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The Organ Historical Society

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Thayer, Eugene. *The Organist's Journal & Review, Devoted to Organ Music for Church Service. With Occasional Pieces for the Concert Room* (Boston, 1874), 242 pp. Facs. ed., with an introduction by Allison Alcorn-Oppedahl, published by The Organ Historical Society (Richmond, 2004), viii, 242 pages.

This facsimile of Thayer's *Journal* is the first volume in a new reprint series established by the OHS as a means of making important historical organ publications available to a broader audience. Later offerings will focus on American works in the OHS archives that first appeared in the 19th and early 20th centuries and may include such publications as the early monograph on the Newberry Memorial Organ at Yale as well as some 19th-century organ instruction manuals.

When Eugene Thayer (1838-1889) began his organ studies as a teenager, his dreams of becoming a master of the king of instruments perhaps also included a place for himself in the pantheon of the organist-composers. Musically self-taught until the age of twelve, he is said to have had his first organ tutoring at fourteen, but it was another decade before he began serious studies with John Knowles Paine in 1862. Just a year later he was sufficiently skilled to be among those selected to participate in the inaugural concert of the new 84-rank Boston Music Hall instrument, along with his teacher and four other organ notables: G. W. Morgan, B. J. Lang, S. P. Tuckerman, and J. H. Wilcox. Although Thayer was successful as a performer, his aspirations as a composer were hindered by his lack of early education. Seeking to strengthen his skills, he journeyed to Berlin in 1865 to study organ, counterpoint, composition, and orchestration with Paine's teachers, Carl August Haupt and Wilhelm Friedrich Wieprecht. After completing a concert tour in Germany and England in 1866, he returned to Boston, solidly under the Germanic influence, to take up performing and teaching.

For fifteen years Thayer served a number of Boston churches, all the while teaching large numbers of students on the churches' instruments. During this time he also opened the first private organ studio in Boston, which he maintained through the years 1875 to 1878. His dedication to church music led to the directorships of the Boston Choral Union and the New England Church Music Association and to the publication of *The Organist's* Quarterly Journal and Review* (1874-77). In 1881 Thayer took up the organist's post at the Fifth Avenue Presbyterian Church in New York, where he was employed until 1885; in his last years he served several smaller Episcopal churches in the area, while concentrating on teaching and composition. He died by his own hand in June of 1889.

In addition to his extensive involvement as a church musician, Thayer was a successful recitalist, concertizing in Europe as well as in America, where he also accompanied the Norwegian violinist Ole Bull on some of his tours. In 1869 he began in Boston an extended series of free recitals that encompassed sixty-seven programs in six years. Though assisted by a few students, Thayer was the principal performer, and he presented almost exclusively the works of German composers, the only non-Germans being Cherubini, Rossini, and himself.

Thayer's most influential contribution was his publication of the *Organist's Quarterly Journal*, which he began in 1874 and saw through twelve, twenty-page editions, cumulated annually and then collectively in one volume. The *Journal* is a melange of essays, educational articles, and exhortations covering all aspects of music relating to the organ and its use in the church by professionals and students. His expressed goal was to provide for organists a dedicated journal in which they could find pieces suitable for service use, as well as all manner of material that would contribute to a "concise and reliable history of the organ."

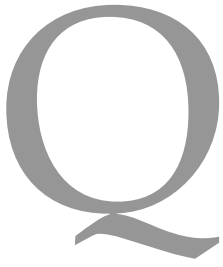
In addition to providing instructional essays, many of which could profitably be read by modern students and organists, Thayer recognized the need for simple, occasional service music. He noted, for example, in his essay on "Service Preludes" that there was little from the great composers that was suitable for introducing a service. If the organist was not



Front cover: Organ built for Home Moravian Church, Salem, North Carolina by David Tannenberg in 1800, restored by Taylor & Boody Organbuilders in 2004.

Back cover: The unrestored organ as it appeared in 1998.

Photos: Courtesy of Old Salem, Inc.



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a skilled improviser, his only recourse was to use poorly adapted arrangements of unsuitable works.

This facsimile appears to be the first reprint of nineteenth-century music suitable for simple service playing, and it will provide students, professional organists, and audiences alike a means of reevaluating their often received opinions of mid-19th-century service music. Thayer's approximately one hundred organ works, have unfortunately found little critical approbation. His command of composition was certainly not helped by his adherence to a simplistic aphorism that he said could be printed on a quarter, and which he maintained expressed all that one needed to know about the rules of harmony:



Indeed, on hearing several of Thayer's smaller pieces at a recent Sunday service, a knowledgeable choir member opined: "An earnest attempt."

In this volume the OHS has provided a valuable tool for those interested in sampling the ideas of a prominent 19th-century church musician and actually trying some of the music at the keyboard. However, it should be pointed out that a more relaxed binding would have facilitated keeping the book open on the music desk. All together the publication contains 171 pages of music with some sixty-eight pieces, of which twenty-eight are smaller works by Thayer himself. **OHS**

* Variously spelled: *Organists'* and *Organist's*.



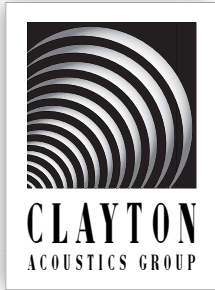
Cecil Adkins, well known as a musicologist and bibliographer, was appointed Regents Professor in 1985 at the University of North Texas, where he taught and directed early music activities for thirty-seven years. His many publications on instruments include significant studies of the monochord, trumpet marine, positive organ, and the eighteenth-century oboe. In 1992 he was awarded the Frances Densmore prize for his article on the oboes of the Richters family, and in 1999 was selected as the recipient of the Curt Sachs Award by the American Musical Instrument Society. He is a past president of AMIS.

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IN 1908, Æolian created a four-manual, 116-rank organ for the Frederick Bourne Estate on Long Island, in time for his daughter's wedding. Bourne was heir to the Singer Sewing Machine fortune. For reasons now lost to history, approximately half of this instrument ended up in a Detroit church. The break-up of the instrument was conducted by the Toledo Pipe Organ Company, whose label was applied to the new Organ Supply console. Still in the gallery location, where it has spent the past fifty years, our instrument now seeks a new home... maybe reunited with the other half of the Bourne Estate Æolian, if anyone knows where it landed. Note, although it may once have had a Duo-Art Playing mechanism, our half did not receive it. Thus, the value is to be found in the organ's vintage pipework. Install it in your home for your daughter's wedding or in your place of worship in time for its hundredth birthday. For a complete listing of stops, pricing, references from a local organ builder and a degreed musicologist, contact Mary Urbanski at stambrose@comcast.net.

Splendid Symposium: Celebrating the Tannenberg Restoration

BY JAMES L. WALLMANN

HISTORY OF THE ORGAN

On November 9, 1800, members of the *Unitas Fratrum* (Unity of the Brethren), commonly known as the Moravian Church, celebrated the new Home Church in Salem, North Carolina, with its two-manual organ built by David Tannenberg (1728–1804) of Lititz, Pennsylvania. Salem had only been in existence for 34 years in 1800 and counted fewer than 300 inhabitants, yet the new instrument was the third organ to be built for the town. It is something of an understatement, then, to report that music was important to the Moravian way of life and worship.

The Home Church organ was the largest instrument Brother Tannenberg built for a Moravian church. Constructed with the help of Philip Bachmann, Tannenberg's son-in-law and organbuilding assistant, the instrument served its congregation for 110 years. The organ was modified in 1845 when swell boxes were added, most likely under the direction of organbuilder George J. Corrie of Philadelphia. Major work also took place in 1870 when William Schwarze, a representative of Henry Erben of New York, renovated the instrument by adding two stops and altering the pitch. Forty years later the organ was worn out and it accompanied its last service in early 1910. No doubt the congregation was relieved to be getting a new Kimball organ. Were this anywhere but a Moravian community, the old organ would have been discarded or broken up as scrap. However, the congregation recognized that this old organ was too much a part of their history to be discarded and so they took the instrument apart and stored it in the attic of the Salem Boys School. The dismantled instrument was moved several times over the years. Although the organ was saved, it nevertheless suffered from decades of storage.

PHOTO: COURTESY OF TAYLOR & BOODY



In 1989, Paula Locklair, a vice president of MESDA (Museum of Early Southern Decorative Arts) and the Horton Center Museums at Old Salem, engaged Barbara Owen to examine the organ, or at least what was left of it. Surprisingly, almost all of the

new visitor's center was being built at Old Salem and the solution was to build an auditorium there especially for the Tannenberg organ. The result is the James A. Gray Jr. Auditorium, a handsome space with agreeable acoustics, seating about 200.



Peter Sykes playing the restored Tannenberg at Old Salem.

organ had survived. Ms. Owen found that “despite its thoroughly battered appearance, the Home Church organ is remarkably intact and eminently restorable.” Taylor & Boody Organbuilders of Staunton, Virginia, were engaged to restore the organ. In 1998 the instrument was provisionally assembled in the MESDA museum in Old Salem. The following year, the restoration work began in Taylor & Boody’s Staunton workshop.

Where to put the organ? The Home Moravian Church had been rebuilt and could no longer accommodate the instrument. A

THE ORGAN

The specification (using mostly modern nomenclature) of this beautiful instrument is:

HAUPTWERK (I) — C–f3

Principal	8’
Gross Gedact	8’ (stopped, wood)
Quintadena	8’
Principal Octav	4’
Flauta	4’ (wood)
Quinte	3’
Sub [<i>sic</i>] Octav 2’	[<i>Tannenberg meant for it to be Sup(er) Octav 2’</i>]

HINTERWERK (II) — C–f3

Flauta Amabile	8’ (wood)
Viola di Gamba	8’
Flauta Douce	4’ (wood)
Salicet	4’

PEDAL — C–c1

Subbass	16’ (wood)
Violon Bass	8’ (wood)

HnW + HW

HW + Pedal

Wind pressure: 44 mm

The organ has a gentle sound. Nothing is forced. Although built for a church, it comes across like a chamber instrument. Even if we accept the evidence that Moravians sang far less boisterously in 1800 than those of other hymn-singing traditions, Tannenberg’s organ would *accompany*, not *lead*, the congregation in song. The wooden stops contribute to the quiet elegance of the instrument. The string stops on the Hinterwerk are nothing like modern strings. The Viola da Gamba speaks slowly with a real bite. In some situations it can function as a stringy secondary Principal. The blend of all stops is good. The Quintadena has the characteristic timbre its name implies. The Principal chorus sings with a vocal quality. Much of what one hears is reminiscent of early and mid-eighteenth-century instruments from Thuringia or Saxony (but *not* the organs of Gottfried Silbermann, which may be refined but are anything but gentle). *Lieblich*, a word Tannenberg used, fits perfectly with the instrument’s sweet and beautiful sounds.

SYMPOSIUM— DAY ONE

To celebrate the restoration and rededication of the organ, Old Salem, Inc., sponsored a scholarly symposium on March 19 and 20, 2004, at the Old Salem Visitor Center. Almost 200 participants registered for the conference. About half were local residents with the rest coming from two foreign countries and twenty-three different states. More than two dozen organbuilders were in attendance.

A pre-symposium event was a visit to the archives of the Southern Province of the Moravian Church and the Moravian Music Foundation in Winston-Salem. Visitors were shown the vault where Moravian records are kept. It was most exciting, however, to see the treasures surrounding Tannenberg and his Home Church organ: the daily notebook of the Salem administrator who copied the

PHOTO: CHRISTOPHER GREENLEAF

specification in 1801, Tannenberg's sketch of a clavichord, the manuscript copy of "Die geheim gehaltene Kunst der Mensuration der Orgelpfeiffen" ("The secretly kept art of the scaling of organ pipes") by Georg Andreas Sorge obtained by Tannenberg in the 1760s, the 1802 letter from Tannenberg explaining how to tune the instrument, the actual sermon preached when the organ was last heard in the Home Church in 1910, and other documents. Thanks to the Moravians for being so conscientious in keeping their records!

The conference began with words of introduction and gratitude by Paula Locklair, the driving force behind the restoration of the Tannenberg organ. A plaque carved by Robbie Lawson of Taylor & Boody was presented to Ms. Locklair in appreciation of her great efforts. Special recognition went to Bill Armstrong, one of the pioneers of Tannenberg and American organ research, who was in attendance. In an especially touching tribute, the descendants of Tannenberg and Bachmann present were acknowledged. Brief remarks by Paul Reber, President of Old Salem, followed.

The first speaker was Pennsylvania organ-builder and Tannenberg expert Raymond J. Brunner. He spoke on "German Organ Building in 18th-Century America." Mr. Brunner traced the roots of Pennsylvania organbuilding to a small organ recorded in 1702 in Philadelphia. Johann Gottlob Klemm (Clemm), a Moravian immigrant from Germany, built six to eight organs in the 1730s and '40s. A twenty-stop organ built by the Schmah family in Heilbronn, Germany,

Left and right stop jams.



The reconstructed keyboards on the restored detached and reversed keydesk.

was imported to Pennsylvania in 1751. Philip Feyring arrived in Pennsylvania in 1755 and showed much promise, even building a three-manual organ, but he died at age 37.

Meanwhile, Tannenberg arrived in Pennsylvania in 1749 and worked with Klemm. Together, the two built five small organs, all for Moravian congregations. When Klemm died in 1762, Tannenberg carried on.

Over the next forty-two years, Tannenberg built about one organ a year. His instruments were found predominantly in Moravian, Lutheran, and Reformed churches, but he also built organs for private individuals and, in one case, for a Catholic congregation. His church organs were almost exclusively for German-speaking congregations. Mr. Brunner cited three influences on Tannenberg. First, Tannenberg may have learned something about organs from his time in Europe. The relevant question is how much he may have retained from this exposure. Second, Tannenberg was profoundly and directly influenced from his time with Klemm. Finally, there were other organbuilders and instruments in Philadelphia and Tannenberg must have taken time to see, hear, and examine these organs.

Mr. Brunner showed numerous slide pictures of Tannenberg organs. The detached, reversed console of the Home Church was a feature unique to Moravian instruments. Other organbuilders in Pennsylvania followed the Tannenberg style. For example, a Dieffenbach organ from 1891 has a windchest built following an eighteenth-century Tannenberg model. John Krauss, Conrad Doll, and Charles Durner were also strongly influenced by Tannenberg. The lecture by Mr. Brunner was a fine introduction to Tannenberg and American organbuilding around 1800.





Left: Bellows in Home Church attic.



Right: The restored bellows and reconstructed bellows frame with a wind trunk in the foreground.

