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THE TRACKER

VOLUME 51, NUMBER 3
SUMMER 2007

In This Issue:

8

THE PERSONALIA OF
JOHN CLEMM

by Laurence Libin

20

BRIEF HISTORY OF
THE ORGANS OF THE
CATHEDRAL BASILICA OF
SS. PETER AND PAUL

by Paul R. Marchesano

Also:

3

OPINION

by Gregory Crowell

7

MEMORANDUM

*Closing of
Immaculate Conception, Boston*

31

OBITUARIES

32

BOOK REVIEWS

34

MINUTES

40

OHS PRESS NEWS



Front Cover: *Cathedral Basilica of SS. Peter and Paul, Eighteenth & Race Streets, Philadelphia—1928. Featured on page 20.*

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A Familiar Voice in a Foreign Land

IN THE FIRST DECADE OF THE NINETEENTH CENTURY, Anthony Philip Heinrich emigrated from Bohemia to the United States. Lauded at least in some circles as “the Beethoven of America,” as early as 1817 Heinrich put on performances of orchestral works of Beethoven in Lexington, Kentucky—a land he characterized as being nothing more than “solitary wilds and primeval forests.” His own feelings for his adopted country were to find a less elevated voice: he celebrated his new home in 1837 with a delightfully over-the-top patriotic essay of *Columbiad: Grand American National Chivalrous Symphony*, which counts *Yankee Doodle* and *Hail, Columbia* among its themes.² That Heinrich maintained a slightly schizophrenic German identity is clearly demonstrated in the title of his orchestral work *Der Felsen von Plymouth, oder Die Landung der Pilger Väter in Neu-England*.



There had always been *Wanderlust* among organbuilders as well, of course. Casparini studied in Italy, Gottfried Silbermann studied in Alsace, and both of these builders created instruments that were perfectly at home on their home turf, even if their foreign gestation was unmistakable. For example, the Silbermann’s cornets were directly related to the cornets of French organs by J.S. Bach’s pupil Johann Friedrich Agricola.³ The degree to which a builder’s heritage is traceable in his work even well after relocation can sometimes reveal as much about what he left behind, as what he sought to embrace.

Gottfried Silbermann was nearly as famous as a harpsichord and clavichord maker as he was renowned for his organs. That none of these instruments survives is especially frustrating,⁴ not only to those who study stringed keyboard instruments, but to those who understand that clavichord making and organ making were very closely allied in Germany in the eighteenth century. Organbuilding shops regularly produced clavichords, which were often delivered as a practice tool to the organist along with the delivery of a new organ. Much of the work on these instruments was done by apprentices; clavichords were perfect for teaching apprentices the skills of key-

¹ H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (Englewood Cliffs: Prentice Hall, 1969), 82ff.

² Mark Evan Bonds, *A History of Music in Western Culture* (Upper Saddle River, New Jersey: Prentice Hall, 2003), 456.

³ See the comments by Agricola in Jacob Adlung, *Musica mechanica organoedi* (Berlin 1768), 1:83–84.

⁴ A clavichord in Markneukirchen has been attributed to Gottfried Silbermann, but this claim is certainly questionable, and remains to be substantiated. See Donald H. Boalch, *Makers of the Harpsichord and Clavichord 1440–1840*, 3rd ed., ed. by Charles Mould (Oxford: Clarendon Press, 1995), 627. The harpsichord sometimes attributed to Gottfried Silbermann in the Musikinstrumenten Museum des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz in Berlin is more probably by Johann Heinrich Silbermann. See John Henry van der Meer, Martin Elste, Günter Wagner, *Kielklaviere* (Berlin: Staatliches Institut für Musikforschung Preußischer Kulturbesitz, 1991), 105; Gesinse Haase, Dieter Krickeberg, *Tasteninstrumente des Museums* (Berlin: Staatliches Institut für Musikforschung Preußischer Kulturbesitz, 1991), 38. Eva Helenius-Öberg is currently conducting research on the Gottfried Silbermann school that will undoubtedly prove to be very illuminating.



Vermillion: Organ by Pennsylvania builder Christian Dieffenbach from 1808 (National Music Museum, University of South Dakota). PHOTO BY BILL WILLROTH, SR.

board making and balancing. Indeed, a knowledge of Silbermann's clavichord designs could teach a great deal about how his organs are supposed to feel, to respond under the fingers. The trail runs rather cold in Germany, though. Of Silbermann's most celebrated German apprentices, Zacharias Hildebrandt and Joachim Wagner are survived by some of their organs, but none of their stringed keyboard instruments.⁵ The Silbermann student Christian Ernst Friederici (1709–1800) is survived by three pyramid-shaped pianos (*Pyramiden-Flügel*), but no clavichords (one was supposedly destroyed in WWII).⁶ Johann Gottlob Wagner (1741–1789) certainly studied in the Silbermann workshops, but he was only twelve years old when Gottfried Silbermann died, and his one surviving clavichord dates from 1787, well after the time when clavichords were

regularly used by organists as practice instruments.⁷

To pick up the trail we must follow the migration of Silbermann's student Philip Jacob Specken (1680/90–1762), who is survived by three harpsichords and, remarkably, twenty-one clavichords,⁸ the earliest dating from 1740. Specken left Saxony for Stockholm sometime before 1730. We do not know why he relocated to Sweden—perhaps the market for instrument makers was already saturated in Saxony, or perhaps he simply was not interested in building organs. When he arrived in Sweden, it was as someone who had already apprenticed with one of the greatest and most famous of organbuilders. Even more remarkable, he was at least thirty years old, a fact that must have made it difficult for him to continue his years of apprenticeship. The earliest of his surviving clavichords (all made after his emigration to Sweden) are exceptionally fine instruments that show the influences of his home and his adopted country in equal measure; German (organbuilding) traits such as CC compass, lack of fretting, and decoration modeled after the instruments of Lower and Upper Saxony,⁹ alongside strikingly Swedish characteristics, including a diagonal soundboard grain. Clearly what he had learned from his master was carried on in his work, but these lessons had to be adapted to the market and the climate of his new home. That Specken was deeply indebted to the work of his German master is proven by the fact that he built cembali d'amour—an instrument invented by Silbermann around 1720—after his move to Sweden.¹⁰ Fur-



Blintendorf: Organ from 1743/44 in Blintendorf, Thuringia.

thermore, the bracing of Specken's surviving harpsichords is identical to the bracing of the surviving fortepianos by Silbermann.¹¹ Despite their obvious Swedish characteristics, Specken's clavichords may be the closest relatives of the instruments that Silbermann was producing in the 1720s and 1730s.

Specken's surviving instruments show a builder who sought to reconcile the demands of his adopted home with the traditions of his homeland. This struggle of identity, as it were, is something that can be seen in the work of a number of immigrant organbuilders, and recognition of the dilemma such a relocation can have on a builder's work can often be enlightening.

About the time Specken was re-starting his apprenticeship in Sweden, his contemporary Johann Klemm left Dresden (where he had learned organbuilding,¹² and where he could

⁵ An unsigned double-manual harpsichord possibly by Hildebrandt survives at the Poznan National Museum in Poland, though the instrument has been converted to a pianoforte. This instrument is certainly the single-manual harpsichord listed as being in Poland in Boalch, *Makers of the Harpsichord and Clavichord*, 386.

⁶ Clavichords by his brother, Christian Gottlob, and by his nephew, Christian Gottfried, do survive, however.

⁷ Boalch, *Makers of the Harpsichord and Clavichord*, 205, 676.

⁸ This count includes the instruments he made with his journeyman Rosenau.

⁹ Eva Helenius-Öberg, *Svenskt Klavikordbygge 1720–1820* (Stockholm: Almqvist & Wiksell International, 1986), 166ff.

¹⁰ He probably inspired others to build these instruments in Sweden, including Lars Kinström.

¹¹ Andrea Restelli, "Alcune considerazioni sui fortepiani di Gottfried Silbermann esistenti e la loro analogia costruttiva con i cembali rimasti del suo allievo Philip Jacob Specken," in *Instruments à claviers: expressivité et flexibilité sonore*, ed. Thomas Steiner, 43–54 (Bern: Peter Lang, 2004), 51.

¹² Barbara Owen, "Brother Klemm, Organ Builder" in "*Pleasing for Our Use:*" *David Tanenbergh and the Organs of the Moravians*, ed. Carol A. Traupman-Carr, 24–39 (Bethlehem: Lehigh University Press, 2000), 25.

even have known of Gottfried Silbermann) to come to the American colonies (1733). Here he established himself as an organbuilder and instrument maker.¹³ What, if anything, remains of his German heritage in the evidence that survives?

The 1739 proposal for the organ for Trinity Church in New York has been the topic of much discussion, indeed, its apparent Englishness has often been noted.¹⁴

The following Stops
will be necessary for
a good Pair of Organs

- 1.) Diapason made of Cedar et Walnut
- 2.) An Open Diapason the most Part made of Pewder
- 3.) German Flute made of Ced. et Waln.

¹³ One spinet survives at the Metropolitan Museum in New York. For a photograph of the instrument, see Raymond J. Brunner, “*That Ingenious Business:*” *Pennsylvania German Organ Builders* (Birdsboro, Pennsylvania: The Pennsylvania German Society, 1990), 61. See photo on page 13 of this issue.

¹⁴ Owen, “Brother Klemm,” 29. There is a notation at the bottom of the page, apparently in a different hand, that states “there is Noe Echo,” although there is later some mention of at least a Trumpet stop and a Principal in an Echo division. The text may be saying that the 1739 proposal might not include an Echo, but that one might be built later. In any case, we know that the organ was enlarged greatly over its life—a Trumpet stop was indeed eventually built, and later replaced with a Cornet in 1744, and by the time the organ was sold in 1762 (the year Klemm died) it was described as having twenty-six stops on three manuals. Can we really assume this was the same organ, though? It is not hard to imagine that Klemm might have built an organ so soon after his arrival in America that was unable to cope well with the local climate. His German training certainly would not have prepared him for extremes of humidity; the 1701 organ by Conrad Rissen in the Abbey church of Sayn was unplayable soon after its construction due to the church’s excessive dampness. Rebuilds took place in 1714 and 1732, but by the 1770s, a new organ was deemed necessary (that organ is still there and functioning). If, indeed, the organ sold by Trinity Church in 1762 was the same organ, it had clearly been rebuilt beyond anything Klemm had intended when he drew up a contract for a small organ some twenty-three years earlier.

- 4.) Common Flute made of Ced. et Waln.
- 5.) Principal in the Front, the biggest Pipe 5 foot 6 Inch. long.
- 6.) Octava i.e. The Eight of the Princip. Made of Pewder.
- 7.) Quinta Major i.e. A large Fifth of Pewder
- 8.) Quinta Minor i.e. A small Fifth of Pewder
- 9.) Super-octava i.e. a smaller Eight then the foregoing, made of Pewder
- 10.) Mixtur i.e. A stop for to sharpen all the rest

Two Pair of Bellows.

The Case can be 12 foot in Height.
6 or 7. Foot in Breadth.
The lowest Price/if they find
The Case/is 100. Pounds
Pennsylv. Currency.¹⁵

A reading of this specification is no simple matter; indeed, the assumption that the organ was essentially English in character raises as many questions as it answers. Barbara Owen has pointed out that Klemm could not possibly have encountered any two-manual English organs by the time this specification was drawn up, nor by the time the organ was installed in the church.¹⁶ It seems unlikely that Klemm, having arrived in the colonies only relatively recently, would so readily abandon his Germanic heritage. For example, can we assume that this organ in fact did not have a Pedal division? The fact that the largest Principal pipe is supposed to have been 5½’ tall and was “in the Front” (i.e., in the façade?) perhaps indicates a four-foot organ with a GGG compass. This would indeed make sense for an organ whose case (including console and cornice) was only twelve feet high. If the Open Diapason, then, was not in the façade, could it really have been an eight-foot manual stop—does it make sense that an eight-foot organ had the four-foot Principal in the façade? Could the first two stops in fact have been Pedal

stops: a 16’ [Stopped] Diapason, and an 8’ Open Diapason, both of them placed behind the organ?

It is also likely, however, that the Principal was in fact an eight-foot stop that shared its lowest notes (CC–FF#?)¹⁷ with the Common Flute. It is interesting that the Octava and Super-octava (stop names normally associated with 4’ and 2’ Principals in Central German organs) are described in terms of their relationship to the Principal, perhaps reflecting the German practice of maintaining the same scale for Principal stops in a division. In any case, would not Klemm, if he had really wanted to be English, have referred to the Principal stops by their typical English names (for example, Twelfth, instead of Quinta Major)? Indeed, would an English organ of such a small size really have had a Mixture (instead of a Sesquialtera)? Surviving English organs of comparable size (about ten stops, twelve-foot case, such as the organs by Samuel Green or George England) would not have conformed to Klemm’s plan at all. In fact, but for the lack of a one-foot stop, Klemm’s design certainly recalls the specification of a small Central German organ, for example, Gottfried Silbermann’s 1728 organ at Tiefenau.¹⁸

Manual

- 8’ Principal
- 8’ Gedackt
- 4’ Octava

¹⁷ The annotations at the bottom of Klemm’s proposal state that the compass is to be “4 full octaves.” This seems to indicate a typical German keyboard compass of CC–c³ with a fully chromatic bass, since neither GGG–g³ or GG–g³ would have been practical. The statement that the (prepared for?) Echo division was to have a “principle...18 to 20 foot long” is perplexing. See Brunner, *Ingenious Business*, 62.

¹⁸ Ulrich Dähnert, *Die Orgeln Gottfried Silbermanns* (Amsterdam: Frits Knuf, 1971), 213; Frank-Harald Greß, *Die Klanggestalt der Orgeln Gottfried Silbermanns* (Frankfurt am Main: Borchinsky, 1989), 36. Dähnert lists the Cimbels as having three ranks, while Greß lists two ranks. Tragically, the organ was destroyed without cause following World War II.

¹⁵ Brunner, *Ingenious Business*, 62.

¹⁶ Owen, “Brother Klemm,” 29.

- 4' Rohrflöte
- 3' Nasat
- 2' Octava
- 1½' Quinta
- 1' Sifflöt
- III Cimbel

With this in mind, Klemm's use of language is certainly suggestive. For example, "a Pair of Organs" is English enough, but the description of the Mixture (note the German spelling) as a stop that will "sharpen all the rest" reminds one of the German *scharf*, which, of course, was also the name of a Mixture stop. Furthermore, the names of the flute stops raise questions as well. The German Flute was the English term commonly used to refer to the traverso, or transverse (i.e., side-blown) flute, and indeed, Traverso stops are not uncommon in Central German organs, such as the 1739–40 organ by Johann Elias Schulze Milbitz, just south of Weimar.¹⁹

¹⁹ Hartmut Haupt, *Orgeln in Ost- und Süd-Thüringen* (Leipzig: Verlag Ausbildung & Wissen, 1995), 36. It is worth pointing out that Father Smith organs did often have a Great Holflaut, but only on larger instruments, and this was a generation earlier, and Smith, too, was an immigrant builder.

Even the name of the Common Flute can be seen as a translation of the German Grob-Gedeckt.

On paper, then, the organ may look English, but perhaps one should not rush to conclusions as to how quickly Klemm acclimated to the tastes of his English clients. It should also be noted that Philip Feyring, who made organs for English congregations, built rather Germanic cases, and thus was not beholden to English tastes even as late as the 1760s.²⁰ The German heritage of nearly all of the Pennsylvania German school of builders maintains elements of their Germanic roots even well into the nineteenth century.

Though later generations of German immigrants sought to assimilate to American culture quite quickly, eighteenth-century immigrants were arguably not so keen to lose their identities as Germans. In fact, Klemm's accent may even have been more of an asset than a liability; the Germans were especially prized by the English for their skills as instrument makers. Thomas Jefferson, for example, expressly ordered German

²⁰ Brunner, *Ingenious Business*, 56.

keyboard instruments from a dealer in England because he felt the German instruments were better made. Likewise, the organ built in 1751 by the Schmahl dynasty of organ and stringed keyboard instrument makers for St. Michael's Church in Philadelphia was chosen because no colonial builder was deemed suitable for such an important commission, and it is interesting that, though this was a German instrument built for a German congregation, it drew particularly large crowds of English-speaking admirers.²¹

Klemm was considered too old (early sixties) to set up the Schmahl instrument, so the job was entrusted to a certain Landenberg, whose talents apparently fell short of what was required for the final voicing and tuning. When Klemm was finally engaged to finish the work, did he view the Schmahl organ as a delicacy from abroad, or as a particularly fine example of the tradition that he carried in himself, and intended to pass on to the American-born builders who were to follow in his footsteps? ■

²¹ Brunner, *Ingenious Business*, 4, 51.

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The following memorandum of April 15, 2007, received by the editor, pertains to the closing of the Jesuit Urban Center (Church of the Immaculate Conception) in Boston, home to E. & G.G. Hook Opus 322 of 1862. PHOTO AT LEFT BY LEN LEVASSEUR, 2001.

Dear Brothers, P.C.

Throughout my four years as provincial, I have seen to it that the province has done all that it could to extend the viability of our Jesuit apostolate at the Church of the Immaculate Conception and the Jesuit Urban Center. After numerous meetings with my consultants and having apprised the members of the province congregation last January that we could no longer afford to keep the apostolate there going, I have decided that the New England Province will withdraw its presence from the South End.

I will be celebrating and preaching at the 10:00 AM Sunday mass on April 15th at the Church of the Immaculate Conception. After the liturgy I will have an open meeting with the community to announce that as of July 29, 2007, we will no longer celebrate Sunday masses and that as of April 20, 2007, we will cease to offer daily masses and to run any programs out of its Jesuit Urban Center, located next door. The attached press release will be distributed after mass.

As I told the Church community shortly after I took office, it was my hope that with all the new apartments and condominiums being constructed in the area the community would increase in number and be in a better position to assume a much greater responsibility for the on-going expenses of running the Church. That has not happened.

Furthermore, a recent engineering study of the Church, commissioned by the province, was completed last fall. That report showed that at least one million dollars of deferred maintenance would need to be done over the next few years. The province simply cannot commit those kinds of resources to what has become essentially a Sunday worshipping community with one mass.

I am enormously grateful to Father J.A. Loftus, S.J. (MAR), who has truly done all that he could since I appointed him to be director of the Jesuit Urban Center in 2004. This decision in no way adversely reflects upon his competent stewardship of the ministry that was entrusted to him. Each working day "J.A." labored against almost insurmountable odds. All of the Jesuits in the province owe him their deep gratitude. I would also like to thank those Jesuits who have presided regularly at Sunday and daily liturgies. They have attended well to the pastoral needs of the community.

I appreciate that this decision will be hard on so many people who have such fond memories of the "Immaculate." Yet, in the spirit of the paschal mystery that we have just celebrated at Easter, we must trust that the Lord is present even in the darkest of moments. In closing, I would like to stress that this was an apostolic decision about what the province can and cannot do. No other motives are to be attributed to this move. As the press release indicates NO decision has been made about the future of the Church or the link building. I know that as Jesuits I can count upon your prayers and your full support.

Sincerely yours in Christ,

Thomas J. Regan, S.J.
Provincial



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The *Personalia* of John Clemm

by LAURENCE LIBIN

TWENTY YEARS AGO IN THIS JOURNAL I PRESENTED SOME archival documents concerning John Clemm, or Johann Gotlob Klemm, the first known professional organbuilder in British colonial America.¹ The present article provides a transcription and translation of Klemm's *Personalia*, the primary source for English-language accounts of his life.² Armstrong bases his summary of Klemm's life on a now missing manuscript of this memoir formerly preserved at the Moravian Archives in Bethlehem, Pennsylvania.³ Brunner's survey also depends on this lost source.⁴ Owen's account relies on a separate but presumably identical copy in the Unitätsarchiv in Herrnhut, Germany.⁵ This latter document has been transcribed here in its entirety; if desired for comparison, digital photographs of the three-page manuscript (R.22.141.12) can be obtained from the Herrnhut archives. Fortunately, the scribal hand is clear (*italics* in the transcription correspond to Roman letters in the manuscript) and abbreviations are straightforward.

