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)
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; Pierrepoint 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 French 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.

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

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 choir loft 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.
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 c1855, 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 upriver 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**
- Open Diapason 8
- Clarabella 8
- Salicional 8
- Octave 4
- Twelfth 2 2/3
- Fifteenth 2
- Mixture (19.22.26) III
- Trumpet 8

**SWELL**
- Bourdon 16
- Open Diapason 8
- Stop'd Diapason 8
- Viola 8
- Kerovlophon 8
- Octave 4
- Flauto Traverso 4
- Mixture (15-19-22) III
- Cornopean 8
- Oboe 8
- Vox Humana 8
- Tremolo 8

**CHOIR (unenclosed)**
- Open Diapason 8
- Bell Gambel 8
- Stop'd Diapason 8
- Fugara 4
- Flute (metal) 4
- Piccolo 2

**PEDAL**
- Open Diapason (wood) 16
- Bourdon 16
- Violincello 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 streets. St. John's, formed in 1888, 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. Voteler**
**ORGAN BUILDER**
**Cleveland, Ohio**
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 mixture (the example here is 12-15-19) limits the Great division's usefulness as a full flute 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
Double Open Diapason 16
Open Diapason 8
Viola da Gamba 8
Doppel Flote 8
Octave 4
Melodia (Flute Traverso 4') 8
Twelfth 2.2/3
Super Octave 2
Mixture 8
Trumpet 8
SOLO (unenclosed)
Geigen Principal 8
Dulciana 8
Flauto Traverso (Melodia 8') 4
Piffero 4
Flute d'Amour 4
Clarinet 8

SWELL
Lieblich Gedackt Bass 16
Lieblich Gedackt 16
Open Diapason 8
Stopped Diapason 8
Salicional 8
Dolcissimo 8
Violin 4
Flute Harmonique 4
Flauto 2
Cornet Dolce (no heroine) 31/3
Cornopean 8
Oboe and Bassoon 8
Tremolo 8

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
Bourdon 16
Open Diapason 8
Flute 8
Gamba 8
Dulciana 4
Rohrflute 4
Octave 2
Mixture (17-19-22-28) IV
Trumpet 8
Tremolo 8

SWELL
Geigen Principal 8
Stopa Diapason Bass 8
Stopa Diapason Treble 8
Quintation 8
Aeolian 8
Gamba 4
Oboe and Bassoon 8
Bourdon 16
Piffero 4
Flute d'Amour 4
Clarinet 8

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**
- Double Diapason 16
- Open Diapason 8
- Gamba 8
- Clarabella 8
- Doppel Flute 8
- Flute Harmonic 4
- Principal 4
- Nasard 3
- Piccolo 2

**SWELL**
- Bourdon Bass 16
- Bourdon Treble 16
- Open Diapason 8
- Oboe 8
- Clarion 8
- Liebtech Gedeckt 8
- Viole 4
- Flageolet 2
- Cornet 3
- Trumpet 8
- Tromba (bass 12 of Trumpet) 8

**PEDAL**
- 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.

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**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

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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!

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**Valedictory**

Goodbye, St. George, the dragon-killer
Ta-Ta, St. Claus, the stocking filler!
Good luck to you, St. Barbara—
What happened to Cecilia?
You Roman Martyrs, farewell-hail!
Good breezes, Vitus, to your sail!
We'll miss the Popes, the 25—
What happened to St. Cecily?
She has to play the organ, dear,
Until E. Power Biggs gets here.
0 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, Finch, Robert Lord, Albert Robinson, Donald Rockwood, Robert Whiting, and Homer Blanchard (archivist). The following members were absent: Mary Danyew, Helen Harri- man, 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 Myrvangnes 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 Record- ings 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 their kindness in hosting the meeting.

The meeting adjourned at 4:30 P.M.

