



THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume 24, Number 1

Fall 1979

Code of Ethics

Of The Organ Historical Society, Incorporated

The purpose of the Society shall be to encourage, promote, and further an active interest in the pipe organ and its builders in North America; to collect, preserve, evaluate, and publish detailed historical information about organs and organ builders in North America; to use its good offices to have significant American organs preserved in their original condition, carefully restored, or worthily rebuilt; to provide members with opportunities for meetings for the discussion of professional topics and other lawful acts incidental to the purpose of the Society. The Society is a corporation which does not contemplate pecuniary gain or profit, incidental or otherwise, to its members. (Article II, OHS Bylaws, Revised 1976.) Therefore, The Organ Historical Society, Incorporated, does not compete with professional organ firms in the restoration and repair of organs.

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3. Make it abundantly clear that any expressed views are his or hers alone and not those of the Society.
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5. Take scrupulous care when using instruments or facilities to avoid any damage or disruption.
6. Not service or otherwise work on an organ where any service agreement is in force without the legal consent of both the client and the contracted organ firm.

Lineal Heritage

An Editorial

By now every member of the Organ Historical Society should be acquainted with the story of the Hook brothers, the New England organ builders who added Mr. Hastings to their firm in later years and thus established a business which existed—yes, even dominated American organ building—for almost one hundred years.

Recently we have discovered that the Aeolian Organ Company, which flourished for only a decade or so independently, was a "successor to the Roosevelt Organ Works and Farrand & Votey." It would indeed be interesting to learn the details of this development and of the subsequent merger with the Skinner Organ Company.

All of this information is known by some several members of OHS. Perhaps no one member has the complete details, but collectively the material does exist and it should be organized into an article or series of articles for publication in this journal.

In fact, the project could turn into a sizable tome if complete research were attempted on all of the American organ builders who produced successful instruments, and then merged with other firms or handed down their lineal heritage to "successors."

It is to our credit that the volunteer authors who have thus far contributed material sufficient to fill ninety-three issues of this quarterly magazine through its twenty-three-year history have often mentioned certain lineal inheritances. But it has been a minor feature of our records to date, and we would like to point up the importance of assembling this information so that it may be found in one place and available to all historians in the future.

Who will undertake this task? To our knowledge, no one person has the time to devote to it, but if those who have the information available on some—or any one—of the builders will send it to us, we'll start a file on lineal heritage and keep it together until such time as it has become complete.

OHS exists for and by its members, but it has a greater responsibility and that is to provide records of historic data which do not now exist. This lineal heritage project will be one more of its major contributions to the history of organ building in America.

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The Bellona Jardine Story

by Culver L. Mowers

On a rolling plateau west of Seneca Lake, in the northeastern corner of Yates County, New York, lies the tiny settlement of Bellona. Located off the main routes of travel among larger nearby towns such as Dundee, Penn Yan, and Geneva, it nestles in a peculiar depression beside a swift-flowing creek, so that one arrives suddenly and without warning in the midst of the hamlet. Agricultural activity in the area dates from the beginning of the last century, and through the 1800s a mill (still standing and now being restored) provided the community's principal *raison d'être*.

By far the most imposing structure in Bellona is the Memorial Presbyterian Church, a handsome brick and sandstone edifice near the bank of the mill stream. Although there have been interior changes, the structure reflects much of the elegance and taste of the era identified by the date "1893" on the cornerstone, and provides a fitting home for George Jardine & Sons' Opus 1107, a 2-21 of 1894. Both building and organ were gifts of Mrs. Mary F. Johnson, and were dedicated on April 26, 1894.

The organ sits in an alcove to the right of the pulpit platform in a modified Akron-plan room with a raked floor. An arched skylight glazed in pale yellow, pale green, and milk white is located above the console, and sheds subtle and flattering light on the organ's spectacular facade. This facade is the most memorable visual feature of any instrument to be visited in the 1980 Convention. Made up of speaking pipes from the Great and Pedal Diapasons, it is magnificently decorated in gold, silver, rose, cream, and white, with accents of black, dark rose, and olive green. There is heavy use of diapering and splatter-painting techniques on the pipes, all of which have the characteristic Jardine flange at the top.

Tonally, and to a remarkable extent, mechanically, Opus 1107 is similar to the 1892 Jardine Opus 1057 at Trinity Episcopal Church, Detroit, heard during the 1977 Convention. The stoplist is virtually identical, the only differences being that the Detroit organ has a divided 16' Bourdon in the Swell, which Bellona lacks, and that Detroit's *Aeolina* is spelled *Aeoline* on Opus 1107. There are countless similarities of layout and construction, and the same notes of the same ranks are the frontage in both organs, although the Detroit installation appears to be very different from that in Bellona.

After decades of relative neglect, the Bellona Jardine was restored by A. Richard Strauss, of Ithaca, New York, in 1976. Because of the excellent construction of the organ, the restoration was straightforward. It entailed a complete action overhaul, with all original parts retained or duplicated, cleaning and repairs to the pipework, slide tuners on the damaged metal ranks, partial re-leathering of the reservoir, re-sealing of wood surfaces where appropriate, and a number of interior improvements to facilitate ac-

cess for tuning and maintenance. No revoicing or tonal changes were attempted; the Swell Trumpet/Tromba appeared to have been quieted considerably by a previous workman, and it was returned to more normal speech.

The completed restoration was celebrated in a program on November 7, 1976, in the first half of which Cornell University Professor Donald R.M. Paterson played music by Bach, Pachelbel, Walther, and Dandrieu, demonstrating the organ's remarkable adaptability to the classical literature. The second half, of more Romantic persuasion, included pieces by Saint-Saens, Guilmant, Rheinberger, and Yon. As a characteristic "period" conclusion of the program, Linda Paterson was soprano soloist in opera arias by Purcell and Bellini. The church and the adjacent social hall were literally filled to overflowing; this did nothing to assist the already muted acoustical environment, but did show the great interest which the project had generated throughout the northern Finger Lakes area. The Organ Historical Society shared in the sponsorship of the event, for which Mrs. Arlene Hansen, head of the Organ Restoration Committee, was the coordinator. Credit is due to Mrs. Hansen and to Pastor Herbert Tennes for their interest, support, and avid public relations work.



A. Richard Strauss is shown during restoration work on the Jardine organ at the Memorial Presbyterian Church, Bellona, New York. Swell is at left, Great at right; walkboard "bridges" were added as part of the restoration project.

Stoplist and Technical Notes

Virtually every rank in the organ bears the inscription "#1107" in some location. Tenor C of the Doppel Flöte is marked "Jan. 1894" in two places. Most ranks are signed: zinc basses are stamped "G.F. WERNER" or "J. FACKLER"; spotted-metal ranks are either inscribed "B. Reilly," or stamped "G. SCHOPP" or "A. SCHOPP."

Great (58 notes)

Double Diapason 16' Stopped wood bass octave; open zinc to b¹, with tenor octave in facade; spotted metal from c².

Open Diapason 8' Open zinc in facade to tenor D, then on chest; spotted metal from c¹.

Gamba 8' Open zinc to tenor F-sharp; remainder spotted metal; slotted throughout.

Clarabella 8' Stopped wood bass octave; open wood (cedar with spruce fronts, cherry caps) from tenor C; no metal trebles.

Doppel Flöte 8' All stopped wood (pine with cherry caps); double mouths from tenor C.

Principal 4' Open zinc to low G-sharp; remainder spotted metal.

Flute Harmonic 4' Stopped wood bass octave; spotted metal from tenor C; harmonic from c¹; scale does not change where harmonic pipes commence.

Nasard 3' All spotted metal principal pipes, labelled "12."

Piccolo 2' All spotted metal principal pipes, labelled "15."

Swell to Great

Swell (58 notes)

Open Diapason 8' Stopped wood to low G-sharp; open zinc from low A; spotted metal from c¹.

Lieblich Gedeckt 8' Stopped wood to tenor B; remainder all spotted chimney flutes with soldered caps.

Clariana 8' Capped zinc to low G-sharp; from low A through tenor F-sharp pipes are spotted metal bottoms with zinc tops; all-spotted-metal pipes from tenor G; all open pipes slotted.

Aeoline 8' Stopped wood to low G-sharp; low A through tenor F-sharp open zinc; spotted metal from tenor G. All open pipes slotted.

Violino 4' Bass octave open zinc; remainder spotted metal; all pipes labelled "Pr."

Flageolet 2' All spotted metal pipes labelled "15."

Cornet III CC: 15-17-19; c¹: 12-15-17; a²: 8-12-15; All spotted metal principal pipes.

Trumpet/Tromba 8' Tromba octave all-zinc resonators; tenor octave zinc resonators with spotted metal tops; all-spotted-metal resonators from c¹; 12 flue trebles; shallots leathered below c¹.

Tremulant

Pedal (27 notes)

Open Diapason 16' All open wood except for top 10 notes, which are open metal in facade.

Bourdon 16' All stopped wood.

Swell to Pedal

Great to Pedal

There are two mechanical composition pedals for each manual division, and a typical "G.J. & S." metal swell shoe at the right. The pedalboard is flat and straight.

Both manual chests are in "N" configuration; the bass octave is divided with low C at the left; the Swell is directly behind the Great. Both manual chests have double pallets in the bottom octave. The Pedal chests are divided C/C-sharp at the sides, running perpendicular to the facade.



The George Jardine & Sons' Opus 1107, 1894, at the Memorial Presbyterian Church, Bellona, New York. The stained glass skylight was installed solely to provide illumination for the walnut case and richly decorated facade. This organ will be seen at the Society's 25th National Convention June 24-26, 1980.

The Sound of the Organ

The sound of the organ is warm, full, and fairly mild, in the manner of the builder and the period. Choruses have excellent cohesion, however, which testifies to the adequate harmonic development of the various stops and their elegant regulation. The organ's versatility derives from these factors, and from the fact that the unison stops are all usable by themselves as well as in ensemble. Professor Paterson's program demonstrated this in the Baroque selections and particularly in the Guilmant *Pastorale*, where almost every rank appeared as a solo voice at least once.

The diapasons, both alone and in their two choruses, are colorful and articulate, with a pleasant singing quality. The Doppel Flöte is fairly big and very rich, making a delightful contrast to the narrow-scaled Clarabella, which sounds in some registers almost like a wooden "Echo Diapason." The Gamba is warm and incisive without the edginess often found in such voices. The most notable Swell stops are the excellent Diapason, the Clariana (a Jardine specialty) which is a fairly keen string retaining some principal color, and the Aeoline, by far the quietest example of its breed which most visitors to the organ can recall. The breaks in the Cornet, which make it 12-15-17 from c¹ to g-sharp², give it great usefulness in solo combinations as well as in the chorus. The reed is a moderately smooth chorus trumpet, which nevertheless retains a fair measure of *éclat* in the treble and definition in the bass.

Opus 1107 is certainly one of the more outstanding late Jardine organs still in existence, and is a tribute to very fine workmanship and intelligent tonal design. In sight and in sound, it represents some of the best aspects of the art and life of its era.

Philipp Wirsching, Organ Builder 1858 — 1926

Ed. Note: The material for this article was assembled by your editor from letters, articles in The Diapason and The Caecilia, and telephone conversation with Charles P. Wirsching, son of the builder, who now resides in High Point, North Carolina. Robert Coleberd's article in the October 1968 issue of The American Organist was a further source of information.

Born at Bensheim, Germany, on February 7, 1858, Philipp Wirsching came to America in 1886. He had graduated from the University of Wuerzburg and was an accomplished organist¹ as well as having training in organbuilding from several German masters.

Only two years after his arrival he established the Wirsching Church Organ Company at Salem, Ohio, where he built notable instruments for the Cathedral Chapel, Queen of All Saints, Brooklyn, New York; the Church of Our Lady of Grace in Hoboken, New Jersey;² Steinway Hall, New York City; and even for the palace of the Maharajah of Mysore, India.

