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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 nicked 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 organs 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 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.

It is amazing how much can be forgotten in a short span of years. By the 1950's, repertory had changed so radically that "old" was not possible to destroy the integrity of an instrument. It was closed with its own feature review. 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.

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 not 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 Dulcianas 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 8'; Fifteenth 2'. When I got the organ I planned to cut down the Dulciana (really a small-scale principal) to make a Larigot 11/3. Somehow, I never got around to it (in part because E. A. Broadway 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 that 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 organbuilder who wishes to remain anonymous. At that organbuilder'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 4 4 3 2 III 16 8 4 |
| SWELL  | 16 8 8 8 4 4 2 III 16 8 8 4 |
| CHOIR  | 8 8 8 4 4 2 III 16 8 8 4 |
| SOLO   | 8 4 8 4 4 (three absolutely shattering Tuba ranks!) |
| PEDAL  | 32 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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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 Glockenposaunen (“Bell Trombone”), which is built in a manner not unlike Haskell's short-length reed. There is also a Geklackttrumpete (“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 Aliquotons, which like Quantatons emphasize certain partial tones besides the fundamental; examples include the Sesquiton, Terzaton, Sextaton, etc. Also notable is the Stummhaff, 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 Podeck

“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 (Peppe, Distler, Reder ... ) have become as minor as Piutti, Merkel, Topfer; 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. Trütschel

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.

4. J. A. Silbermann's tunings: he used certain tunings, which can be reconstructed; together with his scales, they reveal his practices.

5. Preservation of wood: growing concern over harmful agents in traditional products.


7. Organbuilding in the German Democratic Republic: evening talk by Chr. Kirchner, Church Music Director, Berlin. Stimulating and thought-provoking.

8. "100 years of organbuilding in Lorrach": survey of successive expert opinions and resulting renovations: how will we be judged 50 years from now?

Tours of three restorations: Hohenwart (Fischer & Krämer); Kirchardt (Steinmeyer); Meckesheim (P. Vier); the latter two new tracker action based on old examples. Planned for January '86: Workshops on metalwork; restoration issues in early Romantic organ. Next meeting: May 1986."

Charles Ferguson
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 a 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
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’ Violine, 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 personal feelings 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 liability. 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: Orchestra, seven colors; Radio Broadcasts; Clinic organ; and Violette 4’ followed immediately by Violine 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.
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 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 "trills of definite rhythmic value" between certain 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 realistic 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 Zimpel (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 Walford. 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 Tetti


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 recordings 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. Organists 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 a third 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 organ-organ pieces. That the volume formats of the Chapuis Bach recordings (different in the Valois, Telefunken, and Musical Heritage Society incarnations) are not indicated is an unfortunate oversight, as is the absence of Karstt 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 spuriously laid out and attractively typeset. Only two typographical errors leapt out at me: “Boisseau” instead of “Boisseau” (the French organbuilders, father and son) and “Wulston” instead of “Wulsan” (David, the English organist, conductor and musicologist).

Scott Cantrell


This first of three volumes covers the subject, in 432 x 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, Skinner?

It seems a relatively modest price in view of the size and quality.

Leon C. Berry


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 "the magnet was placed..." (p. 24) "...and by 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**


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 uprisings 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-Saens, Franck, Dufourle 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
Historical Trust of Australia, 9:4, "the organ, apparently the only one of its kind in the world,” was donated by the original owners, A. Roadway 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.

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., and 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 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 reproductor 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 lower 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 derives from a cancer-causing gene sounds somber; one derived from an enzyme that breaks down sugar sounds lullaby (and the tune has lulled several kindergartens full of children 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. 1886 Reuben Midler & Son one-manual organ from E. A. Roadway 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 Hospital, arranged for the acquisition, rebuilding, and placement of an 1869 George Jardine & Son I manual organ in the small chapel of the hospital. In 1904, 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 Siler, WA; and St. Augustine’s-in-the-Woods Episco-
The Pedal 16' Sub-bass is on a chest J. Woodberry & Co. organ built for Karl E. Moyer. It consists of 23 old pipes and two new ones. The dedication recital was held at Haven, CT, supplied and revoiced by Brunner & Heller; and a 2' Fifteenth Flute supplied by Organ Supply Co. made of old pipes by Dudley Terrill. The trackerization was done by Michael A. Loris; 4' Clarionet by David Wallace of the Autoharp in selections from Williamsburg's oldest intact music collection; 4' Octave originally 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.