Respectfully submitted,

Robert B. Whiting
for Mary Danyew, Recording Secretary

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) $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

Respectfully Submitted

/s/ Donald C. Rockwood
Treasurer

CONCERT RECORDING

Lynwood, California 90262

Immanuel Presbyterian, Los Angeles
Southern California College

Pipe Organ Recordings

THOMAS MURRAY

Respectfully submitted,

Robert B. Whiting
for Mary Danyew, Recording Secretary
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
Helen Harriman
Nesta Williams
Mary Danyew
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 in-stance 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 childhood 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 1955 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 this was in place of 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 TAINTER MEMORIAL HALL, MENOMONIE, WIS., by STEERE AND TURNER SPRINGFIELD, MASS.

First Manuale - Great

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<tr>
<th>Compass of Manuals</th>
<th>CC to A3</th>
<th>58 Notes</th>
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<tr>
<td>Compass of Pedals</td>
<td>CCC to D</td>
<td>27 Notes</td>
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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. Stoop. Diapason clear and bright  Wood 46 Pipes
5. 8 Ft. Melodia, Stoop. 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. 11/4 Octave full scale  Metal 58 Pipes
11. 8 Ft. Trumpet very powerful  Reed  Metal 58 Pipes

Second Manuale—Swell

12. 16 Ft. Bourdon Treble
13. 16 Ft. Bourdon Bass
14. 8 Ft. Open Diapason very full and bold  Metal 58 Pipes
15. 8 Ft. Solicitare delicate and crisp  Metal 58 Pipes
16. 8 Ft. Aeoline softest stop in organ  Metal 58 Pipes
17. 8 Ft. Stoop. Diapason clear bright  Wood 58 Pipes
18. 4 Ft. Flute Harmonique brillant  Metal and Wood 58 Pipes
19. 4 Ft. Violin delicate string  Metal 58 Pipes
20. 2 Ft. Fluting 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 playful  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. Violancello orchestral  Metal 27 Pipes

Mechanical Registers

Forte Combination Pedal 1st Manuale
Mezzo Combination Pedal 1st Manuale
Piano Combination Pedal 2nd Manuale
Forte Combination Pedal 2nd Manuale
Piano Combination Pedal
Reverse 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

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

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

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...
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-
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.

