning graduate work, and has been a member of OHS since 1960.

ROBERT B. WHITING

Mr. Whiting has been active in OHS since 1956 and is a member of National Council. He also has served as Auditor, Co-Chairman of the Philadelphia Convention Committee, Chairman of the Nominating Committee and Chairman of the Budget Committee. He has attended most of the conventions and has served as a demonstrator at several. He has written articles on pipe organs and reed organs for THE TRACKER. Mr. Whiting has saved over a dozen tracker organs by moving them to his studio, rebuilding and relocating them. Mr. Whiting teaches at Villanova University and Drexel University, and is Organist-Choirmaster at St. Matthew's Church, Philadelphia.

Mabel Tainter Memorial Organ

By J. A. Evenrud, H. L. Lucas, L. A. Richardson
And N. M. Walter

In the City of Menomonie, located on the shores of Lake Menomonie, in Western Wisconsin, stands the Mabel Tainter Memorial. This building was erected in 1889-90 and given as a gift to the citizens of Menomonie and Dunn County, by Captain and Mrs. Andrew Tainter. The intent was to provide a suitable cultural center for the use and enjoyment of all "without regard to caste or creed to separate man from man", for in this place was "no man to feel himself a stranger". This was to serve as a living memorial to a beloved daughter, Mabel, who died in her nineteenth year. The building was the result of collaboration between the Rev. Henry Doty Maxson, Minister of the Unitarian Society in Menominee; L. S. Buffington, architect of Minneapolis, Minn.; and the Tainters.

Within the building are housed a Free Library, Banquet facilities, the meeting rooms and offices of the City Government, and a Theater. Originally the theater also served as the meeting place of the Unitarian Society. Pastor Maxson's study is located on the second floor of the theater. The theater was referred to by Pastor Maxson as his "Ideal Church without a steeple and without a dividing altar rail".

It is within the theater that the Steere and Turner tracker organ, with which we are concerned in this article, is located. The initial installation was completed in the Summer of 1890. The first recital was given by Professor H. S. Woodruff, organist at the Westminster Presbyterian Church, Minneapolis. It is interesting to note that the first number on the program was "Introduction to the Third Act of Lohengrin" by Wagner.

The instrument is composed of 29 ranks with the following specifications as they are given in the archives of the Aeolian-Skinner Organ Co., which Firm now possesses the records of the Steere and Turner Co.

Specifications of an ORGAN BUILT for the MABEL TAITER MEMORIAL HALL, MENOMONIE, WIS., by STEERE AND TURNER SPRINGFIELD, MASS.

Compass of Manuales	CC to A3	58 Notes
Compass of Pedals	CCC to D	27 Notes

First Manuale - Great

- | | | | | | |
|----|--------|---------------|--------------------|-------|----------|
| 1. | 16 Ft. | Open Diapason | full and bold | Metal | 58 Pipes |
| 2. | 8 Ft. | Open Diapason | very full and bold | Metal | 58 Pipes |

(Largest Pipes in Front)

- | | | | | | |
|-----|-------|-----------------------|------------------|-------|-----------|
| 3. | 8 Ft. | Dulciana | delicate | Metal | 58 Pipes |
| 4. | 8 Ft. | Stopd. Diapason | clear and bright | Wood | 46 Pipes |
| 5. | 8 Ft. | Melodia, Stopd. Bass. | rich and mellow | Wood | 58 Pipes |
| 6. | 4 Ft. | Octave | full scale | Metal | 58 Pipes |
| 7. | 4 Ft. | Flute D'Amour | very beautiful | Wood | 58 Pipes |
| 8. | 3 Ft. | Twelfth | full scale | Metal | 58 Pipes |
| 9. | 2 Ft. | Fifteenth | full scale | Metal | 58 Pipes |
| 10. | | Mixture, "3 rank". | full scale | Metal | 174 Pipes |
| 11. | 8 Ft. | Trumpet | very powerful | Reed | 58 Pipes |

Second Manuale—Swell

- | | | | | | |
|-----|--------|-----------------|--------------------|-------|----------|
| 12. | 16 Ft. | Bourdon Treble) | | | |
| 13. | 16 Ft. | Bourdon Bass) | full intonation | Wood | 58 Pipes |
| 14. | 8 Ft. | Open Diapason | very full and bold | Metal | 58 Pipes |

- | | | | | | |
|-----|-------|-----------------------|-----------------------|----------------|-----------|
| 15. | 8 Ft. | Salicional | delicate and crisp | Metal | 58 Pipes |
| 16. | 8 Ft. | Aeoline | softest stop in organ | Metal | 58 Pipes |
| 17. | 8 Ft. | Stopd. Diapason | clear bright | Wood | 58 Pipes |
| 18. | 4 Ft. | Flute Harmonique | brilliant | Metal and Wood | 58 Pipes |
| 19. | 4 Ft. | Violin | delicate string | Metal | 58 Pipes |
| 20. | 2 Ft. | Flautino | bright and delicate | Metal | 58 Pipes |
| 21. | | Dolce Cornet, 3 Rank, | small scale | Metal | 174 Pipes |
| 22. | 8 Ft. | Cornopean | powerful and hornlike | Metal | 58 Pipes |
| 23. | 8 Ft. | Oboe) | | | |
| 24. | 8 Ft. | Bassoon) | plaintive | Reed and Metal | 58 Pipes |

Pedal Organ

- | | | | | | |
|-----|--------|---------------|--------------------|-------|----------|
| 25. | 16 Ft. | Open Diapason | powerful and grand | Wood | 27 Pipes |
| 26. | 16 Ft. | Bourdon | deep and pervading | Wood | 27 Pipes |
| 27. | 8 Ft. | Violoncello | orchestral | Metal | 27 Pipes |

Mechanical Registers

- | | | | | | |
|-----|--|------------------------------|----------------------------|--|--|
| 28. | | Manuale Coupler | Swell to Great | | |
| 29. | | 1st Manuale to Pedal Coupler | Great to Pedal | | |
| 30. | | 2nd Manuale to Pedal Coupler | Swell to Pedal | | |
| 31. | | Tremolo | | | |
| 32. | | Blowers Signal | | | |
| | | Wind Indicator | over Manuales for organist | | |

Pedal Movements

- | | | |
|-------|------------------------------------|-------------|
| Forte | Combination Pedal | 1st Manuale |
| Mezzo | Combination Pedal | 1st Manuale |
| Piano | Combination Pedal | 1st Manuale |
| Forte | Combination Pedal | 2nd Manuale |
| Piano | Combination Pedal | 2nd Manuale |
| | Reversible Pedal to operate No. 29 | |
| | Balanced Swell Pedal | |

Recapitulation

- | | | |
|-----------------|----------|----------------|
| Great Organ | 11 Stops | 742 Pipes |
| Swell Organ | 13 Stops | 774 Pipes |
| Pedal Organ | 3 Stops | 81 Pipes |
| Mechanicals | 5 Stops | |
| Total | 32 Stops | 1597 Pipes * |
| Pedal Movements | 7 | Case, Mahogany |

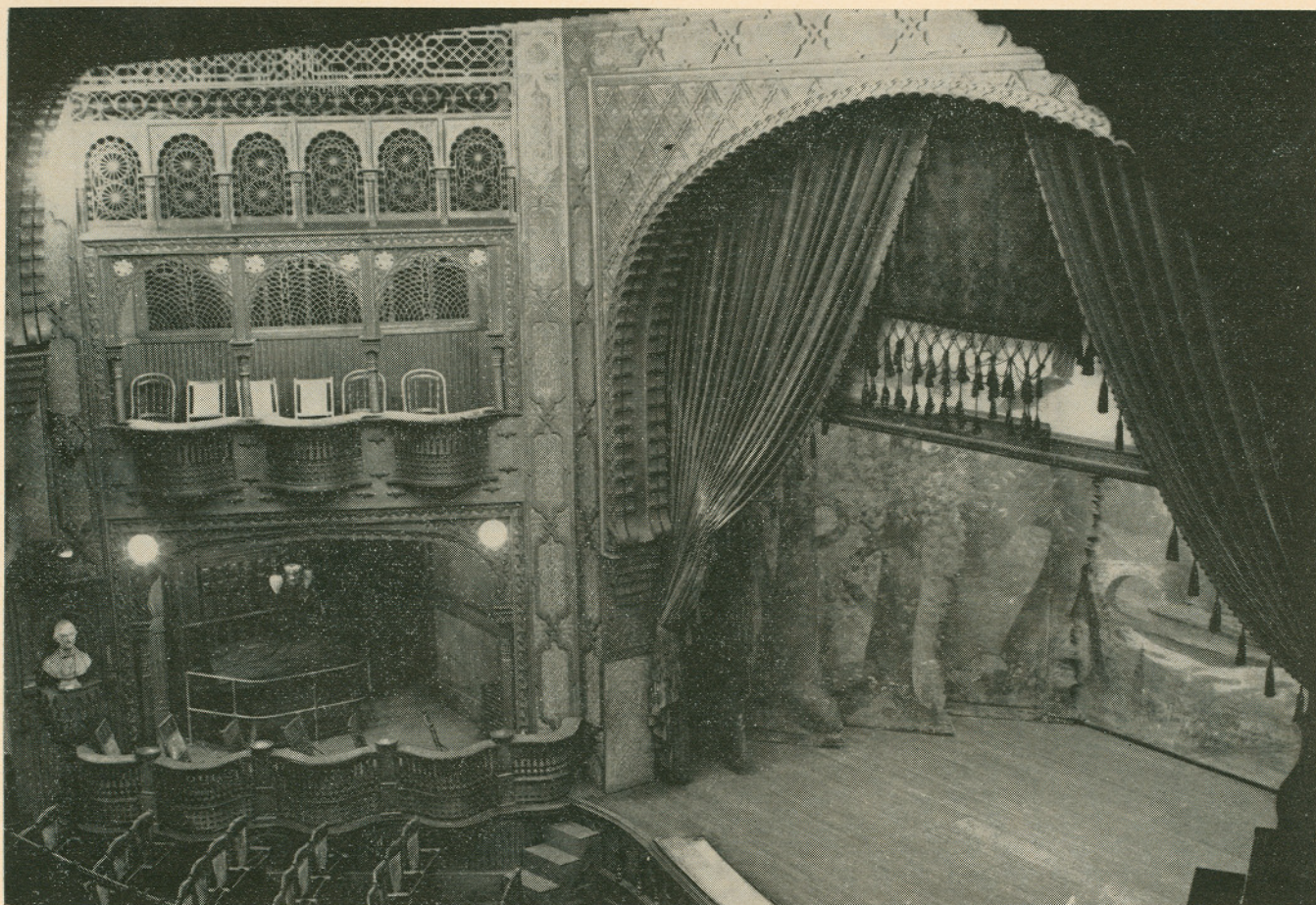
Contract Signed	January 20, 1890
To be Finished	June 25th, 1890
Contract Price	\$4100.00 Cash
Extra Case	60.00

* This should really be 1577 pipes since the Swell has only 754 pipes.