C. Daniel Crews, Archivist of the Southern Province of the Moravian Church, spoke on “Building Salem’s Church and Its Organ.” Dr. Crews put Tannenberg and the Home Church in the broader Moravian context. When it was decided to build Salem in 1771, Salem was to be the third Moravian town in Wachovia, as the Moravians called the area they settled in North Carolina. Town plans were solicited and Salem grew quickly. The economy was completely self-contained. For example, when bricks were needed to build the Home Church, a brother was appointed to be the brick maker. The design of the Home Church was very practical and an organ was ordered from Tannenberg. There were two days of dedicatory services with the installation of the organ. Instructions on how to tune the instrument were sent by Tannenberg in Pennsylvania to Salem in 1802. The Home Church was renovated in 1870 and it was about this time that the church records indicated the organ had not been tuned for thirty years. A diary entry from January 2, 1910, mentions the poor condition of the organ. Four weeks later, the Tannenberg instrument was used for the last time in the Moravian Home Church.

Dr. Crews was able to draw upon many archival resources to trace the history of the church and its Tannenberg organ. As a member

of the modern-day Moravian community, he was also able to show how little has changed when it comes to church building committees and their dealings with organbuilders.

After a short break, Laurence Libin, research curator of The Metropolitan Museum of Art, discussed “Tannenberg’s Tool Chest; or, The Mystery of the Missing Mandrels.” The focus of Mr. Libin’s remarks was on how Tannenberg arrived at his design with all of its critical dimensions. Mr. Libin discussed the influence of Sorge’s treatise on Tannenberg, equal temperament on Tannenberg organs, inventories of the Moravian organbuilder’s workshop, and the assistance Tannenberg likely received from others in the Moravian community. A written version of Mr. Libin’s remarks begins at page 14 of this issue.

Mr. Libin attempted to show some slides but was thwarted by an offsite power outage. Fortunately, the evening’s concert was not in jeopardy because the contingency plan was to use candles and pump the organ by hand. As it turned out, power was soon restored but the first recital was windied by hand anyway.

“David Tannenberg and the Moravian Organ Aesthetic” was the title of remarks by Barbara Owen, the organ historian and consultant. In large part, Ms. Owen’s remarks were about “My Journey with Tannenberg.” Ms. Owens remembers Tannenberg instruments

from organ crawls in her student days. Her research into the history of the American organ found little connection between English and German organbuilders in the United States. When she assessed the remnants of the two Tannenberg organs in Salem in 1989, Ms. Owen found the Home Church instrument to be restorable and she recommended Taylor & Boody for the work. The Single Brothers’ House organ was another matter, having been restored at an earlier time when different standards prevailed. However, pipes for the smaller Tannenberg instrument were found in storage mixed with pipes from the larger organ.

Ms. Owen’s research “opened a can of worms,” however, when she noticed how different Tannenberg’s Moravian and Lutheran instruments were. Answers to her questions were found in Moravian archives, including records in Herrnhut, Germany, a center of Moravian history. Moravians used organs frequently in their services, whether held in a church or a Saal (a prayer hall or chapel). Even small instruments were useful. Moravians did not need an organ to play voluntaries—they needed an instrument to play in all keys to accompany their singing. The Moravian organ had a modest Principal chorus with flute and string stops. There were no mixtures, no reed stops, and rarely upperwork. Further,

PHOTOS: TOP LEFT: COURTESY OF TAYLOR & BOODY; RIGHT: COURTESY OF JOHN BISHOP

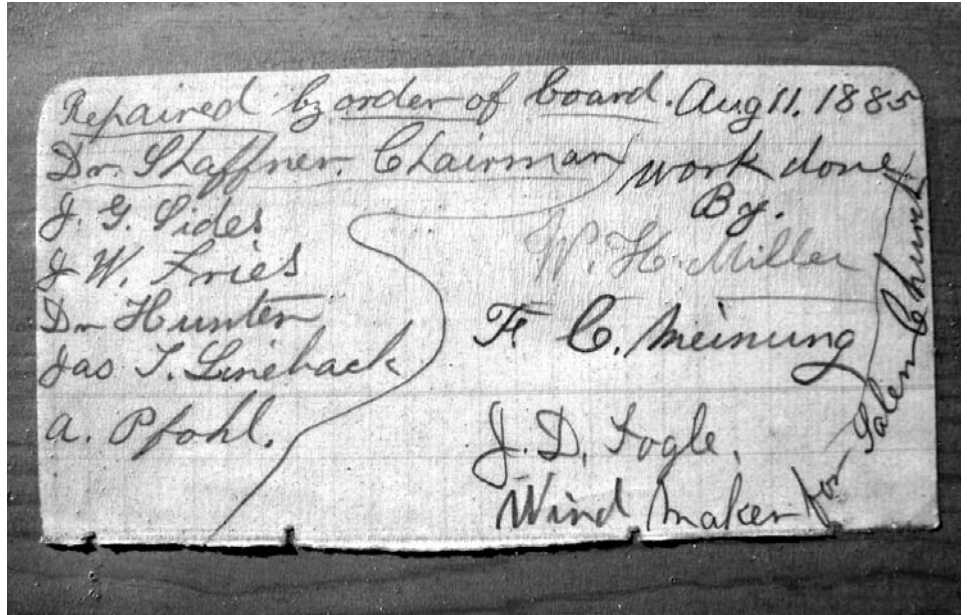
the organ was tuned in the lower chamber pitch (*Kammerton*) for use with other musical instruments, not the higher pitch (*Chorton*) normally used for church organs. As previously mentioned, organs were tuned in equal temperament. This phenomenon was not restricted to Tannenberg in America. Johann Snetzler argued with the Moravians in England when he built an organ for them because they did not want the mixtures and reeds he thought should be on a church organ. Tannenberg's second manual in Salem of 8.8.4.4 would have been unusual for Lutherans but was typical for Moravians. In fact, Tannenberg wanted "lovely stops" on organs for his fellow believers and said that no mixtures were needed: "We are Moravians."

The Moravian organ had simple resources because accompanying hymn singing was its only requirement. Lest the Moravians be considered too plain, they, like the Shakers, appreciated beauty and the visual beauty of their organs was important to them.

Where did Tannenberg learn to make reed stops? He did not learn this from Klemm. How did Tannenberg know what Lutherans wanted in a church organ? Again, not from Klemm, with whom Tannenberg only built instruments for Moravian churches. These questions illustrate that our knowledge of Tannenberg is less than complete.

THE REDEDICATORY RECITAL

The distinguished organist Peter Sykes presented a fine concert on a hand-pumped instrument. Given the requirements of a Moravian organ, there was only one set of pieces from the Moravian tradition. Christian Ignatius Latrobe's nine preludes for organ (1806) "represent the whole of Moravian organ music presently known to exist," according to the edition of the preludes published by the Moravian Music Foundation. Mr. Sykes included his registrations for the Latrobe preludes, giving his audience the chance to identify the stops



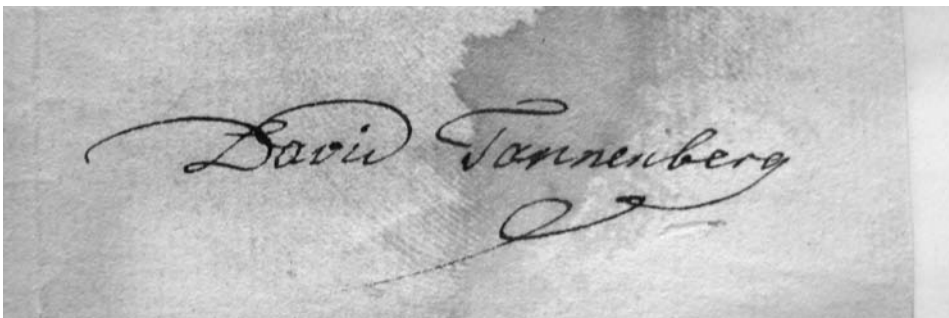
1885 Names in Bellows

and their sounds individually and in combination. The other music showed off the gentle sounds of the organ: Mozart's piece for musical clock, K. 594; chorale variations on "Wie groß ist des Allmächt'gen Güte" by a thirteen-year old Mendelssohn; organ sonatas by Telemann and C. P. E. Bach (no. 6 in G minor, Wq. 70.6); and a Prelude and Fugue in C major by Johann Ludwig Krebs. The subtle contrasts between the various flute combinations and the mild but lovely Principal chorus were among the delights highlighted by the music. "Salem Sonata" by local composer Dan Locklair was premiered. The winding of the Tannenberg organ was not up to the modern writing with full-fisted chords and double pedal. For the other music, the wind was flexible without being inadequate. Interest in the rededication recital was such that Mr. Sykes repeated his concert for another audience later that same evening.

SYMPOSIUM—DAY TWO

The delays caused by the power outage on Friday moved Nola Reed Knouse's paper to Saturday morning. Dr. Knouse, Director of the Moravian Music Foundation, described the Moravian musical concept. She emphasized that the Tannenberg organ was built for Moravian music and identified three themes: the instrument was well crafted of good, solid materials; it was beautiful; and it existed to accompany, not lead, congregational singing. The remarks by Dr. Knouse were excellent and helped those unfamiliar with the tradition to understand the unique features of music in Moravian worship. Dr. Knouse's paper appears at page 22 of this issue.

For the rest of the symposium, organ-builders—all but one from the Taylor & Boody shop—took over the podium. George Taylor was the first to speak on "The Restoration of David Tannenberg's Largest Extant Organ." Mr. Taylor modestly acknowledged that others had had more direct responsibility for the restoration. However, it was clear that Mr. Taylor was himself a master organbuilder and restorer. The path of this restoration did not always take a straight line. Patience was necessary to understand the "big puzzle" that is the restoration of an historic instrument. A restoration following museum standards was the goal and it was easy to decide to return the organ to its 1800 state, not one of the later, altered states of the instrument. It was the subjective choice of the restorers that the



Tannenberg's signature from his 1802 letter.

nineteenth-century accretions were inferior and harmed the essence of the original organ. Does the modern restorer understand what the original builder intended? An emphatic “no,” according to Mr. Taylor. Restorers must respect what they find, document everything, and save old pieces for future reference.

Mr. Taylor’s involvement in the restoration of a Tannenberg organ dates back to his early days as an organbuilder fresh from an apprenticeship with Rudolf von Beckerath in Germany. The one-manual Tannenberg organ in Hebron Evangelical Lutheran Church in Madison, Virginia, was in danger of electrification and Mr. Taylor, by his own admission stepping in “where angels fear to tread,” insisted that he could fix the organ. As it turned out, the Madison Tannenberg instrument needed little more than the restoration of its wind system before it was back to playing order.

Mr. Taylor acknowledged Bruce Shull as having directed the restoration and done the exacting work of voicing the Tannenberg pipes. Only a handful of the pipes spoke before the restoration. Further, only a tiny part of the information gathered for the restoration such as historical data, measurements, photos, etc., is found in Mr. Shull’s published report. Mr. Taylor showed slides of his work in Madison and commented on some interesting features of the Home Moravian Church organ. It has a very deep case with moldings to the back wall. There is no roof to the case; the top of the organ is covered with burlap cloth.

John Boody was the next speaker. His first experience with the Tannenberg organ was when he removed pieces from storage in July 1998 and reassembled the instrument. One of the first things the restorers did was controversial—they removed the various

layers of paint and finish from the organ case. The better practice is to leave all previous layers of paint on the instrument because the paint is part of the organ’s history. However, the Home Church case was so covered with layers of paint and finish that the fine detailing of the original woodwork had become obscured. To achieve what must have been the original look, the case was stripped to bare wood before it was repainted in its original “slightly yellowed white” with a specially formulated paint. (For the benefit of future



Coupler Actuator Knob in Left Key Cheek

investigators who may wish to study the various layers of paint, the restorers did leave a six-inch reference strip running from top to bottom at the side of the organ where the old paint was not removed.)

Mr. Boody pointed out that the largest parts of the case were built in Salem, not Lititz. Some wooden parts were too damaged to be restored; for these parts, pieces were reconstructed according to the original. The wood used by Tannenberg was beautiful old-growth pine. Through a salvage service, the same type of wood was obtained for the restoration. The original bellows frame remains in the Home Church attic because it is integral to that structure and would have been difficult to remove. The upper boards, made of thick planks and forming the tops of the three single-fold wedge bellows, are so heavy that no extra weight is required on the bellows. Finally, two support posts were added for more structural stability of the manual windchests.

Kristian Wegscheider brought greetings from Tannenberg’s homeland. Mr. Wegscheider, an organbuilder from Dresden who specializes in restorations and had advised Taylor & Boody on this project, was impressed by the Tannenberg instrument and found it “amazing.” According to Mr. Wegscheider, this kind of organ with *Lieblichkeit* is no longer found in Germany. The special sound characteristic of Tannenberg’s work was lost in Saxony when the bolder instruments built by Gottfried Silbermann replaced it. The Viola da Gamba and Flauta Amabile stops of the Home Church organ are no longer found in Saxony.

Mr. Wegscheider’s topic was “The Art and Mystery of Tuning an Organ without Machines in 18th-Century Europe.” At the beginning of his prepared remarks, Mr. Wegscheider asked Mr. Taylor to give a primer on temperament, something the German organbuilder did not feel he could do efficiently in English. While Mr. Taylor described Pythagorean commas, syntonic commas, the circle of fifths, and equal temperament, Mr.

