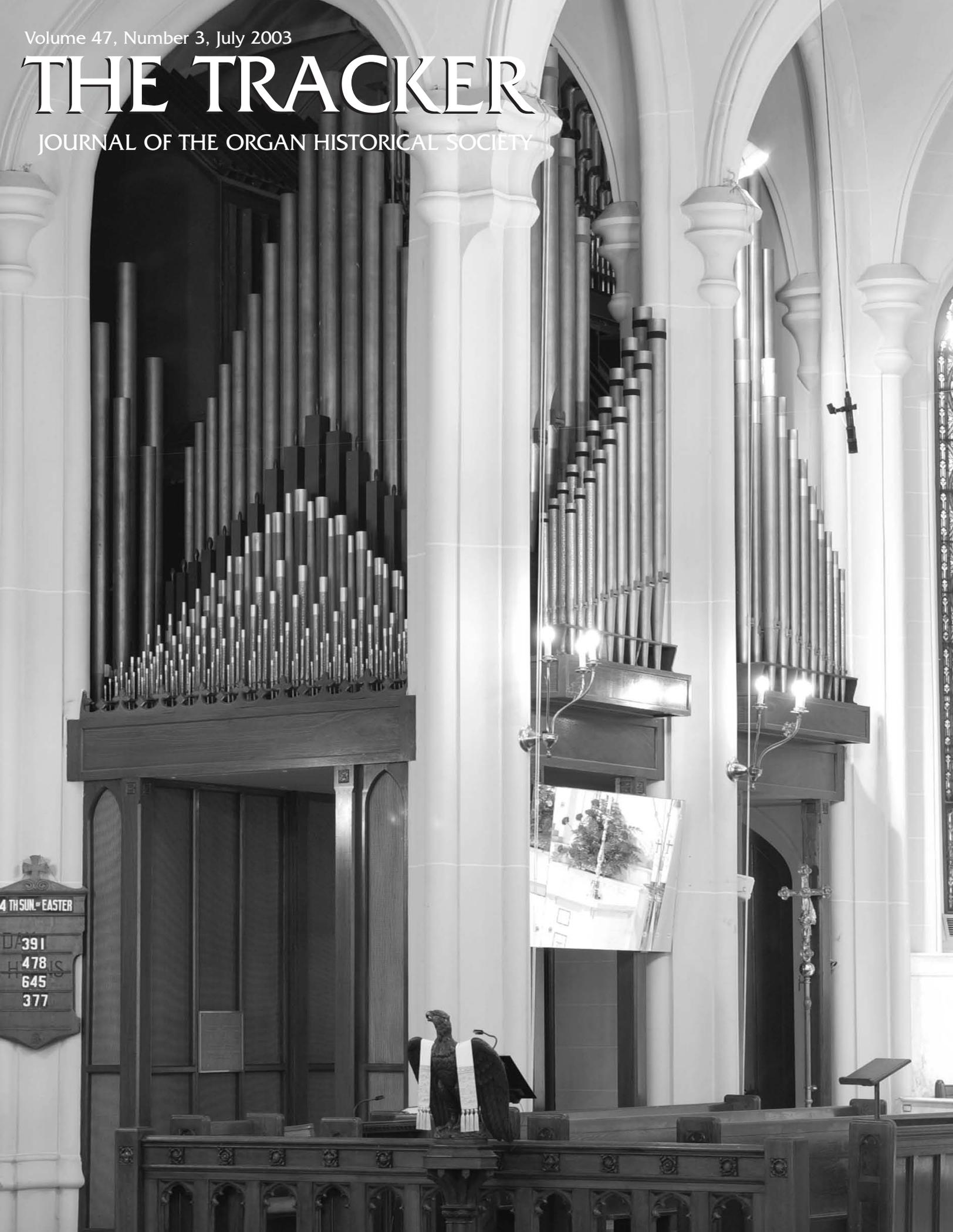


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The Organ Historical Society

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In This Issue:

- 4 EDUCATING THE AMERICAN ORGANIST
By Robert Clark
- 8 AMERICAN CLASSIC ORGAN IN LETTERS: A CASE STUDY IN CONTROVERSY
By Stephen Leist
- 22 NEW ARCHIVAL FINDINGS NEW YORK, PENNSYLVANIA, GERMANY AND RUSSIA
By Laurence Libin
- Also:** 3 OPINION
By Frank Morana, Editor
- 7 LETTERS
- 26 ORGAN UPDATE
By Wayne Warren
- 31 REVIEWS
By Jan-Piet Knijff and Arthur Lawrence
- 37 AOA SYMPOSIUM
- 40 MINUTES

COVER: *Holtkamp III/49 (1949) at Christ Church Cathedral, Lexington, Kentucky, scene of the "case study in controversy" documented by Stephen Leist on pp. 8-21 (photo by Joseph Rey Au)*

Having just completed three consecutive two-year terms as a member of the American Guild of Organists national committee for professional certification, my thoughts have turned often to the subject of professionalism for organists. I have come to the conclusion that, in tandem with other developments, professional certification could be the best remedy for almost every ill that plagues us—though not for any of the reasons that are commonly put forward.

Although the OHS awards fellowships—through the American Organ Archives and through the Biggs program—a closer parallel to the AGO certification program would be the OHS historic citations. Here, the question arises as to whether the overall attributes of a given instrument can be deemed “historic,” and this determination is made by a national committee. Leaving aside for a moment the potentiality for a multi-tiered citation program and how that might be administered, the most important points are (1) that acceptable criteria for evaluation exist, (2) that the implementation of a national standard is desirable, and (3) that the OHS has been operating its program for over a quarter-century. Similarly, in the AGO, the question arises as to whether the overall skill levels of a given organist can be deemed “professional,” and again, (1) acceptable criteria for evaluation exist, (2) the implementation of a national standard is desirable, and (3) the AGO has been operating its program for over 100 years.

If only these citations and certifications carried with them a tangible, sizable, material reward in the form of grant money or recital opportunities, then there would be many more applications to these programs than are currently the case. As it now stands, the value of a citation or certification depends almost entirely upon what one puts into it.

In other professions, certification is quintessential. Among psychologists, for example, the American Psychological Association (APA) is all-powerful in determining not only who is a professional, but even whether an academic program shall be deemed worthy of approval in the first place—and a practitioner who completes a non-APA-approved program, at whatever level, is legally barred from calling himself or herself a psychologist. The strength of the APA derives from its explicit political focus—on strenuous, ongoing lobbying efforts which, in turn, require a substantial membership base to sustain.

In England, and to a lesser extent in Canada, professional certification for organists still holds sway, but for a system that is thoroughly professionalized from top to bottom, we need to look to our colleagues in Germany. There, every church music program is state-classified at levels A, B, C, or D, and every church organist is a civil servant who, on the basis of examination, is qualified likewise. Accordingly, no D-level organist can be considered for a C-level program, no C-level organist can be considered for a B-level program, and so forth. This system, rigidly stratified though it seems, not only professionalizes the organist, but educates the public.

When one thinks of the principle of separation of church and state as traditionally applied in the United States, its absence in German church music is scarcely regrettable. But we must distinguish between church-as-doctrinal-entity, and church-as-physical-structure—in which an historic organ might warrant public landmark status and protection just as well as any other architectural attribute, with all the potentiality for public preservation that that implies.

It is squarely within American tradition for the government to support socially necessary programs and services that can no longer be run on a massive scale on a for-profit basis. The education, health and welfare, and transportation sectors are prime examples, but the question of government-supported cultural endeavor is still being debated. It is important that the art and science of the organ, a cultural endeavor *par excellence*, not get lost in the debates because of any misplaced associations regarding church-as-doctrinal-entity, or worse, because of the widespread misperception that the organist is neither an artist nor a professional.

Educating the American Organist*

BY ROBERT CLARK

An article outlining the recent history of American organ pedagogy for publication in a distinguished French journal may appear to be pretentious, considering the richness of the French organ culture and its influence upon teaching, organbuilding, and performance in the United States. In today's pluralistic culture, however, many important issues, especially those concerned with historic performance practice (including that of the 19th and 20th centuries) and organbuilding are best defined within an international context. As an American, I am greatly encouraged by the communication and exchange of ideas that arise from today's international community of organists, teachers and organbuilders. In this article I hope to share some of the significant issues and influences that have shaped the education of American organists during my own career as a performer and teacher. While there will be some reminiscences of the past, I hope, as a result of this discussion, to present new and future challenges for organ pedagogy from the perspective of an American teacher.

My personal experience as an organist and teacher began at the midpoint of the 20th century. In the early 1950's there were two prevalent philosophies concerning organ pedagogy in the United States. One of these evolved from the experiences of Americans who were influenced by prominent European teachers, especially in Germany, during the post-World War II era. Many of these young Americans returned to their home country to share a fresh, new approach to the organ. A major priority, in the United States and Western Europe during this era, was the abandonment of what were perceived to be Romantic accretions in performance of early music, leading to an objective and

neo-classical approach to the organ as an instrument. A number of these Americans, through growth, experience and musicianship, were eventually to be numbered among the distinguished teachers of their time. The new historical awareness characteristic of this era was influenced more by the priorities of the Organ Reform movement in Germany than the objective study of historic sources. American organbuilders of this new persuasion attempted to slay the *bête noire* of Romanticism as they built unencased organs with narrow scaling, prominent pipe speech, aggressive upper work and an uncluttered functionalism in visual design. The priorities of this period provided a foil to a prevailing style of organbuilding and performance which could justifiably be described as turgid and dull. Overstuffed and colorless church organs of this era, most of them built during the pre-war era, were rightfully blamed for this perception. On the other hand, exceptional organs of orchestral style as well forward-looking examples of the new "American Classic" organ also played a part in the culture of this era.

In the early phase of the American Classic era, a studied eclecticism was evident in mainstream instruments by North American builders in schools and churches. These organs included principal choruses based on upon a modern interpretation of historic practice in Germany. American versions of "French reeds" in large swell divisions, as well as an assortment of color registers from various American and European organs appeared in large organs of the popular organbuilders. Incipient concern about historical and stylistic ideals appeared in these instruments, which were, nevertheless, designed to play music ranging from the Robertsbridge Codex to the works of

Messiaen. Moreover, these organs were also expected to accompany English organ anthems and to provide the pious background music required to seat latecomers to the church service. Many performers and teachers built and enjoyed distinguished careers within the parameters of this style. It was an era when organ departments in major American schools were fully enrolled and preparing for expansion. While many of today's performers, teachers, and builders have reached beyond the esthetic of the American Classic organ, this mainstream concept continues to exert a substantial influence upon performance and teaching in the United States. And it continues to dominate the priorities for North American performance competitions.

Mainstream organ instruction in the American Classic era was influenced by organ methods and tutors derived from the Belgian-French tradition of Lemmens, Widor, and Dupré. Legato playing was punctuated with mechanical and carefully programmed rhythmic separations between repeated notes and for phrase endings. Occasionally, detached touch was permitted in order to define small rhythmic motives. Conservative teachers sometimes uttered the very word "articulation" in pejorative terms. One form of overreaction to this dogmatism was a "hot keys" fad which replaced the conventional *legato absolu* with continuous staccato—a notion which today seems exaggerated and limited in its musical value. Fortunately, there were organists, who, as musicians and artists, listened scrupulously to detail in their playing and eschewed any of the prevailing fads of the 1950's. One of the great teachers associated with the American Classical tradition was once heard to say that there existed an infinite number of ways to play repeated notes

* Concurrently appearing in *L'Orgue*, 262 (June 2003), in French translation by Carolyn Shuster-Fournier. The original English text is here presented by cordial arrangement with *L'Orgue*.

half-value! The best teaching and playing of this era were based upon a disciplined, systematic approach to technical mastery, which resulted in focus, accuracy, and consistency, clearing the way for students to perform with confidence and musicality.

At mid-century such subjective musical matters as ornamentation, rhythmic alteration, *notes inégales*, and other deviations from literal readings of the musical text were organized into strict patterns derived from contemporary interpretation of historical sources. Metronomic regularity was, for many, applicable to every facet of Baroque performance. Even expressive ornaments were subject to exact metrical organization. During the 1960's I recall, with thankful heart, early discussions of rhythmic alteration and historical style in playing French Classical literature. The influence of enlightened teachers and scholar-performers of this era, unlike that of the 1950's, resulted in intense exploration of historical performance, uncolored by existing presumptions. Organists became increasingly aware of national schools of literature and organbuilding and of their implications upon style in performance. This, in turn, had a pervasive effect upon performance and teaching in the United States during the last quarter of the 20th century and provided a challenge to a generic, often bland, style of performance based upon the limitations of the American Classic and Neo-Baroque styles of performance.

By the mid-1970's an entirely unique element was emerging in the American organ culture. It stemmed from the emerging popularization of the HIP (historically informed performance) movement in the larger field of early music. Students were seriously involved in poring over treatises and other historic sources. Less imaginative organists proudly exhibited their knowledge of HIP by imitating others. The first attempts at early fingering and pedaling at the organ were clumsy for many and impossible on typical American Classic organs, especially those equipped with "tracker touch." Concepts of sound and registration were often derived literally from sources without regard to their actual effect on the original instruments or the acoustical environments in which these instruments sounded. The new fad of rhythmic flexibility gave way to the notion of "applying rubato" by means of exaggerated agogics and self-conscious italicizing of minor

details—sometimes resulting in old-fashioned *bad rhythm*, not historic practice.

Events of major significance occurred in organbuilding in the United States in the 1970's and 80's. Previously, modern organs with mechanical action in America were primarily neo-Baroque instruments imported from European firms, but certain pioneers among American organbuilders were involved in a renewed historicism, based on exhaustive exploration of sources on organbuilding and acquaintance with antique

While many of today's performers, teachers, and builders have reached beyond the esthetic of the American Classic organ, this mainstream concept continues to exert a substantial influence upon performance and teaching in the United States.

organs. A number of organs by American builders of this persuasion appeared as early as the 1960's. Such features as historic scalings, pipe construction, playing actions, unequal temperament, flexible winding, and historic console dimensions appeared in their instruments. A fierce idealism permeated this movement in organbuilding. Many of the imported and domestically built neo-Baroque organs of the era, both with electric and mechanical playing actions, went quickly out of fashion. The best of these new historically-influenced organs opened up new worlds of sound and tactile awareness for performers, and their influence, slowly but surely, became apparent in the mainstream of organbuilding. These changes were not without controversy, initially provoking a great deal of heated rhetoric among conservative teachers and

performers and proponents of this new historicism. The American Classic organs of the previous generation, as well as the extreme neo-Baroque organs, were not part of this new aesthetic. This new American school of organbuilding, initially centered around the 17th century style of Northern Europe, embraced other traditions rooted in the historic instruments of Iberia, France, Italy, and other countries, and ultimately, large tracker organs of modified eclectic design appeared on the scene. Mechanical action organs in the French Symphonic style were a later development and are presently a tantalizing feature of the contemporary scene in the United States, provoking some formerly hard-line baroqueists to enjoy playing and teaching music of Franck, Widor, and Vierne.