The Great and Pedal Divisions are not under expression as is the Swell Division. However, the entire instrument is placed in a chamber behind the rather ornate grill work as shown in the photograph. Originally the wind supply was operated by a water engine which actuated the bellows under the main reservoir. This was replaced in a relatively short time by an electrically driven blower.

Historically, the Theater served for many years to bring the best of entertainment to Menomonie. The Unitarian Society met actively for over thirty years before passing out of existence, and as the recreational patterns of the Country changed through the era of the '20's and '30's, the use of the facility dwindled. By 1942 the organ had ceased to function.

It was not until 1957 that the initial spark of interest was kindled by L. A. Richardson when, under his direction, a group of friends asked the Trustees of the Mabel Tainter Literary, Library and Educational Society for permission to clean out, and put in



Mabel Tainter Memorial Hall, Menomonie, Wisconsin - Steere and Turner Organ

working order—if possible—the organ in the theater. The outcome was a partially useable instrument, which served to arouse community interest in the theater. The Mabel Tainter Memorial Preservation Association was organized, as well as the Menomonie Theater Guild. Through the efforts of these two organizations and other local civic groups detailed plans of restoration work were made.

In July of 1965 the 75th Anniversary of the original Memorial Dedication was celebrated with a number of events highlighted by the Theater Guild's presentation of an original play by the Guild's Director, Mrs. John Gauvin. It was decided by members of the Tainter family (NMW), after attending the celebration, to have a complete restoration of the organ undertaken as an expression of appreciation for what the Community was doing to revitalize and rededicate the building to its original purpose.

Mr. Harold Lucas of Wheaton, Illinois, agreed to return the instrument to its full potential. Most fortunately, perhaps because of its long period of idleness, there had been no major deterioration in the organ. However, one incident did occur about four or five years before the restoration. One of the 16' Wood bass racks came loose from the wall in the Swell Division. Two of the larger pipes fell over on two or three ranks of the smaller pipes and pushed them into one another for about an octave and a half. From all reports at the time the damaged pipes were in rather sad condition. It is a pleasure to report that it was possible to restore all of the pipes to their original shape. As a consequence, the entire pipe

work of the organ is that which was originally installed in 1890.

For the most part the work of restoration was taken up with a thorough cleaning of the entire instrument, replacement of deteriorated leather, complete rebuilding of the main reservoir, adjustment of slider actions, some alteration of the wind trunks, remounting of the blower and quieting of its operation, tuning and regulation of the pipework, and final overall adjustment of the trackers and key action. As a concession to modern safety practices, the original electrical switch for the blower was disconnected and a power relay was connected to the old wind indicator knob. The old switch was left intact on the case for historical value.

The entire wind supply operates at a pressure of 3 inches. One of the bad features of the installation is the fact that the main reservoir must be at a considerable distance from the chests. For the most part this is not detrimental, but under certain conditions of articulation and registration, pitch variations can be induced.

The narrow, high chamber necessitates the use of fairly long trackers. The total length from keys to chests is approximately twenty feet. However, this does not seem to give a high key force, as the touch is very light even with full organ and couplers. Because of the theater arrangement the organist is at a slight disadvantage in not being able to exactly judge the strength of tone and balance. Acoustically, the auditorium is not too reverberant because of the large amounts of carpeting and upholstery. Conse-

(Please turn to page 21)

The Valley City, Ohio, Organ Again

In the March 1963 (Vol. VII No. 3) issue of THE TRACKER a comprehensive study of the Odenbrett & Abler organ, 1881, in St. Martin's R. C. Church, Valley City, Ohio, was written by Homer D. Blanchard. At that time, Dr. Blanchard had just completed a restoration on the organ.

On February 1st Ivan R. Licht, organist at St. Christopher's Church, Rocky River, Ohio, played a recital on the Odenbrett & Abler, assisted by St. Christopher's Choir. The program included organ numbers by Walther, Erich, Stanley, Krebs, Mendelssohn, Rheinberger and Saint-Saens, and the choir's selections included Bach, Mozart, Franck and one of Mr. Licht's own compositions.

William M. Worden has come across two additional bits of information about this subject which may be of interest. He says that: "Houck's *History of the Diocese of Cleveland* confirms the date of 1881 and gives the cost as 'nearly \$2,700.' Also, *Michel's Organ Atlas* lists Odenbrett & Abler as builders of parlor organs and melodians at numerous addresses in Milwaukee, under the names of Odenbrett, Abler, & Co. (1870, '73, '80, '90), Philip Odenbrett (1890), and Philip Odenbrett & Son (1897-'98). This extends the period during which the firm worked from 'about 1882' as given by Mr. Blanchard, to a period of almost thirty years. Where Mr. Michel got his information seems to be missing from his book. I regret that I cannot give more complete bibliographical data

on the Houck, but I have only a mimeographed copy of that section relating to St. Martin's, and have never seen the book itself".

As a postscript to Mr. Licht's recital, Mr. Worden submits the following:

"Publicity on the event was very thorough; most local papers published a photo of the organ. In Cleveland proper, the PRESS and the UNIVERSE BULLETIN (the latter a Catholic weekly) gave good coverage. The largest newspaper remained singularly silent, but this hardly mattered. Twenty minutes before the appointed hour, the ushers were bringing in folding chairs. By ten minutes to the hour, all available space for extra chairs had been taken up, and people were standing. The church seats around four hundred, so the number present must have exceeded 450. There is a moral here somewhere; Mr. Licht is well-known in Cleveland musical circles, and his own church has a new three-manual organ of considerable distinction, but his home recitals don't end up SRO!!

"Both organist and instrument performed well. There was one brief cipher, fortunately so harmonic that nobody noticed; Mr. Licht brushed it on his way to another note, and it politely quit. . . .

"The audience applauded each selection enthusiastically, and gave Mr. Licht a standing ovation at the end of the program. . . . I might add that apparently Mr. Licht and I were the only OHS members present. Too bad, for a more successful program on a nicer old organ couldn't be imagined".

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Existing Tracker Organs In Vermont

This list, prepared by E. A. Boadway, Michael A. Loris, and Alan Laufman, is reprinted (with corrections to March, 1970 from the Boston Organ Club NEWSLETTER of January 1970. Please report further corrections to Alan Laufman, Chairman, Extant Organs Committee, Mountain Road, Cornwall-on-the-Hudson, New York, 12520.

City or Town	Church or building	Builder, Manuals & Ranks	Year
Barnet	Congregational	Hinners Organ Co. 1-5	1925
Barton	Bethel Pentecostal	E. W. Lane 2-13	1903
Barton	St. Paul's R. C.	Wm. H. Davis 2-13	c1865
Barre	Congregational	E. & G. G. Hook & Hastings #667 3-20 alt. 2-20	1872 c1953
Barre	First Baptist	Hinners Organ Co. 2-13	1911
Barre	Hedding Methodist	Hutchings-Votey Organ Co. #1546 2-13	1904
Bellows Falls	Baptist	Johnson & Son #782 2-11	1892
Bellows Falls	United	Hutchings, Plaisted & Co., #119 2-15	1883
Bennington	Bennington College	Simmons & Fisher 1-8	c1856
Bennington	Res: Tzaims Luksus	Stevens & Co. 2-13	c1853
Benson	Christ, Sun of Justice R.C.	Henry Erben 1-3 alt. E. A. Boadway 1-4	1848 1967
Bethel	Miller Mem. Methodist	H. L. Roosevelt #58 1-3	1881
Bradford	Grace Methodist	E. W. Lane 2-9	1907
Brandon	Baptist	W.B.D. Simmons & Co. 2-13	c1853
Burlington	First Baptist	E. & G.G. Hook #342 alt. 2-19	1864
Burlington	Masonic Temple	Johnson & Co. #425 1-9	1874
Burlington	Chapel, St. Joseph R.C.	S. R. Warren, reb. G.S. 1-	c1845
Cabot	United	Hook & Hastings #1699 2-7	1896
Chester	Congregational	S. S. Hamill (?) 2-9	1898
Chester	St. Luke's Episcopal	S. S. Hamill #135 alt. 1-8	1870
Danville	Congregational	H. Hall & Co. 2-12	1902
Danville	Methodist	Geo. S. Hutchings, #419 2-13	1885
Derby Line	Universalist	E. W. Lane 2-9	c1895
East Poultney	St. John's Episcopal	Wm. Nutting, Jr. 1-5	1860
Enosburg Falls	Methodist	Hook & Hastings #1894 2-9	1901
Fair Haven	Baptist	Geo. Stevens & Co. 2-15	1873
Fair Haven	Congregational	Hutchings, Plaisted #109 2-9	1882
Fair Haven	Our Lady of Seven Dolors R.C. ("St. Mary's")	E. & G. G. Hook #205 alt. 2-22	1856
Glover	Res: Charles Barrows	Steer & Turner #103 2-10	1875
Grafton	United Ch. (Cong'l)	S. S. Hamill (?) 1-8	c1868
Grafton	United Ch. (Baptist)	Wm. Nutting, Jr. 1-9	1860
Greensboro	Federated	Wm. A. Johnson #253 alt. 2-12	1868
Guilford	Res: Graham Down	E. W. Lane 2-8 reb. Wilson Barry 2-10	c1897 1966
Hartford	2nd Congregational	Johnson Organ Co. #373 2-13	1872
Highgate Falls	St. John's Episcopal	Henry Erben 1-3	c1836
Island Pond	Christ Episcopal	Joseph Casavant (?) 2-11	c1860
Island Pond	Congregational	Geo. W. Earle & Son 2-15	1906
Island Pond	St. James R.C.	Jesse Woodberry & Co. 2-9	c1905
Ludlow	Baptist	S. S. Hamill 2-11	c1885
Ludlow	United	Geo. S. Hutchings #452 2-7	1898
Lyndon Center	Free Baptist	Geo. H. Ryder & Co. 2-9	c1900
Lyndonville	St. Elizabeth's R.C.	Frank Beman (?) 2-12	c1890
Manchester Center	Baptist	Johnson & Son #843 2-14	1896
Middletown Spr.	Community	Geo. Stevens & Co. 2-13	1874
Middlebury	Methodist	Geo. S. Hutchings #311 2-9	1892
Middlebury	Middlebury College	Walcker 2-	1969
Middlebury	St. Stephen's Epis.	Johnson & Son #460 2-13	1875
Montpelier	First Baptist	Geo. Stevens & Co. 1-6	c1885
Montpelier	Unitarian	Wm. Stevens (?) alt. 2-16	1865
Montpelier	Vermont College	Geo. S. Hutchings #135 alt. 2-16	1884
Newbury	Congregational	Johnson & Son #498 alt. 2-12	1877
Newfane	Windham Co. Hist. Soc.	Austin Wheeler (?) 1-3	1858
No. Bennington	Res: R.H. Van der Linde	C. E. Morey #311 alt. 2-8	1915
Northfield	Methodist	W.B.D. Simmons & Co. 2-27	c1855
Northfield	St. John's R.C.	W. B. Simmons & Co., alt. 2-19	1865

