



The Tracker



Journal Of The Organ Historical Society, Inc.

Volume XVI, Number 4

SUMMER, 1972

Central Vermont Provides Delights For 17th OHS Convention

22 Organs Seen And Heard In 3 Days

The unspoiled beauty of the Vermont countryside and villages proved a perfect setting for the 17th Annual National Convention of the Organ Historical Society on June 27, 28 and 29. Robert Newton, chairman, and his committee which included Edgar A. Boadway, Dale C. Carr, Alan M. Laufman and Laurence W. Leonard, had laid carefully prepared plans and these were carried out with a minimum of change to the great delight of all present during the convention period. Headquarters was the Universalist Church at Woodstock.

Advance registrations numbered about 120, making this the largest convention in some years. The great majority of this number was for the full period, and in addition there were several one-day registrants and - as usual - the local gentry and visitors who attended single events.

The National Council met at dinner at the New England Inn on Monday, June 26, and conducted its regular business meeting afterwards. (See Council Minutes elsewhere in this issue for details.)

Tuesday morning was spent in registration and payment of fees, viewing the many splendid exhibits which were set up principally by Barbara Owen and Edgar Boadway, and attending the Annual Business Meeting. (See Annual Meeting Minutes elsewhere in this issue.)

The Tuesday Tour

After lunch we started out by private car through beautiful Vermont scenery. The first stop was a visit to the one-manual Roosevelt organ in Bethel Methodist Church. Mr. Boadway announced that there were more organists in the building than there were pipes in the organ, and Cleveland Fisher gave an inimitable demonstration - as usual. He started off by having us sing "We gather together" to the Dutch tune, and then played a Galliard by William Byrd, a Two-part Invention by Katchiaturian, and Fugue in G by Bach. For his encore he gave a touching interpretation to "How Great Thou Art" employing the tremulant.

(Continued on page 3)

New OHS Project!

Historical Recital Series Coming

A brand new idea was proposed and adopted at the 17th Annual National Convention of the Organ Historical Society. It is so simple that it is a wonder no one thought of it at some time during the past sixteen years.

It goes without saying that there are a number of organs still in use which are historic monuments to the skill of American organ builders from the very beginnings of the art in this country down to the present. We have had, for some time now, a committee whose purpose was to select such instruments to be designated by the Society as worthy organs deserving recognition, respect and honor - the latter by the awarding of an appropriate plaque. To date this committee has failed to agree on specific instruments, and perhaps the new project will be helpful in making the committee's decision.

Therefore, the Society is about to inaugurate a Historical Recital Series which will emphasize the importance of certain organs, can be participated in by any member or members anywhere, and should bring the name of the Organ Historical Society to the attention of far more people than has been possible formerly.

In order to encourage these Historic Recitals, the Society will assist any member in making arrangements and will lend certain financial assistance in order to make the affair a success. The plan will work, briefly, as follows:

1. In any location where an organ of historic interest exists, a local committee (preferably with an OHS member as chairman) may be organized for the purpose of presenting a recital on the instrument in question.

(Continued on page 20)

THE TRACKER

CONTENTS

Volume XVI, Number 4

Summer 1972

ARTICLES

Additions To The West Coast List by Eugene M. Nye	16
Central Vermont Provides Delights For 17th OHS Convention	1
The Heyworth Hinners Now Gone! by Pat Wegner	15
A Hinners Catalog	11
New OHS Project!	1
Organs Built By William King by Donald R. M. Paterson	5

DEPARTMENTS

Editorial	24
Letters To The Editor	18
Notes, Quotes and Comments	19
Reviews	21
Stickers and Squares	20

OHS BUSINESS

Chapter Notes	18
Minutes Of The OHS Annual Meeting	17
Minutes Of The OHS Council Meeting	17
Treasurer's Report	19

THE TRACKER is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization. Annual membership dues (including *THE TRACKER*): Regular members \$7.50, Contributing members \$15.00, Sustaining members \$25.00, Patrons \$100.00. Send membership dues to the Treasurer. Back issues of *THE TRACKER* are obtainable from the Corresponding Secretary at \$2.00 each or \$7.50 for four consecutive numbers. Advertisers may address copy, together with payment, to the Advertising Manager. Closing dates for advertising matter: Fall, No. 1—August 12; Winter, No. 2—October 12; Spring, No. 3—February 12; Summer, No. 4—June 12. Make all checks payable to the Organ Historical Society, Inc. Changes of address should be sent to the Publisher. Editorial correspondence and articles to be considered for publication may be addressed to the Editor. Editorial closing dates: Fall, No. 1—August 1; Winter, No. 2—October 1; Spring, No. 3—February 1; Summer, No. 4—June 1. Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc. Material published in *THE TRACKER* may not be reproduced without permission. Copyright 1972 The Organ Historical Society, Inc.

THE ORGAN HISTORICAL SOCIETY, Inc.

with headquarters at
The Historical Society of York County
250 East Market Street, York, Pa.
and archives at
Ohio Wesleyan University
Delaware, Ohio

Thomas W. Cunningham	President
421 S. South Street, Wilmington, Ohio 45177	
Thomas L. Finch	Vice-President
Physics Dept., St. Lawrence Univ., Canton, N.Y. 13617	
Donald C. Rockwood	Treasurer
50 Rockwood Road, Norfolk, Mass. 02056	
Mrs. Helen B. Harriman	Corresponding Secretary
295 Mountain St., Sharon, Mass. 02067	
Alan M. Laufman	Recording Secretary
Mountain Road, Cornwall-on-Hudson, NY. 12520	
Homer D. Blanchard	Archivist
103 Griswold Street, Delaware, Ohio 43015	

Councillors and Committee Chairmen

Robert E. Coleberd	1973
409B Buffalo St., Farmville, Va. 23901	
Robert B. Whiting	1973
Fairfax 307, 5501 Wayne Ave., Philadelphia, Pa. 19144	
Kenneth F. Simmons	1974
17 Pleasant Street, Ware, Mass. 01082	
Robert A. Griffith	1974
21 S. Sandusky St., Apt. 26, Delaware, Ohio 43015	
Donald R. M. Paterson	1975
1350 Slaterville Road, Ithaca, N.Y. 14850	
Robert C. Newton	1975
201 Tyler Street, Methuen, Mass. 01844	
Norman M. Walter	Audio-Visual
25 Waterview Rd., West Chester, Pa. 19380	
Eugene Kelley	Co-Chm. 1973 Convention
40 Trenton St., Lawrence, Mass. 01841	
Martin R. Walsh	Co-Chm. 1973 Convention
9 Belmont Circle, Trenton, N.J. 08618	
Alan M. Laufman	Extant Organs
Barbara J. Owen	Headquarters and Foundation Grants
46A Curtis Street, Pigeon Cove, Mass. 01966	
Cleveland Fisher	Historic Organs
9255 Bennett Drive, Manassas, Va. 22110	
Robert A. Griffith	Nominating
Robert E. Coleberd	Publications
Kenneth F. Simmons	Recital Series

THE TRACKER staff

Albert F. Robinson	Editor
First Presbyterian Church, 20 King's Highway East Haddonfield, N.J. 08033	
Mrs. Norma C. Cunningham	Publisher
421 S. South Street, Wilmington, Ohio 45177	
Robert E. Coleberd	Circulation Manager for Schools and Libraries
409B Buffalo St., Farmville, Va. 23901	
Paul J. Korczak	Advertising Manager
319 College Ave., Apt. 1, Ithaca, N.Y. 14850	

Advertising Rates in *THE TRACKER*

DISPLAY ADS:

Full Page	\$75.00 per issue
Half Page	40.00 per issue
Quarter Page	22.50 per issue
Eighth Page	15.00 per issue
Business Card	3.50 per issue

(Or \$12.00 per year - four issues)

CLASSIFIED ADS:

30 words . . . same rate as Business card



The 1881 Hilborne L. Roosevelt Opus 58 in Miller Memorial United Methodist Church, Bethel, Vermont.



The organ, c 1825 in the Congregational Church, Orfordville, New Hampshire, by an unknown builder.

At the Episcopal church in Royalton we visited the oldest extant organ built in Vermont, built by William Nutting, Jr., when he was 27. The Convention program cover bears a drawing of this organ case done by Leo Constantineau. Here Mr. Boadway played two pieces from "American Organ Voluntaries," a book of organ music published in 1856. The introduction to this book contains specifications for several organs existing in Boston at that time, one of which was the Thomas Elliott (of England) 1822 organ for Old South Church on Washington Street (now a museum) which cost \$10,000, had 24 stops and 3 couplers and was the first 3-manual organ in Boston. We also read that the first American-built 3-manual organ was installed by Goodrich in St. Paul's Church in 1825. The organ has diagonal bellows, and we sang "Conquering kings their titles take" to the tune, "Innocents."

Richard Hedgebeth demonstrated the organ at the Federated Church in North Thetford, playing compositions by Pachelbel and Bach which sounded well, but we wished for a little more variety. The organ is a Jardine of c. 1875, having flared pipe tops which is typical of the period. We sang "What'er my God ordains" to the German tune, "Was Gott Tut."

The principal recital of the afternoon tour was played by Barbara Owen on the c. 1825 organ of unknown origin at Orfordville's Congregational Church. The attractive case contained gilt pipes dimmed with dust and age giving it a dingy but dignified appearance. Miss Owen played admirably (if somewhat pre-

cariously due to the hitchdown swell pedal) a program including works by Purcell, Tomkins, Boyce, Dandrieu and Samuel Wesley's delightful Gavotte. We sang "All people that on earth do dwell" to "Old Hundredth" with a special accompaniment by John Blow.

Some conventioners stopped at Dartmouth College in Hanover, N.H., on the return trip to see the Noack, Schlicker and Austin organs there, but no formal demonstrations were arranged.

We enjoyed a real old fashioned church supper at our host church that evening, and sang our National Anthem to open the evening recital program in the same church. James M. Bratton of Denver, Colorado, had spent considerable time in assembling a program of music drawn from the recital programs of W. Eugene Thayer due to the fact that the Hutchings, Plaisted organ had been originally built for Mr. Thayer's Boston studio. He used Thayer's registration throughout and achieved many moments of greatness, particularly in the "St. Anne" Fugue by Bach and in Thayer's own compositions. Robert Griffith of Delaware, Ohio, served as stop-boy and page-turner, and assisted Mr. Bratton in two duets (a favorite practice of Thayer with his pupils) as encores. These were the Fantasie Sonata in C minor by Adolf Hess and the Festival Postlude by Volckmar, both composed for four hands. A standing ovation was given by the large audience and local flowers presented by Miss Madeleine Gaylor.

The Wednesday Tour

Two large busses had been engaged for the Wednesday tour, and the overflow was accommodated in private cars, making quite a caravan through the highways and byways of the normally undisturbed area.

Our first stop was in Proctorsville Methodist Church where Raymond Ackerman demonstrated with selections by Bach, Buxtehude and Clerambault, after which we sang the hymn "Blessed Assurance" with Mr. Ackerman at the organ, Samuel Walter at the piano, and Cleveland Fisher conducting. Ruth Charters observed that we'd had the 3 B's - Bach, Buxtehude and Blessed.

At the White Church in Grafton we found a beautiful chestnut case on the 1860 Nutting organ. Here Donald Olson played an anonymous Revolutionary War tune, "General Bourgoyne's March", Reinagle's Minuet and Gavotte, and other period pieces, all done exceedingly well.

A stone's-throw away is the Brick Church with its c. 1868 Hamill organ. Here Mr. Olson played "Washington March," Rondo by Brown, Purcell Trumpet Tune, and Herschel's Voluntary in D minor. We sang "My hope, my all" to the tune "Fillmore," a composition by Jeremiah Ingalls, a Vermonter.

Next came the United Church in Bellows Falls with its altered Hutchings-Plaisted organ, admirably demonstrated by John Russell of Montpelier. He played Walther's "Jesu, my joy," two chorale preludes of Bach, and his Prelude and Fugue in G major.

We then set out for Riverside nearby with its former rail center, now a railroad museum. We boarded the steam train and enjoyed box lunches while riding over trestles 100 feet high to Chester Depot, and on the return to Riverside took time to inspect the many interesting rail exhibits.

Our next stop was the old (1787) Meeting House at Rockingham with its box pews, deacon's benches, gallery and high pulpit. There being no organ (except a small Estey reed organ used to give the pitch), the "Conference Chorus" (about 20 OHS conventioners) under the direction of Barbara Owen rendered a splendid program including fuguing tunes and other music of the eighteenth century by Ingalls, Justin Morgan (who was also a breeder of horses) and William Billings. Singing unaccompanied from the gallery, the sound was most agreeable and the blend excellent.

Dale Carr's recital at South Parish Unitarian Church in Charlestown, N.H., on the 1846 Hook, opened up the Frescobaldi flood (he played three of his compositions, plus Bach, Purcell and an anonymous "La. Mi. Re"). His playing was distinguished by utmost care in interpretation, although some felt we had not heard all of the organ's possibilities.

Robert J. Reich, an executive and voicer for the Andover Organ Company of Methuen, Mass., demonstrated the only Marklove organ of the convention with selections by Tomas de St. Maria, Seixas, and Cabanilles. While the organ is of good size, the acoustics of the building (Calvary Baptist Church, Springfield) are hampered by carpeting and a ceiling-wall covering of what appeared to be, and felt like, foam rubber.



The c.1854 Wm. B. D. Simmons & Co. organ in the Baptist Church, Brandon, Vermont. Photographs by T. W. Cunningham.

We then repaired to the jovial Hartness House for a delicious buffet supper.

The next stop was St. Paul's Church in Windsor where the OHS "symbol organ" (the design used on OHS stationery and brochures) is to be found. The attractive c. 1825 Hedge case has housed a one-manual Hamill organ for over a century. It is small but handsome, and was admirably played by A. Graham Down of Epping, N.H., who also led the "Conference Chorus" in Choral Evensong. It was a short and refreshing service. (See cover *THE TRACKER*, Spring 1972).

The novelty organ of this convention was the Estey 1932 player-organ in Meriden's Congregational Church. Laurence Leonard and Edgar Boadway had worked hard at making the automatic mechanism operate properly and had selected a wide variety of musical pieces among the rolls available for demonstration purposes. Due to a delay in our arrival and the lateness of the hour, the program was curtailed somewhat. However, die-hards stayed after the buses departed to hear the omitted selections, arriving back in Woodstock in the wee hours. We enjoyed most Guilman's "Triumphal March."

The Thursday Tour

A single bus, plus many private cars, served to transport us on this day's tour.