An earlier, rather free translation by Richard Claypool of the Bethlehem manuscript exists in typescript; its errors include a mistaken birthdate (which I inadvertently repeated in my earlier article) and misspelling of Freiberg as Freiburg,

a different town.⁶ At the cost of some verbal awkwardness, I have preferred to stay closer to the old-fashioned German language, despite its sometimes elusive meaning. A few expressions might even have confused Klemm's contemporaries, although his Moravian brethren no doubt understood the thrust of such idiosyncratic terms as *Zungen-Trieb* (tongue's urge). When a word such as *Gelegenheit* (opportunity, occasion, meeting, service) admits multiple interpretations, I have chosen one appropriate for the context. Regrettably my English palls before the lovely phrase, "*er ... sehr sanfte in Jesu Herz verrauchte*;" literally, at his death Klemm very gently smoked into Jesus' heart—the poetic image recalls the vanishing smoke of a snuffed candle, a standard iconographic symbol of life's evanescence.

Following the transcription and translation, I offer some speculations arising from the incomplete and biased characterization that emerges in the *Personalia*. Whether Klemm's personality and life experience can illuminate his work remains to be seen, but at least after he rejoined the Moravian community (*Brüdergemeine*) in 1757 following long estrangement, he would have regarded organbuilding as a labor no less spiritual than practical. Among the Brethren every activity was impelled by and directed toward Jesus. Craft production, agriculture, and all mundane activities were therefore acts of worship, fully understandable only within the distinctive context of Moravian religiosity. However, because we cannot know exactly how Klemm behaved or how his beliefs evolved, and we have little tangible evidence of his work, our image of him will necessarily remain vague. To sharpen the focus, I introduce some new biographical information drawn from various

1 Laurence Libin, "New Facts and Speculations on John Clemm" in *The Tracker* 31, no. 2 (1987): 19–23. The spellings Clemm and Klemm both appear in eighteenth-century documents, the former mostly in American sources; I adopt the usage of the text under consideration.

2 I am deeply grateful for Martin Kather's invaluable assistance in transcription and translation, but any errors are entirely my fault.

3 William H. Armstrong, *Organs for America: the Life and Work of David Tannenber* (Philadelphia: University of Pennsylvania Press, 1967), 12–17.

4 Raymond J. Brunner, "*That Ingenious Business*": *Pennsylvania German Organ Builders* (Birdsboro: Pennsylvania German Society, 1990), 60–67.

5 Barbara Owen, "Brother Klemm, Organ Builder" in "*Pleasing for Our Use*": *David Tannenber and the Organs of the Moravians*, ed. Carol A. Traupman-Carr (Bethlehem: Lehigh University Press, 2000), 24–40.

6 Claypool's translation was kindly furnished to me in 1987 by Cynthia Adams Hoover.

archival sources. Although at this time the resulting outline remains largely hypothetical, any valid insight that might arise can only enrich our appreciation of this pioneer and might also enlighten our view of his protégé, David Tannenber.

Personalia des sel. Bruders *Johann Gottlob Klemm*, nach seinen selbst eigenen mündl^{en} Erzählungen aufgesetzt:

Er ward geboren anno 1690 d. 12^{ten} May ohnweit *Dresden* in einem Dorfe, woselbst sein Vater Schulmeister u. *Organist* war, bald darauf aber nach *Dresden* zog, u. das Orgel=bauen trieb. Sein Vater hatte ihn im Mutter-Leibe dem Herrn gewidmet, u. übergab ihn nachher einem *Informatori* zur Erlernung der nöthigen Sprachen bis in sein 15^{tes} Jahr, da er nach *Freyberg* auf die Schule kam. Die Zeit seines Aufenthalts daselbst, hat er in seinen ältern Jahren oft bedauert, weil er (nach seiner Redens-Art) da nichts als böses gelernt. Er ging daher nach 2 Jahren auf die *Universitaet* nach *Leipzig*, in Erwartung, da was fürs Herz zu *profitiren*, weil er von Jugend auf ums Selig werden bekümmert war; fand aber auch hier nicht, was er suchte, u. verlor darüber allen Muth, *Theologiam* zu studiren. Indessen setzte er seine *Studia* mit aller Treue fort, *frequentirte* fleissig die *Collegia*, wurde aber einmal in des *Professor Pfeiffers Collegio*, als er den Artikel von der Erb-Sünde tractierte so getroffen, daß er, aus Verlegenheit über sich selbst, sich des Weinens nicht enthalten konnte; von da an rechnete er seine Erweckung. Er brachte die folgende Zeit in der Stille mit Beten u. Weinen zu, u. entschloß sich, weil er den Verfall der *Universitaeten* u. der ganzen Religions=Sache überhaupt sahe, keinen geistlichen Dienst anzunehmen. Nach Verfließung seiner *Universitaets*-Jahre ging er wieder nach *Dresden*. Sein Vater, der gern gesehen, daß er einen Pfarr-Dienst angenommen hätte, als er eine andre *Determination* bey ihm wahrnahm, wurde darüber sehr unzufrieden, ging aber das Jahr drauf aus der Zeit. Unser sel^{er} Bruder ergriff gleich darauf die Orgel-Bauer-*Profession*, blieb in *Dresden* u. verheyrathete sich. Hier fügte es sich nun sehr artig, daß der sel. Jünger, der damals ~~xxxxxx~~ am *Dresdnischen* Hofe war, die untere *Etage* in dem Hause, wo unser Seliger wohnte, zur Miethe nahm, u. in demselben seiner *Domestiquen* täglich Versammlungen hielt, in welche besonders Sonntags auch viele Freunde hierin gingen, u. darunter des sel. Bruders seine Frau, die ihm oft erzählte, was der H. Graf vor schöne Reden hielt. Er aber wolte nicht recht trauen, u. sagte: Mit grossen Leuten wäre nicht viel anzufangen. Auf vieles Zureden ging er doch selber einmal hin, blieb aber nur auf der Treppe stehen, u. obgleich ihm des Jüngers Rede wohl gefiel, so konnte er doch über seinen gefaßten *Scrupel* nicht weg. Indessen besuchte ihn der sel. *Tobias Friedrich*, als damaliger Kammer-Diener des seligen Jüngers, weil er ein Orgelbauer wäre, u. merkte bey der Gelegenheit was andres an unserm sel. Bruder, als bey andern Welt-Menschen, sagte auch solches nachher dem Jünger, der sich solches zur Gelegenheit nahm ihn

-2-

selber zu sprechen, daß er ein *Clavecin* bey ihm bestellte, u. auf die Art mit ihm bekannt wurde, welches geschahe anno 1724. Nicht lange hernach meldete ihm der Jünger, daß er bald nach *Berthelsdorf* reisen, daß nicht weit davon ein neuer Ort angebauet würde, wo sich gute Seelen hin versammelten, u. offerirte ihm die *Reparatur* der Orgel in *Berthelsdorf*, u. daß er sammt seiner Frau mit ihm dahin reisen könnte. Er acceptirte

es, u. wurde bey der Gelegenheit näher mit dem sel. Jünger bekannt, der sich auch während der Arbeit an der Orgel, sehr viel mit ihm abgab, u. ihm endlich freystellte, nach Hhuth zu ziehen, wozu er sich aber nicht *resolviren* konte, u. zog mit seiner Frau wieder nach *Dresden*, verblieb aber nur hier bis anno 1726, u. zog sodann abermals mit seiner *Familie* nach Hhuth, wo er zum *Informatoren* gebraucht wurde, öffentl^e Gelegenheiten auf dem Gemein-Saal hielt, u. auch anno 1727 d. 13^{ten} Aug. die Gnade hatte, dem unvergeßl^{en} Amahl in der *Berthelsdorfer* Kirche beyzuwohnen. Weil nun Hhuth zu der Zeit noch mit allerhand Leuten von verschiedenen Meynungen, worein er auch mit *implizirt* wurde, sehr untermengt war, so kam in den folgenden Jahren etwas in die *Connexion*, die er mit der Gem. u. sonderl. mit dem sel. Jünger hatte, hinein, so daß man sich endl. genöthigt sahe, ihn vom Amahl auszuschliessen, welches ihn aber so angriff, daß er sich entschloß, sich in seinem Leben mit keiner *Religion* mehr zu schliessen, blieb aber noch einige Jahre in dieser Gemüths-Stellung in Hhuth wohnen, bis er sich endlich 1735 oder 36 *resolvirte*, mit den Schwenckfeldern in *Berthelsdorf* nach *Pensylvanien* zu ziehen. Hier wohnte er die ersten Jahre meistens in *Philadelphia*, baute sich auch nahe an der Stadt ein eigenes Haus, u. lebte vor sich in der Stille, bis anno 1745 oder 46 seine Frau aus der Zeit ging, u. weil ihn sein Sohn auch bald darauf verließ, so wurde dadurch sein Plan verschnitten. Er gab seine Haus haltung auf, u. zog nach *New-York*. Hier wurde er endlich mit einigen Br^{ern} bekannt, fing auch an ihre Predigten fleissig zu besuchen, da ihm den gelegentl: einmal ein Br. von *Bethlehem*, der just zum Besuch da war, vieles von *Bethlehem* erzählte u. daß die Br. eine Orgel brauchten für den Saal in *Nazareth-Hall*. Ey, sagte er, wenn ich wüßte, daß die Br. meine Arbeit brauchten, ich wolte gleich zu euch ziehen, schrieb auch deswegen an Br. *Joseph*, dessen Antwort bald darauf er mit Freuden=Thränen las, packte gleich seine Sachen zusammen, u. eilte nach *Bethlehem* was er konnte. Hier kam er im *Nov.* 1757 an, u. wurde gar sehr beschämt über die Liebe aller Geschw., u. sonderlich seines alten werthen Freundes, des Br. *Josephs*, dessen seiner Liebe u. Bekanntschaft er sich nie ohne Thränen erinnern konnte. Nun freute er sich, daß er wieder bey seiner Gemein sey, war wie ein Kind ohne allen Kummer voller Dankbarkeit über der bisherigen Gnadenleitung des Heilids. Im *Mart.* 58 zog er nach *Naz.* Hall, die Orgel daselbst zu bauen, gelangte auch indessen wieder mit zum Genuß des Leichnams u. Blutes

-3-

Jesu zu seiner unbeschreibl^{en} Freude, u. kam das folgende Jahr ins *Nursery*-Haus zu wohnen, wo er an den kleinen Unmündigen manche Freude hatte, denn er war ein großer Kinder-Freund, pflegte auch zu sagen: wenn ich euch noch so viel hinter liesse, so solte es vor nichts als Kinder angewandt werden; Kinder sind sein Erbe.

A⁴ 1760 zog er wieder hirher u. zwar aus Mangel des zu seiner *Profession* gehörigen Plazes in ein nicht weit von *Bethleh.* gelegenes Haus. Hier brachte er seine Zeit recht *Sabbatisch* zu, war gern allein, besuchte aber, so viel es sein Alter u. schwächl^e Leibes Umstände erlaubten, fleissig die Gelegenheiten. Ein besonderes Vergnügen fand er im Lesen der Reden des Jüngers, bedauerte aber dabey oft mit Thränen den zwischen ihnen entstandenen Mis Verstand (wie ers zu nennen pflegte) worüber er aber noch selbiges Jahr durch ein eigenhändiges Schreiben von dem sel. Jünger, welches er

kurz vor seinem Heimgang geschrieben, gar sehr beschämt u. getröstet worden. So oft er an die verfllossene Zeit gedachte, u. was er jetzt für Seligkeiten in der Gem. genösse, so waren seine Augen gleich voll Thränen. Er pflegte sich daher oft des Spruchs zu bedienen: Ich will dir deine Tage erstatten: Ja, sagte er, das thut Er an mir, Er läßt mich wieder genießen u. nach holen, was ich versäumt habe. Und in dieser Gemüths-Situation kam er seiner Auflösung immer näher, worüber er sich so zu äussern pflegte: Er wird wissen, wenns Zeit seyn wird, mich zu sich zu holen. Lange werde ich nicht liegen, das werdet ihr sehen; Ich habe es mir vom Herrn ausgebeten, u. so geschah es auch, denn als er am 2^{ten} May im Begriff war nach *Bethlehem* in die Gelegenheiten zu gehen, überfiel ihn eine Ueblichkeit; er blieb also zu Hause, befahl aber, nichts in *Bethlehem* davon zu sagen: es würde nicht viel zu bedeuten haben. Nachmittag aber benahm ihm ein starkes Erbrechen auf einmal so die Kräfte, daß er sich legen musste, und sehr über Leibes-Schmerzen klagte, wobey er aber sehr stille lag, u. viel mit seinem Herrn allein redete. d. 3^{ten} Nachmittag wurde er so munter, daß man sein Wieder-Aufkommen vermuthete. Allein am 4^{ten} wurde er wieder so schwach, daß er wie ein Kind bedient werden musste; doch verloren sich nach u. nach die Leib-Schmerzen. Er blieb stille u. redete viel mit dem Hld., äusserte aber auch manchmal in der Hize seinen Zungen-Trieb, wie daß er die *Separatisten* u. andre *Seelen* ihres Irrthums überführen wolte. Auf Befragen, ob er wol dieses mal Heimgehen würde? antwortete er: Er wüßte es nicht, er habe es seinem Herrn überlassen. d. 4^{ten} gegen Abend ließ er sich noch auf einen Stuhl setzen, aber auch bald wieder ins Bette bringen. Es wurden ihm verschiedene Verse gesungen, die er mit vielem Vergnügen anhörte u. zum Theil mitsang, bis endl. sein Athem stehen blieb, u. er nach Mitternacht in der ersten Stunde unter den Worten: Am Ende aller Noth oelt ihn ein, ihr Wunden roth, sehr sanfte in Jesu Herz verrauchte, im 72^{ten} Jahre seines Alters.



Personal account of the blessed Brother Johann Gottlob Klemm, prepared after his own oral narrations:

He was born May 12th in the year 1690, not far from Dresden, in a village where his father was schoolmaster and organist, but soon thereafter moved to Dresden and pursued organbuilding. While in his mother's womb his father had dedicated him to the Lord, and later gave him over to a tutor to learn the necessary languages until his 15th year, when he came to school in Freiberg. In his elder years he often deplored the time of his stay there, because he (in his own words) learned nothing there but evil. After two years he went from there to the university in Leipzig, in expectation of profiting something there for the heart, because since childhood he was worried about becoming saved; but here too he did not find what he sought, and therefore lost all desire to study theology. Nevertheless he faithfully continued his studies and diligently attended classes, but once, when in Professor Pfeiffer's class, as he treated the article of original sin, he was so struck that, in distress about himself, he could not keep from weeping; from thence he reckoned his awakening. He passed the following time quietly with praying and weeping, and because he saw the decay of the universities and the whole matter of religion in general, he decided not to take up pastoral service. After completion of his university years he returned to Dresden. His father, who had been glad to see that he had

pursued a pastorate, became very upset when he noticed another determination in him, but the next year he ran out of time [died]. Right afterwards our blessed Brother embraced the organbuilder profession, stayed in Dresden, and married. Now here it happened so agreeably, that the blessed Disciple, who at that time was [word crossed out] at the Dresden court, leased the lower floor in the house where our Blessed lived, and there held daily meetings [services] for his retinue, to which many friends came especially on Sundays, and among them the blessed Brother's own wife, who often told him what beautiful talks [sermons] the Lord Count held. But he did not want really to trust, and said, "With great people not much is to be done." After much coaxing he once went there himself, but stayed only on the stairs, and although the Disciple's speech pleased him, he could not overcome his ready scruples. At that time the blessed Tobias Friedrich visited him as the then secretary of the blessed Disciple, because he was an organbuilder, and on this occasion noticed something special about our blessed Brother, compared with other worldly persons. He [Friedrich] told this later to the Disciple, who took that this opportunity

-2-

to talk personally to him [Klemm], to order a *Clavecin* from him, and in this way got to know him, which happened in the year 1724. Not long afterwards, the Disciple informed him that he would soon travel to Berthelsdorf, that not far from there a new village [Herrnhut] was being built where good souls assembled, and offered him the repair work on the organ in Berthelsdorf, and that he together with his wife could travel there with him. He [Klemm] accepted this, and on this occasion got better acquainted with the blessed Disciple, who also during the work on the organ had much to do with him and eventually invited him to move to Herrnhut, which he however could not resolve to do, and moved with his wife again to Dresden, but only remained here until the year 1726, and moved then again with his family to Herrnhut where he was hired to tutor, held public services in the congregation hall, and also had the favor on August 13th, 1727, to be present at the unforgettable Lord's Supper in the Berthelsdorf church. Since now at this time Herrnhut was very mixed with all sorts of people of varying persuasions, in which he too became implicated, so in the following years something happened with the connection that he had with the congregation and particularly with the blessed Disciple, so that finally one felt compelled to exclude him from the Lord's Supper, which however hurt him so, that he decided to have done with religion in his life, but remained living in Herrnhut a few years in this state of mind until finally in 1735 or 1736 [actually 1733] he resolved to move to Pennsylvania with the Schwenkfelders in Berthelsdorf. Here he lived the first years mostly in Philadelphia and built his own house close to the city, and lived quietly for himself, until the year 1745 or 46 his wife ran out of time, and because soon afterward his son left him too, so through this his plan was cut short. He gave up his household and moved to New York. Here eventually he became acquainted with some Brethren and began diligently to attend their services, when once a Brother from Bethlehem, who was visiting just then, told him a lot about Bethlehem and that the Brethren needed an organ for the meeting room in Nazareth Hall. "Hey," he said, "if I had known that the Brethren needed my work, I would have moved right

away to you,” and wrote therefore to Brother Joseph, whose answer he soon read with tears of joy, immediately packed his things together, and hurried to Bethlehem as fast as he could. Here he arrived in November 1757, and became very much embarrassed by the love of all the Brothers and Sisters and particularly of his old dear friend Brother Joseph, whose love and companionship he could never recall without tears. Now he rejoiced that he was with his congregation again, was like a child without any care, full of gratitude for the Savior’s previous guidance of grace. In March 1758 he moved to Nazareth Hall to build the organ there, meanwhile regained the enjoyment of Jesus’ Body and Blood

-3-

to his indescribable joy, and came the following year to live in the Nursery-house, where he took much pleasure in the little young ones, for he was a great friend of children. So he used to say, “However much I leave behind to you, it should be used for nothing else but children;” children are his heirs.

In the year 1760 he moved hither again, and really from lack of suitable spaces for his profession, to a house lying not far from Bethlehem. Here [at the Burnside property near Nain] he spent his time quite sabbatically, was happy alone, but attended services diligently, as much as his age and weak constitution allowed. He found a special pleasure in reading the addresses of the Disciple, but often in so doing tearfully regretted the dissension that had developed between them (as he used to call it): but upon which, still in that same year, he became very much ashamed and comforted by a letter from the blessed Disciple’s own hand, which he wrote shortly before his going home. As often as he thought of the time flown, and what kind of graces he now enjoyed in the congregation, immediately his eyes were full of tears. About this he often used the saying, “I will return to you your days.” “Yes,” he said, “that He does for me, He lets me rejoice again and make up for what I have lost.” And in this mood he came closer and closer to his disengagement [from life], upon which he expressed himself thus: “He will know when it will come time to send for me. I will not wait long, you will see that; I have asked it of the Lord.” And so it happened indeed, for when on May 2nd [1762] he was about to go to Bethlehem for services, a sickness overcame him; he therefore stayed at home, but ordered nothing be said of this in Bethlehem; it would not have much meaning. But in the afternoon a strong nausea suddenly so took away his strength that he had to lie down, and complained much of a stomach ache, whereat however he lay very calm and spoke much with his Lord alone. The third afternoon he became so lively that one supposed his recovery. However on the fourth [afternoon] he became again so weak that he had to be served like a child; but little by little the stomach ache subsided. He remained calm and spoke much with the Savior, but sometimes also asserted in the heat of his tongue’s urging [in his feverish rambling], how he wanted to convince the Separatists and other souls of their errors [to turn... from their errors]. On being asked if maybe this time he was going home, he answered, he would not know it, he has left it to his Lord. The fourth [day] about evening, he asked to be seated on a chair, but soon after to be brought again to bed. Various verses were sung to him, to which he listened with much pleasure and partly sang along, until finally his breath gave out, and after midnight in the first hour, at

the words: “At the end of all affliction, anoint him, you red wounds” he very gently wafted into Jesus’ heart in the 72nd year of his age.