City or Town	Church or building	Builder, Manuals & Ranks	Year
Northfield	St. Mary's Episcopal	E. & G.G. Hook alt. 2-13	c1840
No. Pomfret	Sherburne Farm	Geo. Stevens & Co. (?) 2-26	c1853
No. Springfield	Baptist	Wm. A. Johnson #76 2-21	1858
		alt. E. E. Hewitt 2-	1959
No. Thetford	Federated	Geo. Jardine & Son 2-14	c1870
Orwell	Congregational	E. & G. G. Hook #358 1-11	1865
Pittsford	Methodist	Geo. Stevens (?) 2-	c1845
		reb. unknown 2-17	c1890
Plainfield	Grace Methodist	E. & G.G. Hook & Hastings #699 1-4	1873
Proctor	St. Dominic's R.C.	Geo. S. Hutchings 2-7	c1900
Proctorsville	St. James Methodist	S. S. Hamill 1-8	c1886
Putney	Federated	Henry Erben (?) 1-6	1868
		reb. Wm. H. Smith 1-6	c1910
Quechee	Congregational	Johnson & Co. #392 alt. 2-12	1873
Randolph	Bethany Congregational	Geo. S. Hutchings #341 2-14	1894
Randolph	Masonic Temple	J.W. Steere & Sons #318 2-9	1891
Randolph	Res: Leonard	Wm. Nutting Jr. (?) 1-2	c1850
Royalton	Congregational	Geo. H. Ryder & Co. #103 1-5	1882
Rupert	Methodist	Johnson & Son #629 2-11	1884
Rutland	St. Paul's Universalist	Woodberry & Harris 2-11	1888
Ryegate Corner	United Presbyterian	J. Buffington 1-6	c1870
St. Albans	Congregational	Hook & Hastings #1567 2-24	1893
		alt. Hale & Alexander 2-26	1959
St. Albans	Church of the Nazarene	Edward H. Smith 2-8	1887
St. Albans	Holy Angels R.C.	Ernest Desmarais 2-20	1892
St. Albans	St. Luke's Episcopal	Geo. Jardine & Son 2-14	1889
St. Albans	St. Paul's Methodist	Geo. Stevens & Co. 2-14	1881
		alt. Andover Organ Co. 2-26	1969
St. Johnsbury	St. John's R.C.	Geo. S. Hutchings #457 2-9	1898
St. Johnsbury	St. Andrew's Episcopal	Hook & Hastings #1080 2-9	1882
Saxtons River	Church of Christ	J. W. Steere & Sons #317 2-8	1891
Saxtons River	S. R. Historical Soc.	Jesse Woodberry & Co. 2-9	c1900
Shelburne	Shelburne Museum	Derrick & Felgemaker #26 1-3	c1875
Shrewsbury	Community	Wm. A. Johnson #235 1-10	1867
Springfield	Calvary Baptist	J. G. Marklove #105 2-16	1873
Stowe	Community	W.B.D. Simmons & Co. 2-19	1864
		reb. Hill, Norman & Beard 2-20	1959
Strafford	Congregational	David Moore 1-6	1970
Swanton	Methodist	Hinners Organ Co. 2-11	1912
Thetford Hill	Congregational	Rieger 2-14	1964
Townshend	Congregational	Hook & Hastings #1824 2-7	1899
Vergennes	Congregational	E. & G.G. Hook & Hastings #944 2-9	1879
Vergennes	St. Paul's Episcopal	E. & G.G. Hook #306 alt. 1-7	1862
Wells River	Congregational	E. & G.G. Hook & Hastings #826 2-7	1876
		alt. 2-8	1938
W. Brattleboro	Congregational	J. W. Steere & Son #480 2-12	1901
		alt. John Wessel 2-15	1963
W. Rutland	Federated	Wm. A. Johnson #200 alt. 2-23	1866
W. Rutland	St. Bridget's R.C.	Geo. W. Reed 2-13	1911
Wilder	Federated	Geo. Stevens 1-9	c1850
Williamstown	United	Wm. Nutting Jr. 2-18	1868
		reb. H. P. Seaver	1895
Windsor	St. Paul's Episcopal	(unknown) 1-	c1830
		reb. S. S. Hamill 1-8	1868
Winooski	Trinity Episcopal	Hook & Hastings Co. #1679 2-7	1895
Woodstock	No. Parish Universalist	Hutchings, Plaisted & Co. #54 2-16	1875

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Snetzler Restored At Smithsonian

(From press release issued by the Smithsonian Institution)

The only survivor of the five John Snetzler chamber organs known to have been imported into North America before the American Revolution has been restored to its original appearance and playing condition and is on display at the Smithsonian Institution, Washington, D.C. It is being shown in the Hall of Musical Instruments of the National Museum of History and Technology.

The organ belonged to Dr. Samuel Bard, surgeon to George Washington and founder of the Medical School at King's College (now Columbia University), New York. It was made in London in 1761 and still has all its original essential musical parts, including the pipes, windchest and wind supply, mechanical action and the mahogany case.

John Snetzler was England's most famous organ maker of the eighteenth century, and his work was noted for its elegant cabinetry as well as its music. His skill was so highly regarded that he was asked to construct two instruments for Buckingham Palace. Snetzler organs known to have been imported into North America in the eighteenth century, in addition to the Bard instrument, went to Christ Church, Cambridge, Mass.; a Boston concert hall; Trinity Church, New York and St. Michael's Church, Charleston, S.C.

The organ was acquired from descendants of its original owner in June 1968, by the Smithsonian's Division of Musical Instruments, which has put it through a year of painstaking restoration. Curator John Fesperman and restoration specialist Scott Odell examined in great detail other surviving Snetzler organs both in the United States and abroad and compared them to the Bard instrument.

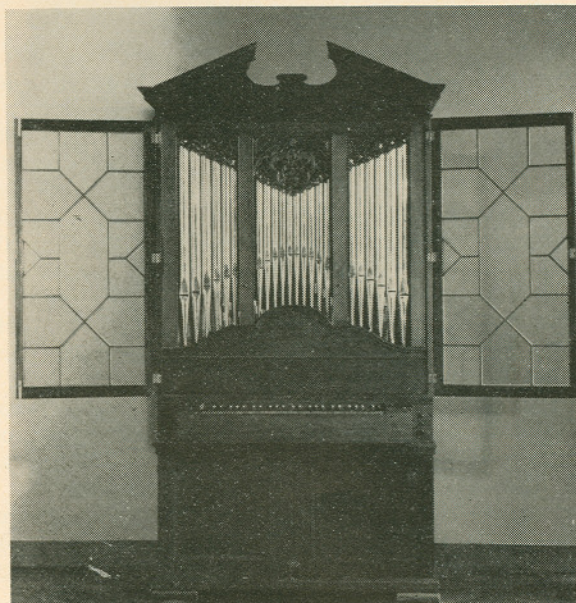
The Bard keyboard had been replaced in the nineteenth century, so a new keyboard was patterned after that of another surviving organ. Mouldings and other details, glazed doors and pipe shades, were all patterned after those of instruments of the same period still in Britain. Only 16 of the original 240 pipes on the Bard organ were missing. They were replaced to the same scales and in the same style as their neighbors.

The most delicate and time-consuming phase of the restoration was repair of the damage done by decades of exposure to an unhumidified environment and high indoor temperatures. Glue joints had separated in the windchest, causing serious air leaks. This made it mandatory to take the windchest apart completely, clean away all the old glue and then re-glue each of the parts.

The pallet valves for each of 56 keys were re-faced with leather, and springs and guide pins were adjusted to make the key action even. The chest, reassembled with all of its original parts, remains almost precisely as it was when it left Snetzler's shop in 1761.

The disposition is as follows:

8' Stopped Diapason (Stopped wood)	54 pipes
8' Open Diapason (Treble only, from middle C, metal)	29 pipes
4' Flute (stopped wood)	54 pipes
2' Fifteenth (open metal)	54 pipes
11 Sesquialter (Bass to b, open metal)	50 pipes
11 Cornet (Treble from middle C, open metal)	58 pipes



John Snetzler Organ, Smithsonian Institution
Washington, D. C.

The range is GG/B to e³, short octave (omitting G# A#, B and C#). A machine stop silences the Fifteenth and Sesquialtera-Cornet. The swell pedal opens a hinged lid behind the cornice at the top of the case. The signature on paper glued to the wind-bar inside the pallet box reads:

**John Snetzler fecit Londini
1761**

The organ's debut at the Smithsonian occurred October 22, 1969, presenting music for organ and baroque trumpet. It will be used in many other concerts for the Division of Musical Instruments.

N.B. — OHS members who attended the 11th Annual Convention at Cape Cod in 1966 will recall our visit to the Congregational Church in South Dennis, Mass., where we heard a program of early English music played by Barbara J. Owen on the organ built by John Snetzler in 1762. The notes from the convention program read as follows:

'Organ built by John Snetzler, London, England; altered by an unknown American builder c.1854, and partially restored by the Andover Organ Company, Methuen, Mass., 1959.

MANUAL (unenclosed)

* Open Diapason (common bass)	8' 45
* Dulciana (TF)	8' 36
Clarabell (TF)	8' 36
St. Diapason Treble (TF)	8' 36
* St. Diapason Bass	8' 21
* Principal Treble (MC)	4' 29
* Principal Bass	4' 29
Flute	4' 57
* Twelfth	2 2/3' 57
* Fifteenth	2' 57
Cornet (MC)	11 58

PEDAL

No pipes: 13 keys from GGGG to GGG#, lacking GGGG#, permanently coupled to the manual.

