

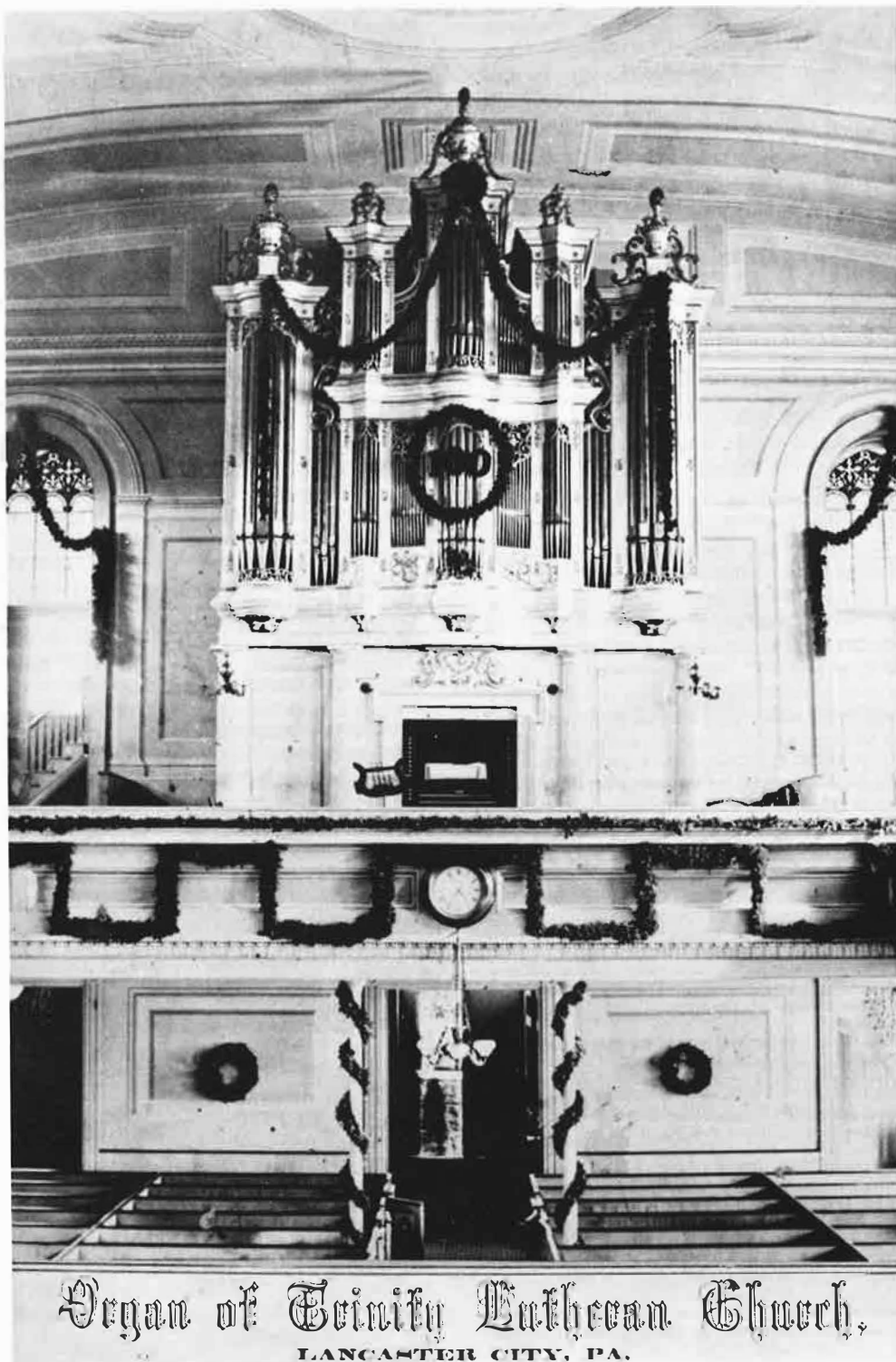


THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume 23, Number 1

Fall 1978



*Organ of Trinity Lutheran Church,
LANCASTER CITY, PA.*

THE TRACKER

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CONTENTS

ARTICLES

Durner Materials Presented to OHS	22
Early Organs in the American Southwest by Lawrence W. Hartzell	9
The Organs in Trinity Church, Lancaster, Pennsylvania by James McFarland	3
Restoration of the Roosevelt Organ, St. Charles Borromeo R.C. Church, Philadelphia by Edwin A. Ohl	18
The Restored Organ in Villip, West Germany by Homer D. Blanchard	16
The Three Tracker Organs in Ionia, Michigan by John Potter	12

DEPARTMENTS

Book Reviews	26
Editorial	28
Letters to the Editor	24
New Tracker Organs	25
Record Review	27
OHS BUSINESS	
Minutes of the OHS Council Meeting September 9, 1978	23

COVER PHOTO — The organ in Trinity Lutheran Church, Lancaster, Pennsylvania, as it appeared for the church's 100th anniversary. This picture is taken from a stereopticon slide made in 1866.

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The Organs in Trinity Church, Lancaster, Pennsylvania

by James McFarland

The Evangelical Lutheran Church of The Holy Trinity in Lancaster, Pennsylvania, was formally organized in 1730, two years before the birth of George Washington. Their first building was a stone structure 22 feet wide containing either 53 pews or 53 rows of pews. Consecration of this building took place on October 28, 1738, during services conducted by their Pastor, the Reverend John Casper Stover. There are indications that the Holy Trinity Congregation numbered more than 700 at this time.

Church records reveal the existence of a pipe organ in this building as early as 1744, said instrument having been installed by a Mr. George Kraft. Nothing else is known of this instrument, and as there were no newspapers in Lancaster prior to 1787, save a short-lived "Gazette" in the early 1750s, there seems little hope of learning any more. It is known that this organ was installed in the congregation's new building which was dedicated in 1766 by Henry Melchoir Muhlenberg. This magnificent edifice (although somewhat Victorianized in 1853) is the same building in use today.

The minutes of the church council for September 2, 1771, reveal the following statement: "Since long already the desire of some benificent fellow member of our congregation was expressed that, if possible, instead of our old and for our church too small, organ, a greater or larger work might be procured, so the matter was brought before the entire Congregation on July 21, 1771, after the church council favorably considered it." It is interesting to note that only seven months before that July, the eighteen rank Tannenberg at the German Reformed Church was played publicly for the first time. One finds it easy to imagine that these people were favorably impressed by this organ in a church only three blocks away. The congregation gave their consent, a subscription list was made, and it was agreed that the organ shall not have or be greater than twenty stops.

The contract was let to David Tannenberg of Lititz for the organ and to Peter Frick, a native of Germantown (now part of Philadelphia), for the case. At this time Peter Frick was in the process of settling in Lancaster and appears on the tax lists for the first time in 1772 as a joiner. For some unknown reason Frick did not receive full payment for the construction of the case until July 17, 1777, as noted on the receipted bill in the possession of the church. The total amount for the case, as determined by adding all extant entries in the church account book, comes to over £ 210 of which Frick's share was £ 160. There is an extant bill for hauling of wood or wooden parts for the organ from Philadelphia on January 20, 1774, opening the possibility that the carvings were sub-contracted, as was frequently the case in such projects.

The organ was consecrated on December 26, 1774, and was reported in the entry for that day in the Diary of the Lititz Moravian Congregation as follows: "Today the new organ, which Brother Tannenberger has built in the Lutheran Church in Lancaster, was consecrated. It has twenty stops. Doctor Kuhn kindly invited our trombonists

to play a few tunes in their worship service, which under such agreeable conditions could not be refused." According to a history of Holy Trinity Church published in 1861 the Moravians also supplied Brethren to play hautboys on that occasion.

Unfortunately no specific information about this organ exists. It was probably of two manuals and pedal with Hauptwerk in the center lower section, Oberwerk above, and Pedal in the side towers. The photograph on the cover of this issue depicts the organ one rebuild later, and shows a console door which slides up behind the case front. There is no evidence to dispute that this is the original arrangement. A typical Tannenberg console for this organ would contain 53 or 54 keys per manual; the naturals covered in pear or apple stained black, the sharps of walnut with bone or ivory caps. The drawknobs would be arranged in vertical jambs. The pedal would be of at least 20 notes and would contain at minimum 2 stops, one at 16' pitch (stopped wood) and one at 8' pitch.

It is noted in the church records that when the tower and steeple were added in 1794 the bellows were moved to a location within the tower. On November 2, 1792, Tannenberg had been written concerning the bellows. This matter is not explicit in the vestry minutes, but it would seem as though Tannenberg moved them. Tannenberg frequently installed bellows for larger instruments in the attic of the church to be manipulated from the floor by means of ropes. From what is said above, it looks as though these may have been installed at gallery level as they are in Madison, Virginia; and when the opportunity came to get them out of the way, it was done. Tannenberg was again asked to complete some repairs in 1803.

Thirty-six dollars was paid to a Mr. Gronlund for tuning and repair on September 4, 1820. Later, Mr. John G. Fetter (organist from 1837 until 1855) made repairs himself and submitted a bill to the vestry for thirty dollars. This must have been somewhat of a surprise since the vestry instructed him to try to collect the money from the congregation himself. Apparently he was unsuccessful and on April 18, 1844, the vestry voted to pay him five dollars per quarter until the total was rendered.

The need for extra balcony space prompted a movement to have the organ moved closer to the wall. A committee was empowered to look into the matter. A bid was received from Mr. Corrie of Philadelphia, who said he would also clean and tune it for the sum of one-hundred and twenty-five dollars provided the congregation would assist in the moving and blow the bellows for the tuning. On May 2, 1848, it was resolved that Mr. Corrie be offered the sum of one-hundred and forty dollars for moving the organ back the distance of two feet, find his own help, put the organ in perfect working order and give security for the faithful performance of the work. A letter was received from Corrie on May 15 in which he agreed to do the work according to the offer.

When plans were being made in 1853 pursuant to remodeling the church, Henry Knauff of Philadelphia was commissioned to come to Lancaster and inspect the organ. He pronounced the organ so completely worn out that it would have to be replaced. He then offered to build a new one using the old case for fifteen hundred dollars or a completely new one for two thousand dollars. On December 5, 1853, the vestry voted to ask Mr. Knauff to rebuild the organ at a cost not to exceed fifteen hundred dollars. The following week two members of the building committee went to Philadelphia to see Mr. Knauff and inspect some of his instruments. Mr. Knauff informed them that an organ of 26 stops suitable for the size of the church, by taking the old one as part payment, would cost eighteen hundred dollars. He finally agreed to furnish it for the amount to which he was limited, provided the old case and a goodly number of old pipes were used, and that the church furnish the shipping crates and pay the freight to and from Philadelphia. He agreed to complete it by the 8th of April, 1854. The payments were to be made as follows: seven hundred and fifty dollars upon delivery, and the balance six months thereafter. The organ was dedicated on Sunday, May 21, 1854, along with the remodeled church.

Mr. Knauff was called upon to make repairs to the pedals and pipes in 1861, whereupon he submitted a bill for twenty-five dollars. The vestry refused to pay the whole amount as the organ was shortly again reported out of repair. Knauff sent a letter stating that the amount was in line and that the problems were due to dampness, not oversight in tuning. The bill was paid in full. A little more than a year later the organist reported the organ again out of repair. Mr. Knauff was summoned to Lancaster for an inspection. He reported the need for one hundred and forty dollars worth of work. It was agreed that this repair work would be performed once the money was collected from the congregation. The work was completed in June of 1862.

When the organ needed repairs again in 1867, the vestry entrusted the work to Mr. Pomplitz of Baltimore, and paid his bill of one hundred and fifty dollars promptly. The organ was again repaired in 1874.

By 1886 an organ fund had been established and the organ committee was in communication with Messers Hook and Hastings of Boston and with Mr. Hilborne Roosevelt of Philadelphia. On April 7, 1887, the committee reported that they had visited the shop of Mr. Roosevelt in Philadelphia and that they were well pleased with their interview and the information they had learned in reference to organs. Mr. Roosevelt had advised them that he would build an instrument using the present front for thirty-two hundred dollars plus the old organ, for which he would allow them a value of eight hundred dollars. He said it would be guaranteed for five years and would be the largest organ in the City of Lancaster, and would be the largest organ between Philadelphia and Pittsburgh. By June of that year a contract was signed.

This contract included no provision for machine operation of the bellows, and Mr. Roosevelt had told them that it would have been impossible for just one man to manipulate them. He informed them that a water motor would cost two hundred dollars and the necessary plumbing an additional seventy-five. After much discussion about the feasibility of an electric motor (not mentioned by Roosevelt!), the decision was made to opt for the water motor.

On Monday, August 29, 1887, the organ was completed and on that same evening the Vestry and a large number of church members gathered to hear the organ. Mr. Albright, organist of the church, presided for nearly two hours until the water motor began to malfunction for lack of proper adjustment. The organ was accepted by the church and the final bill paid.

The Lancaster New Era for September 10, 1887, carried the following article concerning Roosevelt's opus 371:

OLD TRINITY'S NEW ORGAN

To Be Used for the First Time in Divine

Worship To-Morrow.

The organ of Trinity Lutheran church, rebuilt and enlarged by Roosevelt at his Philadelphia factory, will be dedicated to the worship of God at the regular service to-morrow morning. Owing to the cherished associations which clustered around the old instrument, for many years the best in this city, the vestry were anxious if possible to retain the old case and at the same time secure an instrument of such power and compass as would be adapted to the acoustic demands of their large auditorium, and the appropriate rendering of their grand church service. They were so fortunate as to select the builder who could meet their requirements in both directions. The representative of Mr. Roosevelt made an examination of the old organ and found that the antique but beautiful case -- really a model of old style architectural symmetry -- could be utilized as a fitting repository for an organ that in compass and variety would surpass any other instrument in the city. More room than the old case offered would have been desirable, at least for the comfort of those who may be called upon to tune it in the future, but everything necessary to complete the scheme was constructed and arranged in that workmanlike manner which characterizes all the work turned out of the Roosevelt factories. The action throughout is entirely new, and such parts as were retained were rebuilt and made to conform to the modern and most approved styles of mechanism. The vestry being fully satisfied with the manner in which the contract was fulfilled, have accepted the organ and paid for it, and, as above stated, it will be dedicated to-morrow, Mr. Edward Albright, the regular organist, presiding at the key-board.