Johann Gottlob Klemm evidently dictated an autobiographical memoir, or *Lebenslauf*, late in life in anticipation of “going home.” That original account was anonymously edited and perhaps truncated for the present *Personalia*. Confusion over the years of Klemm’s leaving Herrnhut and of his wife’s death suggests his memory was failing, but omission of the year of his death might be a scribal oversight; in any case the dates throughout must be read with caution. Obviously the lengthy description of Klemm’s final illness and death came not from his own mouth, but from witnesses. Likewise, persons close to Klemm no doubt provided the quotations attributed to him. Such highly affective life stories were often recited at memorial services and were further intended as archival records and for circulation in manuscript copies throughout the far-flung Moravian church.

Edited memoirs normally include only information deemed historically or spiritually significant, so it is not surprising that the names of Klemm’s parents, wife, and children, who seem not to have been members of the *Brüdergemeine*, are not mentioned here; evidently their identities were irrelevant to the confessional and inspirational story the editor wished to convey. Such omissions are not unusual in contemporary *Lebensläufe*, though Klemm might have intended to devote more attention to his family. David Tannenberg, in his 1766 *Lebenslauf*, names his immediate family members as well as “Father” Klemm and other persons to whom he felt indebted, but the posthumous 1804 version omits some of these names, including his children’s.⁷

In addition to Jesus, the only persons named in Klemm’s *Personalia* are Professor Pfeiffer (Johann Gottlob Pfeiffer, 1667/68–1740; adjunct professor of oriental languages, 1708–21, later professor and rector of the university of Leipzig),⁸ Tobias Friedrich (1706–36; first music director of Herrnhut), and Brother Joseph (the sobriquet of Bishop August Gottlieb Spangenberg, 1704–92; Moravian administrator in America, 1744–49 and 1752–62). Of course the intended readers would recognize the Disciple as Count Nikolaus Ludwig von Zinzendorf (1700–60; patron and leader of the Moravians). Interestingly, Friedrich, Spangenberg, and Zinzendorf were all considerably younger than Klemm, yet they helped direct his path through life and would have been familiar to many other Moravians, so by specifically recalling them, the *Personalia* strengthened communal bonds.

7 Transcriptions and translations of both versions of Tannenberg’s *Lebenslauf*, prepared by Martin Kather and myself, are forthcoming in *Journal of Moravian History* (2007).

8 A family connection with Tannenberg’s mother-in-law, Anna Helena (née Pfeiffer), cannot be ruled out.

As was usual in *Lebensläufe* of Klemm's day, childhood figures significantly in this account. Both Klemm's own discontented youth before his "awakening" and his affection for children play into Zinzendorf's ideal of a carefree childlike existence lived simply, innocently, trustingly, and spontaneously from the heart—thus the frequent references in memoirs like Klemm's to tears and joy. While in practical matters eighteenth-century Moravians esteemed learning, intellect, and knowledge of a craft or profession, their religious beliefs, consolidated by Zinzendorf, stressed unfiltered emotion over cogitation; hence, Klemm's hope to gain something for his heart at the university already anticipates Zinzendorf's teachings. Klemm's resistance to conventional schooling in Freiberg (perhaps at the old Latin school known today as Geschwister-Scholl-Gymnasium) where he learned "nothing but evil," and especially to theological indoctrination in Leipzig, further hints at an inclination toward Moravian attitudes even before he encountered the charismatic Disciple. However, for his soul's salvation he apparently still had to struggle to overcome a reluctance to trust himself as well as others, since as a boy he already worried about becoming saved and, like many adolescents, felt anxious about inborn sinfulness. *Lebensläufe* commonly express these fears, which are ultimately alleviated by reposing trust and faith in Jesus.

Klemm might have judged his own father untrustworthy for having too ambitiously and wrongly charted his destiny even before his birth. His mother appears here as a mere vessel. Perhaps an older brother was expected to inherit the paternal assets, leaving Johann Gottlob to serve the Lutheran church. At any rate his chagrined father died conveniently soon after Klemm decided to reject a pastoral vocation. Instead, his father's death liberated him to become an instrument maker in Dresden, where the sophisticated court of the Catholic Elector Friedrich August I supported a largely secular music establishment that far outshone Leipzig's. Ironically, Klemm's determination to forsake church service in favor of organbuilding recapitulated his father's decision to leave his village (presumably Bärwalde; see note 9 below) in order to pursue the same craft (the verb *trieben* connotes an urge or desire rather than an accomplishment).

Following his late father's footsteps to Dresden, Johann Gottlob probably joined an already established if modest family business. Most likely he had learned the elements of joinery and instrument making while still a boy, and he could have gained experience during the period after he left Freiberg about 1707 and before he matriculated at the university of Leipzig in summer, 1709.⁹ No record has been found of his

⁹ Personal communications from Leipzig University Archivists Petra Hesse, December 11, 2006, and Jens Blecher, January 5, 2007. Klemm paid a 12 *groschen* matriculation fee. The archives do not record a graduation date, so he did not earn a degree. He is listed as coming from Bärwald(e), presumably the village about eight miles north-north-west of Dresden near the

serving a formal apprenticeship, but to work legally as a master organbuilder in Dresden he would have needed a civic licence issued on evidence of adequate training. He seems never to have advanced so far.

In all likelihood, father and son were both attracted by the court's splendid music, which sustained a demand for fine keyboard instruments, including Gottfried Silbermann's. Drawn in part by extraordinary instruments, Johann Sebastian Bach performed in Dresden in 1717, 1725, and later, while in 1733 Wilhelm Friedemann Bach became organist of the Sophienkirche, home to the capital's outstanding Silbermann organ completed in 1720.¹⁰ Klemm would soon have realized the difficulty of competing in this milieu, but in the mid-1720s, now a middle-aged father himself (he had a family by 1726), he seems still to have been torn between possibilities in Dresden and secure employment in Zinzendorf's provincial estate.

Whether or not Klemm, who seems to have been a dutiful son, felt guilty for betraying his father's objective for him, as portrayed here he had strong moral scruples, reflected in his bad experience in Freiberg and his striking indictment of the corruption he detected in universities and "the whole religion thing." Outspoken and strong-willed, if chary of noblemen, he hesitated to embrace Zinzendorf's teachings wholeheartedly; indeed, he needed his wife's urging to attend the Lord Count's services. The breakthrough came when Tobias Friedrich contacted him professionally and Zinzendorf subsequently ordered a *clavecin* from him. Why these men considered Klemm special is unclear—perhaps his collegiate education, unusual in a craftsman, appealed to them—but since Zinzendorf could have commissioned a harpsichord from a better-known maker such as the court organbuilder Johann Heinrich Gräbner, his reaching out to Klemm must have seemed an irresistible gesture of personal favor. In fact, Zinzendorf might have been testing Klemm's ability before offering him a job in Berthelsdorf, where he would not have needed a craft licence, and where his religious training could have been exploited through teaching and preaching.¹¹

As in many contemporary accounts, Zinzendorf appears in this *Personalia* as a persuasive father figure (he was also known as "Papa"), so Klemm's ambivalent relations with the young, sometimes abrasive Count conceivably echoed some

Moritzburg castle and hunting preserve. No record has yet been found of his family there.

¹⁰ In 1723 Klemm's near contemporary Zacharias Hildebrandt (1688–1757), formerly an apprentice of Silbermann's, had already completed the organ at Störmthal, inaugurated with Bach's Cantata 194. It is hard to imagine Klemm's accomplishing so much at that age.

¹¹ Zinzendorf's musical interests are indicated by his correspondence with the composer Johann Friedrich Fasch during the 1730s; see www.fasch.net. Johann Tanneberger (*sic*), David's father, arrived with his wife and older son at Zinzendorf's estates in 1726, so the Klemms and Tannengers could have met then or soon after.

conflicted feelings about his own late father. Equally, Klemm might have resented Zinzendorf's imposition of rules in 1727 (the *Herrschaftliche Gebote und Verbote* and *Brüderlicher Verein und Willkür*) ordering civic and religious conduct in Herrnhut ("Lord's keeping"), a settlement on Zinzendorf's estate founded in 1722 by displaced Moravians. In 1726, Herrnhut had nearly come apart due to conflict among the various sects commingled there. Out of this turmoil, which involved Klemm, came the renewal of the ancient Moravian Church sparked by the memorable communion service of August 13, 1727. However, continued misgivings about Zinzendorf's theology, and perhaps personal antagonism, led to Klemm's excommunication about 1730.

Hurtful though this rejection was, Klemm apparently continued working in Herrnhut until the lure of greater freedom and opportunity in Pennsylvania precipitated his emigration in 1733. This voyage with his family would have been costly and he could not have risked arriving penniless in Philadelphia, so presumably he had accumulated some working capital to set himself up. Perhaps, too, he brought with him some essential reference works and specialized tools, since these would have been hard to obtain in America.¹² Chances are good that he and his Schwenkfelder companions already had contacts in Pennsylvania who helped ease their transition. At first, Klemm might have supported his family by teaching, tuning, and other jobs until he could re-establish his workshop; this was operating, doubtless with his sons' assistance (and without needing a licence), before 1739, when he completed an organ for Philadelphia's Gloria Dei Lutheran Church, as well as his only extant spinet. Surely he also farmed the land he bought just outside Philadelphia and took whatever other work he could find between instrument commissions.¹³

¹² Concerning his equipment, see Laurence Libin, "Tannenberg's Toolbox; or, the Case of the Missing Mandrels" in *The Tracker* 48, no 3 (Fall 2004): 14–19.

¹³ Klemm purchased his suburban property in Kensington (near the corner of present Frankford Avenue and Norris Street), on the former Shackamaxon Tract, from Anthony and Thomasine Palmer. Palmer (died 1749), a merchant from Barbados, was at one time President of the Provincial Council of Pennsylvania and a vestryman of Philadelphia's Christ Church. Other Kensington property owners were Johann Jacob Karst, who arrived on the same ship with Klemm in 1733; Jno. Lodowick Sprogel, probably the same Ludwig Sprogel who had provided an imported Prussian organ for Christ Church in 1728; and Michael Hillegas Sr., father of one of the colony's most important musical and governmental figures. Source: Grantors Index, Historical Society of Pennsylvania, courtesy of Kenneth W. Milano. The inventor and mathematician Thomas Godfrey, a witness to Klemm's original purchase, was a friend of Benjamin Franklin's and a founder of the Library Company of Philadelphia. Considering Klemm's acquaintance with the painter Gustav Hesselius and Dr. John Kearsley, another vestryman of Christ Church, it is likely that he was more widely known among Philadelphia's higher artistic and literary circles in the 1740s.



Above: Spinet by Johann Gottlob Klemm, Philadelphia, 1739. The Metropolitan Museum of Art, Purchase, Rogers Fund, 1944, 44.149.

Mention of Frederick (Friedrich) Klemm, a Philadelphia surgeon, and his wife Susanna and their children as well as one Johann Jacob Klemm in Bethlehem sources from 1742 and later suggests that Johann Gottlob had relatives nearby, but the surname was common, and they might not have been related.¹⁴ The passenger manifest of the brigantine *Pennsylvania Merchant*, in which Johann Gottlob arrived from Rotterdam on September 18, 1733, lists in addition to "Goetloop Kleym," several others whose identities remain obscure: adults Johan Kleym and Magdalena Klym (Gottlob's wife?), and children Caspar and Hendrick Kleym, as well as Andreas and Georg Kleym or Kleyen.¹⁵ Like Johann Gottlob at that time, none of these persons was Moravian, and whether they all belonged to the same family is uncertain.

Whatever the substance of his difficulties with Zinzendorf, Klemm's reconciliation with the Brethren in 1757, facilitated by Spangenberg and confirmed by a comforting let-

¹⁴ Many Klemms were involved with music and instruments from the early seventeenth through the nineteenth centuries, including the composer and music publisher Johann Klemm (d. 1651), organist to the Electors of Saxony in Dresden and a possible ancestor of our subject. J.S. Bach had contact with Johann Jacob Klemm (in 1702) and his son Johann Friedrich Klemm (in 1736–38) of Sangerhausen regarding his own and his son Bernhard's candidacies for the organist position at St. Jacobi in that city; see Christoph Wolf, *Johann Sebastian Bach: the Learned Musician* (New York: W. W. Norton, 2000), 67–68, 399–400. The luthiers Johann Georg Klemm (active about 1735 in Helbigsdorf near Freiberg) and Johann Gottfried Klemm Jr. (born 1737, son of a master turner in Radeberg near Dresden) might have been related to Johann Gottlob Klemm. Less likely is a connection with John George and Frederick August Klemm, natives of Neukirchen, musicians, music merchants, and early members (along with the flutist Charles Dannenberg!) of the nineteenth-century Musical Fund Society of Philadelphia.

¹⁵ Source: <http://www.rootsweb.com>.

ter from the Disciple's own hand shortly before Zinzendorf died, might have soothed any lingering feelings of doubt, anger, and remorse about past events in Germany.¹⁶ Klemm's friendship with Spangenberg—they could have met as early as 1730 in Herrnhut—is particularly significant because Spangenberg, orphaned at thirteen, had himself been a religious dissenter whose Separatist leanings led to his expulsion from Halle, a seat of Pietism, in 1733. Subsequently handed important administrative responsibilities by Zinzendorf, Spangenberg nevertheless grew to disagree with him and other church authorities over developments in America and was recalled in 1749, but returned as Zinzendorf's vicar in December 1751. Spangenberg's resolution of his problems with Zinzendorf might have encouraged Klemm to overcome his own alienation.

The "plan" curtailed by the loss of Klemm's wife and one unnamed son might mean something specific; according to Katherine Faull, to the Brethren a plan was "an agreed role or set of instructions (in accordance with the Saviour's [*sic*] intentions) and the place or area where it is to be carried out."¹⁷ Seen in this light, Klemm's relinquishing his household and moving to New York appears as an upset rather than a desired choice, although in accord with Jesus' will it was in this city that he eventually received the decisive impetus to return to the *Brüdergemeine*.

Unfortunately the memoir's account of this period, the most productive in Klemm's life, is extremely compressed and its chronology is unreliable, so we can only guess at what led the doubly bereaved widower to give up housekeeping and move. One probable reason was his extended effort at Trinity Church.¹⁸ He might also have hoped to build an organ for New York's new Moravian church, founded in 1748; the building was completed in 1752. Furthermore, the evangelist George Whitefield's denunciation during the 1740s of public musical performances in Philadelphia might have curtailed Klemm's work locally, at least among the more religiously

¹⁶ The Herrnhut archives preserves Zinzendorf's affectionate letter (R.14.81), written shortly before he died on May 9, 1760, together with a cover letter (R.14.82) from Andreas A. Lawatsch in Bethlehem, who forwarded Zinzendorf's message to Klemm in Nazareth on August 23, 1760, at the same time informing him of Zinzendorf's and his wife's deaths. Lawatsch also sent greetings to Tannenberg and his wife.

¹⁷ Katherine M. Faull, *Moravian Women's Memoirs: Their Related Lives, 1750-1820* (Syracuse: Syracuse University Press, 1997), 154.

¹⁸ The story of Klemm's organ for New York's Trinity Church, built with his son William's help beginning in 1739 and inaugurated in 1741, has been thoroughly discussed elsewhere; for a summary see Brunner, "That Ingenious Business," pp. 60–64. Klemm was still working on the organ in 1744 (apparently John Jr.'s departure as organist occasioned no rift) and repaired it again in 1752; Trinity finally offered it for sale, much enlarged from the original specification, in 1762. John Hann, a journeyman to whom Trinity Church paid a gratuity in 1741 for work on the organ, might have come from Pennsylvania with Klemm; a John Hann fought with the Northampton County (Pennsylvania) Volunteers at the battle of Brandywine, September 11, 1777.

conservative population; his 1739 spinet points to a private clientele, who might have been swayed by Whitefield's attitude.¹⁹ Anyway, by 1752 Klemm was ready to sell his suburban property (see below) and concentrate his efforts mainly in New York, where Whitefield wielded less influence.

It was not religious fellowship alone that drew Klemm to Bethlehem in 1757, since he had already been attending Moravian services in New York. In addition to the tug of religion, the opportunity to work, perhaps to instruct a younger helper, and to be cared for among old friends in Bethlehem might have attracted him more and more as he aged and faced increasing hardship on his own. Competition from Gilbert Ash, who advertised as an organbuilder in the March 15, 1756 *New York Mercury*, might have been the last straw. In his late sixties Klemm at last seems ready to accept the communal discipline that apparently irked him in Herrnhut thirty years earlier. He still had to prove himself worthy; although Bethlehem's authorities accepted him late in 1757, only months later in Nazareth was he admitted to communion, "to his indescribable joy."²⁰

How Klemm's sons felt about him might be inferred from their divergent paths; it was David Tannenberg who lived with "Father" Klemm in his old age and succeeded him as the Moravians' chief organbuilder, not Klemm's sons John Jr. and William. Scholars have assumed that the son who left (*verließ* can also mean abandoned or died) soon after his mother's death was John Jr., who was appointed organist at Trinity Church in 1741, but disappears from the historical record after 1743.²¹ Possibly, though, the departed son was another one, at present unknown. Whatever caused their separation, nothing in this terse account indicates that Klemm was estranged from his children, particularly as in June 1752, "in consideration of the natural Love and Affection which he ... hath & beareth for his said Son William" he sold William his four-acre Kens-

¹⁹ For Whitefield's impact on musical performance, see Carl Bridenbaugh, ed., *Gentleman's Progress: the Itinerarium of Dr. Alexander Hamilton, 1744* (Pittsburgh: University of Pittsburgh Press, 1948), 22–23 (June 9, 1744) and 252, note 386. In the early 1750s, according to Gottlieb Mittelberger, it was "still pretty difficult to hear good music" in Philadelphia although "[s]ome Englishmen occasionally give spinet or harpsichord concerts in private houses." See Gottlieb Mittelberger, *Journey to Pennsylvania*, ed. and trans. Oscar Handlin and John Clive (Cambridge, Mass.: Belknap Press, 1960), 87.

²⁰ Spangenberg's sermon for newly admitted members is discussed by Katherine Carté Engel, "Br. Joseph's Sermon on the *Oeconomie*, February 11, 1758" in Craig Atwood and Peter Vogt, eds., *The Distinctiveness of Moravian Culture: Essays and Documents in Moravian History in Honor of Vernon H. Nelson on his Seventieth Birthday* (Nazareth: Moravian Historical Society, 2003), 121–140.