Looking at organ study and pedagogy in the early years of the present century, the creative tension between new and traditional concepts of American organ pedagogy continues, as does the tendency to overreact to change. While the HIP movement, rooted in the purest of intentions, has brought a large body of knowledge to light, it is surprisingly incomplete in certain areas, particularly those that cannot be analyzed, categorized, measured, or made accessible in digest form to today's student. There has been a strong tendency to "apply" such matters as early fingering and pedaling, mechanically-patterned articulation, relentless and monotonous observance of metrical hierarchies, and even rubato to the performance of early music. In the hands of less-than-imaginative players this produces a caricature of historical practice. There exists an assumption that by simply superimposing the right tools upon the music, an exact and faithful reproduction of the composer's intentions results. Such perceptions of HIP encourage performance as an impersonal document, requiring nothing more than the application of the right rule at the right time. This approach to historical performance looks upon music as an inanimate object rather than as an entity perceived within the mystery and flow of time. The most avid proponents of this objectivism have become self-proclaimed elitists, removed from the current musical culture. Elitism of this sort is symptomatic of an insecurity that looks with disdain upon anything that happens spontaneously and naturally in musical performance, including acknowledgement of values that have been admired and demanded by the musical pub-

lic for the past several centuries. Often today's "cutting edge" performances of the great organ chorales of Bach reflect this tendency toward caricature. The texts of the chorales reflect, in an intense and immediate manner, orthodox Lutheran theology, as well as the hopes, fears, and spiritual concerns of the 18th-century society of Middle Germany, in which Bach lived as a "Learned Musician." Overlooking these considerations, reconstructed performances of these organ chorales based upon unimpassioned application of Baroque clichés exemplify modernism at its extreme. They might be compared to hypothetical performances of Schubert lieder in which singers would be expected to project the "right style," producing correct reproduction of vowel colors and consonants, but without awareness of the meaning or expressive content of the poetry being sung.

The greatest challenges in organ pedagogy and performance today are the acceptance and encouragement of a new sophistication that begets openness and a thorough commitment to finding and projecting the message of any great music of the past or present. It is a natural phenomenon that the currents and crosscurrents we experience today result from a historic proclivity to repudiate the immediate past in favor of whatever is presumed to be *au courant*. Even our awareness of the remote past is often inhibited by the scholarly rejection of

informed speculation, or a tendency to apply information from outdated sources. The pervasive notion, for example, that the North German organ of the 17th century is the *sine qua non* for performance of the Bach organ works, comes with the mistaken assumption that Bach advocated what would have been regarded as anachronistic practice even in the early 18th century in Middle Germany. A careful reading of Christoph Wolff's extraordinary biography of Bach provides new insight into the cultural milieu of Middle Germany during Bach's career and provides valuable insight into the intensity and fervor of performance in the 18th century. I have often suggested to students that the architecture of the *Marienkirche* in Lübeck is absolutely essential to the interpretation of Buxtehude's music. Liturgical practice and the societal values of the 18th century in France, as well as the French language itself, may tell us more about performance of French Classical music than the latest article on how to apply *inégalité*. One may learn more about meaning of the *stylus fantasticus* in playing Lübeck or Bruhns from spending a day in the Ruebens gallery of the Louvre, than from attempting to copy others' performances, however excellent, of this music.

While some Americans are wont to decry a waning of interest in the organ and its music in the United States, American organbuilding has reached an unprecedented level of excellence. On the best organs of our time, musi-

cal values and details can be realized in a manner never deemed possible even in the recent past. To realize these possibilities, the active and continuous involvement of the ear and the intellectual perception of musical structure permit a new level of artistry made possible by the best of these instruments. Knowledge of performance practice is essential. It is even more essential that the organist attain a total mastery of such tools as historic fingering, pedaling, rhythmic interpretation and registrational practice, so that they become second nature—not simply applications of historic practice. Only with a thorough analysis of the music itself and an insatiable fascination with detail can these tools effectively contribute to artistic performance. These are not the concerns of elitists. They are the concerns of today's learned musicians who happen to be organists, and of the musical public. Quintilian's ancient admonition that rhetoric was designed to "teach, delight, and move" was embraced by musicians during the era of Frescobaldi, Bach, and Grigny, and was regarded as essential to meaningful performance. Is there a reason that this standard should not be the *raison d'être* for today's performer of great music of any kind? OH5

ROBERT CLARK is Professor Emeritus of organ at Arizona State University in Tempe. Recent activities have included his recording of selected organ works of Bach on the restored Hildebrandt organ in Naumburg, Germany.



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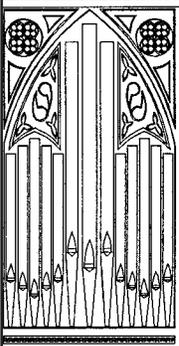
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letters

YANKEE IN "LITTLE DIXIE"

I noted with interest the comments quoted from The Rev. John Henry Hopkins in the article "A Yankee in 'Little Dixie'" by David Lewis in the January 2003 issue on page 40, and note 53 concerning the 1875 Johnson & Son at St. James Episcopal Church in Chicago. Based on the research known to me, this instrument was converted to tubular-pneumatic action by the Marshall-Bennett firm of Moline, Illinois in 1903, four years after Hopkins returned to Chicago to serve the Episcopal Church of the Epiphany. It was not replaced until 1920, when a new Austin organ was purchased. No reliable record has been found that states what then became of the Johnson. On the other hand, Epiphany had a new three-manual Farrand & Votey organ in 1892, and there is no evidence that it ever was enlarged or altered by the addition or substitution of ranks from the St. James instrument. Although I have not seen the memoir by Hopkins cited by Mr. Lewis, I wonder if Hopkins confused or conflated the Johnson's demise with other organ information or other parish happenings, as he is also said to have claimed that St. James' 1857 Hall & Labagh organ was sold to Epiphany in 1870 when St. James obtained its first Johnson organ (the latter which perished in the Great Chicago Fire of 1871). That may very well be true, as it is a logically possible transfer. However, the Hall & Labagh also seems to have disappeared from the historical record thereafter. This also all happened long before Hopkins first came to Chicago in 1890, so he was not a first-hand reporter of any of these events, which also lessens the potential accuracy of his assertions.

I also take exception to the biographical sketch for the above-mentioned article in calling the current St. Joseph instrument a "Johnson organ" as

well as the article's final paragraph claiming that it contains the character of the Johnson diapason and flute choruses. With all due respect to the sentiments of the parish notwithstanding and to Mr. Lewis, it is clearly now a modern organ containing altered Johnson pipework among much new work, and as such the remaining pipes' "character" cannot be as the original maker left them. I think it is especially important for the journal of the Organ Historical Society to be frank about such matters, even though the article itself is an admirable piece of contextual history.

Michael D. Friesen
Loveland, Colorado

corrigenda

In "Chapter News," *Tracker* 47:1 (January 2003), the founding date for St. Joseph's Catholic Church, Taneytown, Maryland, is given incorrectly: it is 1797, not 1804. It was therefore not founded by The Rev. Prince Demetrius Augustine Gallitzen, as stated, but was already in existence some years before he arrived.

In "2003 South-Central Pennsylvania Convention," *Tracker* 47:2 (April 2003), the "Conewago Chapel" depicted on p. 13 is not in Harrisburg, but rather, near Hanover, Pennsylvania; the illustration of the 1893 Bohler at St. Paul's UCC on p. 14 is incorrect and is actually the 1892 Bohler at North Heidelberg UCC.

In the same article, the reference to a *clavicytherium* at the Moravian Historical Society in Nazareth, p. 20, is incorrect: though listed as such in the Society inventory, a *clavicytherium* is actually a plucked instrument, while the instrument in Nazareth is, properly-speaking, a *tangentenflügel*—a hammered instrument.

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*THE OUTCOME: Holtkamp III/49 (1949),
Christ Church Cathedral, Lexington, Kentucky,
OHS Plaque No. 250 (photo by Joseph Rey Au)*

American Classic Organ in Letters: A CASE STUDY IN CONTROVERSY

BY STEPHEN LEIST

In *The American Classic Organ: A History in Letters*, by Charles Callahan, the development of the American Classic organ was skillfully presented in the compilation of letters from a number of individuals to each other who were prominent in organ circles from the 1920's to the 1950's. These were the decades in which American organ design changed radically and the American Classic organ came to be defined. In these letters, there was much controversy in terms of differing viewpoints in which we saw the overall development of the American Classic organ, particularly in the mind of G. Donald Harrison, the man who is credited with pioneering the concept. The following series of letters from the archives of Christ Church Cathedral, Lexington, Kentucky, is presented as a case study of the larger picture.

In 1947, Christ Church contracted for a new three-manual organ of modest size with Walter Holtkamp Sr. of Cleveland, Ohio. As the story of this organ has been told in two previous publications, *The History of Music at Christ Church Cathedral, 1796–1996* (1998) and “The Organs of Christ Church Cathedral, Lexington, Kentucky,” *Tracker* 46:3, it is not necessary to repeat it here, except to say that it was a controversial decision. When the organ committee reached an impasse, Walter Holtkamp provided the rector, the Rev. James Kennedy, with a form letter and a mailing list of church and academic organists from around the country. The object was to get a point of view regarding organ design. The ultimate agenda, however, was to get a response that would be strongly in favor of the American Classic design, and there is evidence that Walter Holtkamp and G. Donald Harrison were in collusion. The following letters are a representation of the conflicting views that went into the making of the American Classic organ and its particular manifestation in the installation of the Holtkamp organ at Christ Church Cathedral.

The form letter sent out by Rev. James Kennedy and its 34 extant responses are as follows:

January 20, 1947

We at Christ Church are faced with a real problem relative to the purchase of a new organ. The music committee has reached the point where it is divided over the basic issue of the historically classical organ and the modern American organ. We are seeking the advice of some of the prominent organists in the country as to their choice in the matter.

Since we are concerned with the merits of one school of thought against another, and not of one organ builder against another, and since there is the urgency of action necessary so that a contract with some reputable builder can be signed, we would appreciate your reaction on the back of this letter at your earliest convenience. A stamped self-addressed envelope is enclosed. Any opinion you have on the subject would be most welcome and helpful.

Sincerely yours,
Rev. Kennedy

**Cyril Barker, Detroit Institute of Musical Art,
January 22, 1947**

Dear sir, —

Thank you for your enquiry. My own preference is a compromise between the two lines of thought mentioned. Warm luscious strings, etc. at 8' pitch are most certainly welcomed. I can even go for a “far” flute on occasions. There is no need to be foolish in this respect either. The dictates of good taste always enter. —On the other hand an organ which was all “mush” would gradually drive me crazy. —The need for “sparkle” and “brilliance,” —for power without ponderousness, and many other effects is always present. In this case mutations, mixtures and upper work are indispensable. I think that any reputable builder should be able to provide both styles unless there was a financial barrier and one had

to decide between a warm broad string and a mixture. In this case the general scheme is the ultimate judge. —If I can be of further help, please feel free to write.

P.S.—Yes!—in spite of the “classic” boys, I do like chimes and Nox Vomica (Vox Humana)—excuse please.

**Julian Williams, Organist and Choirmaster,
St. Stephen’s Church, Sewickley, Pennsylvania,
January 22, 1947**

Dear Mr. Kennedy:

Thank you for your letter asking my advice in the matter of the choice of a new organ.

There is no doubt in my mind that you will be making a mistake in the purchase of a church organ if you go “all out” for the historically classic organ (the baroque organ). On the other hand, you can not go to the other extreme, as some have done, and ignore the necessity of building a true diapason chorus, with mutations and mixtures, first of all. You must have some beautiful soft-voiced stops: strings, flutes, celestes of the Unda Maris type, if your organ is to be capable of meeting adequately all needs of the church service. A few good solo stops are necessary; but an organ is not a collection of solo stops.

My advice may then be summarized as follows:

1. Reject the idea of getting an extreme baroque organ.
2. Plan to have a complete Diapason Chorus on at least the Great and Swell divisions—if you are considering more than a two-manual instrument.
3. Add at least one good chorus Reed on the Swell and Great.
4. Add a String Celeste on the Swell and a Flute Celeste (Unda Maris), which should be on the Choir organ if you plan a three-manual instrument, solo stops you may need and smaller flutes and strings.

Much depends on the size of the organ. In any case, get your Diapason Chorus as complete as available money will allow first.



**Arthur Poister, Oberlin College
Conservatory of Music,
January 22, 1947**

My dear Mr. Kennedy:

It is a pleasure for me to comply with your request concerning the purchasing of an organ for your church.

As you probably know, the tonal design of organs has been radically changed during the last 20 years. If I were responsible for the purchase of a church organ I would consider the following points most seriously. I base these points on some years of playing both church and concert organs of various builders and designs. These points are made without the knowledge of the amount of money you have to invest in an

instrument. My belief is that no matter how small or how large an organ is, certain basic conditions must be met or the instrument will not be worthy of a place in the sanctuary of any church.

1. The backbone of an organ is the Great Diapason Chorus. It should be represented by all pitches of that chorus—16’, 8’, 4’, 2’, and appropriate mixtures. This division should be unenclosed and should be so placed that the tone can be emitted without restraint. In addition there should be one soft 8’ stop (Gemshorn or Dulciana) and flutes of 8’ and 4’ pitches. I see no reason for having a reed chorus in this division.

2. The Swell organ by contrast with the Great, should contain a reed chorus of 16’, 8’, and 4’ pitches with their accompanying mixtures. It should contain flutes of all pitches and the usual strings. This division should be enclosed.

3. The Choir organ should be a miniature Great and enclosed in a swell box. It should contain mutation work and some of the melodic registers which have been consistently used by good modern builders.

4. The pedal organ is the one most often slighted. For best results this should be an independent division—one which has its own ranks of pipes and not too much extending of manual ranks. As in the other divisions, the voicing should receive careful attention. A good pedal organ will not be “boomy” but will have character and definition.

In my judgement a music committee should seek the services of a competent, disinterested person. Organists as a rule will not qualify. Examples of various builders’ work during the last ten years should be studied and a decision reached as to the builder. A reputable builder will cooperate with a committee for maximum results. Any organ company can build a good organ; too many of them are willing to sacrifice craftsmanship for the dollar. That is why I believe it urgent to have an advisor who will insist on certain fundamental principles in organ design.

There should be no argument between the relative merits of the historically classical organ versus the romantic American organ. The latter represents a state of organ design through which we passed and from which we learned what is not good in sound organ design. We are beginning to get good church and concert organs in this country and I hope that the organ you install in your church will be another addition to the growing list.

**Rollo F. Maitland, Philadelphia, Pennsylvania,
January 23, 1947**

Dear Rev. Kennedy:

Replying to your letter, just received this afternoon, would say that I do not hold entirely to either school of thought mentioned by you. I am one of those who take the “middle of the road” position; to my mind an adequate organ, no matter how large or small, should be a combination of both classic and romantic design.

Arthur Poister (Diapason, October 1948; except where noted, from OHS American Organ Archives)

Paul H. Terry, St. John's Cathedral, Wilmington, Delaware, January 23, 1947

Dear Mr. Kennedy,

A question of terminology arises. I am not at all sure that we will mean the same thing when we speak of the "historically classical" organ and the modern American organ. If by the former you have in mind the Baroque type such as the Germanic Museum, Harvard, organ, I must admit that I dislike them very much.

On the other hand, some of the organs built in the twenties—conglomerations of solo stops—are equally bad.

It has been possible to combine the clarity and keenness of the Baroque type with the usually accepted "organ tone" quite successfully. The most successful designer, in my opinion, was the late Richard Whitelegg, a number of whose organs, built by the Moller [Möller] Company, are to be found in our neighborhood. The finest two manual organ I have ever played, one of the last he designed before his death, is in St. Andrews Church, this city. It is small—27 ranks—but it is a beautiful example of skillful voicing. Another very fine example, much larger, is in the Overbrook Presbyterian Church, Overbrook, Pa.

I am afraid all this is not very helpful, but the long and short of the matter is that if I were buying an organ for a church I would not want either of the types you mention, that is, if you and I agree on the meaning of the terms. I would search for the designer who could give me the keen, transparent tone of the Baroque type, combined with the warmth and variety of the more usual "American" organ.

It has been done.

Donald C. Gilley, United States Naval Academy Chapel, Annapolis Maryland, January 23, 1947

Dear Reverend Kennedy:

I was interested in your letter of 20 January, and you have raised a question which is of exceeding interest to organists at the present time. I can easily understand how your committee is perplexed with the discussion of the historically classical organ and the modern American organ.

