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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER—Ernest M. Skinner's opus 327 of 1921 at St. Luke's Episcopal Church in Evanston, Illinois, is included in restoration plans for the church which is now mounting a fund raising campaign. Gifts may be directed to the organ fund at St. Luke's, 939 Hinman Ave., zip 60202. The OHS publication *The Life & Work of Ernest M. Skinner* by Dorothy Holden receives a feature review on page 8. The book has sold more than 2,000 copies, and will soon enter its second printing. The Society has also arranged to sell Ernest Skinner's own book, *The Composition of the Organ*, an order form for which is enclosed with this issue.

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## GUEST EDITORIAL

### A Plea for Understanding

Why is it that things have to become old and rare to be appreciated? It seems that every generation despises the work of its parents and loves the work of its grandparents. The rising young generation scorns the work of the previous generation, and without doing any homework or making any real effort to understand in depth just what the earlier generation had in mind, starts taking cheap shots at the "old" work. I admit to being as guilty of this as anyone. When I first got interested in organs, Romantic organs (as we called them) were "Green Slime Machines," and no one would spend a nickel on them. We all tried to play Bach on them, but it all sounded so horrible on the out-of-tune reeds that we just *knew* the instruments couldn't be any good.

For many years it has been fashionable to ridicule the symphonic organ. Even today, many organists think that the first half of this century was a descent into a musical wasteland best forgotten, and that the orchestral style was easy to master—you just put on all the tremolos and slopped through "Hearts and Flowers." Well, it wasn't quite that way.

Symphonic music is the most difficult music ever played on the organ. That's the real reason the style faded out. All the great orchestral organists had retired or died by the time of the Second World War, and indeed most of them had lost the necessary lightning fingers as early as 1930. Without anyone to play them properly, the symphonic organs went out of fashion even more quickly than they would have in the normal course of events (in which "fashion wears out more organs than playing ever will . . .")

Each symphonic organ is like an artist's palette of tone color. The voicing and regulation is artistically planned to give

The Society is grateful to the Andover Organ Company, Methuen, Massachusetts, for generosity in funding the color reproductions which appeared in the last issue. We regret having inadvertently omitted such an expression earlier. WTVP

the maximum number of colors from the basic stops. An artist may have only 8 or 10 tubes of paint, yet be able to mix them into dozens of hues to paint a landscape in sunset. Similarly, a symphonic organ doesn't have to be large in order to give an enormous variety of colors. Couplers, unification, and duplexing are merely the means by which the colors can be combined. Symphonic organ builders knew exactly what they were doing, and why. Organists are finally learning how to respect these instruments and play them as they were built to be played. Thomas Murray has observed that the stop action of these organs is as sensitive, in its own way, as is mechanical key action.

It is amazing how much can be forgotten in a short span of years. By the 1950's, repertory had changed so radically that organists had no use for the organs and tried to have them altered to become something else. Their efforts were doomed to failure. It is not possible to destroy the integrity of an instrument and expect it to still make music.

Nowadays, these same instruments are no longer just "old"; they have passed into the elevated status of antiques. So many have been ruined or lost that they are now rare and desirable. Excellent restoration work on symphonic organs is finally available. It can be demonstrated conclusively that these organs make absolutely beautiful music.

All this is now being recognized—belatedly—as being equally true of organs built by E. M. Skinner. After years of scorning Skinner organs, organists are now once again beginning to appreciate them for the musical masterpieces that they are. Old South Church in Boston threw out their 72-stop E. M. Skinner organ 15 years ago. It was Op. 231, 1915, and had three

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32' stops. Now they have just recently paid a small fortune to install an 85-stop E. M. Skinner, Op. 308, 1920, from the Municipal Auditorium in St. Paul, Minnesota.

We are now seeing the old story repeating itself with more recent organs. Now it is the organs of the 1950's that are out of favor, and rapidly disappearing. Those instruments that my generation thought were so clear and clean and exciting are now ridiculed as being "thin" and "foundationless." The work of G. Donald Harrison and Walter Holtkamp, Sr., is in peril—indeed, very little of Harrison's work still exists in its original condition. Once again we are letting our heritage get away from us; the toll mounts every year.

The pattern of placing negative value judgments on old things in order to throw them away will be with us forever, I suppose. The problem is that so much is lost during the 25 or 50 years in which the objects are out of fashion. We know that many hundreds of wonderful nineteenth-century organs were lost in the 1940's and 1950's; they were regarded as "horse-and-buggy organs." It would seem that churches would get tired of throwing out organs after a while, but when every organist and every consultant tells them that the organ is no good, what can they be expected to do?

The fact is, unfortunately, that it is profitable to massacre old instruments, and to replace them, and organbuilders through the ages have not often hesitated to alter and rebuild even the worthiest of old instruments. They know very well that it is only the unaltered examples that are historically interesting, but they keep chopping Dulcianans into Nazards. (I've been responsible for such changes, myself.) Just think how many splendid instruments would be saved intact if it were more profitable to restore than to rebuild, but that has never been so and probably never will be.

The same method is always used to make the wheels go round. That probably should not be surprising, but it does seem too bad that we can't, or don't, learn from the mistakes of those who have gone before. It is so easy to recognize the phenomenon, because the emphasis is always on what the organ will *not* do, never on what it *will* do.

Fads come and go, and good ideas are always being taken to extremes. But before we rush out, determined to recast every old organ in the image that we think it should have, let us stop and consider what the original builder had in mind.

About twenty years ago, I came into possession of a one-manual 4-rank 1853 E. & G. G. Hook. It had no pedalboard, and the following stops: Dulciana 8'; Melodia 8'; Stopped Diapason Bass 8' (the common bass for the two 8' stops); Principal 4'; and Fifteenth 2'. When I got the organ I planned to cut down the Dulciana (really a small-scale principal) to make a Larigot 1 1/3'. Somehow, I never got around to it (in part because E. A. Boadway urged me to leave the organ alone.) Ten years ago, I installed the organ in the small parish church where I am Director of Music, and I am very glad that I never made that change—not only because of historical considerations, but also because I have found the Dulciana to be an extremely useful stop, something I found out by living with the organ and using it regularly in church services. It is clear that the old builders knew what they were doing.

When an old organ is moved, or if you get a job as organist in a church which has an old organ, try living with it for a while before insisting on changes. After all, it served well for 25 years, or 50 years, or more—surely it may have had some virtues. Of course, not every old organ is a work of art. But many that are now gone were works of art, and many that remain still are. Let's give them a chance.

*This guest editorial was originally written by an organ-builder who wishes to remain anonymous. At that organ-builder's request, it was extensively rewritten and expanded by Alan Laufman, President of the Organ Historical Society from 1975 to 1979.*



# LETTERS

Editor:

For some years now I've been receiving *The Tracker* and have thoroughly enjoyed it. I just wish we had something like it here in New Zealand, but our population is just too small to sustain it.

I believe we have a number of organs of far more than average interest in N.Z., such as a 1712 Renatus Harris from England which may be the oldest church organ in use outside of Europe. One of our best organs, of any age, is a 3-manual tracker Halmshaw of 27 stops and 33 ranks dating from 1871 and also from England. In March, our own famous organist Gillian Weir (she is not English) reopened the restored 4-manual tracker-pneumatic Norman & Beard in the Wellington Town Hall, built in 1905. It retains all of its original pipes, cone tuning, pneumatic piston action, original blowers, and so on. The scheme is this:

GREAT 16 8 8 8 8 4 4 3 2 III 16 8 4  
 SWELL 16 8 8 8 8 8 4 4 2 III 16 8 8 8 4  
 CHOIR 8 8 8 8 8 4 4 2 III 16 8 8 8 4  
 SOLO 8 4 16 8 4 (three absolutely shattering Tuba ranks!)  
 PEDAL 32 16 16 16 16 16 8 8 8 32 16 8

How might I be able to get hold of some of your Organ Historical Society discs of old American organs? It is impossible for me to get American dollars, but maybe there is something from N.Z. we could use as a swap, or whatever, with interested members.

Sincerely  
 The Rev. A. Ross Wards  
 St. John's Vicarage  
 117 Main Road  
 Wainuiomata, New Zealand

Editor:

Thank you for the interesting and informative article "The Inventions of William E. Haskell" (vol. 29, no. 4). In *Organ Appraisal and Design* (H. W. Gray, 1959), James Blaine Jamison describes a Haskell shortened 16' Violone as follows (p. 123):

"The CCC pipe stands easily in 10'6" height, without mitering. This is interesting to the builder for its economy of space, both in the organ and in shipping—and more interesting to the listener in timbre. The Haskell pipe has been neglected too long. Patents on this pipe expired years ago, and anyone can use it. I knew Will Haskell well—a great man, who would not lend himself to inferior thinking. His pipe gets better with depth of pitch and excels in string tone. It makes a wonderful 32'. Not long ago I had the opportunity to compare a full length Violone CCC with a Haskell CCC pipe, and in prompt speech, beautiful edge and depth—every quality that makes a Violone—the Haskell was better than the standard pipe, so much so that no ear would have to listen twice to tell."

His comment about the "wonderful 32" makes me wonder why there aren't many examples to hear. A recent *American Organist* article claimed that the organ in Milwaukee's Uihlein Hall has the only 32' Haskell Principal around, which I doubt—perhaps they mean the only *metal* example? I've been told that the Sipe tracker at Hennepin Avenue United Methodist in Minneapolis has a Haskell 32' Principal. I read that the new organ retained pipes from the old organ, begun by Austin in 1916, and that it had a 32' Open Diapason—but the Estey patent was still good then. Are these pipes Haskell or not, and are they old or new?—can any readers tell us? Do readers know of any other examples of Haskell 32's, flues or reeds? What about Haskell 32's made from old standard 16' opens? That seems a logical possibility that I'm surprised isn't more common.

I would be interested to know if any readers are aware of extant examples of the labial Tuba Mirabilis, as this seems the rarest of the "reedless reeds". The others seem more common—there is an Estey labial Oboe extant here in Eugene, in fact.

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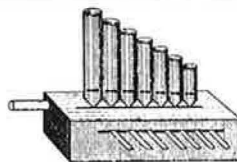
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I would like to note an article in *ISO Information No. 22* (August 1982), "New Organ Registers" by Arie Bouman. It describes experimental pipe forms developed in Holland in the 1950s (on which the patents have since expired, as with Haskell's pipes). Included are some reeds that attempt to provide a full-length sound in a short pipe, especially the *Glockenposaune* ("Bell Trombone"), which is built in a manner not unlike Haskell's short-length reed. There is also a *Gedackttrompete* ("Stopped Trumpet") which looks reminiscent of a Skinner French Horn! Tables list the harmonic content of sample pipes, compared to standard models, as determined by electronic analysis. Also described are unusual flue pipes, especially the *Aliquotöns*, which like *Quintatöns* emphasize certain partial tones besides the fundamental; examples include the *Sesquitön*, *Terzatön*, *Septatön*, etc. Also notable is the *Summbass*, a large-scale, covered oval pipe that fits in less space than standard stopped pipes, and also has some even-numbered partial tones. I encourage readers to familiarize themselves with this material, in hopes that the inventive spirit of builders like Haskell might be encouraged.

Sincerely  
Timothy J. Tikker

*OHS member Bob Sipe reports that the 32' Principal in his organ at Hennepin Avenue Church in Minneapolis has eight Haskell basses of metal constructed to his specification by Organ Supply Industries of Erie, Pa. The 32' open wood rank of the 1916 Austin was sold with the instrument.*

## INTERNATIONAL INTERESTS

Joachim Widman's statement on behalf of the Bavarian State Evangelical Lutheran Church concerning the restoration and preservation requirements set by the state for organs, which was translated in this column in the last issue, has received rebuttals. Two of them are translated in abstract here from *Württembergische Blätter für Kirchenmusik*. They both appeared in the November–December, 1985, issue on pages 205–208:

### "Protect the Old, and Care for the New

By Burkhard Goethe

"Fortunately, Württemberg doesn't have Bavaria's problem, as most pre-1910 organs are either gone or altered. Dangers of "Romantic/classic," "Cecilian/Evangelical" polarization: should we discard all organs that don't fit Bach, or "liturgical dignity?" Accompanying the congregation has been sacrificed to solo performance. Widmann's "museum" for rejects is contrary to the 1964 Venice Charter for historic preservation, and the guidelines for historic organ preservation. Earlier examples must survive (to learn string voicing!) and provide a variety of experiences for organists.

"The Bavarian experience is not analogous: here in Württemberg, the Historic Monuments people are concerned with the appearance only, and rightly so. The real problems are not the Romantic organs, but those from the 60's, with cheap and/or "advanced" materials. Restoring a Romantic organ is not only possible, but may be the cheapest solution: a worthy organ has integrity which must be respected. Performing Bach depends on the integrity of builder and organ rather than a particular design. The same is true of liturgical music. Let's avoid power struggles and agree to keep variety in our organ landscape!"

### "Missed the Point . . .

by Wolfgang Plodeck

"Widmann's historical survey distorts by omission: Catholic and Protestant musicians contributed to each other's liturgy; Bach influenced the 19th century, not just our own; the Cecilian movement involved vocal music, not instrumental, so

the term is misapplied to organbuilding; the post-Romantics (Pepping, Distler, Reder . . .) have become as minor as Piutti, Merkel, Töpfer; the organ reform in Germany shows not only a scientific heritage, but an ecumenical one, and even a Nazi one ("Manifesto of the German Organ Reform" in 1933, signers include Straube, Ramin, Auler, Distler, Walcker, Mahrenholz . . .); far from opposing Romanticism, Schweitzer was conditioned by it (specifications, recordings).

"The musical argument is contradictory: if living liturgy is foremost, why the primacy of old Bach? If it's because he's associated with a "religious feeling," then he's "Cecilian" and should be banned! Condemnation of the 19th century makes no mention of choral music.

"Organ design argument misleading: Bach doesn't require resources as great as Widmann suggests: the question should be: "What can be played?" not "What cannot be played?" What's the meaning of "classic" organs in postwar Germany? Influenced by France, Italy, Spain (Catholic countries!). Innovations didn't begin in the 19th century, and suitable technique gives good results on non-traditional actions and chests. New classic organs ("practice organs") are not always adequate for congregational singing.

"Conclusions: Avoid power struggles and search for acceptable compromise; find new locations for organs being removed: museum (old-age home) is no solution; state agencies (Monuments, Church Music) should make available music suited to older and/or smaller organs; organists should be trained to know and use organs of various periods and styles."

In the September-October issue of the same journal, on pages 168-9, appeared a report on the tenth annual meeting of the League of German Organbuilders and the Organ Experts' Workshop, held in Pforzheim-Hohenwart 28-31 May 1985:

**"Between Preservation and Progress"**  
by Heinrich R. Trötschel

The first meeting was in 1973, at Achern; the *Arbeitskreis der Orgelsachverständigen* was founded then. Their last joint meeting with the *Bund deutscher Orgelbaumeister* was in 1982. Attendance was greater than expected—about 120—and included experts and builders from the GDR, for the first time. Topics discussed were:

1. Anticipated declines in church-tax revenues and church membership (30% by 2030?). Desire of more builders to build new organs, not just tune and maintain. Need for considering the future of the craft, in making decisions today.
2. Continuing effort to develop a standard form for tuning/maintenance contracts.
3. Ongoing controversy on training: builders want more business and shop training; state wants more academic content.
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Ernest M. Skinner with Arthur Hudson Marks at Marks' Estate, "Locke Ledge," ca. 1921.

## FEATURE REVIEW

*The Life and Work of Ernest M. Skinner* by Dorothy J. Holden.  
Richmond, Virginia: The Organ Historical Society, 1985. Available  
from OHS for \$28.

I met Ernest M. Skinner only once, in 1957 at a meeting of the Choir Director's Guild at the First Baptist Church of Boston. At the time, I was 23 years old and Skinner was ninety-one. Everyone called him Old Man Skinner. He was deaf, and he talked so loudly that his normal conversation approached the threshold of pain. He seemed angry to me. During the business meeting, he sat at the back of the room, talking in what he thought was an undertone. But it was, in fact, distinctly audible conversation. I felt embarrassed for him.

At the conclusion of the meeting, Skinner made his way to the front to speak. "In my long life I have always been a friend to organists," he trumpeted. "I hope you organists consider yourselves my friends, too . . ." I didn't consider myself any such thing, and as the old man unwound a speech far too long and diffuse to suffer, I retired to the foyer to smoke cigarettes and snicker at him.

There followed an organ recital by a talented young Boston University student named Frederick MacArthur. Midway through the first number, Old Man Skinner came into the church, tripped on a step, and fell flat on his back on the front aisle. Although we didn't realize it at first, he had fractured his shoulder. He lay out of sight on the floor, talking loudly to himself. MacArthur was flustered, but he kept on playing. With organ accompaniment, we heard a disembodied stentorian voice issuing regular reports on the state of E. M. Skinner's health: "Egad, what a nasty fall . . . I could have hurt myself on that one . . . You know, I think I did hurt myself . . . Say now, my shoulder is beginning to smart a bit . . . perhaps you'd better get some help . . ."

To this day, MacArthur and I argue over what piece of music he was playing at the time. Fred maintains that it was *Oh Man, Bewail Thy Mortal Sins*, but I remember that it was the Virgil Fox arrangement of *Come, Sweet Death*. Back in the 1960's this anecdote made a capital dinner-party story, and I



dined out on it for years. A good story, indeed: in those days, that was all we thought of E. M. Skinner, Great American Organbuilder.

Death crowns reputations, or crushes them. After they pass on, some notable men are deified. Others no less accomplished in their day are judged unkindly, their memory scorned, their life's work belittled. The problem is one of perspective. From close up, it is impossible to accurately gauge the height of a mountain. Only with distance do we gain perspective, and the loftiest peaks need the farthest reach to measure. For a man, the distance that lends perspective is time. Decades may pass before we assess real worth.

Certainly this is the case with Ernest Martin Skinner (1866-1960). What other prominent organbuilder has been judged so harshly for so long? One question leads to another. Did the Skinner symphonic organ lose favor simply because "the pipe organ is not an orchestra?" Did Skinner lose his company because Arthur Hudson Marks was avaricious and malevolent? Did G. Donald Harrison triumph because he put American organbuilding "back on the right track?" For half a century, such facile assertions have been commonplace. But history is neither neat nor simple. The Skinner story is infinitely more complex. It is a tale of love, hate, arrogance, and intrigue. Tastes change, personalities clash, reputations sprout and wither. Heroes and villains swap roles, profit threatens art, the old regime crumbles. It is *real* history—brutal, juicy, fascinating—the stuff from which good books are made.

*The Life and Work of Ernest M. Skinner* by Dorothy J. Holden is the first major assessment of Skinner's work. It will not be the last, given the importance, timeliness, and popularity of the subject. Mrs. Holden and her husband form a restoration team specializing in electro-pneumatic organs. Their work on the 1925 four-manual Skinner in Jefferson Avenue Presbyterian Church, Detroit, led her into research on the builder. In 1976 she began organizing her material. Ten years later, her book is in print. In the organ world, where 500 copies are considered excellent sales, the book is a run-away best seller. As of May 1986, nearly 2,000 copies have been sold.

Mrs. Holden takes us from Skinner's birth in 1866 in Clarion, PA (the name "foreshadowed his destiny") to his death in 1960 in a Plymouth, Massachusetts, nursing home, two months short of his 95th birthday. The book is thoroughly researched, and the story is absorbing. Skinner started his career sweeping floors and winding trackers for George H. Ryder. Then he bounced between Jesse Woodberry and George S. Hutchings, finally settling in the latter's shop. He was employed first as a tuner, later as a draftsman and superintendent. By 1901 he was vice president of the Hutchings firm, and decided to start his own business.

At the time, Skinner was 35 years old, and clever enough to notice that a niche labeled "Great American Organbuilder" was vacant. He leapt into it, and to his delight, soon filled it completely. By age 55 he was the most celebrated and influential organbuilder in America, lionized by organists everywhere. With the financial backing of Arthur Hudson Marks, a wealthy devotee of the organ, and some of the proudest advertising of the century, Skinner stumped from sea to shining sea convincing church committees that what they wanted was precisely what he could supply. He was a master salesman. Over 150 men in his factory worked six days a week to keep up with him. On the average, the Skinner company signed a new contract every week of the year.

In the late 19th century, organists required more expressive instruments. In response, Skinner had almost single-handedly developed the American symphonic organ. First came a swell mechanism that readily produced both accents and extended crescendos; then electric action for stops, keys, crescendo and sforzando; and finally a perfected pitman chest which would repeat (according to Skinner) 200 times a second.

The tonal design of Skinner's organ was also his own. As early as 1906 he invented the Erzähler. This was followed by a number of other voices. Some were entirely new, others adapted

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and improved from pipework already known. These included the Skinner Diapason, Orchestral Oboe, wooden 32' Bombarde, two-rank Dulcet, Flute Celeste, English Horn and Harp-Celesta. (Skinner continued working on these last two for twenty years before he was finally pleased.) He developed a French Trumpet, Gamba Celeste, 32' Violone, Flugel Horn, and an improved Tuba Mirabilis on the lines of Willis, the English builder. Skinner's most famous voice (and the only one he patented) was the French Horn, first installed in 1912. This was followed by the Corno di Bassetto, Kleine Erzähler, Grosse Gedeckt, Heckelphone, Flûte Triangulaire, Flauto Mirabilis, and in 1928, the 32' Contra Fagotto.

Parallel to the account of Skinner's accomplishments in the organ world, Dorothy Holden gives a running narrative of his personal life. From dozens of interviews with Skinner's friends, relatives and business associates she has assembled a rich mosaic of the man and his milieu. Skinner was a man of the 19th century, a feisty romantic who knew and loved the strength of his own convictions. He spoke, wrote and acted from personal feelings. He lived life fully but seldom seemed to reflect on it. He never seemed to have any self-doubt, and his personality did not allow failure. Flinty, forthright, and honest, he flatly contradicted church committees, and they still liked him. Skinner impressed them as a perfect master of the art of organbuilding. He was devoted to excellence regardless of cost. It could be said that he was an artist first and a businessman never.