²¹ Dr. Alexander Hamilton described the situation at Trinity Church on June 17, 1744: "There is a pritty organ att the west end of the church consisting of a great number of pipes handsomly guilt and adorned, but I had not the satisfaction of hearing it play, they having att this time no organist, but the vocall musick of the congregation was very good." See Bridenbaugh, *Gentleman's Progress*, 45.

ington homestead, which William might already have been managing; the language of the deed, however, is formulaic.²²

Equally indicative of continuing family ties is a reference in the 1788 Minutes of the Bethlehem Elders' Conference to a portrait offered to the Moravians by a Klemm descendant: "Ein Enkel des seel. Br. Klems in Baltimore wohnhaft, hat um das Portrait seines Gros=Vaters gebethen; man wird ihm dieses mit Gelegenheit als ein Present überschicken."²³ Assuming this portrait depicted Johann Gottlob, the offer is noteworthy as evidence for a grandchild in Baltimore and for showing that Klemm or someone close to him had had enough money and concern for posterity to commission the image, presumably before 1757.

While the elderly Klemm's wholly natural devotion to children could have compensated for his own immediate family's absence in his declining years, the *Personalia* does not make this point. Rather, the narrative of his brief residence in Nazareth's Nursery House (1759) provides a behavioral model for how affection and generosity can forge a link across generations, an important consideration in a stressed community segregated by gender and age groups, where children were reared communally and parents often lived apart. Having been embraced lovingly by the Brethren in 1757, Klemm himself is now likened to a carefree, grateful child; later he is described, in a sympathetic way, as weak and emotional and at last needing to be treated like a child himself.

Klemm's dependency and faith, not his career, mattered most to the writer of the *Personalia*, not least because Klemm appears to have made only minor practical contributions to the community during his last four and one-half years. At least this is the impression left by the memoir, but he might have accomplished more of which we have no record. He might, for example, have befriended two young American-born Moravian instrument makers, John Antes and the Mohican Indian Joshua, besides training Tannenberg.²⁴ But he was neither a missionary at the forefront of the Moravian endeavour, nor a vital member of the support staff, so to speak. Rather, regardless of the work he had done for them earlier, in permanently rejoining the Brethren he seems like a refugee from the world, with now only a peripheral function.

At his death Klemm could have bequeathed his remaining personal possessions—whatever he brought with him from New York—to his surviving children or others outside the congregation, but no will of his has been found and no trace of his personal effects; his workshop materials and bed, which belonged to the community, went to Tannenberg. Af-

²² The entire deed, in the Historical Society of Pennsylvania, is quoted in Libin, "New Facts and Speculations," 21.

²³ Minutes of the Elders' Conference, June 27, 1788, item 10, p. 123 (Moravian Archives, BethCong 56); I am grateful to Lanie Williamson for this reference. However, whether the "late Brother Klemm" was Johann Gottlob is uncertain, and the portrait has not been traced.

²⁴ See Laurence Libin, "What Kind of Instrument Did Joshua Make?" *Clavichord International* 10, no. 2 (November 2006), 49–51.

terwards, Spangenberg ordered that the money Tannenberg paid the congregation for the use of his predecessor's tools be used for "the Indians at Nain for their Lords Supper & Love Feasts."²⁵ As far as is known, children were only figuratively Klemm's heirs.

Because Klemm always lived and worked surrounded by others, it seems odd that he is described as living quietly for himself near Philadelphia ("er ... lebte vor sich in der Stille") and enjoying solitude outside Bethlehem ("... war gern allein"). Do these phrases mean that he simply preferred peace and quiet or just minded his own business, or subtly reflect a deeper introversion? The same words "in der Stille" occur earlier in the *Personalia* in connection with the intense emotions attending Klemm's youthful awakening and rejection of decayed religion, and Moravian readers would have understood that this stillness was not inactive but dynamic, worshipful, sanctified. Moravians valued quiet, receptive awareness as conducive to intimacy with the Savior; attentive stillness invited holiness, a sentiment distantly echoed in Fr. Joseph Mohr's famous poem, *Stille Nacht, heilige Nacht* (1816). (Klemm eschewed "religion" a second time after his excommunication, but religion must not be confused with faith; here, the two seem opposed.)

In any case, if Klemm was seeking respite from care he chose a risky refuge when he joined the Bethlehem congregation. His visits to the area as early as 1746 would have alerted him to the threat of attack by hostile Indians; in 1755 and subsequently, killings occurred within a few miles of Bethlehem.²⁶ Bethlehem's economy, too, was precarious, as he

²⁵ Workshop inventory of May 11, 1762, transcribed in Laurence Libin, "Music-Related Commerce in Some Moravian Accounts" in "Pleasing for Our Use," 107–111; on Spangenberg's order, see p. 81.

²⁶ Owen, "Brother Klemm," p. 31, quoting the Bethlehem Diary for July 19, 1744, asserts that Johann Gottlob had visited Bethlehem before that date; in an alternative translation, the passage in question, referring to a letter received, reads: "Klemm of Philadelphia, asking that the congregation pray for him and keep him in mind. He speaks highly of the grace he experienced when he last was here, that in particular he had been deeply affected by the music." However, this Klemm is probably Frederick (Friedrich), who had visited on June 21 and died later that year; according to Spangenberg's diary, on December 6, 1744, "Sister Klemm, after [giving] a short account of her husband's death, fervently requests permission to come here." The widow arrived with her three children on December 26; her mother came from Philadelphia to visit them on May 21, 1745. In Bethlehem's register of marriages for 1746, when Susanna (born Haussamel) remarried, she is identified as Frederick's widow, but Johann Jacob appears as Susanna's husband in her daughter's (also Susanna) listing in the Single Sisters Choir catalogue, Moravian Archives, MS Beth SS24; so maybe Johann Jacob and Frederick were the same man. Both Frederick and Susanna had visited Bethlehem as early as 1742. See *The Bethlehem Diary Volume I, 1742–1744* and *Volume II, 1744–1745*, trans. Kenneth G. Hamilton and Lothar Madeheim (Bethlehem: Moravian Archives, 2001). A later Frederick Klemm, a son of Susanna's, who had attended Moravian boarding schools at Oley and Frederickstown about 1745–50, was apprenticed to a Bethlehem nailsmith on the same day his schoolmate John Antes, the future instrument maker and composer, was apprenticed to a wheelwright; see *Journal of the Commission of the Brethren 1752–1760* (Moravian Archives, MS 239), January 19, 1757.

was told.²⁷ His overriding aim, however, was to end his life spiritually sheltered within the congregation, his true family, where he could finally devote himself fully to healing his soul and finding salvation, again not without tears.

Taken at its word, the *Personalia* contradicts certain reported facts. According to this account, Klemm died not on May 5, as stated even in the official Bethlehem Diary, but in the first hour of May 6; counting May 2 as the first day of his final illness, he went to bed alive on the fourth day, May 5.²⁸ Brunner's remark that Klemm's father became a minister in Dresden is unsupported here, as is Owen's claim that Tobias Friedrich purchased a clavichord from him. On the other hand, Klemm's death at the very words, "*Am Ende aller Noth oelt ihn ein, ihr Wunden roth,*" a line from the *Litany of the Wounds of the Husband* (*Herrnhuter Gesangbuch* no. 1949), reinforces Craig Atwood's contention that veneration of the bloody wounds of Christ persisted in Bethlehem long after the putative end of the Sifting Time (*Sichtungszeit*), a period of extreme devotional practices among the Moravians.²⁹ Even if apocryphal, the report of Klemm's death at this exact point underscores his reconciliation and acceptance of Zinzendorf's theology. Incidentally, the original litany reads "*oelt uns ein*" ("anoint us"). Many Moravians passed out of time similarly accompanied by suitable hymns.

Unlike Tannenber, who died in old age while installing an organ, the elderly and infirm Klemm is pictured here as having mostly withdrawn from instrument making. After

²⁷ *Journal of the Commission of the Brethren 1752–1760*, December 1, 1757, quoted incompletely by Owen, pp. 33–34. The relevant sentences read:

"Old Mr. Klemm, the Organ-Builder, late of New York, having at his repeated Instance Obtain'd leave to remove to Bethlehem in his advanced Age, appeared before us; and upon being asked what he proposed to himself by living amongst the Brethren? Answered to the following effect viz'.

That he was tired of the world, & that he had no other View in coming to live with us, but for his Souls Health & Salvation.

The Situation & Difficulties of our Oeconomy & Community were faithfully laid before him & he was told he sho^d take Time to consider that Matter well, also on what Footing or Conditions he wo^d undertake to repair our Old or provisionally build us a New Organ, if we wo^d give him a monthly or quarterly Gratuity.

He upon that declared he was now free from all Engagem^s & Entanglem^s of the World, & that he no way came here for temporal Advantage. But when he had considered it further he wo^d be more explicit in that respect."

²⁸ The Bethlehem Diary notes for May 5, 1762, "*Diese Nacht in der ersten Stunde ging aus dem Witwer-Chor unser l. Br. Johann Klemm selig zum Hld (Personalia vid. Infra)*" ("This night in the first hour our beloved Brother Johann Klemm went out of the Widower Choir blessedly to the Savior"). Regardless of whether the Moravian day began at midnight or, as in Jewish practice, at sundown, the diarist apparently contradicts the *Personalia* unless "this night" means the night of May 5–6.

²⁹ Craig D. Atwood, *Community of the Cross: Moravian Piety in Colonial Bethlehem* (University Park: Pennsylvania State University Press, 2004), *passim*. Zinzendorf's entire *Litany of the Wounds* is translated on pp. 233–237. The text was received in Bethlehem on November 7, 1744. Moravians of the Sifting Time adored the side wound of Christ as a haven, a refuge from the world, and a portal.

relocating with David Tannenber to the Burnside property adjoining Nain on August 8, 1760—at whose initiative is unclear—he reportedly lived as though each day was sabbatical, that is, a day of rest. Tannenber, although still nominally his assistant, was working independently at least by June 1761, the date of his earliest known instrument.³⁰ By this time, Klemm's approach to organ design and tuning probably seemed outmoded or inadequate, so the congregation sent for up-to-date reference books from Germany.³¹ Yet if Klemm now felt in any way redundant, his deliberately uplifting memoir gives no hint of it.

In keeping with the *Personalia*'s purpose, nearly one-third of its length is given over to Klemm's exemplary approach to death. As he calmly neared his end he gave thanks for his blessings and made up for lost time by profiting from the Disciple's lessons.³² Conscious of his failings, he wanted others to avoid the same mistakes. Although such acknowledgement of fault and affirmation of faith are commonplace in Moravian memoirs, Klemm's sincerity is beyond question. Therefore, the memoir's silence concerning David Tannenber and his wife, with whom Klemm spent his last years virtually as a family member, might seem ungrateful if not misleading. (The Widowers Choir, the social group to which Klemm belonged, did not maintain a separate residence, so Bethlehem's widowers lived and worked where they could.)

However, the writer also skims over Klemm's own labors on behalf of the congregation, not out of ingratitude but partly because there would have been no point encouraging others to emulate his work, which was left in Tannenber's hands. In fact, on December 9, 1762 the community's overseers urged Tannenber to discontinue this "disorderly" work and return to cabinet making in Bethlehem, and to them Klemm's presence might have been as much burdensome as beneficial in economic terms. But as far as the *Personalia* is concerned, only Klemm's striving for salvation mattered, and that goal, at least, he is shown to have achieved. ■

³⁰ See Laurence Libin, "New Insights into Tannenber's Clavichords" in *De Clavicordio VII*, ed. Bernard Brauchli et al. (Magnano: Musica Antica a Magnano, 2006), 129–155.

³¹ These books include the anonymous *Sammlung einiger Nachrichten von berühmten Orgel-Wercken in Teutschland* (Breslau: Carl Gottfried Meyer, 1757), Barthold Fritz's *Anweisung, wie man Claviere [...] in allen zwölf Tönen gleich rein stimmen könne* (Leipzig: Johann Gottlob Immanuel Breitkopf, 1757), Georg Andreas Sorge's *Zuverlässige Anweisung Claviere und Orgeln behörig zu temperiren und zu stimmen* (Leipzig and Lobenstein: Georg Andreas Sorge and Georg Friedrich Authenrieth, n.d. [1758]), and Johann Lorenz Albrecht's newly enlarged edition of Andreas Werkmeister's translation (as *Sendschreiben*) of Agostino Steffani's *Quanta certezza habbia da suoi principii la musica* (Mühlhausen: Johann Christoph Brückner, 1760), all once in the library of Bethlehem's overseer John Arbo and now in the Moravian Archives, Bethlehem.

³² The saying, "*Ich will dir deine Tage erstatten*" recalls Joel 2:25 in Luther's translation: "*Und ich will euch die Jahre erstatten ...*" Such reworking was common.



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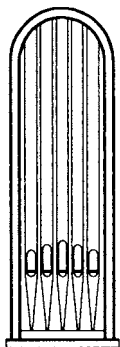


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Brief History of the Organs of the Cathedral Basilica of SS. Peter and Paul *Philadelphia, Pennsylvania*

by PAUL R. MARCHESANO

THE CATHEDRAL OF ST. PETER AND ST. PAUL,¹ AS IT WAS referred to in contemporary sources, was built in the mid-nineteenth century, during a period of strife between Roman Catholics and Protestants in Philadelphia. The cathedral was modeled reportedly after the Lombard church in Rome, San Carlo al Corso.² The cornerstone for the new building was laid September 6, 1846, and after several delays in construction,³ the building was dedicated on No-

1 Built 1846–1864, Napoleonic LeBrun (1821–1901), architect. Known especially for ecclesiastical buildings, LeBrun’s greatest work in Philadelphia is considered to be the cathedral. In collaboration with Gustav Runge, he designed the Philadelphia Academy of Music (1855), home to the Philadelphia Orchestra for over one hundred years, and still serving magnificently as an opera house. Following the Civil War, LeBrun moved his family and firm to New York City.

2 Montgomery Schuyler, “The Work of N. Le Brun & Sons” *Architectural Record* 27, no. 5 (May 1910): 365–381. Historical architectural opinion differs. In a report on the career of Napoleonic LeBrun (and the firm bearing his and his sons’ names), upon the January 1910 opening of the Metropolitan Life Insurance Company tower in New York City, the author reports how unusual it was to honor and welcome the architects at the celebrated opening of a grand new building. He takes the opportunity to expound upon the accomplishments of LeBrun [and his sons]. Describing the cathedral in Philadelphia in an interesting historical perspective some forty-six years after its completion, Schuyler waxes poetic about the imposing edifice: “... the Renaissance dome of the Philadelphia cathedral stood complete and challenged the wondering admiration of cis-Atlantic [i.e., this side of the Atlantic] mankind. In fact, it was worthy to excite that emotion. There was nothing in sacred architecture, if one may apply the adjective, to the very mundane pomps and vanities of the Italian Renaissance, on this side of the ocean, to be compared with it...with...its interior height of some hundred and fifty feet, it worthily exemplified the school of Bramante...though, in fact, it seems to have been a compilation from the works of other artists than Bramante. The Madonna di Carignano, at Genoa, may have furnished a suggestion...and San Andrea at Mantua.”

3 Bishop Francis Kendrick announced the construction of the cathedral in a pastoral letter, June 28, 1846 with a “pay as you go” philosophy. St. John Neumann (then Bishop of Philadelphia) spurred on the construction in his pastoral letter of May 4, 1852, complaining of slow progress. Finally, Bishop James Wood completed the project by reducing some project costs (see note 13), and financing the balance of the funds needed for completion of the cathedral.

ember 20, 1864. At the time of its consecration it was reported in contemporary newspapers to be “now the largest church on [sic] the Western hemisphere with the exception of one grand temple in Mexico.”⁴ When construction began in 1846 Roman Catholics were a minority in Philadelphia, and the “Know-Nothing” riots did not provide a hospitable environment for building such a grand new edifice in the face of anti-Catholic sentiment. The fact that the cathedral was designed with no windows at street level is a reminder of that environment.⁵ In 1864, when the cathedral was completed and the opening ceremonies were announced, the front page of the *Philadelphia Inquirer* carried news of “Sherman’s New Movement” with a map entitled “How he Out-generals Hood: Line showing his Route to Charleston and Savannah.”⁶ The Civil War was in high gear and for some time the papers carried daily reports of battles and deaths, reports of activities of the “Rebel” government, and “state-ments” and news from Washington. The economy was certainly not in the best state. It was not an opportune time to celebrate opening the largest church in the United States of America! However, it was clearly a major event; the Announcement of the Opening of the Cathedral, “By order of the Committee of Arrangements,” carried eight points of order and instruction. “All persons seeking admission to the Cathedral for the Dedication Services must be provided with Tickets.”⁷ The tickets were color-coded in at least three groups: red and blue tickets entitled holders to seats in temporary pews, and green ticket holders were to line up outside and follow the procession into the new church. Special tick-

4 *The Philadelphia Inquirer*, Saturday, November 19, 1864, 3.

5 The original design included light-colored stained glass windows only in the clerestory and the dome, some seventy-five to one hundred feet above street level. Lower windows were added to the new sanctuary apse and baptistery during the 1955–57 renovation and expansion.

6 *The Philadelphia Inquirer*, Monday, November 21, 1864, 1.

7 *The Philadelphia Inquirer*, Saturday, November 19, 1864, 8.



Opposite: *The cathedral exterior as originally proposed. Lithograph by Edward Schnabel from a drawing by John Notman. Printed by P.S. Duval, Philadelphia, ca. 1850.*

Left: *Cathedral under construction. View looking west: ceiling vault and west wall before installation of organ loft, ca. 1860. The man facing the photographer may be the architect, Napoleon LeBrun. Photo by Robert Newell. Courtesy of the Library Company of Philadelphia.*

the cathedral was built by John C.B. Standbridge in 1868 at a cost of \$10,000. The organ is known only from historical sources, including a pencil sketch of the case made by the Austin Organ Co. salesman⁹ in 1920, contemporary newspaper reports of the opening of the organ, all supported by numerous undocumented verbal accounts of organ enthusiasts familiar with the Philadelphia area.

Standbridge was, among other things, a musician, organist, church music scholar, and organbuilder. His career as an organbuilder was relatively short. He was born in Birmingham England ca. 1800, and emigrated with his family to America in 1801.¹⁰ Eventually he graduated from the University of Pennsylvania with a degree in medicine. After spending some time working with his father in “the business of cotton-spinning” in Philadelphia and as a wholesale druggist, he began building organs in 1840 and quickly gained a reputation for building exceptional pipe organs in prominent churches in Philadelphia and the surrounding area. No Standbridge organs are known to remain extant fully intact.¹¹ Standbridge also built organs in St. Clement’s Episcopal Church, Arch Street United Methodist Church, Arch Street Presbyterian Church and St. Patrick’s Roman Catholic

ets were issued to reporters of the press and to the choir, with all groups being given specific instructions as to where to assemble and which gate of Logan Square to enter. Since no organ had yet been installed, the Mass and ceremonies were accompanied by a thirty-five-piece orchestra with a choir made up of members from the various Catholic choirs in the city. The day following the opening, coincidentally placed between sewing machine ads for the “Ladies’ Friend—Florence” and the “Empire,” Mr. William Boell was advertising a “fine colored lithographic view of the great Cathedral” available for sale.⁸

The magnificent new building of vast proportions was not entirely finished inside; much decoration remained to be completed. The space offered a challenge to the organbuilders of the day, and it appears that the diocese had a desire to acquire an instrument capable of filling the very resonant space. The publicity and pomp surrounding the opening of the cathedral suggests that the bishop intended that no appointment to the building was anything less than stellar, including the organ. The first pipe organ known to have been installed in

⁹ Most likely it was Herbert Brown, an influential salesman for the company, based in New York, who sold a great number of instruments in the nineteen-teens and -twenties. Handwritten notes on a letter dated September 22, 1920, to Mr. Brown from Percival Stark, chief draftsman of Austin Organ Company, indicate that Stark visited the cathedral and met with Mr. Brown on September 28 to “look the situation over.” Mr. Stark had expressed concern at “not understanding the conditions there from DeBaun’s drawings.” James DeBaun of Philadelphia was in communication with the electric company authorities concerning voltage for blowers at several Philadelphia area organ blower installations, and it is not likely he produced the drawings in the Austin files.