I doubt if you would find any great majority of our established organists who would advocate a complete mirroring of the past by building an historically classical organ. I also doubt if you would find any reputable organist who would be willing to forget the past and to build an instrument solely out of orchestral and modern innovations that have been introduced within the last thirty years. It seems to me that an organ specification for your church centers on the needs of your congregation from a musical standpoint, and the specification should embody the best out of the classical and romantic schools of organ building, to fulfill these needs. An organ ought to be neither a baroque instrument nor a romantic instrument, but it should be an instrument of sound design, in which all the needs of congregation and choir are kept in mind and the acoustics of the building carefully considered.

As you may judge, I am heartily in favor of an instrument

that some would call a compromise, with a specification designed by one of our reputable builders to meet your requirements. It seems to me that you are trying to arrive at your conclusion the hard way. My suggestion would be to place yourself in the hands of the builder of your choice, explain to him your needs, let him examine your church, tell him the amount of money you want to spend, and then use the organ that will be provided for you for the worship of Almighty God.

My best wishes to you, and I hope you will find a satisfactory solution to your problem.

Adolph C. Torovsky, Church of the Epiphany, Washington, D.C., January 24, 1947

Rev. James W. Kennedy:

My dear Sir! I have a 4 manual Skinner organ, (modern) and I favor that type. Considering that the historic classical organ, and I take it that you mean the Baroque organ, around the period 1600–1750, is limited, compared with our modern organs, you must consider that was all the organists had. If Bach, and the organists of his time, had our organs of today at his disposal, I'm sure he would have insisted on the best and most complete of everything we have to date.

If you are going to use your organ just for recitals of early music, and your choral music of the same period, then your historically classic organ will fit into the picture nicely, but I'm afraid your congregation might not care for a steady diet of that music. A modern organ large enough can have the Baroque type organ pipes included in its specifications. Then you can satisfy every one.

Charles Craig, All Saints Church, Richmond, Virginia, January 20, 1947

Dear Mr. Kennedy:

Any organ of moderate or large size should incorporate the better qualities of both the classical organ and the so-called modern American organ. While the classical organ may have too much mixture and mutation work, the American organ of around nineteen hundred and up until the past few years employed too many stops of 8' quality and attempted unsuccessfully to imitate an orchestra.

A fine organ of today would have the necessary 8' stops plus a goodly supply of 4' flutes, strings and diapasons; a 2' and 2 2/3' on choir and great, a 2' and possibly a 1' on the swell; mixtures on great and swell, great reeds 16', 8', and 4'; swell and choir reeds 8', and some people like a soft 16' reed in the swell.

The organ should have an independent pedal section insofar as possible. By independent, I mean that there should be little or no borrowing of stops from other sections of the organ. In addition to the usual 32', 16', and 8' stops, the pedal should contain some stops of 4' pitch, possibly of flute and string quality; a mixture, and reeds 16', 8', and 4'.

Beware of the temptation to have too many 16' stops on the manuals. These 16' stops are almost always included in

the organ builder's specification, but are very expensive, and rarely if ever used. In my own case, I never use them (except the 16' reed on the great) because they tend to muddy the music and weight down the singing.

Also, (this is aside from the tonal aspects) don't let the builders make you take a cancel piston for each manual. A single general cancel is all that is ever used, so why pay the \$40 to \$60 apiece for the others.

Of course, all this is very general as I know nothing of the size of the proposed organ, but I hope that it will be of help to you. I would very much like to see a copy of the specifications when they are drawn up.

Looking forward to seeing you in February, and hope you can see the baby then.

Douglas Moore, MacDowell Professor of Music, Columbia University, January 24, 1947

Dear Mr. Kennedy:

In my opinion the baroque organ as now being built in many churches is vastly superior to the modern American organ because it is suitable for the presentation of the great organ literature of Bach and Handel. It allows for the clear articulation of contrapuntal voices in contrast to the other type, which is apt to sound muddy. Personally, its tone seems to be more in keeping with traditional religious atmosphere. I earnestly endorse that section of your music committee which advocates an organ of this type.



Edmund S. Ender, Organist and Choirmaster, Old St. Paul's Church, Baltimore, Maryland, January 24, 1947

Dear Mr. Kennedy:

Replying to your letter relative to the comparative merits of the baroque and modern organs, I will endeavor to state my position. I feel that the situation is similar

to the comparison between a 1910 Ford and a 1947 Packard. There was for a while, a fanaticism on the part of many of the younger organists for the so-called historical organ, but I am happy to quote the man who takes care of our organ at St. Paul's, "I am glad to see that the baroque fad is dying out."

If we were determined to play only such music as was written in Bach's time and before, there might be some justification for selecting a baroque organ. Such an organ however, lacks variety, beauty of tone and possible orchestral color. If the organ which you contemplate purchasing is to be large enough, I should recommend first, drawing up specifications for a dignified Church organ and then adding such mixtures as would give the baroque effect if desired.

I recall an Episcopal Church in Washington which had a beautiful 4 manual Skinner Organ. They engaged an organist who was a devotee of the historical "Box of Whistles."

He persuaded them to discard their fine organ and install a 3 manual baroque. The builder was so ashamed of the specifications that he refused to put his name on the instrument.

Another illustration is the example furnished by the Bruton Parish Church in Williamsburg, Va. Desiring to have everything in keeping with the Colonial period, the Church people ordered a baroque organ. It was such a "head—ache" that they have recently installed an instrument more pleasing to the ear.

Trusting that the above gives you some idea as to my position in regard to the historical (?) organ, I am



T. Tertius Noble, New York, New York, January 24, 1947

Dear Rev. Kennedy,

I strongly recommend the Modern American, such as the one I played in St. Thomas for 30 years. Such an instrument has infinite variety, & great beauty. First of all, it is a *church* organ, with glorious Diapasons, four foot work and

mutations, and magnificent reeds. I *detest* the so called classical organ (Baroque), it is the coldest thing I know as a musical instrument. If I can help you in any other way please write to me.

Paul Callaway, Organist and Choirmaster, Washington Cathedral, Washington, DC, January 24, 1947

Dear Mr. Kennedy:

In answer to your request for my opinion about the merits of the historically classic organ over the modern American organ, may I say, very briefly, that the best modern organs incorporate the more desirable features of the classic organ as far as the tonal scheme is concerned, plus all the modern conveniences of electric action, etc. This may sound to you like straddling the issue, but I believe that any reputable builder today would give you that kind of an organ unless you particularly demanded something on one extreme or the other.

Wm. King Covell, Newport, Rhode Island, January 23, 1947

Dear Mr. Kennedy:

It is rather difficult to express a definite preference for one kind of organ or another without knowing the place for which it is to be built and the use to which it is to be put. Important factors are the acoustic character of the church, the position in the church in which the organ is to be located, the volume of the space the organ is to occupy and, if an organ chamber, the area of its openings to the church; similarly the type of service for which it is to be used is a musically controlling factor of significance.

In general terms, without knowing these specific facts, I

Edmund S. Ender (*Diapason*, September 1947); T. Tertius Noble (*Diapason*, April 1947)

believe the so-called "classic" organ is the better instrument. It has, I feel, greater inherent musical distinction, and is, tonally, better suited for the service music of the church and for the accompaniment of voices both of choir and of congregation, than is the more "romantic" or "American" type of organ of the recent past. But under certain conditions, especially unfavorable acoustics, the more familiar or conventional type of organ may appear to be the more acceptable. Some degree of compromise is often possible, whereby the inherent distinction of the classic organ may be obtained along with some of the imitative color of the American organ of the 1920's, but such a design could only be worked out by a skillful builder who was in possession of knowledge of all the controlling factors.

I shall await with interest the decision of your church in regard to this problem, and shall watch for publication of the specification of the organ in its final form.

T. Frederick H. Candlyn, New York, New York, undated

Dear Mr. Kennedy,

I strongly advise the installation of a modern American organ. The so-called classical (or baroque) organ is a veritable box of whistles, & becomes very tiresome after a time.



Edwin Arthur Kraft, Trinity Cathedral, Cleveland, Ohio, January 1947

I am not at all in sympathy with the so-called Baroque organ. If our American churches had the height of the European Cathedrals, they (the baroque) would sound infinitely better. A chairman of a music committee who purchased a

Baroque not knowing what it was to be, after the installation he remarked to me, "Why didn't I talk with you before I signed the contract."

Robert Elmore, Wayne, Pennsylvania, January 27, 1947

Dear Mr. Kennedy:

If the organ you contemplate purchasing is to be a large one there is no reason why it should not be based on classic lines and yet include all the modern developments in orchestral tone-colors as well.

A good builder will give you both of these features, even in a moderate-sized instrument. I definitely believe that the classic organ, as exemplified by the baroque instrument of Harvard University, and similar examples, is not adequate for modern church use by itself. Much church playing requires the use of soft, rich organ color, which is not available in the classic instrument. That is why I suggest a judicious combi-

nation of both elements.

If I can be of further service to you please do not hesitate to call on me again.



Alexander McCurdy, Curtis Institute of Music, Philadelphia, Pennsylvania, January 24, 1947

Dear Mr. Kennedy:

I have your letter of January 20, 1947.

I am perfectly sure that there is a place for the "historically classical organ" but it is not in church. I favor the modern American organ with the classic influence, the clarified ensemble, etc.

I hope this short opinion will be of help to you and your committee.

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Arthur B. Jennings, University Organist, University of Minnesota, January 26, 1947

My dear Mr. Kennedy:

I am replying to your letter of January 20 regarding the organ for Christ Church. Your difficulty will be in getting into the hands of extremists. I happen to know intimately men in the top ranks of the "historically classical and modern American organ" fields of building and playing.

The builders whom I regard as the best are Aeolian-Skinner, Moeller and Austin. Their mechanical work is excellent. Some of their tonal work is very fine, and many of their ideas of organ tone I completely disagree with. Aeolian-Skinner is rebuilding and enlarging the organ in Plymouth Church, Minneapolis, where I am organist. All of the old pipes in the present Skinner (built in 1909) are being retained, because I like the nobility and pervading richness of that kind of instrument. The builders would rather throw it all out, and start anew, but that is a characteristic of all organ builders.

Were I to design a new instrument I would have a reasonable amount of mixtures and mutation stops. They are valuable. But do not sacrifice the big scaled diapasons, big broad scaled reeds and the heavy 16 ft. pedal foundation tone. The thin scale diapasons and light trompette tone the present builders call for become irritating as the years go on, and in another 10 years a swing back to the more moderate school of voicing will be evident.

I have played many of our country's best examples from the extreme case in the Harvard Germanic Museum to the Cathedral of St. John the Divine in New York. So I append herewith on separate sheet, my idea of what I would need for an organ. My devotion to the service of the Episcopal Church and experience with it for many years is largely my guide in what an organ should be. Even though I am liturgically minded, I am afraid that I belong to the more romantic school. Yet in my recital programs and in choosing church music I sternly cling to the classics.

For eight years I have been playing a large modern Aeolian-Skinner at the University here. This organ has 113 stops and 7,000 pipes. It has those thin-scaled diapasons and snarling fiery reeds, and I am getting pretty tired of it. There are seven mixtures, comprising 32 ranks of pipes. I find only two of these mixtures really worth using as musical stops.

The soft stops are beautifully voiced, and that is where the organ is most valuable. Many find the full organ tone too fiery and hard. I am one of those. Yet I have always objected to the organist who uses monotonous 8 ft diapason tone so continuously in services, and use my reeds, mixtures and 4 ft couplers freely in accompanying the hymns, canticles and anthems.

I hope you are writing to Tertius Noble. Also to Marshall Bidwell of the Carnegie Institute, Pittsburgh. These men are far sighted.

[Jennings concludes with a hypothetical "Specification for a three-manual church organ of fair size."]



George Faxon, Organist and Choirmaster, Church of the Advent, Boston, Massachusetts, January 26, 1947

Dear Sir:

Thank you for your letter asking my opinion and advice in regard to the purchase of a new organ for your church.

Naturally, this is very flattering, though I must confess I did not know that my opinion was of great value or even valid of this sort.

I do understand something of the problem you seem to be facing and can only say briefly some of my thoughts on the subject. I do feel above all things that the opinion of your organist, for after all he is the one who is to play the instrument, should be a starting point and I do feel that I am in fact intruding on his own ground in writing at all on the subject. I am taking the liberty of sending him a copy of this letter and only hope that this will be in proper form.

Organ design in America seems to be changing a good bit, and especially so in the past ten or fifteen years. What was considered "modern" is in fact becoming a bit "dated" itself, whereas "classic" seems to be emerging as the modern trend in organ thought and design. I do feel that the problem of a completely classic instrument must relate itself to the use to which your organ is to be put—and in the case of a small instrument, obviously your first considerations should be those of providing an adequate service accompaniment. And this means a portion of your organ under expression and a suitable variety of soft and medium toned stops available to this purpose.

As I do not know that you are considering a large or small instrument, I feel that only general advice can be given. I do definitely feel that there is the trend towards those classic elements which made the organ a great instrument in the time of Bach and that, granted your instrument

is to be of medium or larger resource, these elements should be considered for inclusion.

I think this covers my general feeling on a highly controversial subject. I quite understand and appreciate the approach of the "romantic" school, but must concede the steady advance made by the return of the classic elements to modern and present day organ design. And I do feel that if your organ is large enough to include a just proportion of these elements, such a trend should be considered in this general light.

If there is anything further that I can do to help you, please let me know. I appreciate your writing to me as you have, and hope that if you do make your way to Boston at some future time, you will do me the honor of a visit.

Edward B. Gammons, Director of Music, Groton School, January 25, 1947

Dear Mr. Kennedy:

Thank you very much indeed for the compliment you pay me in saying that you have written me as a prominent organist—I can only claim to be one whose principal interest is to worthily serve God in helping make His worship as fine and helpful as possible. However, I have especially devoted the past twenty years to a study of the organ as to its tonal design in relation to its function in making music, particularly as used in church of varying acoustic and liturgical requirements.

If you will pardon a brief personal history I should say that as a boy I was brought up on the better tracker action organs of builders active from 1880–1900. Then in the 1920's I came to know the contemporary work of builders like Skinner, Moller [Möller], Casavant, Kimball, and the host of firms doing theatre and general work. While I admired the action and control of the newer consoles and delighted in many of the refined solo stops, and colorful soft work I felt there was a distinct loss in blend and in the ensemble for accompanying congregational singing and choirs. Still more strongly came the feeling that the great body of organ literature from Bach and his precursors down through Mendelssohn, Franck, Guilmant, Widor and Vierne suffered on the so called "modern" organ of the 1920's. I made the acquaintance too, of the famous "Boston Music Hall" organ built by Walcker of Germany in the 1860's.

There I found a magnificent thrilling ensemble of what I term ample broad tone and withal a great brilliancy and clarity. Naturally certain strings, celestes and solo voices were lacking—yet that organ really made all parts clear and distinct and blended splendidly with voices.

Next I spent the summer of 1927 listening to English and continental organs with all these points in mind and when I came back I suppose that I might be called one of the founding fathers of the movement toward the classical organ. At this time and previously I felt that while our American organs were mechanically superb and rich in intriguing fancy effects, they missed the point as far as meeting the primary reasons for having organs, especially in churches. I did feel that the earlier work of Hook and Hastings, Hutchings, Roosevelt and Johnson was sounder in

tonal concept and also that Casavant was the best builder in the fact that Joseph and Samuel Casavant still clung, even in the 1920's, to the better principles of tonal balance, even though they were being pushed away from their wonderful early organs in Canada.

With this background I tried to work on our builders near Boston, urging them to study the whole problem and I stressed the importance of normal, gentler wind pressures, the use of higher quality wood and metal, the avoidance of excessive extension, and most important, a re-evaluation of the use of each register in the organ.