The village of Shrewsbury has but one, a Community Church, and it owes its one organ to the fact that Henry Smith ordered it from Wm. A. Johnson in 1867 for his daughter's wedding. The one-manual

Organs Built By William King

by Donald R. M. Paterson

An installation list of the organs built by William King and William King & Son still has not been discovered. The following list of King organs has been compiled from the author's research during the past four years, and includes all instruments definitely known at this time to have been built by the Elmira, New York, organ building firm during its location there between 1865 and 1900.

* * *

The earliest statement so far discovered concerning a specific number of organs built by William King is found in the *Elmira Daily Advertiser* in its issue for January 13, 1870: "Mr. King during a few years residence here has built eight organs, two of which are in the churches in the city, one at Grace chapel and another at Hedding church." These instruments can be enumerated through earlier accounts in the *Advertiser*, and an approximate and probably complete chronology can be established from 1865 to the beginning of 1870 from that source. An excerpt from Part II of the author's account of King organs in Watkins Glen, published in *THE TRACKER*, Vol. XV, No. 1, for Fall, 1970, follows:

"1. An organ for Grace Church, [called chapel in the early newspaper accounts] Elmira, was installed by Christmas, 1865." [See below in the geographical list. This was unquestionably King's first organ, though he had been in Elmira as early as 1862 to help install the Robjohn organ in the Second (now Lake Street) Presbyterian Church. It has not been determined accurately whether or not he remained in Elmira after that time, but there is no record of his taking up residence there until 1865. He probably returned to New York to continue his apprenticeship with the Robjohn brothers, even though Thomas Robjohn owned an Elmira residence and shop as early as 1862, according to the Elmira City Directories.]

"2. A 'five hundred dollar instrument with four stops, suitable for a drawing room or a church' was completed by July 9, 1866.

"3. A 'six-stop organ' was being built on August 8, 1866.

"On August 31, 1866, he was 'making an attempt at disposing of a new organ' he had 'just built, worth six hundred dollars.' At that time he proposed 'to dispose of a certain number of tickets at twenty dollars each, the possession of the organ to be determined among the ticket holders by lot.'

"By September 14, 1866, he had 'just effected the sale of a new instrument to a church in Bath [N.Y.].'

"4. On May 6, 1867, it was announced that King had 'an engagement for a thousand dollar organ,' and on August 12, 1867, he had 'a fine thousand dollar organ for sale, well adapted to a church of moderate size.'

"5. An organ for the First Presbyterian Church, Corning, [N.Y.] was dedicated January 14, 1868 [see geographical list below]."

No. 4 and No. 5 above were different instruments, as later accounts of the Corning organ show.

The Bath church probably purchased No. 2 or No. 3 above. Research attempts have not determined which church in Bath this was, but it was probably the Methodist, the cornerstone of which was laid on May 16, 1866 (see the geographical list).

St. Matthew's Episcopal Church, Horseheads, probably purchased No. 4 (see the geographical list). This church was consecrated on October 8, 1867, and an item in the *Advertiser* for October 23, quoting the *Horseheads Journal*, thanks the organists from Trinity and Grace Episcopal Churches in Elmira for their "fine music" at St. Matthew's.

Organ No. 6 would have been his first organ for Watkins Glen, which arrived at St. James Episcopal Church, Watkins Glen, in March, 1868 (see the geographical list).

Organ No. 7 was apparently his second for Watkins Glen, which was "opened" at the Presbyterian Church in September, 1868 (see the geographical list).

Thus Organ No. 8 becomes the instrument for Hedding Methodist, Elmira, which was constructed in 1868-1869 (see below). The rebuilt church was dedicated on March 11, 1869.

A reliable chronology cannot be made at this time beyond the construction of Organ No. 9, for the Painted Post Baptist Church, which was "exhibited" in concert on January 21, 1870 (see below), although the next organ mentioned by the local press is for the First Baptist Church, Elmira, "exhibited" in the church in a public concert by the famous George W. Morgan of New York City on Friday evening, September 16, 1870 (see below).

* * *

Documentation of each instrument in the following geographical list is indicated by a number corresponding to the item in the concluding bibliography. The figure appearing after the number of manuals signifies the number of stops, unless otherwise indicated.

NEW YORK

Addison

Presbyterian Church 2-12 1882
Electrified by Carl Rademaker, of Middleport, N.Y., 1961. Original pipes and chests retained. No revoicing. Case intact.

Bibl.: 23.

Bath

? Methodist Church ? 1- 1866
Whereabouts unknown at this time.

Bibl.: 3, 13.

Binghamton

First Baptist Church 2 or 3- 1872
Burned January 2, 1893.

Bibl.: 5, 19, 22, 52

See bibliography. A King advertisement appearing in the Truette journal for March, April, May, and September, 1893 shows a listing of an organ for this church as a 3-manual. The same advertisement in the December, 1893 issue does not mention this instrument. The advertisement listings are identical for March and September, but the December one includes three other organs and omits mention of the Bingham one. Possibly the advertisement was late in being updated, or (less likely) King replaced the organ with a new 3-manual early in 1893. The 1893 case existed until early 1971, and closely resembled the work of Frank Beeman, a Binghamton organ builder.

Corning

First Presbyterian Church
2-25 registers 1867-68
Rebuilt at least twice. Case desecrated. Organ now totally unrecognizable.

Bibl.: 13, 24.

Elmira

First Baptist Church ? 2- 1870
3-37 registers 1892
Bibl.: 2, 13, 14, 19, 45, 63, 69.

The older instrument (which cost \$3,000) may have been incorporated into the later one, which was completely rebuilt or replaced by Möller in 1931. At that time an old *one-manual* organ from the church was sold to the Pine City, N.Y., Baptist Church, parts of which remained in the home of Richard Baker, Pine City, as recently as three years ago. The make of this organ has not yet been determined, but further research should solve the apparent mystery.

First Methodist Church
(Church united with Hedding Methodist and St. John's Methodist to form Christ's United Methodist Church. Old First Methodist building is now used as a day care center.)

2- c. 1887
Replaced in 1939 by an electronic. Case exists.
Bibl.: 2, 31, 55, 72.

First Presbyterian Church

2-c. 26 c. 1896

Apparently a reconstruction of an 1865 two-manual 32-register Garret House organ. Rebuilt in 1928 by the Rev. W. S. Stevens, Moravia, N.Y.
Bibl.: 2, 13, 42, 64, 78.

German Evangelical Church
(now First United Church of Christ)

2-20 registers 1899

Apparently a reconstruction of an earlier (possibly 1876) organ. Rebuilt with new facade and electrified with "horseshoe" console, 1926, at a cost of \$6,000. Removed and sold to an upstate organ enthusiast, March, 1971, and replaced by an electronic.

Bibl.: 2, 7, 13, 93.

Grace Church (Chapel)

1- 1865

Moved to Emmanuel Episcopal Church, 1906. Existed in 1923. A one-manual organ identified as a Jardine in Emmanuel Church was rebuilt in 1957 by R. Wilson Ross, of Elmira (now of Pine City). More investigation should explain this confusion.

Bibl.: 2, 12, 13, 69, 79, 91.

Hedding Methodist Church
(see First Methodist)

? 2- 1868-69

Rebuilt or replaced by Kimball and later (1951) by Schantz.

Bibl.: 2, 13, 55, 72.

High Street Temple (Synagogue)
(building later taken over by the Volunteers of America)

2-9 c. 1880

Building burned during the summer of 1968. Parts of the organ were salvaged by Michael Sussick of Elmira.

Bibl.: 18, 108, 109.

New York State Reformatory Chapel

3-27 1893

Replaced by Link, c. 1938; rebuilt by Ross, 1959.

Bibl.: 13, 14, 19, 69.

North Presbyterian Church

? c. 1890

Rebuilt or replaced by Hall (op. 576, c. 1929).
Bibl.: 2, 38.

St. Mary's Roman Catholic Church

? c. 1875

Rebuilt or replaced by Tellers, 1912; rebuilt by Ross, 1965.

Bibl.: 2, 13, 14, 41, 60.

St. Patrick's Roman Catholic Church

? c. 1875

Rebuilt or replaced by Tellers.

Bibl.: 2, 60, 108.

Sts. Peter and Paul Roman Catholic Church

2-c. 12 stops ? 1868-1872

Rebuilt with old pipes by Fred Betts, 1940. Case destroyed. Organ later altered by Michael Sussick and finished by Ross.

Bibl.: 2, 13, 30, 58, 108.

"Strathmont" - J. Sloat Fassett Mansion

? c. 1895

Said to have been rebuilt or replaced by Aeolian.

Bibl.: 49.

Trinity Episcopal Church (Chapel)
 1-c.11 c. 1882
 Removed and dispersed by Ross.
Bibl.: 4, 81, 92.

Goshen
 First Methodist Church
 2- ?
 Replaced by an electronic. Case probably
 exists.
Bibl.: 103, 109.

Horseheads
 St. Matthew's Episcopal Church
 1-7 registers 1866 or 1867
 Replaced by an electronic, 1961. Organ was
 sold to Ned Dana, of Horseheads, and preserved
 intact without the case. Sold in late 1969 to Lt.
 Russell M. Potter, of Eglin A.F.B., Florida.
 Exists.
Bibl.: 13, 40, 65, 83, 94.

Nyack
 Masonic Temple 2-16 registers 1887
 Moved to the Temple from another location
 now unknown. Exists in severely damaged and
 bad condition; speakers of electronic device now
 stand on the Great chest.
Bibl.: 84.

Owego
 Congregational Church
 (This building was torn down in 1928 or 1929,
 after the union of the Congregational and Pres-
 byterian Churches in 1912. It was used as a so-
 cial center, containing the organ, before its
 demolition.)
 2-c 20 registers 1878
 Wrecked c. 1929.
Bibl.: 21, 22, 34, 53, 108.

Painted Post
 Baptist Church 2-17 1870
 Rebuilt at least once before recent work by
 A. Richard Strauss, of Ithaca, N.Y.
Bibl.: 13, 108.

Pulaski
 St. James' Episcopal Church
 2-24 registers ? c. 1880
 A reconstruction of a c. 1864 Garret House
 organ. Pipes mostly by House. King nameplate,
 manuals, and stopknobs. Exists.
Bibl.: 98, 108, 109.

Watkins Glen
 Baptist Church 1-6 1899
 Exists, almost completely unaltered.
Bibl.: 24.

First Presbyterian Church
 2- c. 20 1868
 Replaced by Möller, 1917. King organ
 vanished.
Bibl.: 24.

Methodist Church 1-c. 7 1878
 Replaced by Möller, 1928. Whereabouts of
 King organ unknown.
Bibl.: 24.

St. James' Episcopal Church
 1-c. 8 1868
 Removed in 1916; replaced by Möller. King
 organ disappeared.
Bibl.: 24.

Waverly
 Grace Episcopal Church
 2- c. 1890
 Console removed. Organ case and most pipes
 remain despite current use of electronic sub-
 stitute.
Bibl.: 99, 107.

Weedsport
 Methodist Church 2- 1888
 Rebuilt and thoroughly altered.
Bibl.: 108.

West Winfield
 Congregational Church
 (now Federated)
 2-19 1889
 Removed and put into storage by Sidney
 Chase, of Worcester, N.Y., 1969. Exists. May be
 rebuilt for installation in new building.
Bibl.: 37, 46, 104, 105, 109.

PENNSYLVANIA

Downington
 St. James' Episcopal Church
 2- ?
 Removed and gone; replaced by an electronic
 substitute. Case may exist.
Bibl.: 35, 47.

Elkland
 Parkhurst Memorial Presbyterian Church
 2- c. 1889
 Completely rebuilt by Ross in 1954, with
 electric action, new chests, and new console.
Bibl.: 43, 107.

Harrisburg
 Westminster Presbyterian Church
 2-15 1894
 Rebuilt by Möller, 1947-48.
Bibl.: 19, 48, 67, 71.

Mansfield
 Baptist Church 2-c. 10 ranks c. 1894
 Replaced by an electronic. Parts sold to
 James Justin, of Mansfield.
Bibl.: 32, 39, 107.

First Presbyterian Church
 (now First United Presbyterian)
 1- c. 1896-1897
 Replaced by an electronic, 1955. Case exists.
Bibl.: 56, 107.

Philadelphia
 Bethlehem Presbyterian Church
 (now Holy Trinity-Bethlehem Presbyterian
 Church. Old building sold to Berean Presby-
 terian, at Broad and Diamond Streets.)
 3-c. 50 registers 1889
 Replaced or completely rebuilt by Möller.
Bibl.: 9, 10, 19, 51, 85, 109.

Church of our Redeemer, Reformed Episcopal
 (Building later occupied by St. Gregory the Il-
 luminator Armenian Church, and then—at pres-
 ent—by the North Philadelphia Seventh Day Ad-
 ventist Church, at 16th and Oxford Streets.)
 3-27 1893
 Sympathetically refurbished without tonal
 change by the United States Pipe Organ Com-
 pany, of Philadelphia, in 1970, under the direction

of Frederick B. Sponsler. This is the only 3-manual King organ known to exist intact.

Bibl.: 28, 35, 103, 109.

Grace Temple Baptist Church

4- c. 1890

Replaced by Hope-Jones.

Bibl.: 19, 109.

Hope Presbyterian Church

(33rd and Wharton Streets)

2-17 1891

Probably exists without major alterations.

Bibl.: 6, 8, 36, 109.

St. Matthew's Lutheran Church

(Broad and Mt. Vernon Streets)

3-33 1891

Tonally altered and electrified with "pull-down" action in the early 1920's. Tonally revised with some original ranks by Mudler-Hunter, of Philadelphia, in 1964, under the supervision of Robert B. Whiting, Organist and Choirmaster. Slider chests retained.

Bibl.: 25, 26, 27, 109.

St. Simeon's Episcopal Church

(2650-2652 North 9th Street)

3-27 1893

Partially replaced and enlarged by Owen J.W. Burness & Son, of Philadelphia, in 1931, incorporating an earlier Haskell organ from St. Peter's Philadelphia. New chests and console with electric action. Some King pipes probably remain.

Bibl.: 19, 20, 56, 86, 96, 109.

Tabernacle Presbyterian Church

(37th and Chestnut Streets)

3-30 1886

Rebuilt and enlarged by C. S. Haskell, 1909, and moved to divided location in rear gallery. Rebuilt and relocated to the front by Mudler-Hunter between 1929 and 1932.

Bibl.: 11, 19, 50, 76, 87, 97.