Unfortunately, there is no complete list available of the organs made by The Wirsching Church Organ Company.³ In 1905, the company was reorganized and, under the name, The Wirsching Organ Company, produced the following instruments between 1905 and 1926:

- Large Steinway Hall Organ, Steinway Art Rooms,
New York City - 2m
- Residence of Eugene Clark, Yonkers, New York - 2m
- Residence of Seymour J. Hyde, Greenwich,
Connecticut - 2m
- Parish Church, Roslyn, Long Island, New York - 2m
- Residence of Edson Bradley, Washington, D.C. - 2m
- Small Steinway Hall Organ, Steinway Hall, New York
City - 2m
- Residence of Hon. Franklin Murphy, Newark,
New Jersey - 2m
- St. Ludwig's Roman Catholic Church, Philadelphia,
Pennsylvania - 2m
- Apartments of Edgar Mills, New York City - 3m
- First Presbyterian Church, Ashland, Kentucky - 2m
- First United Presbyterian Church, Pittsburgh,
Pennsylvania - 2m
- Calvary Reformed Church, Reading,
Pennsylvania - 3m
- Memorial Methodist Episcopal Church, Reading,
Pennsylvania - 3m Rebuild

- St. Kirian's Roman Catholic Church, Pittsburgh,
Pennsylvania - 2m
- St. Bernard's Seminary Chapel, Rochester, New York -
2m
- St. Joseph's Roman Catholic Church, Youngstown,
Ohio - 2m
- Christ Evangelical Lutheran Church, Pittsburgh,
Pennsylvania - 3m
- Amusement Park, Warehouse Point, Connecticut - 2m
- Methodist Episcopal Church, Germantown, Ohio - 2m
- First Church of Christ, Indianapolis, Indiana - 2m
- Central Christian Church, Terre Haute, Indiana - 3m
- Second Reformed Church, Grand Rapids, Michigan - 2m
- St. Mark's Evangelical Lutheran Church, Butler,
Pennsylvania - 2m
- St. Peter's Evangelical Lutheran Church, Evans City,
Pennsylvania - 2m
- Evangelical Lutheran Church, West Newton,
Pennsylvania - 2m
- Immanuel Baptist Church, Nashville, Tennessee - 2m
- St. John's Chapel, Queen of All Saints, Brooklyn,
New York - 4m
- St. Adan's Roman Catholic Church, Jersey City,
New Jersey - 2m
- Residence of Hon. Franklin Murphy, Mendham,
New Jersey - 2m
- Market Street Christian Church, Akron, Ohio - 2m
- Christian Temple, Wellsville, New York - 2m
- Dr. Martin Luther College, New Ulm, Minnesota - 2m
- First Methodist Episcopal Church, Salem, Ohio - 2m
- Residence of A. K. Mansfield, Salem, Ohio - 2m
- St. John's Evangelical Lutheran Church, Allegheny,
Pennsylvania - 2m
- Methodist Episcopal Church, Monticello, Iowa - 2m
- Methodist Episcopal Church, Duncannon,
Pennsylvania - 2m
- Chapel of Iliff School of Theology, Denver, Colorado -
2m
- St. Patrick's R.C. Church, Pueblo, Colorado - 2m
- Palace of His Highness, The Maharaja, Mysore, India - 2m
- Protestant Chapel, National Soldiers Home, Virginia - 2m
- Catholic Chapel, National Soldiers Home, Virginia - 2m
- Symphonola (no location given) - 1m
- St. John Gualbert's R.C. Church, Johnstown,
Pennsylvania - 2m

Methodist Episcopal Church, Verona, Pennsylvania - 2m
 Second United Presbyterian Church, Wheeling,
 West Virginia - 2m
 Zion Church, Cleveland, Ohio - 2m
 St. John's Evangelical Lutheran Church, St. Paul,
 Minnesota - 3m
 Emmanuel Evangelical Lutheran Church, St. Paul,
 Minnesota - 2m
 St. Mary's Episcopal Church, Park Ridge, Illinois - 3m
 Queen's Theatre, Chicago, Illinois - 2m
 St. Paul's Evangelical Lutheran Church,
 Oconomoc, Wisconsin - 2m
 Herron Avenue Presbyterian Church, Pittsburgh,
 Pennsylvania - 2m
 Knoxville Methodist Episcopal Church, Pittsburgh,
 Pennsylvania - 2m
 St. Peter's Evangelical Lutheran Church, Allegheny,
 Pennsylvania - 3m
 Brushton Avenue Theatre, Pittsburgh, Pennsylvania - 3m
 Cristal Theatre, Braddock, Pennsylvania - 2m
 Grand Theatre, Atlanta, Georgia - 3m
 Trinity Evangelical Lutheran Church, Monroe,
 Michigan - 2m
 St. Edward's R.C. Church, Youngstown, Ohio - 2m
 St. Bonaventure's R.C. Church, Allegany,
 New York - 2m
 First Methodist Episcopal Church, Sebring, Ohio - 2m
 Our Lady of Grace R.C. Church, Hoboken, New Jersey -
 3m
 St. Ephraim's R.C. Church, Brooklyn, New York - 2m
 St. Peter's Episcopal Church, Geneva, New York - 3m



Philipp Wirsching
 Born 1858 - Died 1926

In 1895 the following article was published in *The Musical Courier*:

The Grand Organ

In the history of grand organs of Pittsburgh the name of Philipp Wirsching stands out most prominently. Mr. Wirsching, who is now the manager of the Pittsburgh branch of the Farrand & Votey Organ Company, was, until he accepted this position, the head of the Wirsching Church Organ Company of Salem, Ohio.

In the year 1888 he succeeded in obtaining a contract for an organ in one of the prominent Pittsburgh churches. The building of this instrument was, however, but the stepping stone to the results which made Mr. Wirsching's name famous in the annals of Pittsburgh organ building.

Mr. Wirsching, observing the tendency of some of the most progressive American organ builders to depart from the old-fashioned method of trackers, whereby the key mechanism is operated, caught the spirit and desire of modern organists, and evolved from a simple suggestion one of the most perfect systems of wind chest apparatus ever applied to modern organs.

Through his valuable European experience, together with his scientific knowledge of organ building, Mr. Wirsching was enabled to put into perfectly practical operation the results of his discoveries. Not only were vast improvements made in the action mechanism of the organ by Mr. Wirsching, whereby the touch became as responsive to the fingers of the organist as is the piano to those of the pianist, but his skill in laying out the work so as to obtain the best results was highly appreciated by the best organists.

Great progress has also been made in voicing, for Mr. Wirsching's organs evince a refined musical ear, which operates in harmonious conjunction with his mathematical knowledge. His ability in these qualities, which are so necessary to the organism of an artistic organ builder, is finely exhibited in the equal temperament of his scales, which proceed in most perfect tonal gradations—a musical satisfaction obtained only from the effects of scientific organ building.

One of the most perfect instruments of which Pittsburgh can boast is the large organ in the Fourth Avenue Baptist Church. This instrument has been played upon by Frederic Archer, Clarence Eddy, William C. Carl, and a score of others of lesser light, and they have invariably pronounced it one of the most perfect instruments in the world. This is high praise, but those who have said it are responsible for such utterances.

This organ was built by Mr. Wirsching, and there is no doubt but that the reputation as made by this superb instrument contributed materially to the obtaining by Farrand & Votey of the large contracts for Christ M.E. Church, Calvary M.E. Church organs, and the much larger organ of the Pittsburgh Carnegie Music Hall.

Mr. Wirsching is exceedingly and deservedly popular with the musicians of Pittsburgh, especially the organists, who freely state that in him Farrand & Votey have an invaluable representative.

The Carnegie Organ

Below is a complete description of the great organ in the hall. It is supposed to be one of the biggest gifts in its line that Mr. Carnegie has made.

Specifications (Four Manuals).

(Built by Farrand & Votey Organ Company, Detroit).

Great Organ

1	Double open diapason	16'	61	pipes
2	First open diapason	8'	61	"
3	Second open diapason	8'	61	"
4	Gemshorn	8'	61	"
5	Viol di Gamba	8'	61	"
6	Viol d'amour	8'	61	"
7	Doppel flöte	8'	61	"
8	Octave	4'	61	"
9	Hohl flöte	4'	61	"
10	Octave quint	2 ² / ₃ '	61	"
11	Super octave	2'	61	"
12	Mixture 3 & 4 ranks		208	"
13	Trumpet	8'	61	"

Swell Organ

14	Bourdon	16'	61	"
15	Open diapason	8'	61	"
16	Violin diapason	8'	61	"
17	Salicional	8'	61	"
18	Aeoline	8'	61	"
19	Vox celestis	8'	49	"
20	Stopped diapason	8'	61	"
21	Octave	4'	61	"
22	Violina	4'	61	"
23	Flute harmonique	4'	61	"
24	Flageolet	2'	61	"
25	Cornet 3, 4 & 5 ranks		230	"
26	Contra fagotto	16'	61	"
27	Cornocean	8'	61	"
28	Oboe	8'	61	"
29	Vox humana	8'	61	"

Choir Organ

(Enclosed in separate swell box)

30	Contra gamba (stopped bass)	16'	61	"
31	Open diapason	8'	61	"
32	Geigen principal	8'	61	"
33	Dolce	8'	61	"
34	Concert flute	8'	61	"
35	Quintadena	8'	61	"
36	Gemshorn	4'	61	"
37	Flute d'amour	4'	61	"
38	Piccolo harmonique	2'	61	"
39	Clarinet	8'	61	"

Solo Organ

(Enclosed in separate swell box)

40	Stentorphone	8'	61	"
41	Philomela	8'	61	"
42	Viola	8'	61	"
43	Hohlpfeife	4'	61	"
44	Tuba major	16'	61	"
45	Tuba mirabilis	8'	61	"
46	Orchestral oboe	8'	61	"

Echo Organ

(To be played from solo keyboard - prepared for only)

47	Dolcissimo	8'	61	"
48	Clarabella	8'	61	"
49	Unda maris	8'	49	"
50	Dulcet	4'	61	"
51	Vox humana	8'	61	"

Pedal Organ

52	Contra bass (resultant)	32'	30	notes
53	Open diapason	16'	30	pipes
54	Violone	16'	30	"
55	Dulciana	16'	30	"
56	Bourdon	16'	30	"
57	Lieblich gedeckt (Borrowed from No. 14)	16'	30	notes
58	Violoncello	8'	30	pipes
59	Flute	8'	30	"
60	Contra bassoon (Borrowed from No. 26)	16'	30	notes
61	Trombone	16'	30	pipes
62	Tromba (Borrowed from No. 61)	8'	12	"

Couplers (F. & V. Patent Electric System)

63	Solo octaves
64	Solo to great
65	Solo to great super octaves
66	Solo to swell
67	Swell octaves
68	Swell to choir
69	Swell to great
70	Swell to great super octaves
71	Swell to great sub octaves
72	Choir to great
73	Choir to great sub octaves
74	Solo to pedal
75	Swell to pedal
76	Great to pedal
77	Choir to pedal
78	Pedal octaves

Mechanical Accessories

79	Swell tremulant
80	Choir tremulant
81	Solo tremulant
82	Echo tremulant
83	High pressure wind indicator
84	Low pressure wind indicator
85	Electric battery switch
86	Combination release
87 - 89	Three swell shade indicators — showing position of swells

Automatic Adjustable Combination Pistons

(Roosevelt Patent)

90-93	Four affecting great & pedal stops
94-97	Four affecting swell & pedal stops
98-100	Three affecting choir & pedal stops
101-103	Three affecting solo & pedal stops

Combination Pedals

104	Great organ forte, with appropriate pedal stops
105	Great organ mezzo, with appropriate pedal stops
106	Great organ piano, with appropriate pedal stops
107	Swell organ forte, with appropriate pedal stops
108	Swell organ mezzo, with appropriate pedal stops
109	Swell organ piano, with appropriate pedal stops
110	Choir organ forte, with appropriate pedal stops
111	Choir organ piano, with appropriate pedal stops

Pedal Movements

112	Full organ pedal (sforzando & crescendo) drawing all speaking stops without throwing out the knobs
113	Pedal ventil silencing any adjustable selection of pedal stops without throwing in the registers
114	Great to pedal reversible coupler
115	Pedal to draw all couplers necessary to a full organ
116	Balanced swell pedal
117	Balanced choir pedal
118	Balanced solo pedal
119	Pedal to open all swell boxes
120	Pedal to close all swell boxes
121	Pedal to throw on solo to great coupler
122	Echo on solo off pedal

In 1888 (or 1889) the Wirsching Church Organ Company issued a pamphlet with a photo-engraving of J.S. Bach on the cover, calling him "The Founder and Father of German Music." Inside were testimonials regarding the quality of the organs built by this firm. Clarence Eddy complimented them on organs in Cleveland and Warren, Ohio. Will S. Marshall (addressing the company as "Gents") remarked on the organ in Omaha, Nebraska. F.X. Byerley paid special tribute to the tracker action of the organ in St. Bridget's Church, Cleveland. Ernest Douglas remarked on the "improved pneumatic stop action" of an organ in Boston. And the specification of St. Bridget's R.C. Church organ was given, showing 35 ranks on three manuals. A footnote advised us that an "Illustrated catalogue in English and German would be sent free on application."

The Wirsching Organ Company published a 12-page booklet in 1908,⁴ presumably written by Philipp Wirsching, and illustrated with several examples of their organs. From this we quote the "Prelude":

The Organ, of all musical instruments, is the most composite as an exponent of Art. Ruskin has likened Architecture to "Frozen Music." He might more aptly have compared Organ Music to "Melted Architecture." Human ingenuity could not devise another musical instrument that equally embraces and exemplifies collectively the Fine Arts.

Organ Building is an Art around which time has woven many sacred memories, and the very mention of it conjures up visions of monks in the Middle Ages, toiling in the dim light of some Minster Church, wedded to their calling, and looking for no reward, except the knowledge that their labors of love will, in the ages to come, stand as a monument, not to themselves personally, but to their Craft, as organ creators and true lovers of their Art.

As a professional manufacturing business, Organ Building has gradually developed from the work of these Monks of the Middle Ages until today it is an important industry in both the Old and the New World. In addition to always having filled a most important place in the Church, the Organ at the present time, is an adjunct to the Auditorium, Concert Room, Theatre, Fraternity Lodge Room, Hotel, and Residence.

The Organ is indeed wonderful in its mechanical completeness. Each minute part must be ever ready to perform its function in creating a wonderful tone picture, reflecting the mind of some past master who has spun such delicate webs of harmony amongst us, that our better natures will rise to ennobling thoughts, that might never have been conceived, had not our emotions been aroused. The works of poets and artists need no interpreter to thrill future generations; their pictures and poems may be seen and read, and at least partly understood by all, but the works of the great tone poets are not so easily interpreted.