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JUSTIN HARTZ

concert organist

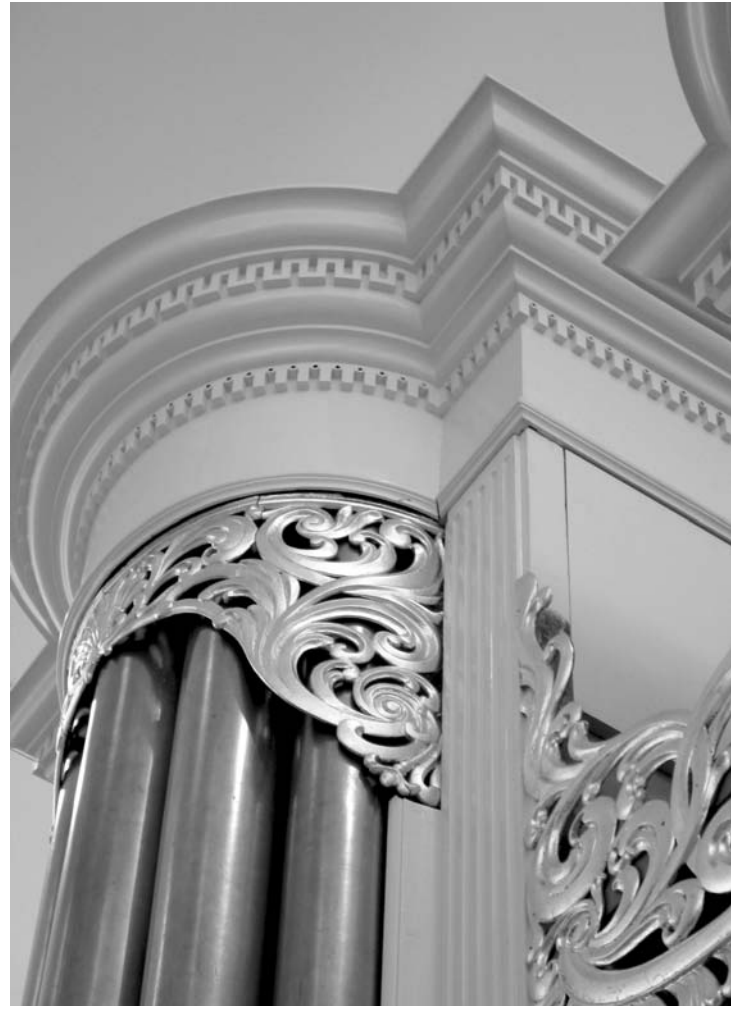
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Left: Close-up of the front pipes and pipe shades; Right: Detail of tower and pipe shade.

Wegscheider turned his arms like the hands of a clock to show that the circle of fifths misses the mark by a Pythagorean comma. Mr. Wegscheider continued his remarks *auf Deutsch* with Mr. Taylor as an able translator. Electronic tuning machines give modern organbuilders precise frequencies to lay a temperament. In earlier days, organbuilders had to use thirds or fifths as control intervals to check the beats as the temperament was set. More than twenty years ago, when Mr. Wegscheider was working on the 1714 Silbermann organ in the Freiberg cathedral, he used a stopwatch to count the beats among intervals. Whereas a harpsichord can be quickly tuned to various temperaments, organs require more work. In the past twenty-five years, builders Fisk, Schuke, Brombaugh, and Ahrend have developed various temperaments. There are many approaches, and numerous authors have described how to temper the intervals within an octave. One

of these methods, the famous “Bach temperament” of Kellner, was never heard by Johann Sebastian Bach.

According to Mr. Wegscheider, each organbuilder had his own system and would compare beats of the perfect fifth with the major third. One must examine pipe lengths to determine the original temperament of an instrument. In his 1802 letter describing how to tune the Salem organ, Tannenberg made a mistake that he caught later in the letter. Tannenberg had a variant of one of these systems and the result was very close to equal temperament.

Mr. Wegscheider closed with good and bad news from his homeland. The good news is that the Silbermann organ in Dresden has been restored. (At Mr. Wegscheider’s hands, it must be noted.) The German organbuilder played an audio clip with before and after sounds of the Dresden instrument. The bad news is that a modern French organ, not a

replica Silbermann instrument, will be behind the rebuilt organ case in the reconstructed Frauenkirche in Dresden. If there is a positive side to the second story, it is that fund-raising is already taking place in expectation of the day that the modern organ will be replaced by a Silbermann replica—hopefully within our lifetime.

Tom Karaffa of Taylor & Boody had responsibility for the restoration of the windchests and rack boards. The windchests had suffered from vermin damage while in storage, but it was possible to restore these parts to something approaching their original condition. To permit the wood to expand and contract, allowance was made for the cracks already present in the windchest. In one case, no restoration was necessary—the original bed leather on the Pedal windchest was still in good enough condition after 200 years that it did not need to be replaced. Mr. Karaffa praised the meticulous nature of

Tannenberg's work. Even though the pedal coupler was located in a place where no one would see it, the Moravian organbuilder still took great care to make it a beautiful and functional part of the instrument. The restorers received tips on the construction of the windchest by reading the treatise of Dom Bedos (1766–1778), the French monk and organbuilder. Adding a touch of show-and-tell to the proceedings, Mr. Karaffa demonstrated how Tannenberg made dowels by reducing a square piece of wood.

The restoration of the keyboards, console, pedals, and actions was the subject of remarks by Christopher Bono. The original keyboards had been replaced in 1870 and the restorers had to look at other models to reconstruct Tannenberg's 1800 keyboards. The keys were restored with ebony naturals and legal ivory sharps. Because the original console was part of the balcony, the organbuilders had to make front panels for a console that is now free-standing. The pedal keys are pivoted in the middle, an unusual feature. During the restoration work, a note left by teenage organ puffers in 1839 was discovered.

The metal pipes were restored by Robbie Lawson. Mr. Lawson modestly allowed Mr. Taylor to speak for him about this process. At some point in history, the original Quintadena pipes had been changed from 8-foot pipes to be part of a 2-foot stop. Of course, this change had to be reversed. Pipes from the Home Moravian Church and Single Brothers' House organs were stored in the same place and had been completely mixed together. The restorers believe that they were able to get all pipes back to their proper instruments. Christoph Metzler of the Swiss organbuilding family has made a specialty of restoring metal pipes and he helped Taylor & Boody with their work. Some of the pipes — in particular the façade pipes — were completely squashed but with careful work it was possible to restore them all. Before-and-after pictures of the metal pipes were quite dramatic. The front pipes had been painted and stenciled in 1885 and the restorers believe that this paint actually helped protect the façade pipes during their difficult years in storage. As part of the restoration, the paint and stenciling were removed to reveal beautiful case pipes of 66% tin. Even after 200 years, only a handful of pipes were missing from the organ and had to be reconstructed.

The final speaker of the conference was the manager of the restoration project for Taylor & Boody and the individual who



Restored Tenor Façade

voiced the Tannenberg pipes, Bruce Shull. Much preparatory work was done for the restoration. Books and archives were consulted and all extant Tannenberg instruments were carefully examined, even those with little left from Tannenberg's time. Mr. Shull believes that there was a progression in Tannenberg's voicing; the Home Church instrument differs from his instruments built in the 1770s. Getting the voicing correct was the "most elusive" part of the restoration project. Naturally, the restorers wanted to do as little work as possible to the pipes. In some respects, the voicing by the restorers is a work-in-progress and further research may yet throw additional light on how Tannenberg organs are intended to sound. Few metal pipes spoke when the restoration began and Taylor & Boody proceeded cautiously with their work. The Quinte and Super Octave pipes were the least altered. A lefty himself, Mr. Shull said that nicks in the languid were clearly the work of someone who was left-handed. Thus, we now know that David Tannenberg was left-handed.

One of the most interesting details learned in restoring the organ was how Tannenberg made the languids of his metal pipes. Generally, an organ pipe is voiced by tapping the languid up or down. This approach was ineffective with the Tannenberg pipes. The Moravian organbuilder employed a very flat angle on his languid and made nicks in the languid before the pipe was

assembled. To voice the pipes, one had to move the lip in or out. The curve of the lower lip is also crucial. According to the restorers, this practice is unique. Notwithstanding these voicing issues, Mr. Shull was confident they were on the right track because the pipes would only speak properly within narrow parameters. In other words, we must be hearing something close to what Tannenberg heard.

Although the pitch had been raised over the years, the organ was restored to its original pitch of $a=409$. Wind pressure on Tannenberg organs varies from 38 to 50 mm. The Home Church pipes seemed to work best between 43 and 48 mm. This pressure also coincided with what the bellows naturally produced.

As a closing gesture to Tannenberg and Taylor & Boody, the audience sang "Now Thank We All Our God" accompanied by the restored Home Moravian Church organ.

CLOSING THOUGHTS

The symposium was well organized and the facilities were first-class. Presentations by the scholars and organbuilders were excellent. Naturally, hearing the restored organ was the highlight of the symposium. The Moravian attendees may not have understood all of the organbuilding jargon, but they could not have failed to appreciate what a remarkable instrument David Tannenberg had made and how meticulously it had been restored by Taylor & Boody. Organbuilders in attendance were undoubtedly impressed by Tannenberg's achievement and the work of the restorers to bring this instrument back to life. Organists and scholars were likewise impressed by the organbuilders, past and present, as well as by what the Home Church organ teaches us about Moravian musical practice.

The 1800 Tannenberg organ is a unique instrument and, as such, someone should commission an exhaustive technical description of the kind published in the *GOArt Organ Documentation Reports*. Mr. Shull and others at Taylor & Boody carefully recorded the organ as they found it and documented every step of the restoration process. This information is available—it only needs a sponsor to see it through to publication.

It was clear from the conference that Old Salem and the Moravian community are very proud of their Home Church organ. Their pride is justified but the Tannenberg instrument is such a remarkable accomplishment that all organists in North America—indeed, the world—should pay attention to

it. Not only is it the oldest surviving two-manual organ in North America and the largest remaining instrument of Tannenberg, it is a rare example of the kind of organ built for the Moravian worship service.

Although much was learned in March 2004 about Tannenberg, there is still more to discover, to say nothing of listening to a lovely old organ. When can we have another symposium in Old Salem about Tannenberg?

FURTHER READING

The standard work on Tannenberg is *Organs for America: The Life and Works of David Tannenberg* by William H. Armstrong (Philadelphia: University of Pennsylvania Press, 1967). One of the first published studies about an American organ-builder, much has been learned about Tannenberg and his instruments since this book was written and a revised edition would be welcome.

Raymond J. Brunner's *"That ingenious business": Pennsylvania German Organ Builders* (Birdsboro, Penn.: The Pennsylvania

German Society, 1990) (Publications of the Pennsylvania German Society, 20) contains good information about Tannenberg and the organbuilders he influenced.


"Die geheim gehaltene Kunst der Mensuration der Orgelpfeiffen" by George Andreas Sorge was translated and edited by Carol O. Bleyle as *The secretly kept art of the scaling of organ pipes* (Buren: Frits Knuf, 1978) (Bibliotheca organologica, 33).

A transcription and translation of Tannenberg's 1802 letter is found in Thomas McGeary, "David Tannenberg's Directions for Organ Tuning," *The Organ Yearbook* 16 (1985): 78–89.

Selected papers from the Tannenberg Symposium held 9–12 November 1995 in York, Bethlehem, Nazareth, and Lititz, Pennsylvania, are found in *"Pleasing for our use": David Tannenberg and the Organs of the Moravians*, edited by Carol A. Traupman-Carr (Bethlehem, Pennsylvania: Lehigh University Press, 2000). Included are essays by Barbara Owen, Laurence Libin, and Nola Reed Knouse on Moravian musical practice and Tannenberg's work.

The latest word on this instrument is

Splendid Service: The Restoration of David Tannenberg's Home Moravian Church Organ (Winston-Salem, North Carolina: Old Salem Inc., 2004). This attractive book contains essays by William H. Armstrong ("David Tannenberg: An Organ Builder's Life"), Paula Locklair ("...one of the finest instruments I have made...": The Home Moravian Church Tannenberg Organ"), and Bruce Shull ("The Restoration of the Home Moravian Church Tannenberg Organ").

John Bishop's account of the Tannenberg symposium appears in his "Miscellanea Organica" column in the June 2004 issue of *The American Organist*. 

James L. Wallmann holds degrees in music and law from Brigham Young University and Georgetown University, respectively, and practices corporate law in San Ramon, California. He researches the history of books on the organ and since 1984 has reviewed over 400 books, most in foreign languages, for The American Organist. He is a member of the Governing Board of the American Organ Archives of the Organ Historical Society.

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Tannenberg's Toolbox; or, The Case of the Missing Mandrels

BY LAURENCE LIBIN

The title of this paper is meant to be taken broadly. By “toolbox” I mean all the creative resources at Tannenberg’s disposal, and “missing mandrels” refer to gaps in our knowledge of its contents.

Now, if David Tannenberg (1728-1804) was truly an original thinker, as I believe he became in his maturity, then his creative process deserves serious examination. How did he arrive at his admirable designs and set about realizing his goals? In particular, how did he determine the critical measurements that underlie his designs? Did he calculate dimensions on paper, or scale them off geometrically according to traditional proportional schemes, or did he derive measurements empirically as he went along? To what extent did he use drawings, patterns, and templates, either fashioned by himself or by others? How independent was Tannenberg, in fact? Does he really deserve to be considered an artist in his own right, and if so, how does his achievement compare to the work of his contemporaries?

It is impossible to answer such questions fully because so much information has been lost; but a fresh look at some remaining evidence might help fill some gaps. Along with the scanty written record of Tannenberg’s life, our most promising source of information is, of course, his nine extant organs, which account for perhaps one sixth of his output. Although more or less altered, these nine survivors need to be probed more deeply than they have been up to now. Raymond Brunner, Charles McManis, Barbara Owen, and others have paved the way, but Taylor & Boody’s restoration of the Home Moravian Church organ (on loan to Old Salem Inc. and installed in the new James A. Gray, Jr. Auditorium) has provided an unprecedented opportunity for deeper technical analysis.

While we eagerly await publication of Taylor & Boody’s observations, we can reconsider the sparse documentation of Tannenberg’s career, particularly concerning his tools and methods. William Armstrong’s pioneering archival research provides the essential starting point, and an updated edition of his book, *Organs for America: The Life and Work of David Tannenberg*, would be welcomed, because much has been learned since this seminal study appeared in 1967.¹ Already in 1969, Carl Otto Bleyle confirmed the significance for Tannenberg of Georg Andreas Sorge’s treatise on organ pipe scaling; that is, his method of determining the graduated dimensions of each pipe across the gamut.² Sorge’s esoteric treatise, written about 1760 in the provincial town of Lobenstein south of Leipzig, clearly provided a model for some of Tannenberg’s scalings and was thus a crucial element in his tonal designs.

Why did Tannenberg employ Sorge’s novel logarithmic method of scaling rather than some more conventional system? If his purpose was to achieve certain tonal results, how could he have known in advance

that Sorge’s schemes would produce them? I doubt he could, except in a very general way. More likely, he adopted Sorge’s recommendations “on faith,” based on Sorge’s reputation as a music theorist and acoustician. Tannenberg was, after all, a shoemaker’s son turned carpenter and was never formally apprenticed to a master organ builder; so perhaps in the 1760s he was still grasping at straws when it came to organ design. I wonder whether he realized how controversial Sorge’s theories were in Germany. There, Sorge’s reliance on calculation and deductive reasoning was much criticized by organ builders trained in the empirical craft tradition.