Troy

First Presbyterian Church

2-27 registers 1876

Replaced by Aeolian-Skinner, 1950. King organ probably junked.

Bibl.: 22, 73, 100, 101.

Methodist Church ? 2-

c. 1894

Rebuilt by Parsons, of Penfield, N.Y., c. 1969.

Bibl.: 19, 108.

* * *

Other States

INDIANA

Fort Wayne

Emmanuel Lutheran Church

2-25 c. 1892

Rebuilt by the Bennett Organ Co., 1928; three reeds and a mixture added in 1947.

Bibl.: 19, 29, 62.

St. Paul's Roman Catholic Church

2- 1888

Purchased and moved to Florida by Richard W. Bair, of Orlando, c. 1970.

Bibl.: 74.

KANSAS

Lawrence

Fraser Hall, University of Kansas

3-, electric action 1897-1898

Sold c. 1925-1929 to St. Aloysius Church, Kansas City. Console displaced by an electronic, 1946. Church building razed in 1970; console broken up. Pipes purchased by Conception Abbey, Conception, Mo., and installed in an "organ complex" there.

Bibl.: 1, 17, 44, 59, 61, 68, 70, 75, 82, 88, 102.

NEW JERSEY

Bridgeton

? Church

?

1891

Bibl.: 15.

Camden

Broadway Methodist Church

?

?

Electrified. Further investigation should yield much more specific information.

Bibl.: 109.

Centenary Methodist Church

(now Centenary Tabernacle Methodist, at Fifth and Cooper Streets)

3-28 1893

Electrified with "pull-down" action by the U.S. Pipe Organ Co. in the early 1940's; original slider chests and voicing retained.

Bibl.: 19, 28, 89, 109.

NORTH DAKOTA

Fargo

Fargo College 2-

1888

Removed and installed in St. Benedict's Roman Catholic Church in Wild Rice, N. D., in 1940, and rebuilt by the Daveau Music Co., of Fargo.

Bibl.: 16, 33, 109.

OHIO

Conneaut

Hungarian Reformed Church

2-8

1887 or later

Came second-hand in 1927 from an unknown church in mid-Ohio. Exists.

Bibl.: 54, 77, 103.

TEXAS

Gainesville

First Methodist Church

2-7

1892

Rebuilt (cleaned, repaired, and revoiced with additions) by Sipe and Yarbrough, c. 1962. Slider chests and tracker action retained.

Bibl.: 66.

ADDENDUM:

One other instrument should be included in this compilation. In the Sage Chapel at Cornell University, Ithaca, New York, the 2-23 E. & G. G. Hook and Hastings organ of 1875 (Opus 816) was rebuilt and enlarged in the fall of 1898 to a 3-34 with an experimental electric action by William King & Son. This instrument was rebuilt to a 4-42 in 1909 by Ernest M. Skinner, and again to a 3-58 by Aeolian-Skinner in 1940, under the supervision of G. Donald Harrison. The Aeolian-Skinner remains intact with no major alterations, containing possibly three King ranks.

Sources for this information are in the Department of Regional History and University Archives at Cornell, and a history of Cornell's organs has been con-

densed by the author in "An Account of the Organs at Cornell." published in *The Cornell University Music Review*. Vol. 10 (1967).

BIBLIOGRAPHY

Books

1. *The Jayhawker*, Vol. 13, 1901 (University of Kansas Yearbook).
2. Towner, Auburn. *Our County and Its People — A History of the Valley and County of Chemung*. Syracuse, N.Y.: D. Mason & Co., 1892.

Pamphlets

3. The Bath Centennial Book. Courtesy of the Department of Regional History and University Archives, Cornell University.
4. *A Century of Progress*. Published by Trinity Church, Elmira, N.Y., 1933.
5. *The Christian Messenger*. Published by the First Baptist Church, Binghamton, N.Y., 1893.
6. Fifth Annual Convention Booklet, Organ Historical Society, June, 1960.
7. Fiftieth Anniversary Booklet (October 25, 1874-October 19-26, 1924), German Evangelical Church, Elmira, N.Y.
8. Fiftieth Anniversary Booklet, Hope Presbyterian Church, Philadelphia, Pa. Courtesy of the Presbyterian Historical Society, Philadelphia.
9. Fortieth Anniversary Booklet, Bethlehem Presbyterian Church, Philadelphia, Pa.
10. *Golden Jubilee*. Published by the Bethlehem Presbyterian Church, Philadelphia, Pa., 1923.
11. *A History of the Building of Tabernacle Presbyterian Church . . . Philadelphia . . .*, prepared by Guy S. Klett, n.d. [c. 1950].

Articles and Periodicals

12. *The Diapason*, 1923.
13. The *Elmira Daily Advertiser*, 1862; 1865-1870; 1875; 1892-1893; 1899.
14. The *Elmira Daily Gazette And Free Press*, 1877; 1892-1893.
15. *The Etude*, Vol. IX, No. 7 (July, 1891).
16. *The Fargo Forum*, 1940.
17. *Kansas University Weekly*, 1897-1898. Courtesy of the Regional History Department, Kenneth Spencer Research Library, University of Kansas.
18. Laufman, Alan M. "Existing New York State Tracker Organs," *THE TRACKER*, Vol. XII, No. 2 (Winter, 1968) through Vol. XII, No. 3 (Spring, 1968), in two consecutive parts.
19. *The Organ*. Edited and published by Everett E. Truette, Boston, Mass. Vols. I and II, 1892-1894.
20. *Our Mission*. Issued monthly by the Brotherhood of St. Andrew Chapter of the Church of St. Simeon, Philadelphia, Pa., 1892-1893; 1931.
21. The *Owego Gazette*, 1878.
22. The *Owego Times*, 1878.
23. Paterson, Donald R. M. "A King Organ at Addison, New York," *THE TRACKER*, Vol. XV, No. 4 (Summer, 1971), 11 ff.
24. Paterson, Donald R. M. "Watkins Glen and King Organs," *THE TRACKER*, Vol. XIV, No. 4 (Summer, 1970) through Vol. XV, No. 3 (Spring, 1971), in four consecutive parts. [A detailed bibliography of original sources appears at the end of the fourth installment.]
25. *The [Philadelphia] Public Ledger*, 1891.
26. *The [Philadelphia] Times*, 1891.
27. Whiting, Robert Bruce. "Rebuilding a William King & Son Organ," *THE TRACKER*, Vol. IX, No. 2 (Winter, 1965), 5-6.

Letters

To the author from:

28. Ade, J. Fred (Secretary and Manager, United States Pipe Organ Company, Philadelphia, Pa.), Oct. 27, 1969; June 2, 1970.

29. Avins, Mrs. Wesley (Helen E.) (genealogist, Columbia City, Ind.), Sept. 26, 1969.
30. Bacon, Mrs. John B. (Elizabeth B.) (former substitute organist, Sts. Peter and Paul Church, Elmira, N. Y.), Mar. 21, 1969.
31. Baker, Mrs. Gertrude (of Elmira, N. Y., organist of the First Methodist Church there from September, 1921, to September, 1929), February, 1969.
32. Baynes, John H. (Chairman, Department of Music, Mansfield State College, Mansfield, Pa.), Feb. 8, 1971.
33. Binder, The Rev. Albert H. (Pastor, St. Benedict's Church, Wild Rice, N. D.), Feb. 17, 1970.
34. Bloomfield, The Rev. Dr. A. W. (of Southborough, Tunbridge Wells, Kent, England, former Minister of the Congregational Church, Owego, N. Y.), Nov. 24, 1969.
35. Boadway, E. A. (of Claremont, N. H.), Mar. 20, 1969.
36. Brown, The Rev. John Jackson (Minister, Hope Presbyterian Church, Philadelphia, Pa.), August, 1969.
37. Chase, Sidney (organbuilder of Worcester, N. Y.), Jan. 27, 1969.
38. Collea, The Rev. James (Pastor, North Presbyterian Church, Elmira, N. Y.), Jan. 31, 1969.
39. Cregier, John (organbuilder of Binghamton, N. Y.), February, 1969.
40. Dana, Ned (of Horseheads, N. Y.), Oct. 21, 1971.
41. Donohue, The Rev. H. M. (Pastor, St. Mary's Church, Elmira, N. Y.), February, 1969.
42. Fell, Marjorie C. (Secretary, First Presbyterian Church, Elmira, N. Y.), Nov. 10, 1970.
43. Fletcher, The Rev. Lyman F. (Minister, Parkhurst Memorial Presbyterian Church, Elkland, Pa.), February, 1969; Oct. 14, 1970.
44. Girard, Mrs. Barbara (Library Assistant, Regional History Department, Kenneth Spencer Research Library, University of Kansas), Jul. 25, 1969; Aug. 4, 1969; Aug. 20, 1969.
45. Hardy, Mrs. Marie (Secretary, First Baptist Church, Elmira, N. Y.), Feb. 17, 1969.
46. Harrison, Mrs. Walter L. (Katherine) (of West Winfield, N. Y.), Jan. 29, 1969; Mar. 20, 1969.
47. Hildebeitel, William B. (Treasurer, St. James' Episcopal Church, Downingtown, Pa.), Feb. 14, 1969.
48. Hose, John H. (of M. P. Moller, Inc.), Nov. 16, 1970.
49. Ivory, Paul W. (former Executive Director and Curator, Chemung County Historical Society, Elmira, N. Y.), July 25, 1969.
50. Jerome, Mrs. Wilbert D. (Frances) (Organist and Choir Director, Tabernacle Presbyterian Church, Philadelphia, Pa.), Aug. 4, 1969.
51. Jones, The Rev. Edward B. (Pastor, Holy Trinity-Bethlehem Presbyterian Church, Philadelphia, Pa.), Aug. 3, 1969.
52. Kane, The Rev. Dr. Victor H. (former Pastor of the First Baptist Church, Binghamton, N. Y.), Jan. 6, 1969; June 30, 1971.
53. Kingman, Mrs. H. E. (Louise S.) (of Owego, N. Y.), Nov. 6, 1969 (at ae. c. 92).
54. Kovach, Mrs. M. S. (Organist and Consistory Treasurer, Hungarian Reformed Church, Conneaut, Ohio), Feb. 18, 1969.
55. Lee, The Rev. Vernon L. (Minister, Christ's United Methodist Church, Elmira, N. Y.), Feb. 7, 1969.
56. MacDonald, The Rev. Robert B. (Rector, St. Simeon's Episcopal Church, Philadelphia, Pa.), Aug. 5, 1969.
57. McElwain, The Rev. William M. (Pastor of the Presbyterian Church, Mansfield, Pa.), Feb. 7, 1969; Feb. 20, 1969.
58. McGhan, The Rt. Rev. Msgr. Philip E. (Pastor, Sts. Peter and Paul Church, Elmira, N.Y.), February, 1969.
59. McManis, Charles W. (organbuilder), Jul. 4, 1969.
60. McNamara, The Rev. Robert F. (Diocesan Historian, Rochester, N. Y.), Nov. 19, 1970.
61. Moeser, James (University Organist, Department

- of Music, School of Fine Arts, University of Kansas), May 28, 1969.
62. Nuechterlein, Herbert (Chairman, Music Department, Concordia Senior College, Fort Wayne, Ind.), March, 1969.
 63. Oakes, Mrs. Alice M. (Church Historian, First Baptist Church, Elmira, N. Y.), Nov. 18, 1970.
 64. Park, The Rev. Francis W., III (former Minister, First Presbyterian Church, Elmira, N. Y.), Feb. 4, 1969.
 65. Potter, Lt. Russell M. (of Eglin A. F. B., Florida), Nov. 20, 1971.
 66. Redman, Roy A. (Minister of Music, Polytechnic United Methodist Church, Fort Worth, Tex.), Sept. 24, 1969; Nov. 11, 1969.
 67. Ridgely, H. M., Jr. (of M. P. Moller, Inc.), Oct. 30, 1969.
 68. Roebke, Doris (of Holton, Kansas, a freshman at the University of Kansas in 1915), Oct. 15, 1970.
 69. Ross, R. Wilson (organbuilder, Pine City, N. Y.), Feb. 6, 1969; Mar. 1, 1969; Nov. 12, 1970.
 70. Schieber, The Rev. Joachim, O. S. D. (Pastor of St. Aloysius Church, Kansas City, Mo.), Mar. 27, 1972.
 71. Smith, The Rev. James K., Sr. (Minister, Westminster Presbyterian Church, Harrisburg, Pa.), Sept. 3, 1969.
 72. Teeter, David L. (Attorney at Law, Elmira, N. Y.), Feb. 17, 1969; Nov. 9, 1970.
 73. Wise, The Rev. Jack P. (Pastor of the First Presbyterian Church, Troy, Pa.), Feb. 3, 1969.
- To others from:
74. Bair, Richard W. (of Orlando, Fla.), to Frederick B. Sponsler (of Philadelphia, Pa.), Aug. 3, 1970.
 75. Denison, William S. (of the Samuel Pierce Organ Pipe Company, Reading, Mass.), to William King & Son, Dec. 9, 1898; Jan. 9, 1899; Jan. 14, 1899.
 76. King, William, to Messrs. Watson & Huckel (Architects, Philadelphia, Pa.), May 15, 1909.
 77. Kovach, Mrs. M. S., to E. A. Boadway, July 20, 1961.

Miscellaneous Unpublished Material

78. Elmira, N. Y., First Presbyterian Church. Two proposals for rebuilding old organ, signed "William King & Son," 1896.
79. Elmira, N. Y., Grace Church. Vestry Records.
80. Elmira, N. Y., Lake Street Presbyterian Church. Trustees Minutes.
81. Elmira, N. Y., Trinity Church, Chapel. Photograph of King organ by D. R. M. Paterson, September, 1952.
82. *A History of the Fine Arts School at the University of Kansas*, by Janet Coulson. M. M. Thesis, University of Kansas, October, 1940.
83. Horseheads, N. Y., St. Matthew's Episcopal Church, Vestry Record.
84. Nyack, N. Y., Masonic Temple. Stoplist and description of King organ by Alan M. Laufman, from a personal visit to the organ by Mr. Laufman on Nov. 11, 1970.
85. Philadelphia, Pa., Holy Trinity-Bethlehem Presbyterian Church. Historical scrapbooks.
86. Philadelphia, Pa., St. Simeon's Episcopal Church. Vestry Records; Service Book.
87. Philadelphia, Pa. Tabernacle Presbyterian Church. Account book, in the Collection of the Presbyterian Historical Society, Philadelphia; estimate for rebuilding organ by C. S. Haskell, Apr. 21, 1909; contract between C. S. Haskell and the Church, July 17, 1909.