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 keydeck and action was re-moved, destroyed, and replaced with electropneumatic pull-downs and supply housing by Ray Douglas. 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, utilized keyboards, stop jamb, 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, VA OHS. Organist James Darling plays the instrument in selections from Williamsburg's oldest intact music collection owned by a physician's wife, Ann Barraud. The record, "The Accomplished Gentlewoman," includes Haydn's C minor sonata, J. Schroeter's B major concerto, and songs by Shield and Jackson of Exeter. Handel's B major concerto, op. 4, no. 2, is also included, as played on the ca. 1760 organ attributed to Snodderly in the Wren 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 Wren Chapel Organ," and a third disc, "Peter Pelham's Music," played on the 1945 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, 1883, 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 William Riley through arrangement by Clearing House, Mr. Riley reports that the organ retains the original stoplist, that many pipes had been moved 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 revised 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 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.

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 stops includes 8' Open Diapason, 8' St. Diapason (a metal chimney flute with stepped wood basses below MC and 7 open metal trebles), 8' Gamba, 4' Principal, 4' Flute (another metal chimney flute), 2' Fifteenth, 8' Trumpet (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.

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 cognitive 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
Davis & Son, William H: Nameplate
Erbe, George: Nameplate
Erben, Henry: Ad (1865), Nameplates, 1850, 1856
Farrand & Votey: List, Felgenaker, A. B.: Scales, Opus 527
Ferris, Richard: Contracts, 1847, 1849
Judicial Records, two cases: 1856, 1857
Receipts (2) Stoplists (2)
Stephens & Company, Session and Trustee Minute Excerpts
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. Boudreau has presented original nineteenth-century catalogues from his collection. Builders represented included John Gale Marklof, 1890; C. S. Haskell, 1890; Clarence Morey, 1907; and a sales brochure printed in 1878 by Artiste 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 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
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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


Mary Karp: "Restoration, Conservation, Repair and Maintenance: Some Considerations on the Care of Musical Instruments". Early Music, Vol. 7 (1979)

"Richtlinien zum Schutz Denkmalwerten Orgeln: Neufassung des Weilheimer Regulatives". Ars Organi, Heft 36 (July 1970)
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. 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. 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 Polonaises, 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), who was active in that region of Saxony during this period. If Zeuner was employed as a court musician in his native land, 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
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.5

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 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 1830.6

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 adament use of Charles. William G. Bigger, in his thesis on Zeuner's activities 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.7

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.8 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 Liebe' 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.9

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.10

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).11 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.12

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 honored with the chorus. Aside from the trombone, which was invented for sacred music,
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 chapel pitch, or what is generally termed concert pitch. Church organs are, or should be, tuned to the chapel pitch, which is about a semitone lower. 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 States. 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'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. 18

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." Here again, Zeuner's talent outweighed the irate wishes of others.
Zeuner's temperament was often a topic of discussion. For every sentence praising his talents and abilities, there is 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; siring himself upon the fashionable thoroughfare, or perchance dropping in at the music stores to gather the latest ditties. 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.

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. As early as May 18, 1834, parts of the oratorio were being used in the concerts of the Handel and Haydn Society. 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. The October 1873 edition of The Organ In New England, p. 426

Boston Transcript, 27 June 1831; church records

GREAT 58 notes, GGG-f³
8' Front Open Diapason
8' Double Open Diapason 47 pipes from GG
8' Stop Diapason
4' Principal
4' Second Principal
2'/³ Tweelfth
2' Fifteenth
1'/³ Thirteenth
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-f³
8' Open Diapason
8' Stop Diapason
4' Principal
III Cornet
8' Trumpet
8' Hautboy
CHOIR 58 notes, GGG-f³
8' Open Diapason
8' Stop Diapason
8' Dulciana
4' Principal
4' Flute
2'/³ Tweelfth
2' Fifteenth
PEDAL 21 notes, GGC-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.

