Journal of the Organ Historical Society THE TRACKER





The Organ Historical Society, Inc.

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| Chapter and Founding Date (*Date joined OHS) | Newsletter, Editor, and Annual Membership | Membership Address |
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| Boston Organ Club, 1965, 1976* | Newsletter, E. A. Boadway, \$5 | Alan Laufman Box 104, Harrisville, NH 03450 |
| Central New York, 1976 | The Coupler, \$5 | Culver Mowers 2371 Slaterville Rd., Box 130, Brooktondale, NY 14817 |
| Chicago-Midwest, 1980 | The Stopt Diapason, Susan R. Friesen, \$8 | Julie Stephens 520 W. 47th St., Western Springs, IL 60558 |
| Eastern Iowa, 1982 | to be announced | Joseph Adam 5301/2 E. Church St Iowa City, IA 52240 |
| Greater New York City, 1969 | The Keraulophon, John Ogasapian, \$5 | Alan Laufman (as above) |
| Greater St. Louis, 1975 | The Cypher, Elizabeth Schmitt, \$5 | John D. Phillippe 4336 DuPage Dr., Bridgeton, MO 63044 |
| Hilbus (Washington-Baltimore), 1980 | Where the Tracker Action Is, Carolyn Fix, \$4 | Peter Ziegler 14300 Medwick Ct., Upper Marlboro, MD 20870 |
| Mid-Hudson (New York), 1978 | The Whistlebox, Robert Guenther, \$3 | June Marvel Crown Hill Rd. Wappingers Falls, NY 12590 |
| Pacific-Northwest, 1976 | The Bellows Signal, Beth Barber, \$3 | David Ruberg Box 12153, Seattle, WA 98102 |
| Pacific-Southwest, 1978 | The Cremona, Sharon Bailey, \$4 | Stephen Baker 512 S. Ivy Ave. Monrovia, CA 91016 |
| South Carolina, 1979 | Newsletter, John Moyer, \$5 | Kristin Johnson 3917 Montgomery St Columbia, S.C. 29205 |
| South Texas (The San Antonio Pipe Organ Society), 1979, 1980* | The Well-Tempered Communiqué, \$15 | W. P. Cunningham 235 Sharon Dr., San Antonio, TX 78216 |
| Tannenberg (Central Pa.), 1976 | The Dieffenbuch, Raymond Brunner, \$5 | James McFarland 114 N. George St., Millersville, PA 17551 |
| Virginia, 1979 | to publish in 1983 | to be announced |
| New Orleans, 1983 | The Swell Shoe, Ann H. Turner, \$5 | Rachelen Lien 1010 Nashville Ave, New Orleans, LA 70115 |
| British Columbia, 1983 | to be announced | Christopher Dalton 22033 28th Ave. RR14 Langley, BC, Canada V3A 4P5 |
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Annual membership due (including *THE TRACKER*): Regular members, \$22.00 (over age 65, full-time students, and additional member in a household \$18.00); Contributing members \$35.00; Sustaining members \$50.00; Patrons \$100.00; Benefactors \$250.00. Institutions and businesses may be non-voting subscribers at the same rates. Foreign members and subscribers add \$3 for postage outside U.S., or \$8 for Air Mail-outside North America. Back issues of *THE TRACKER* are obtainable at \$3.25 each or \$12.50 per volume. Send membership dues, inquiries, and address changes to: The Organ Historical Society, Inc., P.O. Box 26811, Richmond, Virginia 23261. Make all checks payable to the Organ Historical Society, Inc.

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The Organ as Fine Art

rt museums have for a long time striven to collect and maintain extensive collections of different types and periods of art. Museums became 'specialists' or major collectors in many areas of art. It is not uncommon to visit a museum in search of specific examples of styles or collections held there. Musical instruments have been collected by the majority of art museums, but how many of these collections have included a pipe organ? Except for a few rare examples (Cleveland comes to mind) the pipe organ is not represented in the major art institutions today. Only in a few instances has a pipe organ been present in an art museum in the past, either. Why?

Music being considered an art form, it would seem logical that the pipe organ should be represented. Perhaps it is because the instrument was considered too expensive or large. Whatever the reason, pipe organs were mainly in the churches, the municipal auditoriums, and the homes of the wealthy, but rarely in the art museums.

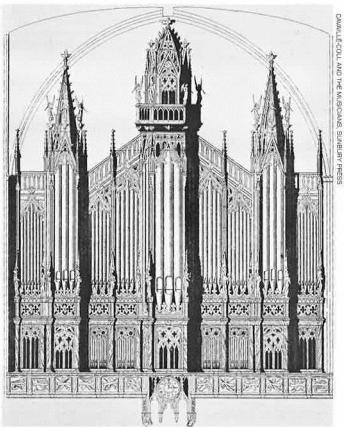
The craftsmanship in an instrument is evident in the many individual details of its construction. Because of the custom design required in the building of a pipe organ, each instrument is different. This occurs in not only the exterior appearance, but also in the interior mechanisms, which must be carefully designed, as well as pipework, which must be chosen, scaled, and voiced to serve both the musical needs of the organization it is intended for and the space the sound must fill. Burnished or stencilled

facade pipework, carved or gilded pipeshades, keyboards of ivory and ebony, rosewood, boxwood, or other exotic woods, turned stopknobs, stained, painted, or oiled cases, marquetry, inlay, moldings, and so forth are beautiful examples of the visual artistry that can be found in the construction of the instruments.

It is with great pleasure that the addition of the Appleton organ to the American musical instruments collection at the Metropolitan Museum of Art in New York City is received. What other early American organ builder could truly embody the spirit of organ building as both a musical and a visual fine art in the United States than Thomas Appleton? Anyone who has seen an Appleton organ case and heard the outstanding sounds elicited from one knows the answer.

No one should deny the need to see more pipe organs in art museums. It is time that the importance of the instruments be stressed to other museums. An important example of American craftsmanship should no longer be ignored. The Metropolitan Museum has set the example. The Society needs to have information readily available to other museums in order to expedite the placement of instruments in other art institutions. It is an art form that has too long been misunderstood by those who influence the preservation of our cultural treasures. It has proven its cultural value and needs no further justification.

SRWF



The 1841 Cavaille-Coll at St. Denis

LETTERS

Editor,

I wish to give readers of *The Tracker* the latest word on the upcoming restoration of the gallery organ in the Basilique St. Denis, near Paris, France.

As many will know from my letter that appeared in *The* American Organist in March, 1983, and The Diapason in April, 1983, this organ, with its revolutionary design that launched Aristide Cavaillé-Coll's brilliant career, is to be restored by Danion-Gonzales, as decided last October by the Commission Supérieur des Monuments Historiques. This decision has been cause for great alarm for all those concerned with the preservation of historic organs, as Danion-Gonzales has been notorious for its unsympathetic alterations of several important Cavaillé-Colls. Furthermore, as the organ underwent minor alterations by Charles Mutin in 1901, this contract proposed returning the organ to its original stoplist, a dangerous proposal considering the precedent of Haerpfer's recent "restoration" of Cavaillé-Coll's opus one at Notre-Dame-de-Lorette, which produced an entirely new organ, saving only the Positif case and most of the old pipes.

The proposed St. Denis restoration was strongly protested by the Association Aristide Cavaillé-Coll, an international organization whose aim is "to obtain respect for the organs of A. Cavaillé-Coll and contribute to a better knowledge of his work."

This protest was supported by organ lovers from all over Europe and America who sent their letters and petitions to AACC and the French Minister of Culture. The protest has not been in vain, for the Commission des Monuments Historiques has accommodated some of AACC's requests, namely that a small consulting committee (including at least one AACC member) has been appointed to oversee the progress of the work, and that the restoration will be carried out slowly, in small stages, with the provision that the work may be stopped at any time the commission decides. The contract is still assigned to Danion-Gonzales, yet the strong international outcry may well keep them from committing another travesty.

The AACC would welcome support from all OHS members at this crucial moment in this organ's history. You may simply sign the petition printed on the wrapper of this magazine and mail it to the International Society for Organ History and Preservation (the address is on the petition), or you may write directly to Monsieur Jack Lang, Ministre de Culture, 3 rue de Valois, 75042 Paris, France, expressing your concern that the restoration only go as far as putting the organ in playing condition, making simple repairs without modifications. AACC also invites your membership, which includes a subscription to the thrice-yearly journal, La Flûte Harmonique (in French, but an increased English-reading membership may facilitate production of a bi-lingual journal). Audiophiles will also note new recordings of original Cavaillé-Colls (including an authentic Poïkilorgue!), just now in preparation. Thank you for your assistance.

> Sincerely yours, Timothy J. Tikker 1750 Hilyard, No. 7 Eugene, OR 97401

Editor,

This summer I had the privilege of attending the AGO/OHS Convention in Worcester, Massachusetts, as an E. Power Biggs Fellow. I want to thank those people who made this possible, namely, those members who have given to the E. Power Biggs Fellowship. As an organbuilder, my perspectives have been vastly broadened by this convention; as an organist, I have been exposed to some of the greatest recitalists alive today. I encourage those members who have not yet contributed to consider doing so; largely because of the Worcester experience, I have also become a contributor.

I would be remiss if I did not mention the many kindnesses shown to me by Michael and Susan Friesen; if it had not been for them, I would never have made it out of Wisconsin. I hope to see all of you in Chicago next summer!

Yours most sincerely, John A. Panning Mequon, Wisconsin

Edtior,

I would like to express some concern about the new format of organ stoplists published in *The Tracker*. Description of the physical and tonal characteristics of each stop in as little space as possible results in a stoplist which is difficult for a knowledgeable reader to decypher and probably impossible for the casual reader or novice to even comprehend. Simply stated, stoplists in *The Tracker* have become inaccessable.

After looking through a few back issues of *The Tracker*, I found that until Fall 1982 issue (Volume 27, Number 1), stoplists had simply shown pitch, stop name, number of pipes, and pipe material. Details particular to a stop or

the organ in general were listed apart from the body of the stoplist. In the Fall '82 issue two of the four stoplists included further imformation about the pipes, mostly elaboration on composition, disposition and origin. Typefaces and layout first used in the Fall '82 stoplists represented a great improvement over those in previous issues. These changes affected a much more readable stoplist with a minimum of appended detail.

In the Winter 1983 issue, (Volume 27, Number 2), the stoplists become quite encumbered with specific details about the pipework. In order to save space (I assume) many abreviations are used and words are run together. A good example is on page 10—I am amused by the description: "1-49ow archedMelodiamouths 50-58om." Also check out page 15—I rather like this one: "23cm IVatc¹ Vatc² rank V chimneyed." Or how about page 25—It's almost a secret code: "12sw 5zoffset 11zonchest 29-56cm." Aren't these really a bit much? I labored to wade through all that information.

Although I understand the importance of documenting all aspects of historic organs, does it all need to be pub-



The 1871 Reuben Midmer at Our Lady of Guadalupe, Dallas, restored by Redman Organ Co.

ORGAN UPDATE

Two Jardine organs that appeared in the last issue of *The Tracker* have been restored, and a third is for sale. J. Allen Farmer, Inc., of Winston-Salem, N.C., has restored and re-installed in June the 1-3 of ca. 1855 at St. Bartholomew's Episcopal Church in Pittsboro, N.C., and has removed the 1-3 of 1848 from St. Paul's Episcopal Church, Pendleton, for restoration with reinstallation anticipated in January, 1984. The elegant ca. 1843 residence Jardine 1-5 now located at Holy Cross Lutheran Church, Portland, Or., is for sale through the Organ Clearing House, which has located a larger 2m instrument by an unknown 19th century builder to be rebuilt for the church by Bond Pipe Organs of Portland, Or.

The 1871 Reuben Midmer 2-27 in a 3-sectional Romanesque black walnut case 22' tall and 25' wide, located in Our Lady of Guadalupe (formerly Sacred Heart Cathedral) in Dallas, Tx., was restored in 1982 with eight tonal additions and no deletions by Redman Organ Co. of Fort Worth. The organ was moved to Dallas by Hook & Hastings in 1902, and is thought to be the

instrument built for Second Presbyterian Church, Elizabeth, N.I

Ernest M. Skinner's earliest known, extant and unaltered instrument, Opus 127 of 1906 located in Old Cabell Hall at the University of Virginia, Charlottesville, has been restored with original "fold-up" console intact by the A. Thompson Allen Co. of New Haven, Ct. Earl

lished in *The Tracker*? I feel that a certain amount of detail should be included, especially in unique situations. Otherwise, these elaborate specifications (which could also include details about the action, windchests, wind system, casework, and an instrument's placement in the room) might be more useful as separate publications available to members upon request. Obviously, this is no small project and should probably be limited to some of the larger, important organs. Stoplists in *The Tracker* would better serve the average OHS member is they were a bit less complicated than those in the latest issue.

Sincerely, Dan Clayton

An explanation of The Tracker's stoplist format and a key to the abbreviations appears in this issue. Indeed, Volume 27, No. 2, would have benefitted by the use of a few more commas and spaces in its stoplists. The technical information is important to many readers, and will continue to appear in as much detail as authors and The Tracker staff can provide.