Other Sources

88. Interview with Henry E. Van Ness (an employee of William King & Son from c. 1895 to 1899), Elmira, N. Y., Mar. 5, 1969.
- Personal visits:
89. Camden, N. J., Centenary-Tabernacle Methodist Church, August, 1969.

90. Elmira, N. Y., First Methodist Church (old building), Summer, 1968.
91. Elmira, N. Y., Grace Church, Spring, 1969.
92. Elmira, N. Y., Trinity Church, Spring, 1969.
93. Elmira, N. Y. First United Church of Christ, Mar. 8, 1971.
94. Horseheads, N. Y., St. Matthew's Episcopal Church and Residence of Ned Dana, Fall, 1968, and September, 1969.
95. Philadelphia, Pa., Holy Trinity-Bethlehem Presbyterian Church, August, 1969.
96. Philadelphia, Pa., St. Simeon's Episcopal Church, August, 1969.
97. Philadelphia, Pa., Tabernacle Presbyterian Church, August, 1969.
98. Pulaski, N. Y., St. James' Episcopal Church, October, 1969.
99. Waverly, N. Y., Grace Episcopal Church, March, 1970.

Programs:

100. Dedication Service of the Chancel and Organ of the First Presbyterian Church, Troy, Pa., May 21, 1950.
101. Garfield Memorial Service, The Presbyterian Church, Troy, Pa., Sept. 25 and 26, 1881.

Verbal and written information from:

102. James F. Akright, Organbuilder, Washington, D. C.
103. E. A. Boadway, Claremont, N. H.
104. Sidney Chase, Organbuilder, Worcester, N. Y.
105. Alan M. Laufman, Cornwall-on-Hudson, N. Y.
106. William Lay, Jr., Curator, Tioga Historical Society Museum, Owego, N. Y.
107. R. Wilson Ross, Organbuilder, Pine City, N. Y.
108. A. Richard Strauss, Organbuilder, Ithaca, N. Y.
109. Prof. Robert Bruce Whiting, Philadelphia, Pa.

DUES NOTICE!

From 1956 to 1961 the Organ Historical Society existed purely on voluntary contributions. In 1961 annual dues were set at \$3 per year. This was raised in 1962 to \$4. per year, and again in 1964 to \$5. per year (with corresponding increases in the upper classifications).

Now, in 1972, the 17th Annual Meeting approved the National Council's suggestion that dues be increased owing to continuously rising costs and the new projects underway. Therefore your dues notice will arrive with the following schedule:

Regular members	\$ 7.50 per year
Contributing members	15.00 per year
Sustaining members	25.00 per year
Patrons	100.00 per year

It is hoped that this will not cause inconvenience to any members, and that all memberships will be renewed as a sign of encouragement to the Society's officers and councillors. Furthermore, invite some friends to be new members of OHS.

CUNNINGHAM PIPE ORGANS, INC.

P. O. Box 233

Port William, Ohio 45164

THOMAS MURRAY

IMMANUEL PRESBYTERIAN CHURCH

3300 Wilshire Boulevard

Los Angeles, California 90010

A Hinners Catalog

Ed. Note: The material here was transcribed from an original copy of a catalog published by the Hinners Organ Company of Pekin, Illinois, by James M. McEvers who adds, "The copy in my possession came to me from Mr. Terry Rinckenberger of Park Forest, Illinois, who made the original copy. The identity of the possessor of the catalog is now unknown to me. There was no date, but it could be assessed if a copy of Hinners' opus list were to be had, basing it on the information in the third paragraph. In Specification 19, 20, and 21, a Swell to Great 2' coupler is included, and this is accurate. In Specifications 88 and 97, the numbering of Swell stops is discontinuous; this is also as originally printed. In spite of Hinners' seeming standardization of designs and obvious production line techniques, I have never come across a Hinners organ that matches any of these designs exactly!"

Two of the localities mentioned in the third paragraph are listed by E. A. Boadway in "Opus List of The Hinners Organ Company, Pekin, Illinois, 1890 - 1935," compiled in 1962: Johannesburg, South Africa, 1904, and Manila, Philippine Islands, 1906. Also, John R. Hinners, in his article "Chronicle of The Hinners Organ Company," *THE TRACKER*, Vol. VII, No. 2, notes that "The first radical departures from the past came in 1910 when the Hinners company made its first tubular-pneumatic action, and in 1916 when the first electro-pneumatic organ was built." These are mentioned under "Construction" in this catalog.

To those contemplating the installation of Pipe Organs, we submit this catalog, which is designed to give general information concerning the superior quality of our productions. Since the establishment of our business in 1879, we have constantly maintained a high artistic standard in the art of organ construction.

Our organization embodies the associated skill and experience of a large and efficient force of artisans, thoroughly familiar with past and present methods of organ construction, and supplemented by extensive and modern manufacturing facilities.

We have installed organs in more than 1,000 churches in all parts of our country, and in numerous foreign countries, among the recent installations being three Pipe Organs in Johannesburg, South Africa, and others are in Nainital, East India, and Manila P.I.

In designing our Pipe Organs we have not only exhausted every effort to build instruments that will distinguish themselves for richness, dignity and grandeur of tone, but also possessing the highest degree of durability, giving reliable service for the longest period, with least outlay for maintenance. Every feature in construction is carefully tested from the standpoint of efficiency and durability before being adopted, and only such devices or appliances are introduced as have been successfully used for a reasonable time, and approved of by the best authorities.

CONSTRUCTION

We cannot attempt a detailed description of how organs are built in this pamphlet. Great volumes on

the subject have been compiled and published, and they are highly interesting to those who desire to study the art of organ construction in a technical way. We will simply present a brief statement concerning the systems we employ.

The simplest possible construction and arrangements of the interior action of our organs is a distinctive feature that is of great importance.

Our Direct Lever Action is to be preferred in organs of moderate capacity, because it is most simple in construction and thoroughly reliable and durable. The touch is light and agreeable and the response and repetition instantaneous. The windways are ample, giving each pipe its full supply of wind pressure.

Our Tubular Pneumatic Action is of the most approved and successful type, with individual valve wind chests, each pipe having its own separate valve and wind supply, ensuring ample and uniform air pressure for each pipe under all conditions. The touch is light and elastic and does not vary whether one stop or all stops and couplers are drawn. The response is quick and capable of instant repetition. The highest possible degree of reliability and durability is characteristic of our tubular pneumatic action.

Electro-Pneumatic Action. When the console is to be placed at a very great distance from the organ or other conditions are such as to make its use advisable, we employ electro-pneumatic action.

Self-Playing Organs. We build pipe organs with self-playing attachment when desired, these instruments being especially adapted for residence use.

PIPES AND VOICING

Our pipes are made of carefully selected materials of highest grade, and according to the largest standard scales that many years of experience has proved to ensure the best results. In our voicing there is displayed the highest degree of skill, combining the best points of the American and European schools, securing truly refined tonal qualities of the highest standard of artistic excellence. The voicing of each individual stop is executed in such a manner as to give each register its own distinctive character, quality and quantity of tone, and each to bear its correct relation to the other with special reference to the capacity of the organ to produce a well-balanced instrument.

MOTORS FOR BLOWING

We can equip our organs with any of the leading makes of Electric Blowers or Water Motors. In asking for estimates on electric motors, state the kind of current: If direct, give voltage, if alternating, give the cycles, phase, and voltage. If water motor is desired state minimum water pressure at church.

GUARANTEE

We warrant each organ to be free from defects in materials and workmanship and obligate ourselves to

make good any such defect should same develop.

ORGANS BUILT TO ORDER

We build organs of any size or capacity that may be required, to suit the style or architecture of the church, the space allotted for the organ, and the musical requirements of the congregation. The specifications of registers given in this pamphlet may serve as a basis in submitting proposals for organs to be installed in churches of average size. Specifications of larger organs than those represented in this pamphlet can be submitted to us for estimates. Or, if we can be fully informed, either by consultation or correspondence, as to the requirements: such as style of architecture, location of the organ, dimensions, musical qualities and scope desired, and the probable amount to be expended for an organ, we will be pleased to prepare and submit special specifications and estimates to meet exigencies of any particular case. Our experience of many years in installing organs of all sizes for churches of every style or architecture will enable us to offer valuable advice and suggestions to intending purchasers. We invite correspondence.

DESIGNS

The designs of cases and fronts are in a large measure suggestive. They are from photographs of organs that we have built, but can be modified to suit other positions than those for which they were originally designed. Where nothing suitable or satisfactory can be selected from the designs we have presented, we prepare special designs and plans to conform to the style of architecture of the church, and whatever special requirements or conditions may be encountered. The casing is built of any native hardwood finished in a first-class manner to harmonize with the finest grade of church furniture, with display pipes treated in an artistic manner to harmonize with surroundings.

Console. The appointments of our console or keydesk are modern in every particular and in accordance with recommendations or organists of experience and ability. We use patent oblique ivory-faced stop-knobs placed conveniently for easy manipulation. If preferred, we use oscillating tablets for stop control in our tubular pneumatic organs. The entire arrangement of console is such as to give the greatest possible convenience and facility to the player.

SPECIFICATION OF REGISTERS

The specifications of registers we submit have been found to be admirably adapted to the requirements of churches of average size. They embody the result of our experience in building hundreds of similar organs for churches in all parts of the country, and are in our judgment the best combinations that can be devised for each particular size of organ. However, when changes are desired, we cheerfully defer to the suggestions of the purchaser.

REGULAR STYLES

Our regular styles of one manual organs Nos. 4 to 7, and our two manual regular styles, Nos. 17 to 22, are adapted to the requirements of many churches. By our system of building these organs in large numbers and in duplicates, from permanent sets of drawings and patterns, we attain a much higher degree of precision and perfection in construction, as well as a lower cost of production than is possible by building organs of this capacity, singly and to order only, without

regular or set plans, as practiced by other builders generally. We have many of these regular styles in stock, and are therefore able to complete these organs in a comparatively short time after the closing of a contract.

Every set of pipes used in our regular styles is of precisely the same scale and quality as used in the corresponding registers on the largest organs. The result is the same grand, dignified and superb quality and volume of tone, as well as the same beautiful, soft, sweet effects, that characterize the corresponding registers in the largest and costliest pipe organs.

Our regular styles are furnished with the designs of cases indicated, which, however, can be modified in dimensions and otherwise, to suit the church and to harmonize with the surroundings. When conditions require it, our regular styles can be furnished with larger special designs, at a slight additional cost.

Our pipe organs Nos. 4, 5, 6, and 7 are designed to meet the requirements of churches desiring a genuine pipe organ at moderate cost. The arrangement of the Swell in these organs is such, that not only great volume of tone, but also beautiful soft effects, and capability for expression are attainable. These very desirable and essential qualities are secured by placing the softer and more delicately toned registers within the swell box, having one side (front) provided with vertical revolving shades, which are opened or closed gradually or otherwise at will, by means of the "Balanced Swell Pedal:" thus the volumes of tone of these registers increases or decreases correspondingly as the "shades" open or close. On the other hand, in placing the full toned sonorous "Open Diapason," or the brilliant, penetrating "4 foot Octave" or "Princial" outside the swell box, their tone is unobstructed, and not affected by the swell. In the description of each of the above styles, the specification states which of the registers are within, or outside the swell box.

For organs 4 to 7 a full scale Pedal-klavier of 30 keys is provided, but only the lower octave of the Pedal Bourdon is really effective in choral playing (for which purpose these styles are especially designed), we put in Nos. 4, 5, 6, and 7, a Pedal Register of two notes more than one octave, viz: 16 foot Bourdon (or Sub-bass) CCC to DD, 15 pipes. This will give the organ the same grand, deep, pervading fundamental bass as the corresponding registers produce in the largest organs, and as the Pedal-klavier has the usual compass, and also couples to the Manual, its scope and utility are virtually all that can be desired.

Our "Manual Octave Coupler" in these organs is an entirely new mechanical appliance of our own invention. It is much more precise and positive than other octave couplers heretofore devised, and is consequently more effective. Especial attention is called to this remarkable improvement; it doubles the power of the organ, making it equal to one having the number of registers.

Forte and Piano combination Pedals can be applied to either of the aforementioned styles, for \$20,000 additional to the price. By means of these combination pedals instant changes can be made from loud to soft and vice-versa, simply by a pressure of the foot, without the necessity of touching the draw stops.

The Division of the Manual Registers between B and Middle C (in our one manual organs), is a very advantageous arrangement, because the two halves of the manual may be played in contrasts of pitch, power, and character. Thus many pleasing solo effects in the treble division, with subdued accompaniment below Middle C (with Pedal Bourdon *ad lib.*), can be produced, that would otherwise be possible only on a two manual organ.

In Nos. 4, 5, 6, and 7, we divide all the manual registers, but in larger one manual organs, we suggest that only the soft stops be divided.

Specifications of larger one manual organs will be submitted on request.

Specification No. 4
One-Manual and Pedal Pipe Organ
Manual CC to C, 61 notes

(Registers divided between B and Middle C)

- | | | | |
|----------------------------|----|------------------------|----------|
| 1. Open Diapason Treble | 8' | 5 wood, balance metal | 61 pipes |
| Open Diapason Bass | | | |
| 2. Lieblich Gedackt Treble | 8' | wood | 61 pipes |
| Lieblich Gedackt Bass | | | |
| 3. Viola d'Gamba Treble | | metal | |
| Viola d' Gamba Bass | 8' | Bass augmented from #2 | 61 pipes |

Pedals

Concave Pedal Keyboard CCC to F, 30 notes

- | | | |
|------------------------------------|------|----------|
| 4. Bourdon 16' (CCC to DD) | wood | 15 pipes |
| Manual to Pedal Coupler (CCC to F) | | 30 notes |
- Manual Octave Coupler and Tremolo.
Lieblich Gedackt and Viola d'Gamba in Swell box.
Open Diapason unenclosed.

Specification No. 5
One-manual and Pedal Pipe Organ

- | | | | |
|----------------------------|----|---------------------|----------|
| 1. Open Diapason Treble | | bottom 5 pipes wood | 61 pipes |
| Open Diapason Bass | | | |
| 2. Lieblich Gedackt Treble | 8' | wood | 61 pipes |
| Lieblich Gedackt Bass | | | |
| 3. Viola d'Gamba Treble | 8' | bass from Gedackt | 61 pipes |
| Viola d'Gamba Bass | | | |
| 4. Flute Treble | 4' | metal | 61 pipes |
| Flute Bass | | | |

Pedal

- | | | |
|-------------------------|------|----------|
| 5. Bourdon 16' | wood | 15 pipes |
| Manual to Pedal Coupler | | 30 notes |

Open Diapason unenclosed — rest of pipes in Swell box.
Has Manual Octave Coupler and tremolo, Bellows Signal and Balanced Swell Pedal.

