

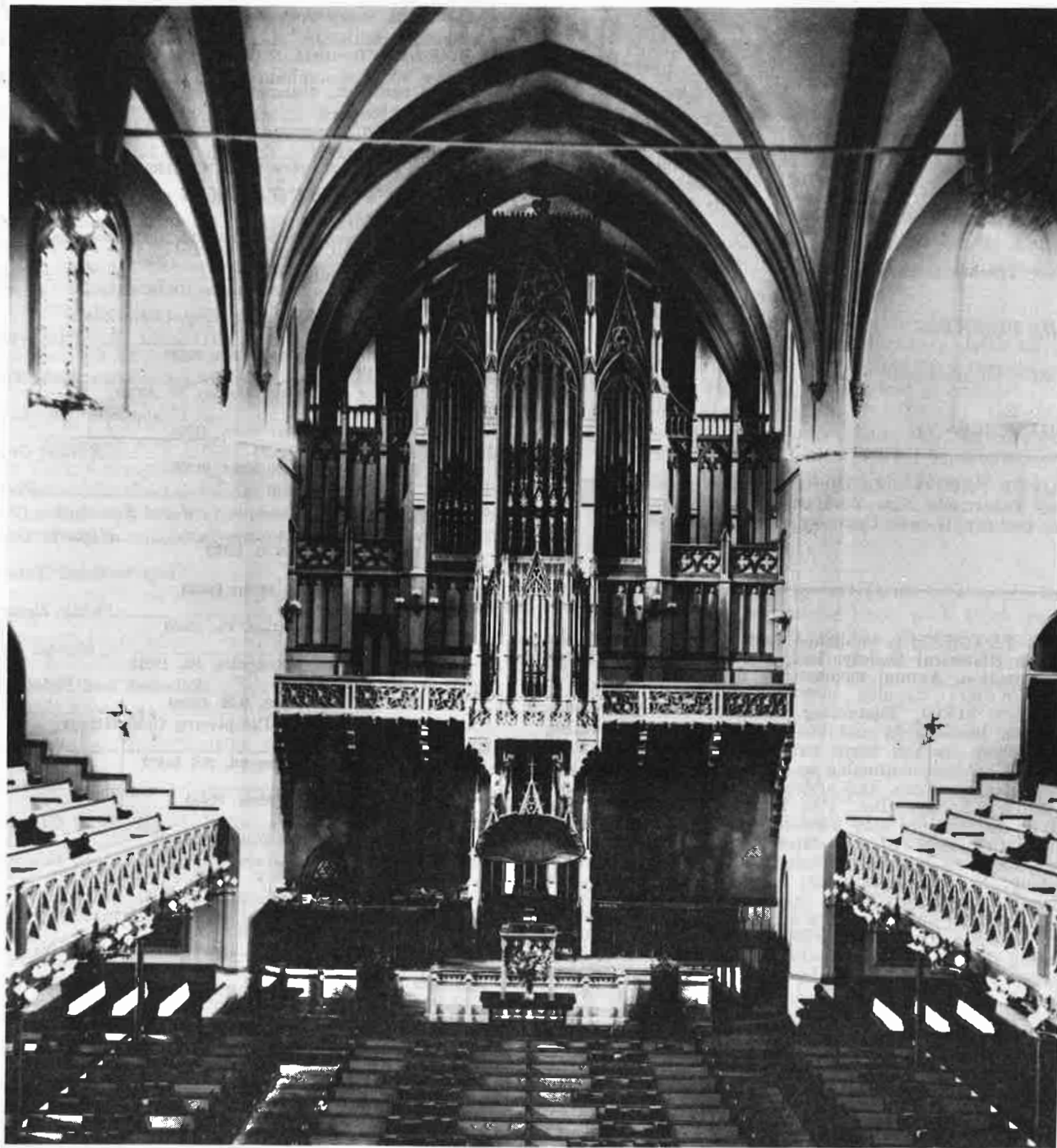


THE TRACKER

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THE TRACKER

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COVER PHOTO—The Ferris & Stuart organ in Broadway Tabernacle, New York City (second building), showing ruckpositif case. Courtesy of Roche Organ Co.

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Toward a Biography of Henry Erben

by John Ogasapian

Part II

The Trinity Church Organ

Henry Erben's organ of 1846 for Trinity Church in New York has been the subject of several articles,¹ and has been carefully described by Messiter² and in several contemporary periodicals. It was his largest instrument, and in its time, the largest organ in the country. As late as 1877, Erben was using the massive instrument as an advertising device, describing it in a letter to the Cincinnati Music Hall Association (a part of the process whereby he bid on the new organ for that hall) as "larger in caliber and power than the Boston Music Hall organ."³

While Erben was not at all hesitant to claim for himself all credit for the instrument's innovations, configuration, and conspicuous public success, the design had, in fact, been developed by the organist of Trinity Church, Dr. Edward Hodges, who had succeeded Erben's father in the position in 1839. Hodges rather faithfully kept notebooks on projects in which he was engaged, preserving in them copies of pertinent correspondence and a virtual day-to-day record of events, meetings, and even casual conversations. His notebook on the Trinity Church organ, containing specifications of both the original and final designs of the instrument, together with correspondence and even his personal impressions, and entitled "Memoranda/ & / Copies of Documents / connected with / the / Proposed New Organ / for / Trinity Church / New York / compiled by / Edward Hodges. Mus D," is preserved in the Library of Congress.⁴

The book opens with Hodges' account of the initial communication and resultant specification.

On Friday, Nov. 13th 1839 Mr W H Harison communicated to me verbally a request from the Building Committee of Trinity Church that I would furnish them with a specification of an organ.

Accordingly on Wednesday, Nov. 20th I enclosed to Mr J. L. Ogden, the Chairman of that Committee, the following specification

"Specification of an Organ for Trinity Church, New York"

Let it comprise five *Sound-boards* [wind chests], communicating with Four ranks of keys (Manuals) and A set (2 octaves, CCC to C inclusive) of *Brass Pedals*. (The keys [of the manuals] manufatured of the best black Ebony, with Ivory sharps.)

Position of the Keys: Upper rank. Solo organ. C 4 ft to e'' in alt. 3.1/3 octaves.

Second do. Swell. CC 8 ft to e''' altissimo [sic] 5.1/3"

Third do. Great organ CCC 16 ft to e'' in alt 5.1/3"

Lower do. Choir organ CC 8 ft to e'' in alt 4.1/3"
The keys to be brought out in front of the Great organ as far as the depth of the loft will permit.

Contents & general arrangement

(1) Of the *Great Organ* to be placed in the central compartment of the loft, immediately beneath the arch supporting the tower;

The *Compass* from CCC 16 ft to e'' in alt, 65 notes.

1. Open Diapason, metal, 16 ft, very large scale to G, thence gradually diminishing in scale to the bottom.

2. Open Diapason, metal, 16 ft, rather smaller scale than the foregoing. Mem. The lowest octave of these two stops will probably be required as *front pipes*.

3. Stopped Diapason

4. Principal
large scale

Mem. Probably some of these pipes may likewise be wanted for the front.

5. Principal
smaller do

6. Twelfth

7. Fifteenth - large

8. Fifteenth - smaller

9. Tierce (17th)

Sesquialtera, with an additional draw-stop to pull all three at once.

10. Larigot (19th)

11. Twenty Second

12. Twenty-second, soft

13. Mixture, three ranks Mem. All the harmonic stops to break into octaves and unisons as they approach the top of the scale.

14. Great Trumpet, 16 ft.

15. Soft Trumpet to CC 8 ft, the rest left out

16. Clarion 8 ft.

(2) Of the Swell,— to be placed in a triple box. The innermost box to be lined with thick rolled paper (milled board), & the interstice between the external & the middle boxes to be filled with shavings, cotton-wool, or other non-conductor of sound. Four doors or sets of doors to be provided for the use of the tuner, at the back or one side of the boxes, each door lined on both sides with milled board. The interior of the whole to be sufficiently large to receive the *sound-board*, so that the boxes will be completed at the bottom the same as at the sides, & top, & packed or stuffed in like manner; the action of the draw-stops & keys being communicated to the slides & pallets by wires suited to their respective work, passing through drilled apertures in metal plates inserted in the wood-work for that purpose.

The front is to be furnished with four sets of very light cedar shades, lined on each side with milled-board, having overlappings of at least one inch, on both sides. These shades are to open with a progressive & accelerating motion by the action of the Swell pedal, all arriving at the same time at their maximum, an angle of 45° with the horizon & pointing upwards.



Edward Hodges, Mus. D. This photograph appears as the frontispiece of the 1896 biography of Hodges by his daughter, Faustina Hasse Hodges.

This swell-box is to be placed in the rear & over a portion of the Great Organ, in as elevated a position as the architect will permit, & is to contain (besides the *Solo* organ, yet to be mentioned) the following stops.

The Compass being from CC 8 ft to e''' altissimo, 65 notes.

1. Open Diapason 8 ft - metal
2. Stopped Do. metal treble
3. Stopped *Double* Diapason. 8 ft. small scale [Hodges' meaning here is ambiguous; he is probably calling for a sixteen foot register, which, made of stopped pipes, would be a "Double" of "8 ft."]
4. Principal
5. Twelfth (soft)
6. Fifteenth
7. Hautboy
8. Trumpet
9. Clarinet 4 ft. (soft reed)
10. Cremona 4 ft.
11. Claribella
12. Night Horn
13. Vox Humana
14. Viole de Gamba

(3) Of the *Solo Organ* - the sound-board mounted in the interior of the Swell-box, & furnished with *compound pallets*, to enable the finger to overcome the resistance of the *heavy wind* with which this part of the instrument is to be supplied. (See "Bellows")

The Compass C 4 ft. to e''' in alt. 41 notes.

1. Open Diapason 4 ft (diameter 6 inches) [eight-foot pitch]
2. Stopped Diapason largest scale.
3. Large Flute 1 ft. [certainly a slip of the pen; Hodges must have meant "2ft" or octave pitch]
4. Tromba (stiff reed. large Trumpet)
5. Piccolo (Octave Flute)
6. Mounted Cornet, 5 ranks
- 7., 8., 9., (Spare slides)

(4) Of the *Choir Organ*, — to project from the front of the loft, having 8 ft. C in front.

The Compass CC 8 ft. to e''' in alt. 53 notes.

1. Open Diapason. Chamber scale, metal.
2. Dulciana
3. Stopped Diapason
4. Principal
5. Flute
6. Twelfth (Dulciana)
7. Fifteenth
8. Bassoon

The whole to be delicately voiced.

(5) Of the *Pedal Organ*, - to be built at the flanks of the organ-loft against the main wall of the tower, & partly also within the screen beneath the organ loft.

The Compass CCC to C 25 notes.

1. Subbass or Double Open Diapason. metal (zinc?) 32 ft. Nearly or quite the whole planted as *front* pipes.
2. Open Diapason. wood, 16 ft. large scale
3. Dulciana. wood 16 ft.
4. Principal. metal 8 ft.
5. Bassoon 16ft.
- 6., 7., 8., 9., 10. Sesquialtera, 5 ranks (viz. 12th, 15th, 17th, 19th, & 22nd) to be drawn separately or altogether
11. (Large spare slide, for a *free reed*, without pipes.)

Copulas

- | | |
|---|--------------------------|
| 1. Great Organ to take down the Choir Organ at unison | |
| 2. Do. | Swell at unison |
| 3. Do. | Solo Organ at unison |
| 4. Do. | Swell at an octave above |
| 5. Choir Organ | Swell at unison |
| 6. Do. | Swell at an octave above |
| 7. Pedals | Great Organ at 16 ft.C |
| 8. Do. | Do. at 8 ft.C |
| 9. Do. | Do. at 4 ft.C |
| 10. Do. | Choir Organ at 8 ft.C |
| 11. Do. | Swell at 8 ft.C |
| 12. Do. | Solo Organ at 4 ft.C |

Bellows

Three bellows,— viz. one of competent size to supply the *Great Organ*, *Choir Organ* & *Swell*, placed beneath the Swell box, and furnished with a set of five double feeders worked by a five throw crank & suitable fly-wheel. The *second* large bellows, with heavier wind than the forementioned, adequate to the supply of the *Pedal-work*, to be

placed upon the *ground floor* in one of the wings of the organ-screen, & likewise furnished with a set of five double feeders, as above described. The waste wind from these bellows to be carried to the Great Organ wind trunk. The *third* bellows, of much smaller dimensions but much heavier wind (capable of supporting a column of at least six inches of water,) to supply the *Solo Organ*. The feeders of these last may be worked by the same crank with the Great Organ bellows, & the waste wind be carried into either of the forementioned.

A dial plate with three indices to be placed in view of the organist, to denote the stock of wind furnished by his coajutors, & proper signals provided to remind them of their duty in case of default.

(signed) Edward Hodges, New York
Nov 19. 1839

The foregoing was accompanied by the following letter [to "T. L. Ogden, Esq."]

70 Franklin St.
New York. November 20th 1839

My dear Sir,

In accordance with your instructions by my friend Mr Harison, I have given my best attention to the drawing up of a concise specification of a first-rate Organ for Trinity Church, & now beg leave through yourself to submit the same to the consideration of the Vestry.

May I take the liberty of appending a few remarks?

In framing the specification it has *not* been my object to design an instrument which should be simply competent to the decent & effective accompaniment of the musical portions of divine service. I have not set myself to enquire *how much is absolutely necessary*, but rather drawn upon my imagination for an answer to the question *how much is desirable*? Yet I believe I have kept within the bounds of reasonable propriety, & not wandered into the regions of extravagance. I have also been restrained from suggesting more by a consideration of the *space* which the Architect is willing to allow for the erection of the organ; & this has operated particularly in the *Pedal work*, which constitutes the largest & heaviest portion of such undertakings.

And now with reference to the mode of proceeding, should it hereafter be the pleasure of the Vestry to order this or any similar instrument to be constructed, I will venture a suggestion. As in building a house or a Church, various parties enter into contracts for performing certain stipulated portions of the work, — one man covenants for the foundation, perhaps another for the remaining masonry, a third for the carpentry, & so on, and possibly some of those contracts may be nearly or quite *executed* before others are entered into; — so in building an organ there are certain steps or gradations in the work which may define the limits of as many specific agreements, whether executed by the same or by *different* parties. And I recommend the application of this principle to the matter in hand. Thus at first a contract or agreement may be entered into for the

whole of what may be called the *Machinery* of the instrument, —e.g. the keys, the movements or "action," the swell-box, &c. A second contract might be formed (not however until Mr Upjohn's internal plans are more matured) for the *Case*. For what remains, viz., the *Pipes* (which in truth constitute the *soul* of the whole, & to which all the rest is but subsidiary) they may be left to form the subject of one, two, three, or a dozen further contracts, from time to time, as may be deemed expedient. This will leave open an opportunity for importing entire "stops" of pipes from England or from Germany, or for allowing various manufacturers in this country a chance of exhibiting to the best advantage the products of their respective skill. Such a mode of procedure will have the effect of distributing the cost of the instrument over a series of years, & that too without any needless expenditure, without *waste* occasioned by pulling down & replacing, — all that will be required from time to time being the insertion of a few more pipes, as the Vestry may see fit to make appropriations for that purpose. After a few stops shall have been planted in each department, the organ will be efficient for all ordinary purposes; and even should it not be ultimately completed to the extent now proposed, no loss or damage will have been incurred. The foundation will have been laid, the superstructure will have been *apparently* raised, no *deficiency* will be perceptible.