Miller played the inaugural recital on October 20. Dorothy Holden thoroughly describes the 3-28 instrument in The Dianason, July, 1977, and further discusses it in her upcoming book, The Life and Work of Ernest M. Skinner, to be published by the OHS. Another unaltered Skinner organ, Op. 308 of 4m, 1920, has been acquired by Old South Church, Boston, from the Civic Auditorium, St. Paul, Mn., where its huge resources occupied a 40' by 120' attic chamber. Negotiations for installation of the instrument are ensuing. Nelson Barden and Associates of Newton, Ma., removed it last Fall and shipped it in eight 45' trucks as demolition of the auditorium drew near. Also, Skinner's Op. 190 of 1910, a 4m in Grand Avenue Methodist Church, Kansas City, Mo., remains unaltered except for minor additions made by EMS, and is receiving restorative repairs from Michael Quimby, organbuilder of Warrensburg, Mo. Carlene Neihart played the second fund raising benefit on the organ September 25.

The Bostonians, a full-length film with Christopher Reeve and Vanessa Redgrave, will feature sounds of the 1864 E. & G. G. Hook at Mechanics Hall, Worcester, Ma., and the facade of the J. H. & C. S. Odell, Op. 172, 1879, at the Troy, N.Y., Music Hall, where the scene was shot to simulate the interior of the Boston Music Hall, which was the first home of the E. F. Walcker organ now located at the Methuen Memorial Music Hall. The film will premiere in May at the Boston Museum of Fine Arts. Restoration of the Odell organ is being considered.

The 1915 Barckhoff 2-7 described in *The Tracker*, Vol. 22, No. 4, has been moved from a classroom at Virginia Polytechnic Institute and State University, Blacksburg, and donated

through the Organ Clearing House to Redeemer Lutheran Church, Cape Elizabeth, Me., where it is being rebuilt by organbuilder E. T. Mickey III of Heartland, Me., who is directing church members in non-technical aspects of the work.

The Chicago-Midwest Chapter presented on October 8 an OHS Historic Organ Recital by Carol Teti on the recently "discovered" 1892 J. W. Steere & Sons 2m organ located at Millard Congregational Church after arranging much-needed repairs to the handsome instrument. The predominantly Spanish-speaking and formerly wary congregation enjoyed the event, and has invited the 1984 convention to the



The 1869 Koehnken 3-26 that was seen under restoration at the 1979 Convention in St. Louis has been completed at the Robert G. Rayburn Chapel of Covenant Theological Seminary by Michael Quimby, and dedicated September 23, 1983, in a concert played by Dr. Terry Yount. Robert I. Thomas has been a prime mover in this project, and has identified the organ as one built

for Mound Street Temple of the K. K. Bene Israel Congregation, Cincinnati, moved in 1907 to St. Henry's Roman Catholic Church there, seen at the 1965 OHS convention, and acquired for the St. Louis seminary in 1976.



The 1890 Pfeffer, St. Joseph's, St. Louis

The 1890 Pfeffer & Son 2-34 that was mute when the OHS visited St. Joseph's Church during the 1979 convention in St. Louis (see page 52 of the 1979 Organ Handbook), has had its reservoir repaired by a group of volunteers led by David Porkola with the assistance of organbuilder Michael Quimby. The organ now plays.

The Worcester Memorial Auditorium Organ Committee has been organized by the Worcester, Ma., chapter AGO and by local OHS members to raise funds for maintenance and preservation of the 1933 W. W. Kimball, Op. 7119, 4-108, heard at this year's national convention, where \$900 was given by conventioneers to start a fund for the instrument. Guillian Weir will play on May 4, 1984, in one of many concerts planned for the organ, located down the street from the famous 1864 E. & G. G. Hook 4m at Mechanics Hall.

OHS members who donated to the restoration fund for the 1851 Henry Erben organ at the Church of the Holy Cross in Stateburg, S.C., will be especially pleased to learn that the work is complete on the 1-4 housed in a spectacular "prickly" Gothic case complete with "flying butresses" to the center flat. J. Allen Farmer, Inc., installed the restored organ, with reconstructed wind system, hand pumping, and original stoplist, in October.

An 1869 Jardine 1-3 of black walnut, obtained through the Organ Clearing House, has been visually restored for the Chapel of The York (Pa.) Hospital by Brunner & Heller of Silver Spring, Pa. Previously altered tonally, the organ has been re-

built again to have six ranks. The firm tonally and mechanically restored the 1864 Krauss organ in the Goschenhoppen Folklife Museum in Green Lane, Pa., in 1982, and now is to restore the case visually. The 1850 George Krauss organ at Old Norriton Meeting House, near Norristown, Pa., was restored in 1982. In October, the firm installed a restored 1857 Henry Pilcher (attributed) 1-11 obtained through the Organ Clearing House from the Baptist Church, Minier, Illinois, at St. Andrew's Episcopal Church, Lawrenceville, Va.

The ca. 1815 John Wind 1m organ at the Joseph Priestly Chapel in Northumberland, Pa., has been restored by James R. McFarland & Co. A fire in the basement of the former St. James Church in the Eckley (Pa.) Miner's Village museum complex spared the unusual ca. 1895 Frank Beman tracker, Op. 14, 2-5, which is now in need of cleaning and restoration.

A ca. 1828 organ built in the Boston school has been restored for St. Thomas a'Becket Roman Catholic Church, Canton, Michigan, by Dana Hull, organbuilder of Ann Arbor, who played the dedication recital October 15 as part of the 23rd Annual Conference on Organ Music sponsored by the University of Michigan,



"Old Homer"

Ann Arbor. The 2-18 instrument with 20 pedal keys that couple to the manuals and 13 pedal pipes was obtained through the Organ Clearing House after OHS member Charles Ferguson had carefully rescued it before its home of many years, the Unitarian-Universalist Church in Old Town, Me., was demolished in 1977. Having located the signature "Old Homer" within the bellows while releathering, Mrs. Hull calls the organ by this name.

-WTVP



Rosalind Mohnsen and Earl Miller at Ft. Madison, Ia., Pfeffer

RECORD REVIEWS

A Pfeffer Odyssey: Rosalind Mohnsen and Earl L. Miller, organists, playing Pfeffer organs in Moselle and Starkenburg, Missouri, Muscatine and Fort Madison, Iowa. OHS 200 (two records) Stereo, \$13 to OHS members, \$16 to nonmembers

It was with great joy that this set of recordings, made immediately after the 1979 OHS convention in St. Louis, arrived. We had been anticipating the event for four years, and in every sense our expectations were fulfilled, for this is probably the finest recording ever issued by OHS and it is an important document in the history of American organ building.

Sharing the responsibility of playing these superb instruments are Rosalind Mohnsen whose appearance at OHS conventions are both numerous and memorable, and Earl, L. Miller whose adroit performances are recalled with much pleasure. The cooperation of a splendid staff under the direction of Norman M. Walter and the availability of four fine examples of Pfeffer's work combine to provide us with these records which should be in every organ enthusiast's library.

The one-manual instrument at Moselle is displayed in works by Carr, Zeuner, Camidge, Whitlock and Meyer, showing every nuance of its Principal chorus and other colors in the eight stops. At Starkenburg, with only six stops, the two performers play a duet of Mendelssohn's G Major Prelude, and Mr. Miller adds pieces by Purcell and Telemann.

On the two-manual, 18-rank instrument at Muscatine, we hear works by Meck, Greene, and Bach's Prelude and Fugue in G Major. And on the large two-manual, 34-rank Pfeffer at Fort Madison, we enjoy selections by Eddy, Saint-Saëns, Widor, Oley, Bach's Fantasia and Fugue in G minor, and a five-minute extemporization by Mr. Miller, revealing most of the organ's tonal resources.

The fact that the one-manual organs have a pedal range of only 20 notes seems no problem to these fine artists, and the two-manual organs have only 25 pedal keys. But that is the way things were in the 1860's and '70's when Pfeffer built organs with as fine craftsmanship as can be found.

At the time of the St. Louis convention the largest extant Pfeffer organ (37 ranks) was still at St. Joseph's R. C. Church, St. Louis, but it was then unplayable. Word has just reached us that this organ has been repaired and is now back in use. Perhaps some others, as yet unknown, will be discovered as our members continue their research on this important builder.

The record jacket contains detailed stop-lists, photographs and copious notes. The record sound is top quality and is highly recommended.

Die Historischen Stumm orgeln in Sulzbach und Rhaunen: Philip Swanton plays Baroque organ music on two organs built by Johann Michael Stumm. Ursina Motette DIGITAL M 1067, Bürgelstrasse 4, 6200 Wiesbaden, West Germany.

In Europe not all of the interesting organs are found in great cathedrals. Johann Michael Stumm built many organs in northwest Germany during the 18th century, a few of which survive almost as he left them. Two of these, his 3rd organ at Rhaunen built in 1723, and probably his last organ at Sulzbach built in 1747, are ably displayed by Philip Swanton, a native of Sydney, Australia, on this disc which was recorded in 1982. Both organs have short compass.

The Rhaunen organ was electrified in 1934, but has been restored to tracker action by the Johannes Klais Orgelbau in 1978. Mr. Swanton, who has studied extensively in Europe and performed on most of the historic organs there, renders works by Sweelinck, Pachelbel, Kaufmann, Walther, and Balbastre with an understanding of the scores and the instrument as well. The rather dry acoustics of the small church are offset by his intelligent registration and technical prowess.

The Sulzbach organ (only a few kilometers away from Rhaunen) is larger and affords a good study contrast in one builder's development over a quarter of a century. On this side, Mr. Swanton plays works by Walther, Corrette, Stanley, Krebs and Knecht's Fugue on the Name BACH. Again, the small size of the church provides little in the way of acoustical enhancement, but the performer's skill compensates for this lack, and the sound is splendidly captured.

The record jacket contains complete notes on the organs (in German) and a supplement of notes on the music in English. There are handsome photos as well.

Robustelly Orgel St. Lambertusherh, Helmond: Kees Van Houten plays the large organ rebuilt by the Verschueren firm. Eurosound Stereo ES 46.264. Eurosound Studios, Nijmegen, The Netherlands.

Here we have a large organ (3 manuals, 63 ranks), originally built in the 18th century, several times renovated, and finally restored in 1974-75. The restoration was done by the Verschueren firm of Heythuysen, and the instrument is now a fine example of Dutch organ building.

Kees van Houten is a native of Helmond, thus a good choice for the performances recorded here. Born in 1940, he studied in Germany and England, and has played many recitals on historic instruments throughout Europe.

On side one, there are two Noels by Balbastre, the fifth couplet from the Gloria of Couperin's "Messe pour les

Convents," and Dandrieu's "Magnificat" in D minor, in all of which the French "flavor" is preserved.

On the second side we hear a fine rendition of Bach's Fantasia in G major and Franck's Third Choral, both of which are exemplary in Van Houten's masterly performance

St. Lambertuskerk affords live acoustics, and the recording captures every nuance of the music.

Leon Verschueren, currently head of the firm, reports that his father has built some 40 organs which were exported from Holland to the USA, but that all of them had electro-pneumatic action and were of the "romantic" type of construction. However, he now builds only tracker action instruments with classical design.

AFR

André Marchal (1894-1980) Enregistrements inédits (Unedited Recordings). Solstice 21. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. \$12.00 + \$1.50 postage per order.

This recording in its golden presentation cover should generate much enthusiasm and interest—its basic raison d'être is André Marchal's art of improvisation. Marchal's lifespan, like Dupré's, extended through several generations. There is no doubt when hearing this recording that Marchal was one of the greats in French organ improvisation. The performances span the years 1954 to 1975 and include several contrasting organs—St. Gervais, Notre-Dame, Institut des Jeunes Aveugles in Paris, and Royal Festival Hall in London.

Amazing is Marchal's reading of the Barie Toccata, recorded when he was 81. The first side includes portions of the Messe des Paroisses (Couperin) and the Gloria (de Grigny). To be sure, we do not hear today readings and interpretations quite like this, but this should not matter because Marchal's personality and imprint create a richness and poetry which one would have difficulty duplicating. Playing styles, like fashionable clothes, do change through time and one realizes this on hearing this recording

Liner notes include anecdotes and memorabilia by Dufourcq, Carbou, Tournemire and Marchal in both French and English.

Roosevelt Recording Available

The recording of the Roosevelt organ in St. James Roman Catholic Church, Chicago, reviewed in Vol. 27, No. 2, is available for \$10 plus \$1 for postage from Cornucopia Magna, Inc., 3238 Harrison St., Evanston, IL 60202.



An American Treasure Finds a



ment, indifference and neglect. It was clear that the organ had not been played for ages, and it could not even be tried out to see how it sounded.

While peering at the dusty keyboards, the organ buff spied a nameplate in the space between them. It identified the builder, though not one he had ever heard of. Thomas Appleton. Was he important?

