

8. Accounts of the Ruth family, firm and products are found in:
Herman Rambach and Otto Wernet, *Waldkircher Orgelbauer*, (Waldkirch: Waldkircher Verlagsgesellschaft, 1984); Johannes Brink, “Die Orgeln von A. Ruth & Sohn, Waldkirch (Breisgau),” *Musikhistorische Gesellschaft für Selbstspielende Instrumente in Deutschland e. V., Journal*, No. 3 (circa 1979), pages 38-47; Herbert Jüttemann, Andrew Pilmer, trans., *Waldkirch Street and Fairground Organs*, (Cleckton, West Yorkshire: A. C. Pilmer Automatic Music (Leasing) Ltd., 2002); van Dinteren, Ruth.
9. *Rechtspraak der haven van Antwerpen*, Vol. 49, page 35.
10. Paul Sparks, *The Classical Mandolin*, (New York: Oxford University Press, 2005), page 109.
11. Paul deWit, *Weltadressbuch*, (1906), entry courtesy Hendrik Strengers.
12. Paul deWit, *Weltadressbuch*, (1912), page 404.
13. Costers letter, Henk Strengers collection. None of these locations is on 2012 maps.
14. Stéphane Godfroid, “Bouwers Van Automatonen in Vlaanderen, Proeve van Catalogus,” in *Volksmuziekatelier Jaarboek V*, pages 25-125 (page 43).
15. These actions can be found at:
<http://www.felixarchief.be/Unrestricted/ZoekenBouwdossierResults.aspx?Bouwdossier=True&Milieuvergunning=True&Straat=Lange+Koeportstraat&Huisnummer=61&Aanvrager=&Van=1900&Tot=1930&Maximum=100&SorterenOp=2&SorteerVolgorde=0>.
16. Rambach and Wernet, pages 121 and 130.
17. The close-up was preserved in the Ruth family photo album. The incidental view, showing all four displayed organs, is in Rambach and Wernet, page 129.
18. *Het Pierement*, XXXV, 4, pages 152-153.
19. *Het Pierement*, XXXVI, 1, page 38.
20. Letter from Romi Maier to the author dated January 27, 1990.
21. J. L. M. van Dinteren, “A. Ruth & Sohn—Waldkirch,” *Het Pierement*, XL, 1, pages 6-23.
22. The opposing viewpoints were expressed in *Het Pierement*, XL, 3, page 121. In a March 6, 2010 e-mail to the author, Brink could only recall that the owner of the Model 46 music was a dealer in Heggen, Netherlands. The books have not been located.
23. *Het Pierement*, XL, 2, pages 81-82.
24. Search courtesy Bjorn Isebaert.
25. Image furnished by Bjorn Isebaert.
26. Reading (PA) *Gazette*, March 5, 1967.
27. The recordings bear no manufacturer identification but were likely issued by the Century Custom Recording Service. <http://www.forbiddeneye.com/labels/century.html> identifies Century with Saugus, California, assigning one album number 30780, with an approximate release date of 1968.
28. AR LPMS 2048 and 2049, produced by Americana Recording Studios of Ruston, Louisiana, listed and illustrated some of the instruments. They were copyrighted in 1970.
29. E-mail to author, November 8, 2010.
30. *Antique Trader*, July 18, 1979, page 35. *De Tovenaar* was also listed for sale in MacKinnon catalog 1.

Research continues into the history of the Costers Model 46 Ruth, with the hope that the years between 1912 and 1946 will be resolved, along with the identity of “E. Merincus.” Fred would be most pleased to hear from anyone with further information about the instrument.

Jan L. M. van Dinteren 1930-2011

From the first time I engaged in researching European fair organs, especially those made in Germany, one name stood out as an authority of renown: Jan L. M. van Dinteren of Geleen, Holland. His contributions to the field of European fair organ history are broad in scope and deep in content. A friend since our first meeting in 1986, he passed away on November 22, 2011.

Jan sought organ history first hand as a young man after the war, when travel could be difficult and hazardous. Yet he realized the importance of making personal contacts and preserving original documents or good copies for posterity. Jan located and visited the surviving makers and when they were deceased he went to their survivors. His contacts included Victor Chiappa, Carl Frei Sr., Wilhelm Voigt and relations of the Demetz family, the Richters, Adolf Ruth II, the Wellershaus brothers, Fritz Wrede, and many others. Without his consistent, pioneering efforts we would know far less than we do today. The enduring value of this work cannot be overstated.

A very good writer, Jan shared his archival holdings via many articles in *Het Pierement*, the important journal of the Kring van Draaiorgelvrienden, the pioneering Dutch organ enthusiasts group. His multitudinous contributions, dozens and dozens of illustrated pieces, started by 1955 and continued to the most recent 2011 release. He edited the journal, from 1975 to 1986, putting out great issues filled with wonderful text and images, nurturing its reputation as the leading journal on the topic. Jan’s lifetime of contributions earned him the 2010 Arthur Mills Rose Bowl from the Fair Organ Preservation Society. The museums in Utrecht and Waldkirch benefitted from his largesse, his three organs being donated to them years before his passing.

Jan kept in close contact with many organ restorers and owners. He was often accorded the privilege of writing about the completion of a new restoration or a prized acquisition, bringing forth not only basic data, but other knowledge that enhanced general understanding. Jan was a connoisseur of classical music, especially symphonic pieces that could fully test the capability of a mechanical organ to deliver with high quality. Owners and restorers that got heart-felt thanks from Jan after playing a requested selection knew they’d met his expectations.

He was proud of his expertise and could ardently assert his strong personality when wanting to make a point. A unique man, Jan will be missed and remembered by many friends whenever and wherever European fair organs play their enchanting melodies.

Fred Dahlinger Jr.