In the early stages of the art, surprising as it may seem, organs were blown by human lungs. In the previous ages a "Tibia" or pipe was blown with the mouth and then some dextrous musician discovered that he could play two at once; this of course enabled the performer to play two parts simultaneously. What is more natural than that some inventive genius should hit upon the idea of putting several pipes on a chest or box, filled with compressed air and controlled by keys. The next step was to increase the number of pipes to such an extent that a primitive bellows had to be provided to supply wind. At this period the keys were so large and the touch so heavy that organs were played with the fists instead of the fingers.

Of course, all this happened centuries ago, and since then many builders have lived and died; some have copied and improved upon what others did, and some have originated; until now, in this twentieth century, all we have to do is to press a button, and immediately an organ, with many melodious voices is awakened, ready to create the harmonies we desire; always prepared to do our bidding, to joy or sorrow with us, to lead us to praise and song, or to mourn with us in solemn chant and requiem. Truly the organ is a most faithful interpreter of human emotions.

Subsequent sections describe the organ's component parts, the "blowing apparatus," the windchest, the swellbox, (attributing the invention of same to Abraham Jordan in 1712 in London), the console and action, the pipes, and concluding with a full description of the Wirsching Self-Player Chamber Organs. By 1909 this instrument had been named the "Symphonola."

Perhaps one of the most unique organ contracts undertaken by Philipp Wirsching was to build an instrument for the Music room of the Royal Palace of the Maharaja of India at Mysore.⁵ It was described as "constructed in two parts; has electric action and detached console with automatic player. The entire cabinet work or case is of beautifully carved and polished mahogany." A Mr. Williams (accompanied by his wife) was dispatched from Salem, Ohio, to install this organ with the assistance of "native workmen."

The organ which is said to be Philipp Wirsching's "magnum opus" is still extant in the Queen of All Saints Church, Vanderbilt Avenue, Brooklyn, New York. Built in 1913,⁶ the specification below was provided by Gerry Shamdosky in 1975:



Pipe Organs for the Church,
Auditorium and Residence
With or without the Wirsching Self-player

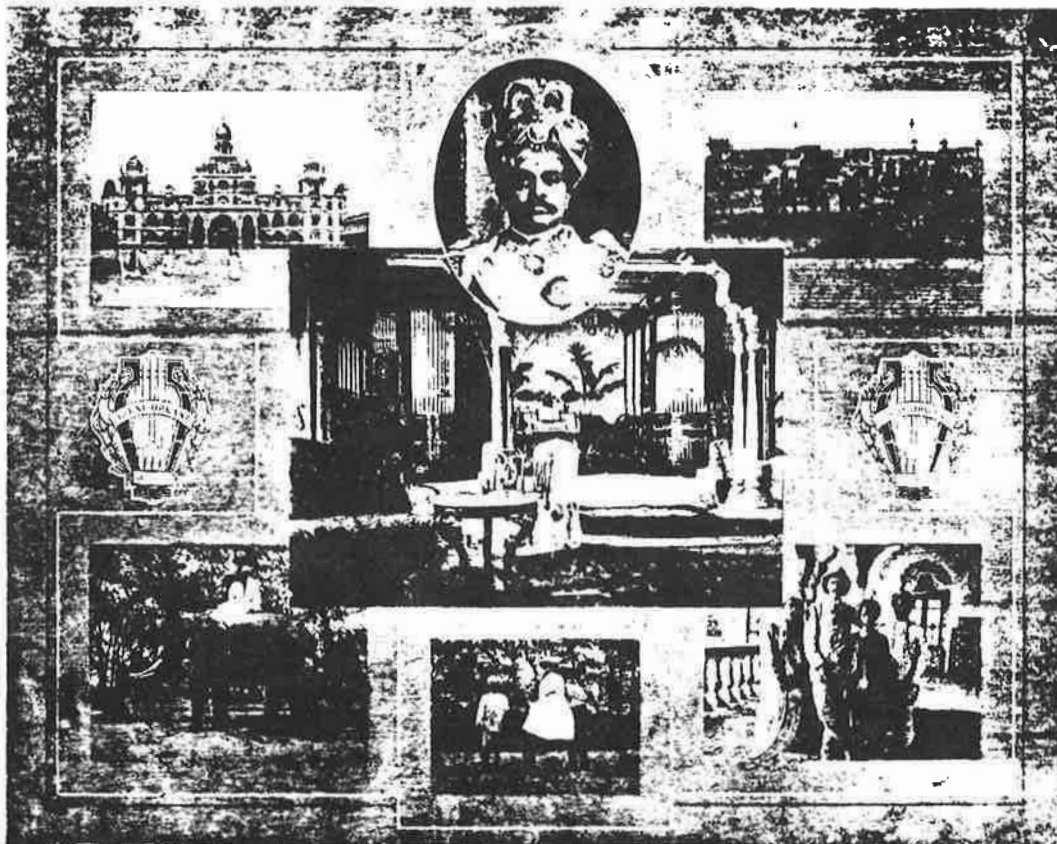
OUR SPECIALTY
The "SYMPHONOLA"

a self-player pipe organ of Standard Design
and Compact Construction, built only in the
smaller sizes—the ideal Chamber Organ.

The Wirsching Organ Company
SALEM, OHIO

Part of a 1909 advertisement

The Wirsching Organ Company



The above illustrations are from photographs representing His Highness, the Maharaja of Mysore, India the magnificent Royal palace at Mysore; the Wirsching Organ with Automatic Player installed in the Music Room; our representative Mr. Williams and his native workmen; hauling the organ by bullock cart; Mr. and Mrs. Williams riding royal elephants.

IN THE PALACE OF THE MAHARAJA



THE WIRSCHING Grand Pipe Organ recently installed in the Palace of the Maharaja of Mysore, India, is constructed in two parts; has electric action and detached console with automatic player. The entire cabinet work or case is of beautifully carved and polished mahogany. Being of musical education, His Highness finds exclusive enjoyment in playing the organ for himself. Entertainment is provided for visitors and at functions with automatic player, occasional recitals are given by an organist.

SOME RECENT AMERICAN INSTALLATIONS

CHURCH ORGANS

Benedict Memorial Presbyterian Church,	-	-	-	-	New Haven, Conn.
St. Patrick's Catholic Church,	-	-	-	-	Pueblo, Colo.
First Unitarian Church,	-	-	-	-	Pittsburg, Pa.
St. Ludwig's Roman Catholic Church,	-	-	-	-	Philadelphia, Pa.
First Presbyterian Church,	-	-	-	-	Ashland, Ky.
Chapel of Westover School,	-	-	-	-	Middlebury, Conn.

CHAMBER ORGANS

Art Music Rooms of Steinway & Sons,	-	-	-	-	Steinway Hall, New York City
Residence Mr. Edgar Mills,	-	-	-	-	131 E. 66th St., New York City
Residence Ex-Governor Franklin Murphy,	-	-	-	-	Newark, N. J.
Residence Mr. Edson Bradley,	-	-	-	-	Dupont Circle, Washington, D. C.
Residence Mr. Seymour J. Hyde,	-	-	-	-	Greenwich, Conn.
Residence Mr. A. K. Mansfield,	-	-	-	-	Salem, Ohio

FINALE

Wirsching Organs have that mark of artistic and mechanical excellence which is only attained by correct constructive principles, the use of the best materials and the employment of highly trained experts, who put forth their combined efforts to make the product *perfect*.

Great
 16' Principal Major
 8' Principal Normal
 8' Principal Minor
 8' Orchestral Flute
 8' Viol d'Orchestre
 8' Violoncello
 4' Octave
 4' Harmonic Flute
 2' Super Octave
 8' Orchestral Trumpet

Great to Great 4'
 Great Unison Off
 Swell to Great 16'
 Swell to Great 8'
 Swell to Great 4'
 Choir to Great 16'
 Choir to Great 8'
 Choir to Great 4'
 Choir to Great 12th
 Solo to Great 16'
 Solo to Great 8'
 Solo to Great 4'
 Divisional Combinations:
 1, 2, 3, 4, 5, 6, 0
 on thumb pistons

Choir
 16' Contra Viola
 8' Viole Dolce
 8' Unda Maris
 8' Concert Flute
 4' Octave Flute
 2' Piccolo
 8' Clarinet
 Chimes

Choir to Choir 16'
 Choir Unison Off
 Choir to Choir 4'
 Swell to Choir 16'
 Swell to Choir 8'
 Swell to Choir 4'
 Solo to Choir 8'
 Tremolo
 Divisional Combinations:
 1, 2, 3, 4, 0 - on thumb pistons

Generals
 1, 2, 3, 4, 5, 6 0
 on thumb pistons

Reversibles
 Great to Pedal
 Swell to Pedal
 (all on foot treadles)

Pedal
 16' Principal Major
 16' Bourdon
 16' Bourdon Dolce
 16' Violon
 8' Flute Major
 8' Violoncello
 16' Trombone
 Pedal to Pedal 8'
 Great to Pedal 8'
 Great to Pedal 4'
 Swell to Pedal 8'
 Swell to Pedal 4'
 Choir to Pedal 8'
 Choir to Pedal 4'
 Choir to Pedal 5th
 Solo to Pedal 8'
 Solo to Pedal 4'
 Divisional Combinations:
 1, 2, 3, 4, 0 - on toe studs

Swell
 16' Bourdon
 8' Principal
 8' Stopped Flute
 8' Viola
 8' Voix Celeste
 8' Gemshorn
 8' Quintadena
 4' Flauto Traverso
 2 2/3 Nazard
 III Mixture
 8' Horn
 8' Orchestral Oboe
 8' Vox Humana
 Swell to Swell 16'
 Swell to Swell 8'
 Swell to Swell 4'
 Swell Unison Off
 Tremolo
 Divisional Combinations:
 1, 2, 3, 4, 5, 6 0
 on thumb pistons

Solo
 16' Contra Gamba
 8' Principal
 8' Gross Floete
 4' Orchestral Flute
 8' Tuba Sonora
 4' Clarion
 Solo to Solo 16'
 Solo to Solo 4'
 Solo Unison Off
 Tremolo
 Divisional Combinations:
 1, 2, 3, 4, 5, 6, 0 -
 on thumb pistons

The wish to reduce the organ to the subordinate role of an imitative instrument would rob it of its finest excellence, would degrade it. Certain it is, that in respect of harmony and in the great variety of its effects, the organ is fit to replace the orchestra. This quality cannot be denied it, but still the organ maintains a peculiar character. It gives forth what is similar, without lowering itself to copy, and if at times it accommodates itself to reproducing the effects of other instruments, it is only with much reserve and discretion. Imitation in art has its limits and its rules. Only through the magic of a subtle deception can a pleasing illusion be produced and not through a similarity taken from reality. Art must know how to reckon the interval which must exist between the copy and the model, by their being brought too near to each other the charm vanishes and the end nevertheless is not attained. The most beautiful statue, if furnished with colors, becomes a manikin. Given motion to its limbs and there appears a horrible automaton. The organ builder may endeavor to perfect the timbre of certain stops that bear the names of instruments employed in orchestras, especially of such stops as are intended for solo playing, for the performance of prominent melodies. But we maintain that it is not this imitation, more or less imperfect and sometimes even grotesque, that determines the true value of an organ.

Writing in this style, obviously aimed at the layman, Mr. Wirsching continued the series for over a year. Going into detail about the component parts of the organ, tonal finishing and voicing, preparation of specifications to meet certain needs, and citing representative organs both here and abroad,⁷ his articles were enlightening in a day when other builders seemed unconcerned about such matters. He wrote from knowledge and experience, often quoting authentic sources for his ideas,⁸ but always with clarity and in simple terms.

An organ which many regarded as a "gem" was built by Mr. Wirsching for St. Agnes Church, Dayton, Ohio, with the following stoplist:

Great			
1.	8'	Open Diapason	61 pipes
2.	8'	Melodia	61 "
3.	8'	Dulcina (12 lowest from No. 2)	49 "
4.	8'	Bordone amabile (61 notes, from No. 6)	
5.	8'	Salicional (61 notes, interchangeable with No. 7)	

Great to Great 16'
 Great to Great 4'
 Swell to Great 16'
 Swell to Great 8'
 Swell to Great 4'
 Three Combination Pistons & Release

Swell			
6.	8'	Bordone amabile	80 pipes
7.	8'	Salicional (12 lowest from No. 6)	49 "
8.	4'	Flute d'amour (61 notes from No. 6)	
9.	8'	Oboe (synthetic) (61 notes)	

Swell to Swell 16'
 Swell to Swell 4'
 Swell Unison off
 Tremolo
 Three Combination Pistons & Release

Pedal			
10.	16'	Bourdon (12 pipes and 20 notes from No. 6)	
11.	16'	Lieblich Gedeckt (from Nos. 10 & 6)	

There was a balanced Swell pedal for all stops except Nos. 1 and 10; a balanced Crescendo pedal; and a Great to Pedal reversible piston. The action was electro-pneumatic, and the Console was detached. Dr. William J. Wohlleben of the University of Dayton, organist of the church, was consultant on the design.

Another Wirsching organ is still extant at Our Lady of Grace Church in Hoboken, New Jersey. This 1909 instrument is currently being rebuilt by James A. Konzelman of Bayonne, New Jersey, and a complete description has been promised by Gerry Shamdosky.