It so happened that many others probably did the same and in the 1930's there was considerable change in American organ building due to the fact that attention was directed to the English tradition by men like G. Donald Harrison, Richard Whitelegg and H.V. Willis, to mention three persons who had direct and intimate experience in English work before coming to America. At first the effect was to superimpose the work they had known at home on the style of the firms they joined, and all retained the better American voices demanded by organists. I should also state that many of our players were trained in the French school, and they demanded that attention be focused on the French organ, and others looked into the styles of German organ building, especially that of the 17th and 18th centuries. With the express purpose of studying this Mr. Harrison spent time in Germany and France making careful investigation into the principles inherent in the periods. Also Mr. Walter Holtkamp of Cleveland had made notable studies along this line.

This brings us nearly to the present where we do find organists seem to champion extremes or at least nearly opposite ideas of tonal design. Personally I should make the distinction along finer levels that your letter indicates. These styles might be characterized as follows:

I. The American Modern Romantic Organ—In this case ensemble is given scant consideration. Heavy fundamental tones in the Diapason and Flute families are stressed. Chorus "Brass" tone is smooth and dominating. Chorus mixtures and mutations are absent and the pedal is mainly extended, lacking independence. Solo stops and "effects" are emphasized. It may be that all divisions are enclosed, extension and duplexing may be an important factor, often wind pressures are higher.

II. What I term the American "Modern-Classic" organ. Here each division as far as possible is provided with an independent ensemble—wind pressures tend to be mild. The pedal and great are usually unenclosed in toto and there may be a "positiv" section in larger instruments. The general tone is light and bright—though perhaps "singing" is a better term. In proportion to the size of the organ there will be ample soft and solo registers and in the case of three manual organs there will be an enclosed swell and choir division. Any manual extension will be kept to a minimum, only allowed if demanded by limited space, and pedal extensions will be few if any, but enclosed stops may be duplexed to the pedal for flexibility. There will be some upper work at least in Great, Swell and Pedal and some independent "color" mutations. The organ will be planned to give a well bal-

anced tone for congregational singing, choir accompaniment and the performance of the best organ music of all periods. This type of instrument is amenable to flexible treatment—that is the degree of brilliance in the reed or "brass" chorus will vary according to the acoustics of the building and the position of the organ. In some instances the "Diapason" or flue chorus will be slightly less brilliant and possess more weight and the reeds will be of the type termed "English," in other instances the tone may be more intense and be patterned on French prototypes. In other words this point of view interprets the principles which made the organ great in certain instances and applies them to the factors of present day conditions in a given building.

III. The strict application of the term "*Classical*" denotes an organ generally answering the conditions under II, but I feel it implies a slightly narrower treatment. That is, the organ will follow the style of design as exemplified by the specific kind of classical organ in the period say from 1750–1850. You may have a classical organ of the Silbermann epoch, or of the Walcker type, the French Cliquot concept, the Cavaille-Coll or the Schulze or the Willis. The limited application of the term would mean that one should rather closely imitate and copy the tone of some special school in the classical period in a broad sense. I feel it means less adaptation and flexibility of treatment and the placing of a certain unique style of organ in a contemporary building without regard for the usage of the building and to a degree I feel the strict classical instrument must exclude many developments of the twentieth century.

IV. The 20th century re-creation of the "Baroque" organ. The style means an instrument of very special tonal developments found in the period 1650–1750. The organ of this kind may have rather brilliant tone and each manual is unenclosed as is the pedal. There are no celestes, strings as we know them, and no modern solo reeds. The tonal elements at 8' pitch are held to a minimum and the "color" of the lines is predicated on the addition of pitches other than 8', either octave or mutation or in the use of 16th and 17th century reed timbres. There is a general idea of differentiation of manuals by pitch contrasts as Hauptwerke 16'—Oberwerke 8'—Positiv 4' predominance. This style organ is splendid in a resonant building if placed in a free open position for the playing of music of Bach and his predecessors, but I can not feel it is honestly adapted for use in most churches or auditoria of our day. This is not to condemn baroque tones and sections in a complete organ, it is merely to observe that a replica of a baroque instrument by itself is best suited to a museum or conservatory where it will only be used for the music conceived for such a design.

Now all this may seem like hair-splitting and technical pother to the good members of your committee, but I felt they should see the picture in perspective. Also most of our better organ builders today can build organs in either of the first two categories, and perhaps two or three could really do an authentic piece of work in any or all classes. What I should like to emphasize [is] that the past few years has seen our organists dividing up into camps insistent on carrying one of the distinct styles to extreme lengths.

At the risk of being immodest again I would say that on the one hand I have had to try and restrain my friends interested in baroque music from having pure baroque organs, just because they liked one in the Germanic museum at Harvard, and again I have tried to widen the viewpoint of other sincere well founded musicians who simply closed their ears to anything they had not been accustomed to. There is no doubt that the classical and baroque elements demand a re-orientation of thinking, but organists do need to become more aware of wider concepts in their chosen field.

After much consideration and experiment I have come to the conclusion that what I termed the American Modern Classic organ can better fulfill the requirements of the average church or auditorium for all periods of fine music than any of the alternatives I have mentioned.

I can frankly say that at the present time I consider the work of the Aeolian-Skinner Organ the best in the field, though I also entertain very high regard for builders such as Austin, Holtkamp, M. P. Moller, Reuter, E. M. Skinner and Wicks. If I saw a change which indicated any of these showed general tonal and mechanical superiority over Aeolian-Skinner I should want to change. I admit this honestly because in the course of the past fifteen years Aeolian-Skinner, under Mr. G. Donald Harrison has built several large and medium sized organs to my specifications and I have always found he was ready to adapt his style to the building, service requirements and tonal balance requested in a given case. He has a thorough understanding of all the styles as I listed them and has a superb staff of voicers and mechanical men.

My own organ here embodies most of the details I have cited and I might mention that when it was built in 1935 I had no idea of ever playing here, but I was close to Mr. Harrison and Mr. Lynes, the organist then. We worked out the details of the instrument together and I think it is a truly all round organ that is both modern and classic in its outlook. It is ideally suited to accompany hearty congregational singing and chanting and the voices find it pleasant to sing with as it leads, but does not drive or overpower. It has suitable timbres for organ music of the classical type, French and English 19th and 20th century works, and it blends perfectly with strings and orchestral groups not only in my opinion, but in that of the average boy and layman, and visiting musicians from other fields.

You will note in the enclosed brochure that I have already made certain slight changes in the specification. Two in particular illustrate the point of view I mentioned above. The late Mr. Lynes was very devoted to the French classic organ, hence he insisted on having two 8' Trompettes in the swell, and a complete chorus of fluework on the great including the mutation of 3 1/5' Grosse Tierce. I opposed them then, and on coming here my experience was that while theoretically fine, and admittedly proper, these voices could give way to a swell 8' Oboe or Hautbois and a 4' Flute on the great which would in no way compromise the ensemble, but which would have far greater utility in general service playing. Secondly we found a way to improve the general usefulness of the swell by having two mixtures in place of

the one large VI rk Plein Jeu. These changes were done with Mr. Harrison's full cooperation and enthusiastic help, and I may say actually at less than cost, simply because he wanted to make things as fine as possible.

While in Texas it was my good fortune to design a large new organ for Christ Church, Houston, and a smaller one in the First Methodist Church Beaumont, as well as act as consultant to Dr. Doty in the purchase of the 105 stop organ at the University of Texas in Austin. In each one of these cases the endeavor was made to adapt the scheme completely to the requirements at hand and the American Modern Classic approach seemed to work.

At Christ Church my successor was an out and out "baroque" enthusiast and at first he found my new organ too "foundational" and not quite brilliant enough—but I noted with delight that now he is having Mr. Harrison rebuild a large organ for him, he is specifying stops "like Christ Church Houston."

His successor in Houston found the organ lacking in "boom and rumble" but after a change in location now he wants an Aeolian-Skinner of similar style. The University organ was even larger in scope and had a solo and bombarde organ as well as a positiv section in addition to the usual divisions. On the other hand the Methodist organ was a three manual of 33 stops with the normal Pedal, Great, Swell and Choir sections along modern-classic lines.

This has been a far longer letter than I had any idea of writing but I felt your sincere and honest effort to come to a sound decision merited some thought on my part. It is most encouraging to hear of a clergyman and committee who will devote such care to the selection of an organ. I enclose the little story of the Groton Organ and some service lists to illustrate what kind of thing we do here in a school community with about 200 boys and 30 masters.

The choir is comprised of 45 boys—soprano, alto, tenor, bass and 4 masters who remain in the tenor and bass sections from year to year to supplement the dozen tenor-bass boys from the upper school ranks.

Interest in the organ, choral music and music in general is high and I notice that the boys' reaction to the organ bears out the points I enunciated above.

If I can answer any further questions or be of any assistance whatsoever do not hesitate to call upon me.

[Author's note: The enclosures referred to above have not been found.]

**DeWitt C. Garretson, Organist and Choirmaster,
St. Paul's Cathedral, Buffalo, New York,
January 28, 1947**

Dear Mr. Kennedy

There seem to be two "schools" in the matter of organ building, one the so called Baroque, and the other the Romantic.

My taste runs definitely towards the Romantic organ. I want color and beauty there just as I want it in the orchestra. The organ of Bach's time was certainly not the one that

is really wanted, else why did he use the orchestra so much with the organ? It was definitely for the purpose of getting *COLOR* in the organ.

Of course the Romantic (spare the word) organ needs mixtures and mutation stops, but the reason for their existence must be recognized. They are not solo stops, as the Baroquists would have them, but for the amplification of overtones where they are weak. A properly voiced, and properly used mixture is a thing of beauty, hence a joy forever.

I have recently heard a quite famous Baroque organ called "a glorified squeal," and I am inclined to agree with that description.

My vote is decidedly for the Romantic, or modern American Organ.

I appreciate the compliment that you paid me in asking me to be a part of this symposium.



**William Self, Organist and
Choirmaster, All Saints Church,
Worcester, Massachusetts,
January 27, 1947**

Dear Mr. Kennedy:

It was with true interest that I read your letter and learned of your problem. I hope that I can be of some assistance to you in this matter.

We have a large four manual Aeolian-Skinner organ. This organ might be called a modern American church organ. It just happens that I have a three manual organ in the Worcester Art Museum which we call a classical organ. This instrument is built faithfully along the lines of the organs which were in use during the sixteenth and seventeenth centuries, and there is ample opportunity for comparison of the two instruments. For your further information, my late teacher, Joseph Bonnet, had much to do with the installation of each instrument.

My association with these two organs over a period of years gives me some information which may be of value. The classical organ is an instrument of great beauty and may be used with some advantage in the church. It does not, however, contain a swell box and stops of rather subtle qualities which are so essential to our Service, particularly music that is played during the Holy Communion. I am of the positive opinion that you would want the other kind of instrument for your church. It may be added, however, that it is easily possible to include certain features of the classical organ in the scheme of our regular church organs, thus giving the organist an essentially greater scope in the use of the organ.

The above has been written in keeping with your request. You have indicated that you were not concerned with one organ builder against another, but I feel it is necessary to say something on this subject. Let me state here that I am in no way connected with any organ company and I do not have any proverbial axe to grind. My experience has, however, convinced me that there is only one company in this country building organs today which are of any real

interest to me. The work of the Aeolian-Skinner Organ Company has been so far above that of any other builder that they are now distinctly in a class by themselves. This work is carried on under the personal direction of Mr. G. Donald Harrison. It should be further added that what I have said about the classical and modern organ is of no great importance unless the organ is to be built by someone who can give you only the best. The opinions of the leading organists of today and the large number of contracts which have now been given to the Aeolian-Skinner Company is ample evidence of what I have already written. It is easily possible for the same specification to result in a good or bad instrument depending on the skill and artistry of the people who build it.

I hope that what I have written will be helpful. Although you did not request this information, it seemed to me the only sensible thing to do was to include it with the answer you had requested. Please let me know if there is anything else that I might be able to do to help you.

**G. Wallace Woodworth, University Organist and
Choirmaster, Harvard University, Cambridge,
Massachusetts, January 27, 1947**

Dear Mr. Kennedy:

In answer to your enquiry relative to the new organ at Christ Church, let me say that my own position in the current acrimonious debate on the relative merits of the Baroque or classical organ versus the typical American organ of the early 1900's, would be rather off-center toward the Baroque side, but not out to the extreme in that direction. I think there is nothing worse than the tonal effect of the typical American organ of about 1890-1920 with a large battery of fat and heavy eight-foot stops plus a whole lot of orchestral gadgets. That type of organ is far less good than the earlier American organ of around 1860-80 and is entirely out of line with the great English and continental organs and with the classic organ for which Bach wrote. The restoration of the tonal splendor of Bach's organs, through decreasing the proportion of unison stops and adding greatly to the upper work, has been a notable contribution in organ building. I feel that we owe this development largely to the work of Mr. G. Donald Harrison of the Aeolian-Skinner Company.

On the other hand, I don't belong to the extreme group who believe that in all churches and under all conditions and at all times we should limit the tonal quality of the organ to the sharp, spiky quality exemplified by the experimental Germanic Museum organ at Harvard and a number of other small organs built in recent years by various companies. This is too extreme and too limited a concept of organ tone. I know two or three such organs in small wooden New England churches which are ridiculous in that setting.

The typical ultra-Baroque has its own limited place and on any good sized organ that tone quality should be available, but the basic and fundamental thing is a rich and varied and bright tonal sonority suitable for the great works of organ literature from the 17th century to our own day (excluding

those who seek to imitate the orchestra), and suitable above all for leading congregational singing in the hymns.

My belief is that Mr. Donald Harrison of the Aeolian-Skinner Company is the one man in this country most competent to build the kind of organ which I have attempted, with some difficulty, to describe in words.

If I can be of any further assistance to you, please don't hesitate to call upon me.



Maurice Garabrant, Organist and Master of the Choir, Cathedral of the Incarnation, Garden City, New York, January 28, 1947

My dear Mr. Kennedy,

Purchasing a new organ in these times is a real problem, because of the fact that labor difficulties and lack of materials have very definitely slowed down organ production.

My advice would be to discover a reputable builder who can do the work within a reasonable time, give him the contract and have the most competent organist available see that the specifications and the voicing are correctly executed.

I do not know the present status of the Pilcher Organ Company right near you there, but they have built some very excellent instruments up this way. I am told that the Aeolian-Skinner Company and the Ernest M. Skinner company are not able to take on any new contracts for some time to come.

Regarding the question of classical organ versus the modern, I am inclined toward the more conservative, namely an instrument with good foundation work plus mixtures and mutations enough to give brilliance and life to the tone. I cannot go all the way with the Baroque organ in its extreme form. I do not feel that it is a tone conducive to the worship of God.

I trust this information will be of some assistance to you, and since Mrs. Garabrant is a native Kentuckian, and also since we may visit her parents some time this next season, I hope we will be able to stop by and call on you. Perhaps we may continue this subject a step farther, and if at that time the organ is in construction, I might be able to give you further advice.



Marshall Bidwell, undated

Dear Rev. Kennedy:

It seems to me that the ideal organ is the classical type with modern solo voices and warmth of tone color.

I see no quarrel between the two types as mentioned in your letter unless you mean by "classical" the out and out Baroque which is to my mind a mere

museum curiosity.

I think you would be safe to ask for the classical ensemble, putting it in the hands of a reputable builder with the request that they voice the mixtures on the soft side.

A specification such as that on the first page of this

February *Diapason* looks ideal. It is the new organ for an Episcopal church in Roanoke. That specification deserves study and should suit most any church. As a general rule, however, an Echo organ is superfluous and a waste of money.

Again, I am for the classical organ, with reservations.

P.S. Please pardon this delay. The letter got lost in my wife's desk.