<table>
<thead>
<tr>
<th>City or Town</th>
<th>Church or building</th>
<th>Builder, Manuals &amp; Ranks</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barnet</td>
<td>Congregational</td>
<td>Himners Organ Co. 1-5</td>
<td>1925</td>
</tr>
<tr>
<td>Barton</td>
<td>Bethel Pentecostal</td>
<td>E. W. Lane 2-13</td>
<td>1903</td>
</tr>
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<td>Barre</td>
<td>St. Paul's R. C.</td>
<td>Wm. H. Davis 2-13</td>
<td>1903</td>
</tr>
<tr>
<td>Barre</td>
<td>Congregational</td>
<td>E. &amp; G. G. Hook &amp; Hastings #667 3-20</td>
<td>1903</td>
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<tr>
<td>Bellows Falls</td>
<td>First Baptist</td>
<td>alt. 2-20</td>
<td>1872</td>
</tr>
<tr>
<td>Bennington</td>
<td>Hedding Methodist</td>
<td>Himners Organ Co. 2-13</td>
<td>1911</td>
</tr>
<tr>
<td>Bennington</td>
<td>Baptist</td>
<td>Hutchings-Votey Organ Co. #1546 2-13</td>
<td>1904</td>
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<td>Benson</td>
<td>United</td>
<td>Johnson &amp; Son #782 2-11</td>
<td>1892</td>
</tr>
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<td>Bethel</td>
<td>Bennington College</td>
<td>Hutchings, Plaisted &amp; Co., #119 2-15</td>
<td>1889</td>
</tr>
<tr>
<td>Bradford</td>
<td>Res: Tzaims Luksus</td>
<td>Simmons &amp; Fisher 1-8</td>
<td>1856</td>
</tr>
<tr>
<td>Brandon</td>
<td>Christ, Sun of Justice R.C.</td>
<td>Stevens &amp; Co. 2-13</td>
<td>1853</td>
</tr>
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<td>Burlington</td>
<td>Miller Mem. Methodist</td>
<td>Henry Erben 1-3</td>
<td>1848</td>
</tr>
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<td>Grace Methodist</td>
<td>alt. E. A. Boadway 1-4</td>
<td>1867</td>
</tr>
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<td>Cabot</td>
<td>Baptist</td>
<td>H. L. Roosevelt #58 1-3</td>
<td>1881</td>
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<td>Chester</td>
<td>Masonic Temple</td>
<td>E. W. Lane 2-9</td>
<td>1897</td>
</tr>
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<td>Chester</td>
<td>Chapel, St. Joseph R.C.</td>
<td>W.B.D. Simmons &amp; Co. 2-13</td>
<td>1858</td>
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<tr>
<td>Danville</td>
<td>United</td>
<td>E. &amp; G. G. Hook #342 alt. 2-19</td>
<td>1864</td>
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<td>Congregational</td>
<td>Johnson &amp; Co. #425 1-9</td>
<td>1874</td>
</tr>
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<td>Derby Line</td>
<td>St. Luke's Episcopal</td>
<td>S. R. Warren, reb. G.S. 1</td>
<td>1845</td>
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<td>East Poultney</td>
<td>Congregational</td>
<td>Hook &amp; Hastings #1899 2-7</td>
<td>1896</td>
</tr>
<tr>
<td>Enosburg Falls</td>
<td>Our Lady of Seven Dolors R.C. (&quot;St. Mary's&quot;)</td>
<td>S. S. Hamill (?) 2-9</td>
<td>1898</td>
</tr>
<tr>
<td>Fair Haven</td>
<td>Res: Charles Barrows</td>
<td>S. S. Hamill #185 alt. 1-8</td>
<td>1870</td>
</tr>
<tr>
<td>Fair Haven</td>
<td>United Ch. (Cong'l)</td>
<td>H. Hall &amp; Co. 2-12</td>
<td>1902</td>
</tr>
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<td>Glover</td>
<td>United Ch. (Baptist)</td>
<td>Geo. S. Hutchings, #419 2-13</td>
<td>1885</td>
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<tr>
<td>Grafton</td>
<td>Federated</td>
<td>E. W. Lane 2-9</td>
<td>1907</td>
</tr>
<tr>
<td>Greensboro</td>
<td>Res: Graham Down</td>
<td>Wm. Nutting, Jr. 1-5</td>
<td>1860</td>
</tr>
<tr>
<td>Guilford</td>
<td></td>
<td>Hook &amp; Hastings #1894 2-9</td>
<td>1901</td>
</tr>
<tr>
<td>Hartford</td>
<td>2nd Congregational</td>
<td>Geo. Stevens &amp; Co. 2-15</td>
<td>1873</td>
</tr>
<tr>
<td>Highgate Falls</td>
<td>St. John's Episcopal</td>
<td>Hutchings, Plaisted &amp; Co., #109 2-9</td>
<td>1882</td>
</tr>
<tr>
<td>Island Pond</td>
<td>Christ Episcopal</td>
<td>E. &amp; G. G. Hook #205 alt. 2-22</td>
<td>1856</td>
</tr>
<tr>
<td>Island Pond</td>
<td>Congregational</td>
<td>Steer &amp; Turner #103 2-10</td>
<td>1875</td>
</tr>
<tr>
<td>Island Pond</td>
<td>St. James R.C.</td>
<td>S. S. Hamill (?) 1-8</td>
<td>1881</td>
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<tr>
<td>Ludlow</td>
<td>Baptist</td>
<td>E. W. Lane 2-8</td>
<td>1902</td>
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<td>Ludlow</td>
<td>United</td>
<td>reb. Wilson Barry 2-10</td>
<td>1966</td>
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<tr>
<td>Lyndon Center</td>
<td>Free Baptist</td>
<td>Johnson Organ Co. #373 2-13</td>
<td>1872</td>
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<td>Lyndonville</td>
<td>St. Elizabeth's R.C.</td>
<td>Henry Erben 1-3</td>
<td>1836</td>
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<td>Community</td>
<td>Joseph Casavant (?) 2-11</td>
<td>1860</td>
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<td>Jesse Woodberry &amp; Co. 2-9</td>
<td>1905</td>
</tr>
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<td>St. Stephen's Epis.</td>
<td>S. S. Hamill 2-11</td>
<td>1885</td>
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<td>Montpelier</td>
<td>Baptist</td>
<td>Geo. S. Hutchings #452 2-7</td>
<td>1884</td>
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<td>Montpelier</td>
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<td>H. L. Roosevelt #58 1-3</td>
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<td>Methodist</td>
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<td>Res: Graham Down</td>