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.

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.

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 propagation 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.

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

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.

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). 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.

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 *The Story of the Handel and Haydn Society of Boston* states that Zeuner came to Boston to be organist at King's Chapel. 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.

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
- St. Paul's Episcopal 1831
- Park Street Congregational 1832
- St. Paul's Episcopal 1833
- 12th Congregational 1834—1835
- Park Street Congregational 1836
- St. Paul's Episcopal 1837
- St. Paul's Episcopal 1838—1839

"Program No. 84 of the Handel and Haydn Society November 21, 1830.

*C. Zeuner, Church Music* (1831), title page.


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.


Letter from St. Paul's Church (October 2, 1873).

*Boston Musical Gazette* (January 25, 1839).

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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*.

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

Swell Organ

8’ Open Diapason
8’ Principal
4’ Open Diapason
4’ Flute
2 2/3” Tenor
8’ Fifteenth
4’ Sesquialter
2’ Trumpet
8’ Cornet

CHORUS ORGAN

8’ Dulciana
8’ Stop Diapason
4’ Flute
2’ Double Open Diapason
8’ Open Diapason or Violincello
4’ Dulciana

PEDAL ORGAN

16’ Double Open Diapason
8’ Open Diapason or Violincello
4’ Open Diapason

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.

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].

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.

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. 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. Higitt and John P. 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 come from January 1853:

Philadelphia—On Friday evening a new organ, just erected in the Roman Catholic Church of the Assumption by 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
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.42

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 demeanour, 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 in 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.

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 religious maniacal 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 Jews, a power of transmitting poison to 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 those 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 did not uncommonly (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 cata, 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.43

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-barreled gun into 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, 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 remarkable remark before, no attention was paid to it, Mr. Zeuner was about fifty years old (actually sixty-two), and was unmarried. The Corner's Jury rendered a verdict of suicide by shooting.45

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 popularly in this country and the rage spread quickly to the countries of Europe . . .

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.46

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: Correspondence Ledgers, OHS Archives

GREAT ORGAN

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<td>8' Open Diapason</td>
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<td>Stop'd Dulciana</td>
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<td>Melodia</td>
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<td>2'/4' Twelve</td>
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<td>2'/4' Fifteenth</td>
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SWELL ORGAN

<table>
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<tr>
<td>16' Double Diapason</td>
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<td>16' Double Dulciana</td>
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COUPLING STOPS

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

16' Double Open Diapason
16' Double Dulciana

PEDAL ORGAN

Double Sesquialtera

COMBINATION PEDALS

To bring out the Double Organ
To bring out the Diapason and Principal 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 hopeless unreality and unworthiness. Not all the unfortunate Zeuner, in healthy possession of his faculties, would have bequeathed his worldly goods in such a 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."

Aside from William Biggar'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 prolific 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 inexpressible 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 with 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, oratorio, or concert-room abroad could offer. And yet, gathered around the pianos 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 "Leaves"?... I doubt if Zeuner is duly appreciated. There is hardly a greater composition for church or stage which one person at least would rather hear than Zeuner's "Pastor of Tabernacles," the oratorio which after so few performances in Boston some years since he withdrew—there is too much reason to fear—forever!"
WORKS OF CHARLES (HEINRICH CHRISTOPH) ZEUNER—Incomplete


Fantasias and Fugues Nineteen fantasies and eighteen fugues found in MS at the Library of Congress. Manuscripts 4, 11, 13, 16, and 18 are numbered accordingly:

1. Fantasia und Fuga für die orgel von H. Zeuner a minor, a 4.
2. Fantasia und Fuga für die orgel von H. Zeuner a minor, a 4.
3. Fuga für die orgel fünfstimmig, frei bearbeitet.
   a minor
4. Fuga a 3 voce et introduction.
   o minor
5. [Introduction und] Fuga a 4 voce für die orgel (dedicated to Mr. Bigham) by Chas. Zeuner C major
6. Einleitung und Fuga a 3 voce.
   c-minor C major
7. Fantasia and Fugue D major, a 4.
8. Fantasia und Fuga für die orgel c-minor C major a 4.
9. Fantasia und Fuga für die orgel von H. Zeuen
transcription, a minor.
10. Fuga a 2 voce et introduction by Chas. Zeuner.
    a minor
11. Fuga f rihard in the composer's hand, MS (DLC).
   c-minor C major
12. Fantasia et fugetta für die orgel.
   F major, a 4.
13. Fantasia und Fuga für die orgel.
   f minor, a 4.
14. Fantasia et fugetta für die orgel.
   f minor, a 4.
15. Fantasia und Fuga für die orgel.
   f minor-F major, a 4; the fugue of #15 with new Fantasia
16. Copy of #15, unfinished.
17. Fantasia und Fuga für die orgel.
   f minor-F major, a 4; the fugue of #15 with new Fantasia
18. A copy of #17.

Choral Works sacred

Glory, All Lands are Full of His Glory, and anthem for Thanksgiving for SATB chorus and organ. MS (Cty and IAa [micro]).

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

Missa in F major, for SATB soli and SATB chorus. Listed as Missa in C-flat. MS (DLC).

Give Thanks to 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 Magnify the Lord, anthem for SATB chorus and organ MS (Cty and IAa [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 37, for SATB chorus and orchestra, MS (DLC) and IAa [micro]).

Psalms 100, a cantata for SATB chorus and organ (or piano), MS (Cty and IAa [micro]).

Sing, O Ye Heavens, anthem for SATB chorus and organ, MS (Cty and IAa [micro]).

Two Sacred Parthongs 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, Crown'd a Flower; When that I was a Little Boy; Take, O Take those Lips Away; Blow, Blow Thou Winter Wind: MS (DLC) and IAa [micro]).

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

Ohi! 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 IAa [micro]).

Wakel Iles of the South, cantata for SATB chorus with organ or piano accompaniment. MS (Cty and IAa [micro]).


Choral Music collections

The Ancient Lyre, a collection of church music, Char-
The New Village Harmony, a musical manual for
The Morning Gun, a song for alto or bass with piano

Break my Heart! Break my Heart! Songs

My Heart's in the Highlands, as sung by Mr. Wood,

Remember, remember, pianoforte accompaniment

Prayer of the Blind, words by B. B.

She thought I would tell, a ballad with words by

The Soft Bugle, romance for soprano or tenor with

28

Sabbath Schools, containing old and new sacred


Church Music, consisting of anthems, motets, and chants with organ accompaniment. Original works. Boston: T. B. Irwin, 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: C. Bradlee, 1834 (DLC, ICN, CLU, MU, OO, NNUT, LaU, and RPB)

Songs popular and non-popular types

Sacred Songs, for Soprano and Tenor with piano

arranged for the pianoforte by Zeuner. Philadelphia: George Willig, 1842 (DLC)

The Evening Gun, a song in a waltz melody and

arranged for the pianoforte by Zeuner. Boston:

Bradlee, 1835 (DLC and MB)

Away with Melancholy, or, O Dolce Concerto with

variations, respectfully dedicated to Miss Elizabeth

B. Inches. Boston: C. Bradlee, 1830 (VIU)

Brook my Heart! Brook my Heart! Poetry adapted to

the Spanish air "Llega il istante amoroso" by J. T. S. Sullivan, arranged for the pianoforte by

Zeuner. Philadelphia: George Willig, 1842 (DLC)

The Evening Gun, a song in a waltz melody and

arranged for the pianoforte by Zeuner. Boston:

Bradlee, 1835 (DLC and MB)

Friend after Friend Departed. Boston: Charles Bradlee, 1836 (DLC)

The Glories of Our Mortal State, words by Shelley,

Boston: C. Bradlee, 1835 (DLC)

Sonatina, song with words by Thomas Moore. Boston: Oliver Ditson, 1835 (DLC)

Hushed is the Voice of Judith’s Mirth, aria for Bass or

Alto with piano accompaniment, composed and

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: Oliver Ditson, 1834 (DLC)

I remember, I remember, pianoforte accompaniment

and words by Thomas Hood, Boston: Bradlee, 1830.