It occured to the young man that Alan Laufman might know. He is head of the Organ Clearing House, an organization devoted for more than two decades to the rescue and relocation of old instruments threatened with destruction. Mr. Laufman knew who Thomas Appleton was, all right, and on Tuesday night the 150-year-old instrument that languished in Plains for decades will be heard in its New York debut.

A rare specimen, the 14-stop Appleton organ has been acquired by the Metropolitan Museum of Art and installed on the north balcony of the Equestrian Court. The balcony is part of the André Mertens Galleries for Musical Instruments. The first recital, given as a benefit for the Museum's department of musical instruments, will be played by Daniel Chorzempa, an American virtuoso of international reputation who lives in Europe.

A few days ago, as the installation of the Appleton organ was nearing completion, Laurence Libin, the Metropolitan's curator of musical instruments, describes it as "the finest and best preserved and possibly the largest early 19th-century American instrument still intact." And, although it is anything but large as pipe organs go, it is nevertheless the largest organ of historical interest in an American museum. (The Met Museum itself owns at least seven other smaller organs dating from 1598 to 1852, some of them playable.)

A publication of the Organ Historical Society, a national organization, describes Thomas Appleton as "the Boston organbuilder who brought the hand-made organ to the zenith of craftsmanship." Born in Boston in 1785, Appleton's first job was as an apprentice to a Boston cabinetmaker. Then, from 1810 to 1820, he worked with a prominent organ builder named William Goodrich. In 1821 he established his own workshop and is said to have produced his finest instruments between 1825 and 1845. Among the outstanding examples built by him during this period were those for the Bowdoin Street Church and the Handel and Haydn Society of Boston and for the Church of the Pilgrims in Brooklyn.

No more than three or four two-manual Appleton organs are thought to survive, and none of the others is of as early a date as the one acquired by the Museum or in equally pristine estate. Furthermore, two have had to be identified as Appletons by attribution rather than documentation.

New Home

THE NEW YORK TIMES, SUNDAY, NOVEMBER 14, 1982

Appleton's own logs show that he built just one instrument in 1830, and the one now at the Metropolitan is dated 1830 inside the case. Furthermore, records indicate that it was originally installed in South Church in Hartford, Conn. In 1854, the organ was moved to an unknown location when it was replaced at South Church by a larger instrument built by another maker.

The 1830 Appleton surfaces in history again in 1883. That is when it was installed in Sacred Heart Church in Plains. Decades ago, Sacred Heart bought an electronic instrument and pretty much forgot about the

old relic in the gallery.

That forgetting turned out to be a blessing. Through neglect, the instrument escaped modernizing that would almost certainly have been its fate had the effort been made to keep it in playing condition. And that modernizing would doubtlessly have destroyed its original character.

During its quiescent years, the Appleton's air reservoir developed cracks and the leather of the bellows dried out, whitepainted plywood was nailed to some surfaces of the fine mahogany veneers of the case (other surfaces were painted brown) and some of the metal pipes bent as a result of their own weight, but the organ was essentially intact when "rediscovered."

Even the big wooden handle by which the organ had been hand-pumped before the days of electricity was still there, and so, also, were the initials carved into the back of the case by generations of choir boys who had taken their turns at pumping. Indeed, except for the stop-knob labels, a few ivories on the keyboards and fragments of ornamental moldings, nothing was missing.

Thus, the restoration of the organ, though detailed and painstaking, has involved no rebuilding, no wholesale substitution of modern elements for missing originals. The work has been carried out under the exacting direction of Lawrence Trupiano, an organ expert who, among other things, is curator of organs at St. Thomas Church on Fifth Avenue. The Greek Revival mahogany case has been brought back to its intended splendor, the facade pipes have been gilded anew with gold leaf, and the remaining arrays of wood and pewter pipes — which include two of the best preserved reed ranks known to exist in an American organ — are all in place.

Despite its specialness and excellence, this Appleton organ is not an all-purpose instrument; all kinds of organ music will not sound equally good on it. Modeled after 17th- and 18th-century English instruments, its pedal division is limited, consiting of only one 16-foot stop. As Appleton built it, in fact, there were only 18 notes in the pedal. When the organ was moved to

Plains in 1883, however, nine notes were added by the installer, Emmons Howard, to make a total of 27. These have been retained in the restoration.

The lack of a full, multi-stop pedal division means that works having significant pedal parts — such as Bach's big preludes and fugues — will not fare particularly well on this instrument. On the other hand, it should be ideal for the Handel organ concertos, since they do not have pedal parts. In any case, as Mr. Trupiano points out "Appleton never intended it to be a concert instrument." Still, it will function as a concert instrument at the Metropolitan, and Mr. Chorzempa's program will include works by Mozart, Mendelssohn and William Selby, an American.

The first pipe organs in what is now the United States were probably in the early Spanish missions of the Southwest, but on the East Coast the earliest mention of one in documents discovered so far was in 1703, a reference to an ordination service in the Gloria Dei "Old Swedes" Church in Philadelphia. Since churches were central to life in the American colonies, Pennsylvania had organ builders at work by the middle of the 18th century. And as settlements spread across the continent, so also did organs in churches. and by the second half of the 19th century numerous American builders were turning out instruments.

With the coming of the 20th century organs began to change as a result of the many ways in which electric current could be applied to them, and the earlier instruments began to be either transformed or discarded. Later, with the development of the electronic organ, which attempts to imitate the sound of the pipe organ, the abandonment of the old accelerated.

In the 1950's the Organ Historical Society was founded to focus attention upon this part of America's musical heritage that was going down the drain. In 1959, the Society founded the Organ Clearing House, which became independent in 1964 and now has its headquarters in Harrisville, N.H.

"More than 800 organs have been relocated and saved as a result of our work," Mr. Laufman says, "and we have 120 on the list that are available at present."

If the Metropolitan's acquisition and restoration of the Appleton is the most attention-getting of recent of gan salvage operations, it is certainly not the only one of importance. An 1871 3-manual, 55-rank organ built by George and Elias Hook for St. Alphon-

sus Church on West Broadway has just been been installed in St. Mary's Church in New Haven in a mammoth relocation project. St. Alphonus was demolished earlier this year. Also recently, the four-manual E. and G. G. Hook organ built in 1864 for Mechanics Hall of Worcester, Mass. was completely and spectacularly restored there.

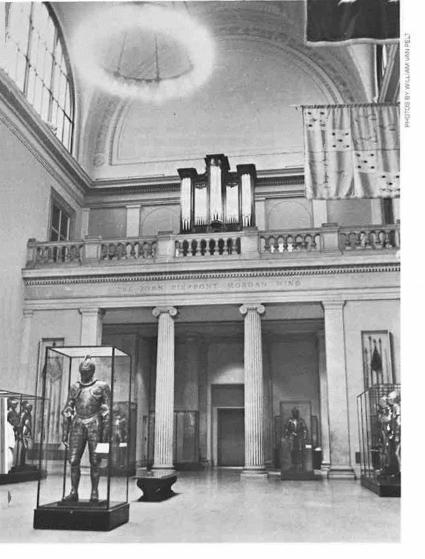
Still, the Metropolitan Museum's emphasis on historical accuracy sets the Appleton apart from other restorations. When Mr. Chorzempa plays his recital on Tuesday night, Mr. Trupiano, spelled perhaps by an assistant or two, will be at the right rear corner of the organ case laboring as choir boys in churches used to do—pumping away while Mr. Chorzempa plays.

"We will have an electric blower for rehearsals," Mr. Libin says, "but it will be hand pumped for all performances."

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The organ as it was installed in Plains, Pa., with facade ascending into the attic above the gallery ceiling. Panels of white contact plastic had been applied over plywood that was nailed to the elegant mahogany beneath.



Review

Daniel Chorzempa Plays Inaugural Concert at Met

by Sebastian Gluck

The brightly lit organ case stood as a golden rückpositiv to the immense shadow it cast on the wall behind, as The Metropolitan Museum's Equestrian Court witnessed the dedication of Thomas Appleton's 1830 two manual, 15-rank organ on November 16, 1982. Neglected but not abused, the instrument had survived the ravages of time, was spared the indignity of thoughtless "improvement," and was restored under the aegis of organbuilder Lawrence Trupiano for its new home in the museum. The absence of the music rack, yet to be restored, did not bother the recitalist; Daniel Chorzempa always performs from memory.

Mr. Chorzempa opened his program with William Selby's "Voluntary, A Lesson," appropriate choices for the very English flavor of the organ. The horny, dolce quality of the plenum bloomed in the barrel-vaulted hall, as many of us heard this type of sound for the first time. The broad Great Open Diapason made a fine contrast to the sprightly 8'-2' combination that followed.

John Stanley's eighth Voluntary, a tripartite work in sonata form, commenced with a movement light in texture and clear in structure, yet academically performed.

The clear four-foot line of the central movement, accompanied by the underlying rhythm of the lowest voice, enabled the audience to appreciate the responsive winding of this hand-pumped instrument, as the melody shook under the influence of its figured bass. The wonderful fugal conclusion of the work was infused with the life absent from the opening movement. It served to dispel any remaining myths concerning lack of clarity in nineteenth-century organs.

Of the two Mozart works on the program, the first was a fine choice and the second was not. The F-Major Andante, K. 616, had all the charm of a Mozart clock piece, conveyed by the liquidity of the organ's flutes. The scale of the piece suited the intimacy of the instrument, and the recitalist succeeded in charming his audience.

The great F-Minor Fantasie, K. 608, was a disappointment. The program notes stated that, although originally a clock piece, "Mozart's conception overwhelms the diminutive automaton, and these impressive, very late works sound most effectively in transcription for full organ." This is precisely the difficulty. Mozart's ears were filled with the sonorities of the Haarlem Bavokirk, yet the Appleton's size cannot compare with that grand "King of Instruments." We are therefore left with neither the authentic clock-style performance nor the thunderous full organ, but a compromise. While the organ could certainly handle the piece, it could not do it justice.

The next two works were from the pen of August Wilhelm Bach, a nineteenth-century composer of no relation to the great master. The Concert-Piece in A-Major was a darkly textured work distinguished by a plaintive Hautboy solo against the instrument's foundation ranks. The D-Major Prelude and Fugue made an admirable impression in the room. The stately, processional character of the prelude was carried over into the proud, elegant, jubilant conclusion of the fugue. Mr. Chorzempa enlightened his audience by introducing the music of this little-known composer.

The fine conclusion of the concert brought us two Mendelssohn works. The liquid, articulate lyricism of the D-Major Andante was skillfully built up in tonal intensity, subsiding to the warmth of a single flute. The sonic presence of the Pedal Bourdon settled in underneath the final chord, its pervading bass nudging at the Ionic columns of the court.

Lunging with conviction into the second sonata, Mr. Chorzempa made it known that he *cared* about the piece, that this Mendelssohn work really meant something to him. From the first chord of the first movement, the music and the interpretation were riveting. While the Adagio was hampered by one or two Hautboy pipes that did not care to speak, the fantastic energy of the Allegro was a pleasant and surprising success. The fugue was played with dignified majesty, and I only wish that this type of superb concern for musical emotion had been characteristic of the entire concert.





Laurence Libin (left), curator of the museum's division of musical instruments, holds an OHS Historic Organ Citation plaque presented by Dana Hull (right). Restorer Lawrence Trupiano (left) and recitalist Daniel Chorzempa appear between them.

When the artist played his encore, the audience was at a loss as to whose "Variations on America" they were hearing. Actually, he had chosen four variations on a hymn-tune from a set by Rinck, demonstrating that one can spend an evening with a meld of British and American cultures, and in the midst of the Germanic encore, the Americans will still emerge as ethnocentrics.

Fortunately, the dedication concert, which was later broadcast in New York on FM station WNYC, has not been the Appleton's only concert appearance. To date, three other events have occurred: a Nineteenth Century American Festive Christmas Music concert staged with orchestra, chorus and organ by the American Music Theater Group, and public recitals on May 17 by Calvert Shenk and June 14 by Lois Regestein. On November 22, Charlotte McLain will present a recital on the instrument. While it is a museum piece, it should be regarded as a work of art that thrives on use. Those responsible for its restoration and relocation to its prominent home are to be congratulated and greatly thanked for their accomplishments. We must make every effort to perpetuate the excitement and attention appropriate to this extraordinarily rare gem.