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<td>Walcker 2-</td>
<td>1869</td>
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<td>Austin Wheeler (?) 1-3</td>
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<td>C. E. Moray #911 alt. 2-8</td>
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<td>1840</td>
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<td>No. Pomfret</td>
<td>Sherburne Farm</td>
<td>Geo. Stevens &amp; Co. (?)-2-26</td>
<td>1853</td>
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<td>No. Springfield</td>
<td>Baptist</td>
<td>Wm. A. Johnson #76 2-21</td>
<td>1858</td>
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<td>alt. E. E. Hewitt-2</td>
<td>1859</td>
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<td>1870</td>
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<td>Geo. Stevens (?) 2-</td>
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<td>reb. unknown 2-17</td>
<td>1890</td>
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<td>Proctor</td>
<td>St. Dominick's R.C.</td>
<td>Geo. S. Hutchings 2-7</td>
<td>1890</td>
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<td>St. James Methodist</td>
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<td>1886</td>
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<td>Henry Erben (?) 1-6</td>
<td>1868</td>
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<td>reb. Wm. H. Smith 1-6</td>
<td>1910</td>
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<td>Quechee</td>
<td>Congregational</td>
<td>John &amp; Co. #392 alt. 2-12</td>
<td>1873</td>
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<td>Randolph</td>
<td>Bethany Congregational</td>
<td>Geo. S. Hutchings #341 2-14</td>
<td>1894</td>
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<td>Randolph</td>
<td>Masonic Temple</td>
<td>J.W. Steere &amp; Sons #318 2-9</td>
<td>1891</td>
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<td>Royalton</td>
<td>Congregational</td>
<td>Wm. Nutting Jr. (?) 1-2</td>
<td>1850</td>
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<td>Rupert</td>
<td>Methodist</td>
<td>Geo. H. Ryder &amp; Co. #103 1-5</td>
<td>1882</td>
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<td>Rutland</td>
<td>St. Paul's Universalist</td>
<td>Johnon &amp; Son #629 2-11</td>
<td>1884</td>
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<tr>
<td>Ryegate Corner</td>
<td>United Presbyterian</td>
<td>Woodberry &amp; Harris 2-11</td>
<td>1888</td>
</tr>
<tr>
<td>St. Albans</td>
<td>Congregational</td>
<td>J. Buffington 1-6</td>
<td>1870</td>
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<tr>
<td></td>
<td></td>
<td>Hook &amp; Hastings #1567 2-24</td>
<td>1893</td>
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<td></td>
<td></td>
<td>alt. Hale &amp; Alexander 2-26</td>
<td>1859</td>
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<tr>
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<td></td>
<td>Edward H. Smith 2-8</td>
<td>1887</td>
</tr>
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<td></td>
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<td>Ernest Desmarais 2-20</td>
<td>1892</td>
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<td>1889</td>
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<td>Geo. Stevens &amp; Co. 2-14</td>
<td>1881</td>
</tr>
<tr>
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<td></td>
<td>alt. Andover Organ Co. 2-26</td>
<td>1969</td>
</tr>
<tr>
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<td></td>
<td>Geo. S. Hutchings #457 2-9</td>
<td>1898</td>
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<td>Hook &amp; Hastings #1080 2-9</td>
<td>1882</td>
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<tr>
<td>St. Albans</td>
<td>Church of the Nazarene</td>
<td>J. W. Steere &amp; Sons #317 2-8</td>
<td>1891</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jesse Woodberry &amp; Co. 2-9</td>
<td>1900</td>
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<td></td>
<td></td>
<td>Derrick &amp; Felgemaker #26 1-3</td>
<td>1875</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wm. A. Johnson #235 1-10</td>
<td>1867</td>
</tr>
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<td>J. G. Marklove #105 2-16</td>
<td>1873</td>
</tr>
<tr>
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<td>W.B.D. Simmons &amp; Co. 2-19</td>
<td>1864</td>
</tr>
<tr>
<td></td>
<td></td>
<td>reb. Hill, Norman &amp; Beard 2-20</td>
<td>1959</td>
</tr>
<tr>
<td></td>
<td></td>
<td>David Moore 1-6</td>
<td>1970</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hinners Organ Co. 2-11</td>
<td>1912</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rieger 2-14</td>
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<td>Hook &amp; Hastings #1824 2-7</td>
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<td>E. &amp; G.G. Hook &amp; Hastings #944 2-9</td>
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<td>Church of Christ</td>
<td>E. &amp; G.G. Hook #306 alt. 1-7</td>
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<td>alt. John Wessel 2-15</td>
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<td>reb. H. P. Seaver</td>
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<td>reb. S. S. Hamill 1-8</td>
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<td>W. B. D. Simmons &amp; Co. #54 2-16</td>
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Snetzler Restored At Smithsonian