But I will not allow myself to believe that it *would* long be suffered to remain in an incomplete state. So great is the desire of the musical portion of the community here to possess *one* organ capable of competing with many European instruments of that class, that even should the Trinity Corporation think it incompatible with the prudent administration of their funds to appropriate so large a sum as would be necessary to build the entire organ, were the leading parts constructed, means would be found to add "stop" to "stop" until the whole were finished. At present the United States do not contain one really large organ. If in any portion of this vast country a stranger would expect to find such an instrument, it would be in such a great & important & wealthy city as New York; & should the present opportunity of realizing, or of doing something *towards* realizing such an expectation be suffered to pass away unimproved, ages may elapse ere such another will occur.

Let it not be imagined that the object proposed is to erect an immense instrument for the purpose of eliciting the utmost possible quantity of noise. On the contrary, one of the leading points of the specification (the Swell) is calculated for the production of sounds of *minute Delicacy*, such as have never yet been heard on this side of the Atlantic; & the very large (32 ft) pipes so far from being *loud*, are, when used, barely perceptible by the ear, except in the intense grandeur which they impart to the effect of others.

If it would add weight to the recommendation; I would enforce it by my earnest personal solicitation, from the interest which I take in the art,

for the cause of organ-music, for the permanent benefit of the artisans of America & for the credit of the city — the State — & the country at large.

I scarcely need to say that I shall be happy to give my best exertions in furtherance of the work & have the honor to remain

My dear Sir

Your very respectful & obedient servant
(signed) Edward Hodges

Several elements in this preliminary specification, which was later altered into the final instrument, are a departure from the common practice among American organ builders. Whereas most American instruments had adopted the British G-compass, Hodges specifies the continental C-, however with the addition (and/or subtraction) of octaves. The Great, for example, has an extra octave of bass, rendering the eight-foot registers physically of sixteen-foot compass; Hodges is therefore able to augment his pedal by specifying the sub-octave coupler from the Great to the Pedal, and since the pipes to CC are actually present, he is able to make the unison registers of the division serve as pedal registers *at that division's unison level*, sixteen feet. This feature was incorporated in the final specification with some further refinement, and will come under discussion later in this study.

The concept of spare sliders—in effect, complete preparation for the addition of pipes at a later date is also uncommon for the time (although not unheard of). The expense of the pipes themselves are only a part of the overall expense of the addition of a register, i.e., the costs of the slider, stop-knob, and linkage, etc., are a substantial consideration in the addition of registers. Accordingly, Hodges' intent in specifying in this manner might not have been so much to economize (indeed, he had designed a substantial enough instrument to sustain generous cuts and still emerge the largest in the nation), as to provide for such special effects as he might eventually decide, one at a time, that he wanted—what Erben referred to in the St. Mark's organ as “fancy stops . . . on trial.”

Hodges' recommendation, or at least suggestion, of the policy of separate contracting of the several components of the instrument is rather irregular, and betrays a conviction of his which he explicitly stated to John Gray of London in a letter dated July 30, 1842. Gray was an organ builder, and Hodges was soliciting of him a bid for the reeds and certain of the flue pipes for the Trinity organ. Hodges states his opinion that mechanically, American builders are quite adequate, but that their tonal work is inferior to that of Europeans. On the other hand, Hodges is opposed to the contracting of the whole instrument to a European builder, not only because of the added expense of packing and duties, but also (as Geib had frequently pointed out), because of the climactic changes in America, with which European builders were not familiar, and which, if uncompensated for in the engineering of the organ, could wreck havoc with its reliability.

Hodges was prepared for the cuts in his specification which the parish authorities did in fact make, for in his letter to Gray, he confesses his fear that

the Vestry will spend so much money on the building itself that not enough will be left for the organ. On September 1, 1842, Hodges met with William Harison, the comptroller of the Trinity Corporation, Dr. Clement C. Moore, and Richard Upjohn, the architect of the church. The next day the group met with the Building Committee. Hodges had envisioned a large organ screen, extending above and below the organ loft, with the case framed by the bass pipes of the thirty-two foot pedal stop “in two huge turrets flanking the organ loft & commencing on the floor of the church,” however the idea of both the casework below the loft and the bass pipes resting at floor-level was discarded, and “Mr. U & myself were directed to confer together & agree upon a plan of an organ whose front should not project, but which should stand together within the recess of the tower.”

On September 6, the Building Committee again met. The case plans were examined and accepted, and Hodges was ordered to prepare specifications for a \$7000 instrument, considerably smaller than the one he had envisioned. Upjohn had estimated the case at \$1000 over the cost of the organ, and Hodges at twice that amount. Hodges was closer to the mark, for when it was completed (by Erben, who had built the organ, of course), the price was \$3000.

Hodges prepared a new specification, and on September 19, 1842, dispatched it with a covering letter to Erben, Firth & Hall, Appleton, Crabb, and Jardine.

New York. Sept 19th 1842

Dear Sir.

In conformity with the direction of the building committee of Trinity Church, I have the pleasure of handing to you a copy of a *Specification of an Organ* for that church. The other parties to whom respectively a similar document is forwarded are (here follow the names above).

If you should estimate the undertaking, please to enclose the estimate under seal to *me*. The reason for this is *not* that it will rest with me to decide between the competing parties, but to give me an opportunity of *altering* the specification, either by cutting it down or by making additions to it, in the event of estimates much exceeding or falling short of the sum which the Committee have resolved to devote to the *interior* of the instrument. If there be no great disparity between the limit they have named and the amounts of the estimates respectively, I shall hand the papers to *them*, & await their action upon them. I shall be rejoiced if the funds allotted will enable us to secure the advantage of a *fourth* rank of keys, with a few solo stops.

You may rely upon an honourable secrecy with reference to the estimates; and, I doubt not, an impartial adjudication upon the claims of the competitors, the only object in view being to obtain for the Church a *first-rate* instrument.

My remuneration (if any) is to come from the Vestry—

If any point in the specification needs explanation, I shall be happy to answer any questions you may put to me upon the subject,

Remaining always
Yours very respectfully
Edward Hodges

P.S. In any case please to *return* the specification, without permitting a copy to be taken. EH.

Copy of the Specification sent with the foregoing letter.

Specification of the contents of an Organ for Trinity Church, New York.

the Key-boards
three

The upper rank pertaining to the *Swell*, four octaves & a half (from C 4ft to f''') with a continuation downwards, two octaves (to CCC 16 ft) of which two octaves the colours are to be reversed, viz the long keys *ebony* & the sharps *ivory*

The *middle* rank— the *Great Organ* five octaves & a half, from CCC 16 ft to f'' in alt.

The lower rank for the *Choir Organ* (& borrowed continuation downwards of one octave from the upper rank, with its colours reversed,) five octaves & a half, the same as the *Great Organ*.

Two octaves of mounted *Brass Pedals*, as at St. John's. C to C.

The Great Organ
12 Stops

5½ Octaves, from CCC

- viz.(1) Large Open Diapason 16 ft. *metal*.
(of which, seven or nine of the biggest pipes will *stand in front*.)
(2) Open Diapason 16 ft. *metal*. (smaller)
(3) Stopt Diapason
(4) Large Open Flute
(5) Principal
(6) Principal (smaller scale)
(7) Twelfth
(8) Fifteenth
(9) Sesquialtera 3 ranks
(10) Furniture (or Mixture) 3 ranks
(11) Trumpet
(12) Clarion

The Choir Organ
(in front) 6 Stops
(or 5 *whole*, & 2 *half* stops.)

4½ Octaves from CC (the keys extending one octave lower, permanently attached to the *upper* rank.

- viz.(1) Dulciana 8 ft, (largest planted *in front*.)
(2) Stopt Diapason
(3) Principal
(4) Flute
(5) Fifteenth
(6) Clarionet (or soft Trumpet) treble.
(7) Bassoon — from middle C downwards

The Swell

9 Stops.

4½ octaves from

C 4ft to f''' in alt.°

- viz.(1) Stopt Double Diapason
(2) Open Diapason 4 ft.
(3) Stopt Diapason
(4) Dulciana
(5) Principal
(6) Cornet
(7) Hautboy
(8) Trumpet
(9) Clarion

These stops to be planted in a spacious box or chamber, to be elevated over the rear of the Great Organ. This chamber to be lined throughout with zinc or tin, or organ metal, & to be itself enclosed (except in front,) by two other distinct boxes, or chambers, the central one *framed*, & covered on both sides with thick rolled paper, the outer one of compact wood, likewise covered with paper. Great care to be taken to prevent the efflux of sound at the *bottom* & at the apertures for the draw-stop action.

The front to be furnished with three sets of thin Venetian shades, opening outwards & pointing upwards, each shade being covered on both sides with thick rolled paper overlapping the joints by at least one inch. In devising the necessary action and machinery, the contractor will have all the assistance which it may be in Dr. Hodges's power to render him.

The *lower two octaves*

in continuation of the

Swell keys. 2 Stops

C 16 ft. to C 4 ft. 25 notes

- viz.(1) Dulciana or soft Open Diapason, *wood* 16 ft.

- (2) Serpent (or Great Bassoon) 16 ft.

Although the *keys* will require but 24 notes, (ending upwards at B) yet the sound-board & action must have 25 (including the C,) the upper note being brought into use only upon the *pedals*.

The Pedal Pipes

1 Stop only,

consisting of 37

pipes or *three octaves*

- viz. Open Double Diapason 32 ft, *wood*, greatest dimensions 36 inches by 30 in the interior.

The largest of these pipes must be necked or mitred, and laid down upon the lower floor. (For the manner in which these *three* octaves of pipes will be brought into play upon *two* octaves of keys, see the list of Coupling Stops.)

Coupling and Mechanical

Stops, 11

- viz.(1) Pedals 32 ft.
(2) Pedals 16 ft. Unless one of these is drawn, the Dble Diapason will not be brought into use even tho' the slide is drawn.
(3) Pedals & Swell keys bass
(4) Pedals & Great Organ 16 ft.

- (5) Pedals & Great Organ 8 ft.
- (6) Pedals & Choir Organ 8 ft.
- (7) Great Organ & Swell to the bottom
- (8) Great Organ & Swell at 8ves
- (9) Great Organ & Choir Organ
- (10) Choir Organ & Swell
- (11) Choir Organ & Swell at 8ves.

Adequate bellows & sufficient feeders to be placed where room may most conveniently be found for them. The soundboards, action, pipes & machinery to be constructed of the best & most seasoned materials usually employed in similar undertakings; and the whole to be executed in a workmanlike manner. The draw-stop heads to be of solid ivory with names engraven thereon, or ebony with labels upon ivory or silvered plates affixed to the case.

The estimate is to be made independently of the case, excepting so much only as relates to the parts immediately over & above the keys, & to those items which are connected with *the organist's* department, desk, stool, &c; — but it must include the *gilding* of the *front pipes* of the Great and Choir Organs.

The work is to be executed & the organ to be erected in the Church under the inspection and control of Dr. Edward Hodges, to whom also it is requested that the estimates may be addressed, under cover, at the Office of the Trinity Corporation.

Please affix your name to this copy, and *return it with the estimate*. In the event of your having the contract, the same shall be handed to you again.

Memm. An estimate is desired not only for the entire organ as above specified, but for the same *with the omission of all the reed pipes*, (the soundboards, action &c remaining the same) with a view to obtaining the pipes from Europe.

N.B. The Committee of the Corporation of Trinity Church will not consider themselves bound to accept the *lowest* estimate.

The elevation & ground plan may be seen at the office of the Architect, Mr. Upjohn, in Trinity Churchyard.

E.H. Sept. 19th, 1842.

Hodges' specification is unique in several aspects, not the least of which is the downward extension of the manuals, *and* the pipe-work of the respective divisions under their control, making, as a net result, the bass of each such stop do double duty, not only in the manual division, but also as a virtually independent Pedal stop. Hodges' list of couplers shows the sub-octave manual to pedal couplers, which would permit the lowest note, CC, to be coupled to the lowest pedal note, CC. Since the lowest manual note normally found on a C-compass instrument would be C, the net result was to render the eight-foot registers of the Great usable as sixteen-foot registers in the Pedal, by virtue of the extra bass octave of pipes. In addition, the bass could be played by the left hand. English organs, with their manual compass extended to GG, in lieu of pedals, reflected the manner of playing

of English organists, who preferred to supply the bass manually. What Hodges was doing, in essence, was making the Trinity organ adaptable to both schools.

The single thirty-two-foot register in the pedal was a "unit" rank—a single set of pipes made playable at two pitches. To this could be added the two stops from the bass register of the Swell manual, a flue and a reed, both of them presumably on the soft side. Given the manner of treating the Swell, i.e., as a treble-register "melody" division, the use of these two stops other than as pedal registers would have been, in practice, extremely rare. As Murray has pointed out, there were two pipes for 'c', one representing the highest note of the bass register—unclosed, and the other the lowest note of the treble, and under expression. Thus Hodges implicitly (and all but explicitly) recognized the two stops as belonging first and foremost to the pedal, and only incidentally as marginally necessary Swell basses.⁵

About six weeks after dispatching his letter and specifications to the builders, Hodges had his answers.

On Tuesday, November 1st, 1842, at four o'clock in the afternoon I opened the four tenders which had been previously received, & found their respective amounts to be as follows:

Estimates from

Henry Crabb	\$7,700.	Reeds omitted	\$6,900
George Jardine	11,000.	Do	10,000
Firth & Hall	12,600.	Do	not specified
H. Erben	6,300.	Do	5620

from Mr. Appleton no tender had come to hand, & it is understood that he has declined entering into the competition. —

E.H. Nov. 2nd, 1842

Hodges forwarded the bids from the builders, together with a covering letter, to the Building Committee of Trinity Church.

57 Bank Street

November 7th 1842

Gentlemen of the Building Committee.

In obedience to your commands, I prepared a Specification of an *Organ* for your new Church, and, having caused fair copies to be taken, sent one each (on the 19th of Sept. last) to the following five parties, viz. Mr. Appleton of Boston, & Messrs. Firth & Hall, Mr. Erben, Mr. Crabb, & Mr. Jardine, of this city, organ-builders.

The *first-named* of these gentlemen I believe declines entering into the competition; although he came to New York for the purpose of inspecting the site, examining the plans and drawings, & conversing with me upon the subject.

From the other four I have received tenders, which I have the honor of submitting to your judgement.

The rough calculation which I had in my mind when drawing up the specification was that the cost of the interior of the instrument I was devising would come *within* the limits (\$7000) which you had assigned me. Accordingly you will perceive that *one* of the tenders accurately fulfills that condition. *Another* of them approaches the line, but on the wrong side! How it comes to pass

that the remaining two are egregiously wide of the mark, and that one of them actually exceeds by a *hundred per cent* the lowest tender now laid before you, I am utterly at a loss to explain or conjecture. I herewith enclose *all* the papers returned by the competitors (and bearing their respective signatures,) in order that the Committee may be certified that the estimates, notwithstanding their enormous differences, were founded upon literally similar documents. It seems to be desirable, however, that the fact of the existence of these gross discrepancies should not be suffered to transpire out of doors; more especially as I assured the parties, in the name of the Committee, that they might rely upon the observance of an "honourable secrecy" concerning the estimates. At the same time, I also informed them that the Committee did not *pledge* themselves to accept the *lowest* tender.