The Lover’s Lament, arranged for the voice of Libbie

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)

Mary Moreen, song and voice piano arrangement.

Boston: C. Bradlee, 1834 (MB and DL)

My Heart’s in the Highlands, as sung by Mr. Wood,

arranged with piano accompaniment by

Zeuner. Boston: C. Bradlee, 1834 (ICN)

O Ah Ye Jehovah, a song for the Lord, duet for Soprano

and Tenor with organ or pianoforte accompani

ment, MS (DLC)

O Cease My Weaving Soul, a sacred cavatina with

organ or piano accompaniment, MS (DLC)

O Happy is the Man, a sacred cavatina for tenor with

orchestral accompaniment, written and arranged,

available in his American Harp, Boston 1832), MS (DLC)

A Parting Song (When will ye think of me, my friends),

adapted to the music of the G. C. B. by Zeuner.


Praise Ye Jehovah’s Name, aria sacra with organ

obligato. MS (DLC)

Prayer of the Blind, words by B. B. Thatcher, pub-

lished 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 piano accompa

niment, arranged for the pianoforte by Zeuner.

Boston: C. Bradlee, 1834 (MB)

Sechs Lieder von Theodor Korner, with pianoforte

accompaniment: 1. Sangerin Wanderlied; 2. Das

gesteckte Lied; 3. Die Deutsche Erhebung; 4. Die

Geliebte; 5. Wiegenlied; 6. Trinklied. MS (DLC)

She thought I would tell, a ballad with words by

Thomas Potter. Boston: C. Bradlee, 1834 (DLC)

The Soft Bugle, romances 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)

Suisspropfahl-Romanzen, dedicated to the Ladies

of Harrisburg, Pennsylvania, words by Brig. Gen.


(DLC and PP)

The Swift Declining Day, a sacred cavatina. (MB)

There is an Hour of Peaceful Rest, 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)

Wandering through the Wattiwile chicopee quickstep, Mili-

tary Recreation #9. Philadelphia: John F. Nuns, 1842 (DLC)

Two New Songs, 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 for the pianoforte by Zeuner. Boston:

Henry Prentiss, 1837 (PP)

Grand March: The Triumphant Stars of America. Phila-

delphia: Henry Prentiss, 1841 (DLC)

The United States Infantry Parade, arranged from a

composition by Walch for piano by Zeuner. Phila-

delphia: John F. Nuns, 1841 (DLC)

Winzow Blues Quickstep and flute ad

libitum. Also an arrangement for two flutes. Bos-

ton: 7, 1837 (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, Frankurt: A. Frey

Haydn, Franz Joseph

Seven Last Words, arranged for piano accompa-

niment. MS (DLC)

Handel, George Frederic

Messiah for voices organ, and violin with an over-

ture by Zeuner(MS) (DLC)

Mosetzet, Nicole (1714–1785)

Chorus and Fugue: Glory be to God on High, or-

chestral arrangement by Zeuner from the Kyrie of

the Mass D (MS)

Mozart, Wolfgang Amadeus

Abendmendung, aria for tenor, piano accompa-

niment with German/English text. MS (DLC)

Mit triad and all’ ingrata, soprano or tenor solo,

piano arrangement by Zeuner. MS (DLC)

Ash, Ich Liebte, for tenor or soprano solo with

English text, piano arrangement arranged by

Zeuner. MS (DLC)

Dies Ist der bezauerlichen, piano arrangement

arranged by Zeuner. MS (DLC)

Neukomm, Sigismund (1788–1858)

Exercitation in the orchestral arrangement by Zeuner. No. 7 “Behold the Giant” (chorus), No. 36 “Hail to thee, David! God’s an-

ointed King”; No. 57 “Celestial Chorus”; No. 58

“Blessed is He”; No. 59 “What a Warrior”, MS (DLC)

Paiar, Ferdinando (1771–1839)