On the other hand, maybe Tannenberg believed, like Sorge, in a rational mathematical basis for musical aesthetics, an idea he could well have encountered before coming to America in 1749. To what extent Tannenberg absorbed the curious mixture of Enlightenment rationality and mysticism that characterized eighteenth-century Moravian thought is impossible now to judge, but nowhere would these two streams have mingled more thoroughly than in music. Tannenberg however approached instrument making in the first place as a woodworker and only secondarily as a musician, and this makes the gorgeous sounds of his organs, insofar as they represent his tonal objectives, all the more remarkable.

How the Moravians in America first learned of Sorge’s work is unknown; perhaps word came from a recent immigrant or through Sorge’s Moravian friend “Herr Heinke,” otherwise unidentified, whom Sorge mentions in a foreword to one of the two manuscripts of his treatise that he sent to Pennsylvania. Tannenberg himself purchased the second of these through the agency of Jonas Paulus Weiss, a merchant in Herrnhut.³ The high price of 10 Reichsthalers or £2 14s. was debited to Tannenberg’s account with the Bethlehem diaconate in February, 1768, but he probably received the manuscript several years earlier; the copy in the Moravian Music Foundation archives, Winston-Salem, believed to have been Tannenberg’s own, is dated October 8, 1764. A lag of several years between receipt of goods and payment was not uncommon; for instance, in 1765 Tannenberg’s account was debited for brass spinet strings he had received already in 1761.⁴

Tannenberg’s purchase of the costly treatise hints that he was searching for guidance after the death of his mentor, Johann Gottlob Clemm, in 1762.⁵ The two men had worked together for less than five years, and as Clemm himself was evidently no great master of his craft (judging from the fate of his work, including his gutted 1739 spinet in The Metropolitan Museum of Art), Tannenberg undoubtedly had a lot to learn on his own. How thoroughly did he comprehend Sorge’s sophisticated theories? Did he even need to understand logarithms, or was the math irrelevant to practical applications? Maybe he simply worked from the diagrams Sorge supplied. But Tannenberg’s

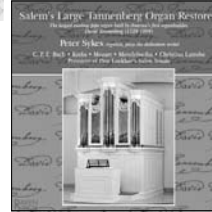
mathematical skills should not be underestimated; he served his congregation as assessor and treasurer and so must have had a head for figures and a concern for accuracy.

Be that as it may, Raymond Brunner has observed that although Tannenberg's Principal ranks generally correspond to Sorge's recommendation (one of several) to halve the scaling on the 17th pipe, that is, at the major 10th, some of his Flute ranks are relatively enlarged in the treble, perhaps to give them more "oomph" or just to facilitate making the smallest wooden pipes. Whatever the reasons—and carelessness was surely not one—Tannenberg did not follow Sorge's recommendations slavishly and exclusively. He also relied on his own good sense, though whether this sense was intuitive or methodical is not clear. Of course, along with scaling, other factors including wind pressure, pipe materials, tuning, case design and placement, and room acoustics also bore upon Tannenberg's tonal results, so his decision-making process was very complicated, if perhaps intuitive in some respects.

Unhappily, little of Tannenberg's pipework survives intact with original winding, so we have to look elsewhere to supplement its evidence. If we can trust the attribution to Tannenberg of the clavichord drawing and written construction guide that he sent from Lititz to Wachovia sometime after 1780 (now in the Moravian Music Foundation archives), we first need to ask whether he originated this simple design or copied it from some unknown source.⁶ The drawing paper shows an English watermark, but since English paper was sold in America, a Pennsylvania origin is plausible. I have not been able to confirm whether the plan is based on the standard English foot, which was the unit of measure normally employed by Moravians in America, or, say, a shorter Saxon foot, but if the former, it would be good to know under what circumstances and for what purposes Tannenberg adopted English measure.

In any case, this unique drawing (I know of no comparable one from the eighteenth century) omits most of the clavichord's strings and their striking points; too bad, because these would have indicated the instrument's temperament; that is, the precise pitch intervals between notes of the scale. A missing parchment pattern for the keyboard guide rack that reportedly accompanied the plan is worth hunting for in the archives, because its implied spacing of the striking points should also reflect the temperament, apparently a variety of meantone.⁷ The written instructions that accompany the drawing are incomplete; they say nothing about pinning, stringing, all the critical steps that make a clavichord playable; but the point is that at least in this case, Tannenberg, like Sorge, relied on a graphic image to convey basic structural data. This is neither self-evident from his instruments nor necessary, since eighteenth-century keyboard makers often constructed very complicated shapes employing only measuring sticks, compasses, and a few simple rules of thumb; but this might not have been enough for a provincial craftsman operating outside the mainstream of traditional practice.⁸

Anyway, Sorge, Tannenberg's distant guru, advocated equal temperament (the same bland tuning system commonly used today), which gradually replaced the more piquant unequal temperaments still widely used in J. S. Bach's day. Tannenberg evidently followed Sorge in this regard and might have been the first to employ equal temperament in America. This makes sense in the context of Moravian hymnody, where the cantor might start singing a hymn on any pitch at all, expecting the organist to match it; and in unequal temperament the organ accompaniment could have sounded horrible in a remote key like A-flat major. The tuning instructions that Tannenberg sent to Salem on May 25, 1802,



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TANNENBERG'S TOOLBOX; OR, THE CASE OF THE MISSING MANDRELS

do specify equal temperament and it seems clear that this was his intention for the Home Church organ; but whether it was precisely tuned this way is open to question.⁹

As it happens, no known example of a Tannenberg clavichord survives, and the piano wrongly attributed to him, in Linden Hall, Lititz, obviously dates from long after his death.¹⁰ Would we even recognize a Tannenberg clavichord or piano if we saw one? For example, might he have built the anonymous Germanic upright piano preserved by the Moravian Historical Society in Nazareth, which I believe might be one of the first pianos made in America?¹¹ Or might an anonymous, much altered German-American square piano in The Metropolitan Museum of Art be a product of his or an associate?¹² He remarked in his clavichord-making instructions that bass strings can never be too long, and this piano's bass strings are extraordinarily long. Incidentally, in 1741 the 13-year-old David Tannenberg traveled to Geneva with a group of Moravian youngsters under the guidance of Brother Jacob Till, likely the grandfather of the Bethlehem piano maker of the same name. If this elder Till was also a clavier maker, perhaps he helped spark Tannenberg's interest in the craft.

Turning from speculation about the instruments, what can we glean from the little-known inventories of tools and materials that Tannenberg received shortly after Johann Clemm's death on May 5, 1762? These two inventories illuminate Tannenberg's circumstances just at the crucial point when he started working on his own in the waning days of Bethlehem's communal economy. The first, dated May 11, 1762, six days after Clemm's death, lists those articles lent (*gelehnt*) by William Marshall in the name of Bethlehem's proprietors, to David Tannenberg for use in his craft.¹³ The list includes tools and workbenches along with various materials and containers such as buckets and tubs. One curious feature is the distinction made between English and German saws; perhaps this refers to their source (implying that the other tools were locally made?) or to distinct types of saws. At the end, Tannenberg agrees to pay six per cent interest annually on the property's total value until he is able to pay off the capital. Strictly speaking, then, Tannenberg rented these items from the community, apparently with the intention of eventually buying them. Until then, they remained the property of Bethlehem's overseers, who thus retained some control over his operations.

Controversy enveloped Tannenberg at this time. Thirty-four years old, well into middle age, he was involved in a dispute with John Antes, twelve years his junior, over whether Antes had the right to compete with him in making claviers. The Moravian elders resolved this conflict in Tannenberg's favor two months after Clemm's death. But five months later, the elders advised Tannenberg to give up organ building and return to cabinet making. Fortunately, he prevailed on this score too, but his situation was precarious. I wonder whom the authorities had in mind to take his place if he had stopped building organs.

That Tannenberg's work, like Clemm's, was not limited to organ building is shown by the listing in the inventory of a small wheel for overspinning strings, valued at 4s. This device for winding strings could have been the same one originally purchased by the community on June 22, 1750, along with calf skins and cow hide that Clemm probably used during his visit from New York that month to re-leather the Bethlehem organ. Tannenberg, recently arrived in America, might first have met Clemm on that occasion. The posthumous, 1804 inventory of Tannenberg's estate, published by Raymond Brunner, likewise lists a "spinning machine for clavichord strings". That such specialized

equipment passed from hand to hand points not only to frugality but also to strong continuity of craft practices, a point to which I shall return. By the way, further evidence of the diversity of Tannenberg's work appears in a ledger entry from November 1780, recording his purchase of a large roll of silver wire for spinning fiddle strings. During the Revolutionary years, when organ building was at low ebb, he apparently took on more tasks like this.

The May 1762 inventory separately itemizes some of the late Father Clemm's possessions, including his bed, and a cow, which at £3 10s. was by far the most valuable single item, a real asset to Tannenberg's family. Obviously, not all of Clemm's property is listed—no clothes or books, for example—and I suppose that Clemm bequeathed directly to Tannenberg some other equipment that Clemm must have brought with him from New York when he permanently rejoined the Moravians in Bethlehem in 1757. Whatever Clemm owned then could have remained his personal property, not subject to disposal by Moravian officials and so kept off the books, so to speak.

The May 1762 inventory further appraises small stocks of wood, leather, and assorted wood and pewter pipes. Among the pipes some were not useable and others, for the Bethlehem organ, might have been unfinished or in the shop for repair. Although most of the listed tools were suitable for woodworking, the old soldering iron, two old pewter planes, the casting pan, and the skimmer were surely used for making or repairing metal pipes. One pair of dividers hints at a geometric method of layout, but of course dividers had many functions.

More interesting is what the inventory does not mention. It lists no knives, no rulers, no patterns or templates, no writing implements except possibly one engraver, no screwdriver although Tannenberg's clavichord-making directions require screws. Among the materials we find no lead and tin with which to alloy pipe metal, and no ebony or bone for covering key tops. Also lacking are any tuning devices. Tannenberg would have needed at least a pitch pipe or a monochord, both described by Sorge, as well as cones for tuning metal pipes and a tuning hammer or wrench for turning clavier pins. Oddly, there are also no mandrels, the graduated cylinders and cones indispensable for forming the bodies and feet of metal pipes. Clemm and Tannenberg must have had a fairly numerous set and taken good care of them. Whether of wood or iron, they would have been laborious to make, taken up a lot of space, and could not have been accidentally overlooked by the appraisers.

So this inventory leaves an impression of incompleteness for an organ builder's craft. A second inventory, dated July 5, 1762, when Tannenberg was handed his victory over Antes, does not rectify this impression. I have not seen the original document but rely on Charles LeCount's unpublished translation, which lists six saws, ten flat planes, 20 or so molding planes, 30 chisels, 22 gouges, 19 rasps and files, three hammers, 23 borers or drills, and a few other items including, at last, one ruler. Tannenberg received all these articles from John Arbo on behalf of the Moravian community and promised to return them with compensation for wear and tear, meanwhile paying the usual six per cent annual interest on the total value. Perhaps some of the tools in this second group had been taken away from John Antes.

Some idea of Tannenberg's set-up can be imagined from Lewis Miller's picture of himself at work; Miller, a carpenter by trade, was also a musician and a passionate illustrator of daily life in York, Pennsylvania, in the late eighteenth and early nineteenth centuries.¹⁴ Tannenberg would have used just the same kind of equipment that Miller illustrates:

a glue pot, gouge, chisel, hammer, drill, awl, saws, drawknife, auger, sharpening wheel, mallet, hatchet, try square, bench with vise, plane, and ruler.

Together, the May and July inventories show Tannenberg well-equipped for woodworking but not for forming metal organ pipes or for designing organs in the first place. For comparison, the great contemporary Saxon organ builder Gottfried Silbermann owned at his death more than a dozen compasses or dividers, including proportional ones used for reducing or enlarging dimensions.¹⁵ The mystery of Tannenberg's missing mandrels is particularly vexing. Might he have borrowed them when needed from another organ builder, such as Robert Hartaffel in Lancaster or Philip Feyring in Philadelphia? No; apart from the inconvenience, self-sufficiency was a hallmark of the Moravian community; and after all, Tannenberg was a far more prolific builder than these men were.

Rather, I suspect that at the start of his independent career Tannenberg had inherited the necessary mandrels, templates, and other specialized equipment directly from Clemm. Clemm must have owned these things at least since the 1730s, when he was practically the only professional organ builder on the mid-Atlantic Coast. If this scenario is correct, it implies that Tannenberg started out using Clemm's old pipe scalings, but found them inadequate and therefore turned to Sorge for something better. Taking speculation a step further, perhaps Tannenberg's adoption of Sorge's scaling system, like his preference for equal temperament, indicates a deliberate shift from baroque musical norms to something more modern. It is fascinating to imagine Tannenberg inadvertently leading this trend in America, but why not? The Moravian settlers were highly attuned to changing musical fashions at home in Germany.

Taste aside, in practical matters Tannenberg was never totally self-reliant. Probably he and Clemm both needed occasional help from the local tinsmith, brazier, and blacksmith.¹⁶ It would have been wasteful for the organ builders to duplicate the smiths' outfits even if they knew how to use them. Two other inventories broaden the picture of metal-working resources available in Bethlehem about the time Tannenberg took over from Clemm. Again I am indebted to Charles LeCount's unpublished transcriptions, which disclose equipment used by Bethlehem's tinsmith in 1762 and the brazier in 1764. Together these inventories reveal substantial stocks of zinc, lead, tin, copper and brass, some borax and ammonium chloride, together with bellows, anvils, melting pans, casting ladles, lead shears, wire cutters, a casting chest, scales, as well as try squares and an iron ruler and many miscellaneous hand tools. Only a little antimony would have been needed to make up the main ingredients for Tannenberg's metal pipe alloys.¹⁷

I do not assert that Bethlehem's tinsmith in the 1760s, Israel Horsfield, cast pipe metal for Tannenberg, but that possibility cannot be ignored. Tannenberg wrote in 1800 to Samuel Stotz that he alone had formed the metal pipes for the Salem organ, implying that this was not his invariable practice. Collaboration in other areas is certain. Cabinet makers including Georg Vorbach and Peter Frick built organ cases for Tannenberg; and the name of John Wind inscribed on a pipe in Tannenberg's 1787 organ at Lititz's Moravian church suggests that Wind had a hand in making those pipes. Incidentally, the Lehigh County organ builders John and Andrew Krauss, who briefly employed Tannenberg's son David Jr. and who copied out some of Sorge's writings for themselves, made pipes for Philip Wind about 1800. Tannenberg himself provided pipes for organs built by his son-in-law and former

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TANNENBERG'S TOOLBOX;
 OR, THE CASE OF THE MISSING MANDRELS

employee Philip Bachmann and by another former assistant, Joseph Ferdinand Bulitschek.