(Please turn to page 19)

NEW TRACKER ORGANS

Our New Pipe Organs by Paul Hume

(Reprinted by special permission of the author and the City Editor of THE WASHINGTON POST, in which this appeared on Sunday, September 14, 1969.)

'Lawyers in convention are likely to discuss the issues in *Miranda v. Arizona*. Doctors in conclave argue the pros and cons of the American Medical Association. Members of the American Guild of Organists, too, have their favorite topic for debate: tracker action or electric action in pipe organs.

'Last Sunday, St. John's Church, Lafayette Square, at the south end of 16th Street, began using its newly installed Gress-Miles organ.

'Next Sunday, Christ Lutheran Church on upper 16th Street will present the first in a series of four concerts inaugurating its new Rudolf von Beckerath organ.

'Late in November, All Souls Unitarian Church, halfway out 16th Street, will host a seminar in contemporary organ design as it presents its new Rieger organ to the public.

'Sixteenth Street, however, has no monopoly on new organs in the Washington area. In January, the National Presbyterian Church on Nebraska Avenue will introduce its members and friends to not one but two new Aeolian-Skinner instruments, one in the sanctuary and one in the adjacent chapel.

'On Thomas Circle a contract was signed recently for an Aeolian-Skinner to go into National City Christian Church. Waiting time for the new organ: two years. Before then, still another Aeolian-Skinner of impressive specifications will be unveiled as one of the great components of the Kennedy Center. It is a gift of Mrs. Jouett Shouse in memory of her father.

'Within the five-year period leading up to the opening of the Kennedy Center, more than a million dollars will have been spent on these and other new pipe organs in this city.

'The acquisition of a new organ is one of the most exciting events in the life of any congregation. It is not unlike having a kind of corporate baby. The period of gestation, like that of the elephants, is generally on the order of two years from the time of conception to the moment when the completed creature first begins to make itself heard.

'The members of the congregation can get too hung up waiting for the arrival of their newest possession that preachers have been known to speak on the subject "Pipe Organ Christians" the Sunday after the dedicatory recital, reminding their listeners that music in general and the new organ in particular are not the primary reasons for public worship.

'The coming of the von Beckerath and Rieger organs gives Washingtonians new opportunities to become acquainted with the differences between the historic mechanism in organ building—called tracker action—and electric action, which largely superseded it for a number of years.

'The basic question is how the organist's touch on the keys can be translated to wind being admitted into the pipes to make the sound. For each key, there is a lid or pallet operated by an action as on a piano.

'Older organs for centuries had an action that consisted of a series of rods called trackers. These tracker rods, which are also called "pull-downs", are usually made of wood and resemble very thin moldings.

'Around the turn of the present century, when electric action began to supplant tracker action, the advantages of the newer system became established in many minds as "the" only possible and, by all odds, the best system.

'What difference does tracker action make, and how has it made its impressive comeback?

'Rudolf von Beckerath, whose company is in Hamburg, is one of Europe's leading organ builders today. He has been in Washington to supervise his organ at Christ Lutheran Church. He says "85 per cent of the organs now being built in Germany, Austria, Holland, Scandinavia and Switzerland use tracker action."

'"Even France and places in Italy are now returning to it," he added. "In Italy there is a revival of interest in good organ building."

'Of course, good organ building involves many other things beside the kind of action involved. David Craighead, chairman of the organ department at the Eastman School of Music in Rochester, N.Y., cites "tonal beauty, balance, responsiveness, and communication" among the qualities he looks for in an organ.

'Responsiveness is the area in which the action is involved. Eastman, like the large organ department at Oberlin College, recently installed a number of instruments to be used both for practice and for recitals.

'Both schools bought from the Holtkamp Co. of Cleveland and the Flentrop firm in Zaandam in the Netherlands. The Flentrops are equipped with tracker action. Its advantages are described as "giving the performer direct control of the opening of the pipe valves, an advantage in rhythmic control, phrasing and articulation."

'Does it? The answer has to be a solid yes. The instant you touch the keys of the von Beckerath organ in Christ Lutheran Church, where Geoffrey Simon is the organist, you can feel a tangible relationship between your touch and the responses of the pipes.

'This is not the case when you play an organ with electric action. Here the response is totally unaffected by the pressure you exert or the speed with which you press the keys down.

'There are other tangibles. Simon said that the von Beckerath organ gives him more of an instrument—more pipes, more resources—than an electric action organ for the same amount of money. It also requires less space. In specific terms, to place the same size organ with electric action in Christ Church would have required the extension of the choir loft by six feet. Maintenance costs are also cited in favor of the tracker action, since it does not require the intermediary leathers that are a continuing problem in the electric action organs.

'Von Beckerath, a strikingly handsome man with a large, friendly face that smiles easily, says he has no trouble building organs with woods that will hold up well in this country.

'"I go right to the docks—(Hamburg is the famous Hanseatic city on the Elbe River)—and select the

choicest Douglas fir as it comes in from your own country. It is a superb wood and I get the best," he says.

'Size is no problem for tracker action. Twelve years ago von Beckerath built a large instrument for the Catholic Cathedral in Pittsburgh. And the firm of Rieger, located on Austria's western border, just below Lake Constance in the avalanche-ridden province of Vorarlberg, has placed a magnificent-looking, large organ in All Souls Church, where Karl Halvorsen is organist.

'Here some of the oldest ideas in organ building stand alongside a built-in computer system. The instrument's tracker rods can be clearly seen running up to some of the larger pedal pipes ranged along the back of the organ.

'But the console from which Halvorsen will control his choice of stops, and upon whose three manuals and pedalboard he plays, has the most up-to-date electronic equipment I have ever seen on any organ.

'The computer, housed in a small space inside the organ chambers, gives the organist instantaneous command over a series of pistons with which he can present any combinations of stops he chooses. On most instruments the job of setting the pistons is one of the more time-consuming menial tasks. On the new Rieger it is pure fun.

'All Souls Church has proven emphatically this summer that heat and humidity are no longer the implacable foes of tracker action. By careful special planning and design the organ has triumphantly withstood great temperature changes in the non-air-conditioned church.

'Yet obviously there are arguments on the side of electric action and also many organists who cite them as reasons for choosing the more recent system.

'Problems of placing the console in relation to the pipes, long distances, space for organ, choir, and possible concert uses of an instrument are all involved. So, more basically, is the whole area of touch, physical control, and phrasing, the very areas in which the proponents of tracker action argue most persuasively.

'But it is no longer as much an "either-or" question as it used to be. Old myths on both sides of the issue have been cleared away. It is entirely possible to play the entire organ literature satisfactorily on a tracker action instrument. Most of its greatest music was written for that kind of playing. An organist can play as musically at one kind of console as at another. The demands are somewhat different, but to a fine musician they offer no more than new and stimulating challenges.'

This article was illustrated with photos of all of the tracker action organs listed, plus Rudolf von Beckerath at work.

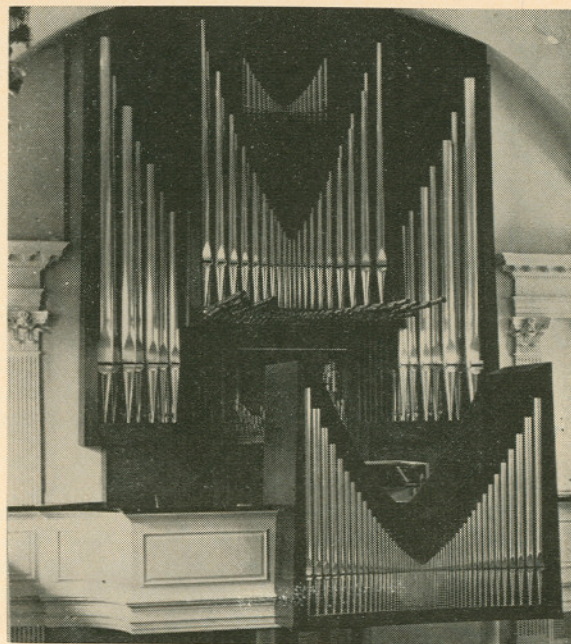
The large Rieger organ was dedicated with a series of inaugural concerts from November 30 to December 7, 1969, with Marie-Claire Alain as recitalist. The specifications are:

MANUAL I: Ruckpositiv

Salicional 8'
Prinzipal 4'
Sesquialter 2f. 2 2/3'
Scharff 4f. 1'

MANUAL II: Hauptwerk

Gemshorn 16'
Prinzipal 8'
Octave 4'
Quinte 2 2/3'



Rieger Organ, All Souls Unitarian Church
Washington, D. C.

Rohrflöte 8'

Koppelflöte 4'

Gemshorn 2'

Quinte 1 1/3'

Krummhorn 8'

Schalmei 4'

MANUAL III: Schwellwerk

Pommer 16'

Prinzipal 8'

Octave 4'

Mixtur 7f. 2'

Buntcymbel 4f. 1/2'

Spitzflöte 8'

Rohrflöte 4'

Nasat 2 2/3'

Flöte 2'

Terz 1 3/5'

Schwebung 2f. 8/8'

Dulcian 16'

Trompete 8'

Clarion 4'

PEDAL

Prinzipal 16'

Octave 8'

Mixtur 6f. 4'

Subbass 16'

Quintbass 5 1/3'

Spillpfeife 8'

Basszink 3f. 5 1/3'-3 1/5'-2 2/7'

Dolkan 4'

Nachthorn 2'

Sordun 32'

Dulcian 16'

Trompete 8'

Clarion 4'

Superoctave 2'

Mixtur 6f. 1 1/3'

Quintcymbel 3f. 1/3'

Kornett 5f. 8'

Holtzflöte 8'

Spanische Trompete 16'

Trompete 8'

Spanische Trompete 4'

MANUAL IV: Brustwerk

Holzgedackt 8'

Holzrohrflöte 4'

Prinzipal 2'

Terzsept 4f. 1 3/5'-1 1/3'-8/9'-8/15'

Sifflöte 1'

Cimbel 2f. 1/4'

Quintade 8'

Spitzgamba 4'

Barpfeife 16'

Musette 8'

Regal 4'

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There are no borrowings and no extensions. The compasses are 61/32.