Description of the Organ

The organ has two manuals compass CC to g3, 56 notes; and Pedals, compass CCC to D, 27 notes. Two of the stops, one in the Great Organ (Trumpet) and one in the Swell (Oboe), are reed pipes; all the others are the flue pipes of metal or wood.

The Great Organ contains an Open Diapason, Viola di Gamba, Doppel Flote, Viol d'Amour and Trumpet, each of 8' pitch and 56 pipes, except the Viol D'Amour, which has 44 pipes, with the lower octave grooved to the bass of the Doppel Flote; Octave 4' pitch; Octave Quint 2⅔' pitch; Super Octave 2' pitch, each containing 56 pipes, and a mixture of three ranks and 168 pipes. The three "Octave" Stops, Mixture and Trumpet are enclosed in the swell box, a new feature which greatly improves the crescendo and diminuendo effects, which can be produced by playing on either Manual. Of the above the Viola deGamba, Trumpet and treble of the Doppel Flote are new stops; the others were re-voiced and are in all respects equal to new.

The Swell Organ contains a Bourdon of 16' pitch, Violin Diapason, Dolce, Salicional, Stopped Diapason and Oboe, of 8' pitch and 56 pipes, except the Dolce which has 44, with lower octave grooved to the bass of the Dolce [sic]; Gemshorn and Flute Harmonique, each 4' pitch, and cornet of three ranks and 168 pipes. Of



The Roosevelt organ, Trinity Lutheran Church, Lancaster, Pennsylvania.

these the Salicional, Gemshorn, Flute Harmonique and Oboe are new stops.

The Pedal Organ has four stops, viz: Open Diapason, Violone, and Bourdon of 16' pitch and Violoncello of 8', and 27 pipes each.

The Couplers, operated by Ivory Piston Knobs placed between the Manuals, are Swell to Great, Swell to Great Octaves, Swell to Pedal and Great to Pedal.

The Mechanical Accessories are Swell Tremulent, Bellows Signal, and Eclipse Wind Indicator.

The Pedal Movements are Great Organ Forte, Great Organ Piano, Swell Organ Forte, Swell Organ Piano, Great to Pedal Reversible Coupler, and Balanced Swell Pedal.

The whole number of stops, couplers and mechanical accessories is 35, of which 22 are speaking stops, 9 in the Great, 9 in the Swell and 4 in the Pedal Organ.

The whole number of pipes, exclusive of those in the front of the case (which are "dummies,") is 1,316, of which there are 604 in the Great, 604 in the Swell, and 108 in the Pedal Organ.

While portions of the old organ were utilized, it is substantially a new instrument and is covered by the Roosevelt guarantee of three years against any breakage resulting from defective materials or workmanship.

Power is furnished to pump the bellows by a six-inch Jacques water motor, placed in the cellar. Owing to the foundation of the tower of the church being in the way the motor could not be placed directly under the lever of the bellows feeders, which is always desirable when practicable, but had to be connected by a "walking beam," operated by the piston rod of the motor, which runs through and is concealed by an iron column in one of the cross aisles at the rear of the church. Considerable difficulty was encountered in perfecting the plan of this somewhat unusual arrangement, in which Mr. Robert L. Eicholtz rendered valuable assistance to Messrs. Fleming and Davis, who had charge of the work. The plumbing was done by Kieffer & Herr.



The Roosevelt organ at Trinity Lutheran Church, Lancaster, Pennsylvania, following alterations by Mudler.

Owing to the greater capacity of the bellows and the water pressure from the street main being less than at St. John's Free Church, the motor used at Trinity is one-third larger. It works equally well, is automatic in its movements, and furnishes ample power for the full organ. It is certainly the best and most economical motor for driving organs yet put upon the market. The one in St. John's has been in use over a year and has not required any attention for repairs or even adjustment.

The special committee of the Vestry charged with the selection and purchase of the organ and motor were Messrs. Geo. D. Sprecher (chairman), W.Z. Snor, Jno. F. Sohner, Jacob Rathvon and Rev. O.L. Fry.

The references in the article to St. John's Free Church (Protestant Episcopal) were concerning Roosevelt's opus 350 of 1886, a two manual organ of 15 ranks. The church and the organ burned some years later.

In 1893 the church was again renovated, and it was decided at this time to repair and enlarge the organ. Bernard Mudler of Philadelphia was contracted to do the work at a total cost of two hundred and ten dollars. At this time it was estimated that the cost of enlarging the case to allow restructuring the instrument would raise this figure to four hundred and fifty dollars. It is not really clear who added the extra tower and flat at each side of the old case, or how much it finally did cost, but they were added at this time. From the amount of money given Mr. Mudler, it would seem that changes to the instrument were relatively small beyond the revising of the internal layout of the instrument.

On September 22, 1893, *The New Era* published an article entitled "Old Mother Trinity, New Garments Grace Her Beauty, The Venerable Church, Refurbished and Adorned Will on Sunday Welcome Her Children to Songs of Praise and Joyful Worship -- The Recent Changes." Paragraph eight of that article is reproduced below:

The big Roosevelt organ up in the choir loft has been rebuilt and remodeled by Bernhard (sic) Mundler (sic), of Philadelphia. The pipes have been rearranged in a manner to increase their effectiveness, and the venerable

case which enclosed it and which is over a century old, has been enlarged by an extension of three and a half feet on each side, the increased space giving volume and evenness of sound that will largely enhance the beauty of the music it gives out.

This article implies that the organ was restructured for the purpose of improving tonal egress. The remainder of the article gives an extremely detailed description of the renovated church and closes with a description of the upcoming services:

The service will begin with a voluntary "Open Wide the Gates," by Prof. Carl Matz, organist of the church. An augmented chorus of thirty-five voices will sing "Unfold Ye Portals," from Gounod's "Redemption." Between the Epistle and the Gospel lesson the choir will sing Dudley Buck's "Festival Te Deum in B Flat." During the offertory Miss Adele Matz will sing the new version of Paul Schneckers "I Heard the Voice of Jesus Say."

At the evening service Prof. Matz will play as the organ prelude Haydn's "Song of the Shepherds." The introductory anthem by the augmented choir will be "Achieved is This Glorious Work," from the "Creation." Between the Scripture lessons Miss Matz and Mr. E.R. Kant will sing "The Realm of the Blest," by Graben Hoffman. The offertory selection by Prof. Matz will be "Spirits Immortal," from Verdi's "Attila."

On May 3, 1897, the pastor reported that Mr. Bernard Mudler was prepared to present the Congregation with a pipe organ for use in the Sunday School. The Vestry voted to accept this gift and it was installed in the main department of the educational building adjacent to the church. The church records reveal that this organ was moved across the room in 1907 by Mr. F.A. Bartholomay of Philadelphia. In 1923 the bellows were motorized and Dr. Harry Sykes, the church organist, donated a pedal board which was installed. No one in the church recalls what happened to this organ when the Sunday School building was torn down in July of 1953, but conflicting rumors about its relocation in a church in Lebanon or York County exist. Mr. Dale Hershey, proprietor of the leading serious music store in Lancaster, took lessons from Dr. Sykes on this instrument and recalled this description of it: Great - 8' Open Diapason, 8' Melodia, 8' Dulciana, and 4' Principal; Swell - 8' Violin Diapason, 8' Salicional, 8' Stopped Diapason, 4' Flute and tremolo; Couplers - Swell to Great, Swell to Great at Octaves, Swell to Pedal, and Great to Pedal. He recalls a Great to Pedal reversible. The Pedal Bourdon 16' and couplers were of a 27 note compass although the pedal board was of 32 and concave and radiating. This opens the possibility that the 1923 pedal board installation was merely a replacement of an existing one.

Mr. Bartholomay cared for both organs under contract until 1916. During this period he made extra contractual repairs from time to time. In 1914 an electric blower was installed on the church organ as manufactured by J.W. Steere and Sons of Springfield, Massachusetts. This blower was driven by a three horse power, 220 volt, direct current

motor. The blower came at the same time as the installation of electricity in the church, and at the same time as the installation of the J.W. Steere and Sons organ at Zion Lutheran Church, one block away. (This Steere organ still exists somewhat altered and is still powered by that original blower, although it has a new motor necessitated by the city's change to alternating current in 1929.)

From 1916 until approximately 1920 the organ was cared for by a Mr. Arthur D. Flounders. For the next few years it was maintained by Messrs. Rassman and Donnelly, who reported the organ worn out.

In 1922 a contract was signed for a new organ with Casavant Freres, Limitee. The specification for this organ was drawn up by Charles Courboin, who was at the time an organist in Scranton, Pennsylvania. The specification is given below. Stops marked with with an asterisk were from the former organ:

Great

- 16' Open Diapason (7 from pedal)
- 8' Open Diapason
- * 8' Gamba
- * 8' Viole d'Amour
- * 8' Doppel Flute
- 8' Flute Ouverte
- * 4' Octave
- 4' Wald Flute
- * 2 2/3' Octave Quinte
- * 2' Super Octave
- 8' Tromba
- Tremulant

Swell

- * 16' Bourdon
- * 8' Open Diapason (Gt.)
- 8' Viola da Gamba
- * 8' Voix Celeste
- * 8' Stopped Diapason
- * 4' Gemshorn
- 4' Traverse Flute
- 2 2/3' Quinte
- 2' Piccolo Harmonique
- 1 3/5' Tierce
- V Cornet (wired)
- 16' Bassoon
- 8' Cornopean
- 8' Oboe
- Tremulant

Choir

- 16' Contra Viola
- * 8' Open Diapason (Gt.)
- 8' Viole d'Orchestra
- 8' Viole Celeste
- 8' Dulciana
- 8' Unda Maris
- 8' Melodia
- 8' Flute Celeste
- 4' Suabe Flute
- 8' Clarinet
- Tremulant

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The 1923 Casavant organ, Trinity Lutheran Church, Lancaster, Pennsylvania.



The 1962 Moller, opus 9637, Trinity Lutheran Church, Lancaster, Pennsylvania, as it appears today.

Echo

- 8' Cor de Nuit
- 8' Dolcissimo
- * 8' Vox Angelica
- * 4' Flute
- 8' Vox Humana
- Tremulant
- Chimes

Pedal

- 16' Open Diapason
- 16' Viola (Ch.)
- * 16' Bourdon
- 16' Gedeckt (Sw.)
- 10 2/3' Quinte from Bourdon
- * 8' Bourdon from Bourdon
- 8' Flute from Open Diapason
- 8' Gedeckt (Sw.)
- 5 1/3' Quinte from Bourdon
- 16' Bombarde
- 16' Bassoon (Sw.)

Couplers

- To GREAT: 16', Unison Off, 4'
- SG 16', 8', 4'
- CG 16', 8', 4'
- EG 16', 8', 4'
- To SWELL: 16', Unison Off, 4'
- ES 16', 8', 4'
- To CHOIR: 16', Unison Off, 4'
- SC 16', 8', 4'
- EC 8',
- To ECHO: 16', 4'
- To PEDAL: Unison Off
- GP 8', 4'
- SP 8', 4'
- CP 8', 4'
- EP 8', 4'
- Manual 16' Off
- Sub Couplers Off
- Super Couplers Off

Since this organ was installed a number of changes have been made. In 1973, all manual reeds were revoiced by John J. Steinkampf, Jr., of Yonkers, New York. In 1975, the electronic pedal extensions (Contra-Pedal) were replaced by Edward J. Henley (Rockville Md.) the builder of the original units. In 1975, a Vox Humana from an old Austin was installed by the current organist, Peter Brown. In 1977, the pedal Bombarde unit was revoiced, again by Steinkampf. In the past few years various changes have been made to the Positiv upperwork, and console accessories.

The consecration of the new organ and renovated church occurred on February 4, 1923, and a recital was given by Mr. Courboin the following evening. Rassman and Donnelly were engaged to care for the organ under contract, and were to tune the organ once a month!

In 1946 the church entered into contract with Moller for repairs and additions to the organ, but later entered into negotiations to cancel this contract and paid a \$125.00 cancellation penalty. The church had simply decided to put the project off. In 1949 Mr. Burness of the Casavant Bros. Co. installed chimes in the organ, and made repairs as necessary.

The church's current instrument is a 1962 Moller opus 9637, of the 54 ranks, which cost a total of over \$77,000. The organ case is still essentially in its 1893 state, but the Great and Positive of the Moller are on exposed chests on the back wall of the church to either side of it.