Sebastian Gluck's review of the dedicatory concert first appeared in the January, 1983, issue of The Keraulophon, the newsletter of the Greater New York City Chapter, OHS, and is reprinted here with permission.—ED

Thomas Appleton, Boston, 1830 Andre Mertens Galleries for Musical Instruments Metropolitan Museum of Art, New York City

GREAT GG-AA-f3, 58 notes

- 8' Op. Diapason Gr. 9owb 23(F-d#1)fac cm
- 8' Dulciana Gr. tenor g cm
- 8' St. Diapason Gr. tenor g, g-b sw, mc1-f3 cm chimneyflute soldered caps
- 8' St. Diap. Bafs Gr. to tenor f*, sw pine with cedar fronts
- 4' Principal Gr. GG&AAfac (centered in side towers) cm
- 4' Flute Gr. 16 swb cedar fronts, cm chimneyflute from tc, soldered caps
- 22/3' Twelfth Gr. full compass cm
- 2' Fifteenth Gr. full compass cm
- III Sesquialtera Gr. cm 17-19-22, mc12-15-17, d3-f312-15
- *8' Treble Trumpet Gr. tenor g, all cmr, inverted duckbill shallots
- 8' Bafs Trumpet Gr. to tenor f#, all cmr, some with sockets

SWELL GG-AA-f*, unenclosed, tenor g-f3 enclosed

- 8' Op. Diapason Sw. tenor g. 35 cm
- 8' St. Diapason Sw. tenor g, g-b sw, mc1-f3 cm chimneyflute soldered caps
- *8' St. Diap. Bafs Sw. to tenor f#, 23sw on separate chest winded by ventil
- 4' Principal Sw. tenor g, 35 cm
- 8' Hautboy Sw. tenor g, 35 cmr

PEDAL C-d¹ 27 notes, originally GG-AA—c 17 notes pull-down, no pipes

16' Sub Base sw on chest behind organ, by Hamill, 1883

Couple Pedal & Sw. Keys Couple Pedal & Gr. Keys Couple Sw. & Gr.

*surviving original stop labels

Ivory naturals with molded fronts, ebony accidentals, octave span $6^{7/1}e^{\prime\prime};$ current pedal keyboard: maple naturals, walnut accidentals, chestnut frame; unequal temperament, $a^1=435.7$ Hz; $2^{1/4}c^{\prime\prime}$ wp; Greek Revival case of mahogany, mahogany veneers, rosewood veneers, over pine; with gold-leafed facade pipes in three towers flanking two flats above recessed console; outer towers terminating in modified Ionic capitals surmounted by cornices; central tower terminating in carved pipe-shade surmounted by cornice flanked by bronzed baroque ornaments and supported over carved, bronzed cul-de-lamp; flats terminating in carved pipe-shades

"Maid 1830" appears on the interior surface of one of the cornice returns, and establishes the best evidence of a specific date for the organ.





Thomas Appleton and His Organ at the Metropolitan Museum of Art

by Laurence Libin

homas Appleton, whose cousin Daniel founded the New York publishing house of Appleton-Century, was born in Boston on December 26, 1785, the son of a house carpenter whose widow ran a boarding house. In 1806, having served his apprenticeship under the cabinetmaker Elisha Larned, Appleton planned to open his own cabinetry shop with his mother's backing. Instead, recovering from an illness that thwarted this plan, he encountered William Goodrich (1777-1833) who with his brother Ebenezer (1782-1841) had been making noteworthy organs in the West End for several years. When Ebenezer chose in 1807 to work alone, William hired his new friend. The two worked together until 1811, when Goodrich went on tour with Johann Nepomuk Maelzel's marvelous automatic Panharmonicon, and in 1812 Appleton married Goodrich's sister.

The Goodrich brothers had previously, in 1804, been in partnership with Benjamin Crehore (1765-1831), a pioneering American piano builder represented in the Metropolitan Museum by a rare square piano. Crehore had trained the piano builders Alpheus and Lewis Babcock, the former a distinguished innovator represented in the museum by two handsome square pianos, one inscribed "Made by A. Babcock for G. D. Mackay." Having left Goodrich's employ, in 1812 Appleton joined the Babcocks and Charles and Elna Hayt to purvey lumber, umbrellas, notions, fishing rods, and small turned goods in addition to instruments. This partnership employed William Goodrich upon his return from the Panharmonicon tour. After Alpheus Babcock opted for independent work in 1815 (Lewis had died the previous year), the firm was taken over by the merchants John and George D. Mackay, with whom Appleton and Goodrich collaborated until 1820 when the concern, known as the Franklin Musical Warehouse, dissolved.

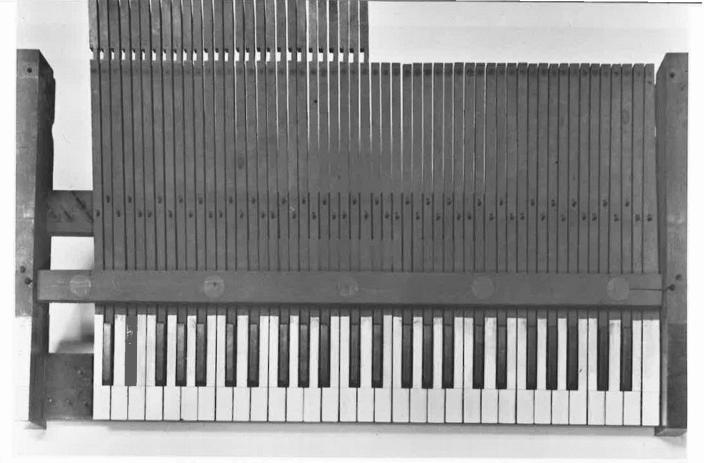
Finally achieving independence, in 1821 Appleton hired the more experienced Goodrich brothers to help voice and tune his organs. Henry Corrie, a highly qualified English builder, continued this critical work for Appleton between 1824-28, by which time Appleton had learned to do the regulating himself. Soon earning a fine reputation and substantial commissions, Appleton became acquainted with Jonas Chickering (1798-1853), the leading piano builder of his day, who circa 1808 was an apprentice of Crehore's protégé John Osborne. Chickering, represented in the museum's collection by square and grand pianos, in 1829 also secured John Mackay's backing; they later employed Babcock.

Appleton and Chickering were prominent in the Massachusetts Charitable Mechanic Association, which in 1839 awarded Appleton their gold medal for an organ like the one now in the museum. Appleton's rise to prominence dovetailed with the careers of Boston's other distinguished "mechanics" who honored him as a master. He built some forty organs between 1821-33, and his most significant work was accomplished by 1850, when he left a partnership with his former employee Thomas D. Warren, begun in 1847, moving to Reading, Massachusetts, to a new factory built for him by his son, a Harvard graduate and civil engineer. In 1856 Appleton held another partnership with Horatio Davis, a former apprentice. He retired only a few years before he died in Reading, July 11, 1872. By that time his numerous organs had won admiration in locations as distant as California, Chicago, and South Carolina,

The author of the Geneological History of the Town of Reading, Lilley Eaton, published this account of Thomas Appleton in 1874, as quoted by Barbara Owen in The Organ in New England, 1979:

"His organs, like himself, were honest clear through. He never counted the cost, but made every instrument as thoroughly as possible. He said he should be ashamed to pass a church that had in it an organ of his that was imperfectly built. He designed his work to last one hundred fifty years as the best monument he could leave to perpetuate his memory."

One of the cornice returns on the museum's organ is inscribed within: "Maid (sic) 1830." Appleton is recorded as having built only one organ in 1830, for South Church in Hartford, Connecticut. That organ served until 1854 when it was replaced by another made by William Johnson of Westfield, Massachusetts. Perhaps Johnson took the Appleton in trade and later sold it to his former employee Emmons Howard. In any event, the museum's organ was brought to Plains in 1883 by Howard who in that year left Johnson's company to start his own. Some of the pipes added to Appleton's organ by Howard bear his name and town, Westfield. It may be that these pedal pipes led to the organ's disuse and preservation. The bellows and reservoir were not intended to supply wind for these large-scale pipes; they must have imposed a heavy burden on the boys responsible for pumping-their initials, dates, and graffiti cover the back of the case near the bellows handle. Also, the pedal pipes effectively blocked access to the rear of the case, making tuning difficult but discouraging vandalism or loss of interior parts. Whatever the reasons, except for the addition of these pipes and their pedal clavier, the organ is essentially as Appleton left it over 150 years ago, "the best monument...to perpetuate his memory." It amply deserves its place in the Metropolitan Museum alongside works of Stradivari, Ruckers, and other great instrument makers of the past.



Photographed before restoration, the keyboard clearly established the original GG compass, which had been changed to C compass, probably in 1883. The longer keys engage the pedal coupler mechanism. The keys c^* - d^1 are easily observed to have been lengthened to couple 27 pedal notes rather than the original 17.

Restoration of the Met's Appleton

by Lawrence Trupiano and Alan Laufman

estoring an organ for a museum differs from restoring one for a church. In a museum restoration Uno compromises are admissible; authenticity must be paramount. In many restoration projects there is a certain amount of conjecture. It often happens that vital parts are missing or have been altered irretrievably; then, one can only guess how things might have been. The Appleton organ, on the other hand, was virtually totally preserved. Restoration, therefore, was relatively straightforward. Though a few parts such as moldings had been removed, remaining fragments enabled exact reconstruction of missing elements. In 1854, when this organ was removed from South Church, Hartford, Connecticut, the style of organ building was not radically different from what it had been in 1830. By 1883, though, relocated organs often underwent substantial modernization. It is to Emmons Howard's everlasting credit that he resisted the temptation to "improve" the instrument; he made no

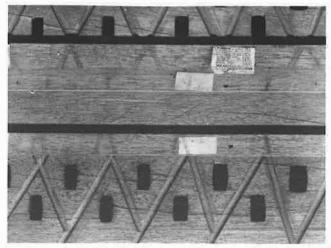
changes to pipework or mechanism, but simply added a rank of pedal pipes and a pedalboard, and removed the original machine stop.

After dismantling and moving the instrument to Mann & Trupiano's Brooklyn, New York, workshop in March, 1982, more than 2,000 action parts were cleaned; the metal pipes were carefully washed; all wood parts were gently cleaned with hot, moist cheesecloth or fine steel wool. The casework of pine and mahogany veneer was hand scraped, retaining original bronzed highlights. Cracks were filled and missing veneer replaced. Broken or missing panels were repaired or replaced with matching mahogany. Chips in the beautifully carved pipeshades were filled. Appleton's fine cabinetry uses elaborate dovetails and socket joints. All repairs were made similarly, using the techniques and traditional materials of his day. The case was finally shellacked and coats of beeswax were





PHOTOS BY METROPOLITAN MUSEUM OF ART



The windchest table of mahogany was in essentially good condition, with a few minor cracks that are now repaired. One toe board shim made of newspaper ca. 1830 is visible here, at bass end of chest

rubbed in by hand. The reservoir, which had cracked, and the feeder bellows were recovered with new leather along the ribs and at corner gussets. All old leather was removed, and twelve new skins were cut, skived, and attached with hot hide glue.

Some larger metal pipes had crumpled under their own weight. Damaged areas were removed, straightened to original proportions, and subjected to energy dispersive xray analysis of composition: approximately 82% lead, 18% tin, and less than .05% antimony. New, stronger sections were fabricated and soldered in place, the solder joints being filed down to make them inconspicuous. The metal pipes' open tops had been deformed by improper tuning; a few were so badly torn or pinched that they were replaced. Pipe metal, being very soft, is easily dented; removing dents and straightening pipes took many hours. Stoppers in wood pipes of pine with cedar fronts were checked for tightness and releathered as necessary. The four lowest keys on both manuals had been removed when the pedal compass was extended; replacements were made to match, with molded fronts and thick ivory tops. All but two of the original domed ivory inserts on the rosewood stop knobs were missing; matching ones were turned and engraved with stop names in old script.

The windchests, beautifully made of pine and mahogany, were essentially in good condition. However, they were thoroughly cleaned, minor cracks and leaks were located and repaired, and the pallet valves were checked for cleanliness, suppleness, and tight seal. The stop sliders were polished for ease of motion and air-tightness. The elegant, laminated toeboards upon which the pipes rest were cleaned and some water damage repaired.

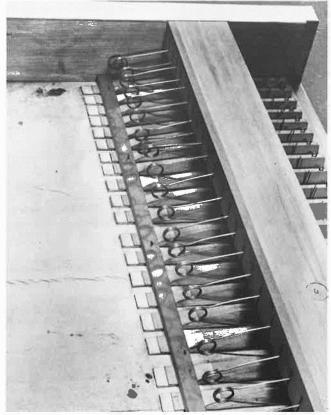
Assembly of the organ at the museum began in October. First, a platform was built to elevate the case. Then, framework was raised and stabilized. The reservoir and Great windchest were mounted in position, and the oak pump handle and connections were attached. The lower part of the case was assembled in one day. Next, the upper framework and Swell windchest were positioned, supporting and dependent upon each other. The heavy cornices were mounted on top and interior framing was completed. Interestingly, this organ was originally entirely roofed, a detail that remains to be restored.

Hundreds of action parts, having been cleaned and repaired as needed, were then installed. The wooden ducts

that convey wind from the reservoir to the windchests, having been provided with new leather gaskets, were installed and checked for leaks as wind was raised by hand-pumping the instrument for the first time at the museum. A small electric blower will eventually be added for practice purposes.