But now, on the supposition that the lowest tender *may* be adopted by the Committee, I beg leave to add a few words concerning the gentleman from whom it comes; which I can do with the greater propriety & boldness, seeing that it is pretty well known that he & I have not been of late upon the *most* friendly terms, our previous good understanding having been disturbed by my performance of the duty which devolved upon me connected with the erection of the organ at St. John's. I shall not be suspected of partiality therefore, if, in this stage of the proceedings, I avow my conviction that *he*, of all the parties in question, possesses the *greatest facilities* for carrying out the undertaking,—a spacious & convenient factory, a company of able & experienced workmen, & the command of means to procure the best materials which the market of the world can furnish. —

One word more. I earnestly beg of the Committee to permit in the contract the insertion of a clause for contingencies, allowing me, without any essential variation from the specification, to order extra work, by special agreement, to the amount of \$500 or \$600. Such a provision, in a work of magnitude like this, is not unusual; and, if granted, will prevent any possible difficulty & embarrassment which might otherwise mar the undertaking. I already foresee *two* possible demands upon such a contingent fund, neither of them however involving any material departure from the specification; one relating to the probable necessity of what, for lack of a better name, I will call a *sound-reflector*, behind the main organ; the other relating merely to the bringing a larger number of pipes to the *front* than I originally contemplated, & thus occasioning a small additional outlay in gilding &c.

If the Committee will repose so much confidence in me, I humbly trust that they will not find it to have been misplaced,

remaining

Gentlemen

with great respect

Your very obedient & faithful servant

Edward Hodges

Erben's surprisingly low bid may in part have been attributable to careful planning. He was eager to secure the Trinity contract, and had been for some time, as is evidenced by a letter from him to the Building Committee some two years before Hodges' specifications reached him. The letter is preserved in the archives of the church.

New York 7th Nov. 1840

To the Building Committee of Trinity Church

Gentlemen,

Presuming from the progress which has been made in erecting New Trinity Church, that the time is approaching when you will deem it expedient to make preparation for furnishing that edifice with an Organ of a size corresponding with the magnitude of the building I beg leave respectfully to tender my services as an Organ Builder, and to solicit your patronage. As you will probably rely on the architect of the Church for the design of exterior case of the organ, and the construction of the same in connection with the other parts of the church, the business of the organ builder will be to furnish the architect with such information as he may require, and to estimate for the interior work, pipes, machinery &c of an instrument, which in your judgement you may deem appropriate to the building. However you have decided upon these matters, I hope to be favor'd with a statement of your wishes in order that I may hand you my proposals for the execution of the work.

It is now upwards of sixteen years since I commenced the Business of organ building, during which time I have labor'd to form an establishment in which the Business should be so systematized that instruments of the very best quality could be manufactured in New York at prices that would obviate the necessity of importing them from abroad. To accomplish this object, it has been necessary to invest a very considerable amount of capital in the erection of extensive work shops, the employment of a large number of experienced and skillfull workmen (European as well as natives of this country) and the collection of a sufficient quantity of materials to make me rely upon their being of the proper quality and sufficiently seasoned. I am now possessed of these advantages and therefore flatter myself I can produce an organ which will not suffer by comparison with the work of any other Builder. It has been intimated to me, however, that certain stops of pipes are supposed by some persons to be made in greater perfection in England than in this country. Should you entertain a similar opinion, I shall be willing in the event of your employing me to build your church organ to import from thence any stops you may think proper to direct in order to make the instrument as perfect as possible.

I remain

Gentlemen

Very Respectfully

Yr Mst. Obt. Svt.

H. Erben⁶

Since Erben was a member and communicant of Trinity Church, it is not surprising that he was anxious enough to build the organ, to cut his price; nor is it surprising that he should expect to receive priority consideration and preferential treatment. It is interesting, however, that he had been sufficiently attuned to the proceedings to be aware that Hodges was exploring the possibility of procuring European-built pipes, two years before the latter had dispatched his letter of inquiry to London, seeking prices.

From the tone of his letter, it is clear that Erben viewed Hodges as an adversary, even at this early a date—an attitude that cannot be attributed to problems over the St. Paul's Chapel organ, alluded to by Hodges, for Erben's letter pre-dated, by some six months, Hodges initial report, recommendations, and specifications for the St. Paul's instrument. Hodges bore Erben no ill will, but seems to have trusted Hall's lengthier experience.

The bid was awarded to Erben. Hodges did not hide his disappointment when, just after the contracting, Hall left Erben's employ. Clearly he had wanted Hall to build the organ, and had assumed that this end was to be achieved in contracting with Erben.

There follows in the notebook a letter from John Gray of London, dated February 22, 1843, giving the prices for pipes requested of him by Hodges, sometime before. Gray was not in favor of importing the large metal flues:

... I am glad to find you have abandoned the idea of having the Double Metal Open from England. The expense would have been very great, for packing & freight alone, and if you can make metal pipes at all in New York you can surely manage such clumsy ones as 16 ft.

Gray continues with suggestions on the composition of the pipe metal, and his price for finished pipes.

The next item in the notebook is a copy of the agreement for the organ.

Memorandum of an Agreement made this twelfth day of September in the year one thousand eight hundred and forty three, between Henry Erben of the City of New York Organ Builder of the first part, and the Rector, Church-Wardens and Vestrymen of Trinity Church in the City of New York of the second part.

1. The party of the first part for the consideration hereinafter expressed, agrees at his own charge to make, construct, and deliver to the parties of the second part, and by the first day of September in the year one thousand eight hundred and forty four, to put up in the Church Edifice now in the process of erection, called Trinity Church, fronting on Broadway in the City of New York, ready for use a Church Organ, with all its appendages, parts and members as described in the specifications hereto annexed, the whole to be fashioned, constructed, planted and arranged according to the plan and description and in the form and manner expressed and contained in the said specification, and all to be of the best and most enduring kinds, the manufacture and finish to be in the best style of workmanship and the

whole work including materials, construction, and the putting up of the instrument, to be executed and done under the supervision and to the satisfaction of Edward Hodges, Doctor in Music, it being mutually understood and agreed that the external ornamental cases, as well of the Great as of the Choir Organ, are to be provided and put up, by and at the expense of the parties of the second part, but that all the gilded metal pipes in front of both and the parts immediately over and about the keys, and all the Mechanical work connected with the Organist's Department including the desks, stools &c and excepting only the said cases, are to be supplied and put up by and at the expense of the party of the first part, and that the said organ is to be by him built and adjusted to the said cases.

2. The parties of the second part agree to allow and pay to the party of the first part for the materials and workmanship above mentioned the sum of six thousand three hundred dollars—reserving to themselves the right to import all the reed stops from London or elsewhere at their own risk and charge and to have such imported reed stops used and put into the said organ and in such case, the party of the first part in consideration thereof is to deduct from the above mentioned price the sum of six hundred & eighty dollars, and is to provide and insert in the said Organ, the sound-boards, stool boards, action draw-stops, and labels in like manner as would be required if the reed pipes were made and supplied by him.

3. It is mutually agreed that if the parties of the second part shall at any time on or after the first day of April in the year one thousand eight hundred and forty four give notice to the party of the first part that they are ready to receive the said Instrument, he, the party of the first part, shall within one month thereafter proceed to put it up, and within four months thereafter such notice, shall put up, finish and perfect the same, so that in everything to be done by him, the whole Instrument and all its parts and appendages shall be completed, and in readiness for use, by the first day of September in the same year.

4. In case any change or alteration shall be made in the plan of construction or finish of the said organ by which there shall be any addition thereto, or any change or alteration therein, or any substitution of other parts, members, or materials in place of any of those described and contained in the said plan and specification, then there shall be no deduction from or addition to the gross price above stipulated to be paid for the said Instrument unless a memorandum of every such addition, change, alteration or substitution shall at the time of its adoption be indorsed on this agreement together with the specific sum which by reason thereof is to be added or deducted from such gross price, which endorsement shall then be signed by the party of the first part, and also by the Chairman of the Committee called the Building Committee, appointed by the parties of the second part to superintend the construction of the said Church Edifice, and in every such case such endorsement shall be considered as part of this agreement.

5. The price to be paid for the said Organ in pursuance of the second Article of this Agreement shall be advanced as follows, viz. the sum of two thousand dollars in the first day of December in the year one thousand eight hundred and forty three, if the said Edward Hodges shall then certify that the construction of the said Organ is so far advanced that for its entire completion in conformity with the foregoing Stipulations and for the setting up of the same in the Church Edifice ready for use, an expenditure not exceeding Two Thousand dollars will be required, or at any time thereafter, when this fact shall be so certified; provided that a Mortgage or other sufficient lien on the Instrument be then given to the parties of the second part to secure the repayment of such advance in case of default in the due execution of this Agreement by the party of the first part, and on condition further that the said Instrument shall be duly insured by him against loss or damage by fire to the amount of such advance, and the policy thereof assigned to the parties of the second part by way of a further security for the same purpose the further sum of Two Thousand Dollars, when the Organ shall be removed to the Church Edifice and delivered to the parties of the second part and such delivery shall be certified by the said Edward Hodges. And the balance of the entire price of the Organ whenever the said Edward Hodges shall in like manner certify that it is entirely completed, set up, and ready for use in conformity with the specifications herein contained.

In witness whereof to one part of these presents remaining with the parties of the second part, the party of the first part hath put his hand and seal, and to another part thereof concerning the parties of the second part have caused their corporate seal to be affixed that day and year first above written.

It is further mutually agreed between and by the parties hereto that in case of death or removal from the City of New York of the above named Edward Hodges or of his refusal or incapacity by reason of sickness or other cause further to supervise the construction and erection of the said Organ, then and whenever such occurrence shall happen Clement C. Moore of the City of New York Esquire or such person as he shall nominate and appoint for this purpose shall take the place of the said Edward Hodges and have and exercise the like power, control and discretion in all things, as are above vested in, and confided to the said Edward Hodges.

By order of the Corporation of
Trinity Church in the City of
New York

T. L. Ogden
Clerk

W. H. Harison
Comptroller

Memm. A copy of the specification (as before entered in this book) was annexed. EH.

Hodges recorded that the work was immediately begun, but proceeded slowly, mainly because of delays

in the work on the building itself. Mused Hodges, "One good consequence was, that the soundboards, after having been "got out," had a long seasoning before they were finally "glewed up." The following April, Hodges was able to certify sufficient progress on the organ for Erben to secure the \$2000 advance payment.

On July 9, Erben addressed a letter to the parish concerning the case:

New York. July 9, 1844

To the Building Committee of Trinity Church
Gentlemen—

Allow me to call your attention to the subject of the organ Case. I shall be under the necessity of stopping work on the organ for want of the lower section of the Case. What I allude to is the *Organ Case proper*, and not the *Organ Gallery* — I handed in an estimate some time ago for the organ Case for \$3150.

Should you conclude not to give me the Contract for the Case, I hope it will be put in the hands of a person that will do justice to it. For should the Case be badly executed, I will be censured for it. For the Organ Case is generally taken for the organ.

yours respectfully
Henry Erben⁷

According to Hodges' notebook, the contract for the main case was awarded to Erben in July or August.

This contract did not include the choir organ in front, or the woodwork running round the gallery, but merely a front for the main organ. The case was designed by Mr. Upjohn, the architect of the Church, and is solidly constructed of oak. The central group of pipes is formed of speaking pipes, being the lowest five of the large open diapason in the great organ; all the others are dummies. The extreme height of the case from the gallery floor is fifty-three feet, the width twenty-four feet. The central pipe, the largest metal pipe in the organ, is twenty-two feet in length and five feet six inches in circumference. The width of the gallery is thirty-four feet.⁸

The woodwork of the case is still extant, however the pipe-work in the front is of the 1959 AEolian-Skinner rebuild. The "Choir" case on the gallery rail has been gutted of even its front display pipes.

On July 7, 1845, Hodges had addressed a report of the progress of the instrument to the Building Committee, and for the first time a subtle tone of dissatisfaction crept into his words:

New York. July 7, 1845

W. E. Dunscombe Esqre
Secretary of the Building Committee
Dear Sir —

In obedience to the request of the Building Committee as conveyed through your kind note of the 30th ult. I beg leave to report as follows.

The organ for Trinity Church was many months ago in a state of considerable forwardness, insomuch that the contractor suspended the work from an alleged apprehension that it would be *ready too soon* for the church, and from its

magnitude seriously impede his business by cumbering his factory. Some small portion of the mechanism was destroyed by fire about two months ago, and had the Committee then called upon me to report progress, I must have stated that the organ was not so nearly ready as it had been at the termination of last year. More recently however two or three of the best artisans in the establishment have been put upon the work, with the assurance that they will be employed *exclusively* about it until it shall be completed.

By *tomorrow* also I am informed other hands will be similarly employed, & therefore I have ground to expect that the instrument will soon again make rapid progress. From all that I can collect it would appear that it will take yet five or six months to complete it, of which the last two or three months must be employed in the Church itself.

Parts of the organ might be removed to their intended position very quickly, & I believe it is purposed to plant the large pedal pipes in the tower in the course of next month, but the main body of the instrument will certainly not be ready for removal until a later period.

However I have little doubt that *provided a sufficient number of hands be steadily employed in the work*, it may all be finished by or about Christmas.

The *case* or organ front does not pertain to my department, but I may incidentally mention that it has been commenced in good earnest, and that it is going on very satisfactorily.

I remain

dear Sir

Your very faithful servant
Edward Hodges

Messiter, having had access to the records of the organ in some detail, was able to supply the names of Erben's men who had a hand in the instrument.

The plan of the organ was probably drawn by John Fawcett, and the construction directed by him. The metal pipes were voiced by William Berry; the wood pipes made by Fawcett, and the reeds by James Blake, who had a high reputation as a reed maker. The action was made by Fawcett and Brotherton. All of these were English workmen.⁹

A month after the contracted date for completion, the first components of the instrument were installed in Trinity Church's organ gallery. *The Broadway Journal* for Saturday, October 11, 1845, carried a lengthy story and description which Hodges clipped and inserted in his notebook.

TRINITY CHURCH ORGAN.—Having been favored, by the kindness of Richard Upjohn, Esq., the gifted architect of Trinity Church, with an elegant drawing of the front elevation of the new

Organ which will shortly be erected in that noble edifice, we are enabled this week to afford a similar gratification to our readers, by presenting them with a fine engraving on steel of the same, executed by James Duthie.

In order to render this the more interesting and intelligible, we have procured from Dr. Edward Hodges, who first planned, and now has the oversight and superintendence of the construction of the interior of the ponderous instrument, the following particulars concerning its dimensions and intended contents.

Of the beautiful and appropriate *design* of the organ front and adjacent screen, harmonizing as it does with the imposing effect of the building, I need not say anything; the drawing has already been executed in a most thoroughly substantial and workmanlike manner.

The height of the screen to the *floor* of the organ loft is 14 feet, 5 inches; above which the Organ will tower 38 feet farther, making a total elevation of nearly 53 feet.

The width of the organ front is 24 feet, but as the floor will be trussed out about 4 feet on each side as well as toward the nave, the width of the organ-loft will be 34 feet—thus affording abundant room for an effective *choir*, should it be finally resolved to place the choir at that (the wrong) end of the church. This gallery, or organ-loft will be surrounded, on three sides, by latticed work to a considerable altitude, as seen in the drawing.

The only way to give a just idea of the nature and extent of an Organ is by stating its leading divisions (e.g. an Organ of two, three, or more ranks of keys) enumerating the *stops*, and giving the magnitude of the largest *pipes* connected with each department, to which all the rest are adjusted in a well-known proportional order. Simply to state the number of stops and the number of pipes pertaining to each, can communicate no satisfactory information; for, as the magnitudes in descending the scale increase in *geometrical* progression, it may happen that a *dozen* pipes in one organ may require and occupy as much room as a *thousand* pipes in another, or in another part of the same instrument. We cannot estimate the power or effect of an organ, therefore, by the number of its pipes; any more than we could that of a ship of war merely by learning the number of guns she carries, without ascertaining whether they are four pounders or Paixhan sixty-fours. Suffice it then to add here for the sake of those who have no technical acquaintance with the subject, that the length of the pipes intended for Trinity organ vary from nearly *thirty* feet to something *less than an inch*, and the *diameters* from three feet to the size of a small goose-quill.