There was an abrasive side to Skinner's personality. As his letters to *The Diapason* demonstrate, he was obstinate, righteous, and he loved a good fight. Ralph Adams Cram said, "Oh that man Skinner—he was impossible!" Dorothy Holden concludes: "There was no denying that Ernest Skinner could be absolutely maddening to those who opposed his viewpoints. However, for every one of those who found Ernest's obstinacy infuriating, there were just as many who 'admired his tenacity of purpose . . .' Indeed, Ernest was one of those rare individuals who really stuck to his convictions, no matter what, right up to the very end of his life."

As the 1920's came to an end, Skinner's influence waned. Times were changing, and he would not change with them. He fought the Classic reform movement that was budding all around him. G. Donald Harrison, brought from England in 1927 as an assistant, began to show promise as a tonal finisher and designer. Skinner denied that the ideas of the younger man were more in step with the times. He viewed Harrison's designs as a debasement of the tried-and-true Skinner organ, and worse yet, a personal affront. As Harrison became more of an asset to the company, it appeared that Skinner became more of a liabi-



FROM THE LIFE & WORK OF ERNEST M. SKINNER BY DOROTHY HOLDEN

lity. In 1932, when he was 66 years old, his name dropped to second place; it was the Aeolian-Skinner Company now. Despite a long-standing perfection of means, the company was torn by a confusion of aims.

Arthur Hudson Marks was still in control. For five years he tied Skinner's hands with a do-nothing contract, and then edged the 70-year-old man out. Skinner re-established himself under his own name. Six years later he was bankrupt, and then his factory burned to the ground. In the closing decade of his life, Skinner was ignored. Powerless and horrified, he watched G. Donald Harrison energetically rebuild a number of large Skinner organs. Even the instruments that Harrison spared were endangered. The American Classic movement spawned a stinging backlash, and before long, Skinner's superb instruments fell (or were pushed) into disrepute.

Dorothy Holden is not a writer by profession, but she has given us an engrossing story indeed. Embedded in it is a plea to save a newly-endangered species: the symphonic organ. The book has copious footnotes and 40 illustrations, many previously unpublished. The bibliography lists some 325 items, including over 160 citations from *The Diapason*. There is an appendix of two dozen specifications spanning Skinner's career from 1894 to 1940. The index includes a roster of people in Skinner's world, his important inventions, locations of his organs large and small, and such intriguing entries as: Orchestral, seven colors; Radio Broadcasts; Clinic organ; and Viollette 4' followed immediately by Violone 32'. If the book lacks anything, it is an opus list. This was omitted pending further research.

For the OHS to publish a book on E. M. Skinner has special significance. It broadens our scope and signals support of the twentieth-century American organ. Over the past 25 years, we have overcome a flood of opposition and raised 19th-century trackers to their rightful place. We adopted a cause and educated others to share our beliefs. We changed public opinion. Early 20th-century symphonic organs are the dynamic development of 19th-century ideals. They link the old milieu to the new. Today, these important instruments are in jeopardy. To preserve them, opinions must again be changed. Through OHS recordings and convention concerts, many of us already know the delight of rediscovering symphonic organs and their music. The publication of this book will do much to educate a larger audience.

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E. M. Skinner's story excites curiosity. What about Marks? What about Harrison? Their stories are yet untold. One wonders if Skinner, like Wagner, created his own adversity. But biography is not written to satisfy idle curiosity. The private lives of great men are made public memorials to enable us to understand our own lives. Dorothy Holden's book is entertaining, and as always in the best entertainment, it has deeper meaning. Through her efforts Ernest Skinner lives again and gains our sympathy; his story is affecting and poignant. His personality encompassed a self-imposed pattern, a kernel of absurdity, a fatal flaw that caused his downfall. His tragedy was not that he lived too long, or that he pursued beauty into bankruptcy, or that his 19th-century spirit was at odds with the 20th-century. The consummate human tragedy of Ernest Martin Skinner's life was that he could not change. This is a splendid book: read it, absorb it, resonate with it. We cannot stand still; life is change for us all. *Nelson Barden*

## REVIEWS

**Roger E. Davis, *The Organists' Manual: Technical Studies and Selected Compositions for the Organ*, New York: W. W. Norton, 1985. \$19.95**

Roger Davis' *The Organists' Manual* (pun most probably intended) is exactly that — a comprehensive book which any organist may keep "at hand" and find extremely serviceable. Although the author's primary purpose is didactic, he also has collected here a compendium of fine organ literature, from which ample repertoire for worship and, possibly, recitals may be drawn. Add to this the inclusion of nine good standard hymns chosen for various seasons of the church year, and you have a practical book, useful to a wide spectrum of organists.

Although it is not so stated, *The Organists' Manual* seems to be patterned somewhat after the much-esteemed *Method of Organ Playing* by Harold Gleason, now in its sixth edition, and even includes several of the same pieces of music. This is perhaps an attempt to add a new twist to the tried-and-true Gleason method. Both books expound virtually the same approach to basic technique; essentially that stemming from Jacques Lemmens' *École d'Orgue*, 1862, and passed on through his students. (See Sandra Soderlund's book *Organ Technique: An Historical Approach*.)

Of course, anyone intending to write a method of organ pedagogy these days takes on a large and somewhat baffling task. Five centuries of diverse styles in literature, instruments, and thus, technical execution, pose real pedagogical dilemmas: where to begin and how to proceed?

Davis, like Gleason, begins with modern technique. Among many excellent exercises for hands and feet, the preparatory procedures and "quiz" for pedaling (p. 19) stand out as a new slant on guidelines for getting started. Davis also looks into the historical aspect of technique and includes a good section on early fingering (Gleason's is more extensive), having mentioned that early pedaling is basically all-toe.

Both authors seem less successful in applying these early techniques than presenting them. Gleason leaves a fair amount of heel in his pedaling of J.S. Bach's Pedal Exercitium, for example, and Davis does likewise in the "Little" G Minor Fugue subject (p. 37). Fingering given for early works in *The Organists' Manual* also contain a bit too much substitution. Compare the fingering of bar 12 in J.S. Bach's *Gottes Sohn ist kommen* (p. 82) with that of Gleason (p. 108, sixth edition). The older book seems closer to the spirit of early fingering, although in the very next bar, right hand, Davis is preferable. Similar comparisons can be made between the other pieces found in both books.

Davis' discussion of part-playing, repeated notes, phrasing, and articulation are full of good examples and guidelines, and have been well thought-out for musical results. His instruction to use "rests of definite rhythmic value" between repeated notes is tempered by "until the student has developed an awareness [of them] and has gained the control and coordination needed to play them" (p. 44). This approach to lifts, certainly necessary for

beginners, probably works better for hymn playing, where one is leading a congregation, than for solo performance, where rests of definite rhythmic value could possibly produce mechanical-sounding results. This practice also would deny that of early music performance, which asks for a longer duration on strong pulses.

*The Organists' Manual* contains a clear, concise section on the vital topic of ornamentation (Gleason's is more involved and divides the subject by nationality and century). The two pages devoted to practicing trills are quite helpful, as is the realization of the ornaments in J.S. Bach's "Wer nur den lieben Gott lässt walten" (BMV numbers would be welcome; they are also absent in Gleason).

Davis' philosophy of hymn study in organ pedagogy is refreshingly practical: "Students should be introduced to the challenge of correct hymn playing early . . . as proficiency [in this] is probably the most important requirement of the church organist" (preface). Amen! In contrast, Gleason puts forth the idealistic view that "hymn playing should not begin until the student has thoroughly mastered the basic techniques". This overlooks the fact that many pianists have become organists precisely because they were prematurely pressed into church service! (These people may be the "bulk of our business" as organ teachers.) Davis presents a detailed performing version of the first of his nine hymns, complete with fingering and pedaling. A mature pianist could follow this procedure—as well as the rest of the book, for that matter—with good results.

Davis is to be congratulated on the wide span of literature included in this book. Without short-changing the early centuries of keyboard composition, he has culled movements from the eighteenth by Handel, Stanley, and Zipoli (the Bach Family plus other German and French masters are, of course, present), from the nineteenth by Mendelssohn, Franck, and Brahms, and from the twentieth by Dupré, Langlais, and Walcha. For each piece he gives approximate registrations, tempo suggestions, and title translation (surely the translation of "Wer nur den lieben Gott lässt walten" as "When in the hour of utmost need", pp. vi and 94, is a mistake). The only drawback here is the presenting of several early works for manuals alone with bass lines on a separate pedal staff (Gleason does the same). In spite of Davis' note of explanation (p. 99) and the printing of the word "pedal" in brackets, the appearance is misleading. Why not simply leave such pieces for manual alone and use other literature for hand/foot coordination practice?

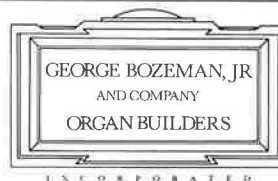
*The Organists' Manual* is well organized, indexed, cross-referenced, and planned for convenience. The author outlines a suggested first lesson right at the start and has also arranged

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the musical text to facilitate page turns (see p. 165, for example). Some other welcome inclusions are a good section on organ construction, richly illustrated with photos, diagrams and excellent graphs on the composition of mixtures (appendix B), and a glossary (appendix C).

All in all, *The Organists' Manual* is a fine contribution and is highly recommended. Roger Davis has succeeded in producing a solid pedagogical work which also encompasses a collection of good, diverse organ repertoire. *Carol Teti*

**Marilou Kratzenstein and Jerald Hamilton. *Four Centuries of Organ Music, from the Robertsbridge Codex through the Baroque Era: An Annotated Discography*. Detroit: Detroit Studies in Music Bibliography (Information Coordinators), 1984. 300 pp., hardbound, \$25.**

Such is the fluidity of the record business that discographies such as this are wildly out of date before they can reach the bookstore. This is particularly true in reference to records issued in Europe, which may appear for as little as a year before being withdrawn. I haven't made a painstaking survey of the present volume, but I'd guess that at least a third of the records listed are no longer available.

One needs to face this caveat head-on, for it does compromise the value of a work such as this. If you want to know what recordings were in the catalogues between 1970 and 1980—the stated period surveyed, together with some later additions from Musical Heritage Society—Kratzenstein and Hamilton provide it. If you're looking for a listing of currently-available releases, this isn't your source.

The listings are divided into Late Medieval, Renaissance and Baroque categories; within each of the latter two there are subdivisions for the countries of musical origin (England, France, Germany and Austria, Italy, The Low Countries, Poland, Spain and Portugal, and "Mixed National Origin"). Anthologies are listed first, alphabetized by performers' surnames, followed by listings of records devoted to individual composers. Where records have titles, these are cited, together with record manufacturer and catalogue number and, where known, date of issue. Organs are identified most of the time, though the extent of identification varies widely. There is also an index of organs by country, another of performers, and another of composers, each referring to the accession number in the main part of the book.

It is the unevenness of information, together with a certain vagueness of focus, which bother me about this book. It seems odd, for example, to list trumpet-and-organ records as well as choral records including only single solo-organ pieces. That the volume formats of the Chappuis Bach recordings (different in the Valois, Telefunken, and Musical Heritage Society incarnations) are not indicated is an unfortunate oversight, as is the absence of Karstadt numbers for Buxtehude entries. One wonders, too, why there is the very occasional citation of reviews (mainly from *Musik und Kirche* and *The Organ Yearbook*); this should have been done more comprehensively or not at all. And it seems to be sheer perversity in the main section to list performers only by surname, thus sending the reader to the performers index in the back to discover their given names.

The book is spaciously laid out and attractively typeset. Only two typographical errors leapt out at me: "Boisseai" instead of "Boisseau" (the French organbuilders, father and son) and "Wulston" instead of "Wulstan" (David, the English organist, conductor and musicologist). *Scott Cantrell*

**David L. Junchen, *Encyclopedia of the American Theatre Organ, Volume I*, Showcase Publications, Pasadena, Ca., 1985, hardbound, \$47.50 including postage.**

This first of three volumes covers the subject, in 432 9 × 12-inch pages, from Aeolian through M.P. Moller. Anyone who has experienced the pleasure of seeing and hearing a pipe organ that has been rebuilt by Mr. Junchen will recognize that he has applied similar levels of understanding and skill to the production of this work. Having gained access to factory records and files, as well as interviewing many workers now living their

golden years, he is well-equipped with genuine information, photographs, mechanical drawings, opus lists, etc., which he presents with great integrity.

While the focus is on the Theatre Organ, it seems to become delightfully unavoidable to embrace the entire organ building industry scene of that period of time. The mention of Hook & Hastings, for example, usually fetches up a picture of a noble old free-standing tracker with brightly stenciled show-pipes; this book exhumes a brief history of that company along with a list of their theatre installations. Also, this is true of Hinners, Barckhoff, and others. *Et Tu, Skinnerus?*

It seems a relatively modest price in view of the size and quality. *Leon C. Berry*

**John W. Landon: *Behold the Mighty Wurlitzer: The History of the Pipe Organ*. Greenwood Press, Westport, Ct. 232pp., hardbound, 1983, \$35.**

After a preface by the late Reginald Foort, the author traces the evolution of the cinema and the role the pipe organ assumed along with it. Little detail is given regarding the tonal or mechanical design; however some statements could lead to misconceptions by the neophyte in search of information, such as (p. 6) "an electromagnet was placed at the bottom of each pipe, which opened the valve to admit air to sound the note" and (p. 24) "formerly (a key) was connected directly by rods to a valve at the bottom of a single pipe".

Brief accounts of the better-known builders and some of their installations are given next, followed by eight pages of black & white photos, mostly of consoles. The demise and rebirth of the theatre organ is discussed, and biographical notes of some selected organists follow a chapter on the use of organs in radio and phonograph recordings. The book ends with an admittedly incomplete listing of instruments located in various countries. This work could be regarded as an interesting addition to a theatre organ fan's library. *Leon C. Berry*

## RECORD REVIEW

***Exeter Cathedral Organ: Paul Morgan plays the Harrison & Harrison organ last rebuilt in 1965. Alpha ACA 513 Stereo. Available from Bradford Consultants, 16 East Homestead Avenue, Collingswood, N.J. 08108. \$12.83 includes shipping.***

A most interesting English cathedral, with an equally interesting organ, is that of Exeter in Devonshire. Often overlooked because tourists generally skip this southwestern part of England, the area is very beautiful and interesting historically.

The Cathedral, begun by the Normans in the 11th century, has two Norman towers at the crossing (a most unusual location), and there are records to show that it had an organ long before the Cromwellian uprising when its organ (like so many others) was destroyed. But early in the Restoration period (in 1665), John Loosemore built a new organ for Exeter. Its case atop the choir screen is still in use, although the Loosemore instrument has many times been rebuilt and generally replaced. The location of the organ, with four exposed sides, makes for good hearing throughout the Cathedral, but it poses special problems for record making.

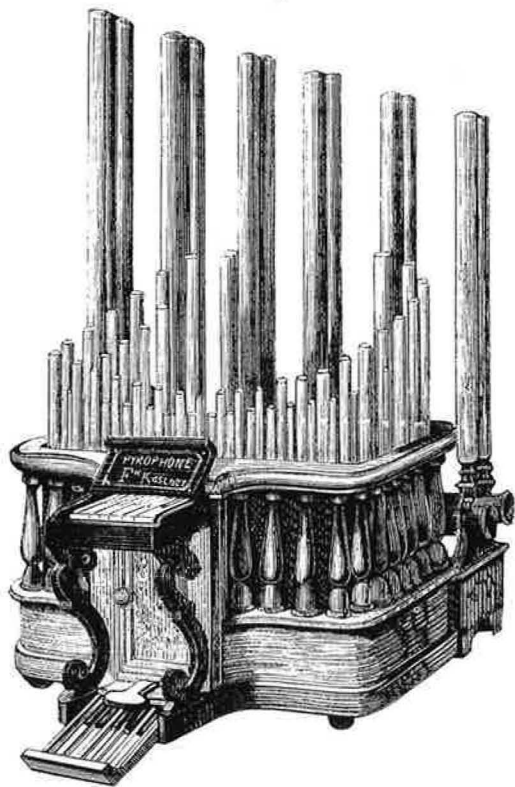
In this instance, the recording engineers have captured the organ's total effects quite well. Paul Morgan, the assistant organist at Exeter, proves himself a capable artist in works by Buxtehude, Pachelbel, Reger, Saint-Saëns, Franck, Duruflé and Vierne. He exhibits a clear, crisp technique, together with a solid understanding of the scores and complete sympathy with the organ.

The jacket provides a most handsome view of the organ together with notes on the pieces and their composers, the organ and the artist. In very fine print the specifications are given, listing 59 stops on the four manuals and pedal.

A brochure from Bradford Consultants lists two records by Exeter Cathedral Choir as well as many other British and foreign recordings. This record is highly recommended.

*Albert F. Robinson*





*The Pyrophone*

## ORGAN UPDATE

A flame-throwing pipe organ that depends on natural gas rather than air for tone-generation was displayed in Tokyo during the Fall in celebration of the introduction of natural gas to Japan a century ago. The instrument, called the "pyrophone," was invented by a Frenchman in 1872 and was found in the cellar of a Strasbourg museum in 1954 during an inventory. As described in *OHTA News* from the Organ Historical Trust of Australia, 9:4, "the organ, apparently the only one of its kind, is seven feet high and four feet wide, with a two-octave keyboard on which each key corresponds to a gas burner at the end of a glass pipe. When a key is played, the heat of the flame is applied to the pipe, producing vibrations." French gas engineers rebuilt the organ, and found that it is affected by what one restorer called "acoustic inertia" in lower notes. A patent on the apparently unique instrument describes its tone as "gentle and agreeable." The 1911 Grove Dictionary identifies the inventor as Georges Frederic Eugen Kastner (1852-1882) who lectured on physical principles observed in his invention at a presentation to the Académie des Sciences on March 17, 1873. He subsequently published a book, *Le Pyrophone: Flammes Chantantes*, which had reached its fourth edition in 1876. He was the son of Jean-Georges Kastner, composer of the operas *The King of Sarmatin* and *Beatrice*.

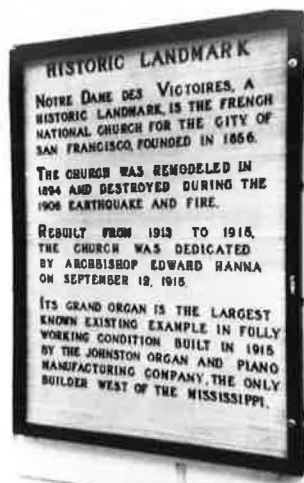
Mr. Jack M. Bethards, president of Schoenstein & Co. Organbuilders of San Francisco, writes that his firm has adopted a policy of mounting "very strong public relations campaigns with the clergy and leadership" of churches housing historic organs "so that they begin to recognize what they have." The French Catholic church of San Francisco, Notre Dame des Victoires, recently published a brochure about the church, and featured an article and photograph of the 1915 Johnston organ built in Van Nuys, CA, as "the largest known existing example in



1915 Johnston, Van Nuys

fully working condition," with cabinetry and some pipes of California Redwood. The brochure extols "especially wonderful reed stops, lovely solo ranks, and truly magnificent ensembles." Having found the brochure on a recent visit, Mr. Bethards reports that he was pleased to find his campaign bearing fruit. "But," ... on another visit, I got the shock of my life when I saw a beautiful sign board had been erected outside the Church proclaiming its status as an historic landmark with another

paragraph about their "grand organ." Further, he writes, "here we have an example of a church that has become very cognizant of their historic instrument and have used it as a point of focus to attract visitors to the church. Whenever an organ might be in danger, this kind of campaign can work as one can see from this example."



JACK BETHARDS

The Andover firm has rebuilt E. & G. G. Hook op. 371 of 1865 for the First Baptist Church in Newton, MA. The instrument appears on the Hook opus list for Mt. Pleasant Unitarian Church in Roxbury, MA, and becomes the third organ by E. & G. G. Hook or Hook & Hastings to serve the current building of First Baptist in Newton, constructed in 1888. The first in the current building was apparently installed second-hand and was small, and the next was installed in 1901 as op. 1906, a 3-42 with electropneumatic action. After about 50 years, it was rebuilt by the Frazee Organ Co., then served the church until recurring mechanical failures led to selection of an earlier, tracker instrument. Opus 371 retains much of its original pipework and includes some pipes from the 1902 organ and other sources. Its grand stoplist (2-30) was designed "not to make an historical reconstruction of Opus 371, but to recreate the sound of organs built by the Hook brothers in the 1860s. The resulting instrument is capable of presenting organ literature from many periods with confidence and balance, and can speak softly or with command," according to a brochure prepared by the church. A series of dedication recitals is planned in 1986.

A reproductive geneticist at the City of Hope Medical Center in Duarte, CA, has devised a system of expressing the molecular weights of DNA in musical notation. Susumu Ohno places heavier molecules low on the staff, lighter ones higher. Because only four chemical bases comprise all DNA, each is assigned two positions. It is the repetitive pattern of these few chemicals in DNA that gives each gene its character and that also, it turns out, makes each gene distinctively musical. When played, a tune derived from a cancer-causing gene sounds somber; one derived from an enzyme that breaks down simple milk sugar sounds like a lullaby (and the tune has lulled several kindergartens full of chil-

dren to sleep); an antibody responsible for detoxifying the chemical phenol sounds light-hearted and lively. Taking his research further, Ohno reversed the procedure, constructing gene models from various musical compositions of the Baroque, Romantic, and 20th-century eras. He found that a Chopin nocturne produced the structure of the enzyme RNA polymerase-II, and that a funeral march resembles a cancer-causing gene. In a UPI story that appeared in April, Ohno said, "... the relationship between music and DNA is not surprising at all. The question, I think this poses, is why do we like certain melodies?" He believes that music of great composers may have been inherent in their genes, and hopes that the relationship between specific genes and antibodies may be found by listening to the music of them.