From time to time Tannenberg employed a number of assistants in addition to his sons David Jr. and Samuel; besides Bachmann and Bulitschek, we can name at least John Hall, Augustus Milchsack, Nathaniel Schmidt, Johannes Schnell, and Franz Thomas. So we have to be careful not automatically to attribute every part of a Tannenberg organ to his hands alone. He had help all along the line, as Lewis Miller's famous retrospective (*ca.* 1830) image of the old man and his helper at work in York illustrates.¹⁸ That Tannenberg in 1796 willed his tools and papers to Philip Bachmann underscores the cooperation and continuity that complicate efforts to determine what elements of Tannenberg's organs came directly from his mind and hands. Late in life he necessarily delegated the finishing of organs set up far from Lititz, notably the Home Church organ, which Philip Bachmann completed.¹⁹ And he died before finishing the organ at York.

Returning to the mysterious mandrels, Tannenberg's posthumous inventory, taken two months after his death, does finally include "forms for organ pipes," valued at £1 2s. 6d., as well as two "sound pipes," which I take to mean pitch pipes, and various compasses and rulers. Raymond Brunner has discovered that Tannenberg's will instructed that his work benches, wood, and pipe metal "were all to be appraised separately and divided up along with his house." The critical organ reference materials and tools, however, evidently went to Bachmann, whose own possessions were dispersed at auction after his death in Lititz in 1837.

Let me conclude by raising the issue of Tannenberg's stylistic development. During his travels Tannenberg had many opportunities to hear and study organs built by others, in both German and British traditions. No doubt he assimilated some of their ideas as well as Clemm's and Sorge's. What further sources he might have drawn upon for information and inspiration we may never know, but even had he been isolated, his designs and skills would have evolved throughout his four-decades-long career. Therefore, despite the conservatism of his craft, we would be wrong to view his whole output as constituting one single, static style.

Barbara Owen has perceptively distinguished Tannenberg's two chief modes of tonal design: for Moravian and for Lutheran usage.²⁰ Whether he expressed these two approaches, and perhaps others, just in stoplists or more subtly also in scaling and voicing is an open question. Of course, quite apart from different liturgical and musical needs, his designs were surely influenced by room plans and acoustics and available funding, not to mention clients' tastes. All organ builders face these constraints, but still we can usually discern characteristic personal traits in their work. But so little of Tannenberg's work survives unaltered that we can only hypothesize in general terms about his stylistic development. This whole cloudy issue suggests that we may never fully grasp the scope of Tannenberg's creativity. But Taylor & Boody's important work on the Home Church organ, and the wise initiative of Paula Locklair in championing this project, brings this goal markedly closer. OHS

Laurence Libin is Research Curator at the Metropolitan Museum of Art in New York City, and a governor of the OHS American Organ Archives.

This essay is adapted from a lecture delivered at the Tannenberg Symposium in the James A. Gray, Jr. Auditorium, Old Salem Visitor Center, Winston-Salem, North Carolina, March 19, 2004.



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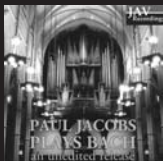
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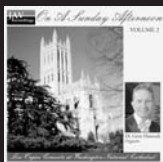
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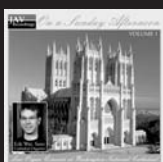
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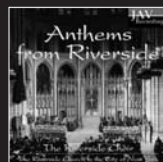
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INTRODUCTION TO THE MORAVIANS AND MORAVIAN MUSICAL HERITAGE

The Moravian musical tradition in America began with the earliest Moravian settlers in the first half of the eighteenth century.

These Moravians were members of a well-established church—officially called *Unitas Fratrum* or Unity of Brethren—that by the mid-eighteenth century had already seen almost three centuries of rich experience of religious life. They were spiritual descendants of the Czech priest Jan Hus, who for his attempts at reform was martyred in 1415. Forty-two years later, in 1457, some of his followers founded a church body consecrated to following Christ in simplicity and dedicated living.

This newly constituted church developed a rich and orderly ecclesiastical life in the fifteenth and sixteenth centuries, but in the Thirty Years' War of 1618-48 it was virtually wiped out. In the 1720s a few exiles of this religious heritage, along with various other seekers after truth, found refuge on an estate of a Saxon nobleman named Nicholas Ludwig von Zinzendorf. There in their village of Herrnhut the ancient church experienced a rebirth culminating in a spiritual blessing on 13 August 1727, in which their former diversity of purpose was welded into one.

In a brief five years, by 1732, that first little village of the Renewed Moravian Church began sending missionaries to all corners of the world. After establishing work in England, the Moravians sent colonists to America in 1735, but this initial settlement in Georgia proved unsuccessful, partly because of war between Protestant England and Catholic Spain to the south in Florida. More permanent work was established in Pennsylvania in 1741, with the town of Bethlehem as their chief center.¹

Other settlements in Pennsylvania followed, and the Moravians purchased 100,000 acres in North Carolina and settled at Bethabara in 1753, with the central town of Salem being founded in 1766.

From its very beginning the *Unitas Fratrum*, or Moravian Church, kept and preserved careful and meticulous records of church, community, and commercial life. Along with this emphasis on record-keeping, the Moravians maintained active communication with other Moravian centers in Europe and throughout the world. This dedication to sharing and receiving information continues today throughout the worldwide Moravian Unity, including Africa and the Caribbean.

Along with their rich devotional life and their missionary fervor, the Moravians maintained their high regard for education and their love of music as an essential part of life. Moravian composers—also serving as teachers, pastors, and church administrators—were well versed in the European Classical tradition, and wrote thousands of anthems, solo arias, duets, and the like for their worship services, for voices accompanied not only by organ but also by string orchestras supplemented by woodwinds and brasses. In addition, these musicians copied thousands of works by the best-known and loved European composers of their day—the Stamitzes, Haydn, Abel, Gyrowetz, Mozart, the Bach family, and many whose names have descended into relative obscurity. This rich collection of music manuscripts and early imprints comprises nearly 10,000

manuscripts and printed works, with some works appearing in several individual collections. The collections originating in North Carolina are housed in the Moravian Music Foundation headquarters in Winston-Salem, North Carolina; those originating in Moravian centers in Pennsylvania and Ohio are housed in the Moravian Archives, Northern Province, in Bethlehem, Pennsylvania.

The musical life in the Moravian settlements was rich and became respected by many in the young country. This musical life included sacred vocal music for worship services, including, of course, hymns; brass ensembles, especially trombones, serving specific sociological and liturgical functions; and instrumental ensemble music for recreation, ranging from works for unaccompanied solo instrument to symphonies and large oratorios.

MORAVIAN WORSHIP: THE “WHY” OF MORAVIAN MUSIC

A musicologist who knows nothing of the Moravian Church or of its theology and life in the eighteenth and early nineteenth centuries can, of course, analyze and certainly appreciate Moravian music. However, the more one knows of the Moravian Church, its life, and particularly its worship, the more adequate and helpful will be our appreciation and understanding of the music. After all, it was for use in Moravian worship services that almost all of the sacred vocal music was written. Fortunately, because of the Moravian penchant for recording the crucial factors in their lives, and for preserving these records in their archives, we have ample means of knowing in depth the context in which the early Moravian composers lived, wrote, and performed.

In the thought of Zinzendorf, and of the Moravians of his time, all of life was seen as “liturgical”. That is, every aspect of life, even the most mundane, was a sort of worship to be offered to God, after the example of Christ himself. For this reason, such normally “secular” matters as beginning a new business or reaping the fields had a religious connotation. To give this ideal of life concrete expression, and to nurture the souls of those who would live it, practical realities naturally led to the development of various worship services and devotions which gave the Moravian communities a character of their own.

Ample provision was made for the cultivation of the religious life in early Herrnhut. Daily services brought the adults together soon after dawn; brief devotions followed for the aged and infirm at 8:30 o'clock and for the children at 10:00. Each day closed with common worship.

A significant addition to Moravian worship materials was made with the introduction of the *Losungen*, or *Daily Texts*, in 1728. This could be a private devotional, but it assumed corporate congregational importance as well. From the time of the first printed *Text Book* (1731), Moravians throughout the world, whether in Germany, North America, or Africa, have used these texts as a daily devotional guide, either in private devotions or in the brief morning or evening services for the whole congregation or a specific part of it. There was, and

remains, great comfort in the fact that wherever they were, Moravians were using the same texts as their Brothers and Sisters so far away.

One may also note that while the eighteenth-century *Losungen* were generally drawn from Scripture texts, they might also consist of a hymn stanza or a portion thereof. This was characteristic of the Moravian Church, for it was in its hymnody and music that it expressed its theology most frequently and visibly.

Zinzendorf himself encouraged the development of hymn singing, and in the early days of Herrnhut, when the community did not yet enjoy a large repertoire of hymns, he conducted singing classes in which not only the hymns, but something of the life and purpose of the author was learned. A large hymnal was produced in 1735, and many more texts were added in its numerous appendices. A slightly more manageable collection was made in 1754 and 1767, and in 1778 there appeared the extremely influential hymnbook of Christian Gregor, which remained in use among the German-speaking congregations for about a century. This contained 1750 hymns, 308 of them written or recast by Gregor himself. Gregor's procedure in compiling these hymns is also instructive: he often took familiar stanzas from originally different hymns, and put them together into one hymn, sometimes weaving them together with some new stanzas of his own.

Also in 1784, Gregor edited a *Chorallbuch* which contained the most-frequently-used tunes for these hymns. In this book he "cleaned up" and added to a tune numbering system developed earlier in the century—a system by which tunes of the same meter share a number and are distinguished from one another by a letter. For instance, all the "tune 22's" are long-meter tunes, with 8 syllables in each of their four lines. Tunes with the same number are interchangeable with regard to their meter, although the selection of which particular tune to use with which text is a choice requiring care and experience. The church bands still use this system today.

Gregor's procedure of recombining and adding to the stanzas of hymns may sound a bit unusual. In fact, however, that was a very Moravian thing to do, and indeed this sort of approach, which combined new and old hymn stanzas in creative ways, was central to that most characteristic of Moravian services, the *Singstunde*. In a *Singstunde*, the person in charge selects with care individual stanzas from various hymns in such a manner that they will develop some Christian truth or theme as the singing progresses. In the 18th century, the congregation, which possessed an unusual command of the hymnal, would fall in with the leader before he reached the end of the first line of each stanza, singing by heart. No address was given on such occasions; none was needed. The preface to the hymnal of 1735 gives a further description: "One does not sing entire hymns of ten or twenty stanzas, but rather out of so many hymns half and whole stanzas, as the cohesive nature of the matter requires them. . .". And even now, the first-line index to the *Moravian Book of Worship* includes first lines of all stanzas, not just the first.

What was the role of the organist in a *Singstunde*? This is perhaps easier today than it was 200 years ago. Quoting from the preface to Gregor's 1784 *Chorallbuch*:

An organist must make it his business to attain the greatest possible skill at playing in all keys, because, in the Brethren's Church, the choice is not up to him. Rather, it depends on the liturgist as to which verse and in which key he wishes to or can begin. Thus the organist must immediately, without first making many false attempts, be capable of falling in with him and without hesitation accompany the singing. Often, in a so-called singing hour [*Singstunde*], there can be on ten or more melodies in which there is never a whole hymn sung, only single verses concerned mostly with the same subject.

From this it becomes clear that an organist in the Brethren's Church not so much directs the singing after his own discretion as he more often only carefully supports it and aids it, seeing that it proceeds sweetly and appropriately.

If the congregation is accustomed to good singing, the organist has only to see that a firm melody and good harmony are retained. He does not have to offer elaborations; they are not suited to this occasion and can cause one neither to perceive the clear outlines of the melody, nor to determine from the harmony which tones are to be sung, or in which direction the modulation will lead.²

Moravian custom was to sing the hymns by memory rather than using the hymnal; in fact, the idea was that the hymnals were more intended for visitors than for members. Zinzendorf himself wrote a large number of hymns, only a few of which have been translated; and he was known to improvise hymns as well, "lining them out" for the congregation to repeat after him.

By the third quarter of the eighteenth century, it became the practice for the organist to play brief interludes between the lines of hymns. This was to give the congregation time to ponder what they'd just sung, or to think ahead to what they were going to sing. You can imagine, however, the potential for trouble here! These interludes were generally improvised, based upon a few formulas, and improvisation depends all too heavily upon that indefinable characteristic—"good taste". Quoting Gregor again:

Everything that sounds strange in the singing of the congregation disturbs not only its agreeable concord, but also the peaceful devotion of the heart. This is especially noticeable in the interludes between lines of the hymn. If these are merely artistic, or quite thoughtless and improper, or if they depart from their real purpose of being simple, agreeable, and proper guides for transition from what precedes to what follows, then they disturb the close connection of the one with the other.³

Christian Latrobe (1758-1836), writing in a letter to his daughter, went even farther in recognizing the perils of this practice. In recalling his time as a student at the seminary at Barby in the late 1770's, he commented that he was fond of playing the organ in worship. He goes on to say:

But our taste at that time was bad. The noble simplicity of our church-music and hymn-tunes was lost in flourishes and ill-placed decorations, and deformed by long straggling interludes. . . . Frequent complaints were made by the worthy and venerable fathers of our Church, who . . . felt themselves disturbed by the thoughtless and tasteless manner of playing the organ. But these were not heeded, being rather considered as a proof, that the complainants wanted skill to appreciate the value of the artful and ornamental musical drapery, with which we clothed tunes, otherwise, in our opinion, too dull and monotonous.

No one felt more keenly, and more justly, the absurdity and hurtfulness of our manner, than that excellent man, the late Bishop Spangenberg. After much gentle and fruitless remonstrance, he at length hit upon an expedient, which at least, in a degree, answered his purpose, and for which I feel grateful at this moment. I was only one of eight students, (if I remember right) who took their turn by weeks to play the organ at Chapel. . . . and once on a Communion-day, [he] sent for me after dinner to the castle. I was not a little alarmed on receiving the message, fearing that some complaint might have been lodged against me, which might subject me either to a reprimand from the venerable Bishop, or even to suspension or exclusion from the Communion. I therefore entered his apartment with fear and

trembling, but was soon relieved by the kind and affectionate manner in which I was addressed. . . . My mind was prepared to receive with humility whatever he might propose, and his words were to the following effect: —“For this long time past, I have been filled with concern, and even pain, when I reflected how the most beautiful part of our worship is rendered unpleasant to me and others, by the manner of my brethren in playing the organ. They seem not to have duly considered the importance of that species of service, especially in a living Church of Christ. I will not charge you or them with levity or indifference, for I conceive the fault to originate more in thoughtlessness, than in a total disregard to the subject of the hymn, or the feelings of the congregation; but it has become such a burden to me, that I cannot help feeling rather indignant, especially as some conversation I had with your leader, produced no impression or effect whatever. I have this day been desired to officiate at the Holy Communion, but had almost declined it, for fear that the common way of playing the organ might again so much disturb my mind, that I should become unfit for so solemn a service, and be interrupted in my enjoyment by a distracted attention.