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A custom has obtained amongst organists and organ-builders of naming the pipes and the notes which bear the denomination of the letter C in various octaves of the great scale, by the convenient designation of a round number of feet, not *precisely* accurate as to the actual measurement, but *near* the truth. Thus we speak of 2 feet C, of 4 feet C, &c. (each octave doubling the foregoing;) and when we come to the bottom, of 32 feet C, although, if the pipe be of larger diameter it may not exceed 28 or 29 feet. One cause of this has probably been the successive *changes of pitch*, to accommodate modern orchestral instruments; which changes, until a very recent period, were invariably towards the sharper or more acute limit of the scale of musical sounds. And, of course, organ-builders have been nothing loath to fall into the prevailing fashion in this respect, seeing that when the pitch had ascended but a single semitone (and it has been supposed to have varied thrice as much,) it lessened the magnitude, the weight, and the cost of any given instrument by at least as much as a twentieth part of the whole. At present a check seems to have been put on this innovating tendency, and the pitch may be considered as settled. The public, however, ought to be made aware of the fact that fraud *can* be practiced in this particular, and that the pitch of an organ is not an affair of so small consequence as some persons would represent it to be.

There is deception of another species not seldom exercised with regard to this complex instrument. Certain organ-builders, coming to the knowledge of the fact that in the hands of ignorant and unskilful organists, the note GG \sharp in the extreme bass was seldom put in requisition, affected to consider that note as useless, and so *omitted* it; although, upon an ordinary GG instrument this arrangement excluded the *largest pipe but one* in every stop. And this practice (which originated, as candor requires me to confess, in England) has continued to our day. Many such organs are still built, and advertised for sale—the compass being with audacious effrontery to be from GG upwards, *without any mention made of this most important deficiency*. But as long as people are satisfied to order and purchase organs without any reference to persons competent to afford them professional advice on the subject, they must remain content to be duped.

Thus much being premised, the following description may possibly become tolerably intelligible, even to those who have not been initiated in the mysteries of the organ-craft.

There follows a list of the stops, compasses of each manual division, and diagrammatic layout of the disposition of the stop-knobs. Hodges explains his plan for the Swell-box as

resembling in principle the ordinary *refrigerator*. It consists of three distinct boxes or cases, through each of which (when closed) the sound must pass ere it reaches the ear. Thus, the most delicate effects, by way of expression, are capable of being produced, by the gradual removal or interposition of obstacles to the transmission of sound.

The *Pedal keys* likewise are as yet comparatively new in this country, being of *brass*. These likewise I introduced in England a year or two prior to my new Swell. . . . They must gradually make their way into extensive use, as they afford great facilities to the player, enabling him to do a great deal more *with one foot* than was before possible, and thus setting the other at liberty for the command of the swell. . .

(To be continued)

Notes

¹Most recently, Thomas Murray, "A Victorian Organ," *Music/AGO-RCCO*, (I) VII:7 (July 1973), p. 24; (II) VIII:2 (February 1974), p. 23.

²Arthur Messiter, *A History of the Choir and Music of Trinity Church* (New York: Gorham, 1906), pp. 295-309.

³Parvin Titus, "Famous Cincinnati Music Hall Organ Has Interesting History," *THE TRACKER*, IX:3 (Spring 1965), p. 9.

⁴The author used a photocopy in the collection of Edgar A. Boadway, Claremont, N. H.

⁵See Murray, *op. cit.*, Pt. I, for further discussion of implied registrational possibilities of the scheme.

⁶Facsimile in James Johnson, "Henry Erben, American Organ Builder, A Survey of His Life and Work" (unpublished Master's thesis, Yale University, 1968), pp. 66-67.

⁷Also in the archives of Trinity Church; facsimile in Johnson, *op. cit.*, p. 64.

⁸Messiter, *op. cit.*, p. 299.

⁹*Loc. cit.*

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A Tale of Two Organs

Ed. Note: The following article, originally somewhat longer, appeared in the April 1963 issue of Historic Nantucket, and was used in the program sponsored by the Organ Historical Society and Boston Organ Club on July 23, 1977 to honor the 200th birthday of William Marcellus Goodrich.

"Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

Nantucket has two such "flowers": the Goodrich organ in the Unitarian Church and the Appleton organ in the Methodist Church.

To be sure, Thomas Gray's elegiac musings can be applied to these more-than-century old instruments only metaphorically, since they have been seen and heard by thousands. Nevertheless, it appears that their true worth has not been generally realized until the visit to Nantucket last September [1962] of Mr. Charles Fisk, president of C. B. Fisk, Inc., designers and builders of pipe organs in Gloucester, Massachusetts.

In a letter to Rev. William R. Reid, Minister of the Second Congregational Meeting House Society (Unitarian), Mr. Fisk wrote in part:

'Dear Mr. Reid: I wish to thank you most kindly for allowing me the opportunity to examine the organ in your church the other Sunday during my first visit to Nantucket. I have been told by the members of the Organ Historical Society, especially its past president, Miss Barbara Owen, also of this firm, that Nantucket possessed two organs of great historic interest. This is most certainly true; the organs by Thomas Appleton in the Methodist church, and by his teacher, William Goodrich, in the Unitarian church, both built in Boston in the year 1831, are very nearly the earliest known remaining work of the nineteenth century Boston school of organ-building. That these instruments are still in service is a credit to their makers and to the very healthy conservatism of the people of these two parishes who have retained what they knew to be good despite all changes of fad or fashion.

'American organ-building was still in its infancy in the beginning of the nineteenth century, many large organs still being imported from England. While others had labored before him, Goodrich is acknowledged to be the first really professional organ builder in New England worthy of the name, and his organs were at one time found in many major New England churches, as well as ones as far south as Savannah and New Orleans. He is considered the "father" of organ-building in New England, not only because of his own excellent work, but also because of the fine work of his pupils, some of which, such as Appleton, Hook, and Stevens, became on his death the leaders of the profession for the greater part of the century, producing some of the most important organs in the country.'

Upon being given the opportunity of reading Mr. Fisk's letter, *Historic Nantucket* wrote to him for more information about these historic gems. Mr. Fisk kindly turned over our request to Miss Owen who replied as follows:

'We were very interested in your letter and Mr. Fisk suggested that I answer it, since I have access to historical and biographical material which we feel would be of interest to the readers of *Historic Nantucket*. Incidentally, I too have seen and played these two fine instruments, and heartily concur with Mr. Fisk's high evaluation of them as excellent examples of the organ builders' art.'

Some Historic Notes on the Organs
by Barbara J. Owen

While organs had been built in Boston as early as the 1750s, there was little serious or consequential effort expended in that direction until the first decade of the 19th century, when William Goodrich and Thomas Appleton made their appearance in Boston.

William Marcellus Goodrich (1777-1833) was a native of Templeton, and a descendant of the Goodrich family of that place. He came of an unusually gifted family—his younger brother Ebenezer was also an organ-builder on a slightly smaller scale (the case of an organ by him can be found in the Federated Church of Edgartown on the Vineyard), and his sisters Lucy and Sarah were accomplished miniature-painters. The latter was a pupil of Gilbert Stuart, and several of her miniatures are in the Museum of Fine Arts in Boston. William and Ebenezer were both accomplished in music and well-read in sciences.

Thomas Appleton (1785-1872) was a descendant of one of the first settlers of Ipswich, and was born in Boston. He was a cousin of Daniel Appleton, founder of the famous New York publishing house of Appleton-Century. Before becoming an organ-builder, Appleton was a skilled cabinet-maker.

Goodrich and Appleton met in 1804 and worked together for a time, forming a friendship that lasted until Goodrich's death, and which was made stronger when, in 1812, Appleton married Goodrich's sister Beulah. Goodrich died suddenly of a stroke in 1833, and Appleton's last gesture of friendship was to complete an organ Goodrich had been working on. Appleton himself continued working until his retirement, at an advanced age, in 1868, although the bulk of his most significant work was done prior to 1850.

The Goodrich brothers and Appleton were craftsmen in the old tradition, employing few helpers and producing an average of only two to five organs per year. In the 1850s their work was overshadowed by that of men who had been trained by them, such as the Hook brothers, the Stevens brothers, and William Simmons, all of whom had established fair-sized factories and could, by this time, turn out as many as 20 organs of quite good quality per year. Later, as these and still newer builders grew larger, production increased and, inevitably, the quality of the work went down proportionately.

Through all of this, along with the demand by organists for larger and louder organs, the refined and beautifully-made organs of the earlier period, almost all of them by the Goodriches or Appleton, were forgotten, neglected, and gradually replaced. Of



William Goodrich, about 1820.

course, the mania for the "new and different" in organs, when it reached its peak in the 1920s and '30s, eventually swept away all but a handful of the organs of the 1850s, '60s and '70s also. But while, thanks to the law of averages, a good sampling of the work of this second period still exists, almost nothing remains of the work done before 1850.

Early in the present century, a revival of interest in old organs and their builders began in Europe, sparked by Dr. Albert Schweitzer and various leading organists and builders. As more older organs were listened to and studied, discriminating persons came to realize that their tone was superior to the tone of the majority of modern organs, and even their form of construction superior in many ways for the artistic performance of organ literature. In time, many European organ-builders began to go back to the older methods of construction and tonal design in order to produce more musically-satisfying instruments. Within the past decade this "organ revival" has spread to America, bringing with it renewed interest in existing old organs, with strenuous efforts being made in many quarters to preserve those that remain, as well as serious study of these instruments by concerned organ-builders.

While it is conceded that some of the first organs ever built in this country were produced between 1820 and 1860, little remains of this work, especially that of the earliest and best part of it, save a few very small house-organs whose significance is not great in comparison with church organs. This is where the two Nantucket organs take on importance and significance. The Unitarian organ is the *only* church organ extant which is definitely attributable to William Goodrich, and the Methodist organ is the earliest extant church organ attributable to Thomas Appleton, although organs built in the 1840s and 50s can be found, perhaps four or five plus a few cases. The only other organ in New England of comparable significance is a chamber organ built jointly by these two men in 1812, which, because it is a house-organ,



Thomas Appleton, about 1865.

is not as important from a tonal or structural standpoint. What both Mr. Fisk and I cannot stress too strongly is the great significance of these two Nantucket organs, not only as important historical works of art, but as valid and, in a very real sense, up-to-date media for the performance of the best organ literature and the accompaniment of the church service.

Respecting the technical side of these organs, both are of very simple but excellent and durable construction. Both have what is known as "tracker action," which means that there is a direct mechanical linkage between the key and the valve which admits wind to the pipe. That this sort of action is the most durable type is, I am sure, quite obvious from the present circumstances. However, besides this, it is also preferable for a number of artistic reasons and, contrary to what many think, is neither old fashioned nor out of date. Most modern European builders employ this type of action, and some American builders also do, including ourselves. Many notable organists (such as E. Power Biggs) prefer it to any other kind. To go at length into the musical advantages of direct mechanical action and the favorable influence of slider-and-pallet windchests on the speech of properly voiced pipes would, I fear, necessitate getting too technical. Suffice it to say that, if these organs had been built with, or converted to, any other sort of mechanisms, they almost certainly would not be in existence, or at least in regular use today. It is highly fortunate that the churches have resisted the various fleeting fads in this respect which have taken so great a toll of other old and fine-toned organs.

Historic Organ Recitals, July 23, 1977

Carol Skelton, a member of the faculty of Phillips Academy in Andover, where she is School Organist and Instructor of Organ and Harpsichord, played a program at 2 P.M. on the Appleton organ at Centre Street Methodist Church, including works by Picchi,

Gabrieli, Sweelinck, Vierendeel, Muffat, and three anonymous composers. Alan Laufman, President of the Organ Historical Society presented an Historic Organ Recognition Plaque.

Built in Boston by Thomas Appleton in 1831, the organ was moved from an unknown church and enlarged by E. & G. G. Hook as Opus 241 in 1858, at a cost of \$925. The current specifications are:

Great		Swell	
Open Diapason Treble (TG)	8' 35	Open Diapason (TF)	8' 37
Open Diapason Bass	8' 23	Viol di Gamba (TF)	8' 37
Viol d'Amour (TG)	8' 35	St. Diapason (TF)	8' 37
Dulciana (TG)	8' 35	St. Diapason Bass	8' 21
St. Diapason Treble (TG)	8' 35	Principal (TF)	4' 37
St. Diapason Bass	8' 23	Hautboy (TF)	8' 37
Principal	4' 58	Pedal	
Flute	4' 58	Sub Bass	16' 13
Twelfth	2 2/3' 58		
Fifteenth	2' 58		
Manual compass: GGG-f ³ lacking		Swell to Great	
GGG [♯] , 58 notes		Great to Pedal	
Pedal compass: GGGG-C, lacking		Swell to Pedal	
GGGG [♯] , 17 keys; 13 pipes		Bellows Signal	
from the lowest 4 keys playing		Two Great combination pedals	
the appropriate higher		Hitch-down Swell pedal	
keys.			

John Skelton, organist at the First Congregational Church in Winchester, and member of faculties at the University of New Hampshire and Lowell University, played a recital on the Goodrich organ at the Unitarian Church at 3 P.M. including works by Merula,

Tomkins, S. S. Wesley, Pinkham, and Bach. Mr. Laufman presented another Historic Organ Recognition Plaque here.

William M. Goodrich built this organ in 1831 for \$1400. It was carefully rebuilt by George Pierce of New Bedford in 1883. The original reed stop which had French shallots was replaced by the present Oboe in 1945. The specification is:

Great		Swell	
Open Diapason	8' 58	Open Diapason	8' 58
Dulciana [sic]	8' 58	Gamba	8' 58
Stopped Diapason	8' 58	Stopped Diapason	8' 58
Octave	4' 58	Fugara	4' 58
Flute	4' 58	Oboe	8' 58
Twelfth	2 2/3' 58	Tremolo	
Fifteenth	2' 58		
Pedal		Bellows Signal	
Bourdon	16' 27	Sw. to Gt.	
		Gt. to Ped.	
Manual compass: CC-a ³ , 58 notes		Sw. to Ped.	
Pedal compass: CCC-D, 27 notes			
		Two combination pedals per manual	
		Gt. to Ped. reversible	

About 75 OHS members attended, enjoying the boat trip in the bright, sunny weather. Robert Newman had serviced both organs so that they were in perfect tune. Alan Laufman was responsible for the fine program booklet from which this material is taken.

OHS at ICO

The Third International Congress of Organists, held in Philadelphia and Washington during the week of August 1st, included a number of OHS members and a featured recital on one tracker action organ—the three manual made by Edwin Ohl in Emmanuel Lutheran Church, Philadelphia, admirably played by Paul-Martin Maki of New York.

Outstanding in one's memory were Peter Hurford of England, the boys and men of St. Thomas Church Choir, New York, Frederick Swann at St. Peter's Church, Daniel Roth of Paris with the Rittenhouse Brass Quintet at the Academy of Music (final public use of the fine 75-rank Aeolian-Skinner organ which is only 17 years old!), Keith Chapman at Wanamaker's, the excellent performances by all five of the organ-playing competition candidates, and the Festival Singers of Canada.

By special arrangement a display booth, shared by Richard Minnich of Ossining, New York, who represents the German builder Paul Ott, was manned by Albert Robinson and Norman Walter. Several records, program books and copies of *THE BICENTENIAL TRACKER* were sold.