Christ Lutheran Church in West Boylston, MA, has obtained a ca. 1885 Reuben Midmer & Son one-manual organ from E. A. Boadway of Claremont, NH, who previously owned the instrument and used it at Prince of Peace Lutheran Church in Claremont where he was organist. *New England Lutheran* 6:1, 1986, features a picture of Jeremy Cooper, who directed volunteer installation of the organ, and Stephen Long, who played the dedication recital, with flautist Elizabeth Metcalf.



1869 Jardine, York

OHS member David Jeffers, director of the clinical laboratories at York (PA) Hospital, arranged for the acquisition, rebuilding, and placement of an 1869 George Jardine & Son 1m organ in the small chapel of the hospital. In 1964, the instrument was donated by the original owners, the Congregational Church in South Britain, CT, to Thomas More School Chapel in Harrisville, NH, through arrangement by the Organ Clearing House. At the closing of the school in 1971, Alan Laufman purchased the instrument, and subsequently rented it to several churches while they awaited the arrival of permanent instruments. Those churches included St. John's Episcopal in Pleasantville, NY; Congregational in Hopkinton, NH; South Congregational in Concord, NH; St. David's Episcopal, in Shelton, WA; and St. Augustine's-in-the-Woods Episco-

pal, Freeland, WA. Because portions of the handsome black walnut case, particularly the intricately-ornamented facade, had been inadvertently discarded while the instrument was located at Thomas More School, Brunner & Heller provided a visual restoration working from old photographs, as well as a mechanical renovation. Tonally, the organ had been so completely altered by several workers through the years since 1964, and because the original table had already been replaced, Brunner & Heller rebuilt it to have five manual ranks and an independent pedal rank and keyboard of 25 notes. The original specification was 8' Melodia (with an independent stopped bass of 12 pipes), 8' Dulciana, and 4' Octave, with a 25-note pedal pull-down. The current stoplist is 8' Stopped Diapason divided TE-F and made from the old Melodia by Dudley Terrill circa 1971; 8' Gamba of tin from the 1880 J. Woodberry & Co. organ built for St. Paul's Episcopal Church, New Haven, CT, supplied and voiced by Brunner & Heller; 4' Octave original to the organ and voiced in 1968 by Michael A. Loris; 4' Clarinet Flute supplied by Organ Supply Co. as a chimney flute and voice by Brunner & Heller; and a 2' Fifteenth made of old pipes by Dudley Terrill. The Pedal 16' Sub-bass is on a chest made by Brunner & Heller and consists of 23 old pipes and two new ones. The dedication recital was played September 25, 1983, by Dr. Karl E. Moyer.



1883 Hutchings-Plaisted

The 1883 Hutchings-Plaisted op. 112 built for First Parish Church in Brunswick, ME, has been re-trackerized by David Wallace of Portland. The tonally unaltered organ was visited during the 1963 OHS convention, when it still had its original action. In 1969, the attached keydesk and action was removed, destroyed, and replaced with electropneumatic pull-downs and supply house console by Ray Douglass. By 1981, the organ had become unreliable because of electrical failure and water damage which had not been addressed in 1969. The Wallace firm built a new tracker action predominantly of wood, constructed a new detached console in the style of the case, and utilized keyboards, stopjams, and knobs from a Hutchings-Plaisted rebuild of an early organ in Concord, NH, now destroyed. Wallace

constructed a new, double-rise reservoir to replace the inadequate regulators installed in 1969. The organ remains tonally original with two manuals and 23 ranks, save a few Swell Bourdon trebles which were discarded in 1969. The facade stencilling was stunningly restored by Hati Modr of Brunswick.

A new recording from the Colonial Williamsburg Foundation features a reproduction fortepiano constructed by the 1982 OHS E. Power Biggs Fellow Peter Redstone of Claremont, VA. OHS member James Darling plays the instrument in selections from Williamsburg's oldest intact music collection, owned by a physician's wife, Ann Barraud. The record,

### *Gentlewoman's Pursuit*



"The Accomplished Gentlewoman," includes Haydn's C# minor sonata, J. S. Schroeter's E<sup>b</sup> major concerto, and songs by Shield and Jackson of Exeter. Handel's B<sup>b</sup> major concerto, op. 4, no. 2, is also included, as played on the ca. 1760 organ attributed to Snetzler in the Wrenn Chapel, College of William and Mary, with an orchestra of original and reproduction string instruments playing at low pitch, A = 421. A solo recording on the organ, "The Wrenn Chapel Organ," and a third disc, "Peter Pelham's Music," played on the 1955 Aeolian-Skinner at Bruton Parish Church, are available for \$6.95 each plus \$1.75 post from Colonial Williamsburg Foundation, Craft House, Williamsburg, VA, 23187.

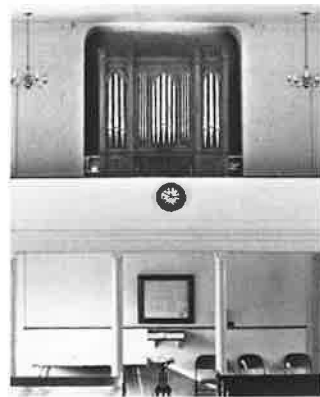
The 1877 Henry Erben & Co. 1-8 with 27-note pedal Bourdon built for the Monastery of the Visitation, a Roman Catholic cloistered convent located in Washington, D.C., was dedicated May 15, 1983, at the Anglican Christian Community of St. John-the-Divine on the Island of Montréal, Québec. The instrument was removed from the Washington convent, which closed in January, 1983, on December 28, 1982, by Québec organbuilder Willard Riley through arrangement by the Organ Clearing House. Mr. Riley reports that the organ retains the original stoplist, that many pipes had been moved around and replaced during the organ's history, and that, despite efforts to re-establish the original character of the stops during restoration, the organ was somewhat voiced following the dedication to meet the needs of the instrument's new home.

Raymond Brunner is compiling a book on Pennsylvania German organbuilding and music to be published by the Pennsylvania German Society in 1989. The society



1868 Hall & Labagh, Portland, Maine, Episcopal Cathedral

has published annual volumes on various aspects of Pennsylvania German culture since 1893. Parties who may care to contribute information may contact Mr. Brunner at the address on page 2 of this magazine.



1857 Hall & Labagh

The Andover Organ Co. has restored the 1857 Hall & Labagh organ surviving at Zion Evangelical Lutheran Church in Oldwick, NJ. The one-manual instrument of 56 notes includes 8' Open Diapason, 8' St. Diapason (a metal chimney flute with stopped wood basses below MC and 7 open metal trebles), 8' Gamba, 4' Principal, 4' Flute (another metal chimney flute), 2' Fifteenth, 8' Trumpet tc (from a Simmons, replacing a spurious string rank marked "17 Atlantic Ave., Brooklyn, James Mandeville") and a 16' Sub Bass with 13-note pedal board and manual coupler. Work on the organ was completed in 1980.

The Deagan tubular tower chime in Avalon, CA, on Santa Catalina Island has been restored by Martin Jeffries. A late system, built in 1946 for First Methodist Church, Hollywood, CA, includes 32 tuned tubular bells and is now under the care and restoration of Williamson-Warne Associates, organbuilders of Hollywood. A large installation at Scotty's Castle, Death Valley, CA, has not been restored as reported in the *Journal of the Automatic Musical Instrument Collectors Association* and repeated in this column, 28:4. According to Mr.



Tuned Deagan Chimes

Williamson, restoration of that instrument is earnestly being sought as a joint venture of his firm and that of Mr. Jeffries. The Deagan Carillon Association, Box 3957, Hollywood, CA 90078, has been formed "to assist in locating parts, diagrams, blueprints, and competent people to perform any needed work," as well as generally improve the cognizance and possibilities of preserving these unusual instruments, writes Mr. Williamson.

# ARCHIVIST'S REPORT

To provide the best possible environment for the Archives Collection, the services of a professional document conservator have been secured from the Conservation Center for Art and Historic Artifacts in Philadelphia, through a grant administered by the center and funded by the National Endowment for the Humanities. The first phase of this effort began in April with a thorough survey of facilities, procedures, and documents in the collection. A report gained thereby will be used to set conservation priorities and to aid in seeking funds. The Society is now a member of the Conservation Center, and has matched the Center's approximate allocation of \$2,000 for the initial study with \$100 of Society funds.

OHS Councillor James Hammann, who initiated efforts to seek external funding for the Archives, has accepted the task of seeking grant funds to meet conservation priorities. Though the report from the Conservation Center is still in preparation, it is likely to cite certain items as requiring major conservation, including the original installation drawings of the Aeolian Co., factory records of some builders, and a number of books. If deadlines can be met in an accelerated schedule, application will be filed for grants, the recipients of which will be announced in December.

## RECENT ACQUISITIONS

Beman, Frank: Nameplate, No. 29	Maier, Charles: Notebook
Davis & Son, William H: Nameplate	Mandeville, James M.: Nameplates (2)
Earle, George: Nameplate	Ad (1865)
Erben, Henry: Ad (1865)	Mills, Alexander: Ad (1865)
Nameplates, 1850, 1856	Mohr, Louis F.: Photographs (2)
Farrand & Votey: List	Tools Tuning Cones (12)
Felgemaker, A.B.: Scales, Opus 527	Mohr, Robert M.: Photograph (1912)
Ferris, Richard: Contracts, 1847, 1849	Moller, M. P.: Blueprints (25)
Judicial Records, two cases: 1856, 1858	Stoplists (4)
Letters (29)	Morey, C. E.: Catalogues (2)
Nameplates (4), two dated: 1849, 1854.	Muller & Abel: Nameplate
Receipts (2)	Pilchers: Photographs
Stoplists (2)	List
Vestry, Consistory, Session and Trustee Minute Excerpts	Pole, John J.: Nameplate
Hall, Thomas: Stoplist	Pratt, Henry: Vestry Minute Excerpts
Photograph (1873)	Ryder, George H.: Catalogue (1879)
Hall & Labagh: List from Webber	Price List (1881)
Nameplate	Stuart, Levi U.: Contract (1871)
Hinners Organ Co. Display Ad (1913)	Court Record (1858)
Holbrook & Ware Nameplate (1853)	Nameplates, (3), 1 dated (1861)
Hook & Hastings: Catalogue (1900)	Newspaper articles
Display Ad (1913)	Receipts, 3 signed
Nameplate	Stoplists (2)
Jardine, George: Lumber ticket	Vestry, consistory, Trustee, and Session minute excerpts.
Nameplates (2)	Tallman, Francis J. N.: Nameplate
Johnson & Son: Nameplates, Opus 261, 539	Vottileler-Hettche Co.: Ad (1913)
Labagh & Kemp Nameplates (4)	
Lyon & Healy: Catalogue	
Kilgen: List	
King, William: Obituary	
Photograph	
Knauff & Son, Henry: Nameplate	

## New Periodical Titles:

*Dubuque Organ Journal*, 1865–66.  
*Musical Cabinet*, 1841–42.  
*New York Weekly Review*, 1850–66.  
*Musical Visitor*, 1871–1897.  
*The Lyre*, 1824–25.  
*The Organist*, London, 1866.  
*Saroni's Musical Times*, 1849–52.  
 Others

We have acquired several important collections. Larry Trupiano has generously presented the Society with seven original factory ledgers from the Reuben Midmer Co. of Brooklyn. All the materials owned and gathered by the late F. R. Webber (1887–1963) have been presented to the collection by Donald R. M. Paterson. The scope of Mr. Webber's holdings is amazing: 2,000 stoplists; sales brochures from Odell, 1868, 1895; Roosevelt, 1887; Lyon & Healy, 1905?; Hook & Hastings, 1900; and many others; biographies of organ builders, and periodicals (among them 13 of 24 issues of *The Organ*, 1892–1894, edited by Everett Truette and published in Boston). Since Mr. Webber's death, the collection has been in the care of Mr. Paterson with the intent of placing it in the Archives.

Mr. E. A. Boadway has presented original nineteenth-century catalogues from his collection. Builders represented included John Gale Marklove, 1890?; C. S. Haskell, 1890; Clarence Morey, 1907?; and a sales brochure printed in 1878 by Artistide Cavaillé-Coll.

## A LIST OF HALL & LABAGH ORGANS

The first volume of correspondence from the Hall & Labagh factory ledgers was indexed in the previous issue; an index to the second volume will appear in a coming issue. In the F.R. Webber collection recently presented to the Archives was a list of organs built by the firm. The list provides an important source for identifying New York-built instruments.

Thomas Hall (1791–1874) set up shop for the second time in October, 1843, after leaving the employ of Henry Erben (1800–1884). Late in 1846, John Labagh (1810–1891) joined Hall, forming the partnership known as Hall & Labagh. On 1 January 1868, when James L. Kemp (1827–1891) became a partner, the corporate title changed to Hall, Labagh & Co. After Thomas Hall's retirement in 1872, the title was changed to Labagh & Kemp and remained until the firm was acquired by George A. Chapman and Frank Symmes in 1891.

A catalogue is known to have been issued during the 1880s, but no original copy is known to be extant. F.R. Webber apparently had access to one. Although Webber does not give a source for his information, the consistency of the entries certainly suggests a reliable source for the information: it was probably the catalogue or, less likely, factory records. The list is not complete though it probably includes the majority of contracts for the period. Missing from the entries, for instance, are First Unitarian, Greenfield, Ma. (1846), and St. Joseph's R.C., Troy, N.Y. (1854). Not included are the organs constructed during 1843 and 1844. Among those definitely ascribed to the period are Trinity Episcopal, Geneva, N.Y. (1844); Second Presbyterian, Claverack, N.Y. (1844); and the Institute of the Blind (1844). Webber's list may be the only source preserving a list of instruments built by this important New York firm.

Stephen Pinel

## A List of Hall & Labagh Organs

### HEBREW

1868 New York City

Temple Emanu-El

### ROMAN CATHOLIC:

1850 New Brunswick, N.J.

St. Peter's R.C.

1852 Philadelphia, Pa.

Church of the Assumption

1852 Paterson, N.J.

St. John's R.C.

1854 New York City

Church of the Holy Cross

1858 Brooklyn, N.Y.

St. Mary's Star of the Sea

1858 Newark, N.J.

St. Patrick's Cathedral

1858 Newark, N.J.

St. John's R.C.

1859 Philadelphia, Pa.

St. Paul's R.C., #1

1859 Philadelphia, Pa.

St. Paul's R.C., #2

1862 Germantown, Pa.

St. Vincent's R.C.

1864 Norristown, Pa.

St. Patrick's

1864 Frederick, Md.

St. John the Evangelist

1866 Baltimore, Md.

Church of the Immaculate Conception

1872 Wilkes Barre, Pa.

St. Mary's R.C.

1873 Danville, Pa.

St. Joseph's R.C.

1875 Johnstown, Pa.

St. John Saulbert

1880 Shamokin, Pa.

St. Edward's R.C.

1880 Newburgh, N.Y.

St. Mary's R.C.

### PROTESTANT EPISCOPAL:

1841? Albany, N.Y.