The von Beckerath organ in Christ Lutheran Church was inaugurated with recitals by Geoffrey Simon and Lionel Rogg on September 21 and October 7, 1969, respectively, with orchestral and choral programs featuring the organ on September 28 and October 5. Mr. Simon says that the organ is "richly colorful in its sounds, and a joy to play." The specification reads:

(Please turn to page 22)

NOTES, QUOTES AND COMMENTS

Roger A. Hauenstein of Kingsville, Texas, informs us that the new 3m-49rk Schlicker tracker organ in Texas Lutheran College chapel at Seguin was destroyed by fire during the Christmas holidays. According to the SAN ANTONIO EVENING NEWS, the fire "may have started in the central heating and air conditioning unit on the northwest side of the chapel." The organ was described in the Winter 1969 issue of THE TRACKER. Mr. Hauenstein adds this footnote: "Unless someone very recently removed the old Wicks from the same chapel, the fire would also have destroyed that organ, which was in the south transept of the west end. The old organ represented at least a second rebuild, contained around 15 stops, including some manual pipes with Haskell basses."

* * *

And Don Begenau reports that the organ at Queens College—said to be the largest portable organ in the world—was vandalized during one of last spring's snowstorms, but that it has been completely restored and is once again in use. It was built in 1963 and E. Power Biggs played the opening recital at the dedication.

* * *

The article "The Tragic End of a Standbridge" in our Fall issue attracted much attention and many comments. It should be reported, however, that both the minister and the organist involved have been relieved of their duties. And now the congregation finds itself the unhappy inheritor of the electronic substitute. (*Sic transit gloria.*)

* * *

We understand that Herman Tellers (of the Tellers Organ Co., Erie, Pa.) has in his possession three volumes of material on Felgemaker organs. The books contain specifications, costs and innumerable details from about opus 600 to the end of the firm's activity. Here is another deep well of information.

* * *

The author of "The Contemporary American Organ" (now in its eighth edition), Wm. H. Barnes, is collaborating with Edward B. Gammons on a new book, "Two Hundred Years of American Organ Building", which may appear sometime in 1970. As its title implies, it should be a must for every OHS member.

* * *

William M. Worden writes that he has found an organ in Detroit built in 1867 by Andreas Moeller (no relation to the Hagerstown firm), and that he is in the process of "reviving" it. It is located in Most Holy Trinity R. C. Church, has two manuals and 21 ranks, and we hope to have more definite details in our next issue.

* * *

The Trumbull Historical Society and Episcopal Churchwomen of Christ Church, Trumbull, Conn., presented the OHS Slide-Tape program on November 18 as the opening gun in a campaign to restore their organ. Alan Laufman gave a talk prior to the showing.

* * *

Martha Folts gave a recital on the 1967 von Beckerath tracker organ in St. Michael's Church, New York City, on February 22. Her program included Clerambault, Frescobaldi, Bach, Schönberg and Ligeti.

Brian Jones gave a recital on the same organ on January 25, including works by Reger, Krebs, Bach, Mendelssohn, and Messiaen.

* * *

Chester H. Berry, author of the splendid article on Müller and Abel in the Winter issue of THE TRACKER, and now in the Army at Fort Jackson, So. Carolina, writes:

"Good news arrived today. I wrote some time back to the Midmer-Losh plant out in Merrick, L.I., asking about Reuben Midmer and whether any of his files remained in their possession. A Mr. George Losh responded that many contracts are still around, and invited me to come out and see them. I have written back to him, thanking him and indicating that, though it may be a while before I am able to come out, I am certainly interested. To my knowledge, there is no Midmer list out at the present time, other than the unnumbered, undated list which appeared in the back of the 1917 catalogue, which listed the organs by grouping them into four-, three-, two-, and one-manual categories. No other information was given. It would be nice to assemble all the information they have, all that is in the Webber file, and all that I have collected into one big project."

* * *

We are in receipt of one of the "Organa Europae 1970" calendars, mentioned in our last issue. It is certainly well worth the price of \$3.65 plus \$1. for postage and handling. Also available are the 1969 and 1968 calendars at \$3. each. Order direct from: "Les Concerts Spirituels", 16, rue Foch, F 88 Saint-Die, France, enclosing payment. The color photography is superb; the calendars will remain permanent cherished possessions.

* * *

Donald R. M. Paterson played a dedicatory recital on the 1883 Steere & Turner organ in First United Methodist Church, Newark Valley, N.Y., on December 7, 1969. The two-manual and pedal organ of 27 ranks had been built for First Reformed Church in Syracuse. Rescued in the nick of time by the Organ Clearing House, it was erected in its new home by A. Richard Strauss, with parts of the 1906 J. W. Steere & Sons organ originally installed there incorporated in the revived instrument. Mr. Paterson's program included works by Pachelbel, Walther, Brahms, Mendelssohn, Bach, Buxtehude, Zachau and Balbastre.

—o—

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LETTERS TO THE EDITOR

Dear Sir,

I have recently noted that on page 9 of THE TRACKER, XII, 2, the printer made quite a mess in the alignment.

With a pencil and straightedge I drew connecting lines, beginning at the foot of the page, between "Trinity Episcopal" and "C. E. Morey #270," and worked upwards until I reached the Amenia item "1st Presbyterian" / "Geo. Jardine & Son," which is correct.

What brought all this about was a note from the Rowlands, which states:

"At Amity, N.Y. (near Warwick) is an organ with pilasters under the end front pipes that are exactly the same as at St. Paul's Chapel, N.Y. [the Geib case]. Mr. Rowland rebuilt the organ in 1941. The center fronts and much key action was installed by Jardine probably before 1880. Could this then be originally Geib?"

Of course, this would be difficult—perhaps impossible—to prove. However, a photo Mrs. Rowland enclosed does depict the remainders of rounded-tower wood, top and bottom, that look 18th-century, albeit the tops of these towers have been victorian-gothicked and the center panel jardined.

At any rate, the information given on page 9, op. cit., should be revised to read that this is an early organ, rebuilt by Jardine, rebuilt by Rowland 1941.

Yours,

/s/ Cleveland Fisher
106 Bennett Drive
Manassas, Va. 22110

* * *

Dear Sir,

In addition to my interest in organs, I am an historian of steam navigation in the United States. I have been puzzling over a problem which bridges the gap between the two enthusiasms for some time, and have hopes that some member of OHS might be able to help me.

One of the most magnificent steamers ever built in this country was the passenger sidewheeler, CITY OF DETROIT III, built at Wyandotte, Michigan, in 1912 for the Detroit and Cleveland Navigation Company. The ship was outfitted and decorated most elaborately, and among her many comforts was a smoking room, called the "Gothic Room", handsomely panelled in oak in a free Gothic motif, complete with tracery arches and stained glass window. Also in the Gothic Room was a pipe organ.

The CITY OF DETROIT III lasted until 1956, and the Gothic Room exists today in a partial reconstruction and restoration at the Dossin Great Lakes Museum, Detroit. But long before the ship was scrapped and the room removed, the organ had disappeared. Sources of questionable authority report that the moisture of shipboard location had done the instrument no good whatever.

No one today is able to ascertain the builder of the instrument, or its resources. While the blueprints of the ship, also preserved, show the chamber clearly (labelled "organ room" by the non-musical draftsman) and the drawings of the decorations show two false organ fronts at one end of the room, no records extant concerning the ship mention the organ builder's name, or the specification of the organ. Contemporary reports confirm, however, that it was installed, and was not a planned feature which never was built.

Having failed to identify this instrument by looking into available information and plans of the ship, it has occurred to me that some of our members might have lists of builder's works, and that some such list might bring the desired information to light.

It is open to question whether the organ might have been contracted for by the steamship line, or by the builders of the ship, the Detroit Dry Dock Co.

If any OHS member can help us out with this question, both the Dossin Museum and I will be most grateful, indeed.

Sincerely yours,

/s/ William M. Worden
2670 Carmen Drive
Rocky River, Ohio, 44116

* * *

Dear Sir,

In a recent issue of THE TRACKER, I read of the new Noack tracker [organ] in Worcester, Massachusetts. There is another relatively new Noack tracker located in the historic Pohick Episcopal Church, Lorton, Virginia; it was installed in January of 1968. The organist is Mrs. Ellen C. Allen. The organ is the result of some interesting collaboration. Fritz Noack built the organ proper; Charles Fisk, of Gloucester, Mass., designed the case; and the gold-leafed pipe shades were carved by Roger Martin of the Fisk Company. The case is painted white to match the interior of the church, and the positiv division is mounted on the gallery rail. The manual keys are cocobola wood naturals and ebony sharps. The original specification was:

GREAT (upper manual)		
Chimney Flute	8'	56 pipes spotted metal
Principal	4'	56 pipes tin (visible in case)
Spitzflute	4'	56 pipes spotted metal
Gemshorn	2'	56 pipes spotted metal
Sesquialtera	II	112 pipes spotted metal
Mixture	IV	224 pipes spotted metal
POSITIV (lower manual)		
Stopped Diapason	8'	56 pipes wood
Stopped Flute	8'	56 pipes spotted metal
Fifteenth	2'	56 pipes tin (visible in case)
Nineteenth	1 1/3'	56 pipes spotted metal
PEDAL		
Bourdon	16'	30 pipes wood
Bassoon	16'	30 pipes spotted metal-resonators
Diapason	8'	30 pipes wood
COUPLERS		
Great to Pedal		
Positiv to Pedal		
Positiv to Great		

The total number of pipes is 874. There are 17 ranks and 13 stops. In May of 1969, after much consultation, Mr. Noack made certain changes in the Pedal division, to wit:

Bourdon	16'	30 pipes wood
Gedackt	8'	30 pipes lead
Trumpet	8'	30 pipes tin

The Rev. Fr. Albert Jones, Rector of Pohick, and John Feserman of the Smithsonian Institution, were consultants in the project.

The dedicatory recital was given on June 16, 1968, by John Feserman. I enclose the programs from three recitals on this organ, all of which were quite exciting. It is an ideal instrument for accompanying church services as well as for recitals. The organ is a fitting and harmonious addition to George Washington's home church.

Most sincerely,

/s/ Angela D. Wessel
P. O. Box 5604
Washington, D.C. 20016

Ed. Note: The dedicatory recital by John Fesperman on June 16, 1968, included works by Bach, Buxtehude, Sweelinck, Blow, Purcell, Boyce and three of the Brahms Chorale Preludes. On October 24, 1968, David Britton, played a recital including works by Bach, Buxtehude, Sweelinck, Balbastre, Schroeder, and Handel's Concerto No. 4 in F. On August 22, 1969, Roger Evans played a recital including works by Buxtehude, Walther, Pachelbel, Dandrieu, two Chorale Preludes by Bach and his Concerto in A Minor after Vivaldi.

* * *

Dear Sir,

In the interest of historical accuracy, I must report that some time after I had mailed the information which appeared in the Fall issue of **THE TRACKER** concerning the organ in Venedy, Illinois, I learned that there are those who believe that the old Saxon organ from Old Trinity Lutheran Church in St. Louis was not sold to the Venedy congregation, but that it was incorporated into a larger organ in another St. Louis church.