Specification No. 6

Manual (CC to C, 61 notes)

- Open Diapason 8'
2. Lieblich Gedackt 8'
3. Viola d'Gamba 8'
4. Aeoline 8'
5. Flute 4'

Pedal (CCC to F, 30 notes)

6. Bourdon 16' (15 wood pipes, CCC to DD)
- Manual to Pedal Coupler (30 notes — CCC to F)
- Open Diapason unenclosed — rest in Swell box.
- Manual Octave Coupler, and Tremolo. (Manual registers divided at B and Middle C.)

Specification No. 7
Manual (CC to C, 61 notes)

1. Open Diapason 8'
2. Lieblich Gedackt 8'
3. Viola d'Gamba 8'
4. Aeoline 8'
5. Principal 4'
6. Flute 4'

Pedal (CCC to F, 30 notes)

7. Bourdon 16' (15 wood pipes)

Manual to Pedal Coupler

Open Diapason 8' and Principal 4' unenclosed. Rest in Swell box. Has Manual Octave Coupler, tremolo, manual registers divided at Middle C.

Specification No. 17

Great

1. Open Diapason 8'
 2. Melodia 8'
 3. Dulciana 8' (shares bottom octave with #2)
- Swell to Great
Great 4'

Swell

4. Stopped Diapason (Lieb. Ged.) 8'
 5. Salicional 8' (shares bottom octave with #4)
 6. Flute Harmonique 4'
- Tremolo

Pedal

7. Bourdon 16'
- Swell to Pedal
Great to Pedal

61 notes on manuals, 30 notes in pedal. Two adjustable and double-acting combination pedals.

Specification No. 18

Great

1. Open Diapason 8'
 2. Melodia 8'
 3. Dulciana 8' (shares bottom octave with #2)
- Swell to Great
Great 4'

Swell

4. Violin Diapason 8'
 5. Stopped Diapason 8' (Lieblich Gedackt)
 6. Salicional 8' (bottom 12 notes from #5)
 7. Flute Harmonique 4'
- Tremolo

Pedal

8. Bourdon 16'
- Swell to Pedal
Great to Pedal

61 notes, manuals; 30 note pedalboard. Two adjustable and double-acting combination pedals.

Specification No. 19

Great

1. Open Diapason 8'
 2. Melodia 8'
 3. Dulciana 8'
 4. Principal 4'
- Swell to Great 8'
Swell to Great 2'

Pedal

9. Bourdon 16'
- Swell to Pedal
Great to Pedal

Dulciana shares bottom octave with Melodia, Salicional shares bottom octave with Stopped Diapason. Melodia, Stopped Diapason and Pedal Bourdon of wood pipes. All others metal. 61 notes—manuals, 30 notes—pedal.

ALBERT F. ROBINSON

**FIRST PRESBYTERIAN CHURCH
HADDONFIELD, NEW JERSEY**

Specification No. 20

Great	Swell
1. Open Diapason 8'	5. Violin Diapason 8'
2. Melodia 8'	6. Stopped Diapason 8'
3. Dulciana 8'	7. Salicional 8'
4. Principal 4'	8. Flute Harmonique 4'
Swell to Great 8'	9. Oboe 8'
Swell to Great 2'	Tremolo
Pedal	
10. Bourdon 16'	
Swell to Pedal	
Great to Pedal	

Other arrangements as in Nos. 18 & 19.

Specification No. 21

Great	Swell
1. Open Diapason 8'	5. Violin Diapason 8'
2. Melodia 8'	6. Stopped Diapason 8'
3. Dulciana 8'	7. Salicional 8'
4. Principal 4'	8. Aeoline 8'
Swell to Great 8'	9. Flute Harmonique 4'
Swell to Great 2'	10. Oboe 8'
Pedal	Tremolo

Pedal
11. Bourdon 16'
Swell to Pedal
Great to Pedal

No sharing of bottom octaves of manual stops. 61 note manuals, 30 note pedalboard.

Specification No. 22

Great	Swell
1. Open Diapason 8'	5. Violin Diapason 8'
2. Melodia 8'	6. Stopped Diapason 8'
3. Dulciana 8'	7. Salicional 8'
4. Principal 4'	8. Aeoline 8'
Swell to Great 8'	9. Flute Harmonique 4'
Swell to Great 4'	10. Oboe 8'
Pedal	Tremolo

Pedal
11. Bourdon 16' (Large scale, powerful)
12. Lieblich Gedeckt (voiced soft)
Swell to Pedal
Great to Pedal

None of the manual ranks share bottom octaves. 61 note manuals 30 note pedals.

The foregoing organs are all of Tracker action type. Nos. 17 through 20 having two adjustable and double-acting combination pedals, balanced swell pedal.

Nos. 21 & 22 have Swell piano, Great piano, Swell forte, Great forte, and Great to Pedal reversible combinations — all adjustable and double-acting, and Balanced swell pedal.

Specification No. 70
(Tubular Pneumatic Action throughout)

Great	Swell
1. Open Diapason 8'	5. Violin Diapason 8'
2. Melodia 8'	6. Stopped Diapason 8'
3. Dulciana 8'	7. Salicional 8'
4. Principal 4'	8. Aeoline 8'
Swell to Great	9. Flute Harmonique 4'
Swell to Great 4'	Swell to Swell 4'
Swell to Great 16'	Swell to Swell 16'

Pedal
10. Bourdon 16'
Swell to Pedal
Great to Pedal

Three adjustable pneumatic Combination Pistons affecting Great and Pedal stops. Four adjustable pneumatic Combination Pistons affecting Swell and Pedal stops. Swell Tremolo, Balanced Swell pedal, Great to Pedal reversible. Grand Crescendo & Diminuendo Pedal, controlling entire organ, beginning at the softest and bringing on all stops and couplers in order of their power, and reversing in opposite rotation.

Specification No. 71

Same as No. 70 with addition of 8' Orchestral Oboe (metal, 61 pipes) in Swell organ.

Specification No. 72
(Tubular Pneumatic Action throughout)

Great	Swell
1. Open Diapason 8'	5. Violin Diapason 8'
2. Melodia 8'	6. Stopped Diapason 8'
3. Dulciana 8'	7. Salicional 8'
4. Principal 4'	8. Aeoline 8'
Swell to Great	9. Flute Harmonique 4'
Swell to Great 4'	10. Orchestral Oboe 8'
Swell to Great 16'	Swell to Swell 4'
Pedal	Swell to Swell 16'
11. Subbass 16'	Tremolo
12. Bourdon 16'	
Swell to Pedal	
Great to Pedal	

Specification No. 73
(Tubular Pneumatic Action throughout)

Great	Swell
1. Open Diapason	6. Violin Diapason 8'
2. Melodia 8'	7. Stopped Diapason 8'
3. Dulciana 8'	8. Salicional 8'
4. Principal 4'	9. Aeoline 8'
5. Flute d'Amour 4'	10. Flute Harmonique 4'
Swell to Great 16', 8', 4'	11. Orchestral Oboe 8'
Pedal	Swell 16', 4'
12. Subbass 16'	Swell Tremolo
13. Bourdon 16'	
Swell to Pedal	
Great to Pedal	

Specification No. 74
(Tubular Pneumatic Action throughout)

Great	Swell
1. Open Diapason 8'	6. Violin Diapason 8'
2. Melodia 8'	7. Stopped Diapason 8'
3. Dulciana 8'	8. Salicional 8'
4. Principal 4'	9. Voix Celeste 8' (49 pipes)
5. Flute d'Amour 4'	10. Aeoline 8'
Swell to Great 16', 8', 4'	11. Flute Harmonique 4'
Pedal	12. Orchestral Oboe 8'
13. Subbass 16'	Swell to Swell 16', 4'
14. Bourdon 16'	Tremolo
Swell to Pedal	
Great to Pedal	

Specification No. 75
(Tubular Pneumatic Action throughout)

Great	Swell
1. Open Diapason 8'	7. Violin Diapason 8'
2. Melodia 8'	8. Stopped Diapason 8'
3. Viola d'Gamba 8'	9. Salicional 8'
4. Dulciana 8'	10. Voix Celeste 8' (49 pipes)
5. Principal 4'	11. Aeoline 8'
6. Flute d'Amour 4'	12. Flute Harmonique 4'
Swell to Great, 16, 8, 4	13. Orchestral Oboe 8'
Pedal	Swell 16, 4
14. Subbass 16'	Tremolo
15. Bourdon 16'	
Swell to Pedal	
Great to Pedal	

Specification No. 76
(Tubular Pneumatic Action throughout)

Great	Swell
1. Open Diapason 8'	7. Bourdon 16'
2. Melodia 8'	8. Violin Diapason 8'
3. Viola d'Gamba 8'	9. Stopped Diapason 8'
4. Dulciana 8'	10. Salicional 8'
5. Principal 4'	11. Voix Celeste 8'
6. Flute d'Amour 4'	12. Aeoline 8'
Swell to Great 16, 8, 4	13. Flute Harmonique 4'
Pedal	14. Orchestral Oboe 8'
15. Subbass 16'	Swell to Swell 16, 4
16. Bourdon 16'	Tremolo
Swell to Pedal	
Great to Pedal	

Specification No. 77
(Tubular Pneumatic Action throughout)

Great	Swell
1. Open Diapason 8'	7. Bourdon 16'
2. Melodia 8'	8. Violin Diapason 8'
3. Viola d'Gamba 8'	9. Stopped Diapason 8'
4. Dulciana 8'	10. Salicional 8'
5. Principal 4'	11. Voix Celeste 8' (49 pipes)
6. Flute d'Amour 4'	12. Aeoline 8'
Swell to Great 16, 8, 4	13. Flute Harmonique 4'
Pedal	14. Orchestral Oboe 8'
15. Subbass 16'	Swell to Swell 16, 4
16. Bourdon 16'	Tremolo
17. Bass Flute 8'	
Swell to Pedal	
Great to Pedal	

Specification No. 88

Manuals CC to C4 — 61 notes; Pedals CCC to F — 30 notes

Great	Swell
1. Double Open Diapason 16'	10. Bourdon 16'
2. Open Diapason 8'	11. Violin Diapason 8'
3. Gross Flute 8'	12. Stopped Diapason 8'
4. Melodia 8'	13. Quintadena 8'
5. Viola d'Gamba 8'	14. Salicional 8'
6. Dulciana 8'	15. Voix Celeste 8' (49 pipes)
7. Principal 4'	16. Aeoline 8'
8. Flute d'Amour 4'	17. Viol d'Orchestre 8'
9. Trumpet 8' (Saxophone 8')	18. Flute Harmonique 4'
Swell to Great 16, 8, 4	19. Violina 4'
Pedal	22. Dolce Cornet III rks
26. Open Diapason 16'	23. Cornopean 8'
27. Bourdon 16'	24. Oboe 8'
28. Lieblich Gedackt 16'	25. Vox Humana 8'
29. Violoncello 8'	Swell to Swell 16, 4
30. Bass Flute 8'	Tremolo
Swell to Pedal	
Great to Pedal	

Four adjustable pneumatic Combination Pistons affecting Great and Pedal stops. Five adjustable pneumatic Combination Pistons affecting Swell and Pedal stops.

Specification No. 97
Three Manuals and Pedal

Manuals CC to C4 — 61 notes; Pedals CCC to F, 30 notes

Great	Swell
1. Double Open Diapason 16'	10. Bourdon 16'
2. Open Diapason 8'	11. Open Diapason 8'
3. Gross Flute 8'	12. Stopped Diapason 8'
4. Gemshorn 8'	13. Quintadena 8'
5. Viola d'Gamba 8'	14. Salicional 8'
6. Principal 4'	15. Voix Celeste 8'
7. Wald Flute 4'	16. Aeoline 8'
8. Super Octave 2'	17. Flute Harmonique 4'
9. Trumpet 8'	18. Violina 4'
Swell to Great 16, 8, 4	19. Flageolet 2'
Choir to Great 16, 8, 4	22. Dolce Cornet III rks
Choir	23. Cornopean 8'
26. Violin Diapason 8'	24. Oboe 8'
27. Concert Flute 8'	25. Vox Humana 8'
28. Viol d'Orchestre 8'	Tremolo
29. Dolce 8'	Pedal
30. Flute d'Amour 4'	34. Open Diapason 16'
31. Fugara 4'	35. Bourdon 16'
32. Piccolo Harmonique 2'	36. Violone 16'
33. Clarinet 8'	37. Lieblich Gedackt 16'
Swell to Choir	38. Violoncello 8'
Tremolo	39. Bass Flute 8'
	Swell to Pedal
	Great to Pedal
	Choir to Pedal

Four adjustable pneumatic Combination Pistons affecting Great and Pedal. Five adjustable pneumatic Combination Pistons affecting Swell and Pedal stops. Four adjustable pneumatic Combination Pistons affecting Choir and Pedal stops. Balanced Swell Pedal, Balanced Choir Pedal. Swell and Choir stops each have 73 pipes (except 2' stops and Celeste).

The Heyworth Hinners Now Gone!

by Pat Wegner

Early in 1963, while on an organ hunt in the area around Bloomington, Illinois, I played a six or seven rank one-manual Hinners tracker action organ in the First Presbyterian Church of Heyworth, Illinois. Several months later I learned that it had been destroyed and replaced by an electronic substitute.

The stoplist is:

Manual	Pedal
Open Diapason 8'	Bourdon 16'
Gedackt 8'	Soft Bourdon Bass 16'
Viola d'Gamba 8'	Pedal Coupler
Aeoline 8'	
Flute 4'	
Tremolo	
Octave Coupler	

The sound was quite adequate for the building, and the flute ranks were especially delightful. While it was in obvious need of mechanical repairs, the organ was by no means beyond restoration. I was told at the time that the organ was built around 1910 and that the two Pedal stops were one rank of pipes on a two-pressure system. Unfortunately, I did not have the opportunity to inspect the interior of the instrument.

The destruction of the organ was deliberate, accomplished by the representative who removed it. As far as I know, the only part of the organ to survive was the Flute 4' which was obtained with some difficulty by a young man for incorporation into a residence organ.