JOHN COURTER

M. M., F.A.G.O.

Berea College

Berea, Kentucky 40404

The current stoplist of the instrument:

Great (unenclosed on right of case)		
16'	Quintaton	61 Pipes
8'	Diapason	61 Pipes
8'	Bourdon	61 Pipes
4'	Octave	61 Pipes
4'	Rohrflöte	61 Pipes
2'	Waldflöte	61 Pipes
IV	Fourniture (1 1/3')	244 Pipes
III	Cymbel (1/2')	183 Pipes
	Chimes / Tremolo	
Swell (enclosed in case, upper level)		
16'	Flute Conique	12 Pipes
8'	Viole de Gambe	61 Pipes
8'	Viole Celeste	61 Pipes
8'	Rohrflöte	61 Pipes
8'	Flute Celeste II	110 Pipes
4'	Principal	61 Pipes
4'	Flauto Traverso	61 Pipes
2'	Octavin	61 Pipes
IV	Plein Jeu (1')	244 Pipes
16'	Bassoon	61 Pipes
8'	Trompette	61 Pipes
8'	Vox Humana	61 Pipes
4'	Schalmei	61 Pipes
	Tremolo	
Positiv (unenclosed on left of case)		
8'	Quintflöte	61 Pipes
4'	Nachthorn	61 Pipes
2'	Principal	61 Pipes
1 3/5'	Tierce	61 Pipes
1 1/3'	Larigot	61 Pipes
III	Acuta (1/3')	183 Pipes
	Cymbelstern	4 Bells
	Tremolo	
Choir (enclosed in case, lower level)		
8'	Gedeckt	61 Pipes
8'	Erzähler	61 Pipes
8'	Erzähler Celeste	49 Pipes
4'	Koppelflöte	61 Pipes
2 2/3'	Nazard	61 Pipes
1 3/5'	Tierce	61 Pipes
1'	Siffloie	61 Pipes
8'	Trompette Harmonique	61 Pipes
8'	Cromorne	61 Pipes
	Chimes	32 Tubes
	Tremolo	
Pedal (unenclosed on left of case and in back of case facade)		
* 32'	Violone	32 Notes
* 32'	Soubasse	32 Notes
16'	Violone	44 Pipes
16'	Soubasse	44 Pipes
16'	Quintaton (Gt)	32 Notes
16'	Flute Conique (Sw)	32 Notes
8'	Principal	44 Pipes
8'	'Cello	32 Notes
8'	Soubasse	32 Notes
8'	Flauto Dolce (Sw)	32 Notes
5 1/3'	Quint	44 Pipes
4'	Octave	32 Notes
4'	Choral Bass	44 Pipes
2 2/3'	Quint	32 Notes
2'	Choral Bass	32 Notes
II	Mixture (2')	64 Pipes
* 32'	Bombarde	32 Notes
16'	Bombarde	56 Pipes
16'	Bassoon (Sw)	32 Notes
8'	Trompette	32 Notes
8'	Bassoon (Sw)	32 Notes
4'	Clairon	32 Notes

* Electronic 12-note extensions

Combination Pistons (Capture Action)

8 Great	(thumb)
8 Swell	(thumb)
8 Choir	(thumb)
6 Positiv	(thumb)
8 Pedal	(thumb and toe)
10 Generals	(thumb and toe)
General Cancel	
Combination Setter Button	

Reversibles

To PEDAL: GP, SP, CP, PosP	
	(thumb and toe)
32' Violone	(thumb and toe)
32' Soubasse	(thumb and toe)
32' Bombarde	(thumb and toe)
Cymbelstern	(toe)
Full Organ	(thumb and toe)

Accessories

Crescendo Pedal	
Flute Celeste ON / OFF Splitter	
Jamb Switch	
Jamb Switch for PS and GC	
Couplers, allowing either or both to work on same rocking tablet	
Chime Strike Adjuster Switch with OFF Position, allowing use of Great Tremolo only	

Couplers

To GREAT: 16', Unison Off	
SG	16', 8', 4'
CG	16', 8', 4'
PosG	16', 8'
To SWELL: 16', Unison Off, 4'	
PosS	8'
To CHOIR: 16', Unison Off, 4'	
GC	8'
SC	16', 8', 4'
PosC	8'
To POSITIV: Unison Off	
GPos	8'
SPost	8', 4'
CPos	8', 4'
To PEDAL:	
GP	8'
SP	8', 4'
CP	8', 4'
PosP	8'

Manuale (level / tracker touch)

IV.	Positiv
III.	Swell
II.	Great
I.	Choir

Wind Pressures

Great	- 3"
Positiv	- 3"
Swell	- 3 1/2"
Choir	- 3 1/2"
Pedal	- 3" and 5"

NOTE: Since this article was prepared the following information has come to light concerning the Sunday School organ. In 1953, when the Sunday School building was razed, the organ was given to all Saints' Episcopal Church in Hanover, Pa. Much of the information for this article was provided by Carl Schroeder, former organist of the church, and Peter Brown, the current organist. Much of the material from the church records was gleaned by George W. Leonard, a member of the church.

Early Organs in the American Southwest

by Lawrence W. Hartzell

Historians of American music have long believed that the first documented evidence for the existence of organs in this country is that which relates to the ordination of Justus Falckner in 1703.¹ However, if one considers those Spanish territories that eventually became our southwestern states, the first organs in America can be dated between 1630-1644, and possibly as early as 1603-1609.²

The 1603-1609 dating derives from an observation made by Agustin de Vetancurt, an early chronicler of New Mexico, who credits the Franciscan Friar Cristobal deQuinones with founding a convent, church, and infirmary at San Felipe,³ and constructing an organ at the mission before his death in 1609.⁴ Unfortunately, these observations problematic for at least two reasons: (1) extensive research into friar personnel has uncovered no official documents placing a Friar Quinones in New Mexico,⁵ and (2) it is now certain that the Mission San Felipe was established by a later Friar, Cristobal de Quiros.⁶ These facts imply that Vetancurt probably confused or misinterpreted the name Quiros for Quinones, and, since Friar Quiros seems to have had no musical background, one should not place too much plausibility in any account of an organ existing in New Mexico before 1609.

While the Quinones observations are open to question, the existence of organs in New Mexico after 1630 rests on firm documentation. This documentation consists of two written descriptions of New Mexico missions, Fray Alonso deBenavides' *Memorial* of 1630⁷ and what may be a supplement to the *Relation* of Fray Geronimo de Zarate Salmeron, which has been dated between 1641-1644.⁸

Fray Benavides was a missionary and custodian in New Mexico from 1621 to 1629, and his *Memorial* represents our most important early document regarding the musical life of New Mexican missions during the period 1600-1630.⁹ The *Memorial* contains several specific references to singing and musical instruments, but it does not mention the existence of any organs.¹⁰ Since the *Memorial* demonstrates a keen interest in music on the part of its author one would think that, had an organ existed, or was under construction, it would certainly have been mentioned. Thus, because no references to organs are to be found, it is inadvisable to place the date of the first appearance of organs in New Mexico prior to 1630.

The second document mentioned above is a list of missions with brief descriptions of churches, conventos, and visitas, and the Indian population of each. This list clearly states that organs were to be found at 17 New Mexico missions.¹¹ Thus, by using the Benavides *Memorial*, and the supplement to the Salmeron *Relation*, we may safely state that organs were introduced into New Mexico between 1630-1644.

A further piece of evidence that tends to confirm this dating involves Friar Garcia de San Francisco y Zuniga, who

was placed in charge of the church and monastery at Senecu in 1630, and who is credited with the installation of an organ while in residence.¹² It appears that the problems attendant to establishing and securing the missionary effort in its early stages demanded so much time that music programs never grew beyond instruction in the basic chants and simple hymns. Once established, however, growth occurred in all phases of missionary life, which in music involved the building of organs, at least at the more advanced or populous missions.

How did the above mentioned 17 organs come to be in New Mexico?

The most logical assumption is that they were shipped north by supply train from Mexico. In the 16th century organ building was an important part of the curriculum of Friar Pedro de Gante's school for Indians at the Monastery of San Francisco in Mexico City.¹³ This school was established in 1527 and soon began to supply newly established churches and missions with organs for their worship needs. While it is entirely likely that the organs employed in New Mexico, and later in Texas, could have been brought from Mexico City, or some other Mexican town, none of the currently known manifests from supply trains list organs as being part of their supplies.

Another assumption would be that organs were built from local materials. This was apparently the case in the southern reaches of the Spanish colonies as records exist that indicate local construction, during the 17th Century, of an organ in the Church of Santo Domingo in Bogota, Columbia.¹⁴ The materials for local construction in New Mexico were readily at hand since wood and leather were the only requirements. Even metal pipes may not have been completely out of the question for supply lists indicate that the implements necessary for smelting and smything were present in the northern colonies.

The exact features of the mission organs cannot be gleaned from existing documents, in as much as those that mention organs merely list them as part of a mission's equipment. However, if one infers what might have been from organs of the same period that still exist in Latin American and Mexico, some understanding of New Mexican organs can be constructed.

Pal Kelemen has greatly aided such reconstruction through pictures of extant Latin American organs in his architectural study, *Baroque and Rococo in Latin America*.¹⁵ One of the organs presented in Kelemen's text is a small portable organ in the Church of Santo Domingo in Zacatecas, Mexico. This organ is particularly interesting because it comes from the period being considered (the 17th century), there is evidence that portable organs were employed by missionaries,¹⁶ and it could have been a standard type of mission organ, since a very similar one may be found in Mexico City.¹⁷

The Zacatecas organ is enclosed in a wooden cabinet with double doors that open to provide access to the pipes and a single keyboard.¹⁸ To the left of the keyboard, which appears to encompass 3½ octaves from F to c",¹⁹ is a stop tab.²⁰ A set of weighted bellows is found directly behind the cabinet, and both cabinet and bellows sit on a wooden framework that is separate from them.

The picture of this organ does not show the bellows mechanism, however, a normal procedure would have been to use some type of lever attached to the back of the weight by a short chain. The mechanism could then be manipulated by a single person grasping the handle with the hands and pushing downward, a move that pulled the bellows upward. Upon releasing the handle the weight returned the bellows to their normal position, thereby forcing air into the wind chest.²¹ Obviously an organ of this type would have been perfectly suited to the needs of the frontier missions of New Mexico.

While the Zacatecas organ may have been typical of New Mexico organs its modest proportions were apparently exceeded by at least one mission organ. In 1672 Fray Lucas Maldonado Olasqueain signed an inventory of Mission Acoma which contained the statement, "Also a most excellent large organ, one of the best in this Holy Custody."²² Obviously this organ differed from those of other missions, but except for size it is impossible to know exactly in what ways it differed without indulging in some carefully considered hypotheses.

Since the above statement indicates that the Acoma organ was "large" it was probably a permanent organ rather than a portable one. When we observe extant permanent organs of the time in Latin America, we find examples that range in size from modest to extremely large. Since the northern missions seem never to have attained the level of development found in Latin America, one should assume that any permanent organ in New Mexico would have been modest in size. With this in mind we find two Mexican organs, those at churches in Puebla and San Miguel de Allende, to be of interest.²³ These organs are self-contained units with their single keyboards and pipes enclosed in ornate casework. As would be expected of Spanish organs of this period neither instrument contains a pedal keyboard. The latter of these organs is quite interesting in that it has 24 stops, at least one rank of horizontal pipes, and illustrates the typically Spanish approach to pipework where the mouth of the pipe is made part of a grotesque face. Whether or not the Acoma organ was similar to these Mexican organs is impossible to ascertain. For this reason any further comment about it must be withheld until such time as new information, written or archaeological, comes to light.

All available evidence indicates that mission organists were either the padres themselves or Indians who had been trained for the task. One friar mentioned as an excellent organist was Fray Bernardo de Marta, who Vetancurt indicates was "... a great musician and was called the organist of the skies."²⁴ Fray de Marta probably arrived in New Mexico in 1609-1610 and died there in 1632,²⁵ although Vetancurt places it in 1635. He wished to go to the Philippines with his brother Juan, but was prevented from doing so by his Prelate who assigned him to the Convent at Puebla, Mexico, "... probably as director of the choir or organist, because of his excellence as a musician."²⁶

A second missionary organist was Father Fray Roque de Figueredo. Entering New Mexico in 1629, Fray de Figueredo is affectionately discussed in the *Verdadera Relacion* of Fray Estevan de Perea.²⁷ In this report Fray de Figueredo is identified as being "... eminent in Ecclesiastical chant, counterpoint and plain; dextrous with the instruments of the chorus, organ, bassoon, and cornet; ..." ²⁸

It should be noted that neither of the above references actually states that these two friars had organs on which to play. While it would seem unlikely that they would be sent into service where they could not practice their musical talents, it must be born in mind that their main goal was pastoral, not musical. However, both men could have performed on organs built after 1630 if one considers that Fray de Marta died in 1632, or 1635 if Vetancurt is to be believed, while Fray de Figueredo began his missionary tenure in 1629. Regardless of whether these men performed or not, organists eventually became a necessity in the southwestern colonies since there is evidence that all missions having organs were provided with an organist.²⁹

The final concern of this article should be the music performed on missionary organs. Unfortunately, there are no known documents that describe organ music. In 1680 the Indians staged an uprising (the Pueblo Revolt) that drove the Spaniards out of New Mexico. During this revolt most of the missions were destroyed so that no written documents or music remaining in New Mexico have survived.³⁰

The author has begun to investigate mission organ music and, once enough information has been obtained, a report will be forthcoming. At present, three lines of investigation seem to be the most promising. First, it is probable that organs were used to accompany mission choral music. If examples of the choral music could be found we would gain some insight into mission organ music.³¹ Second, it is also probable that the organ was used to accompany chanting. Perhaps information or accompaniments are to be found in Mexican or Spanish archives. Finally, ship manifests indicate that organ music of the main Spanish composers of the period was sent to Mexico. Perhaps evidence may be found that will place such music in New Mexico or some other northern colony.

As mentioned above, the Pueblo Revolt of 1680 drove the Spaniards out of New Mexico. The reconquest of these territories occurred in 1692-1693, and the mission program was begun again. Spain's second attempt at converting the Indians was never as successful as its first, with reports and inventories constantly lamenting the condition of the missions, local political problems with secular Spanish authorities, and raids by non-Christian Indians. At no time do 18th century documents mention mission organs, although other musical instruments appear regularly. It is quite doubtful that any organs survived the 1680 revolt, and it is less likely that any were built in or shipped to New Mexico, because the mother country could not longer afford to support the missions as it had in the 17th century. The California missions, for instance, were not begun until after 1750, and none of these had an organ. Consequently, we must assume that the musical needs of the 18th century missions were filled by choirs accompanied by whatever non-organ instrumental ensembles could be developed by the local missionary.³²

Research in the area of music in the life of the Spanish missions is going forward and it is possible that archives in Mexico will eventually provide us with further information. In any event, we are able to state emphatically that the organ was a significant element in the religious life of many Spanish missions and that its use in America may be traced from the middle third of the 17th century.