THE HYMNLET

Compiled and Edited by Samuel Walter
1976

\$2.00 each; 6-10 copies/\$1.50 each;
11 or more/\$1.25 each

Send payment with order to OHS,
P.O. Box 209, Wilmington, Ohio 45177

Extant Organ Lists

The Extant Organs Committee has completed lists of extant tracker organs in all but three of the lower 48 states, and for eight of the Canadian provinces.

These lists are available to OHS members and others at a cost of 10 cents per page to cover copying and postage. There are as yet no lists for Utah, New Mexico, and Arizona. Obviously, some state or provincial lists are much longer than others, so write your inquiries to the new chairman of the Extant Organs Committee:

David Sears
c/o Organ Historical Society
P.O. Box 209
Wilmington, Ohio 45177

ROBERT GLASGOW

School of Music
The University of Michigan
Ann Arbor, MI 48109

POSTCARDS IN COLOR

Organs seen at the 1976 Convention
1816 C. Dieffenbach, Altalaha Lutheran,
Rehrersburg
1892 S. Bohler, North Heidelberg,
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Paris, 1977

The International Convention of the GdO

By Homer D. Blanchard

Early in 1977 OHS and *Die Gesellschaft der Orgel-freunde (GdO)*; the German Society of Friends of the Organ, entered into an exchange membership arrangement. As an indication of the vitality of the GdO, at the end of July 1977 it boasted a total membership of 2,915, of which 575 were foreign members. In the first half of 1977 alone the GdO took in 323 new members!

Like OHS, the GdO has annual conventions and this year arranged what was probably its most ambitious one, in Paris, July 31 through August 6, 1977. OHS was represented at the convention by me as Archivist, by my wife, gratuitously listed as "Secretary," by Robert Griffith, and by Hans Gerd Klais.

OHS convention planners are well acquainted with the many problems of organizing and administering a smooth-running convention. The GdO at first counted on 300 registrants for the Paris affair, quickly raised the limit to 400, and closed registrations at 500. Actually, well over 600 attended most of the convention events, causing some complications in logistics. The convention planners were Charles-W. Lindow and Dr. Hermann J. Busch, Secretary of the GdO.

Convention headquarters were in the Moderne Palace Hotel on the Place de la République, a huge, somewhat older building, but well run and with every convenience for those lucky enough to get rooms there. Most travel in Paris was accomplished easily by Métro, the famous subway system, which was handy and efficient. Away-trips were made in large tour buses, clean and comfortable. Eleven buses, each seating about 50 persons, were needed to transport the conventioners, although many drove in private cars. Each registrant received, among other items, a splendid little book, published especially for this convention as the 56th publication of the GdO¹, together with a list of the names and addresses, by countries, of the pre-registrants, an idea OHS might well copy. Represented were Belgium, the Federal Republic of Germany, Czechoslovakia, Denmark, Finland, France, Iran, The Netherlands, Austria, Poland, Sweden, Switzerland, Hungary, and the United States.

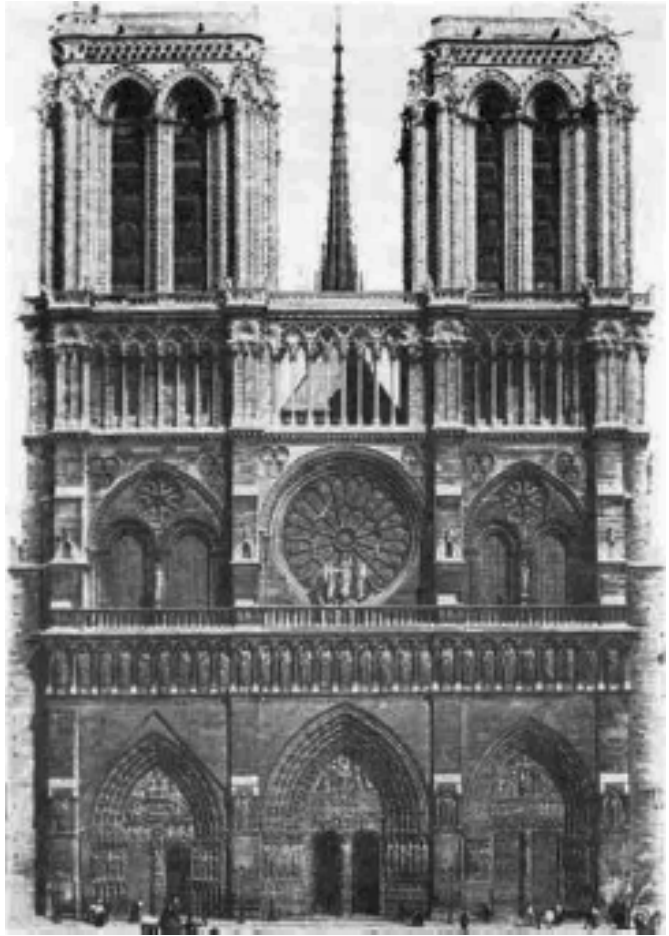
The programmed list of performing organists was impressive: Guy Bovet, Jean Boyer, Michel Chapuis, Pierre Cochereau, Jean Costa, Jean-Jacques Grunenwald, André Isoir, Pierre Labric, Jean Langlais, Philippe Lefebvre, Gaston Litaize, Dominique Merlet, Louis Thiry, Jean ver Hasselt, and Jean-Albert Vil-lard.

Space does not permit detailed reports on all of the demonstrations and recitals, but the convention timetable gives an idea of the scope of the activities..

Most instruments and performers were introduced in both French and German, with Guy Bovet doing a large part of such announcing. The viewpoints expressed below are strictly my own.

Sunday, July 31, 1977. Paris. Notre-Dame Cathedral.
Organist: Pierre Cochereau.

This was the opening recital, in the evening, admission by ticket only. The playing was rather ordinary, with far too much use of the horizontal reeds and little exploitation of the organ. The Cavaillé-Coll work has been changed considerably, most recently in 1972.



The front view of Notre Dame Cathedral, Paris, built from 1163 to 1315, and restored in more recent times.

Paris. Notre Dame.

A == 17th/18th century.

Ca == Cavaille-Coll

M == Mutin 1904

Grand-Orgue (I) C-g³

16' Violonbasse
Bass Ca, in facade
16' Bourdon A
[treble A]
8 Montre A
8 Flute Ca/Bo
8 Flute harmonique Ca
8 Bourdon Ca
4' Prestant Ca
4' Octave A
2' Doublette A
IV Fourniture (2') A/Ca/Bo
V Cymbale (1-1/3')
A/Ca/Bo
16' Bombarde A
8' Trompette A
4' Clairon A

Positif (II) C-g³

16' Montre Bass Ca,
treble A
16' Bourdon Bass A,
treble Ca
8' Flute harmonique Ca
8' Bourdon A
8' Salicional Ca
8' Unda Maris tc Ca
4' Bourdon A
2 2/3' Nasard A
2' Doublette A
3/5' Tierce H
IV Fourniture (1-1/3) H
16 Clarinette Ca
8 Clarinette Ca
(from Cromorne A)
4 Clarinette Ca

Recit (III) C-g³

16' Quintaton A (Bourdon)
8' Diapason M
8' Bourdon Bo
8' Flute harmonique Ca
8' Gambe Ca
8' Celeste Ca
4' Octave M
4' Flute harmonique Ca
V Cornet tf A/Bo
III Fourniture (2') M/Bo
IV Cymbale (1') Bo
16' Bombarde Ca
16' Basson Ca
8' Trompette A
8' Hautbois tf A
8' Voix Humaine A/Ca
4' Clairon A

Couplers

Ped.: I, II-8-4, II-8-4, IV, V.
GO.: II, III-16-8, IV, V-16-4.
Pos.: III, IV, V.
Rec.: III-16-4, IV, V.
So.: IV-16, V.
GCh.: V-16.

Adjustable Combons

Generals, 8

Divisionals, 6 each

Be == Beuchet 1932

H == Hermann 1959/65

Bo == Boisseau 1965/72

Solo (IV) C-g³

32' Bourdon C-B 10-2/3'; A
16' Principal, facade, Ca
8' Principal A
8' Flute harmonique A/Ca
5 1/3' Quinte A
4' Octave Ca
3 1/5' Tierce Ca
2 2/3' Quinte Ca
2 2/7' Septieme Ca
2' Doublette Ca
II-V Cornet Ca/A
II Grosse Fourniture
(4'-+2-2/3') Bo
V Fourniture (2') Bo
V Cymbale (1') Bo
8' Cromorne Bo

Grand-Choeur (V) C-g³

8' Principal Ca
8' Bourdon Ca
8' Flute Bo
4' Prestant Ca
2 2/3' Quinte Ca
2' Doublette Ca
3/5' Tierce Ca
1/3' Larigot Ca
1/7' Septieme Ca
1' Piccolo Ca
IV Cymbale (2/3') Bo
16' Tuba Ca
8' Trompette A
4' Clairon A
Horizontal reeds, all Bo:
8' Trompette
4' Clairon
2' Regale C-g¹
16' Regale g¹1-g³

Pedale C-g¹

32' Principal Ca, wood
16' Contrebasse Ca, wood
16' Violoncelle Be
16' Soubasse A
10 2/3' Quinte Ca, wood
8' Flute A, wood
8' Bourdon Be
8' Violoncelle M.
6 2/5' Tierce Ca
5 1/3' Quinte Ca
4 4/7' Septieme Ca
4' Octave Ca
4' Flute a cheminee Bo
3 1/5' Tierce Bo
2 2/3' Quinte Bo
2' Doublette Bo
2' Flute a cheminee Bo
3/5' Tierce Bo
1/3' Larigot Bo
1' Piccolo Bo
V Mixture (2-2/3') Bo
III Cymbale (1/2') Bo
32' Bombarde Ca
32' Sordun Bo
16' Bombarde A
16' Basson Ca
8' Trompette A
8' Basson Ca
8' Regale Bo
4' Clairon A
4' Chalumeau Bo

among other things, the three Clicquot Cornets still in the organ, the big Cromorne, the Clicquot Vox Humana, formerly on the Great, now in the Swell. One noticed that the "Frenchness" we have come to think of with French chorus reeds, and probably planted in our American minds and ears by the late G. Donald Harrison, was not so exaggerated in the Cavallé-Coll Trompettes here. The 8' Flute Harmoniques of the Grand-Orgue, Récit, Positif, and Solo differed in timbre but very little in strength, that of the Positif being more "orchestral", that of the Grand-Orgue being not much louder but clearer than the others. Some classical combinations were demonstrated in honor of Clérambault, also a former organist here. One tends to forget how thin some of the Cavallé-Coll strings sound in comparison with the other 8' flue work, which has great breadth while being relatively mild, yet these strings had power when used, for example, against the big Cromorne here. Fortunately, the organ has been altered but little since Cavallé-Coll built it in 1857/63, using much 18th century pipe-work.

Paris. St. Sulpice.

Grand-Orgue (II) C-g³

16' Principal harmonique
16' Montre
16' Bourdon
16' Flute conique
8' Montre
8' Flute harmonique
8' Flute traversiere
8' Diapason
8' Bourdon
8' Flute a pavillon
8' Salicional
(orig. in Grand-Choeur)
5 1/3' Grosse Quinte
4' Prestant

Grand-Choeur (I) C-g³

4' Octave
2' Doublette
(orig. in Grand-Orgue)
IV Grosse Fourniture
VI Grosse Cymbale
IV Plein Jeu
V Cornet
16' Bombarde
16' Basson
8' Premiere Trompette
8' Deuxieme Trompette
8' Basson
4' Clairon
2' Clairon-Doublette

Positif (III) C-g³

16' Violon Basse
16' Quintaton
8' Flute traversiere
8' Quintaton
8' Gambe
8' Unda Maris
8' Salicional
4' Flute douce
4' Flute octaviant
4' Dulciane
2 2/3' Quinte
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
1' Picolo
III-VI Plein-Jeu harmonique
16' Basson (1903,
orig, Euphone 16')
8' Trompette
8' Baryton (from
Bombarde, orig. Clar. 8')
4' Clairon

Recit (IV) C-g³

16' Quintaton
8' Diapason (1922;
orig. Cor Anglais 16')
8' Flute harmonique
8' Bourdon
8' Violoncelle
8' Voix Celeste
4' Prestant
4' Flute octaviant
4' Dulciana
2 2/3' Nazard
2' Doublette
2' Octavin
IV Fourniture
V Cymbale
V Cornet
16' Bombarde
8' Trompette harmonique
8' Basson-Hautbois
8' Cromorne
8' Voix Humaine
4' Clairon
(Tremblant)

Solo (V) C-g³

16' Bourdon
16' Flute conique
8' Principal
8' Flute harmonique
8' Bourdon
8' Keraulophone
8' Gambe
8' Violoncelle
5 1/3' Grosse Quinte
4' Prestant
4' Octave
4' Flute octaviant
3 1/5' Grosse Tierce
2 2/3' Quinte
2 2/7' Septieme (1903;
orig. Baryton 8')
2' Octavin
V Cornet
16' Bombarde
8' Trompette
8' Trompette en chamade
4' Clairon

Monday, August 1, 1977.

1. Paris. Saint Sulpice. Organist: Jean-Jacques Grunenwald.

Grunenwald played Widor and Dupré, in honor of these two former organists at St. Sulpice, in addition to Bach and his own improvisation of a three movement symphony. The organ demonstration displayed,

Couplers

II/I, III/I, IV/I, V/I, I/P, II/P.

16' couplers in all manuals.
Not original: IV/III, IV/P.

Pedale C-f1

32' Principal Basse
16' Contre-Basse
16' Principal (1934)
16' Soubasse
8' Principal (1934)
8' Flute
8' Violoncelle
4' Flute
32' Contre-Bombarde
16' Bombarde
16' Basson
8' Trompette
8' Ophicleide
4' Clairon

2. Paris. Saint-Germain-des-Prés. Organist: André Isoir.

The organ, by Haerpfer-Erman (1973), is essentially new, with some old pipes and a 19th century case.

Paris. Saint-Germain-des-Prés.