When all mechanical elements were in place the reservoir was weighted with eight dressed marble slabs to maintain wind pressure at 21/4 inches water column. More than 800 pipes were then installed, individually regulated for proper speech under hand-raised wind, and tuned to a traditional unequal temperament at a pitch of $a^1 = 435.7$ Hz, which is lower than modern pitch. The loudness of the pipes has not been increased; there is no evidence that Appleton's voicing has ever been altered, and we believe the pipes sound with the characteristics he intended. The pipes in the facade were regilded in 19th century fashion with 22-carat gold leaf. By fortuitous coincidence, the modified Ionic capitals above the side towers of pipes reflect the same order atop the stone columns that support the gallery on which the organ stands. The room's marvelous acoustics enhance without distortion the organ's colorful, bright sound, the like of which has not been heard in New York City within living memory.

Workers on the project included Allan Adams, Gilbert F. Adams, William Baker & Associates, Fred Birkeland, Steve Boody, Raymond Brunner, Emily Forman, Marion R. Frazier III, Allan Heller, Sebastian Houseman, Dana Hull, Louis Iasillo, Allan Laufman, Laurence Libin, James R. McFarland, Anthony Meloni, Ken Moore, Rodney Myrvaagnes, Stewart Pollins, William Rybitski, Susan Snyder, John Sweeney, Lawrence Trupiano, Steve Uhrik, and William T. Van Pelt.



The pallet boxes of the Appleton manual windchests are at the rear and have fixed pallets of pine covered with two layers of leather. The grids of pine have mahogany sponsels beneath covered with leather and no sponsels above.

The Earliest Extant Appleton?

An Early New England Organ on the West Coast

by Barbara Owen

hose OHS members who spent the day in Victoria, B. C. following the 1982 Scattle convention had the good fortune to be allowed access to a most interesting and historically important organ in the Church of Our Lord (Reformed Episcopal). The nameplate on this instrument, obviously a late 19th century addition, gives this thumbnail history of the organ:

"Built by THOMAS APPLETON, Boston. Rebuilt and Swell added by S. S. HAMILL, East Cambridge, Mass., 1867. Altered and Improved by JOHN BERGSTROM, San Francisco, Cal."

Aside from this, all that is concretely known is that the organ was installed in the carpenter-gothic Victoria church (built 1876) in either 1876 or 1877, presumably by Bergstrom, who had been in business in San Francisco since at least 1871. Bergstrom appears to have been responsible for the present nameplate, and one must assume that the information about Appleton and Hamill derived from previous nameplates which were on the organ when it came into Bergstrom's hands.

A quick look at the "Gothick" upper case front and the projecting keydesk would lead the casual observer to think that the rebuilding had been quite extensive. A closer inquiry, however, reveals that this organ has really been less altered than would first appear, and in fact contains a very large proportion of original components. The keydesk is a case in point. It was originally recessed, and the stop jambs, the veneer-fronted keyboards (which have been converted from "G" to "C" compass), and nearly all of the flat-sided stopknobs (most of which have their original domed ivory faces) are clearly original. The knobs marked (*) do not quite match the others, and it would seem that these, the reconstructed keydesk and action, the upper front of the case, and the Swell chest, are from the Hamill rebuild of 1867. An early Appleton organ usually had but one coupler knob, notched to bring on either Great or Swell bass, so the separate Swell to Pedal coupler would be a logical addition. Similarly, many early Appletons had no tremulant, and the present one is no earlier than the Hamill rebuild.

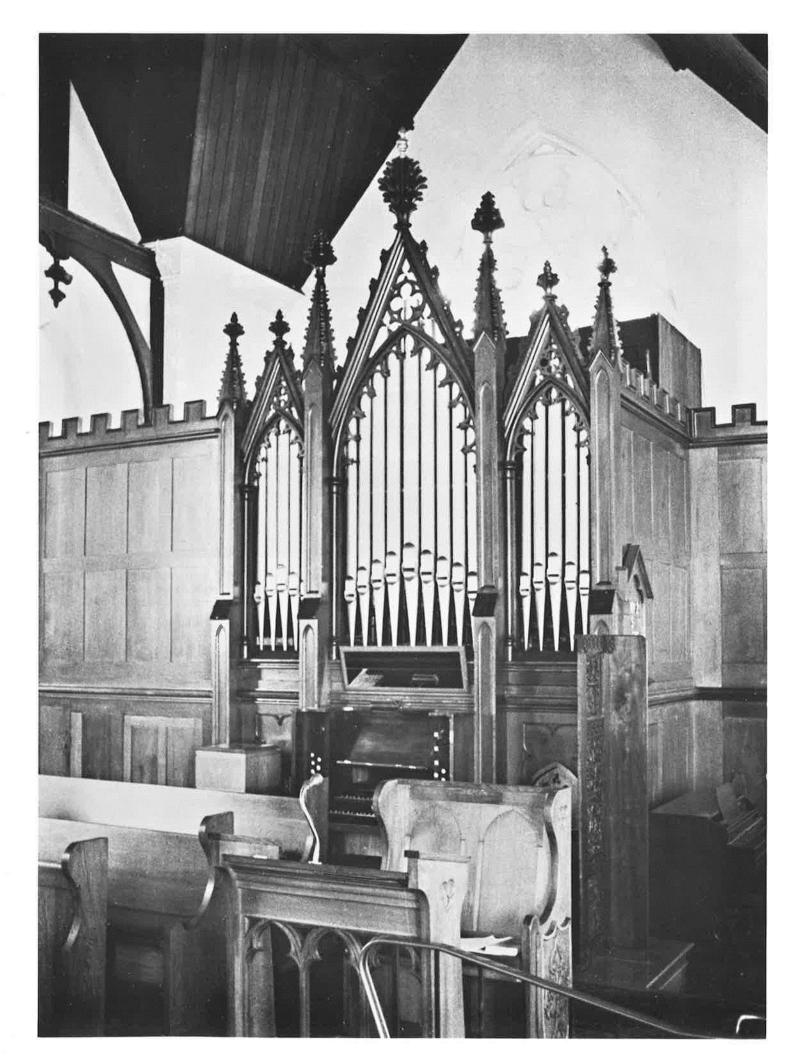
The "Swell added" notation on the nameplate needs some explanation. As most of the Swell pipework from tenor f upward is of the same style, construction, and period as that of the Great, it is obvious that what Hamill did was not to add a Swell to a one-manual organ, but to replace a short-compass Swell with one of full C compass, and containing an additional stop. This was a treble/bass stop now identified by the "Celest" labels (actually old reed organ faces), its place on the chest now occupied by a fairly modern string stop. Eugene M. Nye, who saw this organ in 1948, records a treble/bass Bourdon 16' on this slide, which would have been a logical addition for Hamill to have made in 1867. The Great chest is the original Geompass chest, however, the lowest pipes and action having been removed by Hamill.

We are fortunate to have Nye's notes, since it is apparent from these that in 1948 the organ was much closer to the state in which Hamill left it than it is now, and one suspects that Bergstrom actually did very little to "alter and improve" it. In 1948 the organ still had a 27-note flat pedalboard, almost certainly Hamill's. Presently it has a rather odd 30-note concave/radiating pedalboard, crudely installed. This, the Swell "Celest" stop, the enlargement of Hamill's swellbox (with a newer but second-hand swell front) and the extension of the Pedal rank, appear to have all been the work of one person. Possibly this was Chandos G. Dix, whom Nye says once had the care of the organ, and who died around 1954. A tubular-pneumatic action has been applied to the Pedal, but this may have been earlier, although not by Bergstrom. Both Hamill and Bergstrom appear to have operated on a frugal scale. Not only is little of Bergstrom's hand evident, but Hamill saw fit to retain most of the action components, the rollerboards, square rails, Great stop action and even the neatly-spliced stop rods and trackers, are all original. Only the Great backfalls were replaced by Hamill, since it was probably less trouble to make new ones than to lengthen the old.

The pipework is of particular interest. Although some ranks have been repitched, and there is evidence of a small amount of revoicing, the pipes in general are mostly original, and very little altered. Of the stops in the Great, all are original save the Twelfth (recorded by Nye in 1948 as missing, but since replaced by a second-hand set of common metal pipes with 2/9 mouths), the Trumpet (extant in 1948, but missing since 1957, according to Nye), the bass of the Dulciana, and the bass of the 8' Open Diapason (Hamill's zinc case pipes). The Mixture has been reconstituted, although most of its pipes appear original. In the Swell, all pipes are original from Tenor G up save the "Celest," which replaced Hamill's Bourdon, the Hautboy/ Bassoon (which may be Bergstrom's, but is probably more modern), and parts of the 3-rank Mixture, which must once have had a third-sounding rank. Even the lowest 17 pedal pipes appear original. Despite the "Pedal Diapason" designation on the knob, these are stopped wood pipes, with the applied ears, octagonal feet, and flat regulating plugs typical of early Boston work.

The metal pipework is unusual in that two distinct types of mouth flatting are employed. In both Great and Swell the 8' strings (Dulciana, Viol de Gamba) and the 4' Principals have a mouth form unusual in America, but common in England and on the continent in the 17th and 18th centuries, which may be described as "scribed and dubbed," a process which results in a flat, squarish upper and lower lip. All other metal pipes have the more common American type of flatting, which results in slanted, V-shaped upper and lower lips. One might suspect the dubbed pipes to be older, re-used pipes if the other details of metal and construction did not tally so closely with those of the V-flatted ones; the most plausible reason for the discrepancy is that they are simply the work of two

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The keydesk now projects, though it was originally recessed and of GG compass. Note wind telltale high in the right jamb, and many alterations of the keydesk area.

different pipemakers in the same workshop. Yet such dubbed mouths have not been found in any other extant American organ of the period. Coul they possibly have been the work of the Englishman Henry Corrie, who worked for Appleton between 1824 and 1827? That the same pipemaker made both string stops is borne out by the similarity of the handwriting on both, the fact that they are of identical scale, and that both Great and Swell stops are marked "Dul. Gr."

While some of the earliest known Boston-made organs employ similar scales for all components of the principal chorus (e.g., the ca. 1826 or earlier Goodrich now in Belchertown, Mass., in which the 8', 4' and 2' principals are of virtually the same scale, which is only slightly larger than that of the Dulciana), the Great chorus of the Victoria organ displays the type of scaling which very early became standard for all Boston work, in which the scale narrows as the pitch rises. Thus in this organ 2' c of the 8' Open Diapason has a diameter of 55mm, 2' c of the 4' Principal is 41mm, and 2' c of the 2' Fifteenth is 39mm. The Dulciana is smaller yet, with a 2" c of 35mm. Time did not permit measuring the Swell pipes, but the 8' and 4' principals seem very slightly narrower than their counterparts in the Great.

Both the Great and Swell Stopt Diapasons have wooden pipes for the lowest two octaves, and metal chimney flutes above middle c with short chimneys the diameters of which are roughly ½ of the pipe diameter, and that in the Swell appear to be of slightly smaller scale than in the Great. The Great 4′ Flute is of stopped wood save for the top octave, and of smaller scale than the stopped wood pipes of the 8′ rank. All wood pipes are nicely made of pine with mahogany caps, and from 4′ c upward have turned stopper handles with round knobs.

All of the metal pipes have ½ mouths, and the original nicking (deepened in some but not all stops) is light and slanted. The cutups, which appear original, are ½ or higher for principals, slightly higher and arched for flutes. The windways are moderate and probably original, although the toeholes have been tampered with at various times. The sound of the chorus, while of medium loudness, is both full and bright, with a "cleanness" to it that is not always found in early American work. The flutes are especially fine examples of the slightly quinty but hollow stopped diapason sound, and the Dulcianas, while soft, have a full sound which is more principal than string. It is a great pity that neither of the original reed stops have survived.

It is possible, from the evidence, to reconstruct with fair accuracy the original composition of the organ, its compass, and even its appearance. But there are still some unanswered questions, aside from the obvious ones of provenance and exact date. While the Swell, as seen from the compass of the surviving pipes, was once a short-

compass division with the usual Stopt Diapason Bass located outside the swellbox, how does one explain the existence, at such an early date, of the apparently original Hautboy and Bassoon knobs? While highly unusual, it is not completely impossible that the organ did in fact have a bass to the Hautboy located outside of the swellbox, although there is no evidence that it ever had the more common Principal bass. Nor is it impossible that the name Bassoon was not used in its standard later sense of a bass to a Hautboy, and instead referred to another treble reed stop, although this too would be most unusual. Accurate stoplists of early Appleton organs are rare, but one, of an 1827 two-manual for New North Church, Boston, contains two rather unusual departures from common practice. There are two reeds (a Hautboy and a Clarinet) in a Swell the same size as the Victoria one, and the provision not only of the usual Stopt Diapason and Principal basses, but a bass for the 4' Flute also—unusual in that even when located in the Great or Choir the compass of the 4' Flute rarely went below Tenor C. At the very least, this suggests that in this period Appleton was capable of departing occasionally from the usual practices.