“All at once the thought struck me. I will send for my dear friend Latrobe, and speak with him about it. Perhaps he will not despise the remarks of an old man, who indeed understands nothing at all of music, and cannot point out the nature of the grievance, but yet thinks that he has a just sense of what is proper and consistent in performing a service in the house of God, which may either contribute to edification, or create great disturbance in the minds of the congregation. Perhaps *he* will feel disposed, if not from a conviction of his mind, yet out of regard to an old friend of his grandfather, father, and himself, to humour him for once, and to play in such a manner as will please him. Now, do you think, my dear brother, that you can bring yourself to omit for my sake, what you may consider very fine, and condescend to play a simple tune, unadorned with so many additional notes and flourishes, and though you should even not like it yourself, submit, for friendship’s sake, to humour my weakness. Yes, I am confident you will; and do pray our Saviour, that he may give you grace to do it in a manner well-pleasing to Him, and edifying to His people.”

I heard this affectionate address with an impression, which convinced me of the truth of his remarks, and moved me even to tears, and I promised him, that the next time it was my turn to play for him, I would endeavour to gratify him as far as possible, but that it was N. N.’s turn today. “No,” said he, “you shall play for me today. It was on that condition, that I consented to preside at the communion, and I will send an apology to the proper organist.” He added, as I was leaving the room, “Well, my dear brother, if, after having acceded to my request this once, you are really of opinion that I have erred in thus endeavouring to make a revolution in the manner of playing the organ, I will say no more; but shall be thankful, for your compliance with my wishes on this occasion.”

The business was settled, and I took the organ. I prayed the Lord, that he would grant me to act herein also, as is well-pleasing to him; and was happy to hear afterwards from my highly-venerated adviser, that he fully approved of the simple and artless manner I had adopted, in accompanying the beautiful hymns he had chosen for this solemnity.

Little did the venerable Bishop suppose, that on that occasion,

he was reading a lecture upon Church-music, which would produce more real and abiding benefit to his auditor, than most of the learned and elaborate dissertations upon counterpoint have ever done. He did, indeed, bring about a reformation, the good effects of which were enjoyed for many years. As for me, I was so fully convinced, by the experiment itself, of the superior effect of true simplicity in accompanying hymn-tunes, and suffering the beautiful combinations and transitions, with which many of them abound, to present themselves in their native grandeur, divested of the harlequin dress by which many organists are apt to cover and disgrace them, that from that day I changed my whole style of playing. . . .⁴

Thus it appears that the practice of playing extensive interludes between the lines of hymns gradually faded away. Here is a place where what is probably a very normal urge of the performing musician—to “doctor” simple things—was discouraged, in order to keep the organist from drawing attention to himself and his playing during worship. Christian Gregor again:

When the organ plays alone, or when the chorus sings a melody with the accompaniment of the organ or other instruments, for which in the last instance each has his own part, then the harmonist can bring as much of his skill into play as he wishes. But when the congregation sings, he must be so compliant that even if he can sometimes make a better bass, or find one written out in the chorale book different from the usual and moreover not incorrect harmonization, he nevertheless follows as the congregation sings. . . .⁵

THE LOVEFEAST: PRIMARY VEHICLE FOR MORAVIAN VOCAL COMPOSITION

Important as the *Singstunden* themselves were, their form also had a great influence upon the structure of two other important types of Moravian worship services. These were the Holy Communion and the lovefeast.

It is in the singing of hymn stanzas during the distribution of the communion elements that the influence of the *Singstunde* form upon the Moravian Holy Communion service appears. The stanzas selected focus on themes of the redemption, Christ’s sacrifice, and the heavenly banquet to be shared by the faithful at the end of time. This, of course, sounds like the way a *Singstunde* is compiled. Indeed, one might say that the Moravian Communion service is really a *Singstunde* with the sacrament incorporated into it.

The same is true of the Moravian lovefeast, which has become perhaps the most widely known of special Moravian services. The origin of Moravian lovefeasts, following the renewing experience of the communion service at Berthelsdorf on 13 August 1727 is well known; and having once experienced the spiritual nourishment of the sharing of a simple common meal, the Moravians quickly came to see the value of continued similar experiences in a worship context. Various hymn stanzas were selected to develop a theme of the day. If the Holy Communion can be characterized as a *Singstunde* with the sacrament included, then the lovefeast, which is not a sacrament, may in a sense be characterized as a *Singstunde* with a simple fellowship meal included.

By 1756 the lovefeast had often become the high point of the celebration of major festivals in the Moravian Church. To enrich the celebration of these important festival days of the choirs or congregation, the hymn stanzas of the lovefeast were supplemented by the inclusion of anthems written by Moravian composers or borrowed from others.

Indeed, except for hymns, most of the pieces we know today as “Moravian music” are the anthems written for these special celebrations. These lovefeasts, as far as research has shown so far, seem to have been the major occasions for the composition of new anthems.⁶

These vocal works are generally written in an early-Classic idiom. Instrumental and vocal parts require capable musicians, but none of the writing would be described as “virtuosic”. Such would call attention to the soloist rather than to the message. These well-crafted works often have instrumental introductions, with somewhat more complex instrumental writing while the voices rest; instrumental interludes and concluding passages are also common. Thus while the music is a vehicle for the message, the music is in no way seen as insignificant, nor is it simplistic. Textures are predominately homophonic rather than contrapuntal. Again, the primacy of the message is the guiding principle, and imitative writing obscures the texts. Texts are mostly scriptural, with some hymn texts set as well. Often the text for an anthem was the Daily Text for the occasion.

Quite often the odes for festivals contain an anthem setting of the *Losung* for the day. The manuscripts of many of the anthems themselves note that they were written for the *Losung* of a particular day. Of course, particularly at Christmas, Easter, etc., many additional appropriate Scripture texts might suggest themselves, and these might be used instead of the *Losung* specifically assigned. Then too, an anthem written for one anniversary or festival might do just as well for another (sometimes with slight or more extensive rewriting to fit the local occasion). Such variations were completely acceptable. The Moravian worship ideal left little space for the ego of the preparer and leader of those services. Not only the ordained clergy, but all who held any office in the church were seen as fulfilling a ministry and call of God.

Moravian collections in such varied places as the United States, Germany, the Netherlands, England, Labrador, and South Africa (and there may be more) all include these sacred vocal works with accompaniment by organ and orchestral instruments, written by Moravian composers for festival occasions.

The organ played a vital role in Moravian church music as an integral part of the ensemble. For the most part, any existing organ part either serves as a continuo or is in the nature of a reduction of the orchestral and voice parts. Composers such as Christian Gregor and Johann Friedrich Peter used figured bass extensively in their organ parts. Gregor and Peter, at least, also used, in addition to figured bass, a sort of numeric shorthand which functions like a “figured melody”, where numbers placed below the treble staff indicate intervals below the melody line—as, for example, when the first and second violins move in parallel thirds or sixths. Peter, in particular, often included cues for flutes, possibly intending the organist to play those parts in the absence of flute players. These organ parts also often include the text, or parts of it, and indications as to who is singing when, and when other voices or instruments enter. Some Moravian anthems have independent organ parts which do not double the other instrumental parts; these, however, are somewhat rare. Some works even have two different versions of an organ part, one obviously a reduction of the orchestral parts and one a continuo.

THE ORGAN AS A SOLO INSTRUMENT

Before a worship service, the organist would provide a prelude of some sort, but true to the Moravian ideal of “simplicity”, these preludes were generally not complicated or long, but often quite simple, often improvised, and based upon familiar chorale tunes. Brother Gregor’s

instruction to the organist in this regard is simple: the prelude should “serve as agreeable preparation for the singing or liturgy that follows.”⁷ Latrobe, in fact, commented that the ability to play complicated voluntaries was not to be considered a prime requirement for an organist. He remarked that quite often, playing a simple hymn tune may be more edifying to the congregation, saying that the organist will, “by the whole tenor of his prelude, suited to the solemnity of the occasion, endeavor to prepare the minds of the assembly for the ensuing service, carefully avoiding every strain that might produce a contrary effect.”

It makes sense, then, in light of this philosophy, that there is a minimal amount of music for solo organ in Moravian collections prior to the late nineteenth century. Latrobe himself wrote a set of organ preludes; these, however, were published in L. B. Seeley’s *Devotional Harmony* (London, 1806), and we don’t know that they were at all intended or used for Moravian worship. All in all, the organist was considered a servant of the worship, to help facilitate worship, and any sort of behavior or performance which attracted attention to the organist as a soloist was definitely frowned upon.

MORAVIAN MUSIC, MORAVIAN ORGANS

What are the implications of these Moravian practices for organ building and registrations? What qualities might Moravian music and Moravian organs share? The qualities I have identified below might well be shared by other Moravian handiwork such as architecture and town planning, horticulture, and the visual arts—that, however, is the subject of another paper.

First, Moravian organs are *well crafted from substantial materials*. Inside the case of the organ David Tannenberg built for the Moravian church at Salem, North Carolina, are still to be seen the marks from the blows of hammers that had to be used in removing the organ from Home Church in 1910. This organ was built to last, and it was built from materials that would withstand far more stress than should ever be applied under normal usage.

What does this tell us about music and worship? Moravian music and worship is not what some have called “instant-forgettable”. The music for which this organ was built was well-crafted music, written by skilled composers, based upon sound principles of musical composition, written for accomplished musicians, based upon scriptural texts or hymn texts with sound theology. Yes, new pieces were written for specific occasions, but they were not to be discarded afterwards; they were “recycled” for later use, and were only taken out of current usage when it became clear that it is much easier to write a new piece in English than it is to translate a German anthem into English.

Second, the organs are *beautiful*. They are styled with a classical simplicity and balance; and they have their share of ornamentation. The characteristic white paint highlights the pleasing lines of the design, and the gold overlay on the wood trim and the pipe shades gives it that breath-taking sparkle. Brother Tannenberg had an eye for elegance, and the very appearance of the organ lifts our spirits and gladdens our hearts.

It seems that nowadays “religion” is viewed as something of almost-deadly seriousness, as if there’s no laughter in heaven. The organ gives the lie to that concept. It’s good to recall that the Moravians were known as “the Savior’s *happy* people”. The 1800 Tannenberg organ reminds us of this. It was built for a particular purpose, built of substantial materials, built to last. It is also beautiful. Brother Tannenberg is reminding us that God is a God of beauty as well as of order, and that artistry and beauty, as well as function, have a central place in our

worship and in our life.

Moravian music, too, is beautiful. The craftsmanship is only half of the story. The music is written to convey the message, yes—but to do so in beauty. Moravian faith and worship is a matter not only of the head but also most certainly of the heart, and mere words cannot express it. Those words are carried, are expressed and interpreted, by the music. And the music is not simply “functional”. Moravian anthems and solos have extended instrumental introductions and interludes, setting the mood and allowing for reflection upon the meaning of the text. The words are sung more than once within an anthem—in many larger anthems for festival services, the words are shared between two choirs in a sort of “conversation”.

Moravian music, too, has a classical simplicity and clarity. The chorales for congregational song are simple, with all voices moving together, in sharp contrast to a Bach setting of the same tune (recalling, of course, that Bach’s chorale settings were intended for the choir to sing as much or more than for the congregation). The anthems and solos are not virtuosic. They are not crafted to show the power and versatility of the solo voices. Where there is ornamentation (and there is some), it is clearly related to the text, and is not allowed to obscure the clarity of expression of the text.

Instrumental parts, too, require capable players. There can be a good bit of “noodling” particularly in the violin parts, and many sacred vocal works include an instrumental obbligato part which requires an accomplished player. Here again, though, the instrumental parts are never allowed to overshadow the vocal parts; when the voices enter, the instruments are often marked at a lower dynamic level and their parts are often much simpler, coming back to the forefront when the voices are resting. The ornamentation (in the form of instrumental writing which is more than simple accompaniment of a vocal line) is beautiful, elegant, and expressive, without being overly ornate.

And third, the organ is *neither at the front nor at the back of the worship space*. In the ideal Moravian worship space designed in the eighteenth century, the organ and choir were not placed in front of the *Saal*, where they would attract attention as “performers”. They were not placed at the rear of the *Saal*, where they would be treated almost as an unnecessary appendage to the worship. As in the Salem church of 1800, they were placed to the side, most often in a balcony. They were representative of *die obere Gemeinde*, the “congregation above”, or, the communion of saints. They were a reminder that we on earth are surrounded by “so great a cloud of witnesses” (Hebrews 12:1), that we are not left adrift and alone on earth, and that our life here in community is to be a foretaste of life in the heavenly kingdom. They were participants in the life of the congregation, an essential part of worship, but by no means “performing” for an “audience”.


Moravian music in worship is like that, too. It’s very hard to imagine a Moravian worship service without music. Yet the music is not the purpose for the service, nor is it the centerpiece. The congregation’s voice is as important—no, more so—than the choir’s voice. Thus the role of the organist is as follows, as detailed by Christian Gregor in his 1784 edition of the chorale book:

. . . an organist in the Brethren’s Church not so much directs the singing after his own discretion as he more often only carefully supports it and aids it, seeing that it proceeds sweetly and appropriately. If he accommodates himself to the congregation in requisite circumstances, and also considers and sings along in his heart with each stanza that is sung, he can thus by that means ascertain best of all that nothing impious comes into his accompaniments. . . .⁸

In conclusion, Moravian organs and their music share certain characteristics—good craft, beauty, and appropriate “location” within the life of the worshiping community, and both were designed and crafted to follow the purpose Brother Gregor spells out as follows:

In the Brethren’s Church at all times song has been held in great esteem, and following the admonition of St. Paul—“Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord” (Ephesians 5:19)—it makes up a principal part of their daily devotions.

One cannot imagine anything more agreeable, and at the same time, more solemn than the singing of a congregational gathering, in which, along with the pious directing of the hearts toward one and the same blessed goal, one also perceives a lovely harmony of voices and musical instruments, especially the organ.