Trinity

1846 New York City

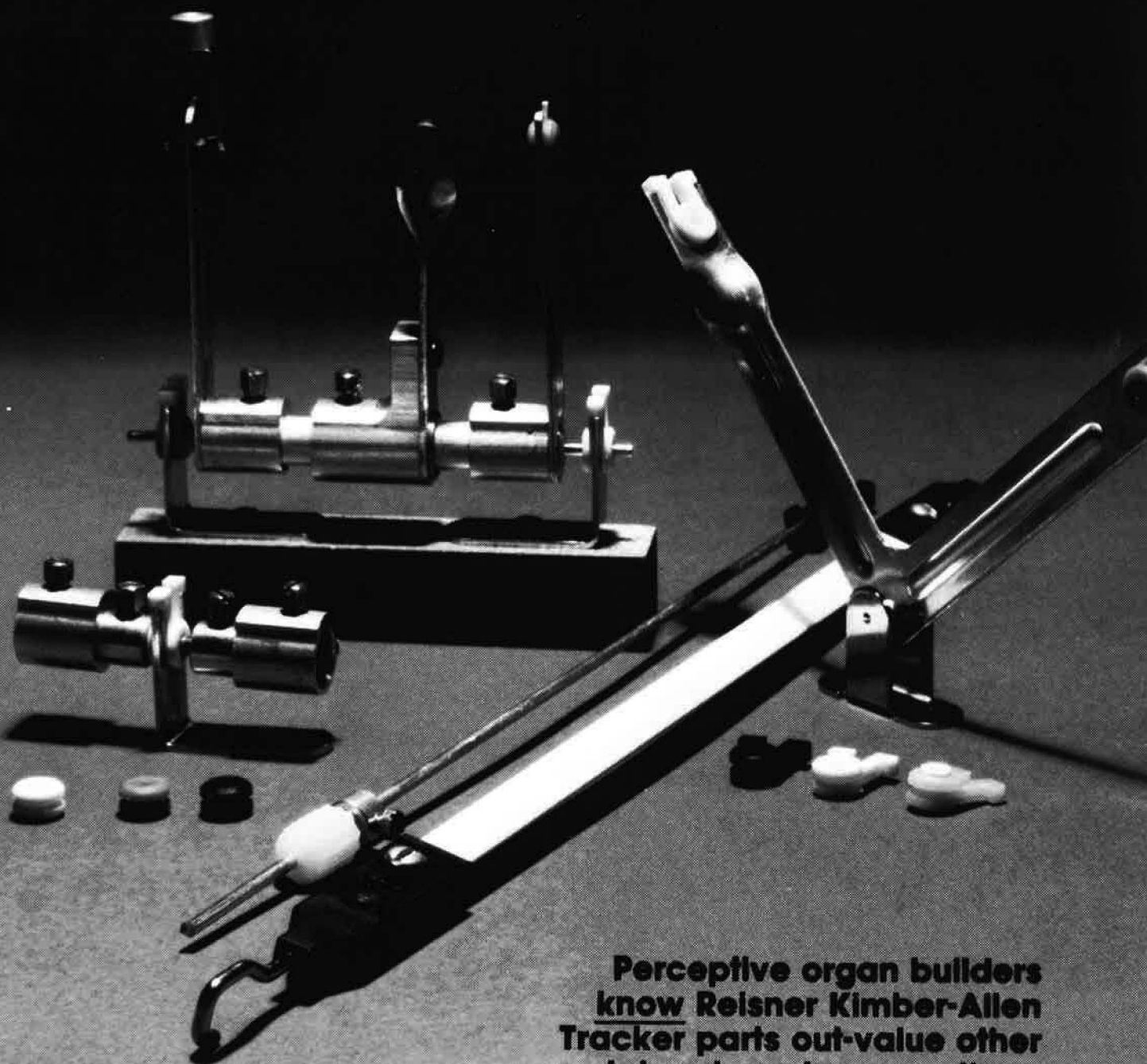
Church of the Holy Communion



1846	Newark, N.J.	Grace Church	1858	Hudson, N.Y.	First Dutch Reformed
1847	Allentown, Pa.	Christ Church	1860	Brooklyn, N.Y.	North
1849	Brooklyn, N.Y.	Grace Church	1860	Newark, N.J.	First Dutch Reformed
1849	New York City	Church of the Holy Apostles	1863	Somerville, N.J.	First Dutch Reformed
1849	New York City	Christ Church	1863	Weehawken, N.J.	Grove Church
1849	Philadelphia, Pa.	St. Mark's	1866	New York City	Twenty-Third St. Church
1850	Princeton, N.J.	Trinity Church	1871	Newark, N.J.	East
1851	Manhasset, N.Y.	Christ Church	1871	Plainfield, N.J.	First Dutch Reformed
1851	Cheraw, S.C.	St. David's	1872	Newark, N.J.	Clinton Avenue
1851	Florence, Ala.	Church not named	1872	New York City	Collegiate
1851	Jackson, Tenn.	St. Luke's	1883	Yonkers, N.Y.	First Dutch Reformed
1852	Natchez, Miss.	Trinity	<b>PRESBYTERIAN</b>		
1852	New York City	St. Thomas' #1	1846	Elizabeth, N.J.	Second Presbyterian
1852	Newark, N.J.	Trinity	1847	Brooklyn, N.Y.	First Presbyterian
1852	Somerville, (N.J.?)	St. John's	1847	Dover, N.J.	First Presbyterian
1852	Pars Christian, Miss.	Trinity	1847	New Brunswick, N.J.	First Presbyterian
1853	West Point, N.Y.	Church of the Holy Innocents	1851	Chicago, Ill.	First Presbyterian
1853	Yonkers, N.Y.	St. John's	1852	New York City	Fourteenth Street Presbyterian
1853	Philadelphia, Pa.	St. James'	1852	Zanesville, Ohio	First Presbyterian
1853	Paterson, N.J.	St. Paul's	1852	Newark, N.J.	Third Presbyterian
1853	Steubenville, Ohio	St. Paul's	1854	Yonkers, N.J.	First Presbyterian
1853	Aberdeen, Miss.	St. John's	1854	Newark, N.J.	South Park Presbyterian
1853	New York City	Trinity Chapel	1854	Philadelphia, Pa.	Arch Street Presbyterian
1854	Milwaukee	St. Paul's	1856	Augusta, Ga.	First Presbyterian
1854	Burlington, N.J.	St. Mary's	1857	Athens, Ga.	First Presbyterian
1854	Staten Island, N.Y.	St. Mary's	1857	New York City	Madison Square Presbyterian
1854	Elizabeth, N.J.	Christ Church	1859	West Farms, N.Y.	First Presbyterian
1854	Baltimore, Md.	St. Paul's	1859	Battle Creek, Mich.	First Presbyterian
1855	Red Hook, N.Y.	Christ Church	1860	Watertown, N.Y.	First Presbyterian
1855	Westchester, N.Y.	St. Peter's	1860	Easton, Pa.	First Presbyterian
1855	Portland, Me.	St. Luke's	1860	Morristown, N.J.	Second Presbyterian
1855	Nassau, N.P.	St. Andrew's	1865	Rock Island, Ill.	First Presbyterian
1856	Madison, N.J.	Grace Church	1865	Waterloo, N.Y.	First Presbyterian
1856	Mott Haven, N.Y.	St. Mary's	1866	Paterson, N.J.	First Presbyterian
1857	Chicago, Ill.	St. James'	1867	Danville, Pa.	Grove Presbyterian
1857	Philadelph, Pa.	St. Mark's #2	1867	Hazeltown, Pa.	First Presbyterian
1857	St. Paul, Minn.	Church not named	1868	New York City	Westminster Presbyterian
1857	Orange, N.J.	Grace Church	1869	Brooklyn, N.Y.	Classon Avenue Presbyterian
1858	New York City	St. Luke's Hospital	1870	Newark, N.J.	Third Presbyterian
1859	Newburgh, N.Y.	St. George's Chapel	1870	Baltimore, Md.	Brown Memorial Presbyterian
1859	South Amboy, N.J.	Christ Church	1872	Brooklyn, N.Y.	Calvary Chapel
1859	Newark, N.J.	Trinity Chapel	1874	New York City	Phillips Memorial
1859	Philadelphia, Pa.	St. Paul's	1875	Meadeville, Pa.	First Presbyterian
1859	New York City	St. James' the Less	1875	Thereson, N.Y.	Memorial Presbyterian
1860	Poughkeepsie, N.Y.	Holy Comforter	1876	Altoona, Pa.	Second Presbyterian
1860	Elizabeth, N.J.	St. John's	1879	Jamestown, Pa.	First Presbyterian
1860	Annandale, N.Y.	Holy Innocents	<b>METHODIST EPISCOPAL</b>		
1861	New York City	St. George the Martyr	1852	Lyons, N.Y.	First Methodist
1861	White Plains, N.Y.	Grace Church	1872	New York City	Rose Hill Methodist
1862	Westport, Conn.	Holy Trinity	1872	Greenwich, Conn.	Trinity
1862	Marysville, Cal.	Church not named	1873	Passaic, N.J.	St. George's Methodist
1863	Danville, Pa.	Christ Church	1876	Newark, N.J.	Central Methodist
1863	Yonkers, N.Y.	St. Paul's	1884	Binghampton, N.Y.	Tabernacle
1863	Philadelphia, Pa.	Church of the Mediator	1890?	Paterson, N.J.	Second Methodist [Burned in great fire of 9 Feb., 1902]
1864	Hackensack, N.J.	Christ Church	<b>CONGREGATIONAL</b>		
1864	New York City	Trinity Church (chancel)	1850	Belleport, L.I., N.Y.	First Congregational
1864	Jenkintown, Pa.	Church of Our Saviour	1851	New Haven, Conn.	North
1865	Newark, N.J.	House of Prayer	1856	Rochester, N.Y.	Plymouth Congregational
1865	Warrensburgh, N.Y.	Holy Cross	1856	Portland, Me.	Union Congregational
1866	Cheltenham, N.Y.	St. Paul's	1862	Portland, Me.	Central Congregational
1866	Bethlehem, Pa.	Nativity (1864 date correct)	1869	Concord, N.H.	First Congregational
1866	Piermont, N.Y.	Christ Church	<b>UNITARIAN</b>		
1867	Chestnut Hill, Pa.	St. Paul's	1851	St. Louis, Mo.	Church of the Messiah
1868	Portland, Me.	St. Luke's Cathedral	1853	Portland, Me.	First Parish
1868	Augusta, Me.	St. Mark's	1861	Yonkers, N.Y.	First Society
1868	Salem, N.J.	St. John's	<b>UNIVERSALIST</b>		
1868	Philadelphia, Pa.	St. Philip's	1875	Portland, Me.	Congress Square
1868	Boston, Mass.	Church of the Messiah	1881	Washington, D.C.	Murray
1870	New York City	St. Thomas' #2	<b>LUTHERAN</b>		
1870	Detroit	Grace Church	1857	New York City	English
1870	Bergen, N.J.	St. Paul's	1858	New York City	English
1870	St. Johnland, N.Y.	St. Johnland Home	1865	Dayton, Ohio	English
1872	Orange, N.J.	Grace Church	1882	Whitehall, Pa.	German Union
1872	Mobile, Ala.	Trinity	1884	New York City	Trinity
1872	Kingston, N.Y.	St. John's	<b>BAPTIST</b>		
1873	Ellenville, N.Y.	St. John's Memorial	1847	New York City	Laight Street Baptist
1879	Bellefonte, Pa.	St. John's	1865	Hackensack, N.J.	First Baptist
1880	Washington, Pa.	Trinity Church	1885	New York City	Abyssinian
1880	Riverside, Pa.	Grace Church	<b>COLLEGES, ETC.</b>		
1883	Paterson, N.J.	Holy Communion	1846	Brooklyn, N.Y.	Female Academy
1884	New Milford, Conn.	Church of All Saints	1851	New York City	Columbia College
<b>REFORMED DUTCH</b>			1860	Annandale, N.Y.	St. Stephen's College
1847	New York City	Collegiate	1860	Burlington, Vt.	Theological Seminary
1847	Brooklyn, N.Y.	First Dutch Reformed	1865	Poughkeepsie, N.Y.	Vassar College
1847	Island of St. Thomas, WI	First Dutch Reformed	1870	Princeton, N.J.	College of New Jersey
1852	Brooklyn, N.Y.	Church of the Heights	1873	Elizabeth, N.J.	Masonic Hall
1852	Brooklyn, E.D., N.Y.	First Dutch Reformed	1877	Portland, Me.	Masonic Hall
1853	Philadelphia, Pa.	Second Dutch Reformed	1882	New York City	Grand Conservatory of Music
1854	Philadelphia, Pa.	First Dutch Reformed	1885	New York City	New York Conservatory of Music
1856	Cold Spring, N.Y.	First Dutch Reformed			
1858	Poughkeepsie, N.Y.	First Dutch Reformed			



# WHERE SUPERIORITY COUNTS!



**Perceptive organ builders  
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# Guidelines for Conservation & Restoration

*EDITOR'S NOTE: This is a further revision of the original Guidelines for Restoration and Preservation of Historic Organs published in The Tracker (22:3:19) that has been approved by the National Council. It may be reproduced from this issue (30:2) without written permission of the Editor, an exception to the regular policy.*

## 1. To be regarded as Historic:

A. Any organ or organ case in the United States which was built prior to 1850 may be said to be of major historic importance. Its significance increases with its age, its rarity, and the extent to which its components remain in unaltered condition.

B. Any substantially unaltered organ built prior to 1900 which is an outstanding example of a particular style or of a particular builder's work, or is unique in some other way (e.g., the only remaining example of a particular builder's work).

C. The above criteria may also be applied to certain 20th century organs, especially if they represent important periods in a given builder's work, or milestones in the development of a particular style.

D. Instruments which have been so radically altered tonally and/or mechanically that they no longer represent the style of a period or the original builder may be regarded as having minimal historic importance, even though such instruments may still contain older material.

2. Historic organs in the United States should be considered the equal of those in Europe, and as worthy of preservation and restoration.

3. Restoration may be defined as the process of returning an organ to its original state, provided always that sufficient original material remains to make this feasible. In some cases a totally unaltered organ may be in such basically good condition that simple repair and cleaning will accomplish this. If a substantial number of original components are missing and must be made anew the process is more properly termed reconstruction. Some guidelines for restoration include the following:

A. In general, all extant original components should be preserved and properly repaired. Severely damaged components may be replaced by new if incapable of being put into reliable working order, and missing parts replaced by reproductions. All replacement parts should conform as closely as possible to the originals with regard to materials and method of construction.

B. Pipework should be carefully repaired by a professional pipemaker, replacements for missing pipes being made of the same material and construction details as the originals. The original means of tuning should be preserved wherever possible. An effort should be made to ascertain the original temperament and restore it. Voicing should be limited to the re-regulation of repaired pipes, and the voicing of any replacement pipes in the style of the remaining originals.

C. Keyboards, stop controls, and other console components should be kept in, or restored to, their original condition. A possible exception may occur in cases where the extension of a short pedalboard compass is necessary to the continued acceptance and use of an organ. Key and stop action should always be restored in such a way that any new materials conform to the original materials.

D. Slider and pallet windchests should be very carefully restored and checked for soundness. When replacement of pallet covering is necessary, it should be with material corresponding to the original.

E. Pitman, ventil, and other forms of tubular-pneumatic or electro-pneumatic windchests should be restored using original techniques of design and construction and compatible materials and replacement parts. Replacement of such actions with all-

electric units, even though the chest structure is retained, must be regarded as a major alteration. Similarly, replacement of original stop, combination, or player actions with ones of a different type constitutes an alteration, even though this may in some instances be necessary for financial reasons.

F. Original bellows, reservoirs, wind trunks, concussion bellows, and other components which determine the wind characteristics of an organ should always be retained and releathered; if missing they should be replaced by new components conforming to the originals. Chest-mounted "schwimmers" should not be added to organs not originally having them, nor springs added to a bellows which was originally weighted. Tremulants should be restored and adjusted; if replacement is necessary, it should conform to the style of the original. Feeder mechanisms, where extant, should be restored and made operable when feasible. The retention or addition of a modern electric blower does not detract from the historical value of an organ if installed with as little alteration to the original winding components as possible, but it is recognized that there is a discernible difference between fan-blown and hand-raised winding systems in organs which have both.

G. If the original finish of an organ case has been altered, an effort should be made to determine the nature of the original finish and to restore it whenever feasible. The same is true of front pipes, particularly those which were originally decorated in polychromed designs but have since been painted over. In repairing damage to case woodwork, particularly in unpainted cases, care should be taken to match new wood to old.

H. In instances where financial or other considerations dictate that some original part of the organ be removed or left unrestored (e.g., a badly damaged set of pipes, or feeders and blowing handle) these should be packed up and stored in a safe part of the building, properly labeled as to their significance. The same applies when on the insistence of the owner some original part (such as a short pedalboard) is replaced.

I. It is highly desirable that a restorer keep detailed records, measurements, photographs, etc. during the course of the restoration work. Copies of such records sent to the Archives of the OHS are always greatly appreciated, and may provide valuable information to future researchers and restorers.

J. Restoration of historic organs should always be done by an experienced professional restorer specializing in work on the particular type of organ involved, and never entrusted to unsupervised amateurs. For the sake of the owner's own financial investment as well as the preservation of the organ, it is incumbent upon the owners of historic instruments to thoroughly investigate the reputation, previous work, and references of any prospective restorer. Quality of work, rather than price, should be the criterion in the choice of a restorer. A fine and historic organ may be irreparably altered or damaged by incompetent or unqualified workers, but a well-restored historic organ can be a musical treasure and a legacy to future generations.

## FOR FURTHER REFERENCE

- A. Berner, J. H. van der Meer, & G. Thibault: *Preservation and Restoration of Musical Instruments*. (International Council of Museums, 1967)
- Mary Karp: "Restoration, Conservation, Repair and Maintenance: Some Considerations on the Care of Musical Instruments". *Early Music*, Vol. 7 (1979)
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*The Handel & Haydn Society, Boston, 1850*

# The Life of Charles Zeuner

## Enigmatic German-American Composer and Organist

(1795–1857)

BY KARL LOVELAND

By the 1830s, Boston, a city of some 54,000 residents, had easily established itself as the cultural center of the New World. The Handel and Haydn Society had been founded in 1815, guided by the German-born Gottlieb Graupner, and was now under the leadership of Lowell Mason. Mason had introduced the Society to the great choral works of Haydn and Mozart. His work in ecclesiastical music had set new standards in the churches of Boston. It was, in fact, Lowell Mason who persuaded the Handel and Haydn Society that it was in need of a skilled organist. So on September 24, 1830, Charles Zeuner, a German immigrant, was elected to the post, beginning his musical career in America. A career that would prosper in great promise and productivity, diminish in frustration, and ultimately end in a most unpleasant scenario.

Baptised Heinrich Christopher, Zeuner was born in Eisleben, Saxony (now East Germany) on September 20, 1795.<sup>1</sup> Why he changed his name to Charles is not apparent, but he seemed intent upon being assimilated into the Boston community. He was inordinately anxious of this, going so far as to scratch or cut out of manuscripts his given name. Even if he spoke with perfect English-American diction, his talent as organist and composer would have proclaimed his heritage, for he was equal to the finest American-born musician of his time, and likely better than most in New England:

Zeuner, as every one knew, was a trained musician and man of talent, and so far superior to any person then connected with the Handel and Haydn Society.<sup>2</sup>

With his obvious talent, it is probably a greater mystery why he left Europe for the relatively simple musical world of New England. It is clear that Zeuner had some success as a composer in his native land. There are no less than four European publications of piano works in American libraries. *Variations and Vier Polonaisen*, published in Erfurt by J. I. Uckermann in the 1820s, and *Rondo Naturel*, published in Frankfurt by E. Pilcher, are available for viewing in the Library of Congress. A Breitkopf and Härtel publication of *Fantasie pour le pianoforte sur un air de la Russie* is held at the Philadelphia Free Public Library.

Zeuner began his musical study at an early age. Manuscripts of thorough-bass exercises dated February 15, 1807, are extant at the Library of Congress. Zeuner would have been only 11 years old. He was reputed to have been a student of Johann Nepomuk Hummel (1778–1837),<sup>3</sup> who was active in that region of Saxony during this period. If Zeuner was employed as a court musician in his native land,<sup>4</sup> it is certain that he had little job security. The borders of the various kingdoms, duchies, etc., of the area we now call East and West Germany changed so rapidly during the early 19th century that determining his situation today would be virtually impossible, unless detailed pay records of the various



ALLEGRETTO.

## ANTICUA. L. M. M #

High in the heav'ns, e - ternal God, Thy goodness in - full glo - ry shines; Thy truth shall break through ev' - ry cloud, That veils and dar - kens thy designs.

From The Ancient Lyre, 1836; may be copied for performance.

courts are available. Zeuner had also been involved in Napoleon's army, an affiliation certainly out of vogue by the 1820s. Several medals awarded Zeuner by Napoleon's generals were among his personal belongings at his death.<sup>5</sup>

Despite efforts, a record documenting the place or date of Zeuner's arrival in America has yet to be uncovered. Most sources date his emigration to the United States as 1824.

But as late as 1826 an advertisement in the *Allgemeine musikalische Zeitung* (Leipzig) invites subscriptions to an edition of one of his masses to be published in Frankfurt, and there is no reason to believe that he left Germany much before 1830.<sup>6</sup>

While his arrival in America remains a mystery, it is clear that his choice of Boston as a destination was not by accident. It seems evident that Zeuner had been in contact with someone from the Handel and Haydn Society prior to his immigration. His *Missa in E Flat*, clearly written before his move, is dedicated to the "Handel and Haydn Society—Boston (North America)" and is signed H. C. Zeuner, in opposition to his post-immigration adamant use of Charles. William G. Bigger, in his thesis on Zeuner's choral music, speculates that

the Handel and Haydn Society could have made contact with Zeuner through William C. Woodbridge, who made trips to Germany and Switzerland in 1820 and again in 1825–1829. . . . It is possible that Woodbridge could have told [Lowell] Mason of Zeuner's potential and of his willingness to come to Boston.<sup>7</sup>

Beginning in February of 1830, Zeuner's name appears on the programs of various concerts in Boston, performing as organist, pianist, composer, and vocalist.

The first-known concert given by Zeuner was produced to showcase his many talents.<sup>8</sup> Given at Boylston Hall under the auspices of the Handel and Haydn Society, the concert of February 13, 1830, is of the typical 19th-century potpourri genre. Zeuner's contributions deserve listing: *Grand Fantasia* for organ, based on a celebrated theme of Handel, written and played by Zeuner; a song on a Goethe text (*Mignon*, op. 75, no 1) by Beethoven, sung by Zeuner; *Variations on "Hail Columbia,"* for piano, played by Zeuner, composed expressly for this concert; *Grand Sacred Movement* for organ, a transcription of one movement of Haydn's *Seven Last Words*; *Variations on "Sweet Home"* for horn, composed by Zeuner, played by another artist; *Concertante* for piano by Czerny; and *Scena and Aria* of Mozart, sung by Zeuner. It is humorous to note that this *Scena and Aria* by Mozart is the fiendishly difficult soprano aria, "Ach, Ich Liebte" from *Die Entführung aus dem Serail*. He must have boasted quite an amazing coloratura technique. Oddly enough, the program headlines H. Zeuner, giving credence to the notion that he did not change his name until he was settled in Boston.

His talents must have astounded the concert-going society in Boston. In no time Zeuner was actively serving as organist and choir director at St. Paul's Church, composer, arranger, and compiler of music, organist at the Handel and Haydn Society, and

a frequent guest on concert programs. But he was, by no means, welcomed with totally open arms. His appointment to the Handel and Haydn Society post caused quite a stir among its members. Zeuner was replacing a much-beloved Mrs. Ostinelli, who, according to some members, having

filled the situation "with ability and success for eleven years," . . . she ought not to be dispossessed by a "German professor of music, a foreigner to whom many of us are strangers. . . . We therefore . . . request that the president and the trustees . . . reconsider their vote."<sup>9</sup>

Seeing the benefits of having Zeuner's talents, the board, by a vote of 7 to 5, declined to reinstate Mrs. Ostinelli. The Board felt a sense of duty to the Society, whose performances must improve under a professional musician, conversant not only with the organ, but with orchestral effects, and generally skilled in the theory and practice of instrumental and vocal music.<sup>10</sup>

Over the next eight years and five months, Zeuner would experience a series of triumphs and defeats in his association with the Society.

The first few years in the musical community of Boston must have been gratifying, for Zeuner was riding on the waves of success. 1830–1833 were very productive years for Zeuner the composer. Aside from various popular types of piano and vocal music, he wrote two *Organ Concerti* (1830 and 1834), arias, band scores, three choruses with orchestral accompaniment, and published a book of *Voluntaries for the Organ* (1830), and four tune books. *Church Music* (1831), *American Harp* (1832), *Ancient Lyre* (1833), and *Village Harmony* (1833).<sup>11</sup> To perceive the extent of his popularity and success, consider that the *Ancient Lyre* was published in twenty editions, the final one produced in 1857, the year of his death. His influence in the area of church music was enormous. His music was known and in use from Maine to Louisiana. Today, his compositions are virtually unknown, save four works in Barbara Owen's *A Century of American Organ Music* (1776–1876), and the hymn tune, *Missionary Chant*, which can be found in several Protestant hymnals. Zeuner wrote between 600 and 700 hymn tunes.<sup>12</sup>

For the 1831 *Church Music* publication, Zeuner wrote a rather lengthy preface in which he bestows upon the reader his philosophies of music and his methods of teaching. He explains which instruments are best suited to accompany the chorus. Aside from the trombone, which was invented for sacred music,

the gigantic instrument, the organ, answers the purpose best of all, however, provided that it has as many good and different stops, pedals, &c. as it ought. It is to be regretted that this instrument is not sufficiently known in America, and that but a few opportunities occur to become acquainted with its inestimable value. The instruments in use, are frequently so made, that they can be called Organs, only by the name and form they retain. Any cabinetmaker may imitate them. There are organ-manufactories, however, which deserve to be honorably mentioned, as exceptions to this remark. Among this number are those Messrs. Appleton and Goodrich, of Boston. The Handel and Haydn Society have commissioned the former gentleman to build an organ of a very superior order.<sup>13</sup>



# MARBLEHEAD. L. M. NEW

ALLEGRO.

From The Ancient Lyre, 1836; may be copied for performance.

And so it was in September, 1832 that the large and excellent organ, built by Mr. Appleton for the Handel and Haydn Society, was put up in Boylston Hall. . . . The front of the organ is what is called *Grecian*, (that is, not Gothic.) The towers are square; the extreme height is 21 feet. The case is of mahogany, and very plain. Its width in front is 14 feet. It contains three distinct organs, and three sets of manual keys, besides the pedals, which comprise two octaves. . . . The pitch of the Organ is that of the orchestra, or what is generally termed *concert pitch*. Church organs are, or should be, tuned to the *chapel pitch*, which is about a semitone lower.<sup>14</sup>

The area critics praised the virtues of the new organ and its organist:

The Handel and Haydn Society gave their first oratorio for the season, last evening. . . . The performances were generally excellent: The new Organ is a most powerful instrument; its tones are admirable. There is not probably its equal in the United State [*sic*] — certainly not its superior. In the hands of a master, such as he [Zeuner] who touched the keys last night, it utters thrilling sounds, that evoke the soul to new and undefinable sensations.<sup>15</sup>

Zeuner probably wielded his influence in the building of other organs by the Appleton and Goodrich companies. It is reasonable to consider this in reference to the Park Street Congregational Church, where Zeuner served intermittently. An Appleton organ was installed in 1838, replacing a Goodrich, which had a Double Diapason added to it as late as 1833. Zeuner wrote at least one of his two *Organ Concerti* to inaugurate the new Boylston Hall instrument. These compositions are extensive works with full classical orchestrations (2 flutes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings), although the orchestral parts are somewhat simplistic in com-

parison to the virtuosic organ parts. To this writer's knowledge, there has been no performance of these works since November, 1860, when the *Concerto No. 2* may have been performed in Philadelphia. While no printed program bearing this work has surfaced, a set of orchestral parts in the hand of William A. Newland does exist, indicating, at least, the intention to perform. Mr. Newland bought most of the Zeuner manuscripts in a public auction, and resurrected many long neglected works, including Zeuner's only oratorio, *The Feast of Tabernacles*.<sup>16</sup>

It was in the year 1834 that Zeuner encountered one of his many stormy dilemmas with the Handel and Haydn Society. Following the retirement of Lowell Mason, the board elected Samuel Richardson as president at the annual meeting held on August 6, 1832. The season of 1832–33 was rather uneventful, save the installation of the new organ. Not one new choral work was presented in its thirteen concert performances. The following season threatened to be as dull, when at the meeting in April, 1834, President Richardson read a letter to the board, "complaining of Mr. Zeuner's irritable and jealous disposition, and threatening to resign unless the offender was immediately dismissed."<sup>17</sup> Here again, Zeuner's talent outweighed the irate wishes of others.