FRED N. BUCH

Representing Aeolian-Skinner Organ Co.
Ephrata, Pennsylvania

KENNETH F. SIMMONS

17 Pleasant Street
Ware, Massachusetts, 01082

ARSTRAUSS

Ithaca, new york

ATTENTION OHS MEMBERS

Enclosed with this issue of THE TRACKER are OHS brochures and membership invitations. Please give them to your interested friends and invite them to be members of OHS.

Additions To The West Coast List

by Eugene M. Nye

ED. NOTE: In Vol. XVI No. 2 (Winter 1972), we published a list of mechanical-action organs installed since 1963 on the West Coast. Mr. Nye, who provided the original list, here offers some minor corrections and additions: (Dr. Homer Blanchard also cited some of these.)

1966

The University of Oregon at Eugene, Oregon, purchased a 2-9 D. A. Flentrop practice organ.

1967

Lee Burns of Los Angeles, California, purchased a 2-11 Ahrends & Brunzema for installation in his residence.

1969

Correct the Vermeulen organ in Blessed Sacrament R. C. Church at Seattle, Washington, to read 1-4.

The University of British Columbia at Vancouver, B.C., Canada, purchased three organs: (1) a 3-64r - 43s - Casavant Freres, (2) a 2-3 Karl Wilhelm, and (3) a 1-3 German organ, builder unknown.

1971

Correct the Vermeulen organ in Saint Martin's Abbey at Lacey, Olympia, Washington, to read 1-19.

The First Congregational Church in Berkeley, California, purchased a 3-63r Paul Ott organ.

Emile Norman and Brooks Clement purchased a 2-16s - 19r - Johannes Klais organ for their residence at Big Sur, California.

1972

A 2-10s - 15r - D. A. Flentrop organ was installed in the Chapel of Saint Helen's Hall for Girls at Portland, Oregon.

And Sometime in the 1960s

Dr. Robert Magin of Long Beach, California, installed a 2 manual organ of unknown builder in his residence.

Central Vermont . . . (Continued from page 4)

instrument stands in mint condition today in its beautiful natural chestnut (oil-rubbed) case. Donald R. M. Paterson, University Organist at Cornell, played what we have come to expect as one of the truly outstanding recitals of our conventions. He began with pieces by Cabezon, Frescobaldi, Walther and Zachau, and achieved his peak in Pachelbel's Chorale Partita on "Werde munter, mein Gemüte," Three Pieces for a Musical Clock by Handel, and Bach's Pastorale - all of them brilliantly performed.

St. John's Church in East Poultney has an 1860 Nutting organ which cost \$300 and is still hand-pumped, on this occasion by Dale Carr. Willard Riley demonstrated here with pieces by John Bull and Frescobaldi's capriccio, "The Cuckoo." We learned that the church, like many others visited, has only oil lamps for illumination, and is used only once a year. An impromptu survey showed that 28 of the persons present had one or more organs in their own homes.

Lois Regestein put the 99-year-old Stevens organ in the Fair Haven Baptist Church through its paces with selections by Frescobaldi, Bernard Schmidt, Brahms, Kubelick, and we sang "Sing praise to God" to the Bohemian tune, "Mit Freuden Zart." The copi-

ous village green afforded a spacious spot for our box lunches.

We walked to St. Mary's R. C. Church for Jack Fisher's demonstration on the 1856 Hook. He played pieces by Schroeder, Couperin and Brahms, and as an encore the last movement from Arne's Sonata in B flat. We sang the hymn, "Praise to the Lord," and learned that the splendid acoustics of the building were about to be ruined by the installation of floor carpeting. We thus felt fortunate that we'd heard such a fine demonstration before the disaster occurred.

Our next stop was at a reasonably new church (built 1950-1953) where there is a tiny 1848 Erben organ which was demonstrated by John Ogasapian who played Frescobaldi and Drischner selections, and we sang "Glorious things of Thee are spoken" to "Austria." The church, sitting on top of a hill at Benson, is called "Christ, Sun of Justice Roman Catholic Chapel."

We were only a few minutes late for Ruth Tween's recital on the 1865 Hook organ in Orwell's Congregational Church. Her program began with Muffat's Toccata XII, and continued with Frescobaldi's Magnificat on the Second Tone performed in the traditional manner of alternating plainsong verses with organ settings. The voice part was sung by Paul Tween who possesses a pleasing baritone. Three Bach selections (including the "little" G minor fugue) concluded the program. We sang "Holy, holy, holy" to "Nicaea." This is the church described in Robert J. Reich's article, "Fire!" in *THE TRACKER*, Vol. VI No. 2.

George Bozeman, Jr., played John Stanley's Voluntary in 3 movements, Vierne's Pastorale, and four short pieces by Pepping in his demonstration of the Simmons organ in Brandon's Baptist Church. We learned that the pastor of this church also serves as its organist.

The most unattractive church of the convention was St. Paul's Universalist in Rutland, a dark, dim, dismal Victorian edifice which has a 2-manual Woodberry and Harris organ of 1890. Philip A. Beaudry demonstrated here with the 4th and 5th movements of Widor's 6th Symphony, and we sang "The duteous day now closes" to "Innsbruck."

Once again we enjoyed a truly home cooked church supper at the United Church in West Rutland and remained there for the final recital of the 17th convention.

Brian Jones of Dedham, Mass., another favorite OHS recitalist, gave an interesting and unusual program with Robert Pettipaw, trumpet soloist, on the 1866 Johnson. The organ selections included works by Couperin, Carvalho, Pasquini, Stanley's Voluntary in F, and Finn Videro's Partita on "Built on a Rock." The trumpet pieces were by Croft, Telemann, Torelli and Vincent Persichetti's "The Hollow Men." Both performers were in top form, and the concert was a fitting close to this well organized and executed convention.

A rousing cheer was given for Robert Newton and his committee.

It was announced that Friday tours would be organized to various parts of New England so that in returning home stopovers could be made.

MINUTES OF THE OHS COUNCIL MEETING

June 26, 1972

Woodstock, Vermont

The meeting was called to order at 8:20 P.M. by President Cunningham. The following members were present: Thomas Cunningham, Norma Cunningham, Thomas Finch, Kenneth Simmons, Donald Paterson, Helen Harriman, Robert Griffith, Donald Rockwood, Albert Robinson, Robert Coleberd, Mary Danyew.

The minutes of the previous meeting were read and approved.

The Treasurer gave his report which was accepted. Robert Coleberd and Kenneth Simmons were appointed to audit the Treasurer's books.

The Corresponding Secretary reported 565 members as of 15 May. There are 134 records left. She mentioned receiving several interesting letters, and also has had several requests for up-to-date membership lists.

The Editor of *THE TRACKER* reported a meeting of *THE TRACKER* staff prior to the Council meeting. Mr. Robinson thanked people who had contributed to *THE TRACKER* and said they still need material for future issues. They are beginning a small backlog of articles, which is a step in the right direction. The deadlines for material for *THE TRACKER* are: 1 June, Summer issue; 1 August, Fall issue; 1 October, Winter issue; 1 February, Spring issue.

The Publisher gave her report, saying they hope to have an index by fall. Also the brochure will be printed, and they hope to send 2 or 3 copies to the entire membership to be passed out to prospective members.

Bob Roche reported 4 or 5 showings of the Slide Tape Program.

Thomas Finch reported on the revised version of the Rules, Instructions and Suggestions for Convention Chairmen. After discussion Council approved the motion that the Chairman shall submit detailed plans and estimated expenses to the President for approval prior to the Winter Council meeting and shall agree to abide by the approved plan for Conventions.

The Chairman of the Audio-Visual Committee sent in his report which was read by the Recording Secretary.

Barbara Owen read the report from the Chairman of the Extant Organs Committee telling how the lists are handled.

Bob Roche and Charlotte Ricker volunteered to count the ballots and report at the Annual Meeting.

Eugene Kelley gave a report on the 1973 Convention in New Jersey.

Council approved the motion that we create a Publications Committee for the purpose of publishing material under the name of the Society. The President appointed the following: Robert Coleberd Chairman, Donald Paterson and Barbara Owen.

Robert Coleberd reported on the card file index of libraries saying that he would like to send out 500 copies of *THE TRACKER* with brochure and subscription form to these libraries. Council approved the motion that the budget be amended to increase *THE TRACKER* budget from \$2000.00 to \$2,500.00.

The President appointed the Recording Secretary to attend to the codification of all Society rules.

Motion made and seconded that Council recommend to the Annual Meeting that Regular Membership be raised to \$7.50. Contributing to \$15.00, and the other two remain the same. Passed by Council.

Council approved the motion that back issues of *THE TRACKER* be \$2.00 a copy and \$7.50 for a set of 4.

Mr. Robinson proposed that we have a series of OHS sponsored recitals on organs (especially those which have been nominated for designation as worthy historic instruments) with funds provided by OHS to cover costs; and that we have 12 recitals during the year, providing \$100.00 for each to cover costs of having organ tuned, and local committee to arrange for the expense of the recitalist.

The following Historic Recital Series Committee was appointed: Kenneth Simmons Chairman, Albert Robinson, and Mary Danyew Secretary. Council approved the motion that we appropriate \$1,200.00 for a series of 12 recitals on historic organs, and \$50.00 for the committee budget.

Robert Griffith was appointed Chairman of the Nominating Committee for next year and he is to choose 2 others to serve with him.

Council approved the motion that we have the years 11 through 15 of *THE TRACKER* bound, to be added to the Horace Douglas Collection, and to be given to the Recording Secretary.

After discussion the budget for the coming year was approved for presentation to the Annual Meeting.

The next Council meeting will be at Delaware, Ohio, at 11:00 A.M. on Saturday, 28 October 1972.

Meeting adjourned at 11:40 P.M.

/s/ Mary Danyew
Recording Secretary
* * *

MINUTES OF THE OHS ANNUAL MEETING

June 27, 1972

Woodstock, Vermont

The Annual Meeting was called to order at 10:20 A.M. at the Universalist Church, with a welcome to the members by President Cunningham.

The minutes of the Council meeting of 26 June were read.

President Cunningham appointed Kenneth Simmons Parliamentarian for this meeting.

The Treasurer's Report was presented and the Auditors reported that they had found all of the records in good order. Kenneth Simmons moved that the Treasurer's Report be accepted. Motion passed.

The Editor gave the deadlines for *THE TRACKER* as: 1 June, Summer issue; 1 August, Fall; 1 October, Winter; 1 February, Spring.

The Publisher reported that they are in the process of producing an index, and that they will have the revised brochure printed.

The Greater New York Chapter reported that they have had programs and sponsored recitals, and have been active in research.

Hilbus Chapter reported that they had an election of officers as follows: James Akright Chairman, James Baird Vice-Chairman, Fred Gloekler Secretary-Treasurer, Cleveland Fisher Parliamentarian, Ruth Charters Archivist. They have raised their dues to \$2.00 starting in October. They now have 39 members.

The report of the tellers is as follows: Treasurer: Donald Rockwood; Corresponding Secretary: Helen Harriman; Recording Secretary: Alan Laufman; Councillors to 1975: Robert Newton, Donald Pater-son. The tellers were instructed to destroy the ballots.

Ed Boadway spoke on this year's Convention.

Membership approved motion to raise the Regular dues to \$7.50 and Contributing to \$15.00.

Eugene Kelley reported on the 1973 Convention in New Jersey.

Donald Rockwood presented the proposed budget for the coming year. Membership approved the motion that we accept the proposed budget.

Membership approved motion that a Committee be appointed for a recognition project of our country's birthday in 1976, and report to next year's Annual Meeting. Anyone who would like to volunteer for this Committee get in touch with the President.

Albert Robinson spoke on getting the OHS name in front of the public, and one of these ways is to have a series of 12 recitals in different parts of the country. He gave details on how this could be accomplished.

Robert Coleberd reported on the program of the Publications Committee.

Meeting adjourned at 11:15 A.M.

/s/ Mary Danyew
Recording Secretary

CHAPTER NOTES

Hilbus Chapter

On May 13 members enjoyed an organ crawl to Culpeper and Madison, Virginia, and taped a program on an 1896 Hook & Hastings as the beginning of the Chapter's own slide-tape project of local historic tracker organs.

At the annual meeting dues were increased to two dollars a year, and the following officers were elected: James Akright, Chairman; James Baird, Vice-chairman; Fred Gloeckler, Jr., Secretary-Treasurer; Cleveland Fisher, Parliamentarian; and Ruth Charters, Archivist. Carolyn Fix continues as editor of the Chapter's newsletter, "Where the Tracker Action Is."

A visit to Manassas was planned for July 16, beginning with a hymn sing in Grace Methodist Church using Hook & Hastings Opus 1000, 1880, 2-10. This was to be followed by a visit to the Rohr antiques museum, a picnic supper, and a concluding hymn sing under the direction of Cleveland Fisher. Mr. Fisher's use of an organ-pipe shipping case in a theatrical set was also explained.

Greater New York City Chapter

Most of the news of the chapter this year involves some of the important organs heard at the 1969 convention. Old St. Patrick's Cathedral has been completely redecorated and renovated inside and out, and Mr. John Randolph has done much restoration work on the Erben organ with particular attention to the winding system and renovation and regulating of pipework. Mr. Randolph played a demonstration recital for the chapter in May. At St. Alphonsus Church a great deal of work has been done on the Hook and Hastings organ by Lawrence Trupiano. The church

sponsored recitals by Samuel Walter and George Powers, for which the chapter was a patron.

The chapter had a joint meeting in May with the Queens chapter of the AGO, and conducted a tour of organs, visiting St. Paul's Catholic Church, and Sea and Land Presbyterian Church and St. Alphonsus.

At Sea and Land Church, we learned that the congregation is to be disbanded June 30, and that the Chinese Presbyterian Church will take title to the property. The Chinese congregation, at this writing, is trying to decide between keeping the organ after the interior of the church is rebuilt or making it available through the Organ Clearing House.

In the Fall the chapter attended the dedication of the Harrison organ rebuilt by G. F. Adams for St. Rosalia's Church, Brooklyn, where OHS member Joseph Grillo is organist. The relocation of the organ was arranged by the Organ Clearing House.

The Clearing House also arranged for the moving of the Roosevelt tracker organ originally built for the Church of the Ascension from the Palisades Methodist Church in Jersey City to the Friends School in Moorestown, N.J.

"The Keraulophon," monthly newsletter of the chapter, continues to publish explorations in the history of the firm of Jardine & Son. It is edited by Peter T. Cameron.