(From press release issued by the Smithsonian Institution)

The only survivor of the five John Snetzler chambers 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
II Sesquialter (Bass to b, open metal) 50 pipes
II Cornet (Treble from middle C, open metal) 58 pipes

The range is GG/B to e', short octave (omitting G#, A#, B and C#). A machine stop silences the Fifteenth and Sesquialter-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:

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 11, 1960.)

‘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 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**
- Solicional 8' 4
- Prinzipal 4' 2
- Sesquialtera 2f. 2 2/3'
- Schalmei 4f. 1'

**MANUAL II: Hauptwerk**
- Gemshorn 16' 1
- Prinzipal 8' 2
- Octave 4' 2
- Mixture 2f. 2'
- Ventsimbel 4f. 1/2'

**MANUAL III: Schwellwerk**
- Pomer 16' 4
- Prinzipal 8' 2
- Octave 4' 2
- Mixtur 2f. 2'
- Ventsimbel 4f. 1/2'

**MANUAL IV: Brustwerk**
- Holzgedackt 8' 4
- Mixture 2f. 2'
- Quinqueblem 31. 1/3'
- Krummhorn 8' 4
- Schalmei 4' 4
- Superoctave 2'
- Mixture 6f. 1 1/3'
- Quintimbel 3f. 1/3'
- Kornett 5f. 8'
- Holzhoflote 8'
- Spanische Trompete 16'
- Trompete 8'
- Spanische Trompete 4'

**PEDAL**
- Prinzipal 16' 2
- Octave 8' 2
- Mixture 6f. 4'
- Subbass 16' 4
- Quintbass 5 1/3'
- Spillpielle 8'
- Bassflute 8'
- Bassin 8'
- Nachthorn 2'
- Sordin 32'
- Dulcian 16'
- Trompete 8'
- Clarion 4'

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 Schleicher 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 Begennau 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 Feglemaker 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 Fols 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.

Come to the 15th OHS Convention in New York State's most beautiful vacationland.
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 straightedger 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 Gelb 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 Gelb?”

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

*s* *

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 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-leaved 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'
- Principal 4'
- Spitzflute 4'
- Gemshorn 2'
- Sesquifl. 1 1/3'
- Mixture 1V

**POSITIV (lower manual)**
- Stopped Diapason 8'
- Stopped Flute 8'
- Fifteenth 2'
- Nineteenth 1 1/3'

**PEDAL**
- Bourdon 16'
- Bassoon 16'
- Diapason 8'

**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 Fesperman of the Smithsonian Institution, were consultants in the project.