Wisely reflecting that they might find it more difficult to fill the place of organist than that of president . . . they directed the secretary to inform him [Richardson] in a respectful manner . . . of the indefinite postponement of the subject of his communication. . . . When he carried out his threat on the 27th [April 1834], they accepted his resignation.<sup>18</sup>

## 1838 Thomas Appleton, Boston

Park Street Church, Boston, Mass.

Source: American Church Organ Voluntaries, 1856

### GREAT ORGAN

- 16' Double Open Diapason
- 8' Open Diapason
- 8' Open Diapason
- 8' Stop Diapason Treble
- 8' Stop Diapason Bass
- 8' Stop Diapason Metal
- 4' Principal
- 2½' Twelfth
- 2' Fifteenth
- Sesquialtera
- Mixture
- 8' Trumpet Treble
- 8' Trumpet Bass

### CHOIR ORGAN

- 8' Open Diapason
- 8' Stop Diapason Treble
- 8' Stop Diapason Bass
- 8' Dulciana
- 4' Flute
- 4' Principal
- 2' Fifteenth
- 8' Cremona

Nomenclature in bold type is copied from the source.

### SWELL ORGAN

- 8' Open Diapason
- 8' Stop Diapason
- 8' Dulciana
- 4' Principal
- Cornet
- 8' Clarinet
- 8' Hautboy

### COUPLERS

- Great to Swell Organ.
- Pedals to Great Organ.
- Pedals to Choir Organ.
- Pedal Check.

## 1832 Thomas Appleton

Boylston Hall, Boston

Source: Boston Evening Transcript, March 18, 1833

### GREAT ORGAN

- 8' First Open Diapason
- 8' Second Open Diapason
- 8' Stopt Diapason
- 4' Principal
- 2½' Twelfth
- 2' Fifteenth
- 1½' Tierce
- Cornet
- Sesquialter [*sic*]
- Mixture
- 8' Trumpet
- 4' Clarion

### CHOIR ORGAN

- 8' Open Diapason
- 8' Stopt Diapason
- 8' Dulciana
- 4' Principal
- 4' Flute
- 8' Cremona

Nomenclature in bold type is copied from the source.

### SWELL ORGAN

- 8' Open Diapason
- 8' Stopt Diapason
- 8' Dulciana
- 4' Principal
- Cornet
- 8' Trumpet
- 4' Hautboy

### PEDAL ORGAN

- 16' Double Open Diapason

### COUPLERS

- Swell to Great Organ
- Swell Tremulant

1827 William Goodrich, Boston  
 St. Paul's Episcopal Church, Boston  
*Sources: Owen, The Organ In New England, p. 426*  
 Boston Transcript, 27 June 1831; church records

**GREAT** 58 notes, GGG-f<sup>3</sup>

- 8' **Front Open Diapason**
- 8' **Second Open Diapason** 47 pipes from GG
- 8' **Stopt Diapason**
- 4' **Principal**
- 4' **Second Principal**
- 2 3/4' **Twelfth**
- 2' **Fifteenth**
- 1 3/4' **Tierce**
- IV **Sesquialtera** 15-17-19-22 through
- V **Cornet** from middle c 1-8-12-15-17
- 8' **Trumpet** "called 'Bombardo' by Goodrich, may have been 16"
- 8' **Second Trumpet**

**SWELL** 37 notes, F-f<sup>3</sup>

- 8' **Open Diapason**
- 8' **Stopt Diapason**
- 4' **Principal**
- III **Cornet**
- 8' **Trumpet**
- 8' **Hautboy**

**CHOIR** 58 notes, GGG-f<sup>3</sup>

- 8' **Open Diapason**
- 8' **Stopt Diapason**
- 8' **Dulciana**
- 4' **Principal**
- 4' **Flute**
- 2 3/4' **Twelfth**
- 2' **Fifteenth**

**PEDAL** 21 notes, GGG-C

- 16' **Double Diapason** 17 wood pipes CC-C [sic]

**MECHANICALS**

Choir-Great, Great-Pedal,  
 and Choir-Pedal couplers

Nomenclature in bold type is copied from the source.

Zeuner's temperament was often a topic of discussion. For every sentence praising his talents and abilities, there is an anecdote concerning his short temper and sharp tongue. Zeuner seemed impatient with the uneven musical mentality and tastes of the Boston community. As his story unfolds, it becomes apparent that his problem was much more serious. Despite his fiery demeanor, *Dwight's Journal* recalls to Bostonians his memory in a positive fashion:

Many of our readers doubtless recollect a stout, plethoric German, with flushed and austere features—indicating a somewhat misanthropic turn of mind—who might have been seen promenading Chestnut Street . . . with measured tread, and clutching nervously a stout cane; airing himself upon the fashionable thoroughfare, or perchance dropping in at the music stores to gather the latest musical *on dits*.<sup>19</sup>

Another source supports the image supplied by Dwight.

Zeuner . . . is described as a plump, good-looking man with a florid, bright face, and of a quick nervous temperament.<sup>20</sup>

During the years 1834–1836, there was a decrease in the number of compositions produced by Zeuner. Mr. Bigger, in his previously mentioned thesis, concludes that Zeuner's attention had turned to the "magnum opus" of his career, the oratorio, *The Feast of the Tabernacles*.<sup>21</sup> As early as May 18, 1834, parts of the oratorio were being used in the concerts of the Handel and Haydn Society.<sup>22</sup> It was not until 1837 that Zeuner attempted to present the completed work. He offered the piece to the Society for \$3,000, a price they could hardly afford. The treasury of the Society had only \$574.58 at the beginning of the 1836–37 season.<sup>23</sup> The October 1873 edition of *The Metronome* renders a coherent description of the events surrounding the premiere of the oratorio.

He [Zeuner] took it to the Boston Academy of Music, and after considerable talk it was agreed that they should get the chorus parts engraved and printed (the solo and the orchestral parts were in manuscript), and perform it eight times, and he was to have one-half the profits of the performances. The rehearsals of it commenced with Zeuner as conductor, and George J. Webb as organist. The chorus found it impossible to get along with Zeuner's conducting, owing to

his violent temper and impatience, so after two rehearsals he gave up the baton to Mr. Webb, and played the organ instead. After sufficient rehearsals the oratorio was given the number of times agreed upon. The performances took place at the "Odeon," the music hall of the Academy, corner of Franklin and Federal Streets. After the concerts were over, Zeuner called upon the officers of the Academy for his share of the profits, and was informed that instead of making money they had lost money, and that they would not call upon him to pay his share of the loss, but would make up the deficit themselves. This so enraged Zeuner that he stole into the rooms of the Academy one night, and tore up and burned the oratorio, both orchestral parts and score and vocal parts, manuscript and printed.<sup>24</sup>

Fortunately, a manuscript full score of *The Feast of Tabernacles* has survived. It is a part of the Musical Fund Society of Philadelphia Collection at the Philadelphia Free Public Library. In addition there are numerous copies of the choral parts at various libraries, and a set of orchestral parts, in the hand of Father La Salle, probably used in the November 1860 revival by Newland, at the Library of Congress. This work is probably the first oratorio written in America with an American libretto. The text of the oratorio is by The Reverend Henry F. Ware, Jr. (1794–1834), D.D., a graduate of Harvard. He returned to his *alma mater* as Professor of Pulpit Eloquence in the Harvard Divinity School, and shared the pulpit of a Unitarian Church with Henry David Thoreau. The text was written specifically for the purpose of being set to music.<sup>25</sup>

Despite Zeuner's apparent anger at the Handel and Haydn Society, differences must have been mended quickly, for during the Twenty-fourth Season, at the annual meeting held May 28, 1838, Zeuner was elected president. Seeing as it was traditionally the duty of the president to conduct, the Society hired Mr. A. U. Hayter as organist. Mr. Hayter had served as rehearsal accompanist on occasion during the previous season, and would play an important part in the history of the Society.<sup>26</sup>

By February 1839, it was evident that the new president was not going to be a benefit to the Society. Zeuner was habitually late to meetings of the board and the Society.

A committee was appointed to inform him "that the interests of the Society and his own reputation seem to require him to resign," and to request him to do so. This he did on the 7th [February 1839]; and the board replied by passing a vote of regret and of high esteem for his talents as a composer and executant of sacred music. Thanking him for his long continued services as organist, they expressed the hope that he and the Society may soon again co-operate in the promotion of the divine art. This co-operation they endeavored to bring about on June 11, by electing him organist for the season; but . . . he declined the position.<sup>27</sup>

H. T. Hack bemoaned the loss of this musical pillar in his *Musical Magazine* on two separate occasions.

We are sorry to see Mr. Zeuner no longer at the head of this [Handel and Haydn] Society. We regret the necessity which led to his resignation, will not examine into who is to blame, but will say that, if there had been on all sides a genuine love for the art, and mutual good-will and forbearance, Mr. Zeuner would, by his talents and knowledge, have been capable of bringing the Society forward very much.<sup>28</sup>

We have lost . . . Mr. Zeuner, who has accepted a place of organist in Philadelphia. Zeuner's name stands identified with the history of music in Boston, for he has contributed materially towards our style of church music by his publications. And yet at the present time his loss is comparatively little felt. He has lately kept much retired; he had hidden his talent, and wasted it on trifles. We hope that his new career will excite him to new exertions, and will again place him in that station in regard to the art which he is qualified and ought to fill. Otherwise we would remind him of the man in the parable who hid his Lord's talent in a napkin.<sup>29</sup>

Before leaving Boston, Zeuner made one last great contribution to organ music in America, the publication of his own voluntaries:

*Zeuner's Organ Voluntaries in Two Parts. Part I, 165 interludes and short preludes, in which are introduced all the various keys used in modern Church Music. Part II. Practical Voluntaries to be used before and after the service in Churches.* By Charles Zeuner. Boston: Published by Parker and Ditson, Washington Street, 1840.

It is unknown at this time whether any of the works in the collection mentioned are duplicates from the 1830 collection of *Voluntaries* published by Charles Bradlee. The earlier collection is held at the Newberry Library in Chicago (as reported by Mr. Bigger).<sup>30</sup> The 1840 edition is available for viewing at several libraries, including the Library of Congress, Philadelphia Free Public Library (Part I only), and the New York Public Library. Hack's *Musical Magazine* reviewed the collection:

Mr. Zeuner, after having for some time allowed his creative genius to rest, comes out again here with a larger work, the idea of which is very well timed and good. He is perfectly right in what he says in his preface, that Organ preludes of an easy, pleasing, not too serious, yet dignified character, are much wanted. This work will be generally received . . . for it is easy and melodious in its style, and although, especially in the interludes, sometimes rather light, yet not so much so that it would offend the dignity of the place, nor is it anywhere so abstruse as not to be understood or relished by our congregations. Yet we cannot help thinking that Mr. Zeuner might have bestowed more care upon it. . . . We beg our readers, however, to keep in mind that we test his works by what we think he can produce if he gives his whole mind and attention to his work; not by a comparison with the generality of musical compositions as they are daily published here. Among them this work takes deservedly a high stand, but he can grasp higher still.<sup>31</sup>

All these voluntaries and preludes, along with all manuscripts of organ works held by various libraries, will be discussed more thoroughly in a forthcoming article, which will focus on Zeuner's compositions.

Passing references have been made to the churches in which Zeuner served during his tenure in Boston. As it was not unusual for organist/choir directors to move from one church to another in short periods of time, or to have two or more positions at different churches simultaneously, it is difficult to determine the exact dates of employment at the various churches served by Zeuner. Harold Earle Johnson's *Hallelujah, Amen! The Story of the Handel and Haydn Society of Boston* states that Zeuner came to Boston to be organist at King's Chapel.<sup>32</sup> While this seems logical, it remains doubtful and is left unsubstantiated in Mr. Johnson's book. Moreover, the book contains a rather unfortunate mistake in its limited information relative to Zeuner. Mr. Johnson confuses Lowell Mason with Samuel Richardson, as president of the Handel and Haydn Society in the previously mentioned anecdote concerning Richardson's resignation. Lowell Mason was president of the Society just prior to Richardson's election.<sup>33</sup> Zeuner's appointment as organist to King's Chapel is not corroborated by Barbara Owen in her well documented booklet, *The Organs and Music of King's Chapel 1713-1964*. Mr. Bigger's thesis gives us a well-documented tracing of Zeuner's Boston church work:

St. Paul's Episcopal	1830 <sup>a</sup>
St. Paul's Episcopal	1831 <sup>b</sup>
Park Street Congregational	1832 <sup>c</sup>
St. Paul's Episcopal	1833 <sup>d</sup>
12th Congregational	1834(?)–1835(?) <sup>e</sup>
Park Street Congregational	1836 <sup>f</sup>
St. Paul's Episcopal	1837 <sup>g</sup>
St. Paul's Episcopal	1838(?)–1839(?) <sup>h</sup>

<sup>a</sup>Program No. 84 of the Handel and Haydn Society November 21, 1830).

<sup>b</sup>C. Zeuner, *Church Music*, (1831), title page.

<sup>c</sup>Charles Zeuner, *The American Harp: Being a Collection of New and Original Church Music* (Boston: Hilliard, Gray and Zeuner, 1832), title page.

<sup>d</sup>Paul E. Paige, "Musical Organizations in Boston: 1830–1850" (Ph.D. dissertation, Boston University, 1967), 435.

<sup>e</sup>Lewis G. Pray, *Historical Sketch of the Twelfth Congregational Society in Boston* (Boston: Published by the Committee of the Society. Printed by John Wilson and Son, 1863), 34; 41. The scant information derived from this book combined with the information provided by the above sources relative to this subject, aided in arriving at the years of 1834–1835.

<sup>f</sup>Christine Merrick Ayars, *Contributions to the Art of Music in America by the Music Industries of Boston 1640 to 1936* (New York: H. W. Wilson, 1937), 28.

<sup>g</sup>Letter from St. Paul's Church (October 2, 1973).

<sup>h</sup>*Boston Musical Gazette* (January 23, 1839).<sup>34</sup>



Thomas Appleton

from miniature painted by Sarah Goodrich

Sometime during the late months of 1839 or the early part of 1840, Zeuner left Boston for Philadelphia. From the relatively small amount of information available, the conclusion can be drawn that Zeuner was somewhat reclusive, bitter from the disappointments of his life in Boston. In Philadelphia, he was initially organist at Saint Andrew's Episcopal Church, located on 8th Street, near Spruce Street. This once-prosperous church has since disbanded. (Its edifice currently houses a Greek Orthodox Congregation.) The most-quoted anecdote concerning Zeuner originates from this church, supporting the theory that his patience toward the public was diminishing:

At one time organist of a prominent Episcopal church in this city, Zeuner, allowing his fancies to assume the shape of a masterly impromptu fugue upon a certain Sunday, astounded the few appreciative and knowing members of the congregation with his wonderful performance—while he simultaneously shocked the many-headed with what seemed to them totally incomprehensible and devoid of beauty. At the conclusion of the service, one of the prominent members, meeting the great organist in the vestibule, put the following query to him: "Mr. Zeuner, pray, is our organ out of order? There was such an unaccountable jolting and rumbling in the pedals this morning, and altogether it sounded very strangely indeed." This lamentable display of musical ignorance entirely overcame the testy and sensitive harmonist. With a contemptuous hiss between his teeth, he strode from his interrogator, nor ever went near the stately church again, professionally or otherwise. *Amateur's Guide*.<sup>35</sup>

It was disappointing to find that the Vestry Minutes of St. Andrew's, which began in Jan. 1839, stop abruptly in January 1843. When the minutes begin again in January of 1845, the music committee is in the midst of a crisis. The minutes of the



## Vestry Lauds Standbridge

March 1847

Letter to J. C. B. Standbridge, esq.

Dear Sir,

The organ made by you for St. Andrew's Church, having been completed and sufficient time elapsed to give opportunity for testing its quality, the undersigned consider it due to you to express their satisfaction with the instrument and their appreciation of your abilities as an artist.

In entering into contract with you for the constructing of your first large organ, they felt the responsibility they had assumed, but having confidence in your skill and talents did not hesitate to take the risk of your first effort. The success has fully sustained them.

The organ is everything that could be desired for richness of combination and sweetness of tone, they believe it unsurpassed, and are not aware of it possessing a single fault. It has been examined closely and critically by the first organists of our city, both professional and amateur, and to its mechanism and execution, no exception has been, all express their high satisfaction with your complete success.

The undersigned desire to render you their most cordial congratulations on the result and trust that a discriminating public will encourage your future efforts and enable you to add many more specimens to the one just completed.

We are, Dear Sir,  
with much esteem,  
yours very respectfully,  
[Signed by all the members  
of the Vestry]

1846 J. C. B. Standbridge, Philadelphia  
St. Andrew's Episcopal Church, Philadelphia  
Source: Vestry Minutes of Church

### GREAT ORGAN

8' Open Diapason  
8' Stop Diapason  
8' Dulciana  
4' Principal  
4' Open Flute  
2 $\frac{3}{4}$ ' Twelfth  
2' Fifteenth  
— Sesquialtera  
8' Trumpet  
4' Clarion

### CHOIR ORGAN

8' Dulciana  
8' Stop Diapason  
4' Flute  
4' Principal  
2 $\frac{3}{4}$ ' Twelfth  
2' Fifteenth  
8' Cremona

### PEDAL ORGAN

16' Double Open Diapason  
8' Open Diapason or Violincello  
4' Principal

### COUPLERS

Great Organ to Swell  
Great Organ to Choir  
Pedals to Great Organ  
Pedals to Choir Organ  
Pedals to Swell Organ

Nomenclature in bold type is copied from the source.

### SWELL ORGAN

8' Open Diapason  
8' Stop Diapason  
8' Clarabella  
4' Principal  
4' Flute  
2' Fifteenth  
— Cornet  
8' Hautboy  
8' Trumpet

The Warden's Report, that having called a meeting of the subscribers to the new organ and having ascertained that they were not willing that a contract should be made for an organ to cost less than \$3000, they accordingly contracted with J. C. Standbridge to build one for that sum, exclusive of the value of the old one, to be finished and put up in the Church by the first of September [1846].<sup>37</sup>

Thanks to the careful minutes taken by the secretary of this Vestry, we have a recounting of the instrument and its quality.

For some unknown reason, Zeuner, who was never married and had no known relatives in this country, "excepting a nephew . . . a seafaring man," chose to live in Camden, New Jersey. Camden was a rather pleasant town at the time, boasting several famous residents, among them, Walt Whitman. Zeuner resided at the James Elwell Hotel, also known as the Railroad Hotel at the foot of Bridge Street. He would cross the Delaware River via the ferry to work at St. Andrew's and, later, at the Arch Street Presbyterian Church.

Most biographical sources claim Zeuner's employment at the Arch Street Presbyterian Church, but verifying this has been a frustrating ordeal. The Church known as the Arch Street Church located at 10th and Arch Street, was not formed until February 6, 1850. The Session Minutes of this church do not mention Zeuner. The meeting of June, 1851, records the hiring of a George Ringley to the post of organist and records the hiring and firing of several others in the years up to Zeuner's death. Zeuner may have been associated with several other Presbyterian Churches on Arch Street, including the Second Church, the Fifth Church, or the West Arch Street Church. In 1897, the Old Arch Street Church and the West Arch Street Church merged, worshipping in the newer West Arch Street building, erected in 1853. The Old Arch Street Church was located at 10th and Arch Streets and has since been razed. The current Arch Street Presbyterian stands majestically at 17th and Arch Streets. Its current pastor, Dr. G. Hall Todd, an historian by avocation, believes Zeuner was organist at the Old Arch Street Church, clearly the only church that used Arch Street Church as its name.<sup>39</sup>

Although we are unsure of which church Zeuner served, it is interesting to note that two of the churches installed new organs during the five years when Zeuner was active in the area. The Hall & Labagh firm installed a new instrument in 1854 in the Old Arch Street Church.<sup>40</sup> At the same time, J.C.B. Standbridge [1800–1871] installed an instrument in the new West Arch Street Church.<sup>41</sup> Perhaps it is only a coincidence that Zeuner is repeatedly associated with purchases of new instruments, but the pattern of installations is unmistakable.

After moving to Philadelphia, Zeuner composed virtually nothing worthy of his skill. Only a few arrangements of songs and tunes of a popular nature were published by George W. Hewitt and John F. Nuns after 1840. Zeuner was so discouraged by this time that not one serious work seems to have been composed during the years in Philadelphia. A gifted composer was reduced to writing such inane works as *Susquehanna*, a *canzonetta*, dedicated to the Ladies of Harrisburg, Pennsylvania, words by Brig. General Horatio Hubbell. He arranged music used in dance recitals by a Miss Fanny Elssler, evidently the star ballerina of Philadelphia. There must have been a market for sheet music of parlor favorites. Zeuner composed a rather large list of such works from both Boston and Philadelphia tenures.