¹⁰ Historically his birth year has been reported as 1801. “The birth year is incorrect however. According to the ship’s manifest he came over as an infant and that was in 1801. I suspect because it is mentioned he was born in January...” Kay Standbridge, great-great granddaughter of the organbuilder, personal communication to the author, October 19, 2005.

¹¹ However, at the time of this writing, two divisions of a three-manual organ are known by the author to be extant, essentially unchanged, having been traded to St. Paul’s Episcopal Church, Troy, Pennsylvania, by the Hook & Hastings Co. in the 1890s. What appear to have been the Swell and Choir divisions were rearranged as Great and Swell in a new case, but remain on the original ca. 1860 Standbridge chassis. Hook & Hastings built a straight façade and added a Pedal Bourdon and Pedal action, installing the organ in a three-walled chamber on the north side of the church.

⁸ *The Philadelphia Inquirer*, Monday, November 21, 1864, 5.



Church, all in center city Philadelphia. Standbridge died on December 15, 1871.¹²

The case enclosing the organ was likely to have been built by Edwin Forest Durang, one of the cathedral architects and builders. According to some reports, the free-standing case was made of cherry (although, in fact, it is more likely that it was made of local walnut) and virtually filled the original organ gallery, which was supported by pilasters, and was smaller than the current gallery configuration, now atop an enclosed narthex. The simple case was tri-part in form, and comprised of three rectangular sections (probably the Great 16' Principal pipes supplemented with non-speaking pipes, as is suggested by the scale and height of the case pipes shown in a pencil sketch). The center section curved outward, and was capped by a triangular pediment with a (gilded?) cross (mounted on a finial?), essentially mirroring the shape and appearance of the west-end exterior of the cathedral.¹³

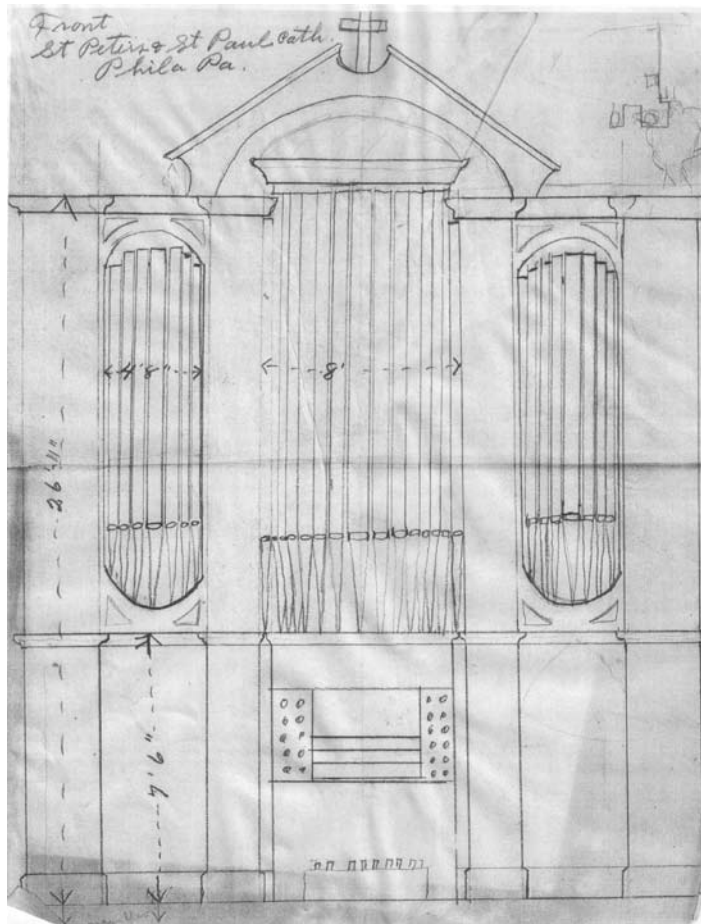
The following description of the organ was published in the *Philadelphia Inquirer* on the day following the official opening:

THE NEW ORGAN AT THE CATHEDRAL — Last night the splendid new organ at the Cathedral was formally opened in the presence of a large audience. Bishop Wood was seated on his Episcopal throne, and a large number of the Very Reverend and Reverend Clergy were present in the sanctuary.

The programme chosen by the several organists was one well adapted to display the many and brilliant beauties of the instrument, which, for quality of tone and superior workmanship, will rank as one of the best in the city.

The style of architecture of the organ is such as to correspond with that of the Cathedral, and the external appearance such as most favorably impresses the beholder. It has four manuals, each from CC to A, 58 keys and pedals, CCC to E, 29 keys.

The case is about 31 feet wide, 16 feet deep, and from the floor of the organ gallery to the top of the cross, 41 feet high. The largest pipe in front is 14½ inches in diameter, and nearly 19 feet long. In the whole organ there is [sic] 3155 speaking pipes, with room for 58 more in the solo organ.



¹² *The Press*, Philadelphia, December 18, 1871, "Obituary, John C.B. Standbridge, Esq." His obituary indicates the incorrect birth date as 1801.

¹³ This modified design is predominantly by John Notman (1810–1865), an English-born Philadelphia architect. The original design by Napoleon LeBrun called for two towers, one dedicated to St. Peter, the other to St. Paul, at the corners of the west-end façade, as well as a dome raised on a ring of columns. Bishop Wood, as part of a concerted effort to complete the building, requested a simplified west end to save money. LeBrun would not alter his design, and was dismissed. John Notman was hired to design the simplified west exterior, but was dismissed by 1857 for inflating of labor and delivery costs. LeBrun was brought back to complete the project ca. 1860 and after the west end was raised. LeBrun later wrote, "I was engaged to resume charge of the work, and carried it to completion in 1864, entirely according to my own designs and original plan..." *The American Architect and Building News*, Feb 3, 1877; 2, 58; APS Online, 37.



These are subdivided as follows:—Great organ, 1159; swell, 812; choir, 749; solo, 290, and pedal, 145. There are 50 stops, of which 39 are metal, and 11 wood, with one tremulant. These may be specified in the order of their location in the several organs, as follows:—

Great Organ—Double open diapason, open ditto [sic], violin, dulcissima, Melodia, stopped diapason, principal, octave violin, traverse flute, twelfth, fifteenth, nineteenth, sesquialtera, mixture, trumpet and octave trumpet.

Swell Organ—Bourdon, open diapason, kalaphane [sic], stopped diapason, principal flute, vox humana, twelfth, fifteenth, seventeenth, sesquialtera, (two ranks) oboe, trumpet and tremulant.

Choir Organ—Bourdon, open diapason, viol d’amor, dulciana, stopped diapason, principal chimney flute [sic], twelfth, fifteenth, seventeenth, sesquialtera and clarionet.

Solo Organ—Stopped diapason, orchestral oboe and corno, trumpet, clarionet and bassoon, and harmonic flute.

Pedal Organ—Double open diapason, double dulciana, open diapason, violoncello and trombone.

The couplers are as follows:—Great and swell unison, great and solo unison, choir to great sub-octaves, swell to choir unison, pedals and great, and pedals and choir. There are three composition pedals for the great organ, viz., diapason and principal, positive organ and full organ, with two shifting movements for pedal double open diapason.

The reed stops are especially fine, and among other of the stops shown forth to great advantage last night were the vox humana, bassoon, chimney flute, bourdon, kalophane, [sic] violoncello and trombone.

The pedals are especially good, and in the general quality of tone unexceptionable, although it remains to be yet fully demonstrated whether the instrument possesses sufficient volume and power for the wants of the spacious Cathedral.

The selections chosen last night were from the works of Kreuzer, Bach, Zeuner, Mozart, Rossini, Handel, Nares and Meyerbeer, and their execution reflected credit upon the ability of the several organists who performed upon the in-

Above: Detail of cathedral dome interior, “Assumption of the Virgin.” The cathedral dome and pendentives (oil on canvas), transepts, transept walls, and original east wall (frescoes) were all painted by Constantino Brumidi, the famed artist of the Capitol Building in Washington, D.C. Photo by Paul R. Marchesano, 2006.

Opposite Above: Interior nave view, 1910, from Schuyler, “The Work of N. Le Brun & Sons” (see footnote 2).

Opposite Below: 1920 sketch of original Standbridge case, assumed to be by Herbert Brown. Courtesy Austin Organs, Inc.

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2. Prelude and Fugue, in A minor.....Bach.
MR. H.G. THUNDER
3. Thema and Variations from Judas
Maccabeus Zeuner.
MR. W.A. NEWLAND
4. Andante and Variations from the
Quintette in E flat..... Mozart.
MR. H.A. CLARKE
5. Fugue, in E minorBach.
MR. DAVID WOOD
6. Overture to "Stabat Mater".....Mercadante.
MR. H. G. Thunder

PART II.

1. Fantasie and Variations
MR. M.H. CROSS
2. Air and Variations..... Handel.
MR. DAVID WOOD
3. Prelude and Fugue, in E flat.....Dr. Nares.
MR. H.A. CLARKE
4. Overture, William Tell.....Rossini.
MR. DAVID WOOD
5. "Torchlight Dance" in B flat Meyerbeer.
MR. M.H. CROSS

strument, viz.:—Henry G. Thunder, David Wood, Hugh A. Clarke, Michael Cross and William A. Newland.

The combinations of an appropriate character in the several departments of the structure, the superior manual and pedal performance, the presentation of choice individual stops, and the general portrayal of the beauties of the instrument, was, in every respect, artistic and praiseworthy. The organ is, in a word, a most superior instrument, and will doubtless prove of much service and benefit at the Cathedral.¹⁴

The *Catholic Standard* published an advertisement of the dedication with the headline, "Great Musical Treat." At a time when post-Civil War circumstances were impacting the economy, the advertised facts that "Tickets of Admission One Dollar" and that "persons desiring to secure a Reserved Pew, can do so on payment of Five Dollars" seem to indicate just how extraordinary the event must have been.¹⁵

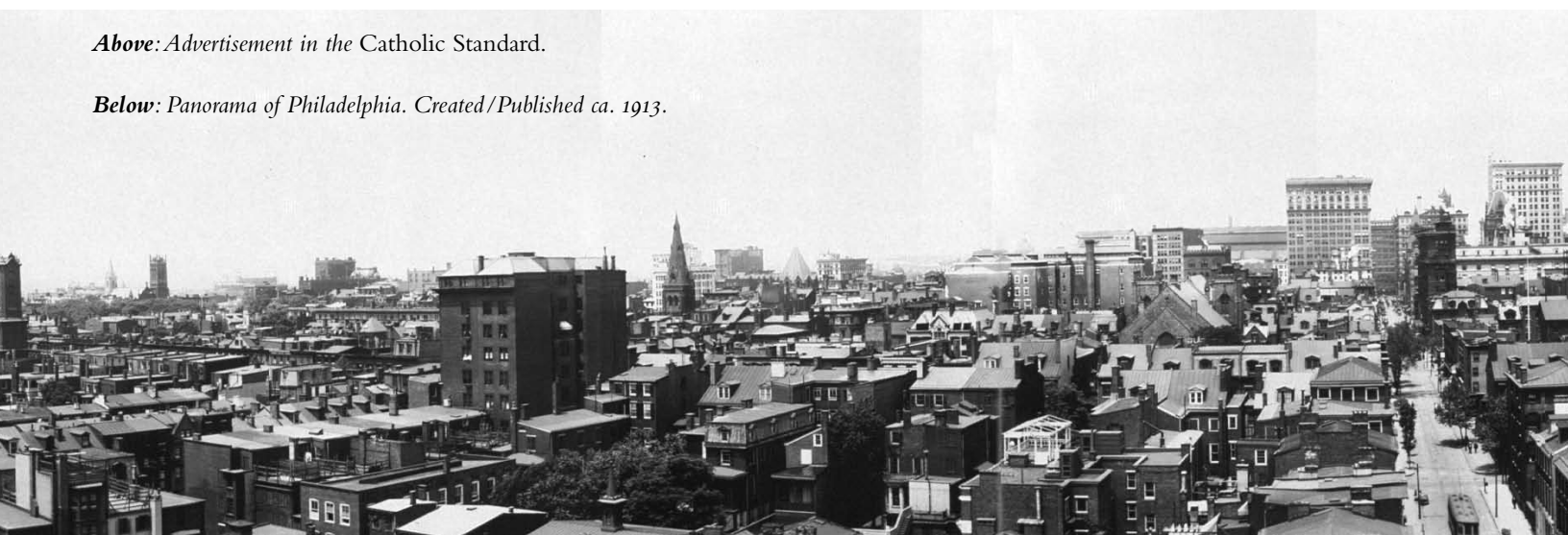
In 1920, Herbert Brown, a New-York-based, highly successful sales representative for the Austin Organ Company of Hartford, Connecticut, sold a new organ to the cathedral for a cost of \$30,000. The contract for Austin Organ Opus 939—four manuals and pedal, consisting of seventy-two stops, fifty-six pipe ranks and 3,672 pipes—contained some interesting features. In addition to the pipe specifications and stops, the Choir organ contained a forty-nine-note Harp, and the Echo organ contained a twenty-note set of "Cathedral Chimes" (made of bronze), both of which were installed on a "free trial" basis for six months. The Echo/Antiphonal Organ was installed in the South Transept chamber above the Sacred Heart Altar. Should the cathedral decide that the two stops were not satisfactory or desired, they would be removed, and a credit of \$3000 would be issued to the church. In addition, the contract was to be paid in thirds, with no down payment: one-third at the completion of the installation, one-third one year from completion, and one third paid two years from the date of completion. The contract also specifies in a hand-

¹⁴ *The Philadelphia Inquirer*, Thursday, November 18, 1868, 2.

¹⁵ *The Catholic Standard*, November 21, 1868, 5.

Above: Advertisement in the *Catholic Standard*.

Below: Panorama of Philadelphia. Created/Published ca. 1913.



written addendum that the Austin Organ Co. would provide all necessary wiring and ductwork, which was usually provided by the church.¹⁶ The contract was signed by the rector of the cathedral, Rev. Daniel Gercke, and Herbert Brown for the Austin Organ Co. The witnesses may well have had some influence on the tonal design of the organ, for both were famous and influential organists at the time: Charles Courboin and William S. Thunder.¹⁷

Even before the expansion of the cathedral in the 1950s, it was a very large space to fill, and the Austin contract reflects this in several ways. A general note at the top of the specification instructs the voicers: “Voice powerful especially diapasons and flutes in middle and upper registers. Large auditorium.”¹⁸ Austin used its common compound scaling of the period to increase scales of diapasons as they progressed toward the treble. This was done to ensure that the organ retained power in the upper registers and didn’t “die off” in the large, resonant space. There are no specific contemporary reports of the reverberation in the cathedral, but the building as it currently exists has a reverberation time of approximately five seconds in warm weather and relative high humidity.¹⁹

The organ was a fine example of organbuilding at the height of the symphonic/concert organbuilding period, featuring numerous solo voices and strings. Most of the Great division was enclosed, and included a large-scale Harmonic Trumpet and a Diapason chorus through 2’ Fifteenth, two 16’ stops (Diapason and Tibia Clausa) and three 8’ Diapasons. The Swell contained an independent four- to five-rank Mixture, a unified Oboe stop that played at 16’, 8’, and 4’ pitches and, typically, a powerful and generously scaled Cornopean.

¹⁶ Original contract, Austin Organ Company records.

¹⁷ Courboin, who was organist for the John Wanamaker stores in New York and Philadelphia (and later organist of St. Patrick’s Cathedral in New York for thirty years), went on to become an influential organ consultant, striving for years to create a model “cathedral organ” that culminated in his relationship with the George Kilgen & Sons company of St. Louis, and the famous organs built for St. Patrick’s Cathedral in 1928–30.

¹⁸ Original contract, Austin Organ Company records.

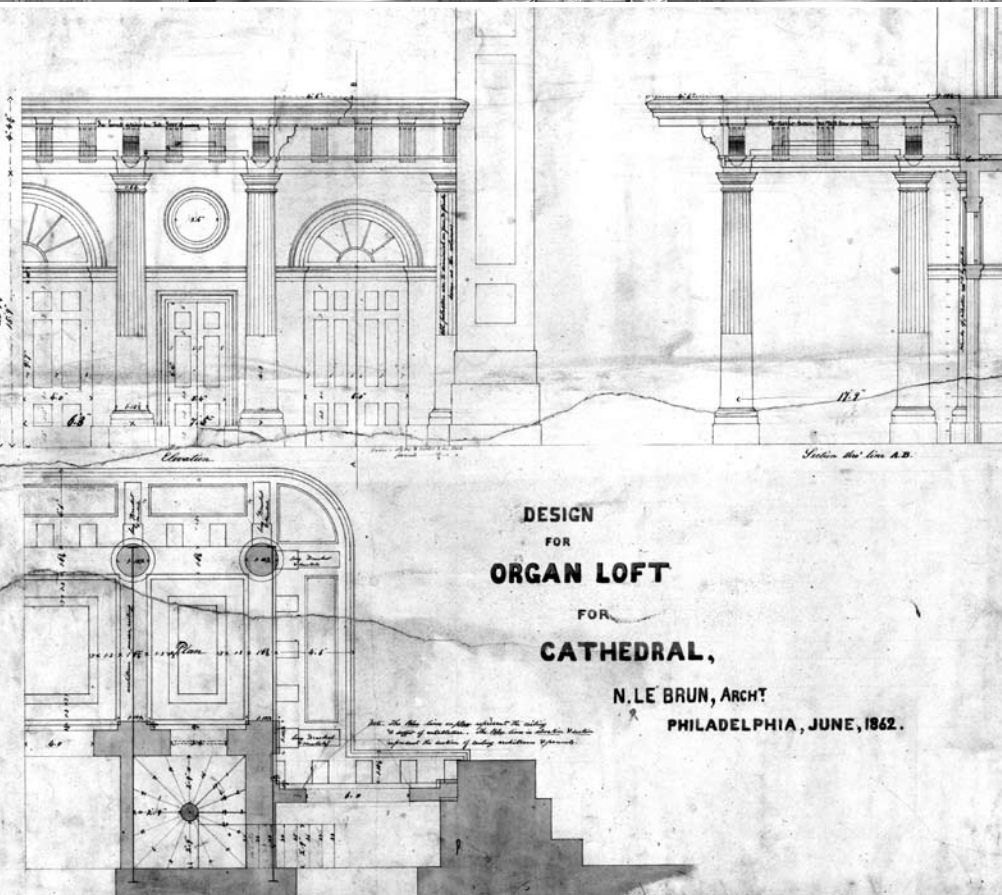
¹⁹ Reverberation measurements by the author.

The Choir featured a Clarinet and an English Horn. The entire Solo organ was on fifteen water column inches of wind pressure and even had two Tubas: a unified Harmonic Tuba playing at 16’, 8’, and 4’ pitches, and a Tuba Magna 8’ (all enclosed). The Pedal organ was, characteristically, highly unified, and contained a 32’ Double Open Diapason (wooden, playing at 32’ and 16’ pitches) and independent 16’ Open Wood Diapason, 16’ Bourdon, and 16’ Bombarde. Herbert Brown clearly thought highly of the job as well. In his handwritten notes for the contract, in addition to notes on pricing considerations, scaling, etc., he writes, “This is a wonderful, large, *truly* [*sic*] cathedral, the old organ case and front will remain as now.... Should make the finest organ in Philadelphia on account of the wonderful building and splendid acoustic. No commission. Our friend, Monsignor Murphy of Manyunk is responsible for AOCco. getting it.” Cost figures indicate the job was also profitable for the Austin Organ Company—the organ cost \$19,366.80!