NOTES

1. The organ in question had been requested as early as 1700 in a letter from Falckner to the homeland. A translation of a portion of this letter may be found in Gilbert Chase, *America's Music* rev. ed. (New York: McGraw-Hill Book Company, 1955, 1966), pp. 55-56.

2. This paper is primarily concerned with New Mexican missions because they were the earliest Spanish missions on future American soil to employ organs. Even if future research indicates organs were used in Arizona missions, their introduction would not pre-date those in New Mexico. The same is true for Texas, since the first mission in this territory was founded in 1659. While a claim has been put forth for an early organ in Florida, Sarah Laubenstein, "An Organ in 16th Century Florida?" *AGO Quarterly* (April, 1967), this material involves the term "canto de organo," which does not imply the existence of an organ, and which is discussed in footnote 10.
3. Agustin de Vetancurt, *Teatro Mexicano* (4 pts. Mexico, 1697-98). Because of the inaccessibility of the original all references in this article are to a second edition in 4 vols., Mexico, 1870-71, in *Biblioteca historica de la Iberia*, vols. 7-10. The present reference is to Vetancurt Vol. 4, p. 137.
4. Vetancurt, *Menologio Franciscano*, (Mexico, 1698), p. 43.
5. This research was conducted by France V. Scholes and Lansing B. Bloom. While they include Quinones as a New Mexican Friar, they do so only on the strength of his appearing in Vetancurt's accounts, which they admit are sometimes unreliable. In addition, they limit the possible period of Quinones' work in New Mexico to 1603-1609. See France V. Scholes and Lansing B. Bloom, "Friar Personnel and Mission Chronology 1598-1629," *New Mexico Historical Review*, XIX (1944), 319-336.
6. Scholes-Bloom, *Ibid.*, 329.
7. The original 1630 edition, its 5 English translations, plus the English translation of a 1634 revision are admirably discussed in Lincoln Bunce Spiess, "Benavides and Church Music in New Mexico in the Early 17th Century," *Journal of the American Musicological Society*, XVII, No. 2 (Summer, 1964), 144-156.
8. France V. Scholes, "Documents for the History of the New Mexico Missions in the Seventeenth Century," *New Mexico Historical Review*, IV (1929) 45-51. The copy of this document in the Archivo General de Indias carries the date 1664, a date which Scholes accepted at the time of his 1929 article. After further study of the document he concluded that it described conditions of the period 1641-1644. For his reasoning see F.V. Scholes, "Correction," *New Mexico Historical Review* XIX (1949) 243-246.
9. The original 1630 version was prepared for Philip IV and contains many references to music and musical situations. Benavides presented a 1634 version to Pope Urban VIII which omits most of the original musical observations and sharply curtails those that are allowed to remain.
10. The *Memorial* uses the term *canto de organo*, which has occasionally been mistranslated as "Chant with organ" or some like phraseology. Actually the term means "Mensural music," though a translation of "polyphony" is acceptable. For a clear and concise discussion of the term see, Spiess, "Benavides," 147-149.
11. These missions were San Ildefonso, Santa Clara, Nambe, Santo Domingo, San Felipe, Pecos, Galisteo, Chilili, Tajique, Cuarcac, Abo, Jemez, Sia (Zia), Sandia. Isleta, Alameda, and Acoma.
12. Vetancurt, *Teatro*, Vol. 4, p. 98.
13. Lota Spell, "The First Teacher of European Music in America," *Catholic History Quarterly*, New Series II (1923), 372-378.
14. Pal Kelemen, *Baroque and Rococo in Latin America*, (New York: Macmillan Company, 1951), p. 227.
15. *Ibid.*
16. In 1684 Father Nicolas Lopez employed a portable organ as a member of the Mendoza expedition in Texas.
17. Kelemen, *op cit.*, Plate 152, organs b and e.
18. It should be noted that such a design has acoustical advantages in that it would greatly aid sound projection, a necessary consideration for small organs.
19. With the exception of the pitch range of the keyboard, the design of this organ completely corresponds to similar Spanish organs of the 16th and 17th Centuries. Pedals were not employed with any degree of regularity until well into the 18th Century.
20. It is impossible to know exactly what type of stops were employed, although the typical Spanish organ at that time emphasized reed stops. In Orpha Ochse, *The History of the Organ in the United States*, (Bloomington and London: Indiana University Press, 1975), p. 5, there is a quote indicating three stops for this organ, a Gedeckt 4', a Flute 2', and a Quinte 1'. This quote is taken from Ernst Schurer, "The History of the Tracker Organ with Special Reference to Texas." University of Texas thesis, 1960. Unfortunately the University Texas has informed the present writer that they have no record of this thesis.
21. For examples of this manner of bellows operation see Kelemen, *op cit.*, Plates 152, organs a and d.
22. F.V. Scholes and E.B. Adams, "Inventories of Church Furnishings in some of the New Mexico Missions, 1672," *Dargan Historical Essays*, (Albuquerque, 1952), p. 34-35.
23. Kelemen, *op. cit.*, Plate 158, organs c and d.
24. Vetancurt, *Menologio*, P. 103.
25. Scholes-Bloom, *op cit.*, p. 325.
26. "Bezerro General Menologica y chronologico de todos los Religiosos que ... Ano de 1764 ... por Fr. Fran. Antonio de la Rosa Figueroa ..." Ms found in the Edward E. Ayer Collection, the Newberry Library, Chicago, p. 126.
27. Lansing B. Bloom, "Fray Estevan de Perea's Relacion," *New Mexico Historical Review*, VIII (1933), 224.
28. Bloom, *Ibid.*, 229. The translation given here is only one of several possibilities. For the problems attendant to the translation of the phrase "diestro en los instrumentos de choro," see Spiess "Instruments in the Mission of New Mexico 1598-1680," in *Essays in Musicology: A Birthday Offering for Willi Apel*. Ed. Hans Tischler, (Bloomington, Ind.: School of Music, Indiana University Publication, 1968) p. 135, footnote 14.
29. See the Inquisition records for the trial of Governor Lopez de Mendazaval as found in C.W. Hackett, and A. and

(Continued on page 21)

The Three Tracker Organs in Ionia, Michigan

by John Potter

The City of Ionia, Michigan, sits on a hillside overlooking the Grand River about midway between Lansing and Grand Rapids. The 1970 census of Ionia recorded a population of 6,361; it did not list the three tracker pipe organs in the city built by Hook & Hastings, J.W. Steere and Sons, and Lyon & Healy. All three organs are used each week by active congregations. They are worthy of careful study because they have remained virtually unchanged since their original construction.

The First Baptist Church of Ionia was founded in 1834 and the present brick Gothic Revival building on the southwest corner of the court house square was dedicated on January 7, 1872. Church records indicate that a committee

was formed in February of 1892 to select a company to build a pipe organ for the church. This Committee must have moved into action very quickly because Hook and Hastings No. 1538 was first used on December 18, 1892! A total of \$1,000 was appropriated for the organ and related remodeling of the building.

The present (and apparently original) specification:

Left Jamb (Swell)

Stop'd Diap. Bass	8' 12 pipes wood
Stop'd Diapason	8' 46 pipes wood
Viola	8' 46 pipes metal
Flute Harmonique	4' 58 pipes metal
Bassoon	8' 12 pipes reed
Oboe	8' 46 pipes reed
Tremolo	
Sw to Ped. Coupler	
Gr. to Ped.	
Sw. to Gr.	

Wind Indicator (disc that moves horizontally above the Swell Keyboard)

Right Jamb (Great)

Open Diapason	8' 58 pipes metal
Melodia	8' 46 pipes wood
Unison Bass	8' 12 pipes wood
Dulciana	8' 46 pipes metal
Octave	4' 58 pipes metal
Fifteenth	2' 58 pipes metal

(Pedal)

Bourdon	16' 27 pipes wood
Bellows Signal	



The 1892 Hook & Hastings, opus 1538, First Baptist Church, Ionia, Michigan. Photos by J. Paul Schneider.

The organ stands in an alcove at the front of the church and speaks directly down the center of the nave. The plate with the inscription "Hook & Hastings, Boston" is still in place, and the low C pipe of the 4' Octave bears the number 1538. The case is solid oak with the low 19 pipes of the Open Diapason 8' in the facade. The pedal keyboard is straight and flat. The shoe for the balanced swell shutters is located over the extreme right side of the pedal keyboard. The splayed backfall manual action is light and responsive, even when coupled. The tremulant appears to be original and affects the entire instrument. When the tremolo is operating the organ case and platform shake, and when the baptistery is filled the organ actually makes waves on the water! The tone of the organ is clear and bright and fills the acoustically live church very well.

Very few changes have been made in the organ since it was installed. The facade pipes, which were stenciled in a 1907 photograph, have been covered with gold paint. In 1922 the Hinners Organ Co. installed a Spencer electric blower.

The reservoir has been covered with bricks, each of which was carefully wrapped with pages from newspapers: one is from the Chicago Record-Herald for Monday, May 8, 1905. The hand pump lever and feeder bellows have been removed, but the pumper's graffiti remains on the Bourdon pipes.

The First Christian Church stands opposite the northwest corner of the Ionia County Court House. A tracker action pipe organ still bearing the name of "J.W. Steere and Sons, Springfield, Mass." stands in an alcove at the front end of the nave. Mr. Alan Laufman reports that the Steere and Sons lists include Opus 350, built in 1893 for the Church of Christ in Ionia. Parish records indicate that the organ was installed for a total cost of \$1,800.

Present and probably original specification:

Left Jamb

Sw. Stop'd Diapason	8 ft 46 pipes
Sw. Stop'd Diapason Bass	8 ft 12 pipes
Sw. Salicional	8 ft 58 pipes
Sw. Flute Haromique	4 ft 48 pipes
Sw. Oboe (t.c. no bass)	8 ft 46 pipes
Tremolo	

Ped. Bourdon	16 ft 27 pipes
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Right Jamb

Gr. Open Diapason	8 ft 58 pipes
Gr. Melodia	8 ft 46 pipes
Gr. Stop'd Diapason Bass	8 ft 46 pipes
Gr. Dulciana	8 ft 46 pipes
Gr. Octave	4 ft 58 pipes
Gr. Twelfth	2 2/3 ft 58 pipes
Gr. Fifteenth (2' pitch)	58 pipes
Blowers Signal	

Left to right above the top keyboard:

Great to Pedale
Swell to Pedale
Swell to Great
Wind indicator slot

There are three unlabelled iron combination pedals: A Great to Pedale reversible is located to the left of the Swell shoe. To the right of the Swell shoe is a pedal which draws all Great stops, and further to the right is a pedal which draws the Great Melodia, Stopped Diapason Bass, and Dulciana. This pedal will also retire any other Great stops that have been drawn.

All of the pipes in the organ except the Open Diapason and the pedal Bourdon are enclosed in a Swell box with shades controlled by an iron shoe located over the center of the pedal Keyboard. The pedal keys are straight, but the keyboard is slightly concave.

The facade contains the 18 largest pipes of the Open Diapason 8' and 15 "dummy" pipes. All have been painted to match the colors of the church walls with the black and gold bands retained. The front of the case fills the full width of the alcove in which the organ stands. The only "back"



The 1893 J.W. Steere and Sons, opus 350, First Christian Church, Ionia, Michigan.

door to the sanctuary is in the left side of the case beside the largest pipes of the pedal Bourdon. The languids of these wooden pipes are used as handy shelves for storing pencils, matches, and other articles that find their way to the front of churches. They avoid storing paper clips and jewelry in the pipes because they rattle!

Changes in this organ since its construction appear to have been minimal. An electric blower has been installed and the pump handle is stored in a closet in the church. The reservoir has been replaced with a smaller one of modern construction. The tremolo is also relatively new and is connected with a piece of modern flexible wind line. The pipe-work all remains in very good condition.

The Church of Saint Peter and Saint Paul stands on a hill with its twin copper domed towers overlooking the small city. The brick church, built in 1881, is decorated with a distinctly Byzantine flavor. In the gallery at the rear of the nave stands a tracker action organ. The name plate of this organ is missing; however, one of the present organists recalls that it read, "William Healy and Son" and the year of

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The Lyon & Healy organ in the Church of Saint Peter and Saint Paul, Ionia, Michigan.

construction. Several pipes throughout the organ bear the inscription "1332 MADE & CAST BY LYON & HEALY," and the Swell pedal includes the initials "L & H." According to Alan Laufman, the Lyon & Healy catalogue lists an organ sold to Sts. Peter and Paul Church in or around 1901.

Present specification:

Left Jamb

Sw Bourdon Bass	16 ft 12 pipes
Sw Bourdon Treble	16 ft 49 pipes
Sw Violin Diapason	8 ft 61 pipes
Sw Stop'd Diapason	8 ft 61 pipes
Sw Salicional	8 ft 61 pipes
Sw Aeoline	8 ft 61 pipes
Sw Flute Harmonique	4 ft 61 pipes
Sw Flautino	2 ft 61 pipes
Sw Bassoon	8 ft 12 pipes
Sw Oboe	8 ft 49 pipes
Sw Tremolo	(Swell only)

Ped Bourdon	16 ft 30 pipes
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Right Jamb

Gr Open Diapason	8 ft 61 pipes
Gr Melodia	8 ft 61 pipes
Gr Dulciana	8 ft 61 pipes
Gr Octave	4 ft 61 pipes
Gr Flute d'Amour	4 ft 61 pipes
Coupler Gr to Ped	
Coupler Sw to Ped	
Coupler Sw to Gr	
Sw to Gr at Octaves (4')	
Bellows Signal	

There are five pedals with the following labels:

- Sw. Forte
- Balance Sw.
- Reversible (Gr to Ped coupler)
- Gt. Piano
- Gt. Forte

The "Forte" combination pedals draw all speaking stops in their respective divisions. The Great piano lever only cancels the Open Diapason, Octave, and Flute d'Amour. It

will not draw the Melodia or Dulciana; it only leaves them on if they have already been drawn. This lever rotates a large iron bar at the end of the Great chest. Arms on this bar move a wooden rod which pushes blocks attached directly to the trackers of the stops canceled.