Grand-Orgue (II) C-g³

16' Montre
8' Montre
8' Bourdon a cheminee
4' Prestant
2' Doublette
III Grosse Fourniture (2-2/3')
VII-VIII Mixture (1-1/3')
8' Voix humaine (Tremblant)

Bombarde (III) C-g³

16' Bourdon
8' Bourdon
4' Flute
3 1/5' Grosse Tierce
2 2/3' Nasard
1 3/5' Tierce
1' Sifflet
V Grand Cornet
16' Bombarde
8' 1^e Trompette
8' 2^e Trompette
4' Clairon

Pedale C-f1

16' Principal
16' Soubasse
10 2/3' Quinte
8' Principal
8' Bourdon
4' Principal
VIII Mixture (2')
16' Bombarde
8' Trompette
4' Clairon

Recit (IV) C-g³

8' Viole
8' Voix celeste
8' Bourdon
4' Principal
4' Flute
2' Quarte de nasard
V Plein-Jeu (1')
V Cornet
16' Bombarde
8' Trompette
8' Basson-Hautbois
4' Clairon

Positif (I) C-g³

8' Montre
8' Bourdon
4' Prestant
4' Flute
2 2/3' Nasard
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
VI Plein-Jeu (1')
III Cornet
8' Trompette
8' Cromorne
4' Clairon (Tremblant)

Couplers

I/II; III/II; IV/II;
I/P; II/P; III/P; IV/P

Paris. Saint-Gervais.

a = pre 1758

b = 1758-1795

Grand-Orgue (II) C, D-d³

16' Montre bass (c),
treble (n)
16' Bourdon (a)
8' Montre (b)
8' Dessus de Flute tf (b)
8' Bourdon (a)
4' Prestant bass (b),
treble (a)
2 2/3' Nasard (conical) (a)
2' Doublette (a)
2' Quarte (a)
3/5' Tierce (a)
V Cornet mc (a)
II Grosse Fourniture (2')
(n)
III Fourniture (1') (n)
IV Cymbale (1/2') (n)
8' Trompette Nr. 1 (c)
8' Trompette Nr. 2 (b)
8' Voix humaine (a)
4' Clairon (b)
Bombarde (III) C, D-d³
16' Bombarde (b)
Recit (IV) g⁰-d³
V Cornet (a)
8' Hautbois (b)
Echo (V) c¹-d³
8' Flute (b)
2 2/3' Nasard (c/n)
8' Trompette (a)

4. Paris. La Trinité. Organist: Louis Thiry.

An all-Messaïen program. Guilmant was organist here from 1871 to 1902. While he was concertizing in the U.S. in 1902 the Cavaillé-Coll organ was altered to its disadvantage mechanically and tonally without his knowledge by the firm of Merklin. When, on his return, Guilmant refused to sign the acceptance papers, he was accused of corruption in favor of the firm of Mutin and so resigned. Messaïen is currently organist here. The organ was rebuilt and enlarged with electric action in 1967.

Paris. La Trinité.

Grand-Orgue C-g³

16' Montre
16' Bourdon
8' Montre
8' Flute harmonique
8' Bourdon
8' Gambe
4' Prestant
4' Flute, new
2 2/3' Quinte
2' Doublette
V Cornet, from c¹
V Plein Jeu
IV Cymbale, new
16' Bombarde
8' Trompette
4' Clairon

Recit C-g³

16' Bourdon, new
8' Flute
8' Bourdon
8' Gambe
8' Voix celeste
4' Flute
2 2/3' Nazard, new
2' Octavin
1 3/5' Tierce, new
III Cymbale, new
16' Bombarde, new
8' Trompette
8' Hautbois
8' Voix humaine
4' Clairon

c = 1812-1843

n = new

Positif (I) C, D-d³

8' Montre (b)
8' Bourdon bass (a),
treble (n)
4' Prestant (a)
2 2/3' Nasard (a)
2' Doublette (a)
3/5' Tierce (a)
1/3' Larigot (n)
V Plein-Jeu (2/3') (c)
8' Trompette (b)
8' Cromorne (b)
4' Clairon (b)
Pedale A¹-d¹ (Labials from C)
16' Bourdon (b),
from c¹ (n)
8' Flute (wood), (a)
from c¹ (n)
4' Flute (w & m), (a)
from c¹ (n)
16' Bombarde (b)
from c¹ (n)
8' Trompette (b)
from c¹ (n)
4' Clairon (b)
from c¹ (n)

Tremulant "a vent perdu"

Positif C-g³ (enclosed = *)

16' Quintaton
8' Principal, new
8' Flute harmonique
*8' Cor de Nuit, new
8' Salicional
8' Unda Maris
4' Prestant
*4' Flute, new
*2 2/3' Nazard
*2' Flageolet, new
2' Doublette
*1 3/5' Tierce, new
*1' Piccolo
II-V Cornet
IV Fourniture, new
16' Basson
8' Trompette
*8' Clarinette
4' Clairon, new

Pedale C-f1

32' Soubasse
16' Contrebasse
16' Soubasse
8' Flute
8' Bourdon
8' Violoncelle
4' Flute
IV Plein Jeu, new
16' Bombarde
8' Trompette
4' Clairon

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Tuesday, August 2, 1977. Excursion into Normandy.

1. Le Petit Andely. Saint-Sauveur. Organist: Guy Bovet.

The organ dates from 1674, with restorations in 1926 and 1964, which resulted in some action changes. Bovet gave a fine demonstration, including the Alain *Variations sur un Thème de Clement Jannequin*, in ancient style, and inspired by this instrument. Most fun was the Jules Blanc (c. 1800) *La Procession de la Fete d'un village surprise par un orage*. This calls for a realistic treatment using the Gedackts to create the effects of drums and thunder, the Voix Humaines to represent little girls, at first singing gaily, then praying to God to stop the thunder; in short, a dialog between the thunder and the Voix Humaines. Military music is finally heard as the procession moves away, soaked. The Rossignol was used effectively in the calm after the storm.

Le Petit Andely. Saint-Sauveur

Grand-Orgue (II) C, D-c ³	Positif (I) C, D-c ³
16' Bourdon	8' Bourdon
8' Montre	4' Montre
8' Bourdon	4' Flute
4' Prestant	2 2/3' Nasard
4' Flute	2' Doublette
3 1/5' Double Tierce	3/5' Tierce
2 2/3' Nasard	III Fourniture (1')
2' Doublette	II Cymbale (1/3')
3/5' Tierce	8' Cromorne
1/3' Larigot	Rossignol (nightingale)
IV Fourniture (1')	Tremblant
III Cymbale (1/2')	Couplers: I/II
V Cornet, from c ¹	Pedale C, D-c ¹
8' Trompette	16' Bourdon
8' Voix Humaine	8' Bourdon
4' Clairon	4' Bourdon
Echo (III) C-c ³	(These three stops new, unified)
8' Bourdon	
4' Flute	
III Cornet (2-2/3')	
II Fourniture (2/3')	
8' Voix humaine	

2. Rouen. Saint-Ouen. Organist: Pierre Labric.

Here the huge church was closed for restoration but was opened especially for the GdO. The building is probably larger than Notre Dame. The organ (1888/90) was the last of the great series of Cavallé-Colls beginning with St. Denis. It was dedicated by Widor. The first organist here was Albert Duprè, father of Marcel, who held the post from 1890 until 1948! Maurice Gouellin held it from 1948 until his death in 1977. The organ sound was magnificent. The strings seemed broader than those in St. Sulpice and the solo flutes gave the impression of being more solistic.

Rouen. Saint-Ouen.

Grand-Orgue (II) C-g ³	Bombarde (IV) C-g ³
16' Montre	8' Grosse Flute
16' Bourdon	4' Flute
16' Violon-Basse	2' Doublette
8' Montre	V Fourniture
8' Diapason	V Cornet, from c ¹ (16')
8' Flute harmonique	16' Bombarde
8' Bourdon	16' Contre-Basson
8' Salicional	8' Trompette
4' Prestant	4' Clairon
8' Trompette (horizontal)	
4' Clairon (horizontal)	

Recit (III) C-g ³	Positif (I) C-g ³
16' Quintaton	8' Montre
16' Corno dolce (C-b ⁰ stopd.)	8' Bourdon
8' Diapason	8' Gambe
8' Cor de nuit	8' Unda Maris
8' Flute traversiere	4' Dulciana
8' Viole de Gambe	4' Flute douce
8' Voix Celeste.	2' Doublette
8' Voix Eolienne	V Plein-Jeu
4' Flute octaviante	16' Cor anglais
4' Viole d'amour	8' Trompette
2 2/3' Quinte	8' Cromorne
2' Octavin	4' Clairon
I-III Carillon	Pedale C-f ¹
V Cornet, from c ¹ (8')	32' Sousbasse
16' Tuba Magna	16' Contre-basse
8' Trompette harmonique	16' Sousbasse
8' Clarinette	8' Basse
8' Basson-Hautbois	8' Violoncelle
8' Voix humaine	8' Bourdon
4' Clairon harmonique	4' Flute
Couplers	32' Contre-bombarde
Normal couplers I/II, III/II, IV/II, III/I, IV/III, I/P, II/P, Sub-octave couplers in II, in III, III/II	16' Bombarde
Super-octave couplers in III	16' Basson
Accessories	8' Trompette
Reeds On for I, II, III, IV, Pedal.	4' Clairon
Barker lever on II.	

Wednesday, August 3, 1977.

1. Paris. Saint-Séverin. Ecumenical Church Service Organist: Michel Chapuis.

The 18th century work of Dallery was rebuilt in 1889 by Abbey and rebuilt again in 1958 by Kern.

Paris. Saint-Severin.

* = 18th century	Positif (I) C-g ³
** = Abbey 1889	8' Montre
Grand Orgue (II) C-g ³	8' Bourdon
*16' Montre	8' Quintaton
*8' Montre	4' Prestant
8' Flute conique	4' Flute a cheminee
*4' Prestant	*2 2/3' Nasard
*2' Doublette	2' Doublette
V Fourniture (2')	1 3/5' Tierce
IV Cymbale (2/3)	1 1/3' Larigot
II Cymbale Tierce	V-VI Fourniture
V Cornet, from c ¹ (8')	*8' Cromorne
*8' Trompette	(Tremblant)
8' Musette	Echo (IV) C-g ³ (enclosed)
*4' Clairon	8' Bourdon
Resonance (III) C-g ³	**8' Viole
*16' Bourdon	**8' Unda Maris
*8' Bourdon	**4' Principal
*4' Flute conique	**4' Flute a fuseau
**3 1/5' Grosse Tierce	*2' Doublette
*2 2/3' Nasard	2' Quarte
**2' Quarte	**II Sesquialtera
*1 3/5' Tierce	V Cymbale
1' Sifflet	*8' Trompette
V Cornet (17th c.) (8')	*4' Clairon
*8' Voix humaine	Pedale C-f ¹
*4' Hautbois (Tremblant)	**16' Flute
Couplers	**16' Soubasse
II/II; II/III;	8' Principal
IV/III; I/II;	**8' Bourdon
II/P; III/P	**4' Principal
Reeds ON. Mixtures ON. (by means of double sliders)	**2' Nachthorn
	V Fourniture-tierce
	IV Cymbale
	32' Doucalne
	*16' Bombarde
	*8' Trompette
	*4' Clairon

2. Paris. Notre-Dame-des Blancs-Manteaux. Organist: Dominique Merlet.

The Kern organ (1967) is unquestionably loud, containing many chuffy stops. There was a detailed and extensive demonstration of individual voices and combinations. Just before the final example Guy Bovet announced: "And now for the last number. 'Nun freut euch!'" Everyone roared with laughter.

Paris. Notre-Dame-des-Blancs-Manteaux.

Grand-Orgue (II) C-g ³	Positif (I) C-g ³
16' Quintaton	8' Montre
8' Montre	8' Bourdon
8' Flute a cheminee	4' Prestant
4' Prestant	4' Flute conique
4' Flute	2 2/3' Nasard
2' Doublette	2' Doublette
III Sesquialtera	1 3/5' Tierce
III-IV Fourniture (1-1/3')	1 1/3' Larigot
IV Cymbale (2/3')	IV-V Plein-jeu (1')
8' Trompette	8' Cromorne
4' Clairon	4' Voix humaine (Tremblant)
Recit (III) C-g ³	Solo (IV) f-g ³
8' Flute conique (wood)	8' Flute a fuseau
8' Quintaton	V Cornet (8')
4' Principal	8' Hautbois
2' Flute a fuseau	Pedale C-f ¹
1' Sifflet	16' Soubasse
IV-V Cymbale-tierce (1/2')	10 2/3' Quinte
16' Doucaine	8' Principal
8' Trompette	4' Principal
4' Clairon (Tremblant)	2' Cor de nuit
Mechanical key action	V Mixture (2-2/3')
Electropneumatic stop action	16' Bombarde
2 adjustable combinations	8' Basson
Couplers	2' Kornett
I/II; III/II; I/P;	
II/P; III/P	
Reeds-ON. Mixtures-ON.	
Cancel: Grand-Orgue.	

3. Paris. Saint-Nicolas-des-Champs. Organist: Jean Boyer.

An instrument still containing much work by F.-H. Clicquot from 1773/77, plus 19th and 20th century rebuildings, which drastically altered its character.

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Paris. Saint-Nicolas-des-Champs.

* = Clicquot	** = Dallery	all others 1927
Positif (I) C-g ³	Recit (III) C-g ³	
*8' Montre	*8' Bourdon	
*8' Bourdon	*IV Cornet	
**8' 1 ^e Dessus de Flute	**8' Hautbois	
*8' 2 ^e Dessus de Flute	8' Flute	
*4' Prestant	8' Dulciane	
*2 2/3' Nasard	8' Bourdon	
2' Doublette	8' Voix celeste	
*1 3/5' Tierce	4' Flute	
*V Cornet (8')	2' Flageolet	
III Plein-Jeu (1-1/3')	II-III Plein-Jeu (1-1/3')	
*8' Cromorne	8' Hautbois	
*8' Dessus de Hautbois, from c ¹	16' Bombarde	
**8' Trompette	8' Trompette	
*4' Clairon	4' Clairon	
Grand-Orgue (II) C-g ³	Bombarde (IV) C-g ³	
*16' Montre	*16' Bombarde	
*16' Bourdon	*8' Trompette de Bombarde	
*8' Montre	Echo (V) C-g ³	
*8' Dessus de Flute	*8' Bourdon	
**8' Dessus de Flute	*8' Flute	
*/**5 1/3' Gros Nasard	*8' Trompette de Recit	
*4' Prestant	Pedale C-g ¹	
*3 1/5' Grosse Tierce	16' Flute	
*2 2/3' Nasard	*16' Soubasse	
*2' Quarte	8' Bourdon	
*1 3/5' Tierce	*8' Flute	
*V Cornet, from c ¹ (8')	4' Flute	
IV Plein Jeu (1-1/3')	*16' Bombarde	
*8' 1 ^e Trompette	*8' Trompette	
*8' 2 ^e Trompette	*4' Clairon	
*4' Clairon		
*8' Voix Humaine		

Thursday, August 4, 1977. Excursion into the Beauce.

1. Pithiviers. St.-Salomon - St.-Grégoire. Organist: Jean Costa.

The organ dates from 1784, with many rebuilds. Wonderful Cornets and reeds here. Organ in good tune. A very old church with 15th century tower.

Pithiviers. Saint-Salomon Saint-Gregoire.

I = Isnard	B = Boisseau
Cl = Clicquot	D = Dallery
C-C = Cavaille-Coll	
Grand-Orgue (II) C-g ³	Recit (III) C-g ³
I 16' Montre	C-C 8' Cor de Nuit
I 16' Bourdon	C-C 8' Flute traversiere
I 8' Montre	C-C 8' Viole de Gambe
I 8' Bourdon	C-C 8' Voix celeste tc
C-C 8' Flute harmonique	B 4' Prestant
I 4' Prestant	C-C 2' Flageolet
B 3 1/5' Grand Tierce	I/D V Cornet, from c ¹
I 2 2/3' Nasard	B IV Cymbale (1/2')
I 2' Doublette	C-C/I 8' Basson-Hautbois
B 2' Quarte de Nasard	Cl 8' Voix Humaine
B 1 3/5' Tierce	C-C 8' Trompette
IV Fourniture (1-1/3')	I 4' Clairon
I/C-C/B V Cymbale (2/3')	(Tremblant)
V Cornet, from c ¹ (8')	Positif (I) C-g ³
C-B C-C, 16' Bombarde	I 8' Montre
then Cl	D 8' Bourdon
I 8' Trompette	I 4' Prestant
I 4' Clairon	I 2 2/3' Nasard
Pedale C-f ¹	I 2' Doublette
C-C 16' Flute	B 1 3/5' Tierce
B 16' Bourdon	B 1 1/3' Larigot
I 8' Flute	I V Plein-jeu (1')
B 8' Bourdon	I/B 8' Cromorne
C-C 4' Flute	I 8' Trompette
I 16' Bombarde	I 4' Clairon
I 8' Trompette	
I 4' Clairon	

Accessories

Standard couplers.