Whoever is a connoisseur of this and has taste for it can only wish that this gift of grace be awakened anew in us daily. . . .⁹ 

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NOTES

1. C. Daniel Crews and Richard W. Starbuck, *With Courage for the Future: The Story of the Moravian Church, Southern Province* (Winston-Salem, North Carolina: Moravian Church in America, 2002), p. 2.
2. Christian Gregor, *Choral-Buch*, enthaltend alle zu dem Gesangbuche der Evangelischen Brüder-Gemeinen vom Jahre 1778 gehörige Melodien (Leipzig, Breitkopf, 1784). Facsimile edition, ed. James Boeringer (Winston-Salem, North Carolina: Moravian Music Foundation, 1984), p. 49.
3. Gregor, p. 49.
4. Christian Latrobe, *Letters to My Children*, letter III, pp. 36-41.
5. Gregor, pp. 49-50.
6. Interestingly enough, it seems that the eighteenth-century Moravians had no word for “anthem”, or for “what the choir sings”. They used such words as *Choräle*, *Arien*, or *Stücken*—chorales, arias, or pieces. Maybe this too gives us some insight into the place of the choir’s music within worship.
7. Gregor, p. 49.
8. Gregor, p. 49.
9. Gregor, p. 46.

FROM TAYLOR & BOODY ORGANBUILDERS



It is fitting that the restoration of the Tannenberg organ for Home Moravian Church should be celebrated in the spring. With the approach of Easter we arrive at that season of the year that resonates most strongly with sentiments dear to the hearts of Moravians. It is the time of rebirth, the time that makes things new. How rare it is that an organ which has been dismembered for nearly a century can be resurrected, restored to its original condition and made to play again as it once did. Now, as its large old bellows are

again filled with air and its pipes begin to speak, we can sense in its music the life and spirit of those folk who first heard the organ and sang at its dedication long ago. Its long-silent pipes fairly sing to us from that bygone day.

The Home Church Tannenberg organ is significant in the history of organbuilding for many reasons. Not only does it occupy a special place in the life and work of David Tannenberg, America's first organbuilder, but also with his other organs it stands as a rare example of a once-prominent


but now-forgotten style of organbuilding in his native Saxony. Although the Salem organ was completed in 1800, it is best understood as an eighteenth-century artifact. Tannenberg's career spanned more than forty years, beginning in 1758. Throughout his lifetime his instruments remained in essence true to the style of organs he had known in his youth in Germany. Over the course of his life his work shows no signs of isolation from other builders in the New World. On the contrary, one can see in his later instruments the refined skills of a man still

intensely committed to the best in his craft. More than once the Salem instrument has surprised its restorers with its high degree of technical and artistic sophistication. An organ of lesser quality could hardly have survived the many drastic changes it suffered at the hands of itinerant builders during its first hundred years.

In some ways Tannenberg was ahead of his time. From the outset of his career, in contrast to his European counterparts, he tuned his instruments in equal temperament, a practice that did not gain general acceptance until the middle of

the nineteenth century. Likewise, Tannenberg was the first builder known to us who consistently used a system of logarithms to determine the size of his pipes.

The Home Church organ is unique in that it is Tannenberg's only surviving instrument with two manuals and pedal. Its design was unusual for him by his placement of four gentle or "*lieblich*" stops on the second manual. Several of these stops represent the earliest examples of such sounds in an American instrument. They are particularly suited to the Moravian musical tradition in which other instruments were customarily used with the organ.

It is testimony to the vision of Salem's early settlers that they would have thought so highly of their new church that they would spare nothing to fit it with the finest organ they could obtain. We find it difficult today from our perspective of boundless material wealth and constant exposure to music to appreciate what the arrival of such an instrument must have meant to this frontier community in 1800. There is a telling report that on first hearing a small organ in Bethabara the Indians in Wachovia were convinced that these were not pipes but children inside who were singing. Perhaps if we listen carefully, we too can hear in the intimate sounds of the restored organ, voices from that quieter and more spiritual time, voices from which we may learn something of value for the nourishment of our world-weary hearts and souls. It is in this hope that we present our handiwork of the past year to the Salem community, with gratitude for the trust you have placed in us for the restoration of this precious instrument. 

George Taylor and John Boody
Taylor & Boody Organbuilders
Staunton, Virginia



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5



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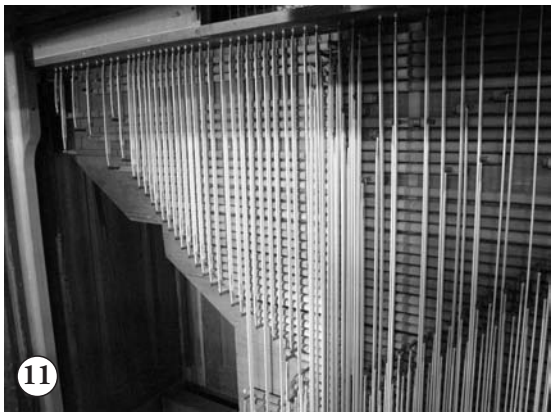
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11



12



13

- 1 Manual Chests in Lower Case
- 2 Bruce Shull Voicing Inside Organ
- 3 Original Facade Tubing
- 4 Re-Leathering Bellows
- 5 End of Pedal Windchest & Stop Action
- 6 Tom Karaffa Beside Lower Bellows Plate Before Restoration
- 7 Signature of S E Petersen, June 21, 1910, the Date of the Organ's Removal from Home Church
- 8 Flattened Facade Pipes
- 9 Restored Hauptwerk Windchest in Organ
- 10 Flattened Pipes
- 11 Restored Hauptwerk Action
- 12 Impost Dovetail Before
- 13 Impost Dovetail After
- 14 Original Hand-forged Toeboard Screw



14





23



24



25

- 15 Repaired Upper Case
- 16 Robbie Lawson
Installing Restored
Carving
- 17 Daniel Thomas
Stripping Paint from
Case Cornice
- 18 Kelley Blanton
Painting Case
- 19 Installing Pipe Shades
- 20 Unrestored Flat Pipe
Shade
- 21 Re-gilded Flat Pipe
Shade
- 22 Repaired Upper
Console Shell
- 23 1800 Tannenberg
Case in T&B Shop
2003
- 24 Restored Keyframe
with Reproduced
Keys Close Up
- 25 Home Moravian
Church

David Tannenberg's Organ for Home Moravian Church

Salem, North Carolina 1800

THE REDEDICATORY RECITAL

19 March 2004

PETER SYKES, Organist

CHRISTIAN IGNATIUS LATROBE 1785–1836

Nine Preludes for Organ (1806)

- C Major—Andante
- C minor—Andante espressivo
- G Major—Larghetto
- G minor—Andante
- A minor—Andante
- E^b Major—Larghetto
- C Major—Largo
- E minor—Andante
- B minor—Andante

W. A. MOZART 1756–1791

Ein Stück für einer Orgelwerk in eine Uhr, K. 594

Adagio—Allegro—Adagio

FELIX MENDELSSOHN 1809–1847

Choralvariationen über "Wie groß ist des Allmächt'gen Güte"

DAN LOCKLAIR b.1949

Salem Sonata (2003) World Premiere

- I. "... to thee our cordial thankfulness . . . "
- II. "Hallowed be Thy name . . . "
- III. "... We owe Thee thankfulness and praise . . . "
- IV. "... Let His work your pleasure be . . . "

GEORG PHILLIP TELEMANN 1681-1767

Sonate für Klaviere und Pedal

- Grave
- Presto
- Andante
- Scherzando

CARL PHILLIP EMMANUEL BACH 1714-1788

Sonata VI in g minor, Wq. 70.6

- Allegro moderato
- Adagio
- Allegro

JOHANN LUDWIG KREBS 1713-1780

Preludium et Fuga in C pro organ pleno



Tlacoachabuaya: Four-foot organ of San Jerónimo Tlacoachabuaya, 1735 or before. Builder unknown. Restoration by Susan Tattershall. Contemporary photo by Ed Pepe.

The American Organ Archives of the Organ Historical Society, Its Holdings On Mexican Organs (and an Homage to John Fesperman)

BY ED PEPE

I recently had the pleasure of working for three days in the American Organ Archives of the Organ Historical Society. Housed in Talbott Library of Westminster Choir College in Princeton, New Jersey, the American Organ Archives (AOA) enjoys separate and ample quarters, made comfortable and homey thanks to the personal touches of its curator, Stephen Pinel.

The name, American Organ Archives, is a little misleading in that the AOA consists of both an archives and a library—and a very impressive library indeed. With holdings that include 5,000 books, 300 periodicals, 200 dissertations, 3000 sound recordings and much more, it is not hard to run across something here that you won't have been able to find elsewhere. (And since the catalogue is online, and standard items in the AOA library are available for borrowing through an inter-library loan request at your local library, you can easily make use of the AOA without having to travel to Princeton.) Add to this the file drawers and shelves full of materials (which do not circulate) which have been donated to the Archives, and you truly have an organ enthusiast's dream-come-true. As a bonus, Talbott Music Library is just downstairs and its broader (not specifically organ-related) holdings supplement those of the AOA.

I went to Princeton to investigate materials on Mexican organs and the Iberian models upon which they are based. While it is true that there is not an overwhelming amount available on the Mexican organ, what material does exist was largely accounted for in the collection.



Tamazulapam: Table-top organ from Tamazulapam (Mixteca alta) in the State of Oaxaca, Mexico. Likely first third of the 18th century. Photo from 1972 by Fesperman's colleague, Scott Odell. (Courtesy of the American Organ Archives.)



Cathedral: The 8-foot organ in the Cathedral of the city of Oaxaca, Mexico, located in the State of the same name. Date(s) and builder(s) uncertain, likely from the 18th century. Photo from 1972 by Fesperman's colleague, Scott Odell. (Courtesy of the American Organ Archives).

1) Of course John Fesperman's *Organs in Mexico* is a well-known source to English speakers, but, after that, the sources likely become quite unfamiliar.

2) *Voces del Arte* is an extensive (although not by any means exhaustive) catalogue of Mexican organs, published there in 1989. The text is in Spanish, but most of the book consists of pictures, so this is not a great problem for those who do not read that language.

3-5) As elsewhere, the current trend in Mexico is towards organ catalogues concentrating on local regions, and the AOA has the all of those published so far: Puebla, Tlaxcala, and Oaxaca.¹

6) I myself found a book for which I have been searching for some time now—*Música y ángeles*, a book published in 1983 containing articles by various authors focusing on the Cathedral of Mexico City and its organs.

7) The monograph, *Los órganos de la Nueva España y sus artífices*, is an expanded and updated version of an article first published by Efraín Castro Morales in *Música y ángeles*. This article contains,

among other things, the contract for the “Mexican” organ in the Mexico City Cathedral (something which does not appear in Fesperman), as well as a contract for Félix de Izaguirre's (Tiburcio Sans's brother's) organ of 1710 for the Puebla Cathedral.

8) María Teresa Suárez's study of Mexican baroque organ cases, *La caja de órgano en Nueva España durante el barroco* (1991), contains a valuable list of builders working in Mexico, as well as an extensive bibliography. Not much work had been done in Oaxaca by the time the book was issued, so the 40+ builders now known to have worked there are not included in this list.

In marked contrast to the Mexican situation, the available materials relating to the Spanish and Portuguese organ are by now almost too numerous to mention. Suffice it to say that the AOA has, amongst a great many other things related to the Iberian organ, the catalogues of historic instruments issued by the provincial governments of Cadiz, Cataluña, Gipuzkoa, Granada, Guadalajara, Huelva, Jaca, Málaga, Navarra, Sevilla, Soria, and Valladolid, as well as numerous monographs on individual organs and cathedrals. Also to be found are important sources on Spanish organ-building practices: a reprint edition of Mariano Tafall's *Arte completo del constructor de órganos*, Jesús Angel de la Lama's *El órgano barroco español*, and Joaquín Saura Buil's *Diccionario técnico-histórico del órgano en España*. Stephen Pinel has even found a complete set of the periodical, *Cabanilles*.

Of special interest to me amidst the mountains of papers and artefacts in the archives proper were materials which came to the AOA after the death of John Fesperman, former Curator of Musical Instruments at the Smithsonian Institution. Together with the organ-builder David Hinshaw and others working with or for the Smithsonian Institution, Fesperman had, of course,

been very involved in Mexico. The Archives contains a copy of all of the data sheets used on field visits to the instruments included in *Organs in Mexico*, and these sometimes include additional notes, which did not make their way into the book. Fesperman and Hinshaw were also highly involved in the work to restore the Baroque organs of the Cathedral of Mexico City after their damage by fire in 1967. One can find extensive materials about those magnificent instruments, including a lengthy report prepared by Hinshaw for the Flentrop firm on the state of the organs prior to restoration, and a letter dated 13 July 1973 from the architect, Sergio Saldívar Guerra, informing Fesperman that permission had finally been granted to restore the organs. (In spite of this letter, work did not begin for quite a while, and not until after the intervention of Charles Fisk in 1975.) Also among the materials is a large number of slides and pictures (perhaps taken by Scott Odell, former Head Conservator at the National Museum of American History, who worked with Fesperman as photographer for the book) and a slide show put together by David Hinshaw—a version of his article “Four Centuries of Mexican Organs” published in *Music* (1969). Still stored in five carousels, the show is all ready to go, unfortunately without what surely would have been very illuminating commentary by David Hinshaw.


obituary



DANIEL JOSEPH BAUDIÉR, an architect and technician for McCoy Dental Laboratory, died in New Orleans, Louisiana on 11 June 2004 of multiple myeloma. He was a member of the OHS for 20 years and was Project Chairman of the New Orleans Chapter. He was responsible for restorative repairs to over a dozen historic organs in Louisiana and served as a member of the OHS National Convention committee in 1989. He is survived by his wife Linda, three daughters: Gabrielle, Danielle, and Angelle; his mother Rosemary Baudier Favolora; three brothers and two sisters. His grandfather, Roger Baudier, was the author of a definitive book, *The History of the Catholic Church in Louisiana*, which has proved to be an invaluable tool for research on the organs and Catholic churches in and around the city of New Orleans.