Donald J. Grout, Department of Music, Cornell University, Ithaca, New York, January 28, 1947

Dear Father Kennedy:

Your problem with regard to the design of a new organ is one which is troubling organists and church committees everywhere just now. My opinion would depend somewhat on two factors which are at present unknown to me, namely how much money you have to spend and who is going to build the instrument.

The principal function of a church organ is to contribute to the service. It is possible that there might be a real conflict between the function and the secondary function of providing "concert music" (whether in the service or at other times)—i.e., music to be played for its own sake, and not primarily as a "means of grace." If there should be such a conflict, it should be decided on the premise of the primary purpose of the organ as stated above.

For service purposes, the organ should be proper to accompany hymns, chants, anthems, etc., and incidentally (but not mainly) to play preludes and postludes. For such uses, a large instrument is not necessary; it is much more important to have one of the very best tonal and mechanical quality. Above all, I sincerely hope that your committee will not give consideration to any meretricious fakes such as "electrical" organs and similar monstrosities.

Now with regard to the specific question of the so-called "classical" versus the "modern American" organ. If you are getting a small instrument (say of not more than two manuals and fifteen stops), it would probably be a mistake to make it *entirely* of the baroque type. As I say, there is a great deal of argument on this point, and extremists on both sides are apt to be rather intolerant. But I think that if you can get a three-manual instrument of twenty-five or more stops, you should have a fairly sizeable so-called "baroque" or "classical" section, for the sake of variety. The great faults of the "modern American" organ are: (1) the tone of the ensemble is likely to be thick, muddy, and lifeless, owing to the predominance of eight-foot tone and the sacrifice of the whole effect to the qualities of solo stops; and (2) as a result it is difficult, if not impossible, to make the music of Bach and earlier composers sound clearly and well on such an instrument. This consideration is important, since by far the best organ music, and especially the best music for church, is (with few exceptions) that composed before 1750. Moreover, although the bright, clear tone of the "classical" organ may be unfamiliar at first, you will find that it constantly grows more acceptable with repeated hearing, and wears very well over a long period of years.

Maurice Garabrant (*Diapason*, January 1947); Marshall Bidwell (*American Organist*, September 1947)

Fundamentally, the whole thing depends on the skill, experience, and understanding and conscience of the builder. That is more important than anything else, even, I venture to suggest more important than the general issue of “one school of thought against another.” The baroque idea has come to the fore in recent years, and has been exaggerated by some of its devotees. If it is carried too far, there will be reaction. On the other hand, its influence is bound to be permanent in all future organ construction. Thoughtful and conscientious builders realize this, and it is to their interest to give you an organ which will be as good in tonal quality and as acceptable to the listeners in fifty years as it is now—not one that will come to be regarded as a “curiosity” owing to radical experimental features. You have not asked for this, but I want to recommend that you let the Aeolian-Skinner people advise you. I have, of course, absolutely no selfish interest in this, but I do know that they make the best organ in this country, and I also know that Mr. Harrison, the president, is a man whose judgment on all such matters you can have complete confidence. Our organ here in The Sage Chapel is the best church organ of its size I have ever heard and it is an Aeolian-Skinner of three manuals and fifty stops. It is a happy compromise between extremes. The Aeolian-Skinner will not offer you as many stops, or as much “show” for your money as some other builders, but they will give you the best in quality for the amount you have to spend.

C. Harold Einecke, Director of Music, Pilgrim Congregational Church, St. Louis, Missouri, January 29, 1947

Dear Dr. Kennedy:

Your letter to me was rather timely in relation to an organ. A few months ago we awarded a contract to the Aeolian-Skinner Organ Company of Boston, Massachusetts for a large organ costing \$40,000.

There are several schools of thought among our profession about an organ. Some argue for the so-called “Baroque” organ and some for the “romantic” type organ. Both of these schools of thought are wrong. A church should not have either of these organs. A church should have the combination of the two but primarily a church should have a CHURCH organ! My new organ will be of such design that I will be able to play the most modern baroque music, the romantic school, the fiery music of the French school[,] the stately music of Handel and the English school, the works of Bach and the liturgy of the church plus a good accompaniment for the choirs. There are not more than three organ companies today who understand the real proper design of an organ—the rest merely copy or try to install experimental ideas. To my mind these are: Aeolian-Skinner, Møller [Möller] and Austin. I believe Donald Harrison of the Aeolian-Skinner Company is one of the greatest organ builders of our time. In his earlier years Mr. Harrison leaned a little too much to the Baroque style, but I feel that Mr. Harrison is now in his prime and is building the greatest organ designs in the world today.

My advice to you is to write to Wayne Berry, Minister of

Music at the Tabernacle Christian Church in Bloomington, Indiana and make an appointment to hear the glorious organ in his church. Although this Aeolian-Skinner is four or five years old, it is one of the most beautiful in this country. It is a reasonable distance from Lexington and it would be worth your while to see and hear this instrument and also the unusual architecture of the building.

I trust I have helped you in a small way; if I can be of any further assistance please call on me.



Alexander Schreiner, The Tabernacle, Salt Lake City, Utah, February 1, 1947

Dear Mr. Kennedy:

It is a pleasure to have the opportunity of answering your letter concerning your problems in the purchase of a new organ. Here at the Tabernacle we have only recently ordered the rebuilding of our very

famous Tabernacle organ, famous for general tonal and mechanical excellence. Our contract is with the Aeolian-Skinner Organ Co.[,] Boston 25, Mass. They are, without question, the finest builders of great organs any where.

May I say that the problem is not one of deciding so much between a classical organ or a modern, because whoever it is that is asked to build your organ will so design it that it will musically be successful in the highest degree. The present interest in the classical style of organ is an effort to recapture the great beauties of the pipe organs of years ago. Some of these beauties we have lost or forgotten in more recent years. I should say that you should have a modern American organ which should include as many beautiful colors of the classical organ as your budget will allow. Finally I consider it of utmost importance that you select a builder of high quality.

May you have every success and satisfaction in your new instrument.



Ernest White, Music Director, Church of St. Mary the Virgin, New York, New York, January 23, 1947

Dear Fr. Kennedy:

My advice to your Music Committee is to decide how much money they are able to put into the new organ project—and then to get in touch with Mr. G. Donald

Harrison of the Aeolian-Skinner organ Company—Uphams Corner Station—Boston 25, Mass.

In my opinion he is the one quality organ builder in this country. The only problem there is to get him interested in your particular requirements. He has so much work ahead that he will not take every job that is offered. The way to capture his interest is to give him an outline of your requirements—some idea of the type and structural details of your

Church—and ask him to suggest what he thinks would fit your needs. I can assure you that if you follow his advice—you will have a fine and a satisfactory instrument.

Your Committee is probably talking through the hat when they discuss ideas such as historically classical—and modern American design. I have owned three of Mr. Harrison's most advanced type of organs—in my own studio—and I can assure you that they were far from historical classic specimens. There is no such thing as modern American design—unless you admit that hybrid that is a typical Harrison organ. The usual American organ is an adaptation of English Romantic ideas as built by Ernest M. Skinner. Fortunately the heyday of that type of thing is past.



Clarence Dickinson, New York, New York, undated

Dear Mr. Kennedy:

In my judgment the good, modern American organ represents the natural development of the organ into an instrument suited to use in our churches. A proper specification should include the good points in what is known as the “historically classical” (or baroque) organ: such as—a judicious, but restrained number of harmonics; stops such as Nazard, Tierce and various mixtures. But no church organ should be exclusively or predominantly built of these things, as such an instrument neither blends with nor supports a choir, or congregational singing; it stands out as a distinct and separate entity.

Builders of this type of organ are apt to underestimate the importance for the church service of sufficient diapason and string tone, or the softer reeds—all needed for “foundations” and for color.

Of course, the present extreme emphasis on overtones was/is a revolt against their withdrawal from the organ, and the resultant dullness and thickness of tone prevailing in a certain “muddy” period; like almost all such movements it is apt to push to an extreme. Undoubtedly, after a few years, we will all come back to the well-balanced organ combining the very best of both schools.

[Postscript] Please pardon the hand-written letter. My secretary is off & I want to get this to you.



E. Power Biggs, undated

Dear Mr. Kennedy,

You might as well have the best. The classic idea, well carried out, gives you an instrument comparable to a Stradivarius violin or a Steinway piano. Classicism is a spirit and an attitude, not a period of time, which is as vital today as ever. On the classic basis you can very well include some of

the best features of the modern organ. There is really no

contradiction in this. Perhaps I may be allowed to add that there is, in my opinion, only one builder who has the “know-how” to create a fine instrument—Donald Harrison, of Aeolian-Skinner, Boston.



Harold Gleason, undated

I would say that my experience is that the modern classical organ as represented by the Aeolian-Skinner Organ Co. is the organ of today and tomorrow. It does, however, make a *great* difference, I believe, who builds the organ. In other words a Moller [Möller] design built by A-S is not the same thing as when built by Moller.

Each organ builder stands for certain things tonally and mechanically and a mere stop list does not tell the story.

I do not believe in the so-called Baroque design, but in a modern design with the best of the old & new combined into a perfect ensemble.

Grigg Fountain, Oberlin College, Oberlin, Ohio, February 22, 1947

Dear Mr. Kennedy,

Forgive my inability to answer your letter at the time it came to me. I hope this may reach you in time to be of some small assistance to you in determining the organ you buy.

I regret that in this country builders have the reputation of different schools of thought and a consequent difference in the effectiveness of various instruments for the performance of all types of music. The only school of thought which I as a performer and teacher represent is that school which advocates instruments of a classic basis capable of playing all legitimate music in organ literature. Further I believe that such instruments can be built and are being built by some builders at present.

In this country, there has not been any tradition in organ building, organ performance, or organ composition. We have been susceptible to the influence of the so-called theatre or orchestral organ. This instrument was an attempt to put under the hands of one player as many individual and orchestral imitative solo effects as possible. It is analogous to a choir in which twenty heroic solo singers get together trying to make themselves individually heard above the uproar.

However, Europe has had traditions of playing, building, and composition for the organ since the sixteenth and seventeenth centuries. These organs have been based on principles of ensemble and blending of various organ voices and choirs of similar voices. This, I think, is analogous to a choir which is trained to listen to themselves, fit their respective voices and qualities into a harmonious and blending ensemble. The great organ literature that we possess, stemming from a hundred years or more before the great Bach, and including all present day French, German, and English organ music as well as the best in present day American organ

music, is conceived for this type of “ensemble” organ. It is impossible for a sensitive organist playing the best in organ music to perform this music adequately so that its true effect and intent will be evident on one of the exclusively romantic “solo” organs.

I use the two terms above to distinguish the two general schools of building rather than particular divisions of an organ. The above statements make my general definition of the “classic basis” of an organ conform to the European traditions of instruments which can perform all legitimate organ music with perfect effect and adequacy. There should, I feel, be no limitations where only this music can be heard to good advantage, or only some other type, etc. Particularly, the church needs the best in instruments and literature if the high ideals of the service of God are maintained.

Therefore, such an instrument needs as its basis a Great Division consisting chiefly of a complete Diapason Chorus in the open so that its voices will not be throttled; a Swell Division enclosed based again on Diapason foundations, but with the softer voices of the organ present for expressive purposes and if possible a Reed Chorus of complete 16', 8', and 4' Trompette stops corresponding to the brass choir of a symphony orchestra; another unenclosed division placed some distance from the Great Division and used as a separate choir alone, in combination with the rest of the organ, and particularly in an antiphonal relation to the Great Organ; a large independent Pedal Division consisting of Diapasons, Reeds, and soft stops to support adequately any part of the whole of the manual divisions of the organ. Such an organ built by an intelligent and skillful builder should render the performance of all types of music originally written and conceived for the organ perfectly possible with the best effect.

Again, I regret my late answer which could not be helped at this time. I would be interested to hear from you what builder and size organ you choose.

**Norman Coke-Jephcott, Master of the Choristers,
Cathedral of Saint John the Divine, New York,
February 26, 1947**

Dear Mr. Kennedy:

So sorry not to have replied to your letter before, but must plead pressure of work.

I don't quite understand what you mean by “the modern American organ.” There is no such thing. Fine organs are being built now by the Aeolian-Skinner Company, the Austin Organ Company, and the M. P. Moller [Möller] Company, and I suggest that you get in touch with their representatives. Any one of these builders will give you what you want.

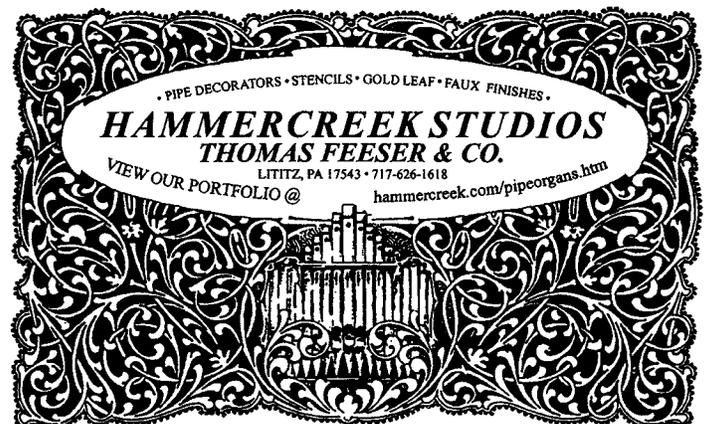
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In analyzing these letters, a number of points can be made regarding the controversy of the developing American Classic design. Certainly, the letters are opinionated, some

rather strongly. Particularly in the letters from T. Tertius Noble and T. Frederick H. Candlyn, it is apparent that anything outside the Romantic idiom has no place with them. Others, such as Arthur Poister, were excited by something new. E. Power Biggs expressed it best by stating, “Classicism is a spirit and an attitude, not a period of time....”

Another pattern that stands out among the letters is the often conflicting terminology to describe the same thing; even the word “classic” was divisive. For many of the writers, especially those who still favored heavily orchestral style instruments, the term “classic” immediately conjured up the image of the historic 18th-century instrument, while for many others the term simply implied combining the best of both to produce a balanced instrument capable of rendering authentically three centuries of organ music. Indeed, this was more the common thread, that the best was a careful balance, which, as many reminded Rev. Kennedy, was important for a *church* organ. Many of the authors also caught the “trap” set by Walter Holtkamp in the form letter, using the phrase “modern American organ,” by asking “what does this mean?” It was an attempt to get from the respondents their views as to what they understood about contemporary American organbuilding. As most of them stated in so many words that the classical tendencies were what was happening, regardless of how they individually felt (and some even grudgingly admitted to liking the results), the form letter met its ultimate purpose—to stack the deck in favor of American Classic design. In Christ Church's case, the decision was finally made to go with Walter Holtkamp, with Aeolian-Skinner being the second choice. The decision was a wise one, for this organ, born out of controversy, has served the cathedral longer than any of its predecessors, and it regularly demonstrates its ability, in both services and recitals, to provide the best of both worlds. OH5

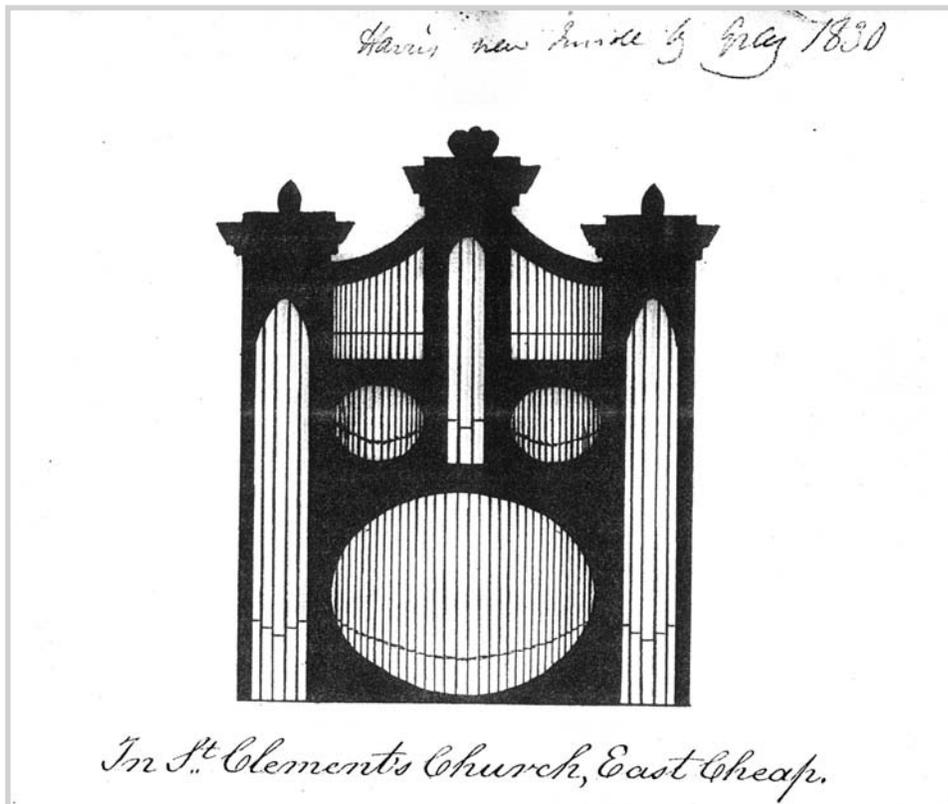
STEPHEN LEIST holds degrees in history from Furman University and the University of Wisconsin-Madison. He has served on the faculties of Furman University and Georgetown College, and is currently on the library staff at Transylvania University in Lexington, Kentucky.