I do believe, however, that so far the weight of the evidence is on the side of Venedy. But if this is the Saxon organ, it appears to have been modernized, and, indeed, the church's historical booklet states that it was modernized in 1904. The manual, for example, is protruding rather than recessed, and the stop shanks are round.

Be assured that an attempt at further investigation is being made.

Meanwhile, I wish to submit two corrections which might be of interest to readers:

1. Only the last three stops listed are pedal stops. The Octav, Mixtur, and Trompet are manual stops.
2. For those who might wish to visit the organ the correct spelling of the name of the elder who lives near the church is Pruehsner.

Cordially,
/s/ Robert I. Thomas

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GLEANINGS

by Helen Harriman

Here I am in Florida once again, and it certainly is exciting this year. Friends will recall that I usually attend the Episcopal Church in Bethesda-by-the-Sea where Adam Decker does such a fine job as organist and choirmaster. Well, last year there was talk of buying a new organ to replace the huge four-manual Skinner which, to me, has such grand tone. Sure enough, the deal went through and I've arrived just in time for the installation of the new Schlicker organ.

The old Skinner was sold in two sections, one to a church in South Miami, and the other to some church in northern Florida.

I learned that the Schlicker firm has shipped the new organ and will begin the installation by mid-January. And I shall be right here where I can boss the whole job!

In the meantime, Mr. Decker is struggling with an unmentionable substitute. He does the best he can, I must say. The congregation sings lustily on the hymns, and there is a good choir, but that poor substitute can't get up enough steam to lead the hymns. It just does not fill the bill—or the big church, either. I happened to sit under a loud-speaker that emphasized the bass on the hymns. I don't know where the treble was . . . never did the twain meet! From my seat it was easier to sing bass!!!

Louis Iasillo sent me a copy of Rollin Smith's December recital in the Brooklyn Museum. I think this young organist, who gave such fine recitals at the Saratoga Springs and New York OHS conventions, is something of a genius. He played pieces by Daquin, Bach, Borowski and transcriptions by Sibelius and Wagner. He also gave the premiere performance of a "Fantasia quasi una Sonata" for pedals alone by Louis Iasillo (Opus 70). This last was dedicated to Mr. Smith, and I wish I could have heard it.

Another recital program which has arrived was sent by a new member of OHS, LaVerne C. Cooley, Jr., organist at the First Presbyterian Church in Attica, N.Y., who gave an address called "A Short History of the Johnson Organ Company" for the Buffalo Chapter, AGO, on September 21, 1969. This was followed by William Thaanum's recital on the Johnson & Son organ, Opus 744, 1890. The program included six hymn preludes by Philip Gehring, and works by Bach, Borowski (again!), Jenkins and Nicholas Lemmens.

The Attica Johnson's specifications are:

GREAT (unenclosed)

Open Diapason 8'
Dulciana 8'
Melodia 8'
Octave 4'
Flute d'Amour 4'
Twelfth 2 2/3'
Fifteenth 2'
Clarinet (t.c.) 8'

PEDALE

Bourdon 16'
Flute 8'

SWELL (Expressive)

Open Diapason 8'
Viola 8'
Stopped Diapason 8'
Fugara 4'
Flute Harmonique 4'
Piccolo 2'
Oboe and Bassoon 8'
Tremolo

COUPLERS

Swell to Great
Great to Pedale
Swell to Pedale

And the program states "tracker action" which may indicate that the organ is in its original condition. A photo of the case appears on the reverse side of the program which seems to be the fashion now-a-days, and I think a good one.

OUR BOOSTERS!

It is time, once again, to acknowledge with sincere gratitude the sustaining and contributing members of the Organ Historical Society. According to the Treasurer, there are seventy-eight members who pay more than the regular dues of the organization—the largest number in our history. They are:

Honorary & Sustaining: E. Power Biggs

Sustaining: Dr. William H. Barnes, Prof. F. Donald Begenau, Dr. Nathan Grier Parke III, Kurt E. Roderer, Terrence P. Schoenstein, and Barbara M. Sheldrake.

Contributing: Robert F. Baker, Ernest M. Baumeister, Chester H. Berry, Dr. Homer D. Blanchard, James M. Bratton, Fred N. Buch, Peter T. Cameron, Cyrus R. Carruthers, Ralph E. Carver, Sidney R. Chase, Blakslee H. Colby, John F. Corkill, Jr., Thomas W. Cunningham, Charles Lane Davis, Kent S. Dennis, Dr. Vernon deTar, Robert C. Dickinson, Brantley A. Duddy, Wesley C. Dudley, Charles L. Easton, The Rev. Leonard Ellinwood, Frank E. Fairchild, Jr., Charles Ferguson, Dr. Thomas L. Finch, Dr. George E. Geyer, The Rev. Robert K. Griffin, Dr. Alfred M. Greenfield, Richard C. Hamar, Dr. E. Robert Harned, Helen B. Harriman, Hartman-Beaty Or-

gan Co., Inc., Will O. Headlee, Richard J. Helms, Capt. Robert A. Hanners, Mrs. Dana Hull, Louis J. Iasillo, Henry C. Johnson, John W. Jones, Norman S. Kenward, E. Woody Kuhlman, Robert A. Lahman, Maurice D. Lockwood, The Rev. James M. McEvers, John R. Mercier, Frederick L. Mitchell, Karl E. Moyer, Thomas Murray, Richard H. Oslund, Elmer W. Perkins, Miss Charlotte E. Ricker, Joseph G. Roberts, Robert S. Rowland, Schantz Organ Company, Schlicker Organ Co., Inc., Charles T. Schrider, Jr., Kenneth F. Simmons, Richard Arthur Smid, H. Allen Spangler, Donald Spies, Robert Spies, Jon Spong, Esther L. Talcott, Allan Van Zoeren, Randall Wagner, Richard M. Watson, William Weaver, John Wilson, Dean H. Woodhull, Victor I. Zuck, Richard Bennett, Daniel Pilzecker.

In addition to these, there were, at this writing 420 regular members of the society making a total of 498. This shows that, in spite of three reminder notices, about twenty members from last year's roster had not renewed their membership. Let us hope that they, and many new members, will join the ranks and help the society continue its growth and influence and prestige in the organ world.

Snetzler Restored at Smithsonian

(From page 13)

Bellows Signal

* Denotes stops with a large percentage of original pipes.

Manual compass: GGG-e³, lacking GGG#, 57 notes.

'This chamber organ is probably the oldest instrument in North America in regular use. Its original home and the name of the builder who altered and moved it to South Dennis are not known. The church was erected in 1835, and the congregation had the instrument refurbished and the mid-nineteenth century revoicing rectified in 1959. The Clarabell is on a toeboard once occupied by a Cornet of three ranks, and the present Cornet (pitched at 15-17) replaced an 8' Trumpet (Treble) and 4' Clarion (Bass). The oak case has a walnut front with five flats of tin pipes, many of which were once speaking Principal pipes. The recessed console is covered with hinged doors; the mechanism and keyboard are original, but the small brass-covered pedal keys must have been added early in the nineteenth century. The naturals are 3 1/2" x 9/16" and the sharps are 2 5/16" x 9/16". The original stop labels attached to the jambs, have been replaced, and the case was at one time painted yellow. The 4' metal chimney flute has stopped wood basses and 11 open metal pipes in the treble; the St. Diapason is of wood; the Dulciana originally began on GG; the lowest octave of the Open Diapason is borrowed from the St. Diapason Bass.'

It is possible that this was the Snetzler originally used in "a Boston concert hall" as referred to above; and it is also probable that the reason the Smithsonian instrument has no labels on the stop knobs is because Snetzler used labels on the jambs instead. It would be of great interest to learn the fate of the other three organs. Has any member any information?

What! You've never attended an OHS Convention? You just can't imagine what you've missed! Find out by coming to Northern New York in June.

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RECORD REVIEWS

Historic Organs of Italy - E. Power Biggs on Columbia Stereo, MS 7379, produced by Hellmuth Kolbe.

With a zest hardly matched by any living member of OHS, Mr. Biggs continues with his research in the study of organ building and comes up most recently with this excellent example of the craft as found in Italy.

Beginning with the oldest Italian organ extant, we hear three Galliards by Frescobaldi played on the Lorenzo da Prato organ built in 1471 in the Basilica di San Petronio, Bologna. But this Cathedral possesses not one but **two** historic organs! Pieces by Frescobaldi, Gesualdo and Trabaci are played on the Baldassarre Melamini organ of 1596, located in the same building, just across the chancel from the Prato organ.

The next example is a series of pieces of Gabrieli, Pasquini, Zpoli, and Marcello's familiar Psalm 19, played on the Antegnati organ of 1636 in the Chiesa di San Carlo, Brescia.

Another Gabrieli (uncle of the above), Banchieri and Storace are composers whose works are played on the Callido organ of 1797 located in the Chiesa del Carmine, Lugo di Romagna, near Ravenna. And the closing work is a short piece by Fantini played on the Serassi organ of 1857 in the Chiesa Santa Anna, Borgo Palazzo, Bergamo.

Mr. Biggs exhibits these organs to best advantage at all times, and has added another flagstone in his historic achievements with this disc. The sound and performance are a perfect match of excellence.

Anthology of American Organ Music — Janice Beck on Orpheus A-262 Stereo, produced by Charles B. Beck, Volume I, the Eighteenth Century.

Playing the Noehren organ in First Baptist Church, Ann Arbor, Michigan, Mrs. Beck performs twenty-three selections from the limited literature of eighteenth century American music. Little of this was actually written for the organ, but it seems to be understood that most keyboard music of that period was to be played on any keyboard instrument, and, as today, hymns and anthems originally intended for voices were often accompanied on the organ.

Francis Hopkinson (a signer of the Declaration of Independence, was a sometime choir director and organist at St. Peter's Church, Philadelphia), James Lyon and William Billings, all American born, are represented on this disc.

Many immigrants from England, Germany and France were musicians, and these have contributed to our heritage as well. Among those appearing on this record are James Bremner, James Hewitt, Alexander Reinagle, William Selby, John Christopher Moller, Pierre Landrin Duport, Victor Pellissier, and Philip Phile. In addition there are some marches which were extremely popular in those times, although the composers remain anonymous.

The recording is good and the registration particularly effective in this type of music. Mrs. Beck is the wife of the producer. This record is available only from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023.

—AFR

Fenner Douglass at St. Mark's Cathedral, Seattle — Fenner Douglass plays the 4m Flentrop, produced by Glenn White.