It is difficult to determine when Zeuner retreated into a secluded and disturbed world of his own. Having abandoned composition many years prior, he eventually stopped playing the organ. The last record we have of his concert performances comes from January 1853:

Philadelphia—On Friday evening a new organ, just erected in the Roman Catholic Church of the Assumption by Hall [actually Hall & Labagh and built during 1852 according to the list published in this issue] of your city, was opened in public by Mr. Charles Zeuner, the well known organist and composer assisted by several of our finest professors, and a few amateurs. The attendance was large; the

meeting held February 10, 1845, supports our anecdote of Zeuner:

The committee on the music reported that they have attended to their duty and having understood from Mr. Zeuner, the present organist, that it was his intention to resign on the 1st of March [1845], have made an engagement with Mr[(s)?] B. C. Cross . . . with the understanding that Mr[(s)?] Cross is to attend church as a member.<sup>36</sup>

On March 17, 1845, a committee was formed to solicit subscriptions for the purchase of a new organ. Although Zeuner had resigned prior, he certainly must have had involvement in the formulation of the congregation's wish for a new instrument. After several financial delays, the contract was drawn on February 3, 1846:

beautiful Gothic Church being filled in every part. Mr. Zeuner commenced the display of the organ with a fine voluntary, extemporizing in his peculiar and excellent style.<sup>42</sup>

The final series of events in Zeuner's life are lugubrious and pathetic. The contemporary newspapers and journals were detailed and graphic in their coverage. *The New York Musical Review and Gazette* ran a series of articles concerning the situation as reported by their Philadelphia correspondent:

I regret to record the death of Charles Zeuner, well known in musical circles as an author and composer of no mean merit, and an organist of distinguished ability. . . . For successive years he was organist of St. Andrew's Episcopal Church in this city; afterwards held the same position in the Arch Street Presbyterian Church . . . but of late would not accept of any situation, notwithstanding frequent unusual inducements were held out to him. The writer has observed for several years past a peculiarity of demeanor, indicating at times slight aberration of mind, often amounting to great depression of spirits, and singular aversion to music. . . . Mr. Zeuner imagined and believed that his musical talent was not properly or fully appreciated, and often deplored the same; pondering over this one idea until overcome by a lasting fit of melancholy, painful to be witnessed. For several years he has resided at Camden, opposite the city, and has kept aloof from society, preferring much to be alone. He was a bachelor and respected by his acquaintances, although without relatives—at least in this country. . . . He was according to report, somewhat addicted to the moderate use of liquor, though not habitually; and we might comment upon this point as to the serious consequences, but refrain from further allusion to the truly lamentable affair.<sup>43</sup>

A writer in the *Philadelphia Dispatch* who resides in Camden, N. J., thus speaks: "For years he has been a harmless lunatic, and recently a religio monomaniacal Spiritualist. This probably accounts for his singular isolation. Had he possessed any friend with authority to interfere in his affairs, and to place him in a proper asylum, he might, no doubt, have been very readily restored to reason. A strong paroxysmal tendency of blood to the head occasionally produced an intense redness and fullness of the face. He was a man of extensive information, singularly abstemious as to liquor, though morbidly inclined to *gourmandism* at the table. His suicide resulted from the insane idea that the ancient Egyptian Necromancers had granted, through the Jews of the Middle Ages, to the modern Jesuits, a power of transmitting poisons for indefinite distances through the air, and that all their efforts were directed towards the destruction of Christianity and liberal institutions everywhere, and especially in America; moreover, that these persecutors were intent upon making *him* the especial victim of their torturing powers. To drive them away he often fired guns loaded with powder only, out of his window, or into the river, into which he not unfrequently [*sic*] waded to wash away the results of their incantations. The recent discussions about the Immaculate Conception seem to have excited his insanity to the highest pitch. On all other subjects he was rational and so naturally disposed to kindness, that cats, dogs, pigeons, and chickens, especially if sick or injured, were constant sharers in his liberality. He furnished a very remarkable instance of the extent to which the faculties of the mind may be functionally disordered, without irregularity in the transaction of ordinary business, in which he was conscientious and punctual to a remarkable degree."<sup>44</sup>

On Monday, November 9, 1857, the *Philadelphia Public Ledger* reported the details surrounding Zeuner's death:

**Suicide**—On Saturday [November 7] a German, named Henry Zeuner, committed suicide, in Smith's Woods, West Philadelphia, by discharging the contents of a double-barrelled gun in his mouth, which blew off the back of his head. The suicide was one of great deliberation, as shown by the fact that the deceased had obtained a stick about two feet long, having a crotch in it, which he shaved smooth with a pocket knife, for the purpose of pushing the trigger. When found the weapon was clutched in his left hand, and the stick was in the right. Mr. Zeuner had for twelve or fourteen years been a boarder at the hotel of James Elwell, Bridge Avenue, Camden. For some time he has been a spiritualist and his conduct has given rise to the belief that he was insane. He would often rise at night and fire his gun from the window of the hotel, alleging that his enemies were coming to kill him. When he left home on Saturday, he said to the girl [*perhaps a chambermaid*] that if he did not return they might expect to find his body in Cooper's Creek. As he had made a similar

remark before, no attention was paid to it, Mr. Zeuner was about fifty years old [*actually sixty-two*], and was unmarried. The Coroner's Jury rendered a verdict of suicide by shooting.<sup>45</sup>

There was at this time in the religious history of America, an upsurge of Spiritualism. This accounts in part for the frequent referent to Zeuner's involvement in Spiritualism. He probably was not involved in the movement described and referred to by many historians:

Beginning in 1850, spiritualism became vastly popular in this country and the rage spread quickly to the countries of Europe. . . . Histories . . . usually date the beginning of the movement from March 31, 1848, when Margaret and Kate Fox professed to having discovered an intelligent force behind the rappings in [*their*] small cottage in Hydesville, New York. . . . After the triumphs of the Fox sisters . . . the variety of spirit manifestations increased with amazing rapidity. For example, during the summer of 1850, some one hundred mediums blossomed in Auburn, New York, a town near Hydesville.<sup>46</sup>

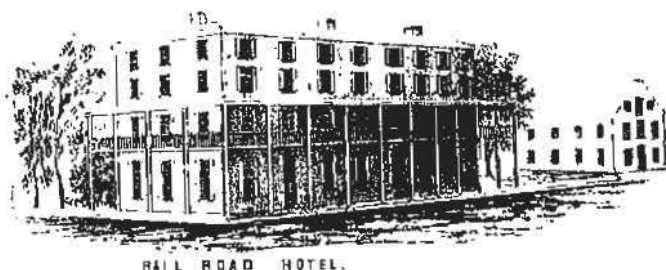
Zeuner's sufferings went beyond those of a misguided Spiritualist or disenchanted musician and entered the realm of mental disease, namely Schizophrenia, characterized by his emotional deterioration, delusions, and extreme paranoia. Zeuner's classification as a Spiritualist seems more a rationalization for his deranged and exotic behavior than a basis for his action. In hindsight, one could build a convincing case that he suffered increasingly severe mental instability through the course of his life.

It is difficult to understand Zeuner's collapse. He certainly was under no financial burden:

Two days before he committed . . . [*suicide*], he called upon a friend in this city, and placed in his care, all the valuable papers and effects belonging to him; charging him not to examine into their contents, but simply keep them in safety. These papers comprised his accounts; and show him not to have been in any pecuniary difficulties; all his debts being paid, and in his own right and possession, property worth some \$12,000 or \$15,000. His securities were chiefly in stock of the best kind; owning also some land in Texas, about which not much is known.<sup>47</sup>

Since Zeuner had no will and no relatives in this country, his belongings reverted to Camden County, New Jersey, and

1852 Hall and Labagh Church of the Assumption, Philadelphia Source: <i>Correspondence Ledgers, OHS Archives</i>	
<b>GREAT ORGAN</b>	<b>SWELL ORGAN</b>
8' Open Diapason	16' Double Diapason
8' Open Diapason	8' Open Diapason
8' Stop'd Dulciana	8' Dulciana
8' Melodia	8' Stop'd Diapason
4' Principal	4' Principal
2½' Twelfth	2' Fifteenth
2' Fifteenth	— Cornet
— Sesquialtera	8' Trumpet
8' Trumpet	8' Hautboy
<b>CHOIR ORGAN</b>	
8' Dulciana	
8' Stop'd Diapason	
4' Viol d'Amour	
4' Principal	
4' Flute	
2' Fifteenth	
8' Cremona (bassoon [bass])	
<b>PEDAL ORGAN</b>	
16' Double Open Diapason	
16' Double Dulciana	
<b>COUPLING STOPS</b>	
Pedals to Great Organ	
Pedals to Choir Organ	
Great Organ to Swell	
Choir Organ to Swell	
Great to Choir Organ	
<b>COMBINATION PEDALS</b>	
To bring out the face organ	
To bring out the Diapason and Principal and take off all others	
To bring out the Open and Stop'd Diapasons and take off all others	
To take off the Double Open Diapason in the Pedals.	
To put on the Double Open Diapason in the Pedals when off	
Nomenclature in bold type is copied from the source.	



were eventually put up for public auction. Dwight lamented this unfortunate event:

Parenthetically, a snug outfit this might have proved to some worthy, struggling musicians; or to the impoverished widows and children of many an art-servant, who after a life of enthusiastic devotion and self sacrifice to the most refining of all professions, sank down to his grave, unrequited and unappreciated. No doubt the unfortunate Zeuner, in healthy possession of his faculties, would have bequeathed his worldly goods in some such beneficent manner. . . . His music library and MS. compositions were put up for sale in Camden and are now scattered to the four winds, in various hands.<sup>48</sup>

Aside from William Bigger's well-researched thesis on Zeuner's choral music, the works of this composer are virtually unexplored in the 20th century. Music which received such acclaim in its time deserves our attention in current scholarship. This author does not intend to liken Zeuner's music to that of the great masters but perceives its value in light of the profligate music which pervades churches today. Zeuner brought to America the musical skills of a European composer of the 1820s. His works may not rank among the finest of his era but many have a quality of dignity and the refinement of a skilled composer. We should be curious, at least, to investigate this man's talents, when contemporaries such as John S. Dwight praised Zeuner to the extent he did in this writing:

*From my Diary. No. XV.*—What an indescribable something, which makes one arrangement and succession of notes music, and another trash? . . . I was forcibly struck with this during some delightful hours spent in a family circle, of highly refined and cultivated musical tastes, of whom, at least, one was familiar with the highest and best that the English, French, and German capitals could offer . . . and was familiar with the best that the church, operahouse or concert-room abroad could offer. And yet, gathered round the piano in that little study, they stood delighted and absorbed in the psalm tunes of Zeuner! . . . The wealth of melody lavished upon the "American Harp" is sufficient to set up a hundred and fifty common tune-manufacturers. People speak of the fertility of imagination and high scientific attainment exhibited in this, that or the other opera; does not such a collection of short pieces exhibit this as well? Do not Shakespeare's sonnets exhibit his genius as well as his "Lear"? . . . I doubt if Zeuner is duly appreciated. There is hardly a great composition for church or stage which one person at least would rather hear than Zeuner's "Feast of Tabernacles," the oratorio which after so few performances in Boston some years since he withdrew—there is too much reason to fear—forever!<sup>49</sup>

## FOOTNOTES

1. Oliver Strunk, "Zeuner, Charles," *Dictionary of American Biography*, 20 vols., ed. Dumas Malone New York: Charles Scribner's Sons, 1936, xx, 651.
2. Charles Callahan Perkins and John S. Dwight, *History of the Handel and Haydn Society of Boston*, 2 vols., New York: Da Capo Press, 1977, vol. 1, 102.
3. *Dwight's Journal of Music* xviii, November 5, 1860, 255.
4. Simeon Pease Cheney, *The American Singing Book*, Boston: White, Smith and Co., 1879, 195.
5. *New York Musical Review and Gazette* viii/24 November 28, 1857, 376.
6. Strunk, *op. cit.*, 651.
7. William George Bigger, "The Choral Music of Charles Zeuner (1795–1857), German-American Composer with a Performing Edition of Representative Works (Volumes I and II)," Ph.D. thesis, University of Iowa, 1976, 60.
8. *Ibid.*, 59. Program of Zeuner's presumed first concert in Boston.—"Programs of Concerts in Boston, 1817–1865." A scrapbook collection of miscellaneous concert programs. Allen A. Brown Collection, Music Department, Boston Public Library, Boston Massachusetts.
9. Perkins and Dwight, *op. cit.*, 101.
10. *Ibid.*, 101 and 102.
11. Bigger, *op. cit.*, 77.
12. Charles Zeuner, "Preface," *Church Music, consisting of New and Original Anthems, Motets and Chants* Boston: Richardson, Lord and Holbrook, 1831, viii.
13. *Ibid.*, i.
14. *Daily Evening Transcript*, Boston, March 18, 1833.
15. *Ibid.*, November 5, 1832.
16. *Dwight's Journal of Music* xviii, November 5, 1860, 255.
17. Perkins and Dwight, *op. cit.*, 107–108.
18. *Ibid.*
19. *Dwight's Journal of Music* xviii, November 5, 1860, 255.
20. Cheney, *op. cit.*
21. Bigger, *op. cit.*, 79.
22. Perkins and Dwight, *op. cit.*, 106–107.
23. *Ibid.*, 112.
24. *The Metronome* iii, October 1873, 52.
25. Bigger, *op. cit.*, 247–248.
26. Perkins and Dwight, *op. cit.*, 117.
27. *Ibid.*, 121.
28. H. T. Hack, ed., *The Musical Magazine* i, March 2, 1839, 80.
29. *Ibid.*, iii, June 20, 1840, 197.
30. Bigger, *op. cit.*, "Preface," xx.
31. Hack, *op. cit.*, 205–208.
32. Harold Earle Johnson, *Hallelujah, Amen! The Story of the Handel and Haydn Society of Boston*, Boston: Bruce Humphries Publishers, 1965, 51.
33. *Ibid.*
34. Bigger, *op. cit.*, 88.
35. *Dwight's Journal of Music* xviii, January 12, 1861, 333.
36. St. Andrew's Episcopal Church (Philadelphia) Vestry Minutes, February 10, 1845.
37. *Ibid.*, February 3, 1846.
38. *New York Musical Review and Gazette* viii/24, November 28, 1857, 376.
39. Dr. G. Hall Todd, Pastor of Arch Street Presbyterian Church, Philadelphia, interviewed by author, January 7, 1986.
40. Hall & Labagh Correspondence Ledgers.
41. Dr. Todd, *Ibid.*
42. *Musical World*, January 22, 1853, 59.
43. *New York Musical Review and Gazette* viii/23, November 14, 1857, 360.
44. *Ibid.*, viii/24, December 12, 1857, 391.
45. *Philadelphia Public Ledger*, November 9, 1857.
46. R. Laurence Moore, *In Search of White Crows, Spiritualism, Parapsychology, and American Culture*, New York: Oxford University Press, 1977, 7–8.
47. *New York Musical Review and Gazette* viii/24, November 28, 1857, 376.
48. *Dwight's Journal of Music*, xviii, November 3, 1860, 255.
49. *Ibid.*, iii, February 5, 1853, 163.

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- The Musical World*, New York, January 22, 1853, 59.
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- Public Ledger*, Philadelphia, November 9, 1857.

## PUBLISHED MUSIC COLLECTIONS

- Owen, Barbara. *A Century of American Organ Music (1776-1876)*. Dayton: McAfee Music Corp., 1975-76. Two volumes in one binding.
- Zeuner, Charles. *Church Music, Consisting of New and Original Anthems, Motets and Chants, for Public Worship*. Boston: Richardson, Lord and Holbrook, 1831.
- Zeuner, *Zeuner's Organ Voluntaries, in Two Parts. Part I, 165 Interludes and Short Preludes, in Which are Introduced All the Various Keys Used in Modern Church Music. Part II, Practical Voluntaries, to be Used Before and After Service in Churches*. Boston: Parker and Ditson, 1840.

## WORKS OF CHARLES (HEINRICH CHRISTOPH) ZEUNER—Incomplete

### KEY TO LIBRARIES Library of Congress Abbreviations

MB	Boston Public Library
RPB	Brown University, Providence
CtY	Yale University
MH	Harvard University
ICN	Newberry Library, Chicago
OO	Oberlin College
NN	New York Public Library
CLU	University of California at Los Angeles
DLC	Library of Congress
VIU	University of Virginia
IAU	University of Iowa
PP	Philadelphia Free Public Library
NcU	University of North Carolina at Chapel Hill
NNUT	Union Theological Seminary, New York

### ORGAN WORKS

**Adagio** für Orgel after Movement 2 of Haydn's A<sup>b</sup> piano sonata. MS (DLC)

**Fantasias and Fugues** Nineteen fantasias and eighteen fugues found in MS at the Library of Congress. Manuscripts 4, 11, 13, 16, and 18 are unsigned; the composer's signature has been cut or erased from Manuscripts 3, 6, 7, 8, 12, 14, 15, 17, 19, 20, 21, and 22. The 22 manuscripts contain these pieces, arbitrarily arranged by key and numbered accordingly:

- [Introduction und] Fuga für die Orgel von H. Zeuner  
a minor, a 4.
- Fantasia und fuga für die Orgel von H. Zeuner  
a minor, a 4.
- Fuga für die Orgel fünfstimmig, frei bearbeitet.  
a minor
- Fuga a 3 voce et introduction.  
b minor
- [Introduction und] Fuga a 4 voce für die Orgel (dedicated to Mr. Bigham) by Chas. Zeuner  
C major
- Einleitung und Fuga a 3 voce.  
c minor-C major
- Fantasia und Fugue  
c minor-C major, a 4.
- Fantasia und fuga für die Orgel  
c minor-C major a 4.
- Fantasia und Fuga für die Orgel von H. Zeuner  
c minor-C major, a 4.
- Fuga a 2 voce et introduction by Chas. Zeuner  
D major
- Fuga cromatica für die Orgel  
D major, a 4.
- Fantasia und fuga für die Orgel  
D major, a 4.
- Fantasia et fugetta für die Orgel.  
F major, a 4.
- Introduzione und fuga für die Orgel  
f minor, a 4.
- Fantasia und Fuga für die Orgel  
f minor-F major, a 4.
- Copy of #15, unfinished.
- Fantasia und Fuga für die Orgel  
f minor-F major, a 4; the fugue of #15 with new Fantasia
- A copy of #17.

- Fantasia und Fuga für die Orgel  
G major, a 4.
- Fantasia und Fuga für die Orgel  
G major, a 4.
- Fantasia und Fuga für die Orgel  
g minor, a 4.
- Fantasia und Fuga für die Orgel  
g minor-G major, a 4.

*Organ Concerto No. 1* (1830) Full Orchestral score in MS. (DLC).

*Organ Concerto No. 2* (1834) Full Orchestral score and parts in MS. (DLC).

*Organ Voluntaries in Two Parts: Part I*—165 interludes and short preludes, in which are introduced all the various keys used in modern church music. *Part II*—Practical Voluntaries to be used before and after the services in churches. Boston: Parker and Ditson, 1840 (DLC, NN, CtY, and Part I only at PP)

*Organ Voluntaries*. Boston: C. Bradlee, 1830 (ICN)  
*Theme and variations on Brattle Street*. MS (DLC)  
*Theme and variations on the hymn tune Righini*. MS (DLC)

### Piano Works non-popular types

*Fantasia pour le piano sur un air de la petite Russie*. Leipzig: Breitkopf und Härtel, 1827 (PP)

*Kleine Variations für das Piano über das Thema Mahler, o mal mir mein liebchen*. Dedication is cancelled and signature cut out. "Jungend arbeiten" pencilled in the composer's hand. MS (DLC)

*Rondo Naturel*. Frankfurt: E. Pilcher, 1827, (DLC)  
*Sechs Variations für das Pianoforte, seinem Freunde Andreas Ketschau, Organist zu Erfurt*. MS (DLC).

*Three Divertissements for the Pianoforte on subjects from Bellini's Norma*: 1. "Ah bello a me ritorna," 2. "Deh! conte," 3. "Qual cor tradisti." Philadelphia: John F. Nuns, 1841 (DLC and PP)

*Variations in A Major for pianoforte and orchestra*. MS (DLC)

*Variations für das Pianoforte*, Erfurt: J. I. Ucker-mann, 1827? (DLC)

*Variations on "La ci darem la mano" from Don Giovanni* of W. A. Mozart, piano transcription of same work for violin and pianoforte. This arrangement lacks the 2nd and 5th variation. MS (DLC)

*Variations für das Pianoforte über das Thema "Wer ein Liebchen hat gefunden"* zum W. A. Mozart's *Entführung aus dem Serail*. Fifth and sixth variation added later, also an added "Alla polacca" can be substituted for variation five. MS (DLC)

*Variations on a National Song (Yankee Doodle) for pianoforte*. MS (DLC).

*Vier Polonaisen für das Pianoforte*, Erfurt: J. I. Ucker-mann, 1827? (DLC)

### Band Works non-transcriptions

*Masonic March in E<sup>b</sup>* in full score. For the laying of the cornerstone of the Masonic Temple, Tremont Street, Boston, October 14, 1830. MS (DLC)

*Springfield March* (a Quickstep) in full score. Composed for the 200th anniversary of Springfield, Mass., May 25, 1836, and dedicated to the Springfield Musical Society. MS (DLC)

*Washington's March*, arrangement of the march known as *Washington's March at the Battle of Trenton*, for full band. MS (DLC)

### Choral Works sacred

*The Feast of Tabernacles*, an oratorio in two parts for double SATB chorus, SATB soloist and orchestra. Libretto by the Rev. Henry Ware. Vocal Score: Boston: Curtis, 1837 (DLC, PP, NcU, CtY, MH, ICN, IAU). MS full score (PP). *Orchestral part in the hand of Fr. LaSalle, from 1860 revival in Philadelphia* (DLC)

*Glory, All Lands are Full of His Glory*, and anthem for Thanksgiving for SATB Chorus and organ. MS (CtY and IAU [micro])

*If Thou, Lord, shouldst mark iniquities*, SATB anthem in Lowell Mason's *Lyra Sacra*, Boston: Richardson, Lord, and Holbrook, 1832 (DLC)

*Missa in E<sup>b</sup> Major*, for SATB soli and SATB chorus. Listed as *Missa in C-flat*. MS (DLC)

*O Give Thanks unto the Lord, a grand chant for 4 soli and SATB chorus in Lowell Mason's Lyra Sacra*, Boston: Richardson, Lord, and Holbrook, 1832, (DLC)

*O God My Heart is Fixed*, SATB chorus (vocal score only) in the Handel and Haydn Society Collection of Sacred Music, vol 4., pp. 217-220. Boston, 1832. (BPL)

*O Magnify the Lord*, anthem for SATB chorus and organ MS (CtY and IAU [micro])

*O Praise the Lord, Ye Nations*, anthem for SATB chorus in Lowell Mason's *Lyra Sacra*, Boston: Richardson, Lord, and Holbrook, 1832. (DLC)

*Psalm 97*, for SATB chorus and orchestra, MS (DLC and IAU [micro])

*Psalm 100, a cantata for SATB chorus and organ (or piano)*, MS (CtY and IAU [micro])

*Sing, O Ye Heavens*, anthem for SATB chorus and organ, MS (CtY and IAU [micro])

*Two Sacred Partsongs for SATB chorus*: 1. The Lord unto thy Lord thus Spake, 2. How Good and Pleasant it Must Be. MS (DLC)

### Choral Works secular

*Four Glees*, SATB Chorus: If Thou hast Crush'd a Flower; When that I was a Little Boy; Take, O Take those Lips Away; Blow, Blow Thou Winter Wind: MS (DLC and IAU [micro])

*Polish War Song*, for chorus and pianoforte accompaniment. Written for the dedication of the Polish Standards at Faneuil Hall, Boston, September 12, 1837. Words by B. B. Thatcher, Boston: Bradlee, 1837 (DLC)

*Oh! The Belles of Baltimore*, a glee for mixed chorus and piano accompaniment Boston: C. Bradlee, 1833. (DLC)

*The Thunderstorm*, recitative, aria and chorus for mezzo-soprano, SATB chorus, and orchestra. MS (DLC and IAU [micro])

*Wake! Isles of the South*, cantata for SATB chorus with organ or piano accompaniment. MS (CtY and IAU [micro])

*Washington Crossing the Delaware*, for 4 part men's chorus. Poetry by Seba Smith, New York: C. Holt, 1847.