Mixtures-ON and Reeds-ON for each division

2. Chartres. The Cathedral. Organist: Philippe Le-febvre.

This is a new electric action Gonzalez (1971) which, while large and well known because of the organ competitions held here, is not terribly impressive in the room.

Chartres. The Cathedral.

Grand-Orgue C-g³

16' Montre
16' Bourdon
8' Montre
8' Flute
8' Bourdon
4' Prestant
4' Flute
2' Doublette
V Fourniture
IV Cymbale
V Gros Cornet
16' Bombarde
8' Trompette
4' Clairon
Recit Expressif C-g³
8' Principal
8' Cor de Nuit
8' Gambe
8' Voix Celeste
4' Flute
4' Viole
2' Doublette
II Sesquialtera
IV Plein-Jeu
III Cymbale
16' Bombarde
8' Trompette
8' Basson Hautbois
8' Voix Humaine
4' Clairon
(Tremolo)

Positif C-g³

8' Montre
8' Bourdon
8' Flute
4' Prestant
4' Flute
2 2/3' Nasard
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
IV Plein-Jeu
III Cymbale
V Gros Cornet
8' Trompette
8' Cromorne
4' Clairon
Echo C-g³
8' Principal
8' Bourdon
4' Flute
2 2/3' Nasard
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
III Cymbale
8' Trompette
4' Clairon

Pedale C-g¹

32' Principal
16' Montre (G-O)
16' Soubasse
8' Montre
8' Bourdon
4' Principal
4' Flute
2' Flute
V Plein-Jeu
16' Bombarde
8' Trompette
8' Basson
4' Clairon

Accessories

Normal couplers; Reeds-ON, Mixtures-ON, Tutti for each manual, Plenum, General Tutti, Register Crescendo, 6 adjustable combinations.

3. Houdan. Saint-Jacques - Saint-Christophe. Organist: Jean-Albert Villard.

The organ by Louis-Alexandre Clicquot dates from 1734. A careful restoration by Boisseau (1969/72) has preserved a fine example of a small organ for a village church. Built with the utmost economy of means as regards action and windchests (suspended action; Grand-Orgue and Positif occupy one chest), Clicquot achieved a great variety of registrational possibilities and a surprising amount of power with his large scale Trompettes.

Houdan. Saint-Jacques - Saint-Christophe.

Grand-Orgue (II) C, D-c³

8' Montre
8' Bourdon (C-b⁰, wood)
4' Prestant
2 2/3' Nasard
2' Doublette
2' Quarte
3/5' Tierce
IV Fourniture
V Cornet, from c¹
8' Trompette
8' Voix humaine
4' Clairon
Pedale C, D-c¹
Permanently connected to G-O.

Positif (I) C, D-c³

8' Bourdon (C-b⁰, wood)
4' Flute
2 2/3' Nasard
2' Doublette
1 3/5' Tierce
V Plein-Jeu (1')
8' Cromorne
Recit (III) c¹-c³
V Cornet
8' Trompette

Manual coupler I/II in the form of a Schiebekoppel (the entire keyboard is shoved forward to couple)
Tremblant fort
Tremblant doux

Friday, August 5, 1977.

1. Paris. Annual general meeting of the GdO, President Wolfgang Adelung presiding.

2. Versailles. Chapel. Organist: Gaston Litaize.

This was the only part of the convention where things really got out of hand. The chateau and grounds of Versailles were already crowded with visitors when the GdO arrived en masse. No directions were given out as to where to go for the tour through the buildings or where to assemble for admission to the late afternoon recital. Tickets to the chateau were finally distributed and people were left on their own to see the building. Admission to the recital was by GdO convention card only. The not-large room was packed. Result: poor acoustics, no dynamic presence to the organ, a 1938 Gonzalez in the famous 1710 case.

Versailles. Chapel of the chateau.

Grand-Orgue C-f³

16' Montre
16' Bourdon
8' Montre
8' Bourdon
4' Prestant
4' Flute
2 2/3' Nasard
2' Doublette
2' Quarte
3/5' Tierce
IV Fourniture
III Cymbale
V Cornet, from c¹
8' Trompette
8' Voix Humaine
4' Clairon

Pedale C-f¹

16' Contrebasse
16' Soubasse
8' Flute
8' Bourdon
4' Flute
16' Bombarde
8' Trompette
4' Clairon

Slider chests
Mechanical key and stop action.

Positif C-f³

8' Montre
8' Bourdon
4' Prestant
2 2/3' Nasard
2' Doublette
3/5' Tierce
1/3' Larigot
III Fourniture
II Cymbale
8' Cromorne

Recit C-f³

III-V Cornet
8' Trompette
8' Hautbois

Echo C-f³

8' Flute
III-V Cornet (8')

Tremblant fort
Tremblant doux

Couplers

G-O/P; Pos./P; Pos./G-O;
Recit/G-O.

ARTHUR LAWRENCE

Editor, *The Diapason*

Saint Mary's College
Notre Dame, Indiana 46556

St. Paul's Episcopal Church
LaPorte (1872 Steer & Turner)

3. Paris. Port de l'Alma.

One of the most pleasant and interesting events was the evening boat ride on the Seine, first upstream, then down and back to the pier. The GdO had engaged a spacious sight-seeing craft. Many of the historic buildings and monuments along the river were illuminated. Guides pointed out landmarks and gave brief explanations in French and German, and there were light refreshments.

Saturday, August 6, 1977. Paris. Basilique Sainte-Clotilde. Organist: Jean Langlais.

Langlais was introduced to the large audience by Guy Bovet who then translated Langlais' remarks into German. Among other things, Langlais said that he had been privileged to have four teachers who had been pupils of César Franck. Franck was the first organist of Ste.-Clotilde, 1869-90. He was followed by Pierné (1890-98), then by Tournemire (1898-1939). Langlais assumed the position in 1945 after World War II. While the organ has been rebuilt twice and now has electric action, 42 of the original 46 Cavallé-Coll stops are still present.

Langlais impressed everyone by his humility, claiming not to be an organist, but rather a musician who plays the organ. He highly praised the music of Tournemire, pointing out that his talents are largely unrecognized today. He then played Franck, *Choral No. 2 in B Minor* (1890). Tournemire, "Consummation Est" from *Sept Chorals-poemes pour les sept paroles du Christ* (1904), and "Fioretta Nr. 2" from *Sei Fioretti*, Op. 60, and Langlais: "Jésus, mon Sauveur béni" from *Huit Chants de Bretagne* (1974) and "Visions prophétiques" from *Meditations sur l'Apocalypse* (1973). He concluded with an incomparable improvisation. This recital was clearly the high point of the convention and brought it to a thrilling conclusion.

Paris. Sainte-Clotilde.

All but 4 of the 46 stops of the Franck organ are retained in the present scheme, although the G-O. Mixture has been completely altered. The stop names in parentheses are those of the original stoplist.

Grand-Orgue C-c ⁴	Positif C-c ⁴
(1933, orig. C-f ³)	(1933, orig. C-f ³)
16' Montre	16' Bourdon
16' Bourdon	8' Montre
8' Montre	8' Bourdon
8' Bourdon	8' Flute harmonique
8' Flute harmonique	8' Salicional
8' Gambe	4' Prestant
4' Prestant	4' Flute
4' Flute (Octave 4')	2 2/3' Quinte
2 2/3' Quinte	2' Doublette
2' Doublette	3/5' Tierce 1933
IV Plein-Jeu 1933 (VII)	(Clarinet 8')
V Cornet 1962	1/3' Larigot 1962
16' Bombarde	(Gambe 8')
8' Trompette	1' Piccolo 1933
4' Clairon	IV Plein-Jeu
	8' Trompette
	4' Clairon

DAVID GOODING

Lake Erie College
Painesville, Ohio 44077

Recit C-c⁴

(1933, orig. C-f ³)
16' Quintaton 1933
8' Bourdon
8' Flute harmonique
8' Gambe
8' Voix celeste
4' Prestant 1962
4' Flute
2 2/3' Nasard 1933
2' Octavin
3/5' Tierce 1933
IV Plein-Jeu 1933
16' Bombarde 1933
8' Trompette
8' Basson-Hautbois
8' Clarinette
(orig. in Positif)
8' Voix Humaine
4' Clairon
2' Clairon 1962

Pedale C-g¹

(1933, orig. C-d ¹)
32' Sousbasse
16' Contrebasse
16' Sousbasse 1962
8' Basse 1962
8' Flute
4' Prestant 1962
(Octave 4')
4' Flute 1933
2' Doublette 1962
16' Bombarde
16' Basson
8' Trompette
4' Clairon

The number of accessories was considerably increased in 1933 and 1962. Originally: Normal couplers II/I; III/I; III/II; I/P; II/P; Sub-octave couplers in I, II, and III, also III/II; Tremolo to Recit; Reeds-On and Mixtures-On in each division.

Next year's GdO convention is to be in Lübeck. It is no secret that officials of the GdO are at least thinking about having one of their international conventions in the United States.

I urge OHS members to join their sister organization. Full information may be obtained by writing to:

Geschäftsstelle der
Gesellschaft der Orgelfreunde e.V.
Schaffhauser Strasse 22
D 7700 Singen
West Germany

¹ Hermann J. Busch, ed. *Orgeln in Paris und Chartres, Houdan, Le Petit Andely, Pithiviers, Rouen, Versailles*, with contributions by Michel Aucher, Hermann J. Busch, Norbert Dufourcq, Roland Galtier, Pierre Hardouin, Ch.-W. Lindow, Kurt Lueders, Dominique Merlet, Claude Noisette de Crauzat. Berlin: Verlag Merseburger, 1977. Excellent photos, historical sketches, stoplists, and a fine glossary of German and French organ terms, with explanations.

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Rosalind Mohnsen

St. Joseph's Church
Belmont, MA 02178

LETTERS TO THE EDITOR

Dear Sir,

During the 1790s and early 1800s one occasionally comes across the name of Taws, Daws, or Tawse as an organ builder and tuner in the Philadelphia area. German language sources often refer to him as Daws, whereas sources in English normally spell his name as Taws or Tawse.

Recently while perusing copies of *The Pennsylvania Packet and General Advertiser* (one of the major Philadelphia newspapers during the 1780s), I came across the following advertisement which appeared on July 7 and 8, 1786, and which sheds a little light on Tawse which might be of interest to some OHS members:

ORGANS

Charles Tawse, just arrived from Britain, begs leave to inform the Ladies and Gentlemen of this city, that he has been regularly bred to the Business of Organ Building, under the best master; that he makes and repairs Finger and Barrel Organs in the completest manner.

Likewise tunes harpsichords, forte pianos and spinnets in the best manner, and on the most reasonable terms.

Such Ladies and Gentlemen as wish to employ him, will be waited upon by leaving a card at Mr. Dobson's Book-store, in Second street, two doors above Chesnut [sic] street.

Sincerely,
/s/ Edward C. Wolf
West Liberty State College
West Liberty, W. Va. 26074

Dear Sir,

As we of the Central New York Chapter find ourselves preparing to host the Society's national convention in three years, revise the Upstate New York Extant List, respond to inquiries from many quarters about old organs, etc., we find it increasingly necessary to refer to back issues of *THE TRACKER*. There are very few full sets (or even reasonably complete sets) to go around. Perhaps some of the members of the Society could help us out by passing on unused duplicate copies, thereby saving us the impossible expense of having the whole set duplicated. We need issues before XIV #4 (Summer 1970) *except* the following: XIII:4, XII:4, VIII:1, VII:4, VI:2, VI:1, V:3.

Any help we receive will be most appreciated.

Sincerely,
/s/ The Rev. Culver L. Mowers, President
7 Main Street, Box 113
Candor, New York 13743

Dear Sir,

Under the "Music and Musical Instruments" heading in *Arts & Crafts in New England* I noticed the following quotation from the *Boston Gazette* of June 27, 1763:

'Lewis Deblois of Boston advertised for sale "a curious Ton'd, double key'd, new harpsicord, just im-

ported in Capt. Millard from London. Is esteem'd the Master Piece of the famous *Falconer*. Also has for Sale, an Organ, made by Mr. Thomas Johnston of this Town, formerly made use of in Concert-Hall, and can be recommended.—An abatement of Ten Guineas will be made, (from the real Value of said Instrument) if bought and made Use of for any Congregation in this Town."

The full story (so much as is known) has appeared in *THE TRACKER* away back in 1958 (Vol. III No. 1), written by Joyce Ellen Mangler.

Sincerely yours,
/s/ Helen B. Harriman
111 Morse Street
Sharon, Massachusetts 02067

Dear Sir,

I read with a good deal of interest the reprinting of the Radzinsky article on the St. Paul's Chapel organ and the accompanying historical sketch by Fr. Hunsicker, in the Winter issue of *THE TRACKER*. I should like to make two observations, and then pose an interesting riddle.

First, I believe it was John Geib—rather than Adam—who made the case; second, I would doubt, given the style of the time, that the wings of the case as it now is—two-storey, six-pipe flats and the single-pipe towers—were original with Geib's case.

The riddle is this. All documentation seems to point, as Fr. Hunsicker says, to the first organ at St. Paul's being the 1802 G. P. England; however, there is a curious note in the account of Moreau de St. Mery's 1793-8 journey to America. In an entry dated October, 1794, Moreau says, "St. Paul's Church is the loveliest [of the twenty-two churches in New York]. . . The organ is good, and as in the singing of hymns the registers are separated naturally into two parts . . . The effect is extremely pleasing." [Kenneth and Anna M. Roberts (tr.), *Moreau de Mery's American Journey 1793-1798* (Garden City: Doubleday, 1947), p. 149]

There are parts in the narrative that Moreau obviously added later by way of updating factual information (e.g., the approval of a new water system in 1799, p. 147) or statistics (e.g., New York's population as of 1814, p. 165), but he did it second hand, for he never visited New York again, after his return to France in 1798. Thus, such a statement as the one quoted clearly implies that Moreau heard an organ at St. Paul's Chapel, if not in 1794, at least some time prior to 1798—four years before the "first" organ was supposedly installed there! The instrument was probably a small chamber organ, placed there to do temporary duty until a better one (the England) could be had from overseas; then again, there is the nagging question: if it was but a small, temporary, residence-size instrument, why did Moreau trouble to remark of its quality, cultured and educated European that he was?

Rather curious, eh?

Sincerely,
/s/ John K. Ogasapian
16 Park Street
Pepperell, Mass. 01463

NEW TRACKER ORGANS

Fisk in Cazenovia, New York

May 16, 1976, marked the dedication of Charles Fisk's Opus 70 at the First Presbyterian Church of Cazenovia, New York. The new 2-35 organ replaces a 2-15 built by John G. Marklove in 1869, which had been substantially altered and electrified around the middle of this century. The Fisk instrument retains the handsome chestnut case of the earlier organ, which has been the model for the new chestnut cases for the Choir and Pedal divisions; wood for these new cases was salvaged from the interior of St. Mary's Church, North End, Boston, former home of Johnson's Opus 599. Consultant for the design of the organ was Robert Capen, organist-choirmaster of St. Peter's Episcopal Church, Cazenovia.

In addition to the case, the organ contains seven ranks of Marklove pipes, as noted below. Except for the 8' and 4' Principals, the Great is enclosed, providing the resources of a Swell division. The provision of couplers going "both ways" between the manuals also adds to the instrument's versatility.