— *Rachelen Lien*

Among the correspondence to be found in the Fesperman/Hinshaw materials is a letter dated 21 November 1968 from Pal Kelemen, author of *Baroque and Rococo in Latin America* (1951), a classic architectural tract which contains an important chapter on organs. The letter, written in response to a series of questions posed to Kelemen, is of interest because it sheds some light on what has historically been a serious issue—which organ is the Mexican one and which is the Spanish one in the Mexico City Cathedral. Susan Tattershall discusses the subject in *Early Keyboard Studies* (the newsletter/journal of the Westfield Center for Early Keyboard Studies, Vol. III/2 (March, 1987)). Traditionally the Epistle and the Gospel readings were done from opposite sides of the church—the Epistle was read on the right side, facing the main altar, while the Gospel was read on the left—and this led to the practice of calling the left side of the church the Gospel side, and the right, the Epistle side. The letter in question reveals that, for some reason, Pal Kelemen held the conviction that this tradition was reversed in Latin America. (The letter also states, however, that the issue was confusing, and so Kelemen tried to avoid using the terms altogether.) Kelemen “confirms” for them that “the Spanish-built organ in the Mexican cathedral is that on the left as one enters the nave.” From Fesperman’s “Two Important Mexican Organs” in *The Organ* (1970) and Fesperman and Hinshaw’s “New Light on North America’s Oldest Instruments: Mexico,” in *The Organ Yearbook* (1972), it is clear that the two embraced the notion of the reversed order. This unfortunately led to a situation in which they misattributed the organs, i.e., they believed, as Kelemen had, that the Spanish organ was on the left as you face the altar and the Mexican one was on the right. Fortunately, we now know that this is not the case. Fesperman and Hinshaw, however, were involved in these instruments so early on and when so little was known about them, that it is not surprising that some confusions arose, and that the materials they presented in many cases have had to be revised.

Still, Fesperman, Odell, Hinshaw, Charles Fisk, and others were pioneers among (North) Americans interested in Mexican organs. It is to them, together with Victor Urbán, Alfonso Vega Nuñez, Jorge Velazco, and Jaime Cama—pioneers in Mexico for their interest in their own country’s historic organs—that we owe thanks for the fact that these remarkable instruments did not go the way of so many before them. The material found in the AOA is a testament to their dedication. And the American Organ Archives is a testament to the vision of the Organ Historical Society in helping to preserve materials related to the organ, and to the personal initiative and resourcefulness of the Archive’s director, Stephen Pinel. 

Edward Pepe, co-founder of both the Westfield Center for Early Keyboard Studies and the Instituto de Órganos Históricos de Oaxaca, is currently an organist and independent scholar. He lives full-time in Oaxaca, Mexico, where he researches Mexican organs and their relationship to the organ culture of Spain.

NOTE

1. Readers should note that the Oaxaca catalogue is unfortunately already out of date. See James Wyly’s review in *The Tracker* 44/3 (2000).

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Left: View of the Temple front during removal of the organ.

Below: The plethora of expression pedals.

BOND RESTORES 1926 REUTER AT TEMPLE BETH ISRAEL, PORTLAND, OREGON

Portland's Temple Beth Israel is home to the oldest Jewish congregation in the Pacific Northwest. Following the destruction by fire of its second edifice—a spectacular 1889 Gothic/Moorish temple with twin onion dome-topped towers—the congregation commissioned an even more impressive sanctuary from Portland architect Herman Brookman. This new temple, essentially a huge dome resting on an octagonal base, was dedicated in April 1928, complete with a four-manual, 44-rank organ by Reuter. The earlier building's 1899 III/32 Kilgen had been lost in the fire.

According to the OHS *Organ Handbook* 1997, the contract for the Reuter Organ was signed in 1926, and called for a "Shofar Horn to be of the same specifications as the one now installed in the Temple Emanuel in San Francisco by Skinner." The French Horn was to be "on the big scale and same specifications and measurements as the one in the Skinner organ at the Auditorium in Portland, Oregon." The String organ was to be "placed under separate expression in a separate chamber with its own expression pedal."



The organ's five expression boxes are disposed across the back wall of the choir loft and screened by ninety-eight dummy pipes surmounted by bronze grillwork. A window above the center of the pipe display gives the impression of being on an outside wall, thanks to a horizontal cylindrical light well leading to the actual exterior wall. Pipe scales throughout are large, and sixteen- and eight-foot stops predominate, so the organ fills all the available space. One enters through the Solo division and passes through the Choir and into the Great by means of small doors; the Swell can only be reached through a hatch in the ceiling of the Solo. The String chamber has its own access hatch over the stairwell. The three independent Pedal stops are distributed among the manual divisions; the tallest chamber, the Great, is home to two full-length 16-foot Diapasons.

Wind pressures are also generous: ten inches in the Solo and six

elsewhere. The aforementioned Shofar plays from the Swell manual but is located in the Solo to take advantage of the higher pressure (its pipes, by the way, are stamped "CHAUFFEUR"). Except for unit stops, windchests employ Reuter's ventral action of the period. The String division is entirely unit action; its five stops are independently available on each manual division, designated by yellow stop-tabs. Switching was originally accomplished via pneumatic relays located in the basement.

The stop-tab console is very colorful. The yellow String tabs are complemented by red tabs for Reeds and black tabs for Couplers. The console's most striking feature is the array of six shoes above the pedalboard (five expression plus crescendo). Besides the obligatory "All Swells" toggle switch, the console appointments included an unusually generous combination action: the switchable pedal-on-manual pistons had a discrete pedal setting for each manual combination.

The Temple, along with many other buildings in Portland, was hard hit by the infamous Columbus Day storm of October 1962. Insidious structural damage, which took decades to identify and fully correct, compromised the integrity of both ends of the organ enclosure. Falling plaster and dust damaged pipes in the Swell and water poured into the String division, necessitating a complete shutdown of that part of the organ. By the time of the Organ Historical Society Convention's visit in 1997, deteriorating leather throughout the wind system and windchests along with sundry electrical problems

had rendered the organ a shadow of its former self.

In early 2003 Bond Organ Builders, Inc. was contracted to undertake a complete restoration. The Swell, Solo and String organs were removed in their entirety to the Bond shop, along with the console and static reservoirs, with the goal of completing reinstallation in time for the High Holy Days in late September, after which the Great and Choir would be removed for restoration. Shortly after removal of the first sections, plaster restorers working in the Swell chamber discovered that the floor separating the Swell from the Solo had been severely damaged by water and needed to be replaced. This floor was partly cantilevered over the Choir chamber, thus that division was removed ahead of schedule to allow for the installation of a large support beam. The walls of all five chambers were re-plastered as needed and painted white. New florescent lighting was installed throughout the organ. Bond had been separately contracted to clean the façade pipes and secure their mountings against sympathetic rattles; this work was further expanded to include cleaning the bronze grillwork and the doors of the Ark.

While in the shop the windchests were entirely dismantled; water damage to the chest frames was repaired, and replacement pouch rails and bottom boards were fabricated as needed. New pouch leather was applied to pouch rails and primaries, new action magnets were installed and stop actions were rebuilt. Wind conductors were rebuilt or replaced as needed and reservoirs were recovered. Pipes were cleaned, stoppers repacked, and minor regulation was performed at the voicing machine (Bond's voicing machine is mechanical action— just pushing the keys at the ten inches of pressure required

Right: Holy Innocents Church, Brooklyn, New York. Removing the 1923 E.M. Skinner organ for restoration work.



for the Solo pipes was a unique experience, to say the least).

The console was fitted with new silver key contacts and electric stop units. The original engravings were retained, modified to fit the electric tabs. New systems supplied by Solid State Organ Systems replaced the electro-pneumatic switching in the console and the basement, duplicating the combination action functions, expanding memory to twenty-five levels and adding four programmable Crescendo sequences.

One change was made in the specification: the Swell 8' Quintadena was replaced by a new 4' Principal. The Quintadena pipes have been archived on site to allow this change to be reversed at any time. Provision has also been made to add a Twelfth and Fifteenth to the Great at some future date. Some re-arrangement was made within and between the chambers to improve access for tuning and maintenance: the Swell Contra-Fagotto now stands on the main windchest instead of an offset, and the Chimes were moved from the Great to the String chamber.

As planned, the organ was playable for the High Holy Days of 2003, with the exception of the Choir. The Great Division and the Pedal Open Wood Diapason were temporarily connected to the new switching system until their removal for rebuilding in early October. The instrument was playing in its entirety by the end of 2003.

1923 E. M. SKINNER UNDERGOES RESTORATION

The Peragallo Organ Company of Paterson, New Jersey, is presently working to restore the 1923 E. M. Skinner organ of Holy Innocents Church, Brooklyn, New York. This restoration project was made possible by funding from the

Joseph Bradley Charitable Foundation, and is expected to see completion in 2005. Organist of the church is Alfred E. Cresci, who grew up in the parish and has been playing the Skinner organ weekly since 1975. Past organists of Holy Innocents include the late Philip Johnston, the late Michael Greene, and Patrick J. Marvella. Rededication festivities planned for 2005 include a multimedia presentation on the life and work of Ernest M. Skinner and the story of the Holy Innocents organ

restoration process, as well as recitals by Dr. Cresci, Mr. Marvella and John Peragallo III.

DISTRICT OF COLUMBIA'S LARGEST RESIDENCE PIPE ORGAN SAVED FROM DEMOLITION

David M. Storey, Inc. of Baltimore, Maryland, has signed a contract for relocation of the largest residence pipe organ in Washington, D.C. This 3-manual, 35-stop organ, Hook & Hastings Opus 2082, was featured in Volume XVI, Number 1 (Fall, 1971) of *The Tracker* and pictured on the front cover of the

same issue. Dr. William Duncan McKim had the organ built in 1905 for his private residence, a large granite and brick mansion located at 18th and R Streets, NW. Larger than many church organs, this instrument towered 40 feet high in a music room designed especially for it.

William Duncan McKim was born in Baltimore in 1855. He studied medicine at Columbia University, where he earned his doctoral degree. After 17 years of medical practice, he retired in 1892 to follow intellectual and philosophical pursuits. In 1895 he earned a Ph.D. from the university in Leipzig. He settled into his



HOOK & HASTINGS OPUS 2082, WASHINGTON D.C.

Left: Each Facade pipe is individually wrapped in protective soft wadding and then bound with bubble wrap plastic sheets to protect the original finish. The pipes are standing against the balcony at the opposite end of the room from the organ. The original finish is a silver leaf that was washed with shellac to give it a very soft gold appearance. Persons assisting in the removal included folks from Lewis & Hitchcock of Washington, D.C.; The Organ Clearing House; members of the Hilbus Chapter of the Organ Historical Society; and David M. Storey, Inc. of Baltimore, Maryland. The organ was removed during January, 2004. The building was unheated at that time.

Center: Looking into the Choir division. The front rank is the Clarinet, next a Fugara, wooden Robrflute, and then one of the symphony of string stops in this organ. The instrument was functioning up until its dismantling.

Right: Facade of the McKim House Hook & Hastings. All pipes are speaking pipes. The front of the case is 25' wide and soars upwards to about 35'. The organ room was built on a second lot next to the house to especially contain this organ. The room was 25' wide by 40' tall by 62' long. The facade is composed of pipes from the Great 16' and 8' Open Diapasons, fairly narrow in scale.

*The Three Centuries Organ
Howick, South Africa*

Washington residence in 1905. A member of the prestigious Cosmos Club, he authored several books delineating his theories on social relations and progress. Dr. McKim was also an amateur organist of considerable talent. He was widowed twice and married three times. His third wife was Leonora Jackson, of New York City, an accomplished violinist of international repute.

Dr. McKim died at the age of 80 in 1935. Leonora McKim died at the age of 90 in 1969. She willed many of her personal effects to the Maryland Historical Society and also established an organ library at The Library of Congress in her late husband's name. Both McKims are buried in the family site at Baltimore's famous Greenmount Cemetery.

The McKim house has been purchased by a group of investors including James Edmonds, President of Foxes Music Company in Falls Church, Virginia. Through his leadership and generosity, the organ was donated to The Universalist National Memorial Church of Washington, D.C. The Storey Pipe Organ firm will dismantle and move the organ to Baltimore, where it will be rebuilt. It is expected that installation of the organ in the church will be completed in 2007.

**SOUTH AFRICA
RECEIVES
BRYCESSON ORGAN
FROM ENGLAND**

The Three Centuries Organ, formerly from Saint Andrew's Anglican Church at Holt, in Norfolk, England, which was a gift to Saint Joseph's Roman Catholic Church in Howick, South Africa has been successfully relocated and restored. The organ was built by Brycesson Brothers and Ellis of London in 1881, and has served in worship during the 19th, 20th and 21st centuries—

hence its name "The Three Centuries Organ".

Permission had to be obtained from the United Kingdom's Council for the Care of Churches to move the organ after the Diocese of Norwich had refused permission for the organ to be sent abroad. In 1997 the Parish of Saint Andrew's replaced the Brycesson organ with a new 3-manual instrument, which is placed at the church's west end. The successful restoration and relocation of the organ to Saint Joseph's Church in Howick, South Africa could not have been done without the help and assistance and support of the local parishioners of both churches, at Holt in the United Kingdom and at Howick in South Africa.

The organ's stenciled display pipes—a feature of Victorian times—were sympathetically restored to their former glory in five months' time by a Howick parishioner. The scale of the Bourdon pipes of the Pedal organ is "the biggest he has ever seen" according to British organ builder Richard Bower, who dismantled and packed the instrument for transport to South Africa. Derek Byrne of Byrne Organ Builders assisted John Tungay, organist at Howick Saint Joseph's, in ensuring the organ was restored to its former glory. Byrne Organ Builders restoration work included a successful reconstruction of the Mindham 1813 CCC Bourdon pipe in which all details, including voicing, were matched perfectly. The double-rise bellows was completely restored. The Great slider wind chest restoration involved the fitting of a two-rank Sesqueltria 17.12. Brycesson had prepared a slider at the front of the soundboard and after some discussions with John Tungay it was agreed, that in all likelihood—for his style at that period in time—a small flue or mix stop would have been the most likely choice of stop over



that of very under-scaled trumpet. Derek Byrne was also responsible for the tonal finishing of the organ.

*National Pipe Organ Register
V3.07 BIOS
II M/P, 15ranks:*

SWELL
8' Open Diapason
8' Keraulophon
8' Rohr Flute
4' Principal
2' Fifteenth
8' Oboe

GREAT
8' Open Diapason
8' Gedackt
8' Salicional
4' Principal
4' Harmonic Flute
2' Gemshorn
8' Sesqueltria

COUPLERS
Great to Pedal
Swell to Pedal
Swell to Great



PEDAL
16' Bourdon
8' Bass Flute

Key Action Compass c – g56
Pedal—straight and flat c – f30
Electric Blower (feeders remain but are not connected)
Balanced Swell pedal

Contributions for this column may be sent electronically to Mr. Warren at W8047@cs.com or by regular mail to OHS Headquarters.



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