### Choral Music collections

*The American Harp: A Collection of Church Music*, Charles Zeuner, compiler. Boston: Hilliard, Gray and Co., 1832, 1836, 1837\*; Boston: Ditson and Co., 1845; Boston: S. G. Simpkins, 1842\*. (MB and NN\*)

*The Ancient Lyre*, a collection of church music, Char-

- les Zeuner, compiler. Boston: Crocker and Brewster, 1833, 1834, 1836\*, 1838\*; 10th edition, 1839\*; 15th edition, 1846\*; 16th edition, 1848; 17th edition with 70 additions, 1852; 20th edition by Ditson and Co., 1857. (MB, DLC, and NN\*)
- Church Music, consisting of anthems, motets, and chants with organ accompaniment. Original works. Boston: Richardson, Lord, and Holbrook, 1831 (DLC, MB, and NN)
- The New Village Harmony, a musical manual for Sabbath Schools, containing old and new sacred tunes harmonized in an easy style in two and three parts, and adapted for the use of small choirs and conference meetings. Compiled and arranged by Zeuner. Boston: Lincoln, Edmands and Co., 1833 (DLC, ICN, CLU, MH, OO, NNUT, IaU, and RPB)
- Songs popular and non-popular types**
- Adria's Gondolier, song for Soprano and Tenor with pianoforte accompaniment. Boston: Charles Bradlee, 1830 (DLC and PP)
- Away with Melancholy, or, O Dolce Conento with variations, respectfully dedicated to Miss Elizabeth B. Inches. Boston: C. Bradlee, 1830 (ViU)
- Break my Heart! Break my Heart! Poetry adapted to the Spanish air "Llega il instante amargo" by J. T. S. Sullivan, arranged for the pianoforte by Zeuner. Philadelphia: George Willig, 1842 (DLC)
- The Evening Gun, adapted to a favorite melody and arranged for the pianoforte by Zeuner. Boston: Bradlee, 1831 (DLC and MB)
- Friend after Friend Departs. Boston: Charles Bradlee, 1830. (DLC and PP)
- The Glories of Our Mortal State, words by Shelley, Boston: C. Bradlee, 1833 (DLC)
- Her Last Words at Parting, a song with words by Thomas Moore. Boston: Oliver Ditson, 1835 (DLC)
- Hushed is the Voice of Judah's Mirth, aria for Bass or Alto with piano or organ accompaniment, performed on the Handel and Haydn Society program of April 28, 1833, MS (DLC)
- I am a Very Little Man, a comic song for voice and pianoforte, Boston: C. Bradlee, 1834 (DLC)
- I remember, I remember, pianoforte accompaniment and words by Thomas Hood, Boston: Bradlee, 1830.
- The Lover's Echo, a song dedicated to Miss Charlotte Howard. Boston: Oliver Ditson, 1835 (ViU)
- The Morning Gun, a song for alto or bass with piano accompaniment. Boston: C. Bradlee, 1834 (MB and DLC)
- May Morn Song, voice and piano accompaniment. Boston: Bradlee, 1833.
- My Heart's in the Highlands, as sung by Mr. Wood, arranged with piano accompaniment by Zeuner. Boston: C. Bradlee, 1834 (ICN)
- O All Ye Nations, Praise the Lord, duet for Soprano and Tenor with organ or pianoforte accompaniment, MS (DLC)
- O Cease My Wandering Soul, a sacred cavatina with organ or piano accompaniment, MS (DLC)
- O Happy is the Man, a sacred cavatina for tenor with orchestral accompaniment (organ accompaniment available in his *American Harp*, Boston 1832), MS (DLC)
- A Parting Song (When will ye think of me, my friends), pianoforte accompaniment, with words by Mrs. Hemans. Boston: Ditson and Co., 1835 (MB)
- Praise Ye Jehovah's Name, aria sacra with organ obligato. MS (DLC)
- Prayer of the Blind, words by B. B. Thatcher, published for the Ladies Fair at Faneuil Hall, Boston for the benefit of the Institution for the Instruction of the Blind, May 1, 1835. Boston: C. Bradlee. 1835 (DLC)
- The Sailor's Grave, song for tenor with pianoforte accompaniment. Boston: C. Bradlee, 1834 (MB)
- Sechs Lieder von Theodor Korner, with pianoforte accompaniment: 1. Sangers Wanderlied; 2. Das gestote Gluck; 3. Zur Nacht; 4. Die Augen die Geliebte; 5. Wiegenlied; 6. Trinklied. MS (DLC)
- She thought I would tell, a ballad with words by Thomas Power. Boston: Chas. Bradlee, 1834 (ICN)
- The Soft Bugle, romance for soprano or tenor with pianoforte accompaniment. Boston: Chas. Bradlee, 1830 (MB)
- The Songs of our Fathers, song for baritone and pianoforte accompaniment. Boston: Ditson and Co., 1835 (MB)
- Susquehanna, a canzonetta, dedicated to the Ladies of Harrisburg, Pennsylvania, words by Brig. Gen. Horatio Hubbell. Philadelphia: Lee Walker, 1849. (DLC and PP)
- The Swift Declining Day, a sacred canzonetta. (MH)
- There is an Hour of Peaceful Rest, treble duet with pianoforte accompaniment MS (DLC)
- There's not a Leaf within the Bower, a song with pianoforte or organ accompaniment by Thomas Valentine, arranged as a duet (SA) by Zeuner. Boston: Ditson and Co., 1835 (MB)
- Wallhaide, eine ballade von Theodor Korner dem Herrn Heinrich Erhard, der Medizin und Philosophie Doktor, Biblioekar und mit gleid der Konig. Erased signature and pencilled-in "Jugend arbeiten" by composer. MS (DLC)
- Where is My Own Bright Land? Words by J.T.S. Sullivan and arranged to a popular German air by Zeuner. Philadelphia: George Willig, 1842 (DLC)
- Wandering by the Moonlight Shore, words by W. M. Robinson, arranged for the pianoforte from the Canzona Nazionale Napolitana by Zeuner. Philadelphia: George Willig, 184? (DLC)
- Piano Works popular types**
- La Bavadere Quickstep, arranged for the pianoforte by Zeuner. Boston: Prentiss and Co., 183? (MB)
- The Boston Light Infantry Parade March, Military Recreation #6, for pianoforte. Philadelphia: John F. Nuns, 1841 (DLC)
- Boston Quickstep. Boston: Ditson and Company, 1835 (MB)
- Bunker Hill Quickstep, by J. Fridheim, conductor of the New England Band, arranged for the pianoforte by Zeuner. Boston: Prentiss and Clark, 1836. (MB)
- Cambridge Rondo. Boston: Charles, 1832 (DLC)
- Captain Winthrop's Grand March, arrangement for pianoforte of a composition by J. Walch. Boston: C. Bradlee, 1831 (MB and DLC)
- City Guard's Quickstep, by J. Walch, arranged for the pianoforte with a flute obligato (or two flutes) by Zeuner. Boston: Ditson and Co., 1835 (MB)
- Congress Waltz. Boston: Parker and Ditson, 1836 (DLC)
- Cornerstone March, as performed by the Boston Brigade Band at the ceremony of the cornerstone of the Masonic Temple, Boston. Arranged for pianoforte. Boston: C. Bradlee, 1832 (MB)
- Elssler Gallopade in the Ballet of *La Tarentule*, arranged for the pianoforte. Philadelphia: George Hewitt and Co., 1840 (DLC and PP)
- Elssler Quadrilles, no. 2, adapted by Frances Weiland, arranged for the pianoforte by Zeuner. Philadelphia: George Hewitt and Co., 184? (DLC and PP)
- General Harrison's Quickstep, from Herz, arranged for the pianoforte by Zeuner. Boston: Parker and Ditson, 1840 (MB)
- Governor Everitt's Quickstep for band, an arrangement as published in the *Boston Pearl*, December 26, 1835, for piano, MS (DLC)
- Grand Centennial March. Boston: C. Bradlee, 1830 (MB)
- Two Grand Polish Marches, performed at the dedication of the standards presented to the Polish nation by the Young Men of Boston, Boston: Chas. Bradlee, 1831 (DLC)
- Gypsy Grand Waltz, as danced by Mlle. Fanny Elssler. Philadelphia: George Hewitt?, 184? (DLC and PP)
- Herz's Quickstep. Boston: Parker and Ditson, 1837 (MB)
- Lake Erie Waltz. Boston: Oliver Ditson, 184? (DLC)
- The Love Spell Gallop. Philadelphia: John F. Nuns, 1841 (DLC)
- Marseilles Hymn, a favorite French national air, composed by Claude Joseph Rouget de Lisle, arranged for the piano by Zeuner. Boston: Chas. Bradlee, 183? (MB)
- McGregor Quickstep, Philadelphia: George Willig, 1842 (DLC)
- The Mosaic Gallop, Military recreation #8. Philadelphia: John F. Nuns, 1842 (DLC)
- Nahant March, arranged for the piano by Zeuner from a composition by J. Walch. Boston: Chas. Bradlee, 1831 (DLC)
- New England Guard's Quickstep, dedicated to Capt. Thomas Dwight, the officers and members of the corps. Boston: J. Ashton and Co., 1835 (NN)
- New York Light Guard Quickstep, Military Recreation #7. Philadelphia: John F. Nuns, 1842 (DLC and PP)
- Otis's Quickstep. Boston: Chas. Bradlee, 1831 (MB)
- Pas de Deux, as danced by Mlle. Fanny Elssler and Mons Sylvain in *La Tarentule*. Philadelphia: George W. Hewitt, 1840 (DLC and PP)
- Pas Styrien, as danced by Mlle. Fanny Elssler and Mons. Sylvain, Philadelphia: John F. Nuns, 1841 (DLC)
- Philadelphia Gray's Quickstep, arranged from the composition by Walch for piano by Zeuner, Military Recreation #?. Philadelphia: John F. Nuns, 1841 (DLC and PP)
- Philadelphia National Guard Quickstep, arranged from Walch for piano by Zeuner. Philadelphia: John F. Nuns, 1841 (DLC)
- The Philadelphia State Fencible Quickstep. Philadelphia: John F. Nuns, 1842 (DLC)
- The Philadelphia Union Fencible Quickstep, Military Recreation #9. Philadelphia: John F. Nuns, 1842 (DLC)
- Two Promenade Gallops, printed with Philadelphia Gray's Quickstep. Philadelphia: John F. Nuns, 1842 (DLC)
- Rail Road Waltz, Boston: Oliver Ditson, 1835 (ViU)
- Saxon Quickstep, Philadelphia: George Willig, 1843 (DLC)
- Set of Tremont Quadrilles, selected from celebrated operas, arranged for the piano by Zeuner. Boston: Henry Prentiss, 183? (PP)
- Grand March: The Triumphant Stars of America. Philadelphia: George Willig, 1843 (DLC)
- The United States Infantry Parade, arranged from a composition by Walch for piano by Zeuner. Philadelphia: John F. Nuns, 1841 (DLC)
- Winslow Blues Quickstep, for piano and flute ad libitum. Also an arrangement for two flutes. Boston: ?, 183? (MB)
- The York Rifle Corps Quickstep. Philadelphia: John F. Nuns, 1841 (DLC)
- Miscellaneous arrangements:**
- Auber, Daniel François Esprit
- Overture*, arranged for piano (DLC) MS
- Romance no. 5*, arranged for guitar, Frankfurt: A. Fischer, 1822 (DLC)
- Beethoven, Ludwig van
- Mignon*, arranged for the pianoforte and voice with English text (DLC)
- Calcott, John Wall (1766-1821)
- These as they change, Almighty Father*, arranged for orchestra and chorus by Zeuner. MS (DLC)
- Crotch, William (1755-1847)
- Ye Guardian Saints*, recitative and aria from *Palatine*, a sacred oratorio, arranged for orchestra. MS (DLC)
- Haydn, Franz Joseph
- Seven Last Words*, arranged for piano accompaniment. MS (DLC)
- Handel, George Frederick
- Messiah* for voices organ, and violin with an overture by Zeuner? MS (DLC)
- Jomelli, Niccolò (1714-1774)
- Chorus and Fugue: Glory be to God on High*, orchestral arrangement by Zeuner from the *Kyrie* of the Mass in D. MS (DLC)
- Mozart, Wolfgang Amadeus
- Abendmfindung*, aria for tenor, piano accompaniment with German/English text. MS (DLC)
- Mi tradi quell'alma ingrata*, soprano or tenor solo, piano accompaniment by Zeuner. MS (DLC)
- Ach, ich Leibte*, for tenor or soprano solo with English text, piano accompaniment arranged by Zeuner. MS (DLC)
- Dies Bilnis ist bezauberschön*, piano accompaniment arranged by Zeuner. MS (DLC)
- Neukomm, Sigismond (1788-1858)
- Excerpts from the oratorio *David*, orchestral accompaniment by Zeuner. No. 7 "Behold the Giant" (chorus); No. 36 "Hail to thee, David! God's anointed King!"; No. 37 "Celestial Chorus"; No. 38 "Blessed is He that Cometh." MS (DLC)
- Paër, Ferdinando (1771-1839)
- Recitative and Aria: Languiro vincino a quelle adorabile pupile, nell' Achille*, arranged for pianoforte accompaniment by Zeuner. MS (DLC)
- Righini, Vincenzo (1756-1812)
- Chorus and Fugue: Behold! See the Goodness of the Lord*. Orchestral accompaniment by Zeuner. Adapted from the *Qui tollis* and *Quoniam* from the *Missa Solennelle*. MS (DLC)
- Rossini, Gioacchino
- "Ecco ridente il cielo"*, cavatina from the *Barber of Seville*, pianoforte accompaniment by Zeuner. MS (DLC)
- Shaw, Oliver (1779-1848)
- There is an hour of peaceful rest*, duet for two sopranos, originally in Shaw's *The Social Sacred Melodist*, Providence, 1835. MS (DLC)
- Miscellaneous Works:**
- Funeral March*, fragments of orchestral work. MS (PP)
- Rondo Polacca* for horn in E<sup>b</sup> with some changes and a sketch of a finale. MS (DLC)
- Variations on "Home, Sweet Home"* for solo horn and orchestra (strings). MS (DLC)
- Variations on "La ci darem la Mano"*, of Mozart for violin and piano. Also in piano solo arrangement. MS (DLC)
- German Songs of various composers no. 1: 15 solo songs and 1 duet compiled by Zeuner. MS (DLC)
- German songs collections no. 3 of various composers: 14 solo songs and 1 duet compiled by Zeuner. MS (DLC)

# OHS Council Discovers Artifact

by Bill Van Pelt, from  
Notes by Barbara Owen

The free reed, familiar in its most common form as the simple mouth harmonica, has been occasionally incorporated into the pipe organ. Its distinguishing characteristic is implied by its name, "free," wherein the reed tongue oscillates freely in a current of wind. It differs from a "beating" reed, the tongue of which oscillates against a plate or a eschallot when wind is applied. The free reed appears frequently in stoplists of the more deluxe American chamber organs built before ca. 1840, but intact examples have escaped detection. Two important extant instruments are known to have had free reed stops which have since been removed: the ca. 1815 Goodrich organ in the Smithsonian Institution and the 1827 George Hook organ in the Essex Institute. And, a ca. 1840 chamber organ built by Josiah Richards of Bridgewater, Massachusetts, and owned by David Proper of Keene, New Hampshire, has a late style of free reed with individual resonators, unlike those used in most chamber organs. The report of an intact free reed has long been awaited.

The discovery has been made, and by no less auspicious an agent than almost the entire OHS National Council, simultaneously, and as a group!

Following the February 21, 1986, National Council meeting held at Westminster Choir College in Princeton, New Jersey, eager members of Council ignored the late hour (10 p.m.), roused a gracious Mrs. Mari Lois Kirman from her home, and converged on a piano class studio at the Lawrenceville School, where Mrs. Kirman is a music teacher and school organist. There stood an early American chamber organ, placed at the school in 1972 on loan by descendants of the family for which it was built in 1829 by, as subsequent investigation has disclosed, one of the Goodrich brothers of Boston.

As our examination of the instrument proceeded, the knee panel was removed to view the windchest, which is mounted low in the case. The free reed stop was immediately apparent on the front of the chest, directly above the pallet box. It has a spring-loaded "swell" cover which operates via a cam, on the bass end. The cam is connected by a link (now missing) to an iron pedal to the left of the blowing pedal. The tone-producing elements consist of three brass frames with slots of diminishing size in them for the reed tongues which are mounted on the frames. The tongues and slots are rounded on one end. The reeds speak on pressure, not suction. The sound is very mild and sweet, with none of the nasal quality of later suction reeds. It is almost like the sound of soft, string-toned flue pipes.

The rest of the organ is not preserved as well as its free reed. One ivory that remains intact on its knob is blank; the rest



BILL VAN PELT

1829 Goodrich organ, Lawrenceville School

are missing from their knobs. Extensive and unnecessary work on the pipes completed in 1985 consisted of replacing all languids on metal pipes, adding ears, adding tuning slides, and revoicing with very narrow windways and little nicking. The wood pipes were de-nicked and cut-up. The Dulciana was cut to shorter length and fitted with caps having very narrow chimneys and revoiced as a flute. It now stands in the place formerly occupied by the 4' Principal and uses its top octave. The 4' Principal has been moved to the old Dulciana location and at 8' pitch. As it is the same scale as the Open Diapason, and voiced as loudly, the resulting current stoplist is rather bizarre. Thankfully, we found the free reed unassaulted, although its missing stopknob prevents its being used unless it is put in operation from inside the organ by activating the slider over which it sits.

The windchest is key scale, with very small pallets lightly beveled at the sides. The playing action is of the "pin" type, and the palletbox is about a foot below the keyboard. The keyboard has been recovered with celluloid. Most internal construction is of pine. Most observers believed the table to be of mahogany.

The bellows is of the "double wedge" (feeder and receiver) type that is typical of early Boston builders. Its condition makes playing difficult, and the blowing pedal now hits the floor before its stroke can be completed.

The casework is of a very pleasing Empire design, built of pine with mahogany veneer and some bird's-eye maple veneer

## 1829 Ebenezer (perhaps William) Goodrich, Boston Residence Organ for Ellen Douglas Loomis, Burlington, Vt. *Reconstructed original specification*

MANUAL 54 notes, C-compass  
8' Open Diapason Treble metal, from middle c  
8' Dulciana Treble metal, from middle c  
8' Stopped Diapason Bass wood, 24 notes  
4' Principal metal, from tenor c  
8' Free Reed

### *Current Stoplist*

MANUAL 54 notes, C-compass  
8' Open Diapason I Treble  
8' Open Diapason II Treble  
8' Stopped Diapason Bass  
4' Chimney Flute  
8' Free Reed





around the keyboard. The front panel, which had contained pleated red silk gathered in the middle with a star, has been altered to contain three flats of dummy pipes.

The organ was purchased in 1829 by Mary Chipman Loomis (1785–1865) of Burlington, Vermont, for her daughter Ellen Douglas Brookes, and was played by Miss Loomis in the Unitarian Church of Burlington, according to family history. The church acquired its first organ (of one manual) in 1817 and purchased an organ from Henry Erben in 1830. The Loomis organ was returned home in 1834 for the wedding of Ellen Loomis and Alfred Brookes.

En route by boat to the new home of Mr. & Mrs. Brookes on Greenwich St. in New York City, the organ was damaged when it fell into the canal, according to lore. It was repaired in New York by a party unknown, and was subsequently moved to other Brookes residences on Thompson St. and West 31st St.

After the death of Alfred Brookes, Ellen Loomis Brookes moved back to the family house on Pearl St. in Burlington. This apparently occurred in or before 1880, for OHS member Peter Cameron found in the May 15, 1880 issue of *The Musical Courier* this notice: "Jardine & Son are overhauling and improving beautiful parlor organ belonging to Mrs. Brooks [sic] of Burlington, Vt. It was originally built by Goodrich."

While this settles the matter of who built the organ, it does not tell us *which* Goodrich, although it was most likely Ebenezer, who built more chamber organs than William. After the death of Mrs. Brookes in 1895, the organ was moved to "Fern Hill" in Burlington, home of her daughter Ellen Douglas Brookes Brown. In 1910, the organ was played at the wedding of Mrs. Brown's daughter, Martha Brookes Brown, and William Anderson Hutcheson.