Other questions are raised by the nomenclature on the original stopknob faces. It has already been noted that the pipes controlled by the Viol de Gamba knob are in fact marked "Dul.," and Dulciana is the name which most often appears in printed stoplists of the period. However, both Appleton and Goodrich used the term "Violini" at least once each in the 1820's, so there is some precedent for not consistently using the name "Dulciana." Also somewhat irregular is the use of the term "Mixture" for the compound stops of both manuals. In printed stoplists of the period, the word "Sesquialtera" is invariably used for the Great mixture, and "Cornet" for that in the Swell. One important precedent for the use of "Mixture" does exist, however, and this is an actual stopknob label in the jamb of a ruined Appleton organ of 1827, formerly in North Church, Hartford. This particular label is on the Great; the one for the Swell compound stop, if the organ indeed had one, is missing. As the compound stop in the Victoria Great is of only two ranks instead of the more usual three, it probably always lacked a tierce rank, and it may be that Appleton used the term "Mixture" to distinguish such a stop from the Sesquialtera, which generally had three ranks, one of them third-sounding. Why "Mixture" was used also to designate the Swell compound stop is harder to explain, since this stop has three ranks, one of which appears to have originally been a tierce. The an-

Thomas Appleton, Boston, ca. 1827 S. S. Hamill, East Cambridge, Ma., 1867 John Bergstrom, San Francisco, 1876 or '77 Church of Our Lord, Victoria, Vancouver Is., British Columbia

Present Specification

GREAT C-f³ 54 notes

- Op. Diapason
- St. Dia. Treb. tenor f
- St. Dia. Bass C-e
- Dulciana tenor f
- Principal
- Flute tenor f
- 2 2/3' Twelfth
 - **Fifteenth**
 - Mixture
 - 8' Trumpet missing

- SWELL C-f³ 54 notes
- Op. Diapason
- St. Dia. Treble tenor f
- St. Dia. Bass C-e
- Viol di Gamba
- Celest* treble tenor f
 Celest* bass C-e 8
- Principal
- III Mixture
- Hautboy treble tenor f
- Bassoon bass C-e Tremulant*

PEDAL 30 notes see text

16' Diapason

Couple Gr. & Sw.

Couple Ped. & Keys Coupler Pedals to Swell*

*not original stop faces

Original Specification

GREAT GG-f3 59 notes

- Op. Diapason
- St. Dia. Treble tenor f
- St. Dia. Bass GG-e
- Dulciana tenor f
- Principal Flute tenor f
- 2 2/3' **Twelfth**
 - 2' **Fifteenth**
 - II Mixture Trumpet from C

SWELL GG-e outside swellbox, f-f3 expressive

- Op. Diapason tenor f
- St. Dia. Treble tenor f
- St. Dia. Bass outside swellbox GG-e
- Viol di Gamba middle c'
- Principal tenor f
- III Mixture tenor f
- Hautboy tenor f
- Bassoon outside swellbox, compass uncertain

PEDAL C-e 17 notes

16' Diapason

Couple Gr. & Sw.

Couple Ped. & Keys notched



swer may lie in the original composition of this stop, which is yet to be sorted out.

Allowing for some of the questions raised above, the original specification of the organ has been reconstructed and appears with this article.

Compasses can be determined with some certainty. The Great windchest, and the fact that the keys (with the original lowest half-octave now missing) are numbered #6 to #59, indicates that the original GG-f³ compass contained a low GG-sharp, a somewhat rare occurrence in early organs. The extant pedal pipes suggest the original pedal compass, and it was not at all unusual for a "G" organ to have "C" pedals; only really large instruments had a "G" pedal, regardless of manual compass. Holes in the toe and rack board indicate that the Great Trumpet never went below low C; the old Swell Viol de Gamba pipes now begin at middle c, and perhaps that is the original limit of the stop.

Structurally, the organ has been little changed. The frame is original, and the original bellows (double-rise, with no inverted fold) and Great chest are still in their original locations on the frame. The keydesk, originally recessed behind doors, has been brought forward about a foot and a half, but is otherwise little altered. Hamill's new swell chest is, because of its greater size, located a little back of and possibly a bit lower than what would have been the original location of the short-compass Swell. It projects out of the back of the original frame, and the present Pedal stop is disposed behind it, making the organ deeper than it once was.

The lower part of the case, plus the upper case sides, are original, as is the somewhat unusual impost molding, although the whole left side has been swung out to form part of the chancel wall. This old casework is of pine, rather than the mahogany often used by early Boston builders. Though it is now grained in imitation of oak, earlier layers of paint suggest it was once grained to imitate a darker wood, perhaps mahogany or rosewood. The upper part of the facade is now three-sectional, and of Gothic style, with zinc speaking pipes. The lower case and impost indicate that the original front was five-sectional, which would have been normal for the period.

We have only Bergstrom's (or Hamill's?) word that Appleton was the original builder of the Victoria organ, but there seems little reason to doubt this. Many details, such as the use of a stopped wood 4' Flute, do indeed point to Appleton, and not the least of these is the meticulous cabinetry of the original work. It also appears to be a very early organ, perhaps earlier than any other surviving Boston work. Analogies to stoplists of two Appleton organs of 1827 have already been noted. If we further accept the hypothesis that the unusual mouth form found on some ranks of pipes was the result of the presence in Appleton's workshop of a foreign-trained pipemaker and voicer (Corrie), this would suggest that the organ was built in the 1824-27 period, a supposition quite compatible with the internal evidence.

This still leaves us with the question of provenance. All that is known for certain is that the organ came to Victoria in 1876 or 1877, was installed by Bergstrom, and had previously been rebuilt by Hamill. As Hamill was a small builder, nearly all of whose known work was in the New England states and New York, it is likely that the organ was in that area when he rebuilt it, although according to Mrs. Hauptfleisch, the church secretary,



A ruined Appleton, now in Medway, Connecticut.

there is a verbal tradition that it came from Baltimore. Considerable graffiti, much of it unfortunately illegible, was found inside the case near the former location of the blowing handle. The only inscriptions of possible significance were the date 1862, closely juxtaposed to the words "St. Paul's". This might indicate that the organ was in a church of that name prior to being rebuilt by Hamill. On one of the wind trunks and a back board of Hamill's swellbox the name "Hon. B. F. Pearse" was painted, but careful scrutiny revealed no shipping address such as is often associated with this sort of marking, so all that can really be determined from this is that Pearse was associated with the organ after the Hamill rebuild.

Appleton built no two-manual organs in 1824, but ten were built between 1825 and 1828. [An opus list 1825-1833 appears in The Tracker, XIII:1:14, continuing from XII:4:17 a reprint of "Organ Building in New England" from New-England Magazine, March, 1834.] Three of these can definitely be accounted for (two were destroyed by fire, parts of a third are still in existence), and one specification has been recorded which does not jibe with that of the Victoria organ, leaving six which were either known to have been replaced in the 1850's by other builders, or were in churches which disbanded in the late 19th century. None of these was originally in Baltimore, or a church named St. Paul's, but almost any of these six organs would, if surviving, have been in its second home by the late 1860's. It is thus safe to assume that the Victoria Appleton is presently in at least its third home and, if the Hamill rebuild coincided with a move, possibly its fourth. Much further research (plus perhaps a little luck) will be necessary before the complete history of this important early Boston organ is known.

The Tracker Stoplists

The Tracker encourages the inclusion of as much technical data as an author can provide. It is important to many readers, and allows the journal to serve as a repository of information that will be useful for future historians. Such technical information can include descriptions and drawings of actions, unusual layouts, wind systems, construction characteristics, materials, pipe materials and construction, compasses, pipe scales and voicing, tuning systems, temperament, pitch, etc. Abbreviations are used to record much of this technical information within stoplists. To do so is more practical than printing the information in paragraphs that would run for many pages.

Development of standardized abbreviations, however, has been a constant concern of organ enthusiasts. In Volume 24, No. 4, The Tracker began use of a system based on an adaptation of the one used in the former The American Organist magazine. A key to that system, which was used through Volume 26, No. 4, appeared in Volume 24, No. 4.

Further adaptation of the system, employing the helpful suggestions of members and the convenience of modern typesetting equipment has been evolving in Volume 27. The Tracker endeavors to print stop names exactly as they appear on stop labels in extant organs, and as they appear in documents on defunct organs, with attribution to the source. The markings of the stop label print in bold type, with other information appearing in standard type. For instance, the Appleton organs described in this issue do not have pitch designations on their stopknobs; therefore, the pitches apear in standard type.

The late T. Scott Buhrman, who so carefully designed the system used by the former The American Organist when he was editor, is highly useful in describing large and medium-sized organs that employ unification, duplexing, borrowing, and other techniques so prevalent in organs built after ca. 1915, most often with electropneumatic or direct electric action, and sometimes with tubular action. As the Society's journal is presented with articles that deal with these instruments, his system will be adapted for modern use in The Tracker.

ABBREVIATIONS

b bass ow open wood c capped cm common metal \mathbf{r} reed comb, combination combon adjustable combination cu copper dm double mouth fac facade fr free reed h harmonic hp high pressure l lead m metal mc metal, capped mr metal, reed ms metal, stopped o open ob overblowing om open metal

omtr open metal trebles

pf prepared for reg register rk rank(s) sep separation sm spotted metal smr spotted metal reed sw stopped wood swb stopped wood bass tc tenor c tr treble u cutup w wood wm wood and metal wmr wood and metal reed wp wind pressure wr wood reed z zinc

Compass and Notes

The compass of a keyboard is referenced to common practice in musical notation. Unfortunately, there are strong supporters of several systems of naming the notes and octaves of the keyboard, and they are divided generally into two camps: those who prefer a system commonly used by the English, and those who prefer a system primarily developed by the Germans. There are also confusing variations on both of these systems. The Tracker has elected to use the following system. Octaves begin at

CC or C^1 or $C_1 = 16$ ' (octave below low C on modern

C or $C^{_0}$ or $C_{_0}=8$ (lowest octave on modern keyboard) c or $c^{_0}$ or $c_{_0}=4$ (tenor octave)

 c^1 or $c_1 = 2$ ' (middle octave)

 c^2 or $c_2 = 1$ ' (octave above the middle octave)

 c^3 or $c_3 = \frac{1}{2}$ or 6" (top octave on modern keyboard up to 60

 c^4 or $c_4 = \frac{1}{4}$ or 3" (top note on modern 61-note keyboard)

Compass is expressed by noting the highest and lowest notes of a keyboard; a modern, 61-note keyboard's compass is expressed "C-c4, 61 notes." An older keyboard that begins at the GG below low C and omits GG# is expressed "GG-AA—f3, 58 notes." Modern pedal keyboards also start at C or C⁰ or C₀, not an octave lower than the manual, because of their music's notation on the staff. Like the manual of an older organ, the pedal, too, may extend below low C, and its compass is noted accordingly, as "GGc, 18 notes.'

Pipes of a rank are often referenced by a system of numbers that relate to their position in the rank. The system is based on naming the C's as c1, c13, c25, c37, c49, c61, c⁷³, c⁹⁵, c¹⁰⁸, etc., depending upon how far up and down the rank is extended. The system is used occasionally to indicate the location of breaks in a mixture, the point where reed resonators change their speaking length, the point where pipe material or characteristic change, etc. Such uses of this system may appear from time to time in The Tracker, but its use is discouraged when there is chance for ambiguity. It is helpful to know that in a rank that is not extended for unification or borrowing at various pitches, and when it is in a "C-compass" organ, c13 corresponds to tenor c, c25 to middle c, and other notes correspond accordingly.

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Malama Robbins conducts the Salisbury Singers, Brian Jones, organist at 1869 W. B. D. Simmons organ, and conventioneers at the First Church of Christ, Unitarian, Lancaster, Massachusetts.

Review

The 1983 Convention, Worcester

by Susan Friesen

he Society's 28th Annual National Convention met June 26-30, 1983, in Worcester, Massachusetts, fully integrating the event with the Region I convention of the American Guild of Organists. As the first combined convention undertaken by the two organizations, it was a success, perhaps due to the strong tradition of history and preservation that prevails in the northeast. A four-day convention, it included an assortment of workshops, lectures, worship services, recitals and organ demonstrations to please all interests.

The convention began, in AGO fashion, with Evensong at the First Baptist Church, Worcester, which was followed later that evening with a recital by James David Christie on the 1969 Noack organ at Trinity Lutheran Church. Mr. Christie's recital, which was very well played and scholarly, seemed too esoteric for most of the audience. His choice of early Spanish, Sweelinck, Salvatore, Buxtehude, and Balbastre works was countered with contemporary Isoir, Bonnal, and Pinkham pieces. The listener was pulled by the ends of the musical spectrum and left wanting a bridge between the two, perhaps something to better show the organ. In OHS tradition, a hymn, "Ein Feste Burg," was sung.

Monday

Each morning, Maureen Morgan conversed at breakfast with conventioneers in the cafeteria at Assumption College, Worcester, the convention headquarters. Her discussions centered on the growing evangelical churches and the need for musicians to understand and serve their musical needs. She and her conversants took refuge from the cafeteria hubbub by meeting in an adjacent dining room.