Recitative and Aria: Languire un ballo a quelle azienda, arranged for piano-

安排 by Zeuner. MS (DLC)

Righini, Vincenzo (1756–1812)

Chorus and Fugue “Behold the Giant” by

Zeuner. MS (DLC)

Adapted from the Quotilla and Quoniam from the

Missa Solemnis. MS (DLC)

Romani, Giovanni

“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 with some changes and

a sketch of a finale. 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 collection no. 3 of 3 composers. MS (DLC)
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 reed 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 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 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.
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 Hutcheson 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...
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. Helen Gronning 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 allowing 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—Branner, 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 understanding that OHS participation in this project will be noted with the appropriate membership." (m—Owen, 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 Audio-Visual Committee. Roy presented a new committee 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 legislators 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 purposes." (m—Redman, v—unan.) Roy Redman relayed Kristin Gronning's verbal report that 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 articles, and 2) that a committee consisting of John Ogasapian, Bill Van Pelt, Stephen Pineland 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 forthcoming issues of The Tracker. Alan Laufman submitted a report showing the progress of the 1986 Organ Handbook. Bill Voelkel said 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 concerning the 1987 Convention's desire to pay for the convention. 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—Branner, 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—Branner, 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 from the budget. 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.)
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 ... recital by the acclaimed New York organist and composer, recorded on the 1981 Holtkamp organ of Plymouth Congregational Church, Minneapolis.

BEAUVALET-CHARTRENS: Fugue in G
BACH: Trio Sonata No. 5 in C, S. 529
DUPRE: Variations on a Noel
ROBINSON: Sonata (1981)
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: Moteet, Laudibus in sanctis Domini
BACH: Miserere, Jesus, komm, S. 229
VAUGHAN WILLIAMS: Mass in g
GERALD NERED: Te Deum Laudamus (premier) - 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 Kuhlm, William Porter, and Laraine Olson Waters.

HYMEN PRELUDES: settings by Buxtehude, Bach, Walcha, Brahms and others - David Craighead (1983 Van-Daal organ / Jehovih Lutheran, St. Paul, Min.)
PETR EBEN: Finale, fr Masica Domincalis - William Kuhlm (1979 Sipe organ / Luther College, Decorah, IA)

Program No. 8631
8 / 4 / 86
A Texas Toast! ... performances by Frank Speller on the magnificent Visser-Reynders organ at the University of Texas, Austin.

GIGOUT: Grand Choixier Dialogue
VIVALDI / BACH: Concerto in d, S. 596
SCHUMANN: 2 Canons
ALDOVANDINI: Bistrotale
VIVALDI: A Sozintate
CARABILLES: Tiento No. 9
COUPÉRIER: 3 Pieces (Le Dodo, au tambourin, Terre Noire; Menu de Choisi; Le Tic-Toic-Choc, au les Maléfices)
ALAIN: 2 Dances to Agni Yavisha
SPANIES: Irish Suite
LANGLOIS: 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
Lahit Festival 1985 ... performances from Finland's foremost summer organ celebration, featuring Guy Bowdy, Wolfgang Rübsam, Andreas Rothkof, Maaja Lehtonen and Ewald Kooman.

VIVALDI / BACH: Concerto in d, Op. 7, ii 10 (S. 596)
BACH: Trio Sonata No. 2 in C, S. 526
BACH: Schubler Chorales (Wer auf dem leuchtet Gott, S. 447; Wachtet auf, S. 650)
HANDEL: (trans. Walsh) Organ Concerto in F
SCARLATTI: 2 Organ Sonatas in D, K. 287 / 8
BACH: Trio Sonata No. 6 in G, S. 530
BACH: Chorale-preludes (Vellet will ich der Gehen, S. 736; Herr Gott, nun schenk den Himmeln auf, S. 617)
LANGLOIS: Toccata in E, S. 566

Program No. 8633
8 / 18 / 86
The Dupé Legacy (III) ... another program of archival recordings by Marcel Dupé and performances of several of his lesser-known compositions.