LETTERS TO THE EDITOR

Dear Sir,

As an OHS member who knows something about organ repair and servicing, I read your editorial "Nothing is Something" with a great deal of interest and appreciation. I would like to share some of my feelings and views on this subject with you.

I have found, that as far as servicing or restoration goes, that the church is happy to have it done—if you do it for free, or charge them only expenses. When you have to eat, this can be a difficult thing to do.

Also, I think that the "Aunt Susie" organists (who many times are parish members and either donate their services or work for very little) are responsible for many of the "do-nothing" tribe. How can one appreciate what an organ is, and become inspired with it, when everything is played on a few soft unisons? To the untrained ear, an electronic is not much different from the genuine article when played in this fashion. Also, some of these organists disapprove of a good organ. The principal chorus is "too loud," etc.

If the organ is going to live, I think we shall have to fight to encourage lively and adventurous musical programs, especially in small parish churches. Also, we must convince church officials that an organ is a complicated machine which requires servicing like everything else in the church building.

I don't know how we're going to do it, though. . . . Maybe among the readers there is an idea about what to do.

Regards,
/s/ David Snyder
1323 East Ferry Street
Buffalo, New York 14211

Dear Sir,

. . . I don't know how familiar you are with the instrument at Immaculate Conception, Boston, so I'm taking the liberty of explaining what may have seemed to your ears to be technical deficiencies in the Thomas Murray recording. We who know the instrument and own the disc regard it as an excellent recording technically. There is noise on the record which no engineer could ever edit out, nor eliminate by experimenting with microphone placement, filters, etc.

The church has very little money to spend on the organ — or if they had it, they would hesitate to spend it on the organ, since, for the last few years the parish has used the "lower church" almost exclusively. The Hook organ is used perhaps three or four times a year for large funerals, etc., and there is an occasional recital there, for which only tuning and the bare minimum of maintenance is done by Bob & Dick Lahaise.

There are various wind leaks of all types and sizes all over the organ; but the most serious one is in the curtain valve connected with the main reservoirs. This whole business is out in the open at the left of the case, and may be seen by climbing up on a chair and looking over the partition separating it from the choir-loft area. I've been keeping tabs on it for the past few years. When I first started watching it, there was a bad tear in the curtain, and the wind noise was quite obvious, even at the east end of the church, but the valve was still operating pretty well. The last time I saw it was shortly after Tom made his tape. The curtain is apparently now completely torn from top to bottom, and therefore doesn't move at all. The wind noise is absolutely ghastly — it practically obliterates the sound of the Swell strings when the box is closed. I am really amazed that Tom's recording came out well at all. The engineer must have had to monkey with mikes and filters for hours before finding a satisfactory position for recording.

This should be explained in a future issue of *THE TRACKER*. I presume it's too late for the Spring issue. . . .

I wish the OHS and Boston Organ Club could get together and find some way to raise money to fix the curtain valve, and perhaps stop up some of the other wind leaks. Then there are the myriad other items that Barbara [Owen] mentions in her jacket notes — and some that she didn't have room to mention, such as the bottom 4 or 5 notes of the pedal 32' Contra Bourdon, the pipes of which are so badly split that they don't sound at all. I live in hope that some day perhaps someone who is a good organizer will do something about it.

Sincerely,
/s/ Sally Slade Warner
Abbot Academy
Andover, Massachusetts 01810

Next year's convention (the 18th in 1973) will be held in central New Jersey with headquarters at the Lawrenceville School. Eugene A. Kelley and Martin R. Walsh are co-chairmen. Watch *THE TRACKER* for more details.

TREASURER'S REPORT June 1, 1971 - May 31, 1972

ASSETS	
Cash - checking account	\$ 594.59
Regular savings account	1,803.31
90-Day Special notice account	2,854.14
Helen Harriman Foundation	214.47
Total Funds on Deposit	\$ 5,466.51
Inventories, (records, tapes, archives, etc.)	5,980.59
Total assets	\$11,447.10
LIABILITIES & RETAINED EARNINGS	
Liabilities	NONE
Retained Earnings - Bal 6/1/71	\$11,865.75
Less: Adjustment (Inv. Val.)	32.28
Loss for year 71-72	386.37
Balance 5/31/72	\$11,447.10
Total liab. & ret. earnings	\$11,447.10

STATEMENT OF INCOME AND EXPENSES		
	<i>Expense</i>	<i>Income</i>
Receipts: All membership dues		\$3,370.00
<i>Expenditures:</i>		
1. THE TRACKER	2,309.10	
2. 1971 Convention*	1,073.80	
1972 Convention	64.20	
3. Recordings		201.18
4. Slide-tape programs		49.02
5. Historic Organs	3.64	
6. Archives - no activity		
7. Special projects - printing	31.06	
8. Office & Administration	803.08	
9. Savings account dividends		278.31
Totals	\$4,284.88	\$4,284.88
Net loss		386.37

Totals \$4,284.88 \$4,284.88
* Asterisk indicates that the figures on this statement reflect the actual cash receipts and disbursements during the fiscal year beginning June 1, 1971 and ending May 31, 1972. Although the figures show a loss of \$1,073.80 for the 1971 convention, however, when combined with Income and Expenses that transpired during the previous fiscal year, the net loss for the 1971 convention was \$393.27.

OHS is a Tax-Exempt Educational Non-Profit Organization: Exemption Number PHI-EO-69-342.

Respectfully submitted,
/s/ Donald C. Rockwood, Treasurer
June 6, 1972

NOTES, QUOTES and COMMENTS

OHS editor, Albert F. Robinson, has been elected Dean of the Philadelphia Chapter, AGO, having served two years as Sub-dean and Chairman of the Program Committee. He was "sung into office" on May 13 with a program of madrigals by the Oriana Singers of New York, a group which he organized nine years ago.

Members from many parts of the U.S.A. and Canada were present for the 17th OHS Annual Convention, but the prize for distance this year goes to Mr. and Mrs. Richard H. Oslund of Seattle, Washington.

Frescobaldi wins hands down as the most popular composer on this year's convention programs and demonstrations. We counted 8 of his compositions on six different programs. Bach was a close second with 7 selections on 5 programs. But where was Dudley Buck?

The annual series of recitals on the great Boston Music Hall organ at Methuen, Massachusetts, Memorial Music Hall, beginning June 7 and concluding September 13 (15 Wednesday evenings), include performances by Mireille Lagacé, Carrol Hassman, Lorene Banta, Lawrence A. Young, Charles E. Callahan, John Kuzma, Allen G. Brown, John Tuttle, Thomas Foster, Brian Jones, Jack Fisher, John Skelton, Marian Ruhl, Yuko Hayashi, and Wilbur Held. The programs run the full gamut of fine organ literature from the pre-Bach of Buxtehude, Couperin and de Grigny through the many Bachs and Mozart and the romanticism of Mendelssohn, Franck and Liszt to the early twentieth century and modern masters. Indeed, Franck seems to be highly favored with six listings of his three Chorals and an entire program of his works by Jack Fisher.

David Snyder, whose information on Buffalo Johnson organs appeared in the last issue of *THE TRACKER*, writes further enclosing two stop-lists as follows:

**Our Lady of Perpetual Help Church
Buffalo, New York
Johnson & Son**

Great	Swell
Open Diapason 8'	Bourdon Bass 16'
Doppel Flöte 8'	Bourdon 16'
Viola da Gamba 8'	Open Diapason 8'
Octave 4'	Viola 8'
Flauto Traverso 4'	Stopped Diapason 8'
Twelfth 2 2/3'	Violina 4'
Fifteenth 2'	Flute Harmonique 4'
Mixture IV	Flautino 2'
Trumpet 8'	Cornet Dolce III
Choir	Oboe and Bassoon 8'
Geigen Principal 8'	Vox Humana 8'
Melodia 8'	Tremolo
Dolce 8'	Pedal
Fugara 4'	Resultant 32'
Flute d'Amour 4'	Double Open Diapason 16'
Piccolo 2'	Bourdon 16'
Clarinet and Fagotto 8'	Flöte 8'
	Violoncello 8'

**Masonic Temple
Buffalo, New York
Johnson & Son, Opus 767 and Opus 768**

Great	Swell
Open Diapason 8'	Open Diapason 8'
Melodia 8'	Stopped Diapason 8'
Dulciana 8'	Salicional 8'
Flute d'Amour 4'	Aeoline 8'
Twelfth 2 2/3'	Flute Harmonique 4'
Fifteenth 2'	Fugara 4'
Clarinet 8'	Oboe and Bassoon 8'
Pedal	
Sub Bass 16'	
Bourdon 16'	

Mr. Snyder states he copied the first of the above from the Viner records, that Mr. Robert Po-Chedley identified the organ as a Johnson, and that it was sold more than 20 years ago. Its purchaser is now deceased. Mr. Snyder's grandmother was organist at this church and states that the organ did not have a reversed console. The organ is believed to be possibly the one originally [built] for the Unitarian Church of Our Father (Opus 544, 1880).

The Masonic Temple stoplist, which Mr. Snyder states was identical to the two organs, was copied from one of the consoles about two weeks before the wreckers started. Mr. Snyder writes: "There were no

lights in the building and I used a flashlight. As far as I could see, there was no case to the organs (they were absolutely the same): they were recessed into a chamber" and the front consisted only of case pipes.

New OHS Project!

(Continued from page 1)

2. The local committee applies to OHS for sponsorship.

3. If approved, OHS will provide up to \$100.00 per recital to pay for the tuning of the organ and minor repairs if needed. If this amount is not used for this purpose, whatever remains may be used for commercial advertising and/or publicity purposes. OHS will also provide program covers with blank insides so that the local program can be mimeographed or printed thereon.

4. The local chairman (or committee) must arrange for the recitalist who may contribute his services free; or, if a fee is demanded, the local committee may sell tickets of admission (if permitted) or take a voluntary offering to cover this expense. A group of Patrons might also be organized. OHS funds *must not* be used for this purpose.

5. A complete detailed report must be submitted to OHS suitable for publication in *THE TRACKER*.

It is hoped that one recital per month beginning with October 1972 may be arranged. OHS has budgeted \$1200.00 for this project so that twelve such programs may be presented during the coming year.

All arrangements must be handled through the special chairman for this project —

Kenneth F. Simmons
17 Pleasant Street
Ware, Massachusetts 01082

Mrs. Mary Danyew and Albert F. Robinson were also appointed to this committee.

All OHS members are encouraged to consider taking an active part in this project, and if the twelve programs are taken up this year it is probable that OHS will continue its sponsorship for some years to come.

Why not have a Historical Organ Recital in your town?

*Help promote the music of
George Frederic Handel
in America by joining
The Handel Association
of America, Inc.*

*For full information write:
Box 131, White Plains, N.Y. 10602*

REVIEWS

Journals

The Organ Yearbook. (Vol. I, 1970; Vol. II, 1971). Edited by Peter Williams. Amsterdam: Frits Knuf, 52 Jan Lukenstraat. Vol. I: 111 pp. Hfl 10, 50 (about \$3.30); Vol. II: 123 pp., Dfl 18 (\$5.68).

The Organ Yearbook is one of at least two periodicals on the subject to have been first issued during the past two years. (Another is *The Art of the Organ*, which appeared in March, 1971.) The combination of the talents of the remarkable Dr. Peter Williams - organist, harpsichordist, musicologist, author, translator, editor, and Professor at the Reid School of Music in the University of Edinburgh - and the distinguished Amsterdam publishing house (known for their handsome reprints of scholarly out-of-print volumes in the *Bibliotheca Organologica* series, of which Dr. Williams is general editor), have produced one of the most significant organ periodicals now available anywhere, and perhaps the finest contemporary scholarly journal on the subject in the English language.

In his introductory Editorial in Volume I, Williams sets forth clearly the need for such a new periodical: "for the English and American reader . . . the demand for a journal aimed at the more up-to-date, perhaps more cosmopolitan reader" than those whose demands are met by the several journals "founded over the last decade or so" in Italy, Germany and France. Williams feels that most organ periodicals "tend to be narrow in outlook" in that "they often appear to undervalue other related subjects," two of the most important of these, he says, are "firstly music and secondly other instruments." Thus this journal is expected to include not only articles on "the archival side of organ history" and "the polemics of restoration and new organs" but also material on organ music in general and other keyboard instruments, particularly the harpsichord. The information concerning the history of the harpsichord may be a valuable addition, and this reviewer is not familiar with periodicals devoted to that instrument, but it seems that such a fine journal which would be devoted solely to the organ, organists, and organ music would be sufficiently "cosmopolitan." The editor also feels quite rightly, that in such a periodical there is "room for all approaches" to the organ and "has no intention of foisting his own fetishes and dislikes on readers or authors."

In addition to the major articles, regular features of the magazine include short essays on new and restored organs, book and record reviews, and enclosed copies of early prints "to represent the known and not-so-well known world of organ engravings." (The first two facimiles are unusual and handsome, and deserve to be framed and displayed on a suitable wall.) Advertisements appear at the end. This material includes announcements about music (mostly organ), scholarly books (especially about the organ), organ builders' advertisements from Europe, England, Canada, and the U.S.A., and announcements from European harpsichord and clavichord makers. These advertisements are attractively printed and show excellent taste with only one exception: an advertisement for the "Canzona Organ," an electronic substitutive device which is called a "pipeless" organ, built by Compton Organs Ltd., a well-known English organ building firm. An

essay contest is announced in Vol. I, and its results are given in Vol. II.

The articles appearing in both volumes (several of them translated by Peter Williams from the original Dutch, French or German) can be classified generally into eight different categories: (1) the study of individual old organs, with pertinent historical context and techniques involved in restoration; (2) the history of, or a guide to, organs in a particular area; (3) the history or study of a particular feature of the organ; (4) hypothetical study concerning research into a particular type of organ; (5) personal opinion about organ building practices; (6) historical study of the harpsichord; (7) an account of a particular contemporary organ builder's work; and (8) personal reminiscences of organs and organists of a given time and place.

Under the first category appears an article by Dr. M. A. Vente (of the University of Utrecht) and D. A. Flentrop (the distinguished organ builder of Zaandam, Holland) on a rare Portuguese renaissance organ in Evora Cathedral. It represents a detailed and scholarly study of the instrument and the practical and artistic restoration procedures used to bring it to life again.