In 1925, Philipp Wirsching began writing for *The Caecilia*, a monthly magazine devoted to Catholic Church and School Music, founded in 1874 by John Singenberger. The first article (January issue) was a rewrite of the 1908 booklet bringing it up to date. The second installment was entitled "The Organ with Regard to its Effects," and from this we quote the following rather remarkable paragraph:

Philipp Wirsching died December 10, 1926. According to a front page tribute in *The Diapason*, he was recognized by George Ashdown Audsley for his ability, many of Dr. Audsley's specifications having been executed by Mr. Wirsching. For the last four years of his life he was manager of the tonal department of the Wangerin Organ Company of Milwaukee, Wisconsin.⁹ He was survived by his wife, Anna, two daughters and two sons. Of these Charles P. Wirsching¹⁰ has supplied us with the material presented here, for which we extend sincere thanks.

NOTES

1. Philipp Wirsching at age 12 was organist of his home church in Germany.
2. Currently being rebuilt by James A. Konzelman.
3. Some 40 organs were built by this firm prior to 1905. See *THE TRACKER* 15:1, for a description of an 1891 Wirsching organ.
4. Entitled *The Organ in Art / A Brief History*. Illustrations included "An Exhibition Organ with Tubular-Pneumatic Action," an extremely elaborate affair of considerable size, but no details. One wonders what exhibition it was built for, and what became of it.
5. In 1908. See Robert E. Coleberd, "Philipp Wirsching, the Consummate Builder," *The American Organist*, October 1968.
6. The organ cost \$13,500.
7. One notable citation was the Cavaille-Coll instrument in Notre Dame Cathedral, Paris.
8. For example: Walther Edmond Ehrenhofer, *Taschenbuch des Orgelbau - Revisors* (Graz and Vienna: Verlagsbuchhandlung "Styria," 1909), and Johan Julius Seidel, *Die Orgel und ihr Bay* (Leipzig: F.E.C. Leuckart, numerous editions from 1843 through 1913), for recommendations regarding the size of an organ needed for churches with certain seating capacities.
9. Apparently Philipp Wirsching worked for other firms from time to time. In 1899 the Austin Organ Company of Hartford, Connecticut, installed a 3 manual-88 stop tubular-pneumatic instrument at Porter Church in Brockton, Massachusetts. *The Congregationalist* for November 1899 says "The voicing of the organ is one of its most notable points. This part of its construction was intrusted to Mr. P. Wirsching, a master of the art..."
10. Retired nine years ago, Charles P. Wirsching was Vice-president in charge of sales for the Adams-Millis Hosiery Corporation, High Point, North Carolina, in which city he still resides.

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19 ORGANS BY 12 DIFFERENT BUILDERS
IN MAINE'S SCENIC COUNTRYSIDE

JUNE 22 - 25, 1981

The Sumner Salter Articles

2. Long and Interesting Career of America's Second Oldest Organ

by Sumner Salter

Reprinted by special permission from *The Diapason*
Prepared in 1890; revised and published in 1937

It is a curious coincidence that the second oldest organ in this country, of which also a considerable portion remains to this day, should have found its resting place also in Portsmouth, but, in this instance, Portsmouth, Rhode Island. Such is the case with what is known as the Berkeley organ, for a long time in Trinity Episcopal Church, Newport.

This has a record even more clear than its predecessor, was made by the celebrated builder Richard Bridge, of London, and was, no doubt, an excellent instrument for its time. Richard Bridge is distinguished for having built, in 1730, the largest organ in England—the one in Christ Church, Spitalfields, of thirty-three stops, a specification of which is given in *Grove's Dictionary*.

The Berkeley organ, according to an account written by J.C. Swann, a Newport musician, who played the organ 1840 to 1842, was the direct gift of Bishop Berkeley, to Trinity Church in 1733. A contrary account, however, is given by Edward S. Tobey of Boston, who writes as follows: "I have always understood that the town of Berkeley, Massachusetts, was set off from Taunton about the year 1730, and that the name Berkeley was adopted in honor of Bishop Berkeley, at that time a resident of Newport. In response to this compliment the bishop sent from England an organ for the church in Berkeley, and the church declined to receive it, preferring congregational music *exclusively*. The organ was then given to the old Trinity Church in Newport. My great-grandfather, Samuel Tobey, was the first minister of Berkeley," etc., etc.

Dr. William A. Cornell of Boston, a native of Berkeley, confirms the account of Mr. Tobey and adds that "the organ was for several years after its arrival in Berkeley deposited in a barn stable, the church of Berkeley having absolutely declined to receive it."

The account of Mr. Swann, previously referred to, published in the *Newport Mercury*, March 3, 10 and 17, 1883, begins with an extract from the records of Trinity Church, Feb. 27, 1733, in which "The Rev. James Honeyman is directed to draw up a letter of thanks to the Rev. Dean Berkeley for his generous present of an organ to this church, and, likewise, of thanks to Mr. Henry Newman for his care about shipping the same, to be sent to England as soon as conveniently may be."

It is difficult to harmonize this portion of the records.

The following is Swann's description of the organ: "Its case was of English oak, and of very beautiful design, about 14½ feet

high, 8-foot front and 8 feet deep. In its front there were twenty-three gilded pipes, and its top was ornamented with a crown supported by two mitres. The compass of its manual was from c to d³, fifty-one notes. [Mr. Swann states fifty notes and fifty pipes, but has perhaps made a miscalculation because the C sharp was missing and he neglected to mention it.] Its long keys were made of ebony, and the short ones of ivory, with a strip of ebony through the middle of them; and the keys of the swell organ were placed below those of the great organ, beginning with middle C. Between the keyboards was the maker's name, *Richardus Bridge, Londini, Fecit, MDCCXXXIII.*"

The workmanship of the instrument in all its details was of superior quality, and in tone it was most excellent and would compare favorably with any work of the kind done at the present day. Its resources were as follows:

Great Organ

Principal, 50 pipes
Stopped Diapason, 50 pipes
Open Diapason, 50 pipes
Twelfth, 50 pipes
Fifteenth, 50 pipes
Tierce Bass, 25 pipes
Tierce Treble, 25 pipes
Flute, 50 pipes
Trumpet, 28 pipes

Swell Organ

Stopped Diapason, 27 pipes
Open Diapason, 27 pipes
Flute, 27 pipes
Trumpet, 27 pipes

There is a total of thirteen stops and 496 pipes.

There was one stop marked "vox humana" which was never put in. June 12, 1769, the vestry voted "to have a new stop put in the organ from London, the vox humana, or any other that may be suitable, in place of one wanting or missing." "July 9, 1779, Doct. Edward Evans was elected organist, salary £ 30 per annum, to commence on his return from London; and he is to bring the new stop for the organ, vox humana, or some other necessary addition, for which the church will pay on his return." He did not return, and the new stop was never added to the organ.

With some interruption, this organ was used in the services of the church until 1844—111 years. In that year Henry Erben of New York reconstructed the organ, retaining the case and two stops of the great—the open diapason and the flute—promising that the new organ should have two banks of keys and an octave and a half of pedals, ten of them to be sub-bass, for the sum of \$1,150. The organ had only one manual, however, besides the pedal, and caused no little dissatisfaction. The rest of the great organ of the Berkeley instrument, together with an open diapason and flute, to replace those taken from the other organ, the draw-stops, action and keyboard, with maker's name, were placed in a new pine case, and this organ was set up in the ante-chapel of Grace Church, Brooklyn, where it remained until 1850. It was then bought by Miss Sarah Gibbs for St. Mary's Church, Portsmouth, Rhode Island.

In June, 1880, Hook & Hastings of Boston took the Trinity Church organ in Newport, with the exception of the case, and

placed it, with some improvements, in Kay Chapel on Church Street. In and around the old Berkeley case in Trinity Church they set up a new organ, and high up on its front we still read: "Presented A.D. 1733," and on a panel in the gallery in front of the organ, in quaint letters in gold, on a blue ground, is inscribed: "The gift of Doc. Geo. Berkeley, late Lord Bishop of Cloyne." All that is left of the original is a part of the case, with its crown and mitres, and a part of the front pipes, but they are as silent as the voice of him who gave them.

From more recent evidence it appears likely that an organ was built "as early as 1700" by "those theosophical brethren sometimes called the Rosicrucians, or Hermits of The Wissahickon," who "built an organ for their house of worship 'on the Ridge.'" A certain Christopher Witt is said ("Church Music and Musical Life in Pennsylvania," 1926) to have secured most of their instruments and apparatus and it is barely possible that the organ, valued at £ 40 in the inventory of his estate (1765) may have been the very instrument built by those early pietists of the Wissahickon Hills of Philadelphia, since he is reported to have assisted in its building.

Furthermore, "in 1701 Justus Falckner made an appeal for an organ instrument for Gloria Dei (Old Swedes) Church in Philadelphia, and in 1703 the ordination services were opened 'with a voluntary on the little organ in the gallery'"; but history fails to reveal who built it or from where it came.

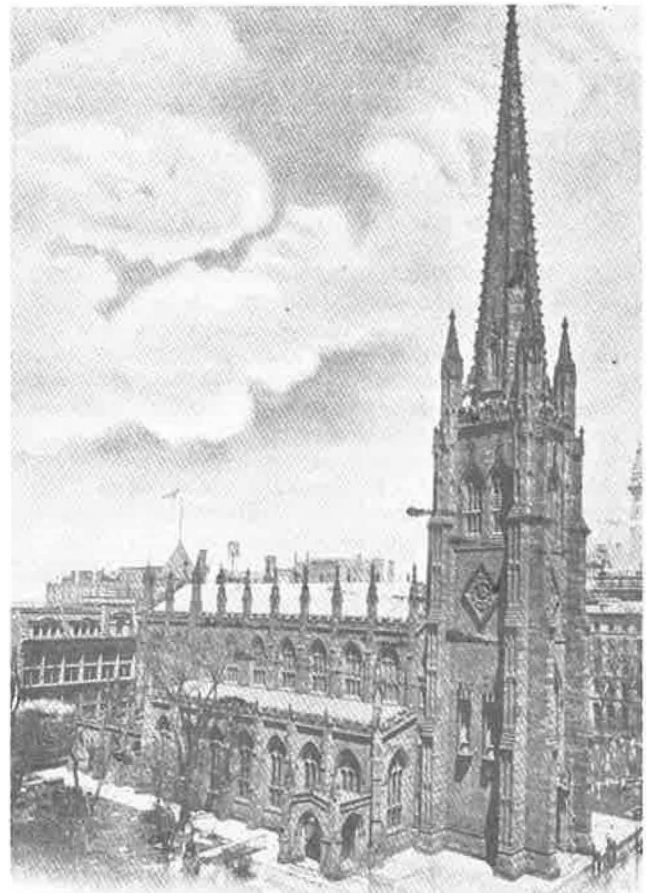
While the honor of possessing the first organ in America belongs undoubtedly in New England, it appears that the honor of building the first organ in this country belongs to New York City.

Trinity Church, New York, existed in 1697, but not until 1737, when the first church building was enlarged, is any mention to be found of an organ. In that year "An organ was built by John Clemm, for the sum of £ 520, New York currency, to which the vestry, with their accustomed liberality, added a gratuity of £ 40."

It was a large organ for those days, with three manuals and twenty-six stops, but who John Clemm was, of what the three manuals and twenty-six stops consisted, etc., etc., we have no information. John Clemm (Johann Gottlob Klemm; Saxony, 1690-1762, Bethlehem, Pennsylvania) came to Philadelphia in 1736 and soon became the foremost, if he was not the first, organ builder in America. His name appears as first in the list of organists of Trinity Church, New York, his term running from 1741 to 1744. He was also a maker of fine spinets in Philadelphia. That the American organ was not a very great success, however, judged by the standards even of that time, seems evident from the fact that twenty-five years later a new organ, imported from England, took its place, and the American organ was offered for sale. In 1762 £ 500 was paid to George Harrison for the new organ, which, however, was destroyed with the church in the great fire of 1777.



Wall Street, New York, a painting by J.H. Jenny in 1820. The second Trinity Church building is the fenced-in square spire.



Trinity Church, New York, as the third – and present – building appeared in 1899.

The church was rebuilt in 1788 and a third instrument imported from England was placed in the church in 1791, but no definite information can be obtained of it further than that it is said to have been "of no great power," but "sweet sounding and well adapted to the size of the building." This organ undoubtedly remained in use till the church was taken down in 1839, to be replaced by the present edifice, which was completed in 1846. The organ built for this church by Henry Erben and finished in 1848, under the supervision of Dr. Edward Hodges, organist of the church, is described in Rimbault & Hopkins, and still continues in service. The items of its cost were as follows:

Henry Erben — Organ, per contract	\$ 6,300.00
Henry Erben — Organ case, per contract	2,000.00
Henry Erben — Extra work on organ case	431.72
Henry Erben — Loss occasioned by interruption of work ..	270.00
Henry Erben — For loss sustained by him on his contract for organ	1,500.00
	<u>\$10,501.72</u>
Dr. Edward Hodges, superintending its construction, and other services	750.00
Total cost	<u>11,251.72</u>
(To be continued)	

CONVENTION 25
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Meridian Johnson Story

by Culver L. Mowers

One of over sixty Johnson organs installed in central New York throughout the history of the firm celebrated its 100th anniversary recently; the occasion found the organ looking and sounding well, and provided a vivid testimonial to the quality and durability of the breed.