The organ is completely free standing in an oak case in the center of the gallery. The low 18 pipes of the Great Open Diapason are chromatically divided into two flats at the sides of the facade. The facade over the console consists of the low 5 pipes of the Octave 4' and 10 dummy pipes. Considering that the Lyon & Healy Co. is best known today for its harps, it is very interesting that each side of the bench is built in the form of a lyre.

Wind is now provided by Spencer Orgoblo #6829 built by the Organ Power Co., Hartford, Conn., which has been installed in the west tower of the church. The original installation and service instructions for the blower have been carefully framed and kept in the blower room. The organ can also still be hand pumped with the lever on the right side of the case.

Time and their owners have been very kind to these instruments. The organs have been well cared for and they continue to give very good service to the churches; they are not museum pieces.

Author's Note: Special thanks to Rev. Roy Pitts, Mrs. Deborah May, Rev. Roger Gifford, Mrs. Renate Conrad, and Mrs. Mary Cusack for graciously opening the churches and providing much helpful information. Thanks also to Alan Laufman and Homer Blanchard for advice and information from their collections.

1979 Annual National Convention

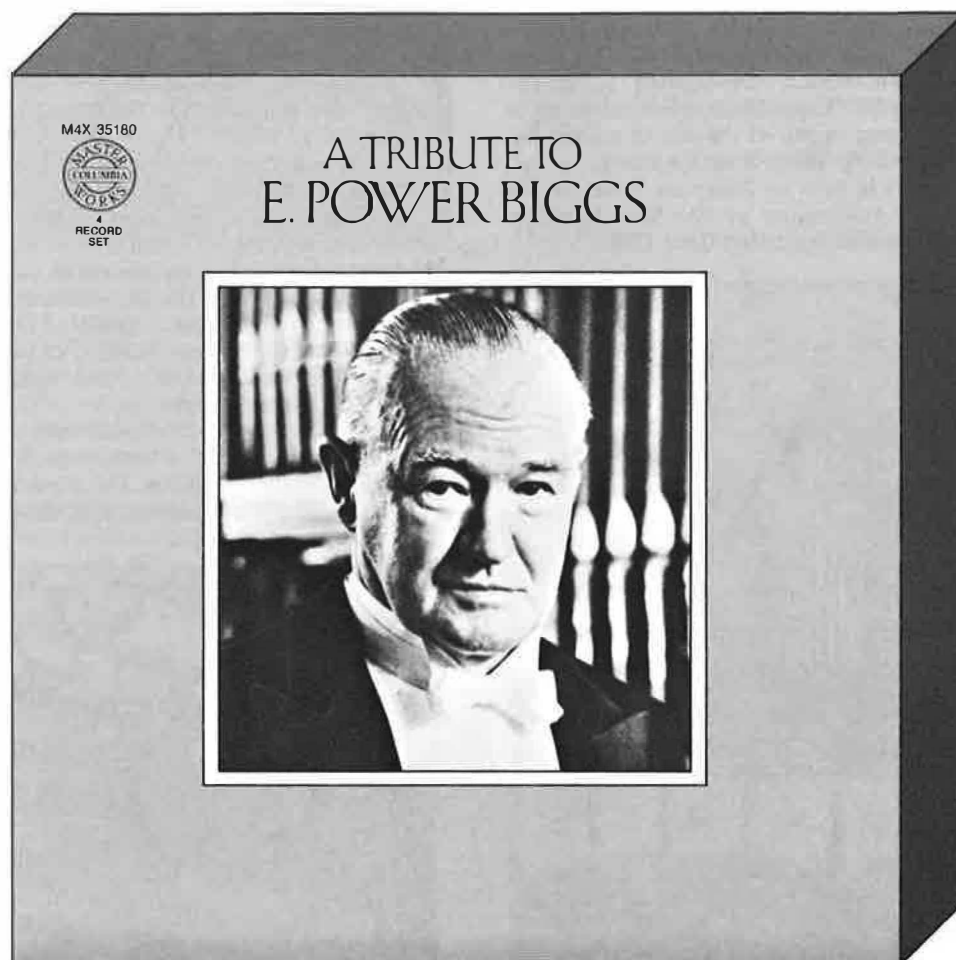
The Organ Historical Society, Inc.

June 28-29-30, 1979

St. Louis, Missouri

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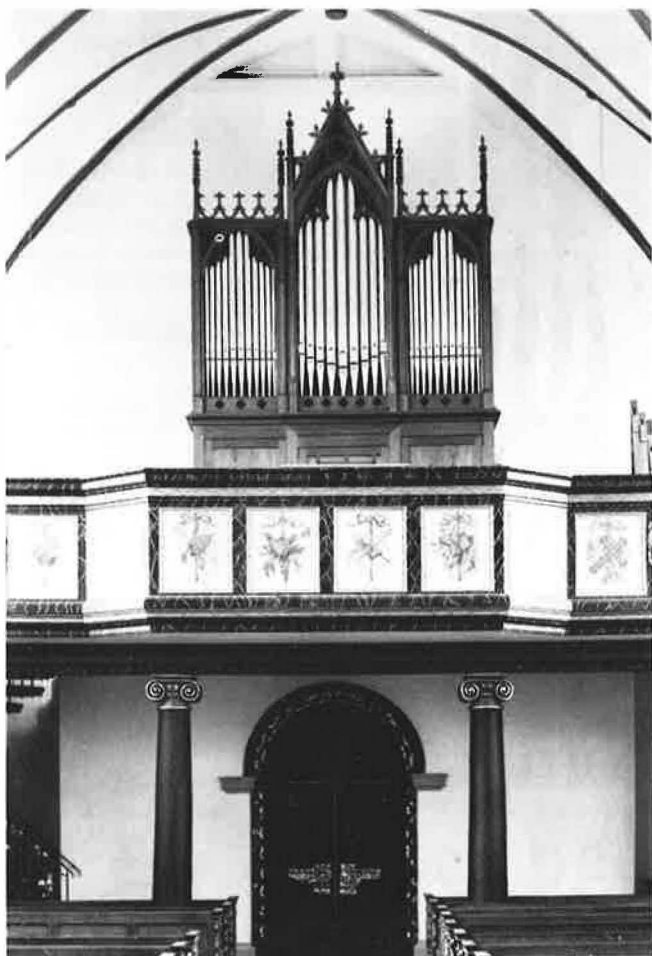


The Restored Organ in Villip, West Germany

by Homer D. Blanchard

In light of Hans Gerd Klais' articles on the cone-valve chest in *THE TRACKER* 21:3 (Spring 1977), pp. 14-18, and 21:4 (Summer 1977), pp. 10-14, it is interesting to look briefly at the restored organ of the parish church St. Simon and Judas, Wachtberg-Villip, West Germany.

The organ was built in 1896 by Johannes Klais, Sr., in Bonn, as Opus 67. The restoration by the firm Johannes Klais Orgelbau, Bonn, bears the number Opus 1537.



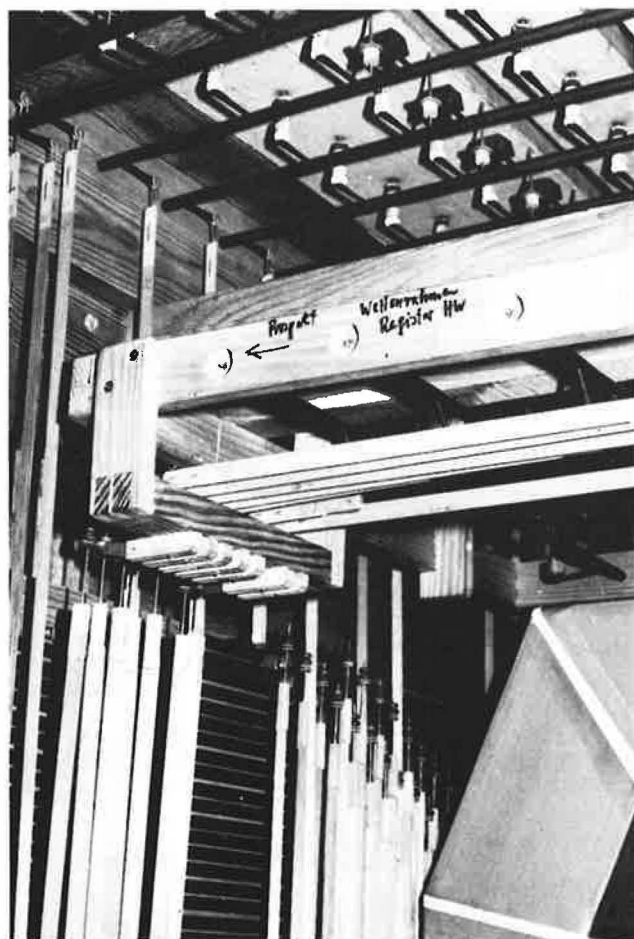
The 1896 Johannes Klais, opus 67, parish church St. Simon and Judas, Wachtberg/Villip, West Germany.

The organ is a so-called mechanical or tracker action instrument having cone-valve chests. "Mechanical" simply means that the drawing of the stops as well as the organist's playing are accomplished by direct mechanical linkage, without anything like an electric or electro-pneumatic assist for the stop action or key action. The chief characteristic of the cone-valve chest is the fact that a separate valve is assigned to each pipe, so that a proper supply of wind to each pipe is

assured. Some stops, moreover, seem only to really begin to develop their characteristic timbres on the cone-valve chest, as here, for example, the flutes and the Gamba 8' of the Unterwerk.

Although the cone-valve chest, which largely replaced the slider chest, was later given up again in favor of the latter, it nonetheless seemed advisable in Villip to leave the instrument unchanged. From both an historical and a practical point of view the parish seems to have done well in following the advice of the consultant from its arch-diocese, Prof. Josef Zimmermann, organist of Cologne Cathedral, as well as that of the original builder, so that the restoration of an historically valuable instrument could be undertaken, and with good practical results.

The organ was dismantled in the summer of 1976 and was removed to the Klais shop in Bonn where the restoration work took place. The keydesk, all of the playing mechanism, the windchests, and all the pipework were com-



Tracker action of the Klais organ, St. Simon and Judas, Wachtberg/Villip, West Germany.



Hauptwerk pipework, Klais organ, St. Simon and Judas, Wachtberg/Villip, West Germany.

pletely gone over. All wood parts were specially treated to prevent attacks by woodworm.

The original display pipes, unfortunately, had fallen victim to the confiscation of tin during World War I and had been replaced later with inferior pipes of zinc. Now these, in turn, have been replaced with valuable new pipes of tin.

The case itself, in so-called Neo-Gothic style, was completely restored in the sense of the original. The front, of oak, was given an almost rustic color. Missing moldings and cornices were replaced or renewed in the restoration.

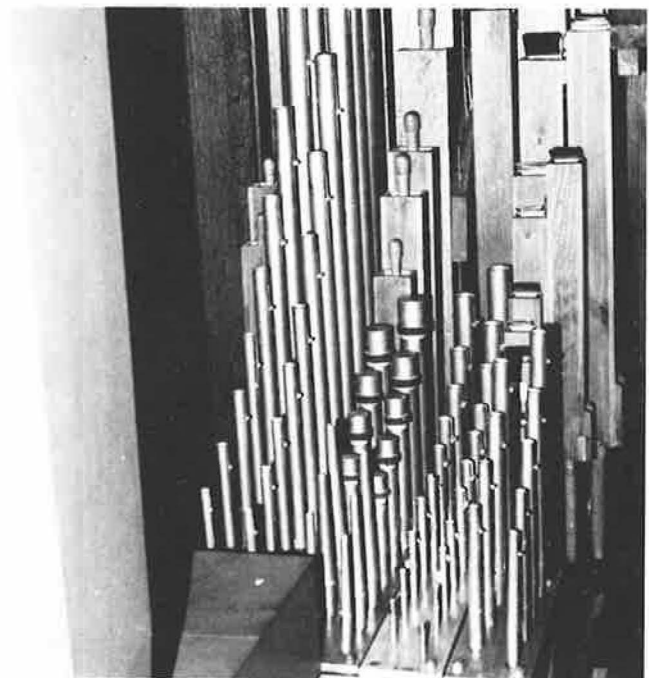
Any attempt to enlarge the stoplist, that is to increase the number of pipes, was deliberately avoided. Nor was any attempt made to alter the position of the keydesk, which has the player facing the organ. Either approach would not only have increased the cost considerably, but would also have meant an encroachment upon the substance of an organ worth keeping. The following stoplist shows the registers as they stand front to back on the windchest:

- Pedal C-d**¹
 - 16' Subbass
 - 8' Cello
- I. Hauptwerk C-f**³
 - 8' Principal, display
 - 4' Octave, display
 - 2 2/3' Quinte
 - 16' Bordun tc
 - 8' Flaut
 - II Rauschquinte
 - 8' Trompete
- II. Unterwerk C-f**³
 - 8' Gamba
 - 8' Liebl. Gedackt
 - 2' Flaut tc
 - 4' Flaut
- Fixed Combinations**
 - Piano
 - Forte
 - Tutti
- Couplers**
 - II/I
 - I/P

Erected by Wilhelm Beier.
Voiced and finished by Josef Luthen.