During 1955–57, renovations to the cathedral were undertaken, oddly bringing the design closer to LeBrun’s original proposed plan, adding an ambulatory, and expanding the sanctuary fifty-four feet to the east. The main altar was replaced with a free-standing altar originally used *ad orientem*, but with adequate space for use *ad populum*, beneath a bronze baldachin, its interior being fitted with gold mosaic depicting a dove in blue and white and crowned with four ten-foot-tall angels of Italian marble atop each supporting pillar.²⁰ At the same time, renovations were planned for the organ loft. These included an expansion to provide more room for the choir, which had been established since at least the 1920s. This also provided the opportunity to enclose the narthex and to

²⁰ In January 2007 a new tabernacle and reredos of Italian marble to match the altar were installed, commissioned by Justin Cardinal Rigali. The gilded tabernacle is centered in a niche in the cream-colored marble reredos, surrounded by miniature columns of black marble matching the treatment of the baldachin, and replacing a simple wooden frame with drapery. This latest addition indicates a sensitivity to the architectural integrity of the cathedral. With discussion beginning for repairs and restorative renovations, a positive outlook for the organ seems probable.





Above: The 1957 Eggers organ case. Photo by Paul R. Marchesano, 2006.

Left: Architect's drawing for the original organ loft, 1862. Courtesy of the Athanæum of Philadelphia.

Right: Organ case and aisle. Photo by Paul R. Marchesano, 2006.

manufacture and install large-scaled bronze doors, which replaced the original wooden doors. With the planned expansion of the loft and changes to the sanctuary, it was decided to rebuild the Austin organ. The traditional convenient excuse of “the organ had fallen into disrepair” was touted as the main reason the organ needed to be replaced. As part of the loft redesign it was decided to have a new case with the organ re-arranged.²¹ A spectacular new case was designed by the architect Otto Eggers, whose most notable projects were the Jefferson Monument, the Mellon Art Gallery, and the National Gallery of Art, all in Washington, D.C. The case design is French-inspired and incorporates the theme of angels crowning the architecture. The case was made famous in William H. Barnes's book *The Contemporary American Organ: Its Evolution, Design and Construction*²² as an example of the impressive accomplishments of (then-recent) American organbuilding. A contract was given to the Tellers Organ Company of Erie, Pennsylvania, on June 15, 1955 for \$39,000 to renovate the organ. The payment terms had changed with time as well: \$3,900 due upon signing of the contract, the balance due at completion. However, Tellers warranted the organ for a period of ten years, rather an extended warranty for the time. The contract was signed by Herman J. Tellers and The Most Reverend John F. O'Hara, Archbishop of Philadelphia.²³ The organ was voiced and finished by Charlie Berlis, Tellers Co. head flue voicer, who had trained under Anton Gottfried and was Gottfried's head flue voicer.²⁴ Tellers discarded the 32' stops from the Austin (an all-too-common practice of the day).²⁵ The original Austin Antiphonal Organ pipework was retained, as well as almost all of the pipework

²¹ In fact, the Orgelbewegung and “American Classic” movements had been actively progressing for some fifteen to twenty years in America at that point, and the broad-scaled, symphonic style of the Austin organ was viewed as old-fashioned. Its tonal scheme was touted as unusable for organ repertoire or church music, choral or congregational, despite the fact that it had already served the cathedral well for thirty-five years. The excuse of an organ in poor condition was commonly employed in selling new instruments, or by organists who wanted the latest fad in organbuilding.

²² William H. Barnes, *The Contemporary American Organ: Its Evolution, Design and Construction*, 8th ed. (Glen Rock, N.J.: J. Fischer, 1964).

²³ This was the first time the Archdiocese bore the cost of the organ. Henceforth, the organ would be financed more and more by funds from the Archdiocese rather than the cathedral parish.

²⁴ Letter to the author from Aaron Tellers, September 1, 2006.

²⁵ That they were too heavy and that there was no room for them in the expanded loft were among the most prominent reasons given for this practice.

from the gallery organ. The “new” Tellers organ of four manuals, about ninety-nine stops, and 4,151 pipes was installed on time in the new case. The console was placed in the center of the loft facing the case. Popular legend held that the console was on a rotating platform, although the original contract does not reflect this feature. If it indeed had been fitted with a rotating platform, this may have been installed as an “extra” or installed later by a local concern. Regardless of legends, no record has been yet found to sustain the claim. Limited funds clearly kept intrusion of 1950s organbuilding philosophy to a minimum, and tonal changes were not so drastic as was typical of the period.

The Austin mechanism was discarded and new vented chests built by Tellers were installed. Some minor reworking and rescaling of pipework occurred, with the addition of a Mixture V to the Great Organ, as well as a Gemshorn and a Twelfth. However, the bulk of the original 1920 Austin organ remained tonally intact. New chests were clearly necessary with plans to rearrange the organ in its new wider, shallower footprint. Based on the author's experience with leather of the original period and much empirical data gathered over the past twenty years, it is not likely that the original leather had failed completely by that time, as the leather used in the organ industry in the late nineteen-teens and early nineteen-twenties was rather formidable and, in clean environments, often able to survive into the 1990s. The Spencer blower was likely installed in the original loft, since there is no other practical place it could have been installed within the building. In the new configuration it was installed in a closet-sized blower room at the south end of the case. Oral tradition had maligned both the Austin and the Tellers organs as dull and muddy, unusable for any organ repertoire, but the facts of the construction of these two instruments lead this author to conclude that these claims were exaggerated over time, and were influenced by the neo-baroque organ movement of the 1950s through the 1970s.²⁶

The new Chapel of Our Lady of the Most Blessed Sacrament, which had been added to the north side of the cathedral in 1954,²⁷ was supplied with an organ under a separate contract from the Tellers Organ Company. A stock model, unified organ was provided for the chapel, which is larger than many churches, seating approximately 500 people. The fully enclosed chapel organ was placed at loft level in a small, unsealed concrete block chamber, speaking through a small grate

²⁶ This philosophy was truly the apex of the “American Classic” organ design movement.

²⁷ The year 1954 was declared a Marian year, and impetus to complete the chapel within the year was successful. Breaking ground in January, the construction of the chapel was completed in time for dedication to the Blessed Virgin on the Feast of the Immaculate Conception, December 8, 1954. This also ensured that there was sufficient space available to use for parish Masses while the major construction was underway in the cathedral proper.



into the south-side aisle of the chapel. The console was placed traditionally at the center of the loft, facing a small rose window, and pews provided a place, presumably, for a choir. The six-rank, two manual and pedal instrument consists of a Diapason, Violin Diapason, Flute, Gamba, Dulciana and Trumpet, all placed on unit chests, playing at various pitches and manuals, making available thirty-one stops on the console—quite a surprising throwback to earlier tonal design.

A roof leak in the chapel in the early 1990s caused a substantial flood, pouring thousands of gallons of water through the organ chamber, damaging the chests, leather, relays, and switches of the organ (the Spencer blower and switches were installed in a room in the ceiling above the organ chamber). Before a historic organ could be located to replace the damaged instrument, the rector of the cathedral contracted with their organ maintenance firm to re-leather the organ and relocate it into two chambers in the loft on either side of the rose window (built by the parish's handymen) at a cost of approximately \$28,000.

Left: Antiphonal Organ façade detail.

Right: Antiphonal Organ façade. Photos by Paul R. Marchesano, 2006.

The cathedral was placed on the National Register of Historic Places on June 24, 1971. By the mid-1970s, it was apparently decided that the cathedral organ was inadequate for the requirements of organ or church music, and that it was again time to install a new organ, or to renovate and “modernize” the twenty-year-old Tellers instrument. Once again, the ever popular “decrepit condition” argument was applied: “The once magnificent organ had become a victim of neglect over the years and was in need of extensive repairs. [John] Cardinal Krol provided for a complete overhaul of the organ, and as a result, the tremendous instrument was restored to its position as one of the great organs of the country.”²⁸ In 1976 the 40th Eucharistic Congress was held in Philadelphia, and the following year John Nepomucene Neumann, having been declared “Blessed” in 1963, was canonized as a Saint in the Roman Catholic Church. Pope Paul VI raised the cathedral to a minor basilica on September 27, 1976. These major events likely provided impetus to find money for the project. The new “neo-baroque” instrument promised to provide clarity in contrapuntal music and the “ability to play any repertoire written for the organ” from any period, with particular emphasis on German and French Baroque and Classical music. The younger neo-baroque movement, accelerated by the tracker action revival of the 1960s, had now reached its zenith, although old, electropneumatic chests apparently sufficed when it was considered not feasible to build a new tracker-action organ. It is surprising to see how short-lived the Tellers instrument was, only twenty years old at that point. Partial blame might be laid on the Tellers console, which reportedly did not function well by that time. The outdated ventil chest design that Tellers embraced was possibly problematic as well, although there is no documentation to support these claims, which may well have been exaggerated reports to help sell the cathedral a new instrument. Neither feature was as durable or reliable, or as easy to maintain and repair, as was the Austin Universal Air Chest mechanism that Tellers had discarded. Another reasonable assumption might be poor condition of the leather, causing numerous dead notes. By the 1950s, leather used in the organ industry had fallen to a much lower quality than that of earlier years; post-World War II leather did not last as long as the previous generation of leathers. Increased pollution may also have contributed to the decline in leather life.

In 1977 Brantley A. Duddy (a well-known Philadelphia area Austin Organs representative) of Cedars, Pennsylvania, was contracted to rebuild the Tellers organ. Duddy appended two exposed chests to either side of Eggers's famous case. Retaining the Tellers chests, recovering some of the actions²⁹ in

²⁸ Virginia Dugan, *A History of the Cathedral Basilica of Saints Peter and Paul* (Philadelphia: Archdiocese of Philadelphia, 1979).

²⁹ The Choir chests were not re-leathered at the time of the rebuild. Personal interview by the author with B.A. Duddy, June, 2005.

Perflex (a synthetic material, based on polyvinyl chloride, developed in the 1960s for dropping water to military troops), Duddy undertook a major rebuilding of the organ.

The pipe organ industry had latched on to the new Perflex material as a space-age solution to the problem of re-leathering organs. After all if it could expand to about 20 times its original size and return to normal, after being dropped from helicopters or planes, without breaking or leaking, it would “never have to be replaced” in a pipe organ mechanism, where it had to move only a small distance and under little pressure. The early- to mid-1970s saw much installation of Perflex in electropneumatic actions of pipe organs, mostly in the United States. The material was guaranteed by the manufacturer for five years. Experience, especially in larger cities, found that the Perflex began failing about five years after being installed (compared to previous history of leather lasting in organs for generally approximately thirty to forty years, depending upon environmental conditions and location of the blower).

The Tellers console was replaced with a used, four-manual, mechanical Austin console (from the 1922 organ built for the Eastman Theatre, Rochester, New York), with newly engraved stop tabs replacing the originals. Some pipework from the Solo Organ was retained (original Austin stops which Tellers had retained) and a small amount of pipework from the Great, Swell, and Choir divisions was retained, though much revoicing, rescaling, relocating, and reworking of stops, pitches, and layout were carried out. New reed stops were installed with an eclectic mix of German and French nomenclature. The result is the current-day specification of the gallery organ. The tonal scheme was based on narrow scaling with edgy voicing and a predominance of bright, high-pitched mixtures, which was, for the most part, in keeping with the prevailing attitudes of the time. Reeds were narrow-scaled, and power was achieved through parallel shallot construction to emphasize upper harmonic development. Unfortunately, the reeds in the rebuilt organ suffer from another common problem of that period: bad zinc.³⁰ The result is that reeds collapse under their own weight, bending and splitting into contorted shapes, eventually becoming unplayable, often with resonators breaking off at the reed blocks. The 16' reeds are contorted and twisted and are almost entirely unplayable at the time of this writing. Many planned additions were provided for in the new organ tonal design, none of which has been carried out following completion of the rebuilding project in 1977–78.

During the mid-1980s, the gallery organ was re-leathered again, replacing the deteriorated Perflex in favor of time-proven, effective use of leather. In 1988 a *Trompette-en-*



Chamade with spun-brass resonators (built and voiced by the Trivo Company, Hagerstown, Maryland) was mounted horizontally atop the organ case. A concern at the time of its installation was that it not be “visible” and detract from the appearance of the west end of the cathedral.

Meanwhile, discussions had been underway regarding expanding the organ by adding an instrument to the chancel area in the north transept pipe chamber, opposite the original Austin Antiphonal chamber, into which no organ had ever been installed. John Cardinal Krol advocated for the installation of an electronic substitute, while others suggested finding a redundant pipe organ that could be adapted for the cathedral’s use as a chancel organ. A decision was reached by the cathedral rector, Msgr. James Howard, to contract with C.W. Gibson & Co. of Moorestown, New Jersey (who maintained the cathedral organs), to install portions of a used organ manufactured by the M.P. Möller Company of Hagerstown, Maryland, originally built for Atonement Lutheran Church, Wyomissing, Pennsylvania (Opus 4323, 1925, Rebuild R-595, 1956). Only the 1956 Swell pipework and the Swell and Choir chests were installed in the chamber, with tentative plans to add additional ranks of pipes to the empty chest. The organ as it was installed is, unfortunately, not suit-

³⁰ The general supply of cold-rolled zinc (used in making the resonators and boots of the reed pipes) was troublesome and weak, particularly in the thicknesses used for organbuilding, causing an industry-wide problem for years afterward.

able for congregational accompaniment, since it lacks a Great division and has no Diapason. Concurrently, the relay for the gallery organ was replaced with a new solid-state relay, and the new installation in the chancel was made playable from the gallery organ as a slave division only, duplicating similar stops on the gallery organ, but not selectively separate from the gallery organ. The gallery organ was now playable from the front console, albeit only through the use of blind pistons.³¹ Most likely installed as a stopgap measure, no additions or improvements to the chancel organ have been undertaken since its installation. This author considers the intervention fortuitous, in that it prevented the introduction of a substitute instrument into the cathedral. The Echo/Antiphonal Organ in the South Transept chamber was not made playable from the chancel console, nor was it releathered with the rest of the organ. At the time of this writing, the chancel console is disconnected, and the chancel and Antiphonal organs are not playable.

Tastes change with time, and time has taught many lessons to the educators, historians, and preservationists of today. When looking at the progression of instruments in the Cathedral Basilica of SS. Peter & Paul, this author is led to the general conclusion that with each replacement or rebuilding the cathedral organ was diminished.³² It cannot be seen what lies in the future, but one fervently hopes that a wise plan is developed to insure that the cathedral continues its long-standing heritage of traditional and excellent music, and to preserve the value of the pipe organ in the Roman Catholic liturgy.³³ ■

Paul Marchesano, a native of Mt. Vernon, New York, has been active as a choral singer in almost every major choral organization in Philadelphia, and has contributed more than 120 scores of mostly early music to the Choral Public Domain Library. He currently resides in Philadelphia, where he is the assistant organist at the Cathedral Basilica of SS. Peter & Paul. He is a professional pipe organ restorer and consultant. While working for Columbia Organ Works, Inc., he oversaw the restoration of the famous Steinmeyer organ in Altoona, Pennsylvania, and was instrumental in advising the University of Pennsylvania to restore the Curtis Sesquicentennial Exhibition Organ, built by Austin in 1926. He is also a regular member of the American Institute of Organbuilders and served the Organ Historical Society as its Councilor for Education from 1999 to 2007.

³¹ Discussions about a chancel console had been carried out at various times, including for the Austin installation in 1920. The Austin Opus 939 file shows correspondence on this topic also in 1970, 1976, and 1977. It had been dismissed each time as being not cost-effective and unnecessary.

³² The length of time each organ served before being (or needing to be) rebuilt also presents a declining progression: fifty-two years for the Standbridge organ, thirty-five years for the Austin organ, twenty years for the Tellers organ, ten years for the Duddy organ. The current organ is plagued by intermittent dead notes (caused mostly by contact problems in the console), as well as a failing mechanical combination action.

³³ Complete stoplists and PDF files of the Austin and Tellers contracts may be found in the online OHS Pipe Organ Database, <http://www.organ.society.org>.



Above: The main altar and baldachin, designed and installed in 1957. The reredos and tabernacle are new, installed in March 2007. Photo by Paul R. Marchesano, 2007.

ROBERTA BITGOOD

ORGANIST, CHOIR DIRECTOR, COMPOSER, and teacher Dr. Roberta Bitgood died after a brief illness on Sunday, April 15, 2007, at Lawrence and Memorial Hospital, New London, Connecticut. She was ninety-nine years old. Dr. Bitgood, formerly of Quaker Hill, had been a resident of the Odd Fellows Home of Connecticut (Fairview) in Groton. She was also known locally as Roberta Wiersma, her married name.

Roberta Bitgood was born in New London on January 15, 1908, the only child of Grace Robinson Prentis and Robert A.T. Bitgood. She began study of the violin at age five. As a student at the Williams Memorial Institute (1920–24), she was already well known as a gifted performer on the violin and organ in local churches and school orchestras. Graduating with honors from Connecticut College for Women, she received postgraduate and conservatory

training in New York, where she was awarded the William C. Carl Medal upon graduation from the Guilman Organ School (1930), became a Fellow of the American Guild of Organists (also 1930), and earned a master's degree in music education from Teacher's College at Columbia University (1932), a master's degree in sacred music from Union Theological Seminary (1935), and later the doctoral degree in sacred music (1945), also from Union.

In 1974 Dr. Bitgood was awarded the Connecticut College Medal, and in 1975 was elected president of the American Guild of Organists. In 1976, upon retirement from full-time employment in Michigan, Dr. Bitgood returned to her family home in Connecticut, continuing as national AGO president until 1981, and serving for another eighteen years in her customary professional capacity in local churches and synagogues.



Dr. Bitgood is survived by her daughter, Grace Wiersma, and son-in-law, Stuart Kiang, of Arlington, Massachusetts. Contributions in her memory may be made to the New London AGO, Bitgood Scholarship (PO Box 423, Quaker Hill, CT 06375). ❧

JOHN EDWARD WILLIAMS

JOHN EDWARD WILLIAMS DIED ON March 16, 2007 at his home in Spartanburg, SC after a bout with esophageal cancer. He was eighty-seven. For forty-three years he had served First Presbyterian Church as organist/choirmaster and was elected an elder of the congregation. On his retirement in 1991, Converse College conferred on him the honorary degree doctor of music in recognition of his significant contribution to the cultural life of the community. The church further honored him in 1995 by dedicating a fine new Schoenstein organ, named for him, in their chapel. He had supervised the installation of the church's large Aeolian-Skinner sanctuary organ in 1968.

Dr. Williams graduated in music from Illinois Wesleyan College in 1941, joined the US Navy, and served throughout World War II in London where he played for American servicemen and, on occasion, for Queen Elizabeth and her father, King George VI. He also performed at the Glasgow Cathedral. After the War he entered the School of Sacred Music at Union Theological Seminary in New York [now located at Yale University], graduating in 1948 with an MSM degree. There he studied organ with Robert Baker and Hugh Porter, composition with Harold Friedell, and the history of music with Clarence and Helen Dickinson.

He was known and loved for his lively sense of humor, witty repartee,

and buoyant personality. He maintained high artistic standards and refined taste, enjoyed popular music and jazz, but never allowed these secular elements to intrude into his music for worship. He was married to Patricia Gilmore Williams, a distinguished local artist and portraitist who predeceased him by several years. He is survived by a sister in Illinois, two married daughters, a married son, five grandchildren, and a little great-grandson. A memorial service was held at First Presbyterian Church on March 20, attended by a very large congregation. Donations in his memory may be sent to: The Dr. John E. Williams Music Scholarship Fund in care of First Presbyterian Church, 393 E. Main St., Spartanburg, SC 29302. ❧

BOOK REVIEW ■ *The Organ in France* by Wallace Goodrich (with an introduction by Rollin Smith), *The Organists's Library*, Wayne Leupold Editions (WL80002), 2006, 168 p., 18 pages of illustrations.