The dedicatory recital was given on June 16, 1968, by John Fesperman. 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

Page 17
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:

- Octave 4'
- Fifteenth 2'
- Twelfth 2 2/3'
- Clarinet (t.c.) 8'
- Flute d’Amour 4'
- Piccolo 2'
- Oboe and Bassoon 8'
- Trenclo
- Flute Harmonique 4'
- Fagiano 4'
- Stopped Diapason 8'
- Dulciana 8'
- Melodia 8'
- Octave 4'
- Swell to Pedale
- Swell to Great
- Swell to Pedale
- Great to Pedale
- Pedale 8'
- Swell (Expressive)
- Open Diapason 8'
- Viola 8'
- Open Diapason 8'
- Pedale 8'
- Open Diapason 8'
- Cboce and Bassoon 8'
- Great 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.

---

G. F. ADAMS
Organ Builders, Inc.
204 W. Houston St., New York, N.Y. 10014

ATTENTION OHS MEMBERS
To place an Advertisement in the 1970 Convention Program Booklet, contact:
Alan Laufman
Mountain Road
Cornwall-on-Hudson, N. Y. 12520

Page 18
SNETZLER RESTORED AT SMITHSONIAN

(From page 13)

Bellows Signal

* Denotes stops with a large percentage of original pipes.

Manual compass: 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 instrument refurbished and the mid-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?
RECORD REVIEWS

Historic Organs of Italy - E. Power Biggs on Columbia Stereo, MS 7879, 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 Baldassarre Melamini organ of 1596, located in the same building, just across the chancel from the Prato organ.

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.


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 Brenner, 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 Wasserflussen 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

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.

KENNETH F. SIMMONS

17 Pleasant Street

Ware, Massachusetts, 01082
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 Sahlon, 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 a formation somewhere in the cave. 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 century-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 stops, knobs, four manuals and 32-note pedalboard.

And finally, Don Paterson says that he found the following in the WATKINS EXPRESS (Watkins Glen, N.Y.), Vol. XX, No. 30, for December 13, 1873:

“‘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 worth von hundred pound, just now—well—I will spend von hundred point upon it, and it shall then be worth fifty?”

* * *

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.

Finally, 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, Vierno.

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
1. Principal 8’ 32 pipes 22. Gedackt 8’ 56 pipes
2. Octave 4’ 32 pipes 23. Prestant 4’ 56 pipes
3. Octave 2’ 32 pipes 24. Octavin 2’ 56 pipes
4. Mixture V 32 pipes 25. Larigot 1 1/3’ 56 pipes
5. Bourdon 8’ 32 pipes 26. Mixture IV 56 pipes
6. Rohrflöte 8’ 32 pipes 27. Violin 8’ 16 pipes
7. Spießflöte 4’ 32 pipes 28. Celeste (TC) 8’ 16 pipes
8. Nasat 2 2/3’ 32 pipes 29. Traversflöte 4’ 16 pipes
9. Cornet V-V 32 pipes 30. Sesquialtera II 112 pipes
10. Trumpet 8’ 32 pipes 31. Dulcitone 16’ 112 pipes
11. Swell to Great 32 pipes 32. Oboe 8’ 56 pipes
12. Subbass 16’ 32 pipes 33. Schmalzei 16’ 56 pipes
13. Principal 8’ 32 pipes 34. Tremolo
14. Octave 4’ 32 pipes
15. Octave 2’ 32 pipes
16. Rauschpfeife V 128 pipes
17. Fagott 16’ 32 pipes
18. Trumpet 8’ 32 pipes
19. Trumpet 8’ 32 pipes
20. Swell to Pedal 32 pipes
21. Great to Pedal 32 pipes

PEDAL
1. Great 16’ 32 pipes
2. Principal 8’ 32 pipes
3. Octave 4’ 32 pipes
4. Mixture V 32 pipes
5. Bourdon 16’ 32 pipes
6. Subbass 16’ 32 pipes
7. Recital 8’ 32 pipes
8. Melodia (bottom octave stopped) 32 pipes
9. Schulze 16’ 32 pipes
10. Diapason 8’ 32 pipes
11. Mixture 4’ 32 pipes
12. Quinte 8’ 32 pipes
13. Gemshorn 8’ 32 pipes
14. Pédaleindre 32 pipes
15. Great to Pedal 32 pipes