Category (2) includes five articles: "Organs in Amsterdam," by Piet Visser (Amsterdam), in Vol. I; "The Organ in the British Isles until 1600," by John Caldwell (Oxford), in Vol. II; "Organs in Freiburg, Saxony," by Peter Williams, in Vol. II; "The Organ in the Northern Netherlands," by Herman S. J. Zandt (Dokkum), in Vol. II; and "Three Snetzler Organs in the United States," by John T. Fesperman (Washington, D.C.), in Vol. II. Visser's article is a detailed guide to the important organs in Amsterdam. Caldwell refers to, amplifies, and corrects other writings on the subject with thorough documentation. Williams' article is excellent, clearly expressed, and sensible, and in part is a reply to Ulrich Dähnert's article in Vol. I - see Category (4). Zandt's statements are detailed and well-documented (but one wishes for more information on what has happened in the area during the nineteenth and twentieth centuries), and Fesperman's writings are of particular interest to students of the organ in America. He might have been a bit more careful about his use of the terms "restored" and "extensively repaired," and, in connection with the 1762 Snetzler organ in the Congregational Church at South Dennis, Massachusetts, he might have referred the reader to Joyce Ellen Mangler's article on the Deblois Concert Organ in *THE TRACKER*, Vol. III, No. I.

The third category includes "Working Hypotheses for a History of the Tierce," by Pierre Hardouin (Paris), in Vol. I, and "Schlick's Praetorius and the History of Organ-Pitch," by W.R. Thomas and J.J.K. Rhodes (Edinburgh), in Vol. II. Hardouin's writings are intriguing, stimulating, and full of implications for the necessity of further study and more specialized scholarship. Messrs. Thomas and Rhodes have probed in a meticulous and technical way into a subject which is important far beyond the world of the organ. Their article is brilliant, sensible, and thoroughly documented. It is of great value to all scholars and musicians interested in the pitch of old music.

One article which seems to belong more to the

fourth category than the third is entitled "Johann Sebastian Bach's Ideal Organ," by Ulrich Dähnert (Dresden). It is provocative, but, despite Mr. Dähnert's distinction, is not completely convincing. It is very scholarly, well documented, but somewhat rambling and indefinite, in that it does not really fulfill the implications expected from its title. Admittedly, the evidence appears to be scanty, but there seems to be perhaps an exaggerated importance of the relationship between Bach and the organ builder Hildebrandt. Its last sentence sums up the situation satisfactorily: "The sound aimed at in his ideal organ united essential features of both the eighteenth and late seventeenth centuries."

Category (5), the expression of personal opinion, is strikingly exemplified in two articles by the well-known English writer Cecil Clutton, of London: "Thoughts on Tonal Design," in Vol. I, and "Silk Purses from Sows' Ears" in Vol. II. In his first essay, Clutton concentrates upon problems he sees with certain principles in the tonal design of contemporary British organs, especially small ones. Many suggestions, though most often thoughtful and sensible, are highly opinionated and open to considerable debate. The second article, concerning rebuilding nineteenth century organs for twentieth century uses is even more highly opinionated and even caustic, e.g., "When an organ has the wrong stops, with exaggerated scaling, there is nothing that can be done with it, and that goes for most organs from 1900 to 1940" and, in reference to early twentieth century organs, "The chests and action would probably be excellent, but the pipes would be fit only for the melting pot." One wishes that Clutton would define and defend the kind of "great Victorian organ" that is "historic" in this article; probably he has done so elsewhere.

An article entitled "Expressive Devices applied to the eighteenth-century Harpsichord," by Edwin M. Ripon (New York), in Vol. I, belongs in category (6). It is very good, obviously written by an informal author who understands both scholarship and technical matters concerning the harpsichord. However, one wonders if it really belongs in this journal.

Category (7) is illustrated by an article by Uwe Pape (Wolfenbüttel), in Vol. I, entitled "Hans Heinrich, a Representative of central European organ-building in Finland." He gives information about this young Finnish builder and the instruments he has built—very interesting information.

Finally, under Category (8) appears an article by the distinguished English writer W.L. Sumner, of the University of Nottingham, entitled "Paris Organs and Organists in the 'Twenties'—some Reminiscences," in Vol. II. This is fascinating and colorful. To add a bit of information concerning Dr. Sumner's mention of Vierne and his memoirs: they were entitled "Mes Souvenirs" and were published in translation by Esther Jones (now Mrs. Robert Barrow) in *The Diapason* from September 1938 through September 1939. One wishes that Sumner could have been present with the distinguished panel of former students of Parisian organists during that period which opened the Second Annual Organ Symposium at Yale University in April, 1971, on the subject of the Romantic Organ. The reader is referred to a summary of that opening discussion by this reviewer in *THE TRACKER*, Vol. XV, No. 4.

The sections on new and recently restored organs are varied and interesting. In Vol. I, Walter Supper writes on the new Walcker organ at Ulm Minster; David Lumsden writes on the new Grant, Degens and Bradbeer organ of New College, Oxford; Ulrich Vergeer writes on the 1780 Anton Pfligler organ restored by Klebel-Walcker in the Maria-Dreieichen Church in Lower Austria; and the late Clarence Mader has written about the new Schlicker organ at the First Congregational Church, Los Angeles. Mr. Lumsden should be more careful about making statements so insistent about the vast superiority of this organ over any other in England in terms of its most desirable musical possibilities. In Vol. II, Egon Krauss writes on the 1559 Michael Strobel organ restored by Ahrend and Brunnzema in the Schluss Churburg, Schluderns, Italy; George R. Hill writes on the new 4-manual French neo-classic organ built by G.F. Adams, Organ Builders, for St. Thomas Church, New York City; Peter Williams describes the new Schuke organ in St. Thomas, Leipzig; and Gabriel Hammer describes the new Rieger Organ in the Abbey Church of Marienstatt. The new organ at St. Thomas is of particular interest to students of American organ history. Mr. Hill's account is perceptive and this reviewer, who played the second in the dedicatory recital series on the organ, can agree with his enthusiasm. The Plein Jeux and mutations are exquisite, and the reeds are extraordinary successful.

Book, music and record reviews in both volumes are of great interest. Most of them are by Dr. Williams; his reviews are especially good and often (particularly in the case of records) extremely detailed and therefore that much the more valuable. Among the most notable contributions are: by Peter Williams in Vol. I on the complete organ works of J.S. Bach performed by Walter Kraft; by Pierre Hardouin in Vol. I on Fenner Douglass' "The Language of the Classical French Organ," (which somehow escaped translation into English); by Martin Skowronek in Vol. I on W.J. Zuckermann's "The Modern Harpsichord: 20th-century Instruments and Their Makers;" by Noël Mander in Vol. II on the translation of Hans Klotz' "The Organ Handbook;" and the following by Dr. Williams in Vol. II: "ISO Information II," the second number of the journal published by the International Society of Organ Builders; the Dover reprint of G.A. Audsley's "The Art of Organ-building;" unusual and new Czech recordings of Organs of Bohemia, Moravia, and Slovakia; Franck's organ works performed by Jeanne Demessieux at La Madeleine, Paris; a new recording in the Orgues Historiques series played by Francis Chapelet on the organ at S. Vicente de Fora, Lisbon; Book II of J.S. Bach's Well-Tempered Clavier, played by Gustav Leonhardt; and two recordings entitled "Beethoven's Klavier" and "Hammerflügel der Klassik und Romantik," played by Jörg Demus on the Harmonia Mundi label.

The typography, layout, and photographs of this journal are first-rate in every respect.

The Organ Yearbook is a journal no music library or serious student of the organ should be without. Interested readers are also referred to Robert Schuneman's review of Volume I in the issue of *The Diapason* for April, 1971.

Donald R.M. Paterson

Records

E. Power Biggs—Music for Organ, Brass and Percussion: Compositions by Gigout, Dupré, Campra, Widor, R. Strauss, Purcell, Karg-Elert, Clarke. E. Power Biggs playing the large Möller organ in St. George's Church, New York City, with the Columbia Brass and Percussion Ensemble conducted by Maurice Peress, Columbia MQ 31193.)

Those who thrill to the sound of the organ, brass and percussion combination are doubly rewarded with this album because great pains were taken to secure the best talent and employ the latest engineering techniques. The results are impressively successful, both in the stereo and quadraphonic forms.

Gigout's "Grand Chorus in Dialogue" is the perfect opening selection, and Dupré's "Heroic Poem" (composed for the rededication of the organ in the Cathedral at Verdun in 1937) is played with devotion and restraint. The familiar Rigaudon by Campra (1712) is brilliantly rescored by Arthur Harris, and Widor's "Lord, Save Thy People" (1918) reflects the critical situation in France at that time.

Richard Strauss' "Processional Entry" is beautifully homophonic and rendered here perhaps better than any other selection. Purcell's Antiphonal Voluntary

and Clarke's Trumpet Voluntary (often attributed to Purcell) are brilliantly performed with all of the idiomatic flourishes. Karg-Elert is represented by his "Praise the Lord with Drums and Cymbals" and "Triumphal March." The former (Lobet den Herrn) is delightfully Handelian in character, and the latter (Nun Danket) has never been more majestic.

E. Power Biggs—*The Magnificent Mr. Handel, Vol. II*: Seventeen Handel compositions played by E. Power Biggs at the Great Packington organ (c.1749) built by Richard Bridge, with the Royal Philharmonic Orchestra conducted by Charles Groves. Columbia M 31206, stereo.

Handel enthusiasts will revel in the glorious sound of the combination of organ and orchestra, although the organ here is used only as a "continuo" and is often overpowered by the large orchestra.

The selections are all short pieces, overtures, marches and choruses from Handel's oratorios and operas. Most of them are quite familiar and all are very well played, since Mr. Groves is known as England's foremost Handelian conductor.

(Continued on page 24)



Growing Pains . . .

An Editorial

Nearly every creature develops what we call (for want of a better name) "growing pains" sometime during its existence. The Organ Historical Society, since it comprises a cross section of the human element, is no exception to this malady—even at the age of seventeen! In point of fact, this is an age when such an affliction is usually expected in humans, so it is not an alarming condition in our organization.

The symptoms of growing pains include restlessness, sleepless nights, dissatisfaction with predominant social, political and environmental circumstances, and other minor disorders. There are two highly opposing results of this condition: one is a burning desire to go out and set things right, and the other is a listlessness marked by general apathy and indifference. All of these conditions have been apparent in the Organ Historical Society to a greater or lesser degree, and the seasoned analyst would pronounce us perfectly normal.

Organs have growing pains, too! Tracker actions rattle, pedal keys squeak, ciphers develop, air-leaks cause groans, and pipes (reeds, mostly) go out of tune—for no reason except that these are the result of normal usage, or the lack of it! The remedy, of course, is to have a good maintenance man who is able to make all repairs and give a good tuning at regular intervals.

We recently had the opportunity of examining the great organ in the Wanamaker store in Philadelphia,

perhaps the largest in the world with its monstrous six-manual console containing 964 controls in thirteen divisions. The 451 stops represent 30,067 pipes, requiring the professional services of two full-time curators who, from time to time, call in from two to six additional service men to keep the organ in full playing condition. Since it is played three times every day the store is open, this is a monumental task, as every "growing pain" must have immediate attention. This experience gave us cause to be thankful that the organ we play has only 49 ranks and serves well with a minimum of attention from our able maintenance men.

But to return to the Society, we'd like to prescribe the following: for those afflicted with restlessness, a large dose of patience (it has taken seventeen years to reach our present level of activity, and the future looks bright); for those who spend sleepless nights, take time for rest (worry only begets gray hair and an upset stomach); for those dissatisfied with general circumstances, take some well-thought-out action that will improve our lot (give some time and effort to the society); for those burning with desire, spend your energies in the right way so that we may all benefit as a result (constructive criticism is always welcome and helpful); and for those afflicted with indifference, get a good shot in the arm - or elsewhere - and start a new project for OHS (how many new members have you enrolled this year?). Following some of the above suggestions, according to individual conditions, should prove effective and our growing pains would disappear. It could perform a miracle! Shall we try?

(Continued from page 23)

The organ is best heard in the Dead March from "Saul." The record was made in the Parish Church at Great Packington, and was produced by John McClure.

E. Power Biggs—24 Historic Organs in 8 Countries Covering 7 Centuries of Music by 24 Composers: E. Power Biggs, organist, and with the Royal Philharmonic Orchestra conducted by Charles Groves and the Columbia Symphony Orchestra conducted by Zoltan Rozsnyai. Columbia MG 31207 (two records) stereo.

Once again, here is the ideal album for the arm-chair traveler. As the title implies, Mr. Biggs did a lot of traveling and spent a great deal of time finding just the right music for the many organs recorded here.

Germany, France, Switzerland, England, Holland, Spain, Italy and Austria are represented by their most historic organs, beginning with the oldest playable organ in the world in the Mediaeval Church of Notre Dame, Sion, Switzerland, built in 1390 by an unknown builder. The great organs by Schnitger and Silbermann are heard alongside those of "Father" Bernard Smith and George England, the unknown builder's organs in Spain, Prato and Antegnati, Johannsen and Mallon.

Composers include Leoninus, Dunstable, Cabanilles, Valente, Pasquini, Zipoli, Buxtehude, Schein, Le Bègue, Couperin, Purcell, Stanley, Handel, Walther, Soler, Frescobaldi, Clérambault, Haydn, Mozart, Pèping and Bach.

One of the most unusual sounds came from an organ built by Noel P. Mander in London, a duplicate

of an ancient instrument, on which Mr. Biggs plays "Packington' Pound" (Anon.) ingeniously. Indeed, one could almost be deceived into thinking that a large harpsichord or small ensemble of ancient instruments was being employed.

All of the organs appear to be in tune and good condition, and the three pieces (of the 24) where the orchestra is used show the organs off to advantage.

—A.F.R.

CLASSIFIED

WANTED—\$1.00 each for TAO Apr., June, Aug. 1970; Nov., Dec. 1966; Jan. 1950; Dec. 1949; any issues 1918-28. Write first: Jacoby, 3815 Springfield, 2C, Kansas City, KS 66103.

FOR SALE — Milne's "Reed Organ" \$5.00; Wicks' "Organ Building for Amateurs" \$10.00; Norman's "Organ Today" \$7.50; Williams' "European Organ" \$22.00; Foort's "Cinema Organ" \$6.00. New and postpaid. Organ Literature Foundation. Braintree, Mass. 02184.

HALF-PRICE SALE—Closing out our convention records '63 Portland, '64 Washington, '65 Cincinnati, '66 Cape Cod—only \$2.50 each. Please include 25c per record for postage. Order from OHS Treasurer.

FOR RENT—OHS slide-tape program "A History of the Organ in America from 1700 to 1900." Duration: 45 minutes. Full information and rates: F. Robert Roche, 60 Park St., Taunton, Mass. 02780.