Johnson & Son's Opus 510 (1-9) was built in 1878 for the First Baptist Church in Skaneateles, New York. It served there until 1928 when it was replaced by a larger Johnson, #538 (2-17), which exists today in excellent condition. This second Johnson had been built for the Skaneateles Presbyterian Church in 1879, and was moved down the street and around the corner when the Presbyterians installed M.P. Möller's #5289, a four-manual instrument which has recently been rebuilt by Cavellier Organ Builders.

The 1878 organ was installed in the Baptist Church in Meridian by the Buhl Organ Company of Utica, New York, and was dedicated there on October 23, 1929, the 100th anniversary of the church building. It stands at the front left of the room, in a handsome three-sided walnut case which is in near-mint condition. The nineteen non-speaking facade pipes are decorated in "gravy tan" with dark blue and gold highlights. The console is in excellent condition with only one replacement stopknob face. There is a flat, straight pedalboard with the characteristic Johnson wooden swell shoe at the far right on a triangular frame. All pipework except the Sub Bass is enclosed in a single swell box.

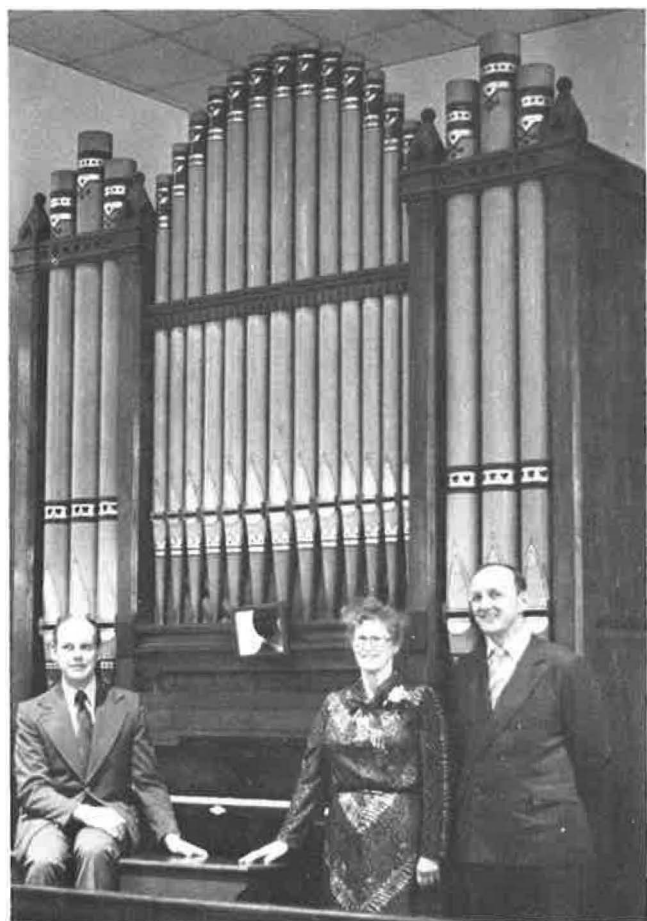
Manual: 58 notes

Open Diapason	8'	Common metal; 9 capped zinc basses
Melodia	8'	TC. Wood: Open from Tenor F
Dulciana	8'	TC. Spotted metal
Unison Bass	8'	12 stopped wood pipes
Octave	4'	Common metal; 5 zinc bases
Flute and Violin Bass	4'	Spotted metal bass; common metal treble
Quinte	2 1/4'	Common metal
Super Octave	2'	Common metal
Oboe	8'	Spotted metal resonators

Pedal: 18 notes

Sub Bass	16'	Stopped wood on a V chest at the rear
"Octave Coupler"		Replacement stopknob face: manual to to pedal coupler
Blower's Signal		Disconnected

The pipework, action, and wind system are in nearly original condition, very little damage having occurred over the years. An improvised and inadequate blower arrangement, installed about 1940, was replaced by a modern unit for the 100th anniversary. The entire instrument is scheduled to be restored



Proud smiles on the faces of recitalist Robert Town, parish organist Marion B. Dudley, and pastor the Rev. James Vredenburg reflect the spirit of Johnson & Son Opus 510's 100th anniversary, celebrated October 22, 1978, at the Baptist Church, Meridian, New York.

on strict historical principles in 1980-81 by A. Richard Strauss of Ithaca, New York.

Johnson #510 is a quietly-voiced organ with a blended chorus, warmly colorful individual voices, and remarkable versatility. The thoroughly "treated" acoustics of the room have

deprived the sound of the bloom it once had, but it remains effective for service playing and accompaniment. The Flute and Violin Bass 4' is a very successful hybrid, made of typical Geigen Principal pipes through tenor B, with common metal flute pipes of moderate scale from middle C. The gradation between the two sounds is so well-managed as to be undetectable except when playing the stop by itself, one note at a time. The Oboe is quite soft, but retains a pungency which colors the full ensemble even though the diapasons are somewhat louder. The key action is pleasant, even, and responsive.

Since Johnson #510 had been dedicated in its second home on the building's 100th anniversary, it seemed appropriate also to mark the instrument's first century. Therefore, a recital was held on October 22, 1978, sponsored in part by the OHS Historic Organ Recitals Committee. The organist was Robert Town, a native son of the Meridian area, whose first music teacher (in kindergarten) was Mrs. Marion B. Dudley, the present organist of the parish. Town later studied at the Eastman School of Music, Syracuse University, and the University of Michigan, and is now chairman of the organ department at Wichita State University.

An above-capacity audience heard an intelligently-conceived program including the Pachelbel Chaconne in D minor, chorale settings by Brahms and J.S. Bach, and two selections from Barbara Owen's early American collection. The Society was represented by several members, including Vice-President Thomas Finch. A letter to the parish from the Historic Organs Committee, congratulating the congregation for having preserved the Johnson, and noting the significance of the occasion for other owners of well-built historic instruments, was read and presented to Pastor James Vredenburg by the Committee Chairman, the Rev. Culver L. Mowers.

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A Reply to Kenneth Simmons: Hesselius Did!

by Albert F. Robinson

In the very first issue of *THE TRACKER* (1:1, Fall 1956) the editor, Kenneth F. Simmons, asked the question, "Does anyone know whether Gustav Hesselius ever built an organ?" In the next issue, having done some homework by writing to Moravian authorities (including Donald McCorkle), Mr. Simmons replied that all of his findings were negative - that no evidence had been found to prove that any of the organs reported to have been built by Hesselius were actually the work of his hands.

The two organs so reported were an instrument for Gloria Dei (Old Swedes) Church, Philadelphia, c. 1740, but the church has no record of this, and the 1746 organ in Bethlehem's Central Moravian Church which local authorities attribute to Klemm. Another instrument, located in the Whitefield Hall Museum at Nazareth, Pennsylvania, described as the 1746 Klemm-Hesselius organ in *The American Organist* and *The Compressed Air Magazine* is identified by Mr. Simmons as a Tannenberg c. 1790.

Since it is my custom to review early issues of *THE TRACKER* from time to time, and as this particular question generated no other responses, the matter of Hesselius' work has been a persistent poser in my mind.

One never knows when bits of knowledge will come to light, and so, after 23 years, it is a joy to relate that there is evidence that Gustavus Hesselius built at least two organs - probably more.

Browsing about in an antique shop I found among a large collection of old magazines an article entitled "The Earliest Painter in America" by Charles Henry Hart, appearing in the March 1898 issue of *Harper's New Monthly*, No. 574. Subtitled "Recently Discovered Records of Gustavus Hesselius, and of our First Public Art Commission," it is accompanied by two illustrations - a self-portrait of himself and his own painting of his wife, Lydia.

According to Mr. Hart, Gustavus Hesselius was born at Folkarna Dalarne, Sweden, in 1682, to a family "distinguished for piety and learning, which gave to the church five sons - his father and four brothers - two of who were commissioned by the King, Charles XII, to go to America and preach the gospel to the Swedes on the Delaware. Andreas, the eldest, arrived at Christina (now Wilmington) on the 1st of May, 1711, and was accompanied by his brother, the artist, of whom the Swedish record says, 'Magister Hesselius' brother, Herr Gustaff Hesselius, a portrait-painter, came up some days after with their things by boat from Apaquimani.' "

A later entry oddly states that "Mons. Gustaff Hesselius after a few weeks flyted, on account of his business to Philadelphia." Shortly after, his brother Andreas joined him in

Philadelphia, and upon presenting their credentials to Deputy Governor Charles Gookin they were "received very favorably."

Within two years of their arrival in New Sweden (as the settlement was then called) the Magister Andreas Hesselius took unto himself a wife, and Gustavus seems not to have been long behind him, for on July 29, 1716, a son of Gustaf and Lydia Hesselius was baptized in the Old Swedes Church at Wilmington, and named Andreas for his uncle, the pastor.

Sometime between 1719 (when another brother, Samuel, arrived) and 1723 (when Andreas returned to Sweden) Gustavus moved to Maryland. At St. Barnabas Church (erected in 1708) in Prince George's County, the records show that Hesselius was engaged to paint an Altar piece and Communion table and "write such sentences of Scripture as shall be thought proper thereon..." The Altar piece was to be a portrayal of "The Last Supper." These negotiations, begun in 1720, were completed in 1722, for which Hesselius received a total of £ 23. The brick church was replaced in 1773, and the paintings disappeared with the old building.

By 1735 Hesselius returned to Philadelphia, purchasing a house and lot on the north side of High Street (Market Street) below Fourth, where he resided until his death, May 25th, 1755. This advertisement appeared in *The Pennsylvania Packet* for December 11, 1740:

Painting done in the best manner by Gustavus Hesselius from Stockholm and John Winter from London. Viz. Coat of Arms drawn on Coaches, Chaises, &c., or any kind of Ornaments, Landskips, Signs, Shew-boards, Ship and House painting, Guilding of all sorts, Writing in Gold or Color, old Pictures cleaned and mended, &c.

Mr. Hart states that "He seems to have been at times much unsettled in his religious connections, for he swerved from the Swedish Church to the Church of England, thence to the Moravians, and back again to the church of his fatherland." It is in connection with the Moravians that we learn of this claim to being the "first organ-builder" in America, for he built an organ for the brethren at Bethlehem in 1746 for which he was paid £ 25 - a "not inconsiderable sum in those days."

In addition, by his will he specifically gives to his son John "my chamber organ", pictures, paints, etc.

Mr. Hart bases his facts on a manuscript written by Adolph Ulric Wertmüller who was born in Stockholm in 1751, came to Philadelphia in 1794, and married Eliza Henderson in 1801. Eliza, states Wertmüller, "is a daughter of Gustaf Heselius of the Swedish nation, and painter of portraits, who arrived from Sweden at Philaldephia in 1710."



Gustavus Hesselius, from the portrait by himself.

Undoubtedly, Gustavus Hesselius continued to paint portraits, including some of the great colonial celebrities. One of these was Robert Morris, who became the wealthy financier of the Revolution. Gustavus also taught his son, John, who worked as a portrait artist in both Philadelphia and Annapolis. It is said that John gave the first art lessons to the young saddler's apprentice, Charles Willson Peale, who paid for his lessons with a saddle and went on to exceed his teacher in fame.

Gustavus Hesselius is buried in Gloria Dei (Old Swedes) churchyard, Philadelphia. May he now be included among America's colonial organ builders.

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A Pilcher Restoration

by Garry Savoie

Historic St. Martin de Tours Roman Catholic Church at St. Martinville, Louisiana, which provided the setting for the fabled epic poem, "Evangeline," by Henry Wadsworth Longfellow, is now the proud owner of a completely restored Pilcher tracker organ of one manual and pedal and seven ranks of pipes. The organ dates to circa 1890.

Built at the New Orleans branch of the Pilcher firm, the instrument was ordered for St. Bernard Church in Breau Bridge by the Rev. Antoine Borias who was pastor from 1888 to 1900. The organ served until 1934 when the old St. Bernard Church was torn down and replaced with a larger edifice. At that time the organ was donated to the Holy Rosary Institute in Lafayette where it saw constant use until 1955. It remained there, unused for 22 years. In 1977 it was sold to St. Martin de Tours Church for \$600. After an outlay of \$3,500 for materials needed to accomplish the restoration, including a new blower, and 2,000 man hours of work, the organ is again serving its original purpose. Its current estimated value is \$30,000.

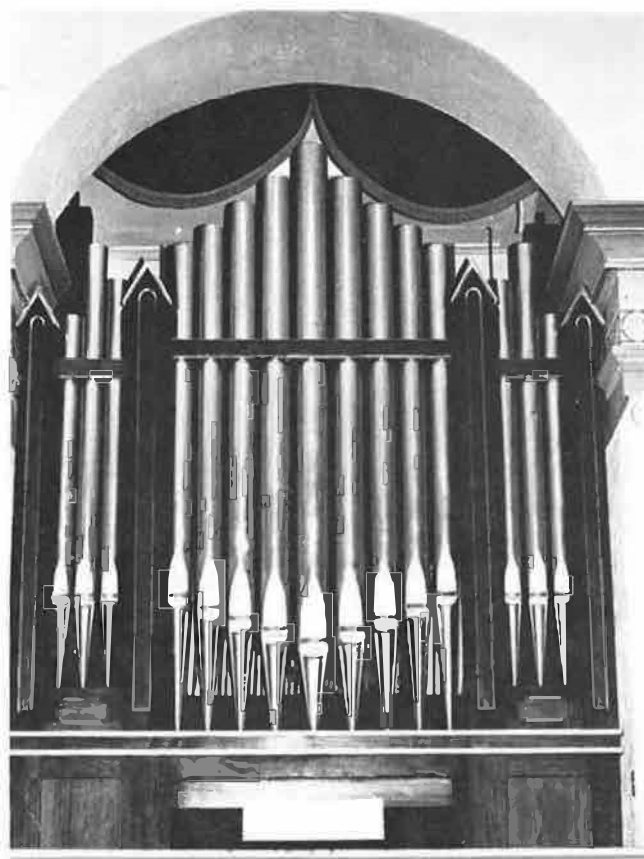
The work was done by Garry Savoie, organist of St. Martin de Tours, and Joffre Murrell of New Iberia, Louisiana, with assistance from Anthony Russo, James Akers, and Anthony Barras. Mr. Murrell is a retired band director and organ technician.