From around 1922 to 1930, the organ was again in New York, in the home of Mr. and Mrs. Hutcheson on Park Ave. At this time it was sent to Estey for repairs and "new Bellows;" as the bellows is obviously original, it was presumably only re-leathered.

In 1930, the Hutchesons moved to Merchiston Farm, Gladstone, New Jersey, taking the organ with them. In 1939 their daughter, Martha Chipman Hutcheson, married Charles McKim Norton at Merchiston Farm, and the organ was played with a small chamber orchestra of flute, violin, and cello. The Nortons continued to own Merchiston Farm until 1972, when it was sold to the Morris County Park Commission and the organ was placed on loan in the Lawrenceville School.

## MINUTES

### National Council Meeting Princeton, New Jersey

February 21–22, 1986

**Call to Order** The meeting was called to order by the President at 9:30 a.m. Present for the first day of this two-day meeting were Raymond Brunner, Dana Hull, Richard Jones, Scott Kent, Barbara Owen, John Panning, Roy Redman, Elizabeth Schmitt, and members William Van Pelt, Stephen Pinel, Albert Robinson and Norman Walter. Present for the second day were Raymond Brunner, Scott Kent, Barbara Owen, John Panning, Roy Redman and Elizabeth Schmitt, and members William Van Pelt and Stephen Pinel.

**Report of Secretary** The minutes of the previous meeting of 11 October 1985 were approved as printed in *The Tracker*, Vol. 24, No. 4.

**Report of Treasurer** David Barnett prepared a detailed written report, showing that the Society has 2,090 members and assets of slightly under \$70,000. In order to better understand the Society's financial condition, it was moved "that the Treasurer be requested to prepare a statement of expenses to annual budget for each Council meeting." (m–Redman, s–Schmitt, v–unan.)

**Report of Executive Director** Bill Van Pelt presented a report showing, among other things, the receipt of well over \$1,100 in cash gifts, and Bill's concern that the 1986 Iowa Convention be well publicized. To help with the latter, mailings of one sort of publicity or another have been sent to almost 7,000 regional AGO members, *Diapason* subscribers, etc. Bill brought a request from Lois Regestein for a loan of

\$500 to \$1000 from the Harriman Fund to publish a fundraising brochure to promote the restoration of the three manual unaltered 1883 Hook & Hastings at First Unitarian Church in Roxbury, MA which suffered water damage in a recent fire. It was moved "that the request of Lois Regestein for a loan of up to \$1,000 to promote the restoration of the Hook & Hastings organ at First Church, Roxbury, be authorized, with the understanding that OHS participation in this project will be noted in the brochure." (m-Owen, s-Redman, v-unan.) Bill also presented the first offering of the OHS Editions Series, a facsimile of the Guilman Forty Programs from the St. Louis World's Fair. A solicitation for the Series is being mailed to the membership.

#### Reports of Councillors

**Organizational Concerns** Scott Kent presented a prototype of the new OHS Chapter Charter for comment; general approval was expressed. Council discussed several items in the revision of the Bylaws, one of which is the manner in which the Society's elections are organized. It was moved "that regarding the Bylaws revision, Council directs: 1) that a direct ballot election be mandated by the Bylaws, and 2) that tellers appointed by the President be ordered to rank the candidates in numerical order according to votes received, and that the ballots be destroyed. The number of votes for each candidate shall not be revealed." (m-Redman, s-Owen, v-unan.)

**Education** Roy Redman presented a report from Earl Miller relative to the Historic Organs Recital Series. In order to clarify the scope of this program, it was moved "that because of the difference in nature between the Historic Organs Recital Series and National Convention recitals, funds from the Series shall not be allocated for any Convention purpose." (m-Owen, s-Redman, v-unan.) Roy Redman relayed Kristin Gronning's verbal report indicated continued interest in the Slide-Tape program. There was no report from the Biggs Fellowship Committee. A letter from member Michael Friesen prompted a discussion centering on the possibility of arranging an exchange of publications between the Society and other organ-related organizations worldwide. Roy will look into this. It was noted via a report from Kristin Gronning that at least one of the regional Slide-Tape programs, the Southeast, is being prepared. These programs will be reviewed by Council before being released.

**Research and Publication** Elizabeth Schmitt presented a report from John Ogasapian, which outlined several suggestions from the Research Committee: 1) that the Society institute an "OHS Research Fellowship" to financially encourage research in the Society's Archives, the results of which will appear as scholarly material for *The Tracker*; and 2) that the Society immediately acquire computer hardware and software to assist the Archivist in his considerable curatorial labors. Council addressed these recommendations with two motions: 1) "that a committee consisting of Bill Van Pelt, Stephen Pinel and John Ogasapian, chair, be instructed to compile specific guidelines for the formation of the OHS Research Fellowship program, and to report at the June 1986 Council meeting" (m-Jones, s-Redman, v-unan.); and 2) "that a task force consisting of John Ogasapian, Bill Van Pelt, Stephen Pinel and Elizabeth Schmitt, chair, be authorized to study word processing and research applications in the Society, and to report at the June 1986 Council meeting." (m-Owen, s-Redman, v-unan.) A report was received from Susan Friesen detailing the content and features of upcoming issues of *The Tracker*. Alan Laufman submitted a report showing the progress of the 1986 *Organ Handbook*. Bill Van Pelt noted that of the 2,200 copies of the Skinner book printed, all but 180 have been sold; he also stated that the new pressing of the Woolsey Hall recording is in stock.

**Conventions** Ray Brunner presented a report from John Panning indicating the status of the upcoming conventions. There was a lively debate regarding the 1987 Convention's desire to pay recitalists and it was moved "that the requirement that recitalists not be paid be suspended to allow future conventions to be more flexible in this regard." (m-Owen, s-Redman) After much discussion, the motion was defeated (y-Owen, n-Brunner, Panning, Redman, Kent, Schmitt) Barbara expressed her conviction that, as they stand, the Convention Policy and Management Guidelines are too restrictive and moved "that the Convention Guidelines be reassessed and rewritten to allow for more flexibility in the operation of a convention." (s-Brunner, v-unan.) Also in this regard, it was moved "that discussion of the as yet unapproved Section N be tabled until the June 1986 Council meeting." (m-Owen, s-Redman, v-unan.)

**Finance and Development** Richard Jones reported briefly on behalf of Jim Hammann, absent because of illness. Jim is pursuing a grant from the National Endowment for the Humanities to fund various items for the Archives. Also in this regard it was moved "that the Finance and Development Committee be directed to formulate a specific plan for a fundraising drive for the Archives." (m-Redman, s-Owen, v-unan.)

**Historical Concerns** Barbara Owen presented a copy of the latest approved revision of the "Guidelines for Conservation and Restoration" to Council and will send a copy to Susan Friesen for inclusion in a future issue of *The Tracker*. Council proceeded to Talbot Library to examine the Society's Archival Collection and observe some of the many facets of maintaining it. Here Stephen Pinel presented his report and expressed his desire that the Archives be given funds over and above its budgetary allowance to make some capital expenditures. A discussion ensued regarding budgeting for the Archives, with the result that Stephen withdrew his request for money. However, in light of the urgent nature of several possible acquisitions, it was moved "that in view of the pressing accession needs of the Archives, as expressed by the Archivist, Council authorize the expenditure of \$1,500 for this purpose." (m-Owen, s-Redman, v-unan.)

#### Old Business

**Appointment of Regional Slide-Tape Chairmen** While several of these regional programs are already underway, the President is still attempting to find members willing and able to serve as chairmen of those regions not yet active.

**Council Job Descriptions** A number of Councillors, Officers and committee chairs submitted their job descriptions as requested at the October 1985 Council meeting; the remainder will be submitted at the June 1986 Council meeting.

**Guidelines for Honorary Membership and the Distinguished Service Award** Albert Robinson, as requested by the President, outlined the history of these programs and made specific recommendations regarding these two honors. Following discussion, Council formulated the following criterion: "An Honorary Member of the Organ Historical Society has made significant contributions of the highest order to the study of the organ." Council also discussed ideas for replacing the OHS Service Award, which was lost in Chicago in 1984.

#### New Business

**Executive Director's Contract** Bill presented a new two year contract to commence 1 April 1986, a contract virtually identical to those of past years. It was moved "that the President and Secretary, on behalf of the Society, be authorized to sign the contract with the Executive Director." (m-Redman, s-Schmitt) Discussion ensued and Roy amended his motion to read "that the President and Secretary, on behalf of the Society, be authorized to sign the contract with the Executive Director, with the addition of a clause to allow for termination of the contract by either party with two months notice." The question was called and the motion was defeated in favor of further discussion. A motion was made to go into Executive Session, but that too was voted down (m-Kent, s-Panning, y-Kent, Panning, n-Brunner, Jones, Owen, Redman, abst. Schmitt) Finally the motion was further amended to read "that the President and Secretary, on behalf of the Society, be authorized to sign the contract with the Executive Director, with the following additions: 1) a clause to allow for termination of the contract by either party with two months notice, and 2) to item 2. "Specific aspects of these services shall be negotiated with Council as required from time to time." (m-Redman, s-Schmitt, v-unan.)

**Recordings Committee** Scott Kent proposed to restructure the old Audio-Visual Committee as the Recordings Committee, noting that the visual aspect of the old A-V Committee is already cared for by the Slide-Tape Committee. Scott moved "that a committee be created to initiate and determine recording projects for the Society and related matters." (m-Kent, s-Redman, v-unan.)

**Computerization of OHS Research and Archival Functions** Relative to this topic is John Ogasapian's report (see Research & Publications, above), as well as the report of the Extant Organs Committee, which expressed a strong desire that the Extant Organs list not be computerized. The matter will be discussed at the June 1986 Council meeting.

**Advertising Disclaimer** Prompted by a letter from Michael Friesen, the following motion was approved "that the *Annual Organ Handbook* and *The Tracker* carry the following disclaimer: "Advertising in no way implies OHS endorsement of goods or services." (m-Owen, s-Kent, v-unan.)

**Adjournment** The next Council meeting will be held in Davenport, Iowa, on 23 June 1986. The meeting was adjourned at 2:30 p.m., 22 February 1986.

John A. Panning, Secretary

#### ADDENDUM TO MINUTES OF 21-22 FEBRUARY

A report was received from the Extant Organs Committee expressing the Committee's willingness to begin compiling lists in addition to the present one for only tracker-action instruments. Possibilities include a list for non-mechanical action instruments up to 1950, a list of electrified or tubularized trackers, a list of old cases, either now empty or containing new elements, etc. These possibilities will be communicated to the Sears' by Barbara Owen.

# A program of music for the king of instruments

## Program No. 8627 7/7/86

**Going On Record** . . . another selective sampling of unusual and appealing new organ recordings, with random commentary by program host Michael Barone.

## Program No. 8628 7/14/86

McNeil Robinson in Concert . . . a recital by the acclaimed New York composer and organist, recorded on the 1981 Holtkamp organ of Plymouth Congregational Church, Minneapolis.

BEAUVARLET-CHARPENTIER: Fugue in g  
BACH: Trio Sonata No. 5 in C, S. 529  
ROBINSON: *Homage to Messiaen*  
DUPRÉ: Variations on a Noël  
ROBINSON: Sonata (1981)  
DUPRÉ: *Souvenir* to the memory of Lynnwood Farnam  
FRANCK: Chorale No. 3  
ROBINSON: Improvisation (on themes by Minnesota composers Dominick Argento, Libby Larsen, and Eric Stokes)  
BACH: Fugue in a, S. 543

## Program No. 8629 7/21/86

The Saint Thomas Choir . . . concert recordings from St. Matthew's Cathedral, Washington, D.C., of the famous choir from New York City's Saint Thomas Church.

BYRD: Motet, *Laudibus in sanctis Dominum*  
BACH: Motet, *Komm, Jesu, komm*, S. 229  
VAUGHAN WILLIAMS: Mass in g  
DURUFLE: Prelude & Fugue on ALAIN, Op. 7  
GERALD NEAR: *Te Deum Laudamus* (premiere) — St. Thomas Choir; Gerre Hancock, cond.; Judith Hancock, o (1951 Moeller).

This concert was taped during the 1982 A.G.O. National Convention.

## Program No. 8630 7/28/86

The Organ in Church . . . four centuries of music on sacred themes is played by David Craighead, William Kuhlman, William Porter, and Laraine Olson Waters.

HYMN PRELUDES: settings by Buxtehude, Bach, Walcha, Brahms and others — David Craighead (1983 Van-Daalen organ / Jehovah Lutheran, St. Paul, MN)  
SCHEIDEMANN: *Magnificat Primi Toni* — William Porter (1981 Brombaugh organ / Fairchild Chapel, Oberlin College, Oberlin, OH)  
WIDOR: Organ Symphony No. 10, Op. 73 (*Romane*) — Laraine Olson Waters (1937 E. M. Skinner organ, with additions / Washington National Cathedral)  
PETR EBEN: Finale, fr *Musica Dominicalis* — William Kuhlman (1979 Sipe organ / Luther College, Decorah, IA)

## Program No. 8631 8/4/86

A Texas Toast! . . . performances by Frank Speller on the magnificent Visser-Rowlands organ at the University of Texas, Austin.

GIGOUT: *Grand Choeur Dialogue*  
VIVALDI / BACH: Concerto in d, S. 596  
SCHUMANN: 2 Canons  
ALDROVANDINI: *Pastorale*  
VIOLA: Sonata  
CABANILLES: Tiento No. 9  
COUPERIN: 3 Pieces (*Le Dodo, au l'amour au Berceau; Muse de Choisi; Le Tic-Toc-Choc, au Les Maillottes*)  
ALAIN: 2 Dances to Agni Yavishita  
SPELLER: Scottish Suite  
LANGLAIS: *Celebration*  
This instrument, at Bates Recital Hall, is one of the largest modern mechanical-action organs in the country.

## Program No. 8632 8/11/86

Lahti Festival 1985 . . . performances from Finland's foremost summer organ celebration, featuring Guy Bovet, Wolfgang Rübsam, Andreas Rothkopf, Maija Lehtonen and Ewald Kooiman.

VIVALDI / BACH: Concerto in d, Op. 3, no. 11 (S. 596)  
BACH: Trio Sonata No. 2 in c, S. 526  
BACH: 2 Schübler Chorales (*Wer nur den lieben Gott*, S. 647; *Wachet auf*, S. 650)  
HANDEL: (trans. Walsh) Organ Concerto No. 5 in F  
SCARLATTI: 2 Organ Sonatas in D, K. 287/8  
BACH: Trio Sonata No. 6 in G, S. 530  
BACH: 2 Chorale-preludes (*Valet will ich dir Geben*, S. 736; *Herr Gott, nun schleuss den Himmel auf*, S. 617)  
BACH: Toccata in E, S. 566

## Program No. 8633 8/18/86

The Dupré Legacy (III) . . . another program of archive recordings by Marcel Dupré and performances of several of his less-known compositions.

BACH: Fantasia in c, S. 562 — Marcel Dupré (r. 1959 at St. Sulpice, Paris). Mer SRI-75103  
BACH: Passacaglia & Fugue in c, S. 582 — Marcel Dupré (r. 1929 at Queen's Hall, London). HMV D-1765/6  
DUPRÉ: Cello & Organ Sonata in a, Op. 60 — Christopher Green, vcl; Timothy Farrell, o (Westminster Abbey). Vista VPS-1002  
DUPRÉ: Scherzo, Op. 16; *Annonciation*, Op. 56 — Rolande Falcinelli (Cavaille-Coll organ at Dupré residence in Meudon). Edici ED-001101/3  
DUPRÉ: *Evocation*, Op. 37 — Pierre Cochereau (Notre Dame Cathedral, Paris). FY-020/21.

## Program No. 8634 8/25/86

A Mechanic's Hall Concert . . . Worcester's famous 1864 Hook organ is played by James David Christie. This instrument is America's largest surviving 19th-century concert hall installation, an historic treasure.

BACH: Fantasy & Fugue in g, S. 542  
WAGNER (trans. Lizst): *Pilgrim's Chorus*, fr *Tannhäuser*  
JAN ALBERT van EYKEN: Sonata No. 3 in a, Op. 25  
DANIEL PINKHAM: *Man's Days Are Like the Grass*  
GUILLMANT: Organ Sonata No. 1 in d, Op. 42

## Program No. 8635 9/1/86

Homage to Pérotin . . . returning to our "roots", organ music from the earliest of times plus some modern reflections.

MYRON ROBERTS: *Homage to Pérotin* — Robert Munns (Huddersfield Town Hall). Virtuoso TPLS-13022  
CONRAD PAUMANN: *Fundamentum Organisandi* (selections) — Harald Vogel (1457 organ at Rysum). Organa ORA-3001  
BUXHEIMER ORGELBUCH: Selections — Tom Koopman (1981 Garnier organ at Metz Cathedral), Astree AS-78.  
PAUL HOFFHAIMER: *Salve Regina* — Michael Radulescu (1558 Ebert organ, Innsbruck). Pape 1002  
WILLIAM BYRD: *Ut re me fa so la* — Reinhard Jaud (1558 Ebert organ, Innsbruck). Calig 30449  
SAMUEL SCHEIDI: *Toccata super "In te, Domine, Speravi"* — Elisabeth Garnier (Metz Cathedral). Arion ARN-38642  
JEAN LANGLAIS: *Suite Médiévale* — Ann Labounsky (1977 Casavant organ / St. Peter's Cathedral, Pittsburgh). MHS 834712

## Program No. 8636 9/8/86

Mendelssohn - the Organ Works (I) . . . the first of several programs exploring the known and unknown music of this great early 19th century musician.

MENDELSSOHN: Prelude & Fugue in c, Op. 37, no. 1 — Martin Haselböck (Rieger organ / Admont Monastery). Pape 203  
MENDELSSOHN: Prelude in c (1841) — Max Miller (Fisk organ / Old West Church, Boston). MHS 3731  
MENDELSSOHN: Prelude and Fugue in G, Op. 37, no. 2 — John Rose (Beckerath organ / Pomona College). TowerHill T-1002  
MENDELSSOHN: Prelude in d (1820); Fugue in d (1820) — Wolfgang Rübsam (Metzler organ / Dietikon, Switzerland). Cornucopia Magna CM-1021  
MENDELSSOHN: Prelude & Fugue in d, Op. 37, no. 3 — Peter Hurford (Rieger organ / Ratzeburg Cathedral). Argo 414 420-2 (CD).  
MENDELSSOHN: Andante & Variations — Thomas Murray (1857 Simmons organ / Most Holy Redeemer Church, East Boston). Sheffield S-18  
MENDELSSOHN: Fugue in d (1821) — Wolfgang Rübsam (Metzler / Dietikon). Cornucopia Magna CM-1020  
MENDELSSOHN: Sonata in f, Op. 65, no. 1 — E. Power Biggs (Willis organ / St. Paul's Cathedral, London). Col MS-6087

## Program No. 8637 9/15/86

The American Muse . . . works by Larry King, Horatio Parker and Ned Rorem, played by Catharine Crozier and Charles Callahan.

LARRY KING: *Resurrection (Lament; The Rising; The Ecstasy; Reflection)*.  
NED ROREM: A Quaker Reader (*First-Day Thoughts; Mary Dyer did hang as a flag; Evidence of things not seen; There is a spirit that delights to do no evil; The World of Silence; Bewitching attire of the most charming simplicity; A secret power; No darkness at all; One sigh rightly begotten; Return home to within; Ocean of Light*) — Catharine Crozier, o.  
HORATIO PARKER: *Allegretto*, fr Sonata in Eb, Op. 65  
CHARLES CALLAHAN: Aria; Variations on a Ground — Charles Callahan, o.

These performances were recorded on the 1968 Aeolian-Skinner organ of the Church of the Epiphany in Washington, D.C., where Mr. Callahan is resident musician. Ms. Crozier performed at the 1982 A.G.O. National Convention. Composer Ned Rorem comments about his music.

## Program No. 8638 9/22/86

Organ Plus! . . . concertos and other music for organ with diverse instruments.

MICHEL CORRETTE: Concerto in G, Op. 26, no. 1 — Rene Saorgin, o; Baroque Ensemble of Nice / Gilbert Bezina. Harmonia Mundi HMC-5148  
JOHN STANLEY: Organ Concerto in c, Op. 10, no. 4 — Gerald Gilford, o; Northern Sinfonia. CRD-3409 (CD)  
HARALD GENZMER: Sonata for Trumpet & Organ — Maurice Andre, tpt; Hedwig Bilgram, o. MHS 3340  
GUNNAR de FRUMERIE: Aria for Flute & Organ, Op. 77b — Gunilla von Bahr, f; Hans Fagius, o. Bis LP-160.  
IGNACIO ALDERETE: *Estancia a la Ne-e* — Ignacio Alderete, Paraguayan harp; Lucio Ramirez, g; Gilly Bell, o. Pierre Verany PV-784091 (CD)  
BERNHARD KROL: *Missa Muta* for Horn & Organ, Op. 55 — Ralph Lockwood, fh; Melanie Ninnemann, o. Crystal S-671  
JOHANN LUDWIG KREBS: *Fantasie in g* for Oboe & Organ — Richard Erig, ob; Jean-Claude Zehnder, o. Electrola CO65-99916  
SIR ARTHUR BLISS: *Salute* — Atlanta Brass Ensemble; Richard Morris, o. Crystal Clear CCS-7010

## Program No. 8639 9/29/86

Simon Preston in Concert . . . digital recordings of performances by the noted British organist, taped in recitals at St. Mary's and Grace Cathedrals in San Francisco.

ELGAR: Imperial March  
ELGAR: Organ Sonata No. 1 in G, Op. 28  
HANDEL: Organ Concerto No. 13 in F (*The Cuckoo and the Nightingale*)  
GUILLMANT: March on a theme of Handel  
VIERNE: *Carillon de Westminster*  
SOUSA: *The Stars & Stripes Forever*



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