IN 1916, FOLLOWING HIS EUROPEAN STUDIES WITH JOSEPH Rheinberger and Charles-Marie Widor, Wallace Goodrich wrote his book *The Organ in France*, with the assistance of the prominent organbuilders Charles Mutin and J.C. Casavant. In his one-page introduction, Rollin Smith explains that this book was the first in English on this subject. Since its publication in 1917, it has remained the definitive study of nineteenth-century and early twentieth-century French organ registration. In the first part, Goodrich explains the French symphonic organ: its use, its composition, general considerations, the manuals, the pedal, the mechanical accessories, the nomenclature and classification of registers, and the predominant characteristics of registration. In the second part he gives detailed advice about the adaptation of French registration to American organs in four chapters: the manuals, the pedal, foreign editions, and American editions. In his appendix, he provides specifications of seventeen important and typical French organs, a glossary, a bibliography, a list of organ compositions referred to, a general index, and a list of eighteen illustrations of organs and organists. Although American organbuilding has evolved since 1917, and there are more instruments suitable to interpreting the French symphonic repertory, this book remains indispensable for those who play this music on American organs.

BOOK REVIEW ■ *An Introduction to the Organ Music of Louis Vierne, selected, annotated, and edited on three staves* by Rollin Smith, Wayne Leupold Editions (WL600210), 2006, 90 p.

THIS VIERNE VOLUME IS THE FIFTH IN A SERIES ENTITLED "Annotated Performer's Editions," published by Wayne Leupold Editions. Conceived as an introduction to Vierne's organ music, the chosen works are printed in order of technical difficulty. Among well-known works, one discovers lesser-known ones, such as Vierne's Fugal Verse on *In exitu Israël*, his first published composition.

In his introduction, Rollin Smith, the author of the best actual reference book in English on Louis Vierne and his works (*Louis Vierne, Organist of Notre-Dame Cathedral*, published by Pendragon Press, Hillsdale, New York, 1999), explains that Vierne published many of his easier organ works in volumes that were destined as well for the harmonium, thereby presenting them on two staves with the indications for an intermittent obbligato pedal part. In order to render these scores more readable, they are here presented as three-stave organ

music, allowing the inner voices to be distributed between the hands, in accordance with the composer's advice. In addition, suggested fingering and pedal indications help the performer achieve an elegant performance.

In a three-page description of the tonal and mechanical aspects of the Cavallé-Coll organ, special importance is given to the hitch-down pedals that allow organists to make rapid crescendos and decrescendos. A schema of the Notre-Dame organ console is given, along with its stop list and a depiction of the console. This is followed by a section concerning the performance of Vierne's organ music, dealing with matters of touch (legato playing is most suitable), phrasing (his lyrical and legato style), repeated notes and common notes (as with Widor and Guilmant), ritards (ending pieces with long ritards), rubato, fingering, expression, registration (especially dealing with the various ways to adapt these pieces to American organs, emphasizing the importance of carefully preparing subtle and refined crescendos and decrescendos) and tempo (one that allows extreme clarity). All of these detailed descriptions are entirely in accordance with Vierne's interpretative style.

Three pages of notes on the music provide details concerning their composition, their publication, and their performances. Interestingly, Vierne's recordings for the Aeolian Organ Company in April 1927 remind us that he disregarded the registration and phrasing indications in the editions of his music. A final introductory page explains the editorial method, including the treatment of sources, sequence of the works, errors in the original scores, editorial additions, placement of accidentals, distribution of the voices between the hands, and the registration. A glossary provides the English translation of French indications found in the scores. In addition, there are ten well-chosen illustrations (of Vierne at the Notre-Dame Cathedral organ, two of the organ, three of the interior of this famous edifice, the title page of the *Third Symphony*, the first page of the manuscript of the *Westminster Carillon*, and a photo of Vierne copying his *Sixth Symphony*). Americans are encouraged to take advantage of this excellent edition which, due to French copyright laws, is not available to their French colleagues.¹

1 In Europe, the general principle is to protect musical scores for seventy years following the composer's death. This calculation is made beginning on the first January following the composer's death. To this delay, in France only, one must add the prolongations due to the two World Wars. According to the Code for the Intellectual Copyrights in the Legislation of the SACEM (The Society for the Administration of the Copyrights for Mechanical Reproduction of Authors, Composers, and Editors, L 123-8 and L 123-9) these prolongations are: fifteen years for a work dated before 1914, and nine years for a work published after February 3, 1919. For a composer who died during a war, one must add yet another thirty years, providing the composer's heirs with copyright protection for 100 years following the composer's death.

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The Organ Historical Society Minutes of the National Council Meeting

Friday and Saturday, October 20 and 21, 2006
The Sheraton Hotel and Suites, Keystone Crossing, Indianapolis, Indiana

These minutes follow the order of the agenda and do not necessarily follow the order in which they were discussed.

Call to Order: The meeting of the National Council of the Organ Historical Society was called to order by President Michael Friesen on Friday, October 20, 2006, at 1:34 p.m., in the Sheraton Hotel and Suites, Keystone Crossing, Indianapolis, Indiana. A quorum of Council members was established. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Jack Bethards, Carol Britt, Scot Huntington, James Johnston, Paul Marchesano, Daniel N. Colburn, II (Executive Director), and David Barnett (Treasurer). Absent: Allison Alcorn-Oppedahl.

Approval of Minutes:

Moved—Marchesano; second—Johnston, to approve minutes of the Saratoga Springs, New York, meeting, held June 24 and 25, 2006, as circulated by the Secretary and to be published in accordance with *Robert's Rules of Order*. Motion passed unanimously.

REPORTS

President's Report: Michael Friesen. President Friesen presented a written report to the Council, detailing his

activities on behalf of the Society since the last meeting of the Council. He traveled to Chicago to speak to the meeting of the membership of the American Guild of Organists at their National Convention. The President has been in regular contact with the Executive Director as the latter begins his work. He also serves as a resource for the Chair of the 2007 National Convention Committee.

Vice-President's Report:

Laurence Libin. The Vice-President submitted a written log of inquiries to the Society on many and varied topics which he has answered or has assisted in finding answers.

Treasurer: David Barnett. The Treasurer submitted several written reports. For the Fiscal Year 2005-2006, Membership has declined by 104 members (-2.8%) to 3,606; however, membership income has increased by 19.6% to \$34,569. During the same period, journal advertising income decreased to \$10,937 (-20.5%). Convention profit totaled \$45,542, of which \$33,776 was in sponsorships. Total gifts for the year were \$108,911, a 6.1% increase over the preceding year. The Society has received a \$35,000 bequest from the Herbert Abbott estate. Catalogue sales were 14.1% below last year's, and expenditures were 8.5% less as well. Inventory increased 6.8%. Total sales were \$626,685, expenses were \$561,336. Inventory at year-end was \$213,762. Total Society income for the year was \$1,185,214.17 and expenses were \$1,153,570.84.

Moved: Johnston; second—Huntington, that the Endowment Fund (Rule 1) be combined with the Endowment Fund for bookkeeping and accounting purposes, effective

September 30, 2006. Motion passes unanimously.

Executive Director: Daniel N. Colburn, II. The Executive Director presented a written report. The Executive Director is becoming acclimated to his new position. He has worked closely with the Treasurer in a makeover of the physical headquarters and of the staff in Richmond, Virginia. He has developed a new system for acknowledgment of all gifts that have been received during the fiscal year. The Annual Fund appeal will occur close to the end of this calendar year. The Society has become the beneficiary of three individuals through bequests: William L. Huber of Sag Harbor, New York; Herbert D. Abbott of New Jersey; and Forrest C. Mack of Massachusetts. The Executive Director would like to begin a planned giving campaign in 2007. He is working with Dennis Northway, Membership Committee Chair, to contact lapsed members. Dr. Northway is sending news stories regarding the Society to members' local newspapers. The Executive Director will work on a new rate card for advertising in the days ahead. 2002 Chicago National Convention compact discs are nearing production completion. The Executive Director is working closely with the 2007 National Convention Committee with its preparations.

COUNCILORS' REPORTS

Archives: Carol Britt. Councilor Britt's written report included updates on improvements at the American Organ Archives storage facility in New Hampshire. The Archives expects to receive the Skinner Organ Company records in possession of the Rodgers firm in Oregon later this year. Environmental issues

at the Archives in Princeton will be discussed by members of the Archives Governing Board and officials of Talbot Library next month.

Conventions: Scot Huntington. The 2007 National Convention Committee for Central Indiana is working on many issues for their event, including letters of agreement, contracts, an article for *The Tracker*, etc. The 2008 Committee for Seattle, Washington, has come to agreement on a majority of venues and artists for that event. The 2009 Committee for Cleveland, Ohio, continues to work on its schedule, with most venues selected and some documented. There was no report on the Pittsburgh and Washington, DC, conventions. Paul Marchesano presented preliminary returns of the 2006 National Convention evaluation forms. The Executive Director will write a letter to the General Chair to express the thanks of the Council for the 2006 Fiftieth Anniversary Convention in Saratoga Springs.

The meeting recessed for the day at 5:18 p.m.

The meeting reconvened on Saturday, October 21, at 9:40 a.m. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Jack Bethards, Carol Britt, Scot Huntington, James Johnston, Paul Marchesano, Daniel N. Colburn, II (Executive Director), and David Barnett (Treasurer).

Education: Paul Marchesano. The Councilor submitted a written report. Two applications have already been received for the E. Power Biggs Fellowship for the 2007 National Convention. Five Citations have been awarded

since the last meeting of the Council. Four Citation presentations have occurred, in addition to the five presented at the 2006 National Convention. The Pipe Organ Database continues to grow with 24,221 entries as of October 14.

Finance and Development: James Johnston. Mr. Johnston's written report indicated that the Endowment Fund grew from \$286,794.06 on September 30, 2005, to \$330,391.40 on September 30, 2006. For the previous three-year period, the fund achieved an average annual return of 5.7%.

Organizational Concerns: Jack Bethards. Mr. Bethards presented a brief verbal report. Membership Chair Dennis Northway continues his work busily. The Councilor has made efforts to contact the Society's chapters.

Research and Publications: Allison Alcorn-Oppedahl. Councilor Alcorn-Oppedahl submitted a written report with an attachment from Gregory Crowell, Director of Publications. A meeting of the Publications Governing Board will occur on October 27 and 28 in Dallas, Texas. The fiftieth-anniversary issue of *The Tracker* is now in its final stages of production. Progress has been made with the 2007 *Handbook*. An editor and a designer have been procured. William T. Van Pelt has provided much of the photography. Stephen Schnurr will handle essays and Scot Huntington will oversee organ documentation. Several book projects are in various stages of production.

OLD BUSINESS

Five and Ten Year Plan: Libin. Further planning awaits the members' response to the

Vice-President's forthcoming Opinion column in *The Tracker*.

Guidelines for Restoration: Huntington. A brief oral report was provided by Mr. Huntington.

Archives Operating Procedures: Britt. There was no report.

Employee Policy Manual: Bethards. There was no report.

Catalogue Operations Oversight Committee: Marchesano. Progress continues to automate the catalogue operation. The Catalogue Operations Oversight Committee met Friday morning to strategize progress for the coming year.

Organ Tours: Colburn. There was no report.

Convention Sourcebook: Schnurr. The committee for Convention Sourcebook revision has begun its work. As the Executive Director becomes more acclimated to his work with convention committees, further progress is expected.

NEW BUSINESS

Moved: Marchesano; second—Libin, that National Council adopt the revised budget for 2006-2007, Draft 6, October 20, 2006, with net deficit of \$11,190.00. Motion passed, one opposed (Schnurr).

The meeting recessed for luncheon at 1:23 p.m. The meeting reconvened at 2:15 p.m.

The Vice-President led discussion regarding possible change in the Society's Articles of Incorporation to remove "worthily rebuild" from the text. The Vice-President will discuss with other Society officers how to approach the membership on this issue.

Moved: Bethards; second—Marchesano, that National Council nominate William T. Van Pelt for Honorary Membership, subject to approval of the membership at the 2007 Annual Meeting. Motion passed, one opposed (Huntington).

Moved: Schnurr; second—Marchesano, that National Council grant the 2007 National Convention Committee's request for five hotel rooms. Motion passed unanimously.

UPCOMING MEETINGS

Friday and Saturday, March 16 and 17, 2007, in Philadelphia, Pennsylvania.

Tuesday and Wednesday, July 10 and 11, 2007, in Indianapolis, Indiana.

ADJOURNMENT

Moved: Johnston; second—Marchesano, to adjourn. Motion passed unanimously. Meeting adjourned at 3:33 p.m.

Respectfully submitted,
Stephen Schnurr, *Secretary*.

Approved, Friday, March 16, 2007, in Philadelphia, Pennsylvania.

The Organ Historical Society Minutes of a Special Meeting of the National Council

*Wednesday,
November 22, 2006*

A special meeting of the National Council of the Organ Historical Society was convened by telephone conference call on Wednesday, November 22, 2006, at 11:02 a.m. Eastern Standard Time by President Michael

Friesen. This special meeting was called in accordance with the Society's Bylaws, sections 4.13, 4.14, and 4.17. A quorum of Council members was established. Present: Michael Friesen (President), Laurence Libin (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Jack Bethards, Carol Britt, Scot Huntington, James Johnston, Daniel Colburn (Executive Director), David Barnett (Treasurer). Absent: Paul Marchesano.

The meeting was convened by President Friesen as a previous electronic mail motion of the Council failed to return unanimous approval of the Council. (See Bylaws section 4.21.) The following motion was made by electronic mail on November 3, 2006:

Moved: Bethards: Because the approved budget for FY 2006-07 is based upon certain assumptions of indefinite income from various sources, including, but not limited to, tours, bequests, and fundraising; effective immediately, it is the policy that: 1) all Society operations shall conduct spending at the financial levels authorized in the FY 2005-06 budget until the National Council can review income and expense projections at its March 2007 meeting to determine whether spending at FY 2006-07 budget levels can be authorized at that time; 2) that all persons authorized or responsible to spend OHS funds shall adhere to this policy until further notice; and 3) that any proposed non-routine, large, extraordinary, or unforeseen expenses must first be reviewed and approved by the Executive Director in order for the Society to properly manage its cash flow. Votes by return electronic mail: Alcorn-Oppedahl—yes; Bethards—yes; Britt—yes; Huntington—

no; Johnston—yes; Libin—yes; Marchesano—yes; Schnurr—yes; Friesen—yes. Motion failed.

The following items were transacted during the telephone conference meeting:

Moved: Bethards; second—Libin, because the approved budget for FY 2006–07 is based upon certain assumptions of indefinite income from various sources, including, but not limited to, tours, bequests, and fundraising; effective immediately, it is the policy that: 1) all Society operations shall conduct spending at the financial levels authorized in the FY 2005–06 budget until the National Council can review income and expense projections at its March 2007 meeting to determine whether spending at FY 2006–07 budget levels can be authorized at that time; 2) that all persons authorized or responsible to spend OHS funds shall adhere to this policy until further notice; and 3) that any proposed non-routine, large, extraordinary, or unforeseen expenses must first be reviewed and approved by the Executive Director in order for the Society to properly manage its cash flow. Vote by roll call: Alcorn-Oppedahl—yes; Bethards—yes; Britt—yes; Huntington—yes; Johnston—yes; Libin—yes; Schnurr—yes; Friesen—yes. Motion passed unanimously.

Moved: Libin; second—Johnston, that the Councilor for Education, in cooperation with the Executive Director, investigate the possibility of starting an OHS online chat list. Vote by roll call: Alcorn-Oppedahl—yes; Bethards—yes; Britt—yes; Huntington—yes; Johnston—yes; Libin—yes; Schnurr—yes; Friesen—yes. Motion passed unanimously.

The Executive Director had distributed to the Council electronically before the meeting a list of activities facing Council and staff between now and the March 2007 meeting of the Council. Discussion of items followed. It was the consensus of Council that the action steps outlined were appropriate.

Adjournment—Johnston; second—Bethards, that the meeting be adjourned. Motion passed unanimously. Meeting adjourned at 11:39 a.m.

Respectfully submitted,
Stephen Schnurr, *Secretary*.

Approved, Friday, March 16, 2007, in Philadelphia, Pennsylvania.

Minutes of a Meeting of the Governing Board of the American Organ Archives of the Organ Historical Society

A regular meeting of the Governing Board (“GB”) of the American Organ Archives of the Organ Historical Society was held on Friday, 10 November 2006, at a board room in the student center of Westminster Choir College at Rider University, Princeton, New Jersey. Notice of the meeting had previously been given. Present were governors Carol Britt (Chair), Lynn Edwards Butler, William Parsons, Elizabeth Towne Schmitt and James L. Wallmann (Secretary), and Stephen L. Pinel, the Archivist. Governor Hans Davidsson was absent and excused. Also present were ex-officio members Michael Friesen (Society President), Laurence Libin (Society Vice President), and Daniel Colburn (Society Executive Director).

The outline of these minutes follows the agenda of the meeting. All actions taken by the GB were unanimous.

1. *Welcome and establishment of quorum.* The Chair called the meeting to order at 4:14 p.m. An agenda for the meeting (Attachment A) was distributed. A majority of the governors being present, a quorum of the GB was available to conduct business.

2. *Changes in Governing Board.* Mr. Parsons was welcomed as a new member of the Governing Board. Mr. Colburn was welcomed as the new Executive Director of the Society.

3. *Approval of minutes.* The minutes of the 14 October 2005 meeting of the GB had previously been circulated for review. Upon motion duly made (Ms. Butler) and seconded (Ms. Schmitt), it was

RESOLVED: That the minutes of the meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on 14 October 2005, be, and hereby are, approved.

4. *Archivist’s Report.* The Archivist’s Report had previously been circulated and Mr. Pinel was thanked for his fine report. Records of the E.M. Skinner and Aeolian-Skinner companies had been disbursed into five groups when the records were saved from the trash bin over thirty years ago. In June, Edward Millington Stout III donated the Skinner records in his possession; these were loaded onto a rented truck and delivered to the mill for storage. Mr. Pinel expects that the materials held by Rodgers Instruments LLC will be available in December. The quality of these materials is very good, a nearly complete set of contracts is now

available, and the records are fairly well organized. Jonathan Ambrosino is planning an article on Mr. Stout and the Skinner records he donated.

A collection of materials from the Tellers Organ Company may be available and would be moved from Erie, Pennsylvania, to the mill. Forrest Mack donated sixteen boxes of Hook & Hastings material, including a late ledger. Mr. Libin noted that the GB cannot anticipate the cost of acquiring these collections because they sometimes become available on a moment’s notice. The GB expressed its appreciation to the National Council for its support in obtaining the Skinner records and thanked Mr. Pinel for his personal efforts.

Mr. Pinel explained the history of and need for the mill space in Enfield, New Hampshire, for those new to the GB. The GB was interested in the possibility of having a meeting at the mill at some point and Mr. Pinel was directed to investigate this possibility and make a report at the next meeting of the GB. The volume of records from American organbuilders in storage at the mill has increased significantly and new space is needed. Mr. Pinel had arranged with the landlord to increase the space available at the mill and at great effort had prepared the new area to receive new materials. Rent will increase from \$3,600 to \$6,000 per year, still a great bargain for the space needed to store organbuilding records and other materials held by the Archives. Upon motion duly made (Mr. Wallmann) and seconded (Ms. Butler), it was

RESOLVED: That the Governing Board ratify, confirm, and approve the lease of additional space at the mill at a total rent of \$6,000.

The GB thanked Mr. Pinel for his work in renting new space at the mill.

Once again, humidity problems at Talbott Library were discussed. Dr. Britt, Mr. Wallmann, and Mr. Pinel reported on their meeting earlier that day with F. William Chickering, Dean of University Libraries, and Steven Hirtzel, Facilities Manager at Westminster. The library representatives had described the reasons for the high humidity and their plan to combat this problem. Mr. Pinel will stay in close contact with library representatives to monitor the status of this issue.