A Festival Service of Convocation officially opened the convention at Wesley United Methodist Church, Worcester. Highlights of this service included Worcester Mayor Sara Robertson's proclamation of AGO/OHS week, a Festival Cantata on the hymn tune *Worcester* by J. Gerald Phillips (commissioned for this occasion), and an address by Father Andre Dargis, chairman of the Department of Religious Studies at Assumption College, on the need for church musicians to avoid neglect of their personal religious worship.

Luncheon was served at the Memorial Auditorium, Worcester, where Culver L. Mowers, president of the OHS, and Daniel Colburn II, executive director of the AGO, spoke on AGO/OHS relations. Cullie Mowers' address is printed in this issue.

The conventioners dispersed in the afternoon for a variety of AGO inspired workshops. There was a choice of "The Music of Titelouze," an early music concert, an early American music workshop, a reenactment entitled "A Tribute to our Town Musicians" using reed organs, and a presentation of the 1942 Aeolian-Skinner organ in the Worcester Art Museum discussed by William Self and ably demonstrated by Brenda Fraser. The organ at the Art Museum received an OHS Historic Organ plaque from Dana Hull, chairman of the Historic Organs Committee. Evensong at Trinity Lutheran Church completed the afternoon.

The evening was in the hands of Earl Miller who presided over the 1933 Kimball organ of more than 100 ranks in the Memorial Auditorium, Worcester. Rising from the sub-basement theatre-style, Mr. Miller regaled the convention and a large gathering of townspeople with the crowdpleasing transcriptions for which he is famous. He romped through Lefébure-Wély, Ravel, Merkel, Lavallée, Lang, and Shackley. He was assisted on Saint-Saëns' "Danse Macabre" by the winsome Lois Regestein. An Historic Organ Plaque was presented by Dana Hull following intermission. Mr. Miller returned to further indulge the audience with works by Gounod, Flagler, Gervaise, Wagner, and Thomas. Rounding off the evening, he played an encore of Sousa's "Liberty Bell March" complete with American flag. This organ has languished in the recent past and is now in need of a restoration. Mr. Miller challenged the townspeople of Worcester to arrange more recitals on the instrument and urged the assembly to contribute as they left the evening's performance for its restoration. As a consequence, over \$900.00 was raised that night!

Tuesday

Workshops on organ performance, vocal production, a survey of North German organ literature, the Kodaly approach to building musicianship, and Thomas Murray with a slide presentation on Hook organs shared the morning with the OHS Annual Meeting.

The afternoon featured a harpsichord recital well-played by Joseph Payne on a single-manual with a single set of strings, and an all-Bach recital by Christa Rakich played on a 1967 electropneumatic Casavant of four manuals. Miss Rakich demonstrated excellent technique. Evensong at the Cathedral Church of St. Paul, Roman Catholic, Worcester, ended the afternoon session.

Barbara Bruns led Tuesday evening's activities at All Saints Church with a superlative recital. Mrs. Bruns presented the program of Roger-Ducasse, Dupré, and Alain with graceful energy on the 1933 Aeolian-Skinner. The Boston Archdiocesan Choir School completed the evening with a pleasing program which included Emery, Palestrina, Victoria, Elgar, Poulenc, Rachmaninoff, and Langlais.

Wednesday

Fritz Noack's anecdotes on the restoration of the 1864 E. & G. G. Hook organ in Mechanics Hall, Worcester, were a highlight of the morning. An article by Mr. Noack can be found in the convention handbook and is well worth reading. Following the restorer's lecture David Craighead's recital was proof of how a seasoned performer is able to play Mendelssohn, Reger, Bach, and Franck on a Hook tracker assisted by two living 'combination actions.' Mr. Craighead played with the solid technique and musical verve for which he is known. He is commended for his composure at the intrusion of the television cameraman

filming at extremely close range. The Hook organ lived up to its reputation as an outstanding instrument. An OHS Historic Plaque had been presented for the Hook organ when it was endangered. The plaque was re-presented during the convention.

In the afternoon we heard music by Wallis, Mendelssohn, Parker, McKay, Tavener, and Kodaly sung by the Salisbury Singers directed by Malama Robbins. Brian Jones accompanied the choir on the 1869 Wm. B. D. Simmons organ in the First Church of Christ (Unitarian), Lancaster. It was a good concert with the most successful piece being the "Birds" from *Holocaust* by David McKay. Mr. McKay was present at the program and gave a very emotional introduction to piece, which only added to its effectiveness. The church is an elegant 1816 Charles Bulfinch structure.

Later, Patrick Murphy played Bach, Brahms and Mendelssohn on the 1873 Steer & Turner organ in Pilgrim Congregational Church, Leominster. Mr. Murphy holds the honor of having been the first OHS E. Power Biggs Fellow in 1978. The Steer & Turner organ was fitted with electro-pneumatic pulldowns on the slider chests in 1921, tonally softened, and rescaled. It is hoped that the original action will be restored.

Only a block away at St. Mark's Episcopal Church, Cynthia Day and Brian Franck performed works of Gigout and Rheinberger on the 1868 E. & G. G. Hook organ. Together they romped through the "Introduction und Fugue, d-Moll" by Franz Lachner for four hands. It was an enjoyable recital, though a last-minute malfunction of the blower's wind value caused much out-of-tuneness.



The 1873 Steer & Turner Op. 70 at Pilgrim Congregational Church was demonstrated by Patrick Murphy, standing at right.

The evening began with a demonstration of change ringing by the Advent Guild of Bellringers in the tower of the Chapel at the Groton School. The ring originally consisted of eight bells which were recast into ten bells in 1962. Thomas Murray's recital on the 1935 G. Donald Harrison Aeolian-Skinner organ was graciously played twice because the chapel could not accommodate the convention. Mr. Murray's excellent program of Hindemith, Bingham, and Duruflé was superbly played and well chosen to display the resources of the instrument. Unfortunately, during the second recital, while Mr. Murray was playing the "Toccata" from the Durufle Suite, the recently-installed solid state switching system failed, bringing an abrupt halt to the recital. But Mr. Murray received a well-earned standing ovation.

Thursday

The morning offered workshops on boychoir training, vocal production, baroque performance practice by the Westfield Center for Early Keyboard Studies, part two of the Kodaly workshop, and organ recital/demonstrations. Carolyn Skelton began the organ tour with a recital on the 1866 Johnson in Grace Episcopal Church, Oxford. Mrs. Skelton played very well but could have chosen music better suited for the instrument. The facade pipes of this organ are beautifully stencilled with interesting double mouths on the 'corner' pipes.

The 1850 Henry Erben organ in the Unitarian-Universalist Parish Church, Grafton, was beautifully demonstrated by Lois Regestein. Mrs. Regestein, a favored recitalist at OHS Conventions, played a program of Mendelssohn, Wesley, Rinck, Pepping, Cabezon, and Bruhns displaying all the original stops at first and then including the additions. Mrs. Regestein was the only performer to announce her registrations which was greatly appreciated by the audience.

John Ogasapian's recital at St. Mary's R. C. Church, Milford, was another highlight of the convention with an exciting performance on the rebuilt 1873 Steer & Turner



Catherine Crozier and assistant prepare at Mechanics Hall

organ. The G-minor Prelude and Fugue by J. S. Bach, and the "Pastel" by Karg-Elert were well-played, but the Thayer Sonata II eclipsed both. The "Variations" based on the *Star Spangled Banner* brought everyone to their feet.

While most AGO members attended a recital by the Westfield Center for Early Keyboard Studies, the OHS members were treated to a recital by Rosalind Mohnson on the 1874 Johnson & Son organ at the Trinitarian Congregational Church, Gilbertville. The well-played program included works by Parker, Bach, Karg-Elert, Schumann, and Thayer. Ms. Mohnsen has appeared at previous OHS conventions, and can be heard on the new OHS release "A Pfeffer Odyssey".

The Congregational Church, North Brookfield, was the next stop where Charles Page played the 1874 E. & G. G. Hook & Hastings organ. Mr. Page, who was well received at the 1981 convention in Maine, also played his recital twice. The church was over half filled with townspeople at the scheduled time of the recital and since the convention was behind schedule, he played the entire recital once for them and once for the convention. His excellent program consisted of works by Bruhns, Kodaly, Parker, and Mendelssohn.

"A Tribute to Our Town Musicians" was given as a workshop by (left to right) Elizabeth Sollenberger, John Morningstar, Duane Smoot, James Bishop, Judith Cornell, and Earl Miller using reed organs built by J Estey & Co. in 1872 and Rushworth & Dreaper of Liverpool,



Culver Mowers (left) and Richard Jones march in an academic procession at Wesley United Methodist Church, Worcester, during the Festival Service of Convocation.

The afternoon completed, we returned to Mechanics Hall for the closing banquet and recital. Julia Chase Fuller, Executive Director of the Worcester County Mechanics Association, was the banquet speaker. Her very interesting address dealt on the restoration of the hall. Following Mrs. Fuller's address, Alan Laufman was presented the annual OHS Distinguished Service Award for his work as Convention Coordinator, helping the Society's goal of organ preservation through the operation of the Organ Clearing House, and serving in many ways, including national office.

The closing Convention Festival Concert featured the Worcester Orchestra, the Worcester Chorus and Catharine Crozier, organ. A Haydn concerto as well as the Poulenc "Concerto in g-minor" were well executed with



Thomas Murray lectured on the evolution of organs by E. & G. G. Hook

Miss Crozier playing the Hook organ. It was a good marriage of organ and orchestra. The chorus (with orchestra) sang Victoria, Brahms, and Bruckner. They were best suited on the Bruckner. "A Festival Cantata on the Hymn Tune *Worcester*" by J. Gerald Phillips was repeated, having been heard first at the opening convocation. The Haydn Mass in Time of War *Paukenmesse* rounded out the program.

It was a good convention, with only one major flaw: too many registrants. This, of course, may not be seen as a flaw since it was great to have so many people interested in the programs, but it was obvious on numerous occasions that the large crowd was not easily handled. Some meals had to be served in unplanned two sittings, buses were over-crowded, recitals needed to be repeated, and schedules could not be kept because of the delays in moving such a large number of people from place to place. Another problem seemed to lie in overly-long recitals which did not always result in adequately displaying the resources of the instruments. More and more music was 'packed' into a recital.

The underlying success of the convention, was of course, the ability of the OHS and AGO to work together. The Worcester convention saw considerable intercommunication among attendees, rather than a clustering of AGO versus OHS people. For those from areas of the country where this is rarely the case, it could be seen as progress towards the possibility of dialogue and cooperation between the two organizations.

Hope to see you in "My Kind of town, Chicago is . . ." in '84.



The Keynote Address

Culver L. Mowers delivered a keynote address at the opening luncheon of the 1983 OHS/AGO Convention as his two full terms of office as OHS National President came to a close. His remarks were made at the Worcester War Memorial Auditorium, Monday, June 27.

imagine everyone has heard the various "light bulb" jokes going around. My favorite is: "How many psycho-therapists does it take to change a light bulb?" The answer: "Only one; but the light bulb must really want to change." I'm happy to say that there's a light bulb joke for the organ world, and I thank my friend and predecessor Alan Laufman for sharing it with me. "How many organbuilders does it take to change a light bulb?" "Only one; but there must be three OHS members standing by yelling 'Don't change it—RESTORE it!"

That pretty much represents the image the OHS had in "the old days." (While we're nowhere near as venerable as the AGO, we are approaching our thirtieth year of activity.) OHS was seen as believing that anything old is good and should be kept; anything new is bad and should be opposed. In some instances, that image was accurate. Some of the changes done to organs in times past were fairly weird. One organbuilder active in the Northeast had a characteristic "modernization" technique: on an old tracker with only three 8' stops and a 4' Octave on the Great, he'd remove the Octave and insert a hefty 8' Trumpet. Another firm apparently picked up a whole raft of European-made Krummhorns at a clearance sale: there are several elderly organs in the area with one of them dropped into an otherwise unaltered stoplist. And then there's the 1920's Estey which lost its Great Dulciana to a brand-new three-rank Zimbel.

This sort of change, this sort of "newness" the OHS rightly opposed, and still does.

Much worse is the record of old organs being trucked to the landfill or dispersed for souvenirs. Literally hundreds of fine old Hooks, Johnsons, Erbens, Pfeffers, Jardines and Tannenbergs, not to mention many worthy products of various regional builders, have been literally thrown out. OHS founder Barbara Owen wrote an article in one of the first issues of *The Tracker* about just such a situation in a Connecticut church. Often these discarded organs have been replaced by undistinguished unit organs with a multiplicity of stop-keys. More recently, they have usually given way to electronic substitutes.

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Conventioneers saw OHS bestow recognition and a plaque upon the 1942 Aeolian-Skinner at the Worcester Art Museum. The tonal consultant for the organ's original design, William Self (seated on steps), lectured and Brenda Fraser demonstrated the organ.

This sort of "newness" the OHS rightly opposed, and still does.

While there can be no question that a "save everything" attitude will lead to the preservation of a few unworthy organs, the alternative is far worse. One may occasionally regret having preserved something; experience shows that one often regrets altering or destroying something. If there is to be an error, it's clear that the OHS has chosen the safer, more defensible one.