BACH: Fantasia in c, S. 562; Marcel Dupé (c. 1939 at St. Sulpice, Paris), MFS 176 / 56
DUPRE: Cello & Organ Sonata in a, Op. 69 - Christopher Green, vcl; Timothy Farrell, o. (Westminster Abbey, Vista VPS-1902)

Program No. 8634
8 / 25 / 86
A Mechanic's Hall Concert ... Wenzinger's.ipper 1649 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
JAN ALBERT van EYKEN: Sonata No. 3 in a, Op. 25
DUPRE: PINKHAM: Man's Days Are Like the Grass
GUILMANT: Organ Sonata No. 1 in d, Op. 42

Program No. 8635
9 / 1 / 86
Homage to Perotin ... returning to our roots, organ music from the earliest of times plus some modern reflections.

MYRON ROBERTS: Homage to Perotin - Robert Munns (Huddersfield Town Hall). Virtuoso TPL-13022
CONRAD IMAUN: Femandentum Organandi (selections) - Harald Vogel (1457 organ at Rysum). Organaband 6
PAUL HOFHAIMER: Salve Regina - Michael Kühler (1588 Ebert organ, Innsbruck). Comp. 31449
WILLIAM BYRD: Ut que me fors - Ralph Jood (1375 Ebert organ, Innsbruck). Carl 30449
SCHUMANN: 2 Canons
MENDELS Sohn: Organ Works (I) - the first of several programs exploring the known and unknown music of this great 19th century musician.

MENDELS SOHN: Prelude & Fugue in c, Op. 37, no. 1 - Martin Haselbock (Rieger organ / Admont Abbey). Fuga 200
MENDELS SOHN: Prelude in C (1841) - Max Miller (Fisk organ / Old West Church, Boston). MFS 176
MENDELS SOHN: Prelude and Fugue in G, Op. 37, no. 2 - John Rose (Basson organ / Pomona College).
MENDELS SOHN: Prelude in d (1820); Fugue in d (1820) - Wolfgang Rübsam (Mertzer organ / Dietikon, Switzerland).
MENDELS SOHN: Prelude & Fugue in d, Op. 37, no. 3 - Peter Hurford (Rieger organ / Roterburg Cathedral). Allegro 410-2.2 (CD)
MENDELS SOHN: Andante & Variations (1857 Simon organ / Most Holy Redeemer Church, East Boston). Sheffield S-18
MENDELS SOHN: Fugue in d (1821) - Wolfgang Rübsam (Mertzer / Dietikon), Cornucopia Magna CM-402

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 Roemers comments about his music.

Program No. 8636
9 / 22 / 86
Organ Plus! ... concerts and other music for organ with diverse instrumental combinations.

HARALD GENZMER: Sonata for Trumpet & Organ - Maurice Andre, tpt; Hedwig Brolgard, o. - MHS 3740
JAN ALBERT van EYKEN: Sonata No. 1 (1981 Garnier organ at Metz Cathedral). Astree AS-78
MENDELSSOHN: 2 Canons
MENDELSSOHN: Prelude & Fugue in E, Op. 26, no. 1 - Rene Saorgin, o. - Recital at the Montgarde (Le Faune, no. 1)
JOHANN LUDWIG KREBS: Fantasia in g for Oboe & Organ - Richard Erg, o. - Claude de Berlebec, cond. - Columbia CM-1119
PAUL HOFHAIMER: Salve Regina - Michael Kühler (1588 Ebert organ, Innsbruck). Comp. 31449
DESCRIPTIONS: Sonate - Atala Brass Ensemble; Richard Morris, o. - Crystal Clear CCS-7001

Program No. 8639
9 / 29 / 86
Simon Preston in Concert ... digital recordings of performances by British organists, taped in recitals at St. Mary’s and Grace Cathedrals in San Francisco.

ELGAR: Imperial March
ELGAR: Organ Sonata No. 1 in G, Op. 45
HANDEL: Organ Concerto No. 13 in F (The Cuckoo and the Nightingale)
GUILMANT: March on a Theme of Bizet
VIENNE: Carillon de Westminster SOUSA: The Stars & Stripes Forever

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