Pipes are arranged on the manual chests by major thirds: in the Choir case, much ingenious mitering and tubing-off has made possible the presence of a 4' Principal in rather compact surroundings. The 1 1/3' rank is provided with extra pipes so that it may be rearranged as a 1' stop. Wind pressure is 2 1/4" throughout, regulated by cuneiform bellows.

The organist of the parish is Sally Gould; the pastor is the Rev. Benjamin J. Lake.

The specification:

Great (Manual 2; 56 notes; mostly enclosed - see text)		
Stillgedackt	16'	Wood; Marklove pipes
Prestant	8'	Burnished tin
Chimney Flute	8'	Wood; Marklove pipes
Gambe	8'	Metal
Voix Celeste	8' TC	Metal
Octave	4'	
Wedge Flute	4'	Tapered wood & metal; part Marklove pipes
Doublet	2'	Tin
Cornet	1 1/2'	Metal
Mixture	IV-VI	Tin
Trumpet	8'	
Hautboy	8'	Marklove pipes
Choir to Great		
Choir (Manual 1; 56 notes; Ruckpositiv)		
Bourdon	8'	Wood; Marklove pipes
Principal	4'	Burnished tin
Night Horn	4'	Metal chimney flute
Nazard	2 2/3'	Metal; partly chimney flute
Prestant	2'	Tin
Tierce	3/5'	Metal
Larigot	1/3'	Metal; see text
Sharp	IV	Tin
Cremona	8'	Metal
Great to Choir		
Pedal (30 notes)		
Principal	16'	Wood; Marklove pipes
Flute		Open metal
Superoctave	4'	Metal; Marklove pipes
Bassoon	16'	Wood & metal
Trumpet	8'	Metal
Great to Pedal		
Choir to Pedal		
Tremulant		
Cymbal Star		

Electropneumatic stop action; 5 General pistons plus cancel and sforzando; 4 pistons each manual division; 3 pistons pedal division. Detached keydesk of mahogany; manual naturals of grenadil, sharps of ivory-capped rosewood. Ivory-faced maple drawknobs.

—Culver L. Mowers

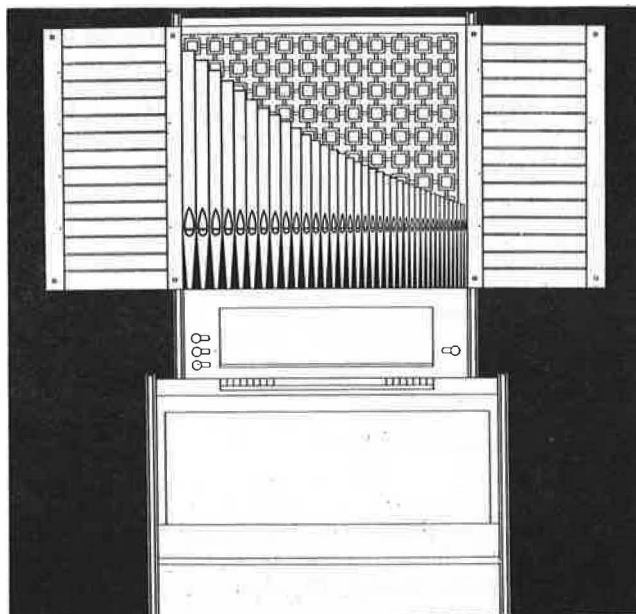
Paul Ott in Charles Town, West Virginia

The Positiv organ, built by Paul Ott of Göttingen, West Germany, and shown at the 1976 AGO Convention in Boston, is now located in St. Thomas Lutheran Church at Charles Town, West Virginia. The stoplist includes:

Manual	8' Stopped Flute (wood)
	4' Rohr Flute (metal)
	2' Principal (metal)
	1 1/3' Quinte (metal) (Middle C - up)
Pedal	Manual to Pedal coupler

Compass of the manual is C to G³ (56 notes), and of the pedal C to E (30 notes).

The firm of Paul Ott is represented in the United States by Minnich of Ossining, New York.



The 1976 Paul Ott organ located in St. Thomas Lutheran Church, Charles Town, West Virginia.



The 1976 Charles Fisk organ at the First Presbyterian Church, Cazenovia, New York.

Bozeman-Gibson in Squirrel Island, Maine

The firm of George Bozeman, Jr., and David Gibson, founded in 1971 and now building organs at Deerfield, New Hampshire, has completed a one-manual and pedal instrument with mechanical key and stop action designed expressly for Squirrel Island Chapel.

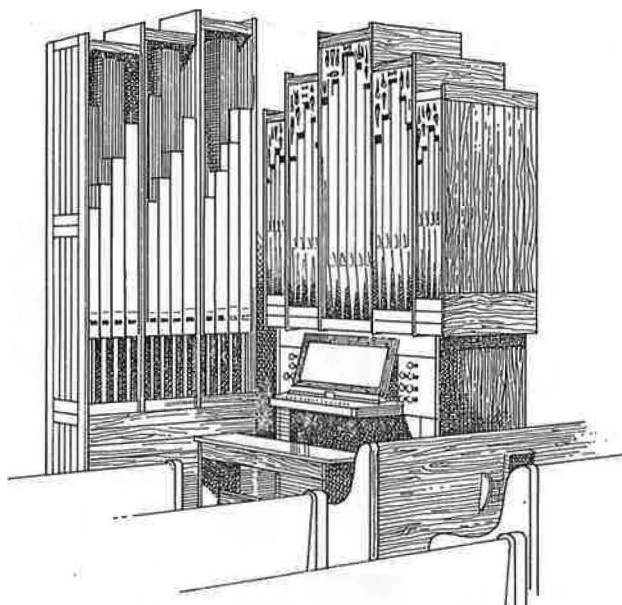
Before its installation in the Chapel, the buyers had agreed that the organ could be displayed at the 1976 AGO Convention in Boston. So, it was heard at Holy Cross Cathedral in a concert by the Handel and Haydn Society for the first time, then moved to its permanent home on Squirrel Island.

Following a design not uncommon in one-manual instruments, four of the ranks are divided into bass and treble so that greater flexibility may be obtained. The keyboards have naturals covered with ebony and sharps of boxwood covered with ivory; the pedal naturals are of rock maple, and the sharps are black walnut capped with ebony. The casework and all wooden pipes are American white oak. Marine motifs are cut out of the pipescreens above the front pipes. In addition to Messrs Gibson and Bozeman, John Bishop, Paul Dormont, John Farmer, John Morlock, and David Wilde were involved with the building and/or installation of this organ.

The stoplist:

Manual 56 notes	Pedal 30 notes
8' Gemshorn Treble	16' Bourdon
8' Gemshorn Bass	Manual-Pedal coupler
8' Chimney Flute Treble	
8' Chimney Flute Bass	
4' Principal	
4' Spindle Flute Treble	
4' Spindle Flute Bass	
2' Recorder Treble	
2' Recorder Bass	
11 Sesquialter Treble (2 2/3')	
11 Mixture (2')	
Tremulant	
Chimes	

Martha Folts played the dedicatory recital on August 14, 1977, including works by Muffat, Walond, Buxtehude, Bach, Mozart, Mendelssohn, and herself.



The 1976 Bozeman-Gibson organ in the Squirrel Island, Maine, Chapel.



The 1976 Holtkamp organ in Colgate Memorial Chapel, Hamilton, New York.

Holtkamp at Colgate University, Hamilton, New York

A gift from the Franklin George Brehmer Foundation, the Holtkamp Organ Company has installed a three-manual and pedal organ with mechanical key action and electric stop action in Colgate Memorial Chapel at Hamilton, New York. There are 38 stops, 53 ranks, and 2880 pipes. The console is of oiled walnut with keys of plum wood and palisander and stop tablets of cherry. Fiberglass trackers are used.

The specification:

Pedal Organ	Great Organ
16' Principal	16' Pommer
16' Pommer	8' Principal
16' Subbass	8' Gedackt
8' Octave	4' Octave
8' Flute	4' Spitzflote
4' Choralbass	2' Superoctave
4R Rauschbass	2R Sesquialtera
16' Posaune	4R Mixture
8' Trumpet	3R Scharf
4' Schalmey	8' Trumpet
Swell Organ	Positiv Organ
8' Gamba	8' Copula
8' Voix Celeste	4' Praestant
8' Rohrflote	4' Rohrflote
4' Bourdon	2 2/3' Nazard
2' Principal	2' Blockflote
1 3/5' Larigot	3/5' Tierce
4R Cymbal	1' Glockenlein
16' Dulzian	4R Fourniture
8' Fagott	8' Cromorne
4' Clairon	
Tremulant	
Couplers	Great to Pedal-Reversible
	Swell to Pedal
	Positiv to Pedal
	Swell to Great
	Positiv to Great
	Swell to Positiv

Mary Ann Dodd, University Organist, played the inaugural recital on September 24, 1976, including works by Bach, DuMage, Sowerby, Pinkham, Dupre,

and Jolivet. The new organ replaces an Ernest M. Skinner organ installed in 1920.

The list of people involved in the building and installation include Rudolph Cepelnik, Mary Cueni, Raymond Eggers, Cataldo Filippelli, Filippo Gentile, Roland Goiria, Carl Holtkamp, Richard Kaminicki, William Kearney, Alajos Kincses, Charles Litherland, William Longmore, Guiseppo Luppino, Joseph Mahon, Anton Markschat, Thomas Miles, James Morris, George Rizk, Nada Savic, Michael Shofar, David Streiter, William Turchek, and Walter Holtkamp III.

BOOK REVIEW

My Recollections of Church Musicians by William H. Barnes, Mus. D. Evanston, Illinois: Arlee/Todd, Ltd. 68 pp., paper, \$3.00.

Our honorary member, Dr. Barnes, has been an intimate friend of many famous American organists and church musicians during his long career as organ-builder, designer, consultant, and performer.

In this assortment of sketches he gives us—in most easily read terms—an insight into the personality and character of 23 prominent men (no women!) in the organ world. A photograph of each is also supplied, along with birth and (where applicable) death dates.

Included are E. Power Biggs, Charles M. Courboin, Clarence Dickinson, J. Lewis Elmer, Lynwood Farnam, Virgil Fox, Emory L. Gallup, Edward B. Gammons, Archer Gibson, Jack C. Goode, Porter W. Heaps, Devon G. Hollingsworth, Herbert Elijah Hyde, Arthur Jennings, Gary L. Jennings, Stanley Martin, Thomas Matthews, Arthur Poister, Hugh B. Porter, Alexander Schreiner, Frederick L. Swann, Frank Van Dusen, and William E. Zeuch.

Naturally, the accounts are not full life biographies, but rather personal anecdotes and shared experiences which bring the individuals into a particular focus as seen through Dr. Barnes' eyes.

Copies may be had from the author, 1426 Chicago Avenue, Evanston, Illinois 60201, enclosing payment.

DONALD R. M. PATERSON

University Organist and
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FOR TRADE OR SALE—Two tubular-pneumatic chests, 16' Bourdon, 8' Oboe (tc), 8' Gedackt, and many assorted pipes. Reply—Philip Cooper, 2629 West Medical Hall Rd., Bel Air, MD 21014.

NEW CATALOG of tools and materials for organ and harpsichord work. Send \$1.00 which will be refunded on your first order. Roche Tracker-Tool Supply, 799 West Water St., Taunton, Mass. 02780.

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—*Historic American Organ Builders*, the seven articles from *MUSIC* 1976 bound together. \$1.25 by mail from author: Albert F. Robinson, 12 Kings Highway East, Haddonfield, N.J. 08033.

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

FOR SALE—Antique Records, 78 RPM, Vinyl. \$3 each. 0-1002 Walter Baker, 1939 Moller, Philadelphia. 0-1003 Claire Coci, A-S, Westminster Choir College. 0-1004 Claribel Thomson, A-S in Philadelphia. Order from: OHS, P.O. Box 209, Wilmington, OH 45177.

FOR RENT—OHS slide-tape program "A History of the Organ in America from 1700 to 1900." Duration: 45 minutes. Full information and rates: Norman M. Walter, 25 Waterview 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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Those R's Again . . .

An Editorial

It was just ten years ago that we editorialized on the topic of the seven R's — Rebuild, Restoration, Renovation, Revision, Revoicing, Regulation, and Re-regulation — and the fur flew! Owing to a fearless nature and a desire to keep the records straight, we venture to return to this topic now — particularly in view of the stand taken by Barbara Owen in a "letter to the editor" of *The Diapason*.

Miss Owen declares that "restoration" is currently one of our most abused words, and goes on to say (in part):

'In historical circles, as applied to houses, furniture, and the like, "restoration" is generally accepted to mean putting the object in question as nearly as possible back into the state, form, or condition it had when new.

'In organ circles the word "restoration" is rapidly becoming a handy "in" word to be carelessly banded about in this history-conscious post-Bicentennial period. I would refer to articles . . . [in] . . . *The Diapason* [where] the use of the words "restored" and "restoration" in regard to two organs may well have been quite in innocence, but it is nonetheless a gross and misleading misuse of these terms. The organs in question are in fact extensive rebuilds or remodelings of organs which had previously undergone quite extensive and drastic alterations. Indeed, in both cases all that appears to remain from the aboriginal instruments is some old pipework, all of which has most certainly been revoiced at least once, and, in one instance, some old casework parts.

'I do not doubt that both of the organs mentioned are quite creditable modern instruments which are perfectly able to stand on their own merits without being foisted off as "restorations". Just because a new or extensively rebuilt organ happens to contain a few old pipes or other fragments does not mean that it bears more than a cursory resemblance to the original organ from which those pipes or parts came.

'In the case of the Dutch organ [described] in the June issue, the builders exerted every effort to preserve original parts of the organ, in their original relationships, and to carefully reproduce missing portions in the light of expert knowledge. The result resembles the original organ as closely as skill and scholarship can make it, and does deserve the appellation of "restoration". [But] in the very same article the same term is used to refer to a new Metzler organ in England which employs a few old parts. A careful reading of both accounts should point up the absurdity of calling this instrument a "restoration" — not only is the employment of old parts minimal (7 much-revoiced old stops out of 42), but the stoplist and mechanism represent no effort whatever to even approach the originals. The indiscriminate use of the

term "restoration" with regard to this English example . . . weakens the import of the meaning in reference to the Dutch example — which latter anyone in the historical field would recognize as indeed being a true restoration in the accepted sense.

'Why make such a fuss about the careless use of a term? Quite simply because with the present growing interest in and study of organ performance practice, the *medium* is of critical importance. Existing historic restored organs — restored in the *proper* sense of the word — are invaluable tools in the study of older music, be it from the Renaissance, Baroque, or Romantic periods. Authentic sounds, mechanisms, wind systems, consoles, and all the rest can give life to the dry bones of old music in a moving and meaningful way. A performer who has experienced this is unlikely to forget it, and his or her future performances will be the richer for the depth of understanding thus gained. An organist playing the works of Scheidt, Lübeck, Bruhns, or Böhm on the organ of the Martinikerk in Groningen will have entered for a time the world of these composers, and a musician of any sensitivity cannot help but be enriched both intellectually and emotionally by the experience. An organist approaching the Trinity College, Cambridge, organ in any anticipation of gaining insights into the music of Purcell, Greene, Boyce, or Walond is going to be left as much in the dark as ever — and still wondering what the music is *really* all about!

'Let us thus have many more restored organs — and let us have fine new organs and skillfully-rebuilt ones as well. But, in the interest of the old composers, and the young musicians who would study their works, let us not confuse the three.'

We owe sincere gratitude to Miss Owen for this straight-forward and definitive argument. Appreciation is also expressed to the editor of *The Diapason* for permission to use this material.

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The Organ Historical Society, Inc.

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