Today, this portion of the battle can be said to have been largely won. Horror stories have become uncommon and noteworthy, rather than being routine and unquestioned procedure. There is still much need for alertness and education, but things (thankfully) ain't what they uster

In "the old days" OHS members were labelled "trackerbackers." It was well-justified—we really were interested mostly in trackers two decades ago. Very few others saw the advantages of mechanical action in touch, sound and reliability, and the founders of the OHS were small and apparently eccentric voices in an electropneumatic forest.

This portion of the battle, too, has been largely won. Mechanical action is now so strongly favored that a large majority of the shops doing new work today build only tracker organs.

A new era in the life of the OHS has begun, more or less within the past five years. Electropneumatic organs by builders such as E. M. Skinner, Hutchings-Votey, J. W. Steere, G. Donald Harrison, Kimball and Aeolian have been "rediscovered," as it were. They have been recognized as highly-significant examples of sophisticated design, superb workmanship, beautiful sound and (this is very important) wide usefulness.

Many of the articles in recent issues of The Tracker have been about these instruments. Our Historic Organs Committee has presented plagues to several of them, and we have helped sponsor recitals on many more. The marvellous big Kimball in this room will be honored in both ways during this Convention.

The Society's interest in non-tracker, 20th-century organs can be demonstrated by two specific examples:

Thanks to donations and loans of material from several sources, we will soon have a major collection of photos, drawings and other data on Aeolian organs available for reference use. These instruments, most of which are (or were) in private residences, are perhaps the most elegantly-built organs of their kind, and we're very happy to be the custodians of so much material about them.

Another example also illustrates the Society's growing involvement in publications. We now have in final proofreading stages the manuscript of a major book by Dorothy Holden entitled The Life and Work of E. M. Skinner. We are seeking funds to complete work on this project.

When I began thinking about this speech, I tried to come up with a title for it, and what occurred to me was "Listen and Learn"—to which the lady in my life responded appropriately "that's original." Well, original it isn't. But I think it says something about the enterprise in which everyone in this room is involved in one way or another. Two anecdotes will show what I mean:

At a New York State college there's a good-sized twomanual tracker by a major builder that has no 8' Principal anywhere, and no division has more than one stop of the same pitch. I heard a program of Baroque and pre-Baroque music played on this organ by a very fine musician. Present in the event were evidences of much study, sound theory, good intention and hard work by both organist and organbuilder. But somewhere along the line, someone didn't listen, and the music lost out.

Not far from that organ is another of similar size by a well-known Canadian builder, an instrument which "is warm and lyrical in sound and one of my personal favorites. I heard an evening of Couperin played on this organ by an internationally-known authority on performance practice. The notes inégales, the ornaments, the rhythms—all were there with breath-taking clarity and authenticity, and the organ was in excellent voice. But somewhere along the line, someone didn't listen, and the music lost out.

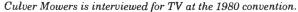
There has been a three-way conversation going on for centuries among organbuilders, organists and the music itself. At various times one or another of these voices has become disproportionately loud, and drowned out the others. But in EVERY era, really important things have been—and are being—said by ALL of them. And therefore EVERYONE has an essential task.

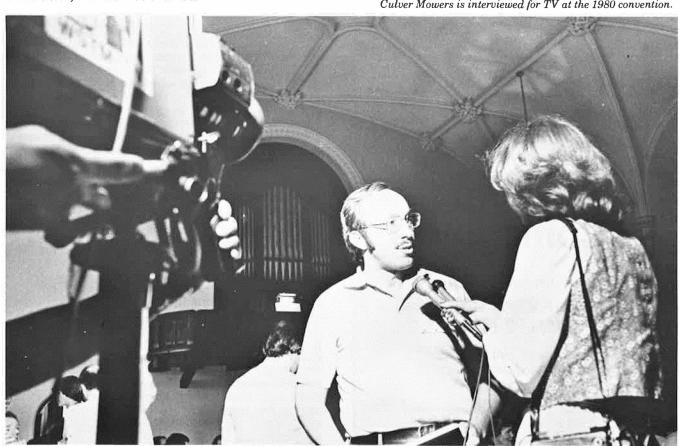
To oversimplify—we can say that the OHS's principal work is to study, preserve, restore and continue the organbuilders' voice in that conversation.

Again oversimplified—the AGO's job is to study, preserve, restore and *continue* the performers' role.

And the musicological community-many members of which are here this week as both teachers and participants—exists to study, preserve, restore and continue the music's part.

We have discovered that no one voice-and no two voices-have "The Answer" in this discussion. We have also discovered that when each listens to the other two, what emerges is beauty, power and meaning beyond our dreams.







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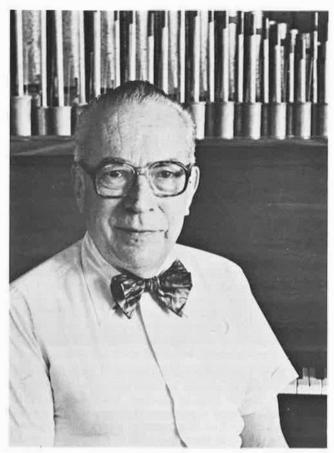
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Albert F. Robinson was named an honorary member of the Organ Historical Society at the annual meeting of the Society on June 28, 1983 in Worcester, Massachusetts. 'Robbie' served as publisher of The Tracker while Kennth Simmons was editor and succeeded Mr. Simmons as editor in 1965. His reflections in this interview can serve as an inspiration for other members of the Society.

An Interview with "Robbie"

by Susan Friesen

SRF: Has the OHS developed into what you anticipated it would become when it was formed in 1956?

AFR: The ten people who gathered at St. Bartholomew's [New York City] Choir Room during the AGO National Convention of 1956 were present in response to a general announcement, most of whom had not met each other previously. Thus there was little organization, and we had to start from the very beginning. After a general discussion about the prevalent attitude ("throw out the oldbuild all new organs"), it was decided that we should try to enlist everyone known to each of us who appreciated the study of organ building from an American historical standpoint. We chose Barbara Owen as a sort of leader, and Kenneth Simmons volunteered to produce a roundrobin newsletter which became The Tracker, and I offered to make copies and mail them to as many names as the group could provide. Then we spent the afternoon on a short "organ crawl" in New York City and decided to meet the next summer to assemble the knowledge we could. I found that we had a number of real workers in our group, and the first issue of The Tracker was mailed to 41 interested parties. The fourth issue was sent to 156 individuals and announced our second get-together, again in New

York City. Thirty-seven people registered for the 1957 "conference," and we were able to set up a formal organization and discuss our aims and goals.

SRF: Do you feel the OHS has achieved the goals the founders of OHS had set?

AFR: Yes, and a hundred times over. I feel that our society has had a very great influence on 1) the study of American organ building history, 2) the preservation of countless instruments, and 3) a definite effect on organ design. In the first instance, two great books have been written and published: Orpha Ochse's The Organ in the United States and Barbara Owen's The Organ in New England. In the second, organs all over America which, under the old order would have disappeared, are still in use-many of them saved almost at the last moment. In the third, American organ design and construction has been undergoing a great change and will probably continue to do so for years to come. Nearly every builder is associated with the OHS today whereas none paid the slightest attention to that "bunch of organ nuts" who founded the society.

SRF: What do you see as the strengths and weaknesses of the OHS as a whole?

AFR: That is a big question which could take a lot of space to answer. But to be brief about it, our principal strength is still carried on by some members who ferret out old organs which deserve preservation and who do something about it. Our principal weakness is the fact that the USA is such a large country that many interested members in remote areas are simply names and addresses. Thus our only contact is through *The Tracker*. How else can we serve these people?

SRF: What personal satisfaction have you felt in your involvement in *The Tracker?*

AFR: When I offered to copy and mail the first issues, Kenneth Simmons quite properly called himself the editor, and dubbed me the publisher. I was quite proud of the mimeographed issues, but when we started the printed copies in our third year I had a sense of real pride. Then, when Mr. Simmons was elected president of OHS in 1965, he appointed me to be editor, and again I was flattered. It was then that I began correspondence with so many interesting people, and I wish I had kept all of it (but my files overflowed and it had to be discarded.) Production of The Bicentennial Tracker and the 25th Anniversary Edition gave me a tremendous sense of accomplishment.

SRF: What was a favorite article you included in *The Tracker?*

AFR: Because of its carefully detailed material, superior writing, and primarily because it came from an American living in Japan concerning a German emigrant organ builder to the USA, I'll choose Vernon Brown's "Carl Barckhoff and the Barckhoff Church Organ Company" which appeared in Volume 22, Number 4 (Summer 1978). The illustrations and annotated text were beautifully prepared, and the circumstances pertaining to it so unusual that I selected it without going through the entire backlog of issues. There are many others which come to mind, of course.

SRF: What direction(s) would you like to see the OHS and *The Tracker* take in the future?

AFR: Another "loaded" but very important question. OHS is now firmly established in the organ world, and it is time we recognize this fact. One thing that needs to be



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6 Worthington Street Boston, Massachusetts 02120 617-739-1340 done is to make all of the founders honorary members. Another goal is to establish some kind of educational program (probably through a sympathetic university) where students of organ history would earn credit for their accomplishments in this field. Still another, pertaining to education, is to establish a school for organ builders. The only one I know of in the world is located in southern Germany at this time. Regarding *The Tracker*, I feel that it is in most capable hands and that its future is secure.

SRF: You have attended all the OHS conventions. Which conventions stand out in your mind and why?

AFR: It is difficult to look back over so many years and select one out of the 28 OHS conventions held so far. As I search through my memories, I find that nearly every one has had a special feature which I enjoyed. Cape Cod 1966, New York City 1969, Woodstock, Vermont 1972, and Lebanon, Pa. 1976 seem to bring back the happiest memories. I recall that at Woodstock the inspiration came to me to establish the historical organ recital series, and under President Kenneth Simmons this feature came into being.

SRF: What personal triumphs have you had as a member of the OHS?

AFR: Many of the historical organ recitals which I have played in various parts of the country have been very successful. Being the first to receive the Distinguished Service Award (in 1976) was an overwhelming occasion. And now, being elected to honorary membership—well, I guess I've attained the highest of honors.

SRF: In what ways do you plan to continue to contribute to the OHS in the future?

AFR: By writing articles, record and book reviews, and "letters to the editor," I plan to keep in close touch with *The Tracker*, and, of course, I plan to continue to attend the OHS conventions so long as life and limb make it possible.

SRF: What advice do you have for new members of the OHS?

AFR: New members need to acquaint themselves with every detail of OHS history. This can be done by talking to older members, and also by reading through all of the old issues of *The Tracker*. Then a new member needs to devote himself to the principles of the OHS as outlined in the "Code of Ethics," and plan to contribute more than just his dues by attending OHS conventions, submitting articles for *The Tracker*, and participating in voluntary service to the society.



"Robbie,' left, checks program at 1979 St. Louis convention.

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Volume 1 (of what will be a three volume work) includes a short history of organ building in England from 1660 to 1860; a description of the source materials upon which study of those organs must be based; a detailed glossary of terms; an index of short biographies of organ builders; longer biographies of groups of builders and their works considered in the present study; a classification of species of organ cases by type, with typical illustrations. All organ cases illustrated (about 300) are indexed and categorized. The second part of this volume provides the detailed inventory, with Dr. Boeringer's commentary, of the early British organs, organized geographically by area. (Volume 1 covers Bedfordshire to Guernsey. Other geographical areas, including Ireland, Scotland, and Wales, will be covered in volumes 2 and 3.)

With hundreds of illustrations, and the result of over seven years of research, Organa Britannica stands as the definitive work on its subject.

ORLANDO DI LASSO - SEVEN PENITENTIAL PSALMS WITH TWO LAUDATE PSALMS: An Edition of Munich, Baerische Staatsbibliothek, Mus. MS. A, I and II. Edited by Charlotte Smith. Although his setting of the Seven Penitential Psalms is one of the most renowned works of the great sixteenth-century composer, Orlando di Lasso, it has not been easily available in modern notation and is seldom examined in score or heard in performance. There is a general unawareness that an eighth psalm, a composite of two psalms of praise, forms an integral part of the work, since it has been omitted from previous editions. This book is a musical setting of Psalms 6, 31, 37, 50, 101, 129, 142, 148, and 150. It is the first seven psalms that the church had traditionally connected to a prayer cycle; the last two, treated as one psalm, were added by the composer to complete a modal set, with one psalm assigned to each of the eight modes.

This edition, designed for performance and study, is a ready resource for students of sixteenth-century music, offering examples of homophony and colorful counterpoint in great variety. Psalm VI, for example, uses the sixth psalm-tone throughout in one or more voices, sometimes canonically, and speaks dramatically the text of "De profundis." Choral groups will find the settings interesting and useful, providing repertory material of immediate appeal with a variety of difficulty and color. With both facsimile and transcriptions of the 1584 print already available, a comparative study of the two versions, both dating from the composer's lifetime, can now be made.

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