A service of dedication was held on 24 April 1977 with Prof. Josef Zimmermann of Cologne at the organ and with the church choir under the direction of Siegfried Biedermann. The program:

- Choir: Was Gott tut, das ist wohlgetan... Joh.Seb.Bach
- Greeting
- Dedication of the Organ**
- Choir: Psalm 150
- Prayer of Dedication
- Congregation: Lobe den Herren (Praise to the Lord) Stanzas 1 + 4
- Organ: Chorale Prelude
- Allein Gott in der Hoh sei Ehr Joh.Seb.Bach O.Pl. 1685-1750
- Praeludium und Fuge G Dur F. Mendelssohn-Bartholdy 1809-1847
- Choir/Organ: Ich will den Namen Gottes Loben... Joh.Seb.Bach
- Organ: Zwischenspiel und Fuga I Joh.Nep.Hummel (op. posth.) 1778-1837
- Choir/Organ: Wohl mir, dass ich Jesum habe... Joh.Seb.Bach
- Organ: Voluntary No. VII in g John Stanley
- Address**
- Domkapellmeister Karl-Heinz Obernier
- Choir/Organ: Preiset froh den Konig Purcell/Trapp
- Solo for
- Tenor and Dir, dir Jehova will ich singen Joh.Seb.Bach
- Organ: Romanze Max Reger - 1873-1916
- Offertoire Louis Vierne - 1870-1939
- Prozessional A. Tscherepnin - 1899-
- Congregation: Tantum ergo... Stanzas 5 + 6
- Benediction**
- Choir: Regina coeli Gr. Aichinger - 1564-1628
- Congregation: Grosser Gott, wir loben dich Stanzas 1 + 2
- Organ: Postlude, in the form of a free improvisation.



Unterwerk pipework, Klais organ, St. Simon and Judas, Wachtberg/Villip, West Germany. Note the wood basses on the Gedackt 8', and Flaut 4'.

Restoration of the Roosevelt Organ, St. Charles Borromeo R. C. Church, Philadelphia

by Edwin A. Ohl

In the year 1880, the firm of Hilborne Roosevelt of New York completed in their Philadelphia factory a large organ for St. Charles Borromeo at 20th and Christian Sts. in Philadelphia. The magnificent three-manual, 32-stop organ represented, at the time, one of the finest organs in the city. The brilliant acoustical properties and rich architectural splendor of St. Charles' nave have insured, through the years, that few organs, if any, have surpassed it. Few indeed are instruments as beautifully a part of their surroundings. As is the case with nearly all the Roosevelt organs that survive, St. Charles' instrument is well built and superbly voiced. The fiery reeds and broad full voiced diapasons echo the work of the great French builder of the 19th century, Cavaille-Coll, from whom Roosevelt learned much

of his art. The endless variety of strings and flutes and the liberal sprinkling of independent mutation stops as well as the brilliant acoustics of the church nave, make the hearing and playing of this organ a rewarding experience indeed.

Following the completion of the building and the organ, St. Charles parish upheld a tradition of fine music for many years. For a time instrumentalists were regularly employed to contribute to the musical forces enjoyed each Sunday at High Mass. Many distinguished recitalists have played there through the years. A fine carillon in the northeast tower rounded out the varied musical contribution St. Charles provided in the community.

Unfortunately by the mid 20th century a swiftly changing and newly mobile neighborhood took its toll with ever-decreasing church attendance and subsequent declining income. The great music programs terminated (along with many other aspects of the church's ministry) and many years of hard times followed. Happily though, the parish is once again a very active community parish, involved in community affairs, performing many vital functions and growing.

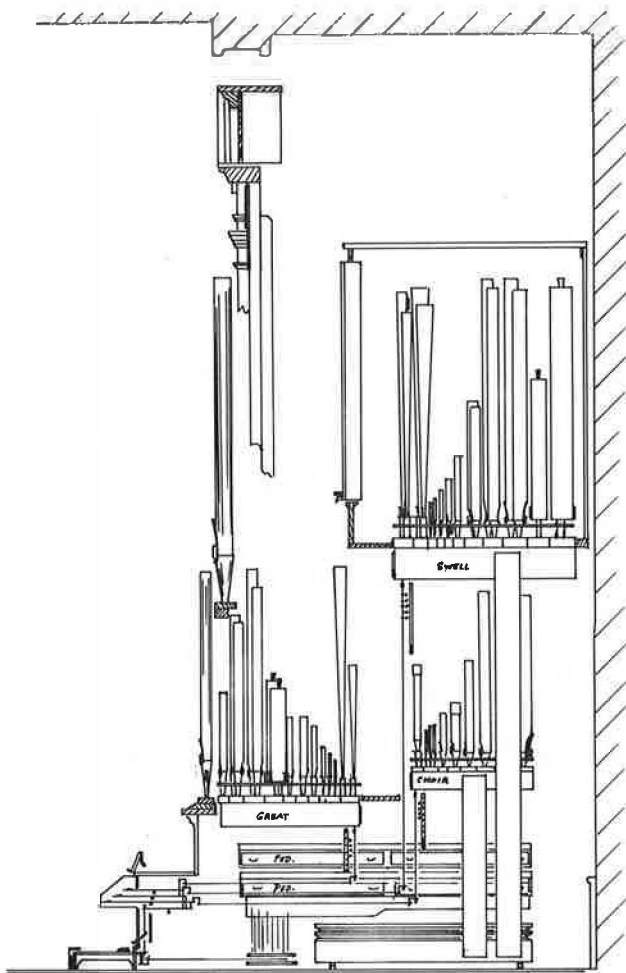
Unfortunately, the years of neglect left their mark also on the organ, and by the late 1950s a restoration was badly needed. One, of sorts, was done in 1957 but due to generally poor work and even poorer service in the years that followed, the "restoration" was short-lived. Apathy on the part of those servicing the instrument finally led to a state of total disrepair rendering the organ almost unplayable. Some time during the early 1970s the manual to pedal coupler action was removed entirely and no further repairs were made to the remaining inter-manual couplers. About 1975 vandals entered the organ case and stepped through the lateral tracker runs of the swell, great, and pedal divisions. The pedal action at this time was so badly damaged as to render the entire pedal organ unplayable. Since only the choir organ remained operational, the organ was no longer used.

In the spring of 1976 the present restoration program was initiated largely due to the efforts of Susan Mofusco, director of music at St. Charles Parochial School. The value of the Roosevelt organ had been realized by the clergy at St. Charles for years, and it had been resolved not to replace the instrument, but to restore it when possible. In July of 1976 the great honor and responsibility of the restoration of this historic instrument were entrusted to me.

Being a builder of classic tracker organs and having an extensive knowledge of, and respect for, Roosevelt's work, I found no obstacles in the technical skills and historic perspective needed for such a restoration. The one obstacle, not easily overcome, was simply that there were not sufficient funds available for a complete restoration and reconstruction of the instrument. We elected to proceed with what we had.



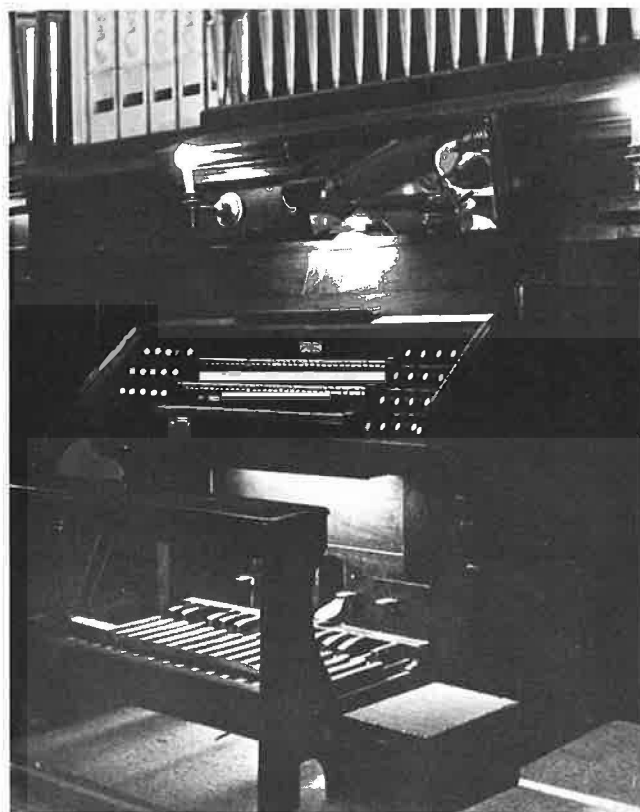
The 1880 Hilborne Roosevelt organ, St. Charles Borromeo R.C. Church, Philadelphia. All photos and drawings by Edwin A. Ohl.



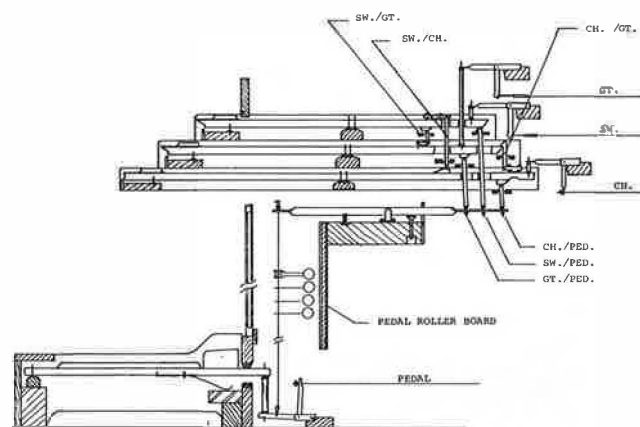
Side elevation of the Roosevelt organ.

A thorough examination revealed the organ's superstructure, casework, wind trunks and chests to be in very good condition. Attention was needed in the following areas: as mentioned above, the great, swell and pedal lateral runs were destroyed, and the pedal coupler action completely removed and destroyed. Further, such extensive "patchwork" and "jury rigging" had been performed on the action that it was necessary to replace it in its entirety. However, it had been decided at the beginning of the project that no tonal or mechanical alterations be made to Roosevelt's original work. We were to restore, not rebuild. Unfortunately, with so much to do, it was not economically possible to duplicate the original wood action exactly, and, on the other hand, impossible to retain the original (with its often unsuccessful patches. The best solution seemed to be to restore all original roller boards and squares (of metal), restore the original inter-manual coupler action (replacing parts were necessary) and use modern steel wire trackers and aluminum pull-downs, thus playing characteristics would not be altered, external appearances would not change, and a cost savings could be realized while providing a rugged, dependable action. And so it was done.

As I reflect over the work done, I feel compelled to mention that one modern convenience was deemed essential to the success of this project and continued well-being of the organ ... light! Yes, we installed an extensive fluorescent lighting system and a generous supply of service electric outlets inside the casework. Thus "enlightened," however, we had to remove a century's worth of dirt from the interior.



The console of the Roosevelt organ.



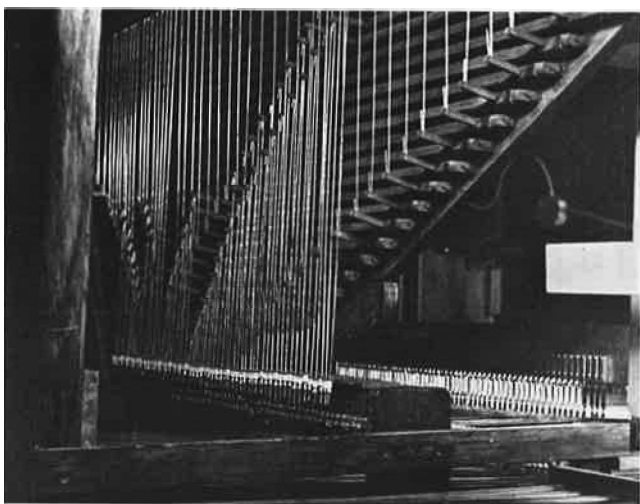
The coupler action of the Roosevelt organ.

After all, now you can see! Interestingly, there was much wax dripped inside the organ, indicating work done by candlelight in times past.

The coupler action required much work as many new stick pins had to be fashioned, shifters had to be releathered, ways had to be cleaned and lubricated and some 108 new brass springs wound. All leather action nuts were replaced. Then 270 separate adjustments were necessary to properly align all inter-manual and manual-to-pedal couplers.

After the action was completed and a few pallet springs replaced, wind was turned on and the first sounds heard in many years were toasted with champagne!

Years of careless tuning had badly damaged many pipes. All open metal pipes were cone-tuned. It is still be-



The great roller board, rebuilt with aluminum pull-downs.

yond me why so many tuners insist on "pinching" and ripping pipe tops to tune older instruments when the proper use of tuning cones would keep pipework in excellent tune and preserve its physical integrity for centuries.

Several larger pipes required resoldering of seams, and a few wood pipes the regluing of seams.

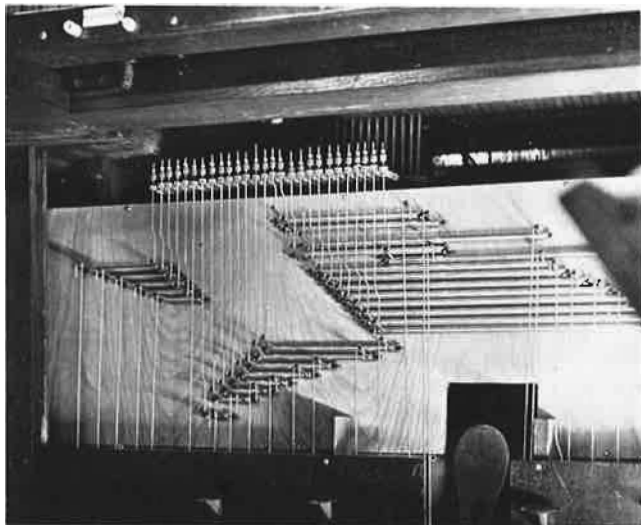
One of the remarkable aspects of Roosevelt's pipework is the stability and superb voicing of the reeds. A few damaged reeds had to be replaced. The experience of cutting, curving, and voicing new reeds to match Mr. Roosevelt's work was, to say the least, challenging. Despite my years of experience voicing low pressure reeds, I must admit I learned a lot from Roosevelt's example and experienced more than a few tense moments. The attack and speech characteristics of the trumpets, particularly, are superb. One can only stand in admiration of such skillful and artistic work.