REGISTRATION CONTROLS
5 General Pistons, duplicated in toe studs
2 Pistons for Great Division
2 Pistons for Swell Division
2 Pistons for Pedal Division
6 Couplers duplicated in reversible toe studs
3 Couplers

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 J. S. Bach’s “Goldberg Variations”. 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 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 Nothen, 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
Bourdon 16’ 58 pipes
Bourdon 8’ 58 pipes
Bourdon 4’ 58 pipes
Flute 4’ 58 pipes
Voix Humaine 8’ 58 pipes
Voix Celeste 8’ 58 pipes
Ingenue 8’ 58 pipes
Violin Diapason 8’ 58 pipes
Violin 8’ 58 pipes
Violon 8’ 58 pipes
Violas 8’ 58 pipes
Violoncello 8’ 58 pipes
Viola da Gamba 8’ 58 pipes
Oboe 8’ 58 pipes
Oboe 4’ 58 pipes
Oboe 2’ 58 pipes
Oboe 1 1/3’ 58 pipes

PEDALE
Bourdon 16’ 58 pipes
Bourdon 8’ 58 pipes
Bourdon 4’ 58 pipes
Flute 4’ 58 pipes
Doublet’ 2’ 58 pipes
Doublet’ 1’ 58 pipes
Voix Celeste 8’ 58 pipes
Voix Humaine 8’ 58 pipes
Voix Celeste 4’ 58 pipes
Voix Humaine 4’ 58 pipes
Voice 8’ 58 pipes
Sonorous 8’ 58 pipes
Melodia 8’ 58 pipes
Melodia 4’ 58 pipes
Melodia 2’ 58 pipes
Saliencal 8’ 58 pipes
Saliencal 4’ 58 pipes
Saliencal 2’ 58 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 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
Open Diapason 8 pipes
Violin Diapason (low 7 Quint) 8 pipes
Violon Diapason (low 7 Quint) 8 pipes
Stoppered Diapason 8 pipes
Saliencal 8 pipes
Dulciana (low 7 Quint) 8 pipes
Flute Harmonique 4 pipes
Octave 4 pipes
Oboe (reeds, top 9 flue) 8 pipes
Flute d’Amour 4 pipes
Tremulant 2 pipes

PEDAL
Bourdon 16 pipes

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 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**
Bourdon 16
"Spitzprincipal" (Diapason) 8
Melodia 8
Concert Flute 8
Dulciana 8
Octave 4
Quint 2 2/3
Superoctave 2
Mixture 11
Trumpet (missing) 8

**SWELL**
Blank (Geigen Principal?) 8
Gedeckt 8
Dulciana 8
Scolicord 8
Harmonic Flute 4
Fugara 4
Principal 2
Oboe 8
Tremolo 8

**COUPLERS**
Swell to Pedal
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**
Open Diapason 8
Dulciana 8
Melodia 8
Principal 4
Flute d'Amour 4
Twelfth 2 2/3
Fifteenth 2
Clarinet 8

**SWELL**
Open Diapason 8
Bourdon 8
Krauclaphon 8
Stopped Diapason 8
Vicing 4
Flute Harmonic 4
Piccolo 2
Oboe 8
Tremolo 8

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**GREAT**
Open Diapason 8
Dulciana 8
Melodia 8
Principal 4
Flute d'Amour 4
Twelfth 2 2/3
Fifteenth 2
Clarinet 8

**SWELL**
Open Diapason 8
Bourdon 8
Krauclaphon 8
Stopped Diapason 8
Vicing 4
Flute Harmonic 4
Piccolo 2
Oboe 8
Tremolo 8

The organ was built by Wood and Son of Northville, Michigan, c1890. (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-
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 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!