This excellent recording by Glenn White (stereo, but apparently the compatible type, since it sounds fine on my mono rig) is the first to be made on the large and impressive 4-manual Flentrop organ in St. Mark's Cathedral. And Fenner Douglass was an equally excellent choice to play this instrument's recorded debut. Side One begins most satisfyingly with Franck's E Major Chorale, settling right at the outset the naive but frequently-heard question of whether organs of this type are suitable for authentic performance of the romantic literature. The answer is an unqualified affirmative.

Following Franck on Side One are two Bach pieces, the chorale prelude "Kommst du nun, Jesu" (from the Schubler Chorales), most delightfully played, and the little-heard and less-recorded Prelude and Fugue in A Major. This latter is solidly played, and shows off the chorus of the organ extremely well.

Side Two begins with another Bach chorale prelude, "An Wasserflüssen Babylon", (from the Eighteen Chorales). It shows still another facet of this outstanding instrument, and Mr. Douglass plays it with suavity and a nice sense of motion. This is followed by four pieces from Pierre DuMage's *Livre d'Orgue*, and suddenly we find that this Dutch organ can speak French fluently! We already knew that Mr. Douglass speaks, writes and (more significantly) plays in French. Indeed, he has become one of the leading proponents of the early French organ and its literature, as attested by the recent publication of his book, *The Language of the French Classical Organ* (Yale University Press). His performance here of the DuMage confirms not only his scholarship on this subject, but his musicianship as well. The recording closes with the Fantasia in C minor, another Bach work, one which is so little heard as to be justifiably classified as "obscure", although it does not really merit such obscurity.

The quality of the recording is of professional calibre, and the jacket notes, presumably written by Mr. Douglass, are succinct but informative. In addition, Mr. Douglass has seen fit to follow a growing and most worthwhile practice of not only including the specification of the organ in the notes, but the registrations of the various pieces as well. The record is available from St. Mark's Cathedral (Episcopal), Seattle, Washington, but no price is indicated on this reviewer's copy.

— Barbara Owen

—O—

Don't forget to mail your OHS Ballot before June 15th . . .

— AND —

Bring a new member to the OHS Convention this year — June 24 - 25 - 26.

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STICKERS AND SQUARES

One loyal member of OHS concluded a letter to the President some years ago with, "I wish to apologize for writing you this on an electric action typewriter." That's the sort of comment that warms the heart!

* * *

Robert Bruce Whiting says that he found the following in a volume called *"The Cabinet Of Curiosities, or Wonders Of The World Displayed"* published by David M. Jewett, New York, 1835:

'The clergy of Bruxelles, in their famous procession of Sablon, exhibited a bear, clad in a surplice, and decked with ribbons, majestically sitting in a chariot, and playing on an organ. The music was not produced by air, compressed in pipes, as in common instruments. Twelve cats were separately confined, in narrow cells, so contrived in the organ chest, that they could not turn any way; their tails were drawn through twelve small holes made at the top, and were fixed by ropes to the keys of the instrument. By this piece of machinery, whenever the bear laid his heavy paws upon the keys, the cats, strongly pulled by the tails, mewed most horribly, and this melody was powerfully reinforced by the voices of the choristers, who performed, with all their might, a well suited anthem.'

All this happened before the S.P.C.A. was founded, of course!

* * *

And Don Begenau (a great bear-collector, by the way) comes through with this story from the NEW YORK DAILY NEWS:

'Touring Luray Caverns in Virginia, musician-engineer Leland W. Sprinkle, Sr., saw a guide strike one of the cave's stalactites to demonstrate its ability to give off sound. A tuneful vibration filled the chamber, giving Sprinkle an idea which resulted—several years and thousands of dollars later—in what is probably the world's largest and most unusual musical instrument, the Great Stalacpipe Organ of Luray Caverns, which are located in the Shenandoah Valley.

'The organ operates on a basic principle: a striker hits an object and sound results. To make the Stalacpipe, Sprinkle and his assistants searched the 64-acre cave for stalactites (they hang from the ceiling) and stalagmites (they rise from the floor) which had musical possibilities. The test consisted of striking the formations and comparing the sounds with those of a tuning fork.

'Where the stalactite or stalagmite did not produce the exact tonal quality required, the centuries-old formations were ground until they delivered the precise pitch. Organ-maker Sprinkle also devised a means of playing the instrument electrically by way of a plastic "player piano" belt into which thousands of holes had been burned. When brushes with metal bristles pass across the belt and penetrate the holes, an electrical circuit is activated which causes a plunger to strike a formation somewhere in the cave.

'The music of the Stalacpipe is probably not much different from that of a conventional organ, but the effect on a listener is startling. One little old lady visiting the caverns said: "It's like sitting in the middle of a giant stereo set."

The accompanying picture shows a typical classic style organ console with approximately 30 stop-knobs, four manuals and 32-note pedalboard.

The following item comes from THE PENNY MAGAZINE, a weekly published in London—this from the issue of August 18, 1832:

'Doubtful Improvement. - A set of parish officers applied to Snetzler (a celebrated organ builder) to examine their organ and to make improvements on it. "Gentlemen," said the honest Swiss, "your organ be wort von hondred pound, just now—well—I will spend von hundred pount upon it, and it shall then be wort fifty"'

* * *

And finally, Don Paterson says that he found the following in the WATKINS EXPRESS (Watkins Glen, N.Y.), Vol. XX, No. 30, for December 18, 1873: "A neighboring county editor waxing eloquent in the description of a new organ, says: 'The swell died out in delicious suffocation, like one singing a sweet song under the bed clothes.'"

Mabel Tainter Memorial Organ

(From page 9)

quently, the full beauty of the organ will probably never be fully realized. However, the philosophy of the restoration was to return the instrument to its original condition of tone. No attempt was made to alter the voices in any way. If this were a condition of restoration and preservation we should soon lose all of the good examples of the intents and thoughts of the original builders. It would seem that we should make the attempt, if possible, to accept that which was done in one age and not impose what present taste desires. This quickly loses to all the valid examples of past times and one no longer has a baseline to which one can refer as a basis for comparison.

Tonally the organ is the product of the Nineteenth Century. The scale and weight of pipes is perhaps less than that of present day trends and may not be quite as brilliant as we are used to now. The combination of mild nicking and low wind pressure lends a clean sound unforced and steady in tone. One point which is interesting is the fact that the pipes stay in tune over long periods of time with little change in pitch. It was remarked (HHL) that "one confidence the builders had in their pipes staying in tune, was the lack of suitable space for tuning after you once backed yourself out of the chamber".

The ability of the instrument to cover the many schools of organ literature can best be demonstrated by the program for the Rededication Recital given by Mr. Jerry A. Evenrud on November 12, 1967. Prelude, Fugue, and Chaconne, Buxtehude; Fugue, Pachelbel; Fugue in C Major—The Fanfare, Bach; Trumpet Voluntary, Purcell; Trumpet Tune in C Major, David N. Johnson; Flute Solo, Arne; Aria Pastorella, Rathgeber; Adagio, Roger Nyquist; Abendlied, Schumann; Suite for a Musical Clock, Handel; Four Psalm Preludes, Robert J. Powell; Variations on "America", Ives; Carillon of Westminster, Vierne.

It is hoped that the restoration of the instrument will help to provide to all interested persons an example of the thoughts and ideas of American organ builders during the Nineteenth Century, in a setting of those times. In this way we can pass on to future generations concrete evidence of that which is thought to be good and may serve as a reference on which to judge the future and the past at that time.

New Tracker Organs

(From page 15)

GREAT		SWELL	
1. Principal 8'	56 pipes	22. Gedackt 8'	56 pipes
2. Octave 4'	56 pipes	23. Prestant 4'	56 pipes
3. Octave 2'	56 pipes	24. Octavin 2'	56 pipes
4. Mixture V	280 pipes	25. Larigot 1 1/3'	56 pipes
5. Bordun 16'	56 pipes	26. Mixture IV	224 pipes
6. Rohrflöte 8'	56 pipes	27. Violflöte 8'	49 pipes
7. Spielflöte 4'	56 pipes	28. Celeste (TC) 8'	44 pipes
8. Nasat 2 2/3'	56 pipes	29. Traversflöte 4'	56 pipes
9. Cornet IV-V (from F)	188 pipes	30. Sesquialtera II	112 pipes
10. Trumpet 8'	56 pipes	31. Dulcian 16'	56 pipes
11. Swell to Great	*	32. Oboe 8'	56 pipes
		33. Schalmey 4'	56 pipes
		34. Tremolo	
PEDAL		REGISTRATION CONTROLS	
12. Subbass 16'	32 pipes	5 General Pistons, duplicated in toe studs	
13. Principal 8'	32 pipes	2 Pistons for Great Division	
14. Octave 4'	32 pipes	2 Pistons for Swell Division	
15. Nachthorn 2'	32 pipes	2 Pistons for Pedal Division	
16. Rauschpfeife V	128 pipes	* Couplers duplicated in reversible toe studs	
17. Fagott 16'	32 pipes	Stop action: electrical	
18. Trumpet 8'	32 pipes		
19. Trumpet 4'	32 pipes		
20. Swell to Pedal	*		
21. Great to Pedal	*		

Of course, the new tracker organ which has attracted perhaps the widest attention is the Loening Memorial Organ in the gallery of St. Thomas Church, Fifth Avenue at 53rd Street, New York, built by G. F. Adams, Organ Builders, Inc., with four manuals, 59 stops, 90 ranks and 4,210 pipes. It was dedicated by Bishop Donegan on November 23, 1969, and the opening recital was played by William Self, organist of the church on November 22 with a program including works by Jullien, Titleouze, Bach, Langlais and Jongen.

The console is recessed in the base of the case, "en fenetre", in the classic manner. Built of black walnut and oak, it was designed by the builder, Gilbert Adams.

The large case is directly beneath the great Rose Window, and the Positif division is located on the balcony rail incorporating a facade designed by Bertram Goodhue, c1911, for St. Thomas Church.

An imposing list of distinguished organists were

scheduled to play recitals throughout the winter and spring seasons, including Marie-Claire Alain, Donald R. M. Paterson, Robert Noehren, Frederick O. Grimes III, Xavier Darasse, William Hays and Pierre Cochereau.

In planning for the construction of the organ, Mr. Adams and Robert James studied instruments in France and Holland, and in particular many old issues of THE TRACKER were used for reference purposes, noting in particular articles by Eugene McCracken, Barbara J. Owen and Joyce Ellen Mangler.