New Archival Findings

NEW YORK—PENNSYLVANIA—GERMANY AND RUSSIA

BY LAURENCE LIBIN



Surprisingly often, archival work yields lucky discoveries outside the main field of research; such unexpected finds can be among scholarship's most satisfying rewards. Trawling for American music iconography at The Metropolitan Museum of Art, I once inadvertently netted a precious album of inked silhouettes of English organ facades. This annotated album of 114 original pictures, completed by 1829 and in the Museum's drawings collection since 1966, had long eluded notice and has never been displayed. The silhouettes include depictions of organs now lost, and such delightful images as the "demure monkey" inhabiting St. Clement's, Eastcheap (see above).¹

While working recently in the New-York Historical Society on a background study of the 1835 *New-York Book of Prices for Manufacturing Piano-fortes*, I happened to uncover several other items of potential interest to organ historians. The Society's prints collection holds a copy of a promotional sample sheet from the engraver and printer Samuel Maverick, showing part of a hitherto overlooked trade card that Maverick produced for Henry Erben. Might Maverick, who lettered elegant nameplates for pianos made by John Tallman, have inscribed some of Erben's nameplates as well? Many such indirect connections must have existed among contemporary New York organ and piano manufacturers—they drew

upon the same pool of suppliers and journeyman woodworkers and doubtless served some of the same customers—but the subject has not been much explored. For now, the Maverick nexus simply gives food for thought.

Coincidentally, I also found in the New-York Historical Society archives a fragmentary account book of the New York lumber merchants Garret Green and George Green; this manuscript, partially reused as a scrapbook, records frequent sales in July–August 1834, of boards, planks, and timber to one Thomas Hall. Whether this person was the organ-builder who was Henry Erben's brother-in-law and associate, or another man of the same name, is uncertain (several Thomas Halls appear in city directories about that time), but no other Thomas Hall whose occupation is disclosed by the directories seems to have worked with wood. The account book further discloses that later in 1834 the Greens sold lumber to the prominent instrument manufacturers and music merchants Firth & Hall, who subcontracted organs from Henry Crabbe and Thomas Robjohn. These purchases are intriguing because little is known about the sources and prices of materials used by New York's instrument makers.

The English-born organbuilder (and organist) Thomas Hall and the Sparta, New York, native William Hall, the partner and brother-in-law of John Firth, were probably not related, but both men belonged to a network that linked New York's instrument makers with the city's larger music scene and thus helped form their taste. John Geib and his descendants, organ and piano manufacturers, music publishers, instrument sellers, and musi-

cians, come to mind. For generations, the versatile Geibs were intimately involved with New York's musical life. For example, the piano manufacturer, music merchant, and cellist Daniel Walker, a founder of the New York Philharmonic and director of the American Musical Fund Society, was Adam Geib's son-in-law and sometime partner. Why John Geib's sons ceased building organs is not known, but presumably their other activities offered higher income or at least greater security or prestige. Valuable evidence about the economic underpinnings of antebellum New York's music trade surely lies in unexamined archival sources, but locating relevant facts can depend as much on luck and intuition as on systematic research, since few manuscript and old printed holdings have yet been comprehensively catalogued in readily searchable form.

It was luck again that brought to my attention Catherine Elizabeth Havens's *Diary of a Little Girl in Old New York*, first published in 1919 but recording events of some 70 years earlier. On January 25, 1850, ten-year-old Catherine noted that when they were girls, her mother and an

aunt "took music lessons on the piano, of Mr. Adam Geib, and he played the organ in Trinity Church, and he and his brother, George Geib, sold pianos." Although Catherine tells us nothing new about the Geibs (except mildly to refute the idea that George had little connection with the family business), her diary offers a rare glimpse of their domestic clientele.

Farther afield, the organbuilder Samuel Jackson, who is listed without occupation in *Longworth's American Almanac, New-York Register, and City Directory* for 1835, shared an address (73 Hamersley) that year with the obscure piano maker Henry Lewis, so the men were certainly acquainted, perhaps roommates. Nothing else is known about Lewis—he does not appear in earlier or later directories—but this clue might someday lead to a further archival discovery. Samuel's father and sometime partner, James Jackson, superintended the piano manufactory of Geib & Walker and later worked for Henry Erben (whose father, Peter, preceded Adam Geib as a Trinity Church organist). About 1849, James Jackson Jr. became a partner of Adam

1762 *Inventarium* of David Tannenberg's tools and supplies

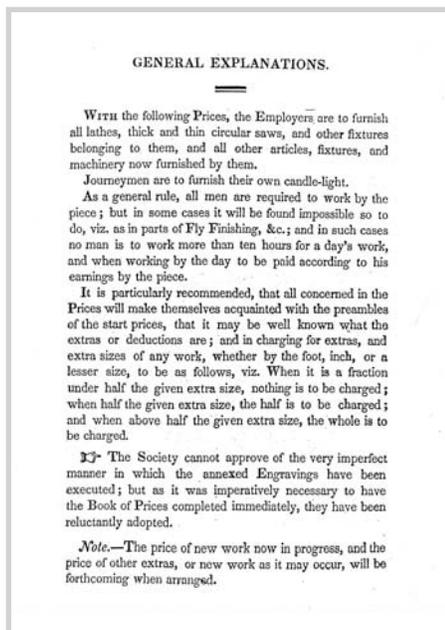
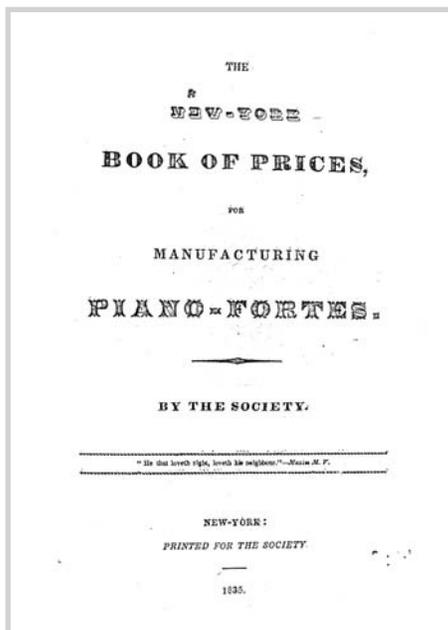
(Courtesy of the Moravian Archives, Bethlehem, Pennsylvania)

Item	Price	Total
1 English hand saw	1. 12.	2. 6. 9.
1 small English ditto	6.	
1 German saw	5.	
14 chisels large and small	10. 6.	
5 gouges ditto ditto	3. 9.	
1 joiners bench	2.	
1 roughing bench	1. 6.	
2 smoothing planes	2.	
6 screw clamps	2.	
1 hammer	1. 6.	
1 twist drill	2.	
1 hatchet	1. 6.	
1 3/4-inch drill	1. 6.	
1 metal pan for casting	1. 6.	
1 iron skimmer	1. 6.	
6 branding irons	1. 17. 6.	
1 small wheel for overspinning strings	1. 4. 3.	
3 rasps		
2 half barrels		
1 butter firkin		
1 small meat rack		
1 water barrel		
1 small kraut tub		
2 old wash tubs		
2 water buckets		
various pipes, which however are not useable		

Organbuilder Inventory

Those articles which on 11 May 1762 were lent by Frederick William Marshall, Gentleman, in the name of the owners, Nathanael Seidel, clerk, to David Tannenberg, organbuilder, for his handcraft; namely:

- 1 English hand saw
- 1 small English ditto
- 1 German saw
- 14 chisels large and small
- 5 gouges ditto ditto
- 1 joiners bench
- 1 roughing bench
- 2 smoothing planes
- 6 screw clamps
- 1 hammer
- 1 twist drill
- 1 hatchet
- 1 3/4-inch drill
- 1 metal pan for casting
- 1 iron skimmer [?]
- 6 branding irons
- 1 small wheel for overspinning strings
- 3 rasps
- 2 half barrels
- 1 butter firkin
- 1 small meat rack
- 1 water barrel
- 1 small kraut tub
- 2 old wash tubs
- 2 water buckets
- various pipes, which however are not useable



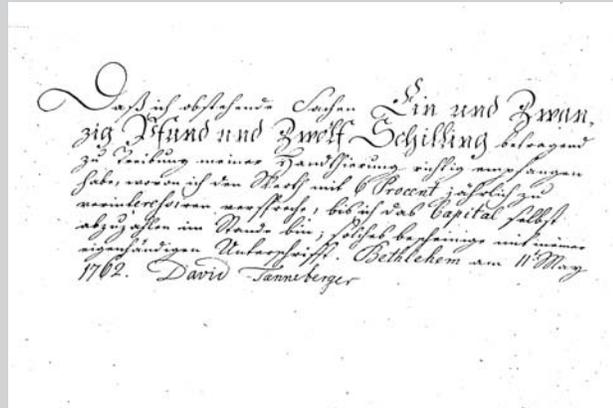
Above: Title page and "General Explanations" from *New-York Book of Prices, for Manufacturing Piano-fortes* (1835) (*The Metropolitan Museum of Art, New York*)

Opposite page: Silhouette of organ facade at St. Clement's, Eastcheap, with pencil annotation "Harris new Inside by Grey 1830" (*The Metropolitan Museum of Art, New York*)

For example, an account book of the Nazareth, Pennsylvania, general store records the sale there in 1799 of a *clavecin royal*, a type of square piano with a variety of tone-changing devices, introduced in Dresden in 1774 by the organ and clavier maker Johann Gottlob Wagner, reportedly a pupil of Gottfried Silbermann. The inventory of C. P. E. Bach's estate includes a *clavecin royal* built by Christian Ernst Friederici of Gera, whose instruments, according to Ernst Ludwig Gerber, were "scattered over half the world." A Friederici receipt said to be in the Bethlehem Moravian archives cannot now be located and no known work of Friederici or Wagner survives in America, but the Nazareth account book, kept in the archives of the Museum of Early Southern Decorative Arts, Winston-Salem, strengthens the evidence for German-American patronage of such important 18th-century German organ and clavier makers.

Further research for an essay on the economics of Moravian music-making led me to a previously unpublished inventory of David Tannenbergs workshop, taken six days after his mentor John Clemm's death in 1762.² Since Tannenbergs retained the use of Clemm's tools, this inventory reveals much of what Tannenbergs had to work with at a crucial time in his career; conspicuously absent are any mandrels for shaping metal pipes. Moravian ledgers also contain information about probable members of Clemm's family (Susanna and Frederick Clemm) and refer to transactions such as Tannenbergs payment, in 1768, to the Herrnhut merchant Jonas Paulus Weiss, for Georg Andreas Sorge's treatise on organbuilding. Also, at Trinity Church, New York, I turned up a descriptive contract for Clemm's organ for Trinity—this document, readily accessible but somehow not previously noticed, opened my eyes to the opportunity for locating valuable sources even in well-combed archives close to home.³

Another instance of fortuitous discovery involved my colleague Herbert Heyde's finding, during the course of research in Merseburg archives (later transferred to the Berlin *Gebeimes Preussisches Staatsarchiv*), a reference to an obscure instrument maker named Gabrahn, active about 1774 in Mohrunen, near Danzig. The old docu-



I have correctly received the above articles valued at £21 12s. for use in my handcraft, for which I agree to pay 6 percent interest annually until I am able to pay the capital itself; this I subscribe with my own signature. Bethlehem on 11th May 1762.

[Source: The Moravian Archives, Bethlehem, Pennsylvania]

ment said only that Gabrahn stood accused by the organbuilder Johann Gottfried Fischer of working without a license. The implications of this factlet lay dormant until a couple of years ago, when I linked Gabrahn to a slightly later St. Petersburg organbuilder having the same unusual surname, whose place of origin had been a mystery.

Gabrahn's work includes a splendid "organized piano" (a combined square piano and pipe organ) dated 1783 and now preserved at the palace of Paul I in Pavlovsk. This ingenious instrument, the only one of its kind in Russia today, has as one of its distinctions the earliest known free-reed rank in a pipe organ—indeed, perhaps the earliest extant European free reeds of any kind. Gabrahn's "organized piano" closely resembles a later one by Georg Christoffer Rackwitz now in the Musikmuseet in Stockholm. Gabrahn, it turns out, evidently preceded Rackwitz and Franz Kirsnik in implementing Christian Gottlieb Kratzenstein's 1781 proposal for free reeds, which were originally intended to mimic human speech. Herbert Heyde's discovery widens the search for connections between Gabrahn and these other innovators.

All this leads me to repeat the truism that only instruments themselves are more important than archival sources for organ history. As the foremost repository of organ-related research material, the OHS American Organ Archives is necessarily a starting point for investigation, not only about organs but also about intersecting subjects such as church history. But because no single archives can possibly

contain more than a tiny fraction of the original manuscript sources (as opposed to publications, with which the AOA is astonishingly well provided), one of the AOA's chief functions is to provide links to related holdings elsewhere. While growth remains imperative for the AOA, it also maintains close communication with other repositories and keeps abreast of research and cataloguing worldwide so that promising leads can be efficiently pursued wherever they may lead. 

LAURENCE LIBIN is Research Curator at The Metropolitan Museum of Art. Among instruments he has acquired for the Museum are organs by Appleton, Crowell, Erben, Ferris, A. & W. Geib, and anonymous American and German builders.

NOTES

1. Laurence Libin, "A Nineteenth-Century Album of English Organ Cases," *Metropolitan Museum Journal* 24 (1989), 275–84.
2. Laurence Libin, "Music-Related Commerce in Some Moravian Accounts," in *"Pleasing for Our Use": David Tannenbergs and the Organs of the Moravians*, ed. Carol Traupman-Carr (Bethlehem PA: Lehigh University Press, 2000), 79–115.
3. Laurence Libin, "New Facts and Speculations on John Clemm," *Tracker* 31:2 (1987), 19–23.