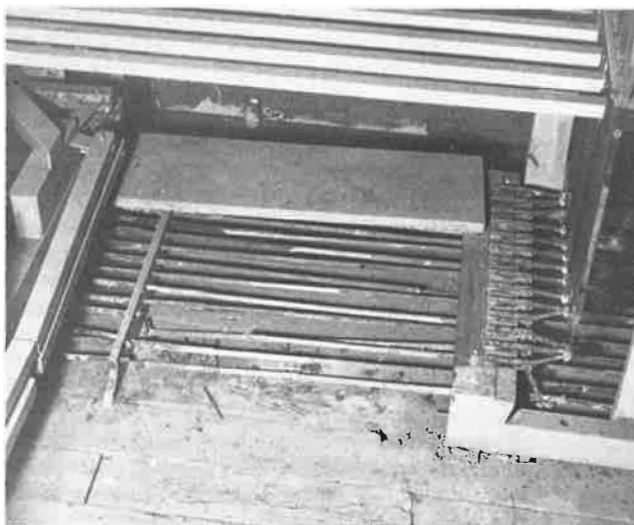
The great organ pipework showing the famous Doppelflote. Note cone tuning on flues in foreground.

The restoration was completed by Easter of 1977 and the organ once again looks and sounds like it did in 1880 ... a truly remarkable instrument. It is, of course, regrettable that the action could not have been remade in wood exactly as it was originally, but great care was taken to insure that its "feel" is the same.

The specification as it was in 1880 and as it is today appears below.



New pedal coupler roller board with aluminum rollers and pull-downs. This replaces original roller board which was removed and destroyed.



Damaged pedal action. Pedal was so badly damaged that it was totally unplayable before restoration.

Great

16' Open Diapason
8' Open Diapason
8' Doppelflote
8' Gamba
4' Principal
4' Waldflote
2 2/3' Twelfth
2' Fifteenth
III-IV Mixture
8' Trumpet
4' Clarion

Swell

16' Bourdon
8' Open Diapason
8' Stopped Diapason
8' Salicional
4' Harmonic Flute
4' Violina
2' Flageolet
II Cornet (Sesquialtera)
8' Cornopean
8' Oboe
Tremulant

Choir

8' Violin Diapason
8' Melodia
8' Dulciana
4' Rohrflote
3' Nazard (2 2/3')
2' Piccolo
8' Clarinet (T.C.)

Pedal

16' Open Diapason
16' Bourdon
8' Violin Cello
8' Fagotto

Couplers

Sw./Ped.	Sw./Gt.
Gt./Ped.	Ch./Gt.
Ch./Ped.	Sw./Ch.

Pedal Movements

Sw	P
Sw	F
Gt	MF
Gt	FF

Swell Expression

Early Organs of the American Southwest

(Continued from page 11)

F. Bandelier, *Historical Documents Relating to New Mexico ... to 1773*, Vol. III (Washington, D.C., 1937), p. 72.

30. The same is true for early Arizona missions, however, there are extant materials from missions in Texas and California. The Texas music, hymns and choral, is discussed in Anna McGill, "Old Mission Music," *The Musical Quarterly*, XXIV (April, 1938), 186-193; while similar music from California may be found in Owen de Silva, *Mission Music of California* (Los Angeles: W.F. Lewis [c. 1941]). The latter source is most interesting in that it contains two masses that appear to be the creations of a California missionary, Father Narciso Duran.

31. For a tentative reconstruction of New Mexico mission choral music see Spiess, "Church Music in Seventeenth-century Mexico," *New Mexico Historical Review*, XXXX, No. 1 (January, 1965), 13-14.

32. For examples of this process in operation it is suggested that the reader consult de Silva, *op. cit.*

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Durner Materials Presented to OHS

The archives of the Organ Historical Society have received the historically valuable company records of the highly regarded organ builders, Charles F. Durner and his son, Charles E. Durner, who built many hundreds of instruments in Quakertown, Pennsylvania, between 1859 and 1933. The gift was made on June 17 by the widow of C.E. Durner, Mrs. Edna Viola Merkel Durner of Quakertown.

C.F. Durner was a native of Wittenburg, Germany, who "established an extensive premises for the construction of pipe and reed organs. He is the only one in Bucks County of his trade," according to *The Industries of Pennsylvania*, published by Richard Edwards of Philadelphia in 1881. C.E. Durner succeeded his father, continuing the firm until his death in 1933. Their factory still stands at the corner of Front and Juniper Streets, where a meat market is now located. See *THE TRACKER* 8:4, 10:1, and 12:3.

In the society's archives at Ohio Wesleyan University, Delaware, Ohio, archivist Dr. Homer D. Blanchard will catalogue the material for research by musicologists and organ historians. Included in the collection are contracts for organs, specifications, correspondence, check stubs, ledger books, photographs, and catalogues from competing firms.

The material may disclose the locations of several old organs in rural areas of Pennsylvania where no organ historian has yet explored, according to James R. McFarland,



L. to r.: Mrs. Edna Viola Merkel Durner, James R. McFarland, C. Thomas Himmelsbach, Mrs. Mary Jane Durner Himmelsbach.
Photo by J.B. Dyker.



Mrs. Edna Viola Merkel Durner, Quakertown, Pennsylvania, June 17, 1978.

organbuilder of Millersville, Pennsylvania, who received the material for the society.

"One of the more important aspects of this collection is that it reveals much about the economic status of organ building between 1880 and 1930," said McFarland, "It is an era about which we have little economic information."

Initial contact with Mrs. Durner was made by OHS Tannenberg Chapter member Carolyn Fix of Fairfax, Virginia. Donation of the papers was arranged by C.E. Durner's granddaughter's husband, C. Thomas Himmelsbach of Quakertown.

McFarland said the oldest known extant organ built by C.F. Durner was constructed in 1868 for St. John's United Church of Christ in Boalsburg, Pennsylvania. At least a dozen others survive intact and unaltered.

"He was one of the few German immigrants who built in Germanic style in America while other American builders were influenced by English models," said McFarland. "And, the workmanship was incredibly fine."

As late as 1914, the Durners were producing mechanical action organs, using direct linkages from the keys to the valves which allow air to enter the pipes. After that date, they employed pneumatic and electrical devices to open the valves, it was learned from the records.

With the Centennial Exposition organ that C.F. Durner displayed at Philadelphia in 1876 he received the First Premium Award. Records of the firm show that the instrument was moved to an Episcopal Church in Clarksville, Tennessee, where its fate is now being sought by the society.

— William Van Pelt III

MINUTES OF THE OHS COUNCIL MEETING

September 9, 1978

Haddonfield, New Jersey

The meeting was called to order by the president at 9:35 A.M. In attendance were council members Homer Blanchard, George Bozeman, Norma Cunningham, Thomas Cunningham, Thomas Finch, Alan Laufman, Robert Newton, Albert Robinson, Donald Rockwood, Lawrence Trupiano, William Van Pelt, Samuel Walter, and James McFarland; committee chairmen Culver Mowers and Norman Walter; and interested members Joseph Corkedale, Archie Marchi, and Martin Walsh.

The minutes of the Lowell meeting of June 26, 1978, were accepted as they will appear in *THE TRACKER*.

The archivist reported the receipt of the "Durner Collection," a substantial portion of the company records of this now defunct southeastern Pennsylvania firm.

The chairman of the audio-visual committee reported that portions of the 1978 convention recordings will be used on the weekly radio program run by the Boston AGO.

The extant-organs committee chairmen reported that several libraries have ordered complete sets of the extant list.

The chairman of the research and publications committee reported with council's full approval, to delay the publication of the Elsworth manuscript. A between-meetings ballot had authorized him to proceed with his . . . proposal as submitted by mail on July 20, 1978, said proposal concerning an agreement with Henry Karl Baker (The Organ Literature Foundation) for distribution of the Elsworth book.' Chairman Ogasapian feels that it might be possible to find an arrangement within more realistic costs for the society.

The public relations director announced that he has procured the services of the graphics department at Virginia Commonwealth University to design publication brochures, record jackets, record inserts, etc. This service will be provided at no cost beyond that for materials.

Reports were received and accepted from all council members and committee chairmen present as well as from those mentioned above in report summaries and from chairmen of the historic organs recital series, international interests, the nominating committee, and the 1978 through 1981 convention committees. A special vote of thanks was offered to the treasurer upon the acceptance of his report.

Council voted to discharge the 1977 convention committee.

Previous discussions among council members about the need for such a policy prompted the president to appoint Richard Oslund as chairman of a committee to draft a code-of-ethics for the society.

In light of the discussion at the last annual meeting of the society concerning our membership in The National Trust, council voted 'to lend support and provide \$100 to a member of the OHS for the purpose of attending the upcoming convention of The National Trust in Chicago and report to the society.'

Council then carried the motion 'that we retain George S. Norton as the society lawyer.' In effect this was a matter-

of-record motion since Mr. Norton has already been acting in this capacity.

Council voted 'that the Biggs Fellowship be funded solely by the Fellowship Fund as a matter of policy.' It is council's feeling that a maximum of \$200.00 per convention be spent. For the 1979 convention as may become necessary, council authorized expenditure from the general fund to make up any deficit in the Fellowship Fund. After hearing his plans for advertising, council extended a vote of thanks in advance to Mr. Van Pelt for this public relations works toward raising money for the fellowship.

Council requested 'that Alan Laufman, George Norton, and James McFarland be appointed to head a committee on rule codification.' It is hoped that they will draft a complete set of standing rules for ready reference for those involved in Society business.

A rather lengthy discussion was held concerning the purchase of audio-visual equipment. Much of this was prompted by objections from a segment of the general membership. At the suggestion of the audio-visual chairman, Council voted to 'rescind the previous meeting's motions concerning the purchase of audio-visual equipment.' The A-V chairman still feels strongly that the equipment is necessary. Council then authorized the expenditure of up to \$300.00 per annum for travel expenses incurred by the A-V chairman in auditing and editing tapes. Any amount in excess would be subject to review.

A motion was carried to begin printing the following notice in every issue of *THE TRACKER*: 'THE ORGAN HISTORICAL SOCIETY is not beholden to any commercial interest. There is no intention to discredit or recommend any existing organ manufactory or concern. No such information inferred or construed in any form may be used in advertising or for any commercial purpose. The OHS will take all steps open to it to prevent or prosecute any such of its material, the name *THE TRACKER*, or the name THE ORGAN HISTORICAL SOCIETY.' This motion was enacted out of concern for the fact that the name of the OHS was recently used for a commercial purpose by an organ building firm operated by a member. The nature of that motion has been a long standing policy which the council felt has not been sufficiently advertised. Pursuant to this fact and to clear the air about the recent incident, council directed the 'placement of a suitable advertisement in *The Diapason* and in *Music* with this disclaimer: It is the firm and long-standing policy of THE ORGAN HISTORICAL SOCIETY not to recommend the work of any organ-building firm. No one is authorized to make any such recommendation in the name of the society.'

At the request of the editor, council voted 'to produce a special twenty-fifth anniversary issue of *THE TRACKER* to be distributed at the appropriate time. Extra outside sales will be solicited.'

At the treasurer's request the following two matter-of-record motions were carried: 'that Retained Earnings be debited in the amount of \$1,598.50 for 1978 Convention Book Payable,' and 'that Retained Earnings be debited in the amount of \$35.00 for 1979 Convention Book payable.' It was duly noted that the 1978 Convention Chairman's report was final. The treasurer and chairman were instructed to close the books. Council voted 'to discharge the committee with thanks for a very efficient job well done.'

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A discussion about financing of various society programs in respect to inflation prompted the passing of these motions: 'to ask the president to send out a fund raising letter' and 'to request a membership cost analysis from the finance committee in time for the next meeting.'

Council moved to 'instruct the president in consultation with the editor, to appoint a board of editorial assistants to assist the editor in matters of technical and historical accuracy.'

A discussion about the peculiar circumstances surrounding an upcoming Historic Organ Recital prompted the motion 'without any sense of setting a precedent that we allow the recital in Danville, Virginia, by Earl Miller to be pre-funded with the \$100.00 grant.'

The meeting adjourned at 6:10 P.M. with a vote of thanks to our host, Albert Robinson. The next meeting will be in Delaware, Ohio on November 25, 1978, at 9:00 A.M. Our host will be Homer Blanchard.

Respectfully submitted,
/s/ James McFarland
Secretary

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LETTERS TO THE EDITOR

Dear Sir,

I've been thinking a lot about OHS the past few weeks. We really have something special. What a diverse crowd we are, and yet what love (oh, the poverty of the English language to have only one word to express so many meanings!) exists within the group. There is something there that is not bound by time or space. It seems as if the beginning of each convention were a picking up of the threads dropped at the end of the previous one, and the weaving of the tapestry goes on. Our time together is short when measured against the rest of the year, and yet the richness of those few days reaches into the days that follow and gives life added savor.

Another facet of this gem — somehow something of this richness can be shared even by those who cannot go to conventions. The secret is one word: involvement. I remember my first few years in OHS — the feeling of being drawn into something that had unexpected dimensions — the names that became familiar and the personalities that took shape even though I never met the individuals. And the meeting, when it finally happened to me, no disappointment but a fulfillment.

What is this bond that pulls us together? I don't really know, and I seldom try hard to analyze it. I find it enough to accept the gift that is there for those who will take it. The gift is without price but not without cost; for it means caring, and caring means being vulnerable. But the price of invulnerability is isolation, and that price I will not pay!

Reading over this letter I see it isn't the letter I intended to write, but is one I needed to write. My feeling for OHS and its people grows ever year, and sometimes I just have to express it.

As ever,
/s/ Pat Wegner
350 West 9th Street
Erie, Pa. 16502

Dear Sir,

As a member of OHS I have been pleased to be able to have a part in the growing number of transplanted old organs which are now finding new homes out here in the Pacific Northwest. In the past four months I had the pleasure of playing "dedicatory recitals" on two interesting old instruments, and I enclose programs for your perusal.

Both of the instruments were modified somewhat with new pipework, and installed by Glenn D. White of Seattle, also a member of OHS. Both organs are highly successful in supporting the liturgical music of their respective parishes.