Although an electric blower was installed, the original hand-pump mechanism has been retained. All of the original pipes, bellows, trackers, etc., are still in use. Several coats of paint were removed from the display pipes. There are 393 pipes in the organ which has tracker action and wind pressure of 3 1/4 inches. The stoplist:

- Bordone 16'
- Open Diapason 8'
- Melodia 8'
- Dulciana 8'
- Octave 4'
- Flageolet 2'
- Pedal Diapason 16'

There is a Pedal Coupler which pulls down notes of the keyboard, a Bellows Signal, and a Pedal Check.

A dedicatory concert took place on May 7, 1978, and the organists were Garry Savoie, assisted by Carolyn Garteiser and Carolyn Gibson.



The Pilcher organ in St. Martin de Tours Church, St. Martinville, Louisiana.

Ed. Note: Material for this article was supplied by Garry Savoie with excerpts from an article by Henri C. Bienvenu in Teche News, St. Martinville, Louisiana.

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A Report on the First International Romantic Organ Symposium Held at Cornell University June 17 to 22, 1979

by Robert L. Simpson

Improperly treated, a week devoted to the music of Mendelssohn, Schumann and their students or close associates could be but a myopic view of a relatively small segment of organ literature with no real perspective or scope. Happily, the thirty-five participants in the First International Romantic Organ Symposium sponsored by Cornell University at Ithaca, New York, from June 17 to 22 were rewarded for their trek to the Finger Lakes region by a well-balanced program of lectures and performances which avoided this tunnel vision. The works of the Mendelssohn-Schumann school were presented as an important element in a musical and sociological continuum with strong roots in the eighteenth century and great consequences for the remainder of the nineteenth century.

Major credit for this must go to a remarkably strong faculty which symposium co-chairmen Donald Paterson, Cornell University organist, and Wayne Leupold, editor, musicologist, and organist, had brought together for the occasion. Each recitalist and lecturer brought a personal commitment and unique expertise to the subject which resulted by week's end in a thoroughly satisfying examination of the musical and historical forces at work during the first half of the nineteenth century. (The inclusion of Master classes where participants can receive guidance from individual faculty members at the organ, which is promised for the next Symposium, will enhance the value of this experience even more.)

The core material of this Symposium was offered in three lectures by Wayne Leupold. By means of slides, tapes of early recordings, and excerpted portions of pertinent treatises, Mr. Leupold documented his well-researched, though sometimes unspontaneously read, narrative. Beginning with the great changes in musical taste and outlook which occurred after 1750, he traced the development of the conservative Mendelssohn-Schumann School, its struggles with more liberal approaches embodied in the philosophy of men like Abbé Vogler, and its ultimate domination, if somewhat transformed in the process, of the musical scene by 1840. In recent years great attention has been given to re-establishing an awareness of eighteenth century performance practices. Somewhat surprisingly it became apparent from listening to Mr. Leupold that time has obscured early nineteenth century performance practices from the modern performer's view to an equal extent. The legacy of unyielding metronomic precision bequeathed our generation by most early and mid-twentieth century performers serves Mendelssohn's music no better than it does that of Bach. These insights and the practical guidelines concerning interpretation and registration which grow out of them should be of vital interest to all organists performing this literature.

What Mr. Leupold did to put the music of the period in perspective, Robert Schuneman achieved in considering the

evolution of the organ itself. Mr. Schuneman convincingly argued that the Romantic period, far from being the start of the organ's long slide to mediocrity as a musical instrument, was precisely the time when the organ reached its apex as an independent, non-imitative musical medium. No longer did the principals draw their tonal inspiration from the human voice; ended was the conscious duplication of woodwind instruments (with the exception of the clarinet stop). For the first time in history the organ had an identity all its own. In fact, through the 1870s and 1880s many orchestrations tended to imitate the organ. For all of those present who had not before had the pleasure of hearing Robert Schuneman speak on this subject, this was a revelation which engendered no small amount of pride in and appreciation for the instruments of this time.

Complementing and in many cases reinforcing the information presented by these speakers, and that valuably contributed by Professor William Little of the University of Virginia in his genealogical overview of Mendelssohn's musical family tree, were a host of performers. In the course of the week, all of the published organs works by Mendelssohn and Schumann, as well as many by their students and colleagues, were performed.

Organist Donald Paterson began the Symposium's music-making with a solid program of Mendelssohn, Schumann, and van Eyken. The latter, a new name to many of us at that point, became an old friend by Friday. The Cornell University Chamber Singers, under the direction of Thomas Sokol, presented Schumann's *Messe*, Opus 147, the only choral work heard.

Eastman School of Music faculty member, Barry Snyder, proved himself to be an eloquent interpreter of Mendelssohn and Schumann in his Tuesday evening piano recital in Barnes Hall Auditorium. With seeming ease he met the challenges of some of both composers' most difficult music and won for himself the unqualified praise of everyone present.

Douglas Butler, well-known Portland, Oregon, organist, battling a less than ideal instrument at St. Paul's United Methodist Church, turned in a satisfying performance which was followed by a survey of the important organs Mendelssohn played and a chronological listing of his organ works, material drawn from Butler's doctoral thesis. Denison University organist William Osborne displayed "true grit" as he overcame a sudden attack of "flu" and a wiring problem which prevented his use of the Swell to Pedal coupler during his Sage Chapel recital. On Friday evening a lieder recital of ten works by Mendelssohn and Schumann's *Frauenlieb und Leben* by Linda Paterson, Ithaca soprano, proved an enjoyable and fitting conclusion to a week devoted to nineteenth century music and that element so much stressed — melody, endless melody.

Yet it was the recitals by Robert Glasgow of the University of Michigan and St. Paul's Cathedral organist Thomas Murray of Boston which brought organ performances to their highest point. Glasgow, a consummate musician long respected for his sense of musical style and proportion, infused each phrase with rhythmic nuance and melodic grace. The "Four Sketches for Pedal Piano" of Schumann unfolded with a naturalness and ease which bespoke the technical mastery and musical insight of a master at work.

Syracuse University's legendary Crouse Auditorium Holtkamp was skillfully exploited by Thomas Murray in his pro-

DAVID GOODING
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SEBASTIAN M. GLUCK
NEW YORK

gram of Gade, Mendelssohn, van Eyken, Richter, and Fink. Quickly becoming one of this country's foremost interpreters of Romantic organ music, Murray brought a warmth and clarity of design to this mostly unfamiliar music which made it both convincing and appealing on just one hearing.

Cornell University, Donald Paterson, Wayne Leupold, and the entire faculty are to be congratulated for their efforts to provide a week-long exploration of music from the Romantic era, a period of music which has to date received less critical examination than it deserves. It is to be hoped that the projected series of bi-annual symposia devoted to the study of the organ and music of the Romantic and post-Romantic periods now planned will be carried out and that organists, whether recitalists, teachers, or church musicians, will look to them in coming years as a valuable means of increasing their understanding and appreciation of this literature.

Robert L. Simpson has for the past five years served as Cathedral Musician at the Cathedral Church of St. Luke (Episcopal), Orlando, Florida. He has recently accepted appointment as Organist-Choirmaster of The Cathedral of St. Philip (Episcopal) in Atlanta, Georgia. A graduate of Brown University, he received his Master of Sacred Music degree from the School of Sacred Music at Union Theological Seminary, New York, and subsequently studied for two years with Dr. Michael Schneider in Cologne, Germany.

INCORPORATION ANNOUNCED

Bozeman-Gibson & Company, Organbuilders, Incorporated, of Deerfield, New Hampshire, was incorporated on April 27, 1979. The firm was founded in Lowell, Massachusetts, by the partners David V. Gibson and George Bozeman, Jr., in 1972. In 1976 they moved to Deerfield, New Hampshire, where their shop occupies a large, recycled barn which is heated by solar energy. Bozeman-Gibson organs have been built for locations in Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, New York, Ohio, Michigan, Minnesota, and Colorado. The newly incorporated firm is still owned and directed by the original partners and will continue its policy of providing fine mechanical-action organs.

OBITUARY

Katherine Stenger Askew
1906-1979

Katherine S. Askew of East Aurora, New York, died on March 20, 1979, in Buffalo General Hospital. She was born in Coonoor, India, the daughter of missionaries, the Rev. and Mrs. Seth W. Stenger. She graduated from Oberlin Conservatory and taught piano at Vassar College.

Mrs. Askew was also a prominent church organist. At the time of the OHS 1962 National Convention in Skaneateles, New York, she was organist and choir director at St. James Episcopal Church of that city. Serving on the Convention Committee (Jack Morse was Chairman), she arranged for St. James to be the headquarters of the Convention.

In addition to her OHS membership, Mrs. Askew was a member of the National Cathedral Association and the American Guild of Organists, Central New York chapter.

Organ Historical Trust of Australia

The theme of the Second Annual Conference of the Organ Historical Trust of Australia, held in Sydney September 1, 2 and 3, was "Preserving a Nineteenth Century Heritage." Ways of ensuring the preservation of historic pipe organs were discussed throughout the Saturday-through-Monday conclave.

A large number of significant imported pipe organs still exist, the most outstanding examples of which merit comparison with the best instruments in other parts of the world. Many of these have been documented by OHTA Research Officer, John Stiller. This has been part of a classification and preservation project funded by the Myer Foundation (\$11,370) and National State (\$2,000) and carried out in conjunction with the National Trust (Victoria).

Visits to the following organs of special significance were made: Hill & Son's 1890 in the Sydney Town Hall; Hill & Son's 1879 at St. Barnabas' Anglican Church, Broadway; Hill & Son's 1890 at SS. Peter and Paul R.C. Cathedral, Goulburn; Forster & Andrews 1884 at St. Saviour's Anglican Cathedral, Goulburn; Forster & Andrews 1882 at All Saints' Anglican Church, Woollahra; J.W. Walker's 1874 at St. Stephen's Anglican Church, Newtown; Ron Sharp's new large organ in Sydney Opera House.

Recitalists included David Kinsela, John Maidment, Neil Cameron, Keith Asboe, Robert Ampt, and principal speakers were John Maidment, David Kinsela, John Stiller, Graeme Rushworth, Wes. Jordan, Kelvin Hastie and Ian Brown.

A feature program included the first Australian performance of the "Organ Mass" by Guillaume Nivers (1617-1714) at Christ Church St. Laurence, Sydney, with David Kinsela as organist. The oldest organ visited was Samuel Parson's c.1845 English Chamber organ with GG compass at Christ Church, Bong Bong.

Registration fee for the three day conference was \$14. excluding meals.



The five manual, 127 rank Hill & Son organ in Town Hall, Sydney, Australia. Built in 1890, it still has the original pneumatic action.

MINUTES OF THE OHS COUNCIL MEETING

June 25, 1979
St. Louis, Missouri

The meeting was called to order by the president at 10:05 A.M. In attendance were council members Homer Blanchard, George Bozeman, Norma Cunningham, Thomas Finch, Alan Laufman, Albert Robinson, Lawrence Trupiano, William Van Pelt, Samuel Walter, and James McFarland. Also in attendance were committee chairmen Culver Mowers, and Norman Walter; and interested observers Nancy Cunningham, Dana Hull, Stephen Long, and Randall McCarty.

The minutes of the East Brunswick meeting of February 3, 1979, were accepted as they will appear in *THE TRACKER*.

The treasurer's report was the usual comprehensive "Statement of Condition" comprising facts and figures for the whole fiscal year and will appear in *THE TRACKER*.

The editor of *THE TRACKER* reported that the twenty-fifth anniversary issue is slated for Fall, 1980. All articles must be submitted by January of 1980.

The publisher reported the following membership breakdown: 1,005 regular, 122 contributing members, 56 sustaining members, 5 patrons, 2 honorary members, 2 fellows, for a total of 1192. Mrs. Cunningham also reported the receipt of all of the back issues of *The Diapason*, which are in the process of being sorted and boxed. Since the last council meeting it was learned that the new offices for *The Diapason* include no room for storage of back issues of the magazine. A preliminary agreement was made for the OHS to take them. Details of a final agreement await approval at the next regular council meeting in November. Mrs. Cunningham also suggested that each chapter prepare a form letter or flyer for her to mail with new memberships which come in from their respective districts.

The archivist reported the completion of the microfilming of volumes one through three of the Truette scrapbooks, and expects the remaining nine volumes to be completed soon.

The chairman of the audio-visual committee reported that the Woolsey Hall Recording is into a second pressing and is selling very well. Several special release albums were reported as being in the works.

The chairman of the historic organs committee reported the imminent awarding of plaques for the Ferris and Stuart in Norfolk, Virginia; the E. & G.G. Hook & Hastings in Orange, New Jersey; and the Geo. S. Hutchings in Oswego, New York.