E. & G. G. HOOK AND HASTINGS FINDS NEW HOME

St. Casimir Roman Catholic Church, New Haven, Connecticut, home to the E. & G. G. Hook and Hastings op. 750, built in 1874, has closed permanently. The property is likely to be converted to condominiums in the Wooster Square neighborhood. The organ, a two-manual instrument of 23 speaking stops, was heard at the 1994 OHS Convention. The new home for the organ—St. Francis Roman Catholic Church, in the Fair Haven section of the city—is larger and more reverberant than its current location. The organ will be moved and installed without alteration by Scot Huntington of Stonington, Connecticut.

E. & G. G. HOOK AND HASTINGS UNEXPECTEDLY DAMAGED

The United Church, New Haven, Connecticut, is the site of the E. & G. G. Hook and Hastings op. 141 built in 1852, and was also visited during the 1994 OHS convention. The organ was damaged by a serious roof leak just a few weeks before a much anticipated 150th anniversary recital which was to have been performed by Thomas Murray. This splendid example of the firm's work has been rendered silent for the moment until sufficient funds can be raised for necessary repairs. Readers who might be interested in contributing toward the repair of this historic instrument can address inquiries to Rev. Soon Kook Ahn, The United Church, 34 Harrison Street, New Haven, CT 06515.

FATE OF HISTORIC JOHNSON & SON UNDETERMINED

The Unitarian-Universalist Church of Meriden, Connecticut has closed, and the building is to be converted into use as a nightclub. There is no information on the fate of the beautiful and completely original 1893 Johnson & Son tracker organ, op. 788. The present owners seem to be content to let the organ "stay" for the moment. This instrument of three manuals and 30 speaking stops, also visited by the 1994 OHS Convention, is gently voiced with a very refined and graceful ensemble.

GROTON SCHOOL AEOLIAN-SKINNER UNDERGOES RENOVATIONS

Extensive renovations have been made to the famous 1935 Aeolian-Skinner organ designed by G. Donald Harrison for the chapel of The Groton School, Groton, Connecticut. Nelson Barden Associates of Boston, a firm with a long record of exemplary restoration, carried out work of a restorative nature in the 1990's, including re-leathering of the Pedal and Positif divisions, rebuilding the console, restoration of most of the reed stops (by David A. J. Broome), and making the console movable and installing an electronic playback unit so that students could critique their own performances from a listener's prospective.

The Chapel's exterior masonry was cleaned in 2000, with a cleaning of the interior planned to follow. The final phase of work on the organ, as envisioned by those close to the project, included the completion of any mechanical details,

along with cleaning and overhauling of the flue pipes. Voicing of the 5,504 pipes was given special attention, with the desire to correct the effects of age and to restore the note-to-note evenness for which Aeolian-Skinner is famous. Organbuilders were chosen at the outset in a collaborative arrangement: Foley-Baker Inc. of Tolland, Connecticut carried out removal and reinstallation of portions of the organ, and the execution of mechanical inspection and repairs; and Jonathan Ambrosino was placed in charge of the cleaning and voicing of the pipework, in collaboration with Jeff Weiler.

Project planning began in late 2000, organized by Linbeck, Kennedy & Rossi, the School's architects of record and campus project managers. Organ work began in earnest with documentation and research in February 2002. During spring break, all but the largest bass pipes were removed, along with the Swell and Choir windchests. During the course of the summer, various mechanical upgrades were carried out, including the installation of a multiplex system and reinstatement of a traditional wind system and tremolo to the Choir division. The facade pipes and casework were removed; pipes were cleaned and repaired, and the casework was cleaned and waxed by the Boston woodwork conservator Robert Mussey & Associates. Meanwhile, reed pipe were stored; flue pipes were cleaned in a conservative manner and documented for archival purposes. The organ was reinstalled in August and September 2002, and was slowly brought back into regular use in early November. Tonal finishing began in October, extending through February

2003. The regulation process was geared toward rationalizing the original and changed elements into a smooth musical framework, characteristic of Harrison's approach.

SKINNER RESTORED IN PORTLAND, MAINE

The E. M. Skinner organ at St. Luke Episcopal Cathedral, Portland, Maine, has been completely restored by the A. Thompson-Allen Company of New Haven, Connecticut. Built as op. 699 in 1928, this Skinner is a large three-manual organ with a duplexed antiphonal that, in addition to its function within the main cathedral, also serves as a two-manual instrument for use in a chapel that abuts the rear of the cathedral. Both of the two Skinner drawknob consoles have been removed and replaced with stop tablet consoles. For the restoration, the three-manual tablet console has been modernized and installed in the chapel, where it can play the entire instrument. Richard Houghten built a new four-manual Skinner-style console for the chancel, using period Skinner manuals and pedalboard. Albert Melton, the cathedral organist and choir-master, dedicated the organ on April 26. Thomas Murray played the official opening recital on May 10.

RESTORATION OF TOLEDO SKINNER BEGINS

The A. Thompson-Allen Company has begun restoration of Skinner op. 603, a large four-manual instrument built in 1926 for the Hemicycle Auditorium,

Casavant III/67, Piedmont College, Demorest, Georgia (photo by Light Sources)

Toledo, Ohio, and relocated in 1932 to the new and larger Peristyle Auditorium, also in Toledo. Apart from some relatively minor water damage, the instrument is entirely original, and still has its roll-player equipment, the largest such installation by the Skinner firm. Museum authorities at the Toledo Museum of Art were concerned that the restoration of the instrument be carried out along strict conservationist lines, without alteration to any tonal or technological characteristics. Thompson-Allen was completely comfortable with this approach, this being the 14th such Skinner restoration they have carried out. The restoration is scheduled for completion in late 2004.

CASAVANT INSTALLS “PEACH OF AN ORGAN” IN GEORGIA

Casavant Frères of St.-Hyacinthe, Quebec has installed a three-manual and pedal mechanical action organ of 67 ranks for the chapel of Piedmont College, Demorest, Georgia.

The generous cubic volume and basic room geometry provide the basis for a fine acoustic—the ceiling is 38 feet high. The chancel ceiling, only two feet lower than the nave, provide sufficient height for an organ case almost 30 feet high. The Georgian style chapel was built in 1971.

The location of the divisions in the case follows time-honored practices with the Grand Orgue positioned at the top above the Trompette en chamade. The expressive Récit and Positif are below the Grand Orgue and the Pédale is divided on either side of the manual

divisions. The 16’ facade pipes are from the Grand Orgue Violonbasse. The color of the red oak case was selected in deliberate contrast with the otherwise light colors in the chapel. Hand carved pipeshades, highlighted with gold leaf, feature garlands of ivy leaves.

The instrument’s tonal orientation, while rooted in the French tradition, is decidedly eclectic. Complete plena are found on all three manuals and pedal. The 16’ Grand Orgue plenum is based on the Violonbasse 16’, while those of the Récit and Positif are based on an 8’ Principal.

The action is mechanical throughout, with the exception of the Trompette en chamade, the 16’ Pédale stops, and the basses of the two 16’ manual stops that are transmitted to the Pédale. The mechanical action is mounted in a floating frame that is regulated by Casavant’s specially designed mechanism to adjust for changes in temperature and humidity. In addition to the traditional mechanical coupling, alternative assisted coupling can be selected by the organist.

This is Casavant’s 160th installation for a college or university since 1898.

GRAND (61 notes)

- 16 Violonbasse
- 8 Montre
- 8 Flûte à Cheminée
- 8 Flûte Harmonique
- 4 Prestant
- 4 Flûte Ouverte
- 2²/₃ Quinte Majeure
- 2 Doublette
- 2²/₃ Cornet III
- 1¹/₃ Fourniture IV-V
- 16 Douçaine
- 8 Trompette
- 8 Tremblant



- 16 Bombarde en chamade (Positif)
 - 8 Trompette en chamade (Positif)
 - 4 Clairon en chamade (Positif)
- RÉCIT (61 notes)**
- 8 Diapason
 - 8 Flûte Majeure
 - 8 Viole de Gambe
 - 8 Voix Céleste (GG)
 - 4 Octave
 - 4 Flûte Douce
 - 2²/₃ Nazard
 - 2 Quarte de Nazard
 - 1³/₅ Tierce
 - 2 Plein Jeu V
 - 16 Basson
 - 8 Trompette Harmonique
 - 8 Hautbois
 - 8 Voix Humaine
 - 4 Clairon Harmonique
 - 8 Tremblant
- POSITIF (61 notes)**
- 16 Bourdon
 - 8 Principal étroit
 - 8 Voce Humana (TC)
 - 8 Cor de Nuit
 - 4 Octave
 - 4 Flûte à Fuseau
 - 2 Principal
 - 1¹/₃ Quinte
- 2²/₃ Sesquialtera II
 - 2²/₃ Cymbale IV
 - 8 Trompette
 - 8 Cromorne
 - 8 Tremblant
 - 16 Bombarde en chamade (extension)
 - 8 Trompette en chamade
 - 4 Clairon en chamade (extension)
- PÉDALE (32 notes)**
- 32 Contrebasse (DIGITAL)
 - 32 Contre Bourdon (DIGITAL)
 - 16 Contrebasse
 - 16 Violonbasse (G.O.)
 - 16 Soubasse
 - 8 Octavebasse
 - 8 Flûte Bouchée
 - 4 Octave
 - 4 Flûte
 - 2²/₃ Mixture IV
 - 32 Contre Bombarde (extension)
 - 16 Bombarde
 - 16 Basson (Récit)
 - 8 Trompette en chamade (Positif)
 - 8 Trompette
 - 4 Clairon en chamade (Positif)
 - 4 Chalumeau

WICKS REBUILT FOR MICHIGAN CHURCH

Abdoos Organ Services of Livonia, Michigan, has completed the rebuilding and enlargement of Wicks op. 5355 for the new worship space of St. Damian Roman Catholic Church in Westland, Michigan. Faced with a limited budget for an organ, the parish had originally planned to purchase an electronic substitute. After discussion and consultation with several local organbuilders, they decided to rebuild and expand their existing instrument.

The rebuilding included moving the Wicks casework, rewiring most of the electric action windchests and replacing the troublesome electro-mechanical switching with solid state switching of the builder's design. Minor problems found in the existing organ were also repaired. To accommodate the new additions, a larger blower and new reservoir were installed, and replaced the console. Five ranks were added and the organ reconfigured so that the Great and Swell divisions are independent, with unification within each division. The original pipework was voiced on 2.5 inches of wind pressure, while the additions are voiced on 4.5 inches. Future additions will include a unified Mixture in the Great, using the independent Quinte for non-unison pitches, and a four-level capture combination action for the console.

Specification (added stops shown in italics)

GREAT

8	Principal	(1)*
8	<i>Gedeckt</i>	(5)
4	Principal	(1)
4	<i>Gedeckt</i>	(5)

2 ² / ₃	<i>Quinte</i>	(6)
2	Principal	(1)
8	<i>Trumpet</i>	(9)
8	<i>Swell to Great</i>	

SWELL

8	Rohr Gedeckt	(2)
8	Gemshorn	(3)
8	<i>Salicional</i>	(7)
8	<i>Celeste</i>	(8)
4	Flute	(2)
4	Gemshorn	(3)
2 ² / ₃	Nazard	(2)
2	Blockflöte	(2)
1 ³ / ₅	Tierce	(2)
8	Fagot	(4)
4	Fagot	(4)

PEDAL

16	<i>Subbass</i>	(5)
8	Principal	(1)
8	<i>Bourdon</i>	(5)
4	Chorlbass	(1)
8	<i>Great to Pedal</i>	
8	<i>Swell to Pedal</i>	

* Tonal Resources

1	- Principal
2	- Rohr Gedeckt
3	- Gemshorn
4	- Fagot
5	- Bourdon
6	- Quinte
7	- Salicional
8	- Celeste
9	- Trumpet

ORGANA DOMESTICA

Stephen Schnurr has acquired two historic organs for his home in Gary, Indiana.



Derrick & Felgemaker I/3 (c. 1870), acquired at auction by Stephen Schnurr

The first is a Derrick & Felgemaker portable organ thought to have been built c. 1870. When the Schlicker Organ Company of Buffalo, New York, closed its doors, a final auction was held and Schnurr purchased the organ in September 2002.

The organ has one manual and contains an 8' Open Diapason and an 8' Dulciana, both sharing a common bass of 17 stopped wood pipes. The manual compass is 61 notes, C-C. A 17-note pedalboard is missing, as are some carved wood moldings.

MANUAL (enclosed)

8	Open Diapason (from tenor F, metal, 44 pipes)
8	Dulciana (from tenor F, 49 pipes)
8	Stopped Diapason Bass (17 stopped wood pipes; no drawknob, always on)

Harmonic (Manual Octave Coupler)
Pedal Coupler
Tremolo

The second instrument dates from c. 1850-55 and is a chamber organ built by George Jardine of New York City. It is perhaps the oldest known American-built pipe organ in the Chicago metropolitan area. This mechanical action organ is a one-manual instrument, contains 3 1/2 ranks, and is

housed in a rosewood-veneered case built in the Empire style. It is in need of restoration, including the replication of the roof for the Swell enclosure as well as the missing back case panels. The manual compass is 56 notes (C-G). There is a 17-pedalboard which, though quite old, is probably not original to the instrument.

Reconstructed Specification:

MANUAL (enclosed)

8	Diapason or Dulciana Treble (stop label missing, from middle C, 32 metal pipes)
8	Diapason or Dulciana Bass (stop label missing, 18 stopped wood pipes, then 6 open metal pipes, 24 pipes total)
8	Stopped Diapason (stop label missing, from middle C, a metal chimney flute, 32 pipes)
4	Principal Treble (stop label missing, from middle C, metal, 32 pipes)
4	Principal Bass (stop label missing, metal 24 pipes)
2	Fifteenth (stop label missing, from tenor C, 44 pipes)

Regional correspondents for this installment of Organ Update are Rick Abdoos, Jonathan Ambrosino, Simon Couture, Joe Dzeda, and Stephen Schnurr.

Historic Central Pennsylvania Bachman Organ in Tacoma, Washington

BY DAVID DAHL

One of seven organs built by the early 18th-century Pennsylvania builder Johann Philip Bachman, a one-manual instrument of nine registers was brought to Tacoma, Washington, in the early 20th century. The organ, originally built in 1819 for Friedens Lutheran Church, Myerstown, Pennsylvania, was sent as a gift in 1908 to St. John's English Evangelical Lutheran Church, Tacoma, Washington, where it served until 1930. Emile Pedersen, an 85-year-old lifelong member of St. John's church who recalls hand-pumping the organ at age 15, states that, when church member Aaron Beckley learned that Friedens Church (where he had once been a member) had contracted for a new organ, he asked if the Bachman organ could be donated to St. John's. Friedens agreed, requesting only that St. John's pay for the freight. Ms. Pedersen recalls that the organ was shipped via Cape Horn to Tacoma, arriving in 1908. The *History of Luther Memorial Church* states additionally that "an organ builder set up the organ and added pedal bass."¹

In 1930 St. John's English Evangelical Church merged with Our Saviour's Lutheran Church, Tacoma, using the St. John's church building at South Fifth and I Streets and taking the name Luther Memorial Church. Very likely, the new organist, a Mr. George Bertram (formerly of Our Savior's) recommended that the Bachman (still hand-pumped) be replaced by a new two-manual organ. Balcom & Vaughan of Seattle, Washington, installed a 12-rank, partly-unified electro-pneumatic organ in an enclosed chamber behind the original facade, with mostly used pipework of dubious merit, and a former theater organ "horseshoe" console. Much of the Bachman pipework was discarded (recycled in other Balcom & Vaughan organs?), except, possibly, for portions of the Octave 4, Twelfth 2 2/3, and Fifteenth 2.² The original early-19th-century facade, with its apparently unaltered pipes, was retained as a screen in front of the chamber, but none of the speaking pipes were utilized in the new instrument.³ The Bachman case, originally white, was painted brown when it arrived in Tacoma.⁴ In a remodeling of the church in 1932, this formerly freestanding case was filled-in and widened with extra wooden dummy pipes, plus a "sunburst" above.