On 30 March 2006, about ten students from Eastman School of Music visited the Archives with Dr. Davidsson. The students had the opportunity to see the collection and work on a research paper based on materials found in the collection. While Mr. Pinel has not seen any of the finished papers, some may be publishable or be part of research eligible for a grant from the Society. Mr. Wallmann will contact Greg Crowell, the Society Director of Publications, and ask him to contact Dr. Davidsson about papers which could be published. It is significant that students from a school with one of the great music libraries in the world came to the Archives to do research. Further trips such as this should be supported. Mr. Parsons pointed out that teaching preservation to the students could also be part of a visit to the Archives. While it was generous for Mr. Pinel to have used his own personal funds to pay for hotel rooms for the students, the GB reminded him that such expenses should be borne by the Archives. Mr. Colburn expressed a willingness to raise money for such excursions by students to the Archives.

5. *Symposium 2007*. Mr. Libin reported on preparations for an Archives symposium in October 2007 to be held in Rochester, New York, in conjunction with EROI (Eastman Rochester Organ Initiative). The symposium will focus on organ documentation. A call for papers has gone out with a deadline in the spring of 2007 and speakers will be invited. Mr. Libin does not expect that the event will be heavily attended because of its specialized nature. Dr. Davidsson will handle local arrangements.

6. *2006–2007 budget*. Mr. Friesen and Mr. Colburn discussed the financial condition of the Society. The National Council has had to make cuts in the budget to keep the Society on an appropriate financial footing. One bit of good news is the approximately \$1 million left by the late Bill Huber to the Society, half of which is directed for the Archives as an endowment. Mr. Pinel, Rollin Smith, and Ed Boadway helped to make this generous contribution possible. The GB discussed how to recognize the Huber bequest and decided to continue to consider this subject. The Society Endowment Fund Advisory Board will be responsible for investing the Huber bequest funds. Mr. Libin noted that the income to the Archives from the endowment fund should be in addition to the regular budget allocated by the National Council.

The GB reviewed the proposed budget prepared by Mr. Pinel. Allocations among budget categories were adjusted and cuts were made to take into account the reduction in funds made available by the National Council. After considerable discussion and careful deliberation, a motion was made (Ms. Butler) and seconded (Ms. Schmitt) and it was

RESOLVED: That the Archives budget for 2006–

2007 be, and hereby is, based on projected income of \$88,000 and projected expenses of \$79,550, as specifically enumerated on Attachment B.

7. *Operating procedures*. Mr. Wallmann proposed to discuss the Archives operating procedures at the next telephone meeting of the GB. Mr. Friesen and Mr. Libin encouraged the GB to finalize its deliberations on the operating procedures because momentum will be lost if the next National Council has to deal with this matter. Ms. Butler suggested that Mr. Wallmann make a careful review of the changes proposed by the National Council and report back to the GB at its next telephone meeting.

8. *Report on Publications Governing Board*. Mr. Wallmann reported on the recent meeting of the Publications Governing Board of the Society (“PGB”). The PGB asked the GB to recommend new titles for its reprint series; Mr. Wallmann felt that the list he and Mr. Pinel had prepared over four years ago was still valid and simply redistributed this list. The Thayer journal (*The Organists’ Quarterly Journal and Review*) has been reprinted and the Flint book on the Yale organ (*The Newberry memorial organ at Yale University*) is in preparation.

The PGB thought that some rare titles held by the Archives could be reprinted. Getting *The Tracker* on line with its text fully searchable is a goal of the PGB. The GB, having considered the same matter as well, agreed that this should be left to the PGB.

9. *“Tracker” articles*. A number of possible topics and authors had been considered at the October 2005 meeting. Mr. Pinel will contact Dr. Crowell to discuss this.

10. *Society publication prize*. Mr. Friesen described his proposal for a prize to be given by the Society every two years for the best book and article on an organ subject. The proposal is being refined. Some bibliographic support from the Archives would be helpful.

11. *Other business*. The GB discussed, in general terms, long-term planning and the future needs of the Archives. Mr. Friesen suggested that microfilming valuable materials located elsewhere for use at the Archives would be a good idea.

12. *Dates and locations for next two meetings*. A telephone meeting will be held on 15 February 2007 at 3:00 p.m. EST. No date was set for the October 2007 meeting.

The meeting adjourned at 7:15 p.m.

James L. Wallmann, *Secretary*

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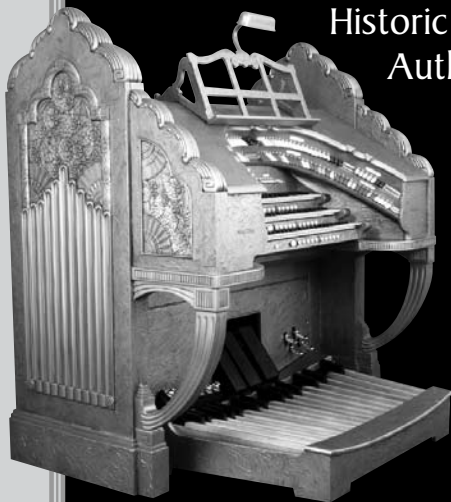


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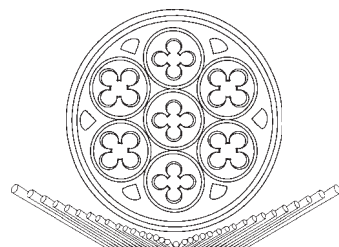
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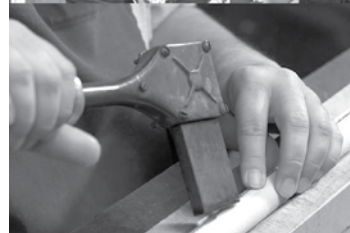
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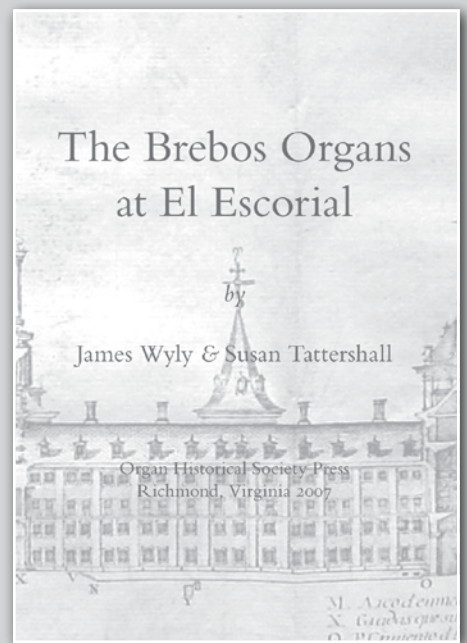
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APPOINTMENT

The Mormon Tabernacle Choir has announced that Andrew Unsworth, a member of the Publications Governing Board, has been appointed a Tabernacle organist. Unsworth is the thirteenth full-time organist, and his predecessors on Temple Square include Joseph Daynes, Frank Asper, Robert Cundick, and Alexander Schreiner. Currently, there are three full-time Tabernacle organists (John Longhurst, Clay Christiansen, and Richard Elliott), and two part-time organists (Bonnie Goodliffe and Linda Margetts). Andrew is a graduate of Brigham Young University, where he studied organ performance and pedagogy, and Duke University, where he earned a master’s degree and a doctoral degree in the historical performance practice program. Recently he received

an appointment as assistant professor of music history and organ at Stephen F. Austin State University in Nacogdoches, Texas.

Andrew writes, “Recordings and broadcasts from the Mormon Tabernacle were my introduction to the sound of the organ, and hoping that someday I might get the chance to sit at this console was a motivating factor behind my earliest organ lessons. I have been fortunate to serve as a guest recitalist in the Tabernacle for a number of years, and I am constantly amazed at the versatility of this instrument. I look forward to working with the Tabernacle Choir, its directors, and the other Tabernacle Organists, and I am excited for the opportunity to get to know such an important organ even more intimately.”

CORRECTIONS

We regret that the work of the individual photographers for the convention article in the winter issue of *The Tracker* (51, no. 1, pp. 5–19) was not clearly identified. Photos by Victor Hoyt appeared on pages 6, 9 (lower right), 14, 15, 16 (upper right). All other photos were by William T. Van Pelt.

The captions accompanying the photographs of the Mexico City organs in the article by Edward Pepe (51, no. 1, pp. 22–28) were inadvertently switched. The caption on p. 25 applies to the photo on p. 28, and the caption on p. 28 applies to the photo on p. 25.



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Residence of Les Violons du Roy



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Principal	8'
Gamba	8'
Gedackt	8'
Octave	4'
Blockflöte	4'
Superoctave	2'
Mixtur	IV 1 1/3'
Cornet	V 8'
Trompete	8'
Trompete	4'

Positiv II. C - a3

Holzgedackt	8'
Praestant	4'
Rohrflöte	4'
Flachflöte	2'
Larigot	1 1/3'
Siffelöte	1'
Scharff	III 1'
Krummhorn	8'
Tremulant	

Swell III. C - a3

Pommer	16'
Flöte	8'
Salicional	8'
Vox coelestis	8'
Traversflöte	4'
Viola	4'
Nasard	2 2/3'
Quarte	2'
Terz	1 3/5'
Fourniture	V 2 2/3'
Basson	16'
Trompette harm.	8'
Oboe	8'
Tremulant	

Pedal C - f1

Principal	16'
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Octavbass	8'
Gedackt	8'
Choralflöte	4'
Posaune	16'
Trompete	8'

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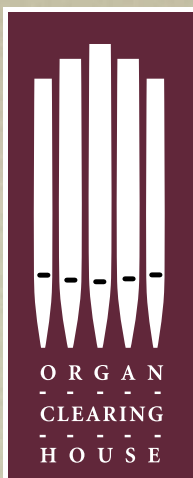
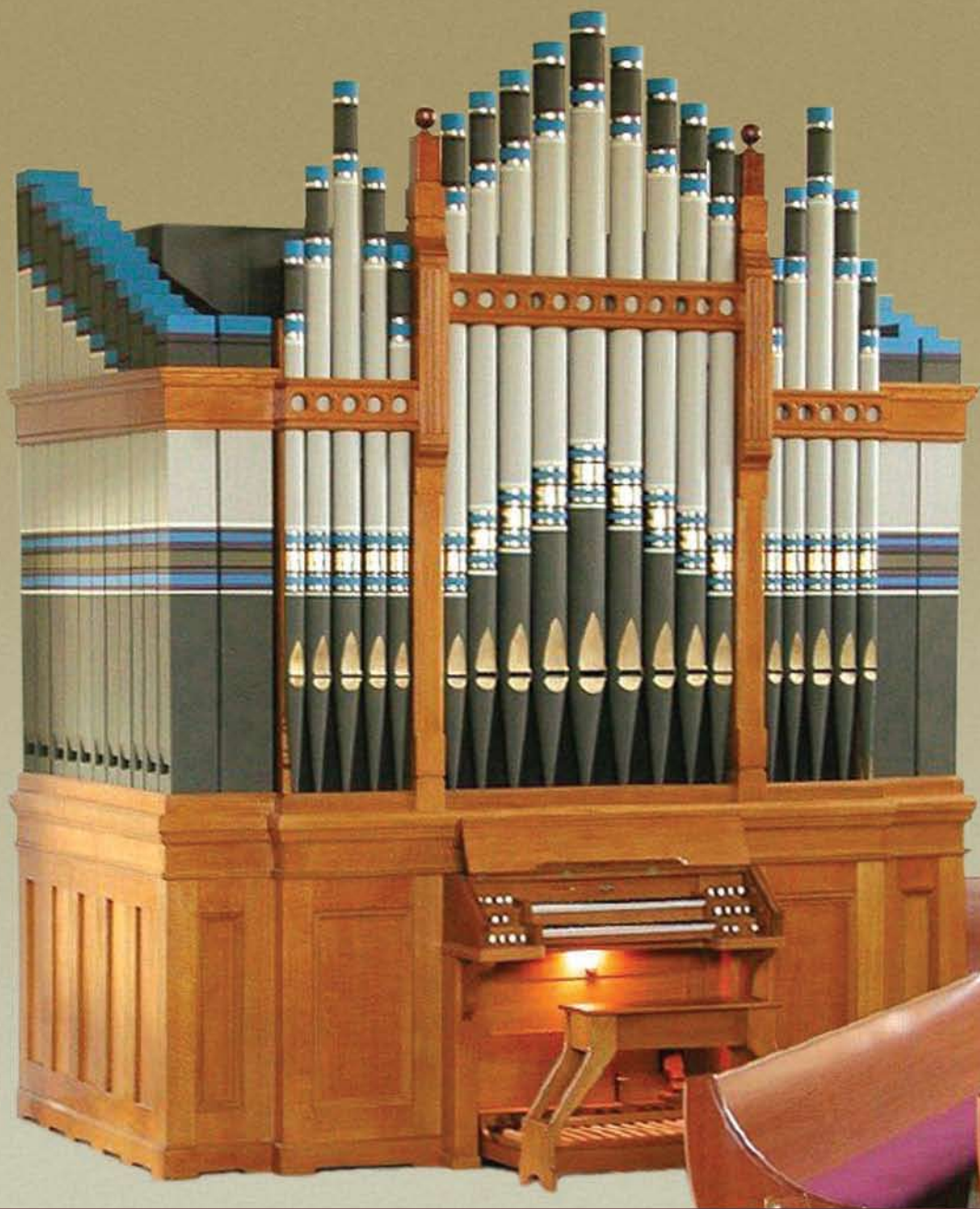


Before(left): First Baptist Church, Harwich, MA

After(below): St. Andrew's Episcopal Church, Valparaiso, IN

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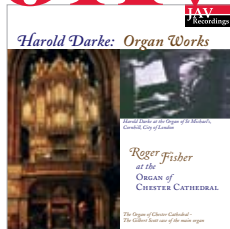
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Dr. Craig Cramer, Professor of Organ at the University of Notre Dame, plays the Fritts Organ in the University's DeBartolo Performing Arts Center in Notre Dame, Indiana

BACIE: Concerto in G, BWV 592 (After Johann Ernst); Partite diverse Ach was soll ich Sünder machen, BWV 770; Fantasia in G Major (Pièce d'Orgue), BWV 572; Toccata and Fugue in D Minor, BWV 565; **FROM THE TABULATURE OF JOHANNES OF LUBLIN:** Ferdinandi, Poznanie, Rex, Rocal fusa, Italica, Severinus Konij, Corea super duos saltus; **BRUNA:** Tiento de 1 tono de mano derecha **BUXTEHUDE:** Praeludium in G Minor, BuxWV 148; Fuga in C Major, BuxWV 174 **JAV 151**



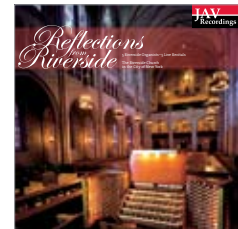
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Dr. Jennifer Pascual, Organ and the Men of the Cathedral Choir

TOURNEMIRE: Victimae Paschali Laudes; **DURUFLÉ:** Varié sur le Veni Creator, Op. 4; **SIMONDS:** Dorian Prelude on "Dies Irae"; **TRAPP:** Images of the Exsultet Chant of the Great Paschal Vigil; **GUILMANT:** Stabat Mater Dolorosa, Op. 65, No. 12; **LANGLAIS:** Gregorian Paraphrases Ave Maria, Ave Maris Stella; **DUPRÉ:** Four Versets on "Ave Maris Stella"; **JAV 152**



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MENDELSSOHN: Prelude and Fugue in E Minor (1841); **MOZART:** Fantasia in F Minor, K. 594; **COOK:** Fanfare (1952); **VIVALDI arr. BACIE:** Concerto in D Minor, RV 565; **HOWELLS:** Rhapsody, Opus 17, No. 3; **PIERNÉ:** Trois Pièces, Op. 29 Scherzando; **JONGEN:** Chant de Mai, Op. 53, No. 1; **GUILMANT:** Sonata No. 1 in D Minor, Op. 42 **JAV 154**



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TIMOTHY SMITH GIGOUT: Grand Chœur Dialogue; **HOWELLS:** Rhapsody, Op. 17, No. 1; **SAINT-SAËNS:** Symphony No. 3 "Organ," Op. 25 Cantabile Symphonique; **FRANCK:** Pièce Heroïque

ROBERT MACDONALD SWANN: Trumpet Tune (1991); **HANDEL:** Organ Concerto No. 2 in B-Flat Major, HWV 290; **WIDOR:** Symphonie Gothique, Op. 70 II. Andante Sostenuto; **WALTON:** Popular Song (Façade); **GRIEG:** A Dream

CHRISTOPHER JOHNSON SHOSTAKOVIC: Festive Overture, Op. 96; **FELÁ SÓWÁNDÉ:** K'a Mura; **WILLIAM FARLEY SMITH:** Great Day, duh Righteous Marchin'; **HOWELLS:** Preludio "Sine Nomine"; **KARG-ELERT:** Symphonic Choral "Jesus, meine Freude," Op. 87, No. 1 Introduzione (Inferno)

FRED SWANN KING: Fanfares to the Tongues of Fire; **WRIGHT:** Lyric Rhapsody (1957); **HEBBLE:** Haec dies resurgam

JOHN WALKER WEAVER: Sine Nomine (1995); **BINGHAM:** Roulade (1920); **BOLCOM:** What a friend we have in Jesus (1979); **KARG-ELERT:** Seven Pastels from the Lake of Constance, Op. 96 I. The Soul of the Lake; **ARNATT:** Pièce de Résistance (1989) **JAV 168**

JAV News

Here are forthcoming releases for 2007: **Stephen Tharp** playing the works of Jongen, Hakim, Tournemire, Guilment and Latry on the new French Symphonic-style Casavant Frères at Brick Church in New York City; **Daniel Roth** playing works of Guilment, Vierne, Boulanger, Alain, Messiaen and Roth at St. Ouen in Surround Sound, which also includes a narrated tour of the organ's stops; **Vincent Dubois** playing works of Mozart, Liszt, Vierne and Durufié at St. Sulpice, which also includes Dubois improvising — this recording was also made in Surround Sound; **John Scott** playing works by Wammes, Vierne, Jongen, Harvey, Reger, Mozart, Handel and Wagner at Washington National Cathedral; **Scott Hanoian** playing the complete organ works of Brahms at Washington National Cathedral; **Ken Cowan** playing works of Dupré, Bovet, Conte, Saint-Saëns, Rubenstein, Karg-Elert, Moszkowski, Poulenc and Wagner on the new Quimby Organ at First Baptist Church in Jackson, Mississippi; **Stephen Tharp** playing favorite hymns at Rosary Cathedral in Toledo, Ohio.

Best Sellers



JAV 158
Widor Mass at St. Sulpice

rich and colorful harmonics... presented so vividly...the dynamic range is huge with... powerful organ fundamental.
—Stereophile

Few recordings match this one's aural delineation of a vast sacred space.
—Choir & Organ



JAV 161
Dupré Stations at St. Sulpice

Performance is intelligent, sensitive and compelling...I was moved to the core by this CD...any Christian needs to experience this work in its entirety.
—Organist Review

Listening brings immense rewards; Tharp is sensitive and assured.
—Choir & Organ



JAV 145
Paul Jacobs plays Bach

Radiant playing... staggering talents.
—Newsday

A major-league talent.
—Gramophone

Interpretations that are benchmark quality from the first note to last.
—Fanfare



JAV 124
Thomas Murray at Woolsey Hall

Complete exposition of its [The Newberry Organ's] beauties...by the master musician Thomas Murray.
—Organist Review

The recording abounds in subtleties that are a joy to discover.
—The Absolute Sound, Winner of Golden Ear Award