The chairman of the research and publications committee reports progress on the project entitled *American Organ Building Documents in Facsimile*. He reports impending release of Jardine and Henry Erben volumes, and the preparation of the Hook & Hastings volume. It is Mr. Ogasapian's desire that any profit realized from the sale of these documents may be used to offset printing costs of such projects as the book on the Johnson firm by John Elsworth.

The chairman of the advertising committee reported a decline in sales of ads in *THE TRACKER*, and announced his plans to remedy the problem.

The public relations director reported the distribution of 28 different press releases to approximately 2500 different publications. The publications were mostly newspapers, music oriented magazines, and historic preservation journals. The content of the releases included announcements concerning the St. Louis Convention, recent OHS recordings, the recital series, organ restorations, the E. Power Biggs Fellowship, and the International Society for Organ History and Preservation.

The fellowship committee chairman announced this year's recipient, David Hagberg, of Princeton, Massachusetts. At this

time the secretary was pleased to read to the council a letter from one of last year's recipients which for the benefit of the general membership will be printed in *THE TRACKER*.

Reports indicating a normal degree of routine activity were also received from chairmen of the following committees: headquarters and foundation grants, advisory board, convention coordinating, chapter coordinating, and convention booklet.

The 1980 Convention committee presented a complete itinerary promising everything from the oldest extant Johnson, through the only unaltered King, the famous Cornell Aeolian-Skinner, Brombaugh Opus 1, and up to a 1975 Hellmuth Wolff. The 1981 Convention Committee was also well represented in its report.

The temporary committee on a code-of-ethics presented its final report in the form of a draft of said document. The rule codification committee reported ongoing progress.

For some time the council has been attempting to straighten out a problem with University Microfilms International, concerning complaints from an OHS member who was unable to secure a microfilm edition of *THE TRACKER* from the outfit. Since we have an agreement with this outfit to provide microfilming service, the council pursued the matter. Alan Laufman was pleased to announce that the problem has been straightened out and the customer now has the backlog of *THE TRACKER* which he had ordered.

Alan Laufman agreed to handle, as convention coordinator, the printing and distribution of the new revised "Revised Rules for Convention Chairmen."

Alan Laufman reported that the council directive concerning the procurement of an OHS telephone has been carried out. The telephone is in the Worcester, Massachusetts, Historical Society, and the staff of that organization has instructions on how to handle incoming calls. Essentially it is a matter of referring callers to the appropriate council member. The phone number is 617-791-2169.

Council voted to pass the motion 'that we accept the South Carolina Chapter with warmest wishes, having received their by-laws and accepted same.'

After considerable discussion about the necessity for maintaining a geographical balance as it concerns consecutive convention sites, council voted to accept proposals for future conventions as follows: 1982 - Seattle, Washington; 1983 - Worcester, Massachusetts (featuring partial co-scheduling with the AGO regional); and 1984 - Mid-Hudson Valley, New York.

Dana Hull and Randall McCarty were appointed election tellers and left the meeting in order to count the ballots.

After making a few minor revisions in the text, council voted 'to accept the proposed code-of-ethics as amended.' A copy of the amended codes is appended to these minutes. [see page 1] Council then voted 'that copies of the revised code-of-ethics be sent to each current member and provided to each new member as they join.' A motion 'that the temporary committee on the code-of-ethics shall become a permanent committee on ethical practices' failed to carry on the basis that the council felt that infractions would be rare, and could be dealt with by special council action should the need arise. The code-of-ethics committee was discharged with a vote of thanks for a job well done.

The following matter-of-record motions were passed: 'that Retained Earnings be credited in the amount of \$2,522.44 for inventory re-valuation as of May 31, 1979,' and 'that Retained Earnings be credited in the amount of \$4,102.28 representing the net income for the year ended May 31, 1979.'

In order to facilitate the preparation of a budget proposal the election tellers reported that the dues increase had passed by an overwhelming majority. With this in mind the council was able to prepare a budget realistically reflecting our upcoming costs. By council vote there was an 'increase in the budget for the recital series to 18 recitals for this coming year allowing up to \$150.00 per recital.' A substantial increase in O & A was provided for because \$400.00 was necessary for the telephone, and we now are paying \$100.00 per month rent for storage space for society material in Wilmington. A motion was carried 'to accept the budget for presentation to the annual meeting for approval.'

Council then voted to go on record 'to express their gratitude and appreciation to Alan Laufman for his monumental efforts as president of the OHS.' It was noted that Council does not expect future presidents to construe Mr. Laufman's efforts as constituting the job outline for the presidency. If this were the case, no one would ever run for the position again.

The next council meeting is scheduled for the Saturday immediately following Thanksgiving (November 24, 1979). The starting time will be based on public transportation schedules and will be announced at a later date.

The meeting adjourned at 4:15 P.M.

Respectfully submitted,

/s/ James R. McFarland,
secretary

LETTER OF APPRECIATION

24 June 1979

To: The National Council, Organ Historical Society

From: Patrick Murphy

As you gather for the 24th National Convention in St. Louis, I wish to extend greetings and best wishes for your success, and to compliment those who are fortunate enough to receive the E. Power Biggs Fellowship awards for this year.

Through my own good fortune of being one of last year's recipients, and looking back over the past year's developments as a result of my award, I wish to extend sincere gratitude to all who were responsible. At the convention I met many members distinguished in the field of organbuilding as well as organ playing, and through some of these contacts my life has been greatly enriched. The opportunity of being exposed to such a great variety of organ builder's work during the convention has proven invaluable to me in my own field of endeavor.

Furthermore, through contacts made at the convention, namely representatives of Ohio Wesleyan University who extended an interest in my education and career, I have been fortunate enough to arrange to enroll at that University beginning this Fall semester. If I had not attended the convention, I would probably never have met those who have exhibited such interest in my life and work.

Again, please accept my sincere gratitude for my appointment, and I earnestly hope that the Fellowship program may become a permanent item in the OHS program.

Sincerely yours,

/s/ Patrick Murphy

MINUTES OF THE ANNUAL MEETING OF THE ORGAN HISTORICAL SOCIETY

June 26, 1979

St. Louis, Missouri

The meeting was called to order by the president at 9:20 A.M. An invocation was offered by the Reverend Culver Mowers.

The president appointed Stephen Long as parliamentarian for the meeting.

The minutes of the previous annual meeting were accepted as they appeared in *THE TRACKER*. The secretary recapitulated the events of the council meeting held the previous day. It was noted that for the past year, council meeting minutes have included summarizations of committee reports. Since a comprehensive report of general committee activity can be had by reviewing past council minutes, no committee reports to the annual meeting will be summarized in these minutes.

The annual reports from the officers and committee chairmen were presented and accepted with thanks. Reports were also received from the various chapters.

It was noted with regret that our archivist, Homer Blanchard, was unable to attend the annual meeting or the remainder of the convention. The president then explained the "devious" means by which Mrs. Blanchard presented Homer with airline tickets enabling him to leave his pressing business engagements long enough to attend the council meeting the day before. Just after that meeting at a small gathering at the hotel, Homer Blanchard was presented with the OHS Distinguished Service Award. Mr. Laufman went on to explain the incredible efforts our archivist has put forth 'as a labor of love' to organize and catalogue and solicit concrete as well as monetary contributions to our ever growing holdings of primary resource material.

For the first time in anyone's memory, our treasurer was unable to make an annual meeting. Again pressing business was the problem. Since the president knew of this in advance, he appointed Matthew Bellochio and F. Robert Roche as auditors. They were charged with the responsibility of auditing the books in the usual fashion, the only exception being that the work will be accomplished in absentia. A report is expected by the next council meeting.

The budget was accepted as submitted.

The election tellers submitted their report as follows: an overwhelming majority in favor of the dues increases; for councillors: Randall E. Wagner and Richard Hamar; for vice-president: George Bozeman; for president (by the closest margin possible): Culver Mowers. In a short acceptance speech, Mr. Mowers pledged to look into the possibility of amending the by-laws in order to appoint Alan Laufman as prime-minister of the society for life. This slightly tongue-in-cheek comment was met with a round of applause.

As his last official act as president, Alan Laufman appointed Thomas Finch as chairman of the nominating committee. He concluded the meeting with remarks published in *THE TRACKER* 23:4.

A motion was carried 'to destroy the ballots' and the meeting adjourned at 11:10 A.M.

Respectfully submitted,

/s/ James McFarland, secretary

A Brief History of the Greater New York City Chapter

by Peter T. Cameron

Ed. Note: The idea for forming OHS chapters began in the early 1960s when in centers like Boston and Philadelphia groups of members met for discussions or organ crawls. The group which first earned a charter was the one in New York City, and this is the story.

The Greater New York City Chapter of the Organ Historical Society was organized in the Fall of 1968. There had been interest in such a chapter for several years, but the fact that the Annual Convention of OHS was to take place in New York and Brooklyn in 1969 renewed the effort to form a chapter.

James Albert Sparks was chairman of the Convention, and became the first president of the Chapter. There were two or three meetings the first year, at which members heard several interesting organs which were also played at the Convention. Along with Mr. Sparks, Chester Berry, Peter Cameron, Joseph Grillo, and Louis Iasillo served on the Convention Committee.

The Keraulophon was begun as the Chapter Newsletter in September 1969 by Chester Berry, who published a complete list of extant tracker organs in the Chapter area. Mr. Berry resigned as editor when he went into the Army and Peter Cameron took over, assisted by Louis Iasillo. Lawrence Trupiano was editor 1973-1975, and Peter Cameron has been editor since 1976.

James Sparks resigned as President in the Spring of 1970, and succeeding Presidents have been Peter Cameron, Robert James, Joseph Grillo, and Lawrence Trupiano (the present incumbent). Samuel Donelson served as Treasurer until 1970 when Alan Laufman was elected. Matthew Bellocchio followed in 1976, and this year, Lorenzo Velez is our Treasurer.

The Newsletter has published much information on New York organ builders — articles copied from contemporary journals on organ installations and other more general topics.

Changes in the lists of extant organs have been noted, and the work of the Organ ClearingHouse given recognition. There have been several organs which have been rebuilt or restored, and Chapter members have attended the dedications and the Newsletter has published write-ups of the programs. Annual reports of activities and the status of the treasury, as required, are made at the Annual Meeting of OHS.

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LETTER TO THE EDITOR

Dear Sir,

I want to take this opportunity to make some comments and observations, now that I have been a member [of OHS] for a short time.

I am not able to attend the convention, as I will be unable to arrange reasonable transportation. I will be missing one that is really a shame to miss, as it is not likely to be as close to me again. If I could get Amtrak out of here I would come.

I am sorry I did not return the ballot, but felt I was too new to vote. However, I do wish you would consider publishing *THE TRACKER* six times a year. I would be willing to pay a considerable increase for this, and I probably am not alone. I'm sure there are others who are too far away from activities to feel involved, and six issues would serve to keep us in closer touch. I enjoy *THE TRACKER* very much.

I also would like to see more technical articles, and more interest in other areas of organ history. For example, I own a very fine 1860 Harmonium in mint condition, and have a good bit of music for the instrument. As you know, it was considered a "real" instrument by some composers. I also have a slight interest in the finer theater instruments, and to be frank, if you want a growing organization that will remain viable, you can't afford to ignore the, perhaps, less than ideal instruments that are a part of organ history. While I realize all this would require an increased size and changed format for *THE TRACKER*, as I said, I, for one, would be willing to pay.

I know all this is at present, in the future, but for now, maybe a question/answer column would be nice. Also, information that would apply to any organ, old or new, for example, more like the article, "Pipe Scales And Pipe Data", that appeared in the last [Winter 1979] issue. I also am a little in doubt about several things and would like to see more expert comment on them, as well as other, perhaps controversial items:

1. Temperaments other than equal - justify use in a major church in this age.
2. Unsteady wind - justify - I don't mean where it already exists, but in new organs.
3. Open toes.
4. Tremulants.
5. Use of 97% lead as in many ancient European organs.
6. Use of "modern" metals and alloys in replacement work, particularly in pipes.
7. Use of old pipes by a different maker, or a different country, on restoration.
8. Explain how old mechanical contrivances worked, for example, the water engine, wedge bellows, etc., etc.

I have been a member of The National Association of Watch and Clock Collectors for years, and I feel you should look carefully at the journal. Of course, the OHS aims are different, but some things in the NAWCC Journal are useable in any journal. It is one of the best in the business.

I am disappointed in the Tee shirts I bought from you. The logo is crooked, and the shirts are inferior. Here on the Gulf Coast, we make far better Tee shirts ... complete silkscreened for much less money. I have one from my local music store that is several years old and looks almost new. Perhaps you should try another maker.

Best wishes for the convention,
/s/ John L. Peuhls, Jr.
P.O. Box 405
Lynn Haven, Fl. 32444

RECORD REVIEWS

The Historic Swiss Organs of Sion and Vouvry: Music by Obrecht, Meyer, Zipoli, Clerambault and Daquin played by Siegfried Hildenbrand. Telefunken SAWT 9498-B Stereo.

Sometimes browsing in the bargain corner of a record store can be quite profitable. We found this disc in that location at a remarkably low price - and in perfect condition.

Telefunken's "Die Orgel" series includes - under "Das Alte Werk" - a Renaissance/Baroque section devoted to some of the older organs and organ music, and here we have an example of the "oldest playable organ in the world" - the c.1390 instrument in the Church of the Castle of Valeria at Sion, in the canton of Valais, Switzerland - the very same organ used by E. Power Biggs on *The Historic Organs of Europe/Switzerland* Columbia 72601, produced in 1967.