The specification reads:

GRAND ORGUE		ECHO (Enclosed)	
Montre 16'	58 pipes	Gambe 8'	56 pipes
Bourdon 16'	58 pipes	Voix Celeste 8'	56 pipes
Montre 8'	58 pipes	Bourdon 8'	56 pipes
Bourdon 8'	58 pipes	Prestant 4'	56 pipes
Prestant 4'	58 pipes	Flute 4'	56 pipes
Flute 4'	58 pipes	Doublette 2'	56 pipes
Grosse Tierce 3 1/5'	58 pipes	Flageolet 1'	56 pipes
Nasard 2 2/3'	58 pipes	Sesquialtera II	112 pipes
Doublette 2'	58 pipes	Cymbale IV	224 pipes
Tierce 1 3/5'	58 pipes	Hautbois 8'	56 pipes
Plein Jeu V-IX	404 pipes	Voix Humaine 8'	56 pipes
Bombarde* 16'	58 pipes	Clairon 4'	56 pipes
Trompette 8'	58 pipes	Tremblant	
Dessus de Chamade 8'	34 pipes		
Clairon 4'	58 pipes		
Grand Cornet V	135 pipes		
POSITIF		RECIT	
Montre 8'	58 pipes	Flute Allemande 8'	39 pipes
Bourdon 8'	58 pipes	Cornet V	160 pipes
Dessus de Flute 8'	46 pipes	Trompette 8'	32 pipes
Prestant 4'	58 pipes		
Flute 4'	58 pipes		
Nasard 2 2/3'	58 pipes		
Doublette 2'	58 pipes		
Quarte de Nasard 2'	58 pipes		
Tierce 1 3/5'	58 pipes		
Larigot 1 1/3'	58 pipes		
Fourniture IV	232 pipes		
Cymbale III	174 pipes		
Trompette 8'	58 pipes		
Cromorne 8'	58 pipes		
Clairon 4'	58 pipes		
Tremblant			
PEDALE		*—prepared for	
Bourdon* 32'	32 pipes		
Flute en Montre 16'	32 pipes		
Bourdon 16'	32 pipes		
Flute 8'	32 pipes		
Bourdon 8'	32 pipes		
Flute 4'	32 pipes		
Gros Plein Jeu VII	224 pipes		
Contre Bombarde* 32'	32 pipes		
Bombarde 16'	32 pipes		
Basson 16'	32 pipes		
Trompette 8'	32 pipes		
Clairon 4'	32 pipes		
Chalumeau 4'	32 pipes		

A few additional smaller new tracker organs were reported, but these will be covered in our summer issue.

Tracker Tour Through Detroit

(From page 5)

The last totally-intact Detroit instrument to be discussed is Farrand and Votey's No. 816 (according to the ivory nameplate) a modest 2-12 in the Church of the Holy Family (Roman Catholic). Farrand and Votey were partners 1884-1893 in Detroit but the firm carried on at least until 1913 with the same name. (Votey died as late as 1932, Farrand in 1930.)

The Church of the Holy Family was built c1903, and the organ dates from about the same time. Although relatively small, the church interior has excellent acoustics enabling the Farrand and Votey to function most satisfactorily.

The gallery-mounted organ is less colorful visually and aurally than the instruments already discussed, but it is well made, in excellent condition and tonally quite pleasing. A simple display of gold-gilt 8' Opens provides the facade. Time and circumstances did not permit an interior inspection and it may be the entire action is pneumatic. Response is very quick and decisive but it is impossible to very slowly

depress a key and then induce gradual pipe speech; response is instantaneous. Also, the attached console does not adjoin the case proper but is separated from it by a rectangular box-like enclosure.

The organ is modest, tonally, but bright with a good 8-4-2 Great chorus (the 8' Open is relatively mild) and a bright Swell Oboe. The Swell to Great 4' coupler is a most useful asset. The specifications are:

GREAT		SWELL	
Open Diapason	8	Violin Diapason (low 7 Quint)	8
Melodia (bottom octave stopped)	8	Stopped Diapason	8
Dulciana (low 7 Quint)	8	Salicional	8
Octave	4	Flute Harmonique	4
Flute d'Amour	4	Oboe (reeds, top 9 flue)	8
Super Octave	2	Tremulant	
PEDAL			
Bourdon	16		

The couplers are: Great to Pedal, Swell to Pedal, Swell to Great, and Swell to Great Octave.

Attention must be called to three other instruments in Detroit well worth seeing and investigating more at length. One of the oldest organs left in the

city is a one-manual Garrett House c1855 of about seven ranks in Mariner's Church. Electrified in the 1920's, the instrument is otherwise completely original and tonally perhaps the most charming in the entire area. It now sits silently in the chancel due to a blower mal-function and the presence of a new three-manual electro-pneumatic gallery installation. The all-too-brief description given here is from a visit made three years ago since time did not permit a recent thorough investigation at Mariner's.

In Most Holy Trinity church (Roman Catholic) stands a gallery installation by J. H. & C. S. Odell that supposedly dates from c1865-1870. A two-manual containing over twenty ranks, the organ is presently in such a state of disrepair that little more than a few short-winded sighs can be obtained. Apparently, someone began a restoration fairly recently, but abruptly gave it up, leaving holes where stop-shanks once were, new stop-knobs, lying loose on and around the console, and a general disarray. A cursory investigation revealed relatively tight, uncracked chests and no runs; so wind insufficiency may be due to leaky reservoirs, feeders, or even a crushed wind line, all of which were too remote to examine quickly. Even a few weekends of work would go far towards making this organ really playable again. The church seemed interested in such a project but apparently no money is available. The following stoplist was derived from the few new stopknobs lying about and by peering as far back into the chamber as possible to identify several ranks:

GREAT		SWELL	
Bourdon	16	Blank (Geigen Principal?)	8
"Spitzprincipal" (Diapason)	8	Gedeckt	8
Melodia	8	Dulciana	8
Concert Flute	8	Salicional	8
Dulciana	8	Harmonic Flute	4
Octave	4	Fugara	4
Quint	2 2/3	Principal	2
Superoctave	2	Oboe	8
Mixture	11	Tremolo	
Trumpet (missing)	8		
PEDAL		COUPLERS	
Subbass	16	Swell to Pedal	
Principal	16	Great to Pedal	

Mr. Ken Holden of Detroit reported that a further old tracker was in Mary Palmer Methodist church which is in a depressed area of the city. The writer never had the opportunity to follow up this report, and, since Mr. Holden last saw the organ some two or three years ago, both church and instrument may have succumbed by now to urban renewal. Mr. Holden's stoplist follows:

GREAT		SWELL	
Open Diapason	8	Open Diapason	8
Dulciana	8	Bourdon	8
Melodia	8	Keraulophon	8
Principal	4	Stopped Diapason	8
Flute d'Amour	4	Violina	4
Twelfth	2 2/3	Flute Harmonic	4
Fifteenth	2	Piccolo	2
Clarinet	8	Oboe	8
		Tremolo	
PEDAL			
Double Open Diapason	16		
Sub Bass	16		

The organ was built by Wood and Son of Northville, Michigan, c1895. (Could Granville Wood of Detroit be a descendant?)

Finally, for those whose interest in historic American organs extends beyond tracker or tubular, two large electro-pneumatic instruments in downtown Detroit are of considerable interest. A 1917 Casa-

CLASSIFIED

FOR RENT - OHS slide-tape program "History of American Organ Building 1700-1900" as shown at the N.Y. convention. Full information and rates: F. Robert Roche, 60 Park St., Taunton, Mass. 02780.

FOR SALE - RECENT REVOLUTION IN ORGAN BUILDING by Miller, \$5.95 postpaid. Free catalog of many books and reprints on historical organs, player pianos. Vestal Press, Vestal 57, N. Y. 13850.

WANTED - Books, memorabilia, souvenir programs containing stop-lists, etc., for OHS archives at Ohio Wesleyan University. Send your contributions to OHS archivist (see last page.)

FOR SALE - Used classic pipies, 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.

WANTED - News items, notices of recitals on historic organs, ads, articles, books and record reviews and other publishable items for THE TRACKER. Kindly submit to Editor before June 15 for Summer issue.

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

FOR FREE - The editor has a number of early issues of THE ETUDE, plus some nineteenth century music magazines, to be given away. Interested parties are invited to write for further information.

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vant (four manuals, 84 stops), designed and dedicated by Joseph Bonnet is in First Congregational church at Woodward and Forest, and a fine example of some of E. M. Skinner's best work, c1926, can be seen in his large four-manual installation at Jefferson Avenue Presbyterian Church. Both instruments are in excellent condition and both have been preserved in nearly 100% original form.

New mechanical action organs are nearby, too, with a small Noack in Ypsilanti, and a two-manual Beckerath in Tecumseh. The new large Schlicker in Lansing is not a tracker.

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a few have done considerable research in order to supply information which heretofore has not been published. To these we owe our hearty thanks, for without them THE TRACKER would cease as a quarterly journal.

We are aware that not every member has the facility for writing articles for publication, but we believe that those who are shy might be both surprised and pleased with whatever offerings they are able to give. Our editorial policy has always been to publish whatever is submitted that is newsworthy; so give it a try, and see for yourself.

We are also aware that there are other publications which have had their eyes opened and are now seeking much of the material we seek. Every now and then an article appears in one of these august journals authored by an OHS member which, we feel, should have appeared first in THE TRACKER.

Finally, it goes without saying that the compensation for all who write for THE TRACKER is the satisfaction of having one's ideas preserved in print for all time, and the knowledge that these ideas are shared among mutually interested friends. So, get busy and sound off today!

SOME SOUND ADVICE . . .

An Editorial

When the Organ Historical Society was founded, the nine original members had little difficulty in the matter of communication and each was kept quite well informed about the others' activities.

As the membership grew, THE TRACKER expanded, and remains to this day the prime source of information about the activities of members, the discoveries of organs of interest, and the fate of organs which face a crisis in their existence. True, some members write to each other from time to time, either asking or giving information about builders, organs, plans, etc. And occasionally some members get together for an "organ crawl", while the annual OHS conventions afford an opportunity for all members to get together . . . if they were only better attended!

But generally speaking, the society is now so large with five hundred members spread across the world that THE TRACKER remains the sole common link for many. It is therefore all the more important that our ideas, our findings, our information about organs of historic interest be shared through the columns of this magazine.

Many members have been regular contributors with articles, news items, recital programs, etc., and

NOTICE TO OHS MEMBERS:

If you do not receive the special convention registration announcements, please contact: Dr. Thomas L. Finch, Physics Dept., St. Lawrence University, Canton, N. Y. 13617 for full details.

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