Sincerely yours,
/s/ David P. Dahl
Associate Professor of Music
University Organist
Pacific Lutheran University
Tacoma, Washington

ALBERT F. ROBINSON

First Presbyterian Church
Haddonfield, New Jersey

NEW TRACKER ORGANS

Berkshire in New York City

The Berkshire Organ Company of West Springfield, Massachusetts, has completed the new organ for Gustavus Adolphus Lutheran Church at 155 East 22nd Street, New York. The instrument has three manuals, electric stop and combination action, and mechanical key action. It has thirty-three ranks dispersed among the twenty-three stops. The specification:

Great Division

1. Quintaton	16'	56 pipes
2. Prinzipal	8'	56 pipes en-facade
3. Rohrflöte	8'	56 pipes
4. Oktav	4'	56 pipes
5. Spitzflöte	4'	56 pipes
6. Hellflöte	2'	56 pipes
7. Mixtur, V ranks	1 1/3'	380 pipes
8. Sesquialter, II ranks TC	(8')	88 pipes
9. Trompete	8'	56 pipes

Brust-Positiv

Brust-Positiv Division (Shuttered)

10. Singendgedeckt	8'	56 pipes
11. Prestant	4'	56 pipes en-facade
12. Koppelflöte	4'	56 pipes
13. Prinzipal	2'	56 pipes
14. Quintflöte	1 1/3'	56 pipes
15. Scharf, III ranks	2/3'	168 pipes
16. Krummhorn	8'	56 pipes

Tremolo (electronically paced)

Pedal Division

17. Subbass	16'	30 pipes
1a. Quintaton	16'	(Great)
18. Prinzipalbass	8'	30 pipes en-facade
20. Gedeckt bass	8'	30 pipes
20. Choralbass	4'	30 pipes
21. Mixtur, IV ranks	2'	120 pipes
22. Posaune	16'	30 pipes
23. Zink	4'	30 pipes

Great

Brust-Positiv



The Bedient Kit #3 organ in the residence of Pastor David H. Andreae, Larimore, North Dakota.

Bedient in Larimore, North Dakota

The Rev. David H. Andreae, pastor of the Larimore Lutheran Rural Parish, has completed the construction of the latest (and only) tracker pipe organ in Larimore, North Dakota, from a kit supplied by Gene R. Bedient Company of Lincoln, Nebraska. This is Kit #3, the first one completed by a customer.

The case is mahogany. There is a foot-operated feeder bellows, and a wind pressure of 80 mm of water. The windchest is an historical bar chest of solid redwood and oak. The pallets and rackboard are of solid oak.

The keyboard plays 4½ octaves (56 notes) from Low C, two octaves below Middle c, through g in the third octave above Middle c. There are evony naturals and maple sharps. The one rank of pipes (an 8' Gedeckt) is made of hammered lead alloy.

Begun May 31, 1976, the organ was completed September 3, 1977, and is located in the parsonage at 716 Booth Avenue.

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BOOK REVIEWS

Skinner, Ernest M. *The Modern Organ*. Reprinted, Brain-tree: The Organ Literature Foundation, 1978.

One can scarcely think of Ernest M. Skinner today without pausing to contemplate that perversity of fate that allowed him to live on into an era that had passed him by, and that looked with disdain on much of what he stood for. Barnes and Gammons describe Skinner in his later years with graphic pathos: wandering around AGO conventions seeking anyone who might take the time to talk with him. How alone he must have felt in the usual atmosphere of camaraderie, shared ideas, and status that pervades such gatherings. Once the lion of his craft, he was now ignored, even as many of what he considered to be the best of his instruments were undergoing alteration by a firm bearing his own name in its corporate title, but in whose operations he had no part.

His letters to *The Diapason* from the late 1930s on show an increasing bitterness and unwillingness to come to terms with the times fate had forced him to survive into. The archetype of conservatism, William F. Buckley's figure standing athwart history calling 'Stop!', the American tracker renaissance had not quite hit its stride when, mercifully, he passed at last from the scene.

There is much food for meditation in the life and work of Ernest M. Skinner. Today the few examples of his work that remain unaltered are being sought out, lovingly restored, and preserved from alteration as historic monuments. That would have doubtless pleased him. But we might well bethink ourselves of the builders who specialize in 'modernizing' the instruments of G. Donald Harrison (of whose work few enough original examples survive even now). And which of the historically pivotal builders will it be that next we discover has had his work 'renovated' into extinction? Walter Holtkamp, Sr., perchance? Nor can we take refuge in the excuse of our lack of historical perspective. Nobody ever doubted the intrinsic integrity of an E.M. Skinner organ; or was unable to differentiate the musical quality of, for example, a 1929 Skinner and a 1929 Moller; or a three-manual, fourteen-rank Austin. The cause was plain and simple: a change in repertoire tastes; and churches who could afford Skinner's prices could also afford to hire leading organists and to indulge them in their demands for new instruments more suited to those tastes. Thus solid and honest Skinners were discarded in favor of "eclectic" instruments. Only belatedly did we learn that the eclecticism so ardently pursued in the 1950s, seductive a siren though she seemed, was really but a chimera.

As for Skinner himself, there is again much food for meditation, especially for those of us who pride ourselves on our abilities as recitalists, builders, or scholars; for we are all, as the medieval poem says, at the mercy of the wheel.

Younger men and women will come upon us, even as we came upon those who went before. Let us hope they will treat us gently in our dotage—more gently than we have, in some cases, treated our elders.

So much for the philosophizing. *The Modern Organ* is definitely a period piece. It was originally written in 1917 and revised in 1945. Both editions are now collectors' items, and the going rate for them—when they can be had at all—is

substantially higher than that of *The Organ Literature Foundation's* reprint. Moreover, the Foundation's reprint includes, within the same covers, T. Scott Buhrman's biographical sketch of Skinner from a 1925 issue of *The American Organist*. Obviously, the ideas articulated (and Skinner never shrank from articulating his ideas) are dated. Yet the book is a fascinating and compactly packaged repository of information on early twentieth century organ building practice. There are chapters on action, wind pressures, placement, and even acoustics, all with diagrams and photographs. Buhrman's item (and Buhrman never shrank from venting his ideas, either) complements Skinner's work beautifully and contains additional photographs.

All in all, the book is invaluable from a historical point of view and indispensable to any organ reference library with pretensions to completeness. The Organ Literature Foundation deserves our thanks and congratulations for making a long out of print yet very important item generally available again.

Louis J. Schoenstein. *Memoirs of a San Francisco Organ Builder*. San Francisco: Cue Publications, 1978. \$35 cloth; \$15 paper.

Louis Schoenstein's book presents a number of difficulties. First, it is over 700 pages long (including seven plates grouped at the end); second, it has no index—and in a work so long and multi-faceted, one is desperately needed; finally, the volume tends to digress into reminiscences at frequent intervals: a facet that often gives important insights into Mr. Schoenstein's career, organs in San Francisco, both extant and gone, and the life of an organ man in the early part of the century, but that does throw the reader off balance, nonetheless.

Having gotten the negatives off our chest, let us say at once that the book has numerous places that capture and hold the reader's attention. Unlike Skinner, Schoenstein rarely if ever philosophizes. His approach to organ work is practical, personal, and empirical.

As an author, he disclaims any literary pretensions; yet there is that attention-capturing phenomenon that a reader often encounters in oral history: a trait that carries him along with an almost-physical presence at the events recounted. Such books as Mr. Schoenstein's present and will present generations to come with the sort of memoir that is worth a dozen carefully researched volumes by scholars decades or a century removed. Thus the real import of the work may well have to await final assessment at the hands of future organ historians for whom it will be a primary source.

Meanwhile, it, and its appendix of sketches and work of early northern California organ builders, fills a need for such studies of regions not yet chronicled, lest we make that all-too-easy assumption that all organ building of any merit took and takes place east of the Hudson River. For this reason, if for no other (and there are many, many others), it belongs in any library of sources on American organ building.

— John Ogasapian

ZION'S REFORMED CHURCH

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Pipe Organs of Ann Arbor. Ann Arbor Chapter AGO. 96 pp. Ill. \$3.75 (incl. postage). 2nd edit. 1978.

This is a model which, if put into practice in every city and town, would solve many problems and prove invaluable

to organ historians because it is a completely detailed account of every extant organ in the Ann Arbor area.

Eight organs located in universities or colleges are described. Twenty-two church organs are documented. Eleven residence organs are accounted for, and one funeral chapel and one theatre organ are also included in this carefully prepared, spiral bound booklet which has fifty illustrations.

Most important from the historical point of view is the account of the Frieze Memorial Organ in Hill Auditorium of the University of Michigan. Built by Farrand & Votey for the Chicago World's Columbian Exposition of 1893, it was purchased when the Exposition closed by the University Musical Society and presented to the University as a memorial to Professor Henry S. Frieze, first president of the Society, and set up in University Hall. In 1913 it was moved and rebuilt for Hill Auditorium by — but no! This is not a recap of that organ's history. Get the book and see for yourself.

Organs by Reuter, Moller, Melvin Light, Schlicker, Aeolian-Skinner, Th. Kuhn, Noack, Ruhland, Barton, Casavant, Noehren, Hook & Hastings, Schantz, Wicks, Fouser, Harris, Pels, Holtkamp, Reynolds/Bedient, Wangerin, Bond & Reineck, Pilzecker, and Kney are fully described with stop lists and interesting commentary.

The book is principally the work of James O. Wilkes, 805 Colliston Road, Ann Arbor, Michigan 48105, from whom copies may be ordered.

— AFR

RECORD REVIEW

Garnell Copeland "In Memoriam" - Album contains 2 LP discs, available by sending a check for \$10. to the "Copeland Fund," Church of the Epiphany, 1317 G Street, NW, Washington, D.C. 20005.

One of the most promising of young organists was Garnell Stuart Copeland, born in New Orleans in 1942. He grew up in San Francisco, studying with Newton Pashley and Richard Purvis. Later, on a scholarship to Philadelphia's Curtis Institute, he studied with Alexander McCurdy, and at Washington's College of Church Musicians with Leo Sowerby.

He became organist of the Church of the Epiphany in Washington in 1966 and was brutally murdered on January 6, 1977.

The records are made from tapes of some of his greatest recitals, employing four fine Aeolian-Skinner instruments—the Church of the Epiphany, Washington; Grace Cathedral, San Francisco; St. Thomas Church, New York; and Kennedy Center, Washington.

The music includes Reubke's Sonata on the 94th Psalm, Brahms' chorale prelude on "O Sadness, O Heart-sorrow," Grieg's "A Dream," Widor's Allegro from Symphony VI, Bach's Toccata and Fugue in D minor, Bach's Fugue a la Gigue, Schumann's Canon in A-Flat, Sowerby's "Pageant," and Liszt's Introduction and Fugue from "Ad Nos."

The performances are tops, and the recording leaves little to be desired.

— AFR

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ARTHUR LAWRENCE

Editor, *The Diapason*

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Finances — The Care and Feeding Of . . .

An Editorial

We have spared our membership the boring details of money matters for quite some time, and now is as good a time as any to bring them up again and set the record straight.

When we started operations in 1956, we had no treasurer nor treasury—no dues, no obligations and no debts. We published *THE TRACKER* via mimeograph and asked for contributions to pay for the postage. That these came in is evidenced by our continued operation without interruption. The first issue was mailed to 46 addressees, and by the end of the second year we had nearly 200 on the free mailing list.

We graduated in our third year to a printed format and felt it was time to establish a dues-membership basis. That first printed issue cost \$84. for the 200 copies. But that, remember, was 1958. The issue had eight pages and no photographs, and it had the work for four important authors plus the services of the editor and publisher. It didn't even have a "cast of characters"!

Well, today it is quite a different story. Each issue of *THE TRACKER* requires a run of 1300 copies to cover the 1200 members and provide a backlog for late comers. We now publish 28 pages, complete with pictures, ads, reviews, updating of Society business and news, and if you want to know how many people are involved just look at page 2. Finally, the cost of each issue is now about 12 times the cost of the first printed copy, and the postage—well, must we go into that?

In addition to *THE TRACKER*, the Society is now producing a variety of other costly operations which are more or less successful. The historic organ recital series, the citations for historic instruments, the recording of convention recital programs, the production of records, the sponsoring of other published items (such as *THE BICENTENNIAL TRACKER* and the forthcoming book on Johnson), the E. Power Biggs Fellowship, and the guaranteed backing of our annual national conventions — all this (plus a few incidentals) has to be "managed" by the National Council. It is not an easy task, and the Councillors (who pay their own travel expenses and receive no compensation for the time involved to attend meetings) are a faithful and hard-working group dedicated to the work.

It is you, the reader and perhaps far distant member, to whom these remarks are addressed. The National Council would like to continue all operations without increasing the dues, so at this time when you pay your dues for the coming year please consider a category of membership larger than the "regular." Please become a Patron, or a Sustaining Member, or - at the very least - a Contributing Member, and help keep the wheels in motion. If sufficient support is thus given, there will be no need to increase dues and you will have the satisfaction of knowing that you have done your share. Thank you for your understanding and consideration.

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INFORMATION SOUGHT on McDonald Organ-Piano, built New York ca. 1853. Square grand piano with one set of reeds under keyboard and bellows operated by 4th pedal. Interested in any advertising, literature, on organ-pianos in general and the McDonald Co. in particular. The Pease Collection, 43 Foundry St., Palmer, Mass. 01069.

FOR SALE — 50 used tracker organs, all sizes, varying condition. For list send \$1.00 in stamps to Alan Laufman, Director, Organ Clearing House, P.O. Box 104, Harrisville, N.H. 03450

FOR RENT — OHS slide-tape program "A History of the Organ in American form 1700 to 1900." Duration: 45 minutes. Full information and rates: Norman M. Walter, 25 Water-view Rd., West Chester, Pa. 19380.

FOR SALE — OHS Convention Programs, containing specifications and photos; Capital Dist., New York State 1967, Worcester, Mass. 1968, New York City 1969, Northern New York State 1970, Baltimore 1971, Central New Jersey 1973. 50 cents per copy. Order from OHS, P.O. Box 209, Wilmington, OH 45177, enclosing payment.

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