The Telefunken disc was recorded one year earlier (1966), and the contrasts are fascinating. Other than his name, Siegfried Hildenbrand is not identified, but he renders delightful performances of Jacob Obrecht's *Fantasia* on "Salve Regina", Gregor Meyer's two settings of the *Kyrie*, and Domenico Zipoli's *Post Communion*, *Canzona* and *Pastorale* on the Sion organ with artistic assurance. The compositions (15th, 16th and 17th century items respectively) are in high contrast to the 12th, 13th, 14th and 15th century selections chosen by Mr. Biggs for the purpose of demonstrating this organ. Also, the imported disc contains a lengthy historic sketch of the church and the organ's stoplist in detail (facts omitted on the Columbia album). So, to truly enjoy and understand this ancient organ, one should hear both recordings.

The reverse side contains Clerambault's *Suite du premier Ton* and Daquin's *Noel in G Major* (the familiar one), played by Herr Hildenbrand on the organ in the Parish Church of Vouvry, also in the canton of Valais. This much larger instrument dates from 1822, was rebuilt in 1908, and restored in 1955-57.

Simon Preston Organ Recorded at Westminster Abbey: J.S. Bach - Six 'Schubler' Chorale Preludes; W.A. Mozart - Fantasia in F minor K.608, and Fantasia in F minor and major K.594. Argo ZRG 5419 Stereo.

Also on the bargain counter was this superb recording, meticulously played by Simon Preston when he was 'sub-organist' at Westminster Abbey, London, in 1964.

I suppose a whole book might be written about the organs in this historic church. The one heard here (and still extant) is the Harrison and Harrison installation of 1937. Legend has it that when George VI was to be crowned in Westminster Abbey, the old organ was considered inadequate for the occasion and one of the London daily newspapers took up the challenge to raise funds for a new organ. At any rate, this instrument, built in the shops at Durham, was played for the first time at the Coronation ceremony on May 12, 1937. It has four manuals and 84 speaking stops. The console, located atop the choir screen, prevents the organist from directing the choir - but then the English have their own clever devices for overcoming this handicap.

Mr. Preston's performance of the Bach 'Schubler' Chorale Preludes is impressive, to say the very least. He shows a warmth of understanding as well as abundant technical prowess. His rendition of the Mozart Fantasias is no less stunning; one can almost feel the presence of Mozart himself who claimed that the organ was his passion. Indeed, the recording is so fine that the word 'presence' is exemplified throughout all of the music.

Arthur Foote: Suite in D, Opus 54, and Horatio Parker: Sonata in E Flat, Opus 65. William Osborne, Organist, ORS Stereo, \$7.98. Orion Master Recordings, Inc. 5840 Busch Drive, Malibu, California 90265.

Playing the 3m-63rk Austin Organ at Swasey Chapel, Denison University, Granville, Ohio, William Osborne, the University Organist, presents here two works which are models of their kind and time.

The *Suite in D*, composed in 1904 when Arthur Foote was 49 years of age, has four movements - *Maestoso: Alegro energico, Quasi Menuetto, Improvisation, and Allegro com-modo*. The first is a kind of fantasia, played in this performance in a truly majestic style. The second is reminiscent of the minuets of Beethoven or Mozart. The third provides a good study in the improvisation style of its day, and the last is again a big work treated with dignity and profound respect.

The *Sonata in E Flat*, composed in 1908 when Horatio Parker was 43 years of age, has the usual four movements - *Allegro Moderato, Andante, Allegretto, and Fugue*. The first movement, highly reminiscent of Guilman at his best, is a bravura piece which Dr. Osborne plays "to the hilt." The *Andante* is very beautiful, undoubtedly a favorite service prelude for many years. The refreshing *Allegretto* is charming in its *Scherzo*-like character, and the *Fugue* is perhaps the least interesting of these movements.

Dr. Osborne is highly sympathetic to this genre, uses skillful registration, and performs these scores masterfully.

— AFR

Marcel Dupre Organ Recital: Music of Marcel Dupre played by Michael Murray on the 1963 Casavant Freres, Ltd. Organ in the Basilique Notre-Dame du Cap, Cap-de-La-Madeleine, Quebec, Advent Records 5014 Stereo.

Michael Murray is an American organist who received most of his musical training from Marcel Dupre himself, and like his teacher, Mr. Murray has performed the complete organ works of Bach and Franck in recital. He has made several concert tours of Europe and North America where he was received with high acclaim.

The organ used in this recording in a 1963 Casavant of 75 stops, 107 ranks distributed over three keyboards and pedal. A unique feature of the organ is its three separate ranks of "en chamade trompettes."

The Basilica holds 4000 worshipers and the interior is finished in marble. Needless to say, the building has superb acoustics.

On the first side of the record we find the *Cortege et Litanie*, Opus 19 No. 2, *Choral et Fuge*, Opus 57, *Musette*, Opus 51, and "I Am Black but Comely," from Opus 18. On the second side there is the *Prelude and Fugue in G minor*, Opus 7 No. 3, *Elevation*, Opus 32 No. 1, and the *Final*, Opus 27, No. 7.

Mr. Murray displays not only superb technical proficiency but the highest degree of musicianship in each of these selections. The recording itself is excellent; there is no audible tape hiss or surface noise.

During a recent trip to Canada, I visited this church and played the organ. I can assure you that this record is an authentic reproduction of this fine instrument. The album cover contains extensive notes on Dupre, the pieces recorded here, and Mr. Murray. Congratulations to all for a job well done.

— Robert Gladden, Jr.

BOOK REVIEWS

Small Organs in Holland, edited by Gerard Verloop. Uitgeverij 'De Mixtuur,' Schagen, Holland, 1978. 132 pp. softbound, ill.

To those for whom a picture often conveys more than many words, "reading" from the end of this book forward to the beginning is not only possible but surprisingly rewarding. At each turn of a page there is a photo or drawing of a small organ with a list of the stops and mechanicals. Each picture shows how the organ looks in its setting and reveals details of careful craftsmanship and design no words could explain. Specifications include the builder's name, address, and phone number as well as the name and place where the organ is located.

A short forward includes a history of the movement which brought forth these small tracker organs. Only one specification includes a string stop and there are no Melodias nor Dulcianas, yet even the most casual reader will be impressed with these handsome small instruments and become aware of their simple, unique elegance so absent from the mass-produced substitutes commonly in use.

Thanks Gerard Verloop for this inspirational glimpse into how the organbuilders of Holland have worked to solve a knotty problem.

— Frederick B. Sponsler

Ed. Note: This book may be ordered from Gerard Verloop, Uitgeverij de Mixtuur, Vincent van Goghlaan 29, Schagen, The Netherlands, enclosing ten U.S. dollars.

Gottfried Rehm, *Die Orgeln des ehemaligen Kreises Schlüchtern*, Mit Ergänzungen zu den Bänden Kreis Hünfeld, Landkreis Fulda, Stadt Fulda. Norddeutsche Orgeln, hrsg. von U. Pape, Vol. 10. Berlin: Verlag U. Pape, 1975. x. 340p. Illustrated. 5½" x 8¼". Paperback.

Gottfried Rehm, *Die Orgeln des Kreises Fulda*, ausser Kernstadt Fulda. Die Orgeln des ehemaligen Landkreises Fulda und des ehemaligen Kreises Hünfeld. Erweiterte Neuauflage der Bände 3 und 5. Mit Ergänzungen zum Band Kreis Schlüchtern. Norddeutsche Orgeln, hrsg. von U. Pape, Vol. 5. Berlin: Pape Verlag, 1978. xiii. 433p. Illustrated. 5½" x 8¼". Paperback.

These two volumes in a remarkable series being published by Dr. Pape are examples of more recent research into the history of organ building where larger areas are subjected to systematic investigation, quite in contrast to earlier writings about organs and organ builders. The latter have to make choices and selections and thus deliberately offer a limited range of information, however valuable. A systematic study of most regions of Germany, however, often turns up interesting instruments of the last 150 years that would not be known without such an approach. At the same time this research requires to be done with the greatest possible objectivity, especially in view of the quite unjust attitude toward the work of 19th century builders.

The writer, Gottfried Rehm, Professor in the *Fachhochschule* in Fulda, is an authority on organs in and around Fulda, a sizable city perhaps 65 miles northeast of Frankfurt am Main, West Germany. Wherever possible he seems to have investigated the chances that an organ ever existed, even in the most remote place within the region. He then gives a chronological listing of every organ activity within that place from the earliest mention to the present. Every significant stoplist, repair, rebuild, cleaning, or move is described succinctly and documented thoroughly. Good photographs excite one's interest and the excellent indexes make reference easy.

Since such research continues to make new discoveries, it is not surprising that the 1978 book is actually an expanded edition of the earlier Vols. 3 and 5 in the series as well as a supplement to the book about the Schlüchtern region (Vol. 10). It also takes into account the political redistricting of the area and the resulting confusion in place names.

The use of typescript for the body of the text makes good sense in view of the continual need for textual revision as further research turns up new finds. In general, these books could well serve as models for a similar sort of research in this country.

— H.D. Blanchard

John Allen Ferguson, *Walter Holtkamp, American Organ Builder*. Kent, Ohio: The Kent State University Press, 1979. 142 pp. Ill. \$9.50 cloth.

Walter Holtkamp, American Organ Builder, an outgrowth of a doctoral dissertation at the Eastman School of Music, represents the first major study of the life and work of Walter Holtkamp, Sr. In the words of the author, "This book...has a twofold purpose: first, to gain some understanding of the ideals that motivated Holtkamp's development of his unique style of organ building, and second, to trace the development of that style by an examination of instruments, as well as designs for instruments, from each of the periods of his career."

Following the initial chapter, which provides a thumbnail biography and character study of Walter Holtkamp, an interesting sketch of his father, Herman Heinrich Holtkamp (Henry), and the early origins and history of the company, Dr. Ferguson proceeds to divide the work of Walter Holtkamp into four eras, each receiving one chapter: "Years of Transition (1931-1933)," "Radical Years (1933-1945)," "Towards a Mature Style (1945-1950)," and "Mature Years (1950-1962)." The book concludes with two brief chapters: "The Visual Dimension" and an "Epilog."

That the author has an unquestionable and sincere devotion to and affection for the work of Walter Holtkamp, Sr., is clearly manifested in this book. The narrative unfolds in a very readable style and is logically organized. The many references to conversations and correspondence with friends and colleagues of Walter Holtkamp add perceptibly to the personality of this study. The factual details and fascinating story of Holtkamp's pioneering efforts, experiments, motivations, and influences are also documented with source material coming directly from the factory records, conversations with Walter

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Holtkamp, Jr., personal examination of the instruments themselves, and, of course, works in print. In addition to 21 illustrations scattered throughout the book, 21 stoplists of organs cited and a chronological list of instruments by Walter Holtkamp are found in the appendices.

As interesting and informative as this book is, many readers will, nevertheless, come away disappointed by the lack of purely technical information. Surely an examination of the instruments must include exact details of scaling, voicing techniques, pipe constructions, materials used, wind pressures, windchest construction, etc. We read of the "remarkable nature" of much of Holtkamp's early work, but the author seems unwilling to concede that Holtkamp didn't always hit the mark, as this study might lead one to believe. Dr. Ferguson makes no attempt to trace the development of Holtkamp's scaling or to discuss pipe construction, such as the occasional use of slotted Principals even into the 1950s. Although we read about Holtkamp's use of slider and pitman chests, no mention is made of the ventral chest which was also used at least as late as 1945. Unfortunately, we never see diagrams of the different windchest constructions or read that not all chests were built in the Holtkamp factory. And why was Holtkamp content to use both slider and pitman chests in the same organ?

Rebuilds also accounted for some of Holtkamp's work, yet we are only treated to a discussion of the 1946 Cleveland Museum of Art rebuild of the 1922 E.M. Skinner and to a brief mention of the reworking of the Skinner organ in the old Oberlin Warner Concert Hall. An entire chapter might easily have been devoted to this facet of Holtkamp's work.

Although the 21 stoplists included in Appendix A give an overview of the evolution of the builder's tonal design, not enough are given to complete the tonal picture or to provide answers to certain questions. For example, how many of the early Greats included the curious 5 1/3' Gross Quint? Or why and in how many organs from the "Mature Years" was the Great 2 3/4' Quinte transposed to 1 1/3' pitch? A simple tabulation of more stoplists from the different eras would have given a much clearer understanding of Holtkamp's trends in tonal design. And how relatively easy such a tabulation would have been considering the stylized concept of Holtkamp's stoplists!

Even though this book must be highly recommended, it is unfortunate that it does not represent a more complete account of the work of Walter Holtkamp, Sr. Much additional research by future scholars is needed to finish the historic record of one of America's most significant twentieth century organ builders.

— Robert A. Griffith

CLASSIFIED

INFORMATION SOUGHT on Traugott Wandke — his life and instruments — for doctoral thesis. Carl Barckhoff information also welcome for continuing research. Gerald D. Frank, Music Dept., Oklahoma State University, Stillwater, OK 74074.

INFORMATION NEEDED: I am seeking any information on Beethoven (Reed) Organ Company, Washington, New Jersey. Timothy E. Smith, Box 70, 562 Holland Rd., Java Village, NY 14083.

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