According to notes by Barbara Owen from a visit to the organ several years ago, "seven front pipes [the original facade] are from the Diapason 8, and fifteen from the Octave 4." It is regrettable that these formerly speaking pipes have been mute since 1933. In the present organ there is no Octave 4 between the Open Diapason 8 (not by Bachman) and the current Fifteenth 2, which, according to Owen, "is an assortment of pipes from the original [Bachman] Octave 4, Twelfth 2 2/3 and Fifteenth 2."

In recent years, church membership has diminished to the point that Luther Memorial Church has now decided to sell its church property to nearby Tacoma General Hospital and to close its doors sometime in fall

2003. The church has decided that the remaining portions of the Bachman organ shall be "given to a responsible party who will see to its appropriate preservation." Paul Fritts & Co. of Tacoma has agreed to remove and store the organ parts until such time as an appropriate solution for its future is determined.

Rumors about what remained of the organ, including the original keydesk, have circulated since 1970. Back in early 1980, hearing that



Facade (above) and keydesk (following page) are nearly all that remain of the Bachman I/9 (1819), Luther Memorial Church, Tacoma, Washington, relocated from Friedens Lutheran Church, Myerstown, Pennsylvania, in 1908 (photos by Paul Fritts)

the State Historical Museum in Tacoma had been given the keydesk (and perhaps some windchests and pipes) in 1930, I inquired at the museum, only to receive the response that “we don’t know anything about any organ parts.” But later in 1980, the Luther Memorial church organist Wayne Gunderson checked again at the museum and

as well as being contracted to complete an organ for St. John’s Lutheran Church, Philadelphia (an instrument begun in 1818 by Matthias Schneider, which Schneider was not able to finish).

The specification of the instrument, as indicated by the current stop-knob labels, is as follows:⁶



MANUAL (54 notes)

- Diapason 8
- Stopped Diapason 8
- Quintadena 8
- Octave 4
- Harmonic Flute 4
- Twelfth 2 2/3
- Fifteenth 2
- Mixture III

PEDAL (added in 1908?) (18 notes)

- Bourdon 16

I am happy to report that Ms. Pedersen has agreed to sort through the church archives to look for any materials

learned that the original Bachman keydesk was in fact there, and he was able to retrieve it for storage at the church. This keydesk is now at the Fritts shop. Unfortunately, it appears that the windchest and key-action parts were likely discarded, either by the church, Balcom & Vaughan, or the museum.

As a Tacoma resident I am saddened over the demise of so many fine organs in our city. From 1880 until about 1930 Tacoma had some 21 tracker organs;—at present, none of them remain, except for the George Kilgen & Sons II/11 (1891), Trinity Lutheran Church, Parkland (relocated from Seattle).

About Bachman and his work, Orpha Ochse relates that:

Johann Philip Bachman was born in Kreuzberg, Thuringia, Germany, on April 22, 1762. As a boy he learned carpentry from his father. After leaving home at the age of sixteen, he became interested in the Moravians, and lived in several of their communities, ultimately at Herrnhut. There he learned to make musical instruments. Meanwhile, David Tannenberg, concerned that he had no apt apprentice and no one to carry on his work, got permission from the elders at Lititz (Pa.) to send to Herrnhut for help. Bachman arrived in Pennsylvania on February 17, 1793, and in April of that year married Tannenberg’s daughter Anna Maria. By this time, Tannenberg had already built twenty-six organs, in addition to those he had built with Klemm. Bachman assisted Tannenberg with organs until 1800, at times having complete charge of the installations. In that year, however, disagreements between the two men came to a head, aggravated, no doubt, by the suicide of Anna Maria in 1799. The disagreements were resolved sufficiently that Bachman later installed the Tannenberg organ in Madison, Va., and in 1803, when Bachman built his first organ, the metal pipes were supplied by Tannenberg. Bachman continued to build organs until 1821. After that he turned to building pianos and to cabinet work. He died in 1837.⁵

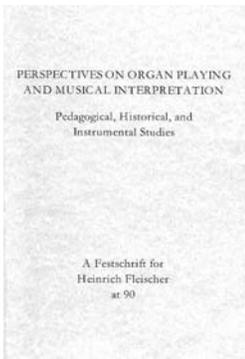
Upon leaving Tannenberg’s organ shop, Bachman built seven organs,

relating to the organ. She tells me she knows of at least one photo of the organ (together with the choir) which shows the Bachman instrument prior to the 1932 remodeling in which the original facade was widened on each side and the “sunburst” added above. We can therefore anticipate that a more thorough and more completely verified investigation into this instrument will become the subject for a subsequent report. OHS

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NOTES

1. Larry Wimberley. *The History of Luther Memorial Church 1891–1991*.
2. As of May 14, 2003, Paul Fritts and I were unable to personally access the current organ chamber, but we have arranged with the church administration to have a lock broken open so as to be able to do so.
3. These important pipes, portions of the original Diapason 8 and Octave 4, will be studied by Taylor & Boody as part of their research relating to the restoration of a Tannenberg organ in Old Salem, North Carolina, for voicing techniques used by Bachman, who was an employee of Tannenberg from 1793 to 1803. Paul Fritts and I recently mouth-blew several of these 1819 facade pipes, which produced an attractive “relaxed singing sound.”
4. Raymond Brunner. *That Ingenious Business, Pennsylvania German Organ Builders* (Birdsboro PA: Pennsylvania German Society, 1990).
5. Orpha Ochse. *The History of the Organ in the United States* (Bloomington: Indiana University Press: 1975), 63.
6. Barbara Owen suggests the strong possibility that the original names were in German, but that new labels were used when the organ was set up in Tacoma in 1908.



Ames Anderson, Bruce Backer, David Backus, and Charles Luedtke, eds. *Perspectives on Organ Playing and Musical Interpretation: Pedagogical, Historical and Instrumental Studies. A Festschrift for Heinrich Fleischer at 90.*

191st Publication of the Gesellschaft der Orgelfreunde. New Ulm, Minnesota: Martin Luther College, 2002. Essays by Wolfgang Seifen, Heinrich Fleischer, David Backus, Charles Hendrickson, Daniel Chorzempa, William Eifrig, David Fienen, Christoph Wolff, Klaus Schubert, Gottfried Preller, Martin Lücker, and Robert Noehren.

One is never too old to be honored with a Festschrift: seven former students of Heinrich Fleischer (three of them professors or professors emeritus at Martin Luther College in New Ulm, Minnesota) presented their teacher with this collection of essays in honor of his 90th birthday. Appropriately for a German émigré, the book contains four articles in German, as well as ten in English.

Unfortunately, the book's appearance is not very appealing—it looks (and feels) as if it had been produced as cheaply as possible, and the minuscule margins make the pages look really crowded. The printing quality of many of the photographs is poor, and the black frame around them (in one article) makes them look a bit funereal. But the content of the volume more than compensates for its poor appearance. This is a colorful collection of interesting articles which deserves a place in the library of every serious organist.

It seems to me that a whole generation of organists is no longer familiar with the work of Heinrich Fleischer. From that point of view, the opening article, "An Organist for Germany and America: A Biographical Portrait of Heinrich Fleischer," prepared by the editorial committee—Ames Anderson, Bruce Backer, David Backus, and Charles Luedtke—is lacking in some basic biographical information on that grand old man. (I was, for example, unable to find Fleischer's birth date anywhere in the book.) A chronological overview of Fleischer's life would have been nice; perhaps such an overview could have included some "personal" as well as professional events (it seems a little odd not to know, for example, whether Fleischer was a family man). The "Representative Selection of Programs Played by Heinrich Fleischer," chosen by the editorial committee, is inter-

esting, but in addition, a bibliography and list of recordings by Fleischer would also have been useful.

Fleischer's own article "Weimar and Leipzig: Michael Schneider and Karl Straube. Personal Reminiscences," written for the 1985 *Michael Schneider Festschrift* and published in English for the first time here, is interesting reading. Soon after Fleischer heard Schneider play for the first time, Schneider became his teacher. The conversation they had at the very beginning was perhaps exemplary for an "ideal" teacher-student relationship in the old days—the kind of relationship that Fleischer himself probably favored as a teacher too. Schneider declares that, though his student's performance is obviously quite musical, "[e]verything is inexact technically," and the young man "must completely relearn everything," and Fleischer admits this himself:

This is now quite clear to me since I heard your recital. Help me find the right path. I want to do everything exactly as you tell me.

Schneider then gives his new student Pachelbel's Toccata and Chaconne in D minor and tells him what to do with it:

Study this as carefully as you can, in every detail, and work on it until you can play it completely error-free and with technical perfection, even if it takes months and many hours every day. With this one piece you should learn how one does it, and I will help you with it.

Indeed, the Pachelbel pieces took Fleischer "three months of hard work," but slowly and surely things went easier, and after a year he was ready to move on to an even

higher authority: Schneider's own teacher, Karl Straube. Straube was accustomed to determining exactly which pieces a student would study for the first two years or so. But Fleischer's year with Schneider was apparently worth an average student's two years with Straube. Fleischer recalls playing to his new teacher for the first time:

When I had finished, Straube only said to me: "You have had a good teacher. With which piece do you want to begin with me?" That was such a triumph for me, and the first great result of Schneider's instruction.

Needless to say, Fleischer's gratitude to Schneider lasted a lifetime:

I scarcely dare to think what would have become of me if Michael Schneider had not stepped into my life at the right time. . . . Probably one of those many routine-bound, superficial, average organists . . . whose life remains . . . unfulfilled and empty. Schneider saved me.

In "When Leipzig Came to Indiana: A Confrontation of Pedagogies," William Eifrig recalls his years with Fleischer at Valparaiso University in the early 1950's. "Nun, have you been *eifrig* this week," joked Fleischer at their second session (*eifrig* is German for diligent, but Eifrig didn't get it). Although he was already quite a decent organist, having mastered works like Franck's *Pièce Héroïque* and *Choral No. 3*, and the Sowerby and Widor toccatas, studying with Fleischer opened new perspectives to Eifrig: "Greater effort, more precise control, and above all, profound thought about every musical detail would be demanded and expected." Fleischer



Aeolian-Skinner IV/117 (1932), Northrop Auditorium, University of Minnesota, Minneapolis, where Heinrich Fleischer presided as university organist and professor of music from 1959 to 1982 (courtesy of Charles Hendrickson)

required detailed articulation for the left hand in Bach's *Herr Gott, nun schleuss den Himmel auf*; the theme of the A-major fugue was considered hemiolic; and in the five-voice *An Wasserflüssen Babylon*, Fleischer suggested playing the chorale in the tenor rather than in the soprano. Rather than just choosing a 16' registration, he had Eifrig write out the whole piece with the melody in the left hand, in tenor clef. When studying the Toccata, Adagio, and Fugue in C, Eifrig had to write-out the dense *Grave* in full score. Chorale settings by Johann Nepomuk David, a Fleischer specialty, were also copied-out by hand (but only because an edition was not available in America in the early 1950's). After graduation, Eifrig—on Fleischer's suggestion—went on to study with Robert Noehren. For his second lesson with Noehren, Eifrig brought Bach's A-minor Prelude and Fugue:

Thoroughly marked up with slurs and dots; it looked like a Fleischer performing score. Noehren took an eraser, erased all of my marks, and said, "We play everything legato."

German organist Wolfgang Seifen seems not to have had the same unconditional respect for his teacher as Fleischer and Eifrig

did. In his article "Karl Straube und die Orgelmusik J. S. Bachs: Mein beruflicher Werdegang und der Einfluss durch die Straube-Edition der Bachwerke," Seifen explains that, at age 17, he had "real fights" with his "otherwise patient organ teacher."

Why should change of manual, bringing out of a theme, adding stops in a fugue, or the extremely expressive play with *rallentandi* and *accelerandi*, just because it was unusual at Bach's time, be forbidden in his music?

After graduation, however, Seifen's interpretations were modeled "as much as possible after the 'latest' research and favored 'interpretation popes,'" and he spent many years looking for "the perfect *pleno* registration" on a typical 1960's German organ in an over-acoustical Neo-Romanic church. But upon his appointment as organist in Kevelaer (Seifert IV/128, 1907), Seifen's despair was greater than ever:

The music of Mendelssohn, Brahms, Reger, the complete French literature up to the modern composers (Messiaen, etc.) could be realized very well. Only Bach brought trouble once again.

Thankfully, Seifen then rediscovers Vol. II of Bach's works in the Straube edition and this revolutionizes his Bach performances in Kevelaer—even the audience enjoys the Fantasy and Fugue in G Minor! While it is certainly true that Straube's edition can be a great help in adapting Bach's organ works to a large, late-Romantic organ, it is hard to understand why this also led to Seifen's "symphonically-colored" interpretation" of much of Bach's vocal music. Or does he consider the modern choir just another late-Romantic instrument to which Bach's music needs to be adapted?

Seifen's colleague Martin Lücker discusses some "Perspektiven musikalischer Interpretation" ("Perspectives of Musical Interpretation"). He recalls an odd experiment of "historical" performance practice at the *Hochschule für Musik Westfalen/Lippe* in Detmold: in an attempt to copy the performance conditions of Mozart's time for a performance of one of the Masonic cantatas, the academy invited a mediocre amateur choir and used music minors in the orchestra. The choir received the parts (in facsimile) an hour before the performance and the

orchestra was sight-reading while the heating was turned down quite a few degrees and the light severely dimmed. Obviously, the concert, a downright disaster, questioned the "point" of historical performance practice—in a somewhat Germanic way, one might argue.

Lücker then offers some of his own considerations for performance. In Bach's *Ricercar a 6*, Lücker's tempo is not so much the result of Bach's double-breve time signature, *allabreve*, but rather, of the time he needs to "grope" the polyphonic lines. The "Dorian" fugue teaches Lücker that "there is a different kind of time than human time." For that reason he plays the work in a single plenum registration, loud as possible. (I have to admit that I really don't understand this line of thought: why would a plenum registration be more timeless than, say, a Principal 8?) Every year, Lücker looks forward to playing Bach's Canonic Variations on *Vom Himmel hoch* at Christmastime: "But—do I really understand them?" Of course, Lücker has familiarized himself thoroughly with the piece, but ultimately the music is little short of a miracle, which "reduces" Lücker's job to "reciting" the music "like a young boy, who on his bar mitzvah reads a chapter from the Torah for the first time":

The last chord of the fifth Canonic Variation, of the augmentation canon, notated as a whole note with fermata—this last chord, I would never want to let go of it.

An almost exact contemporary of Heinrich Fleischer is the subject of David Fienen's article: "Jan Bender: A Church Musician of the 20th Century." Bender, born in Haarlem, The Netherlands in 1909, moved to Lübeck as a teenager. He studied with Walter Kraft and later with Straube, just a few years before Fleischer arrived there. It is hard to understand Straube's advice to Bender—who had been living in Germany for over ten years—in 1933:

[T]he Nazis came, and Straube said, "Bender, you are still a Dutchman. . . . You will never get a position here. You are Dutch, and you better go home."

Bender took Straube's advice and tried Amsterdam, but he was "disillusioned with the musical possibilities in the Dutch Church and decided to return to Germany." He now

studied organ and composition with Distler in Lübeck. Bender's view on his studies in Leipzig as compared with those in Lübeck is worth mentioning:

Lessons in Leipzig . . . taught me how to study; lessons with Bruno Grusnick and Hugo Distler taught me what to study.

Bender stayed in Germany and worked as a church musician, first in Lübeck, then in Aurich (East Friesland), Frankfurt, and Lüneburg. He served in the German army for two years, got wounded near Leningrad, and was sent home. After short stays in America in the late 1950's (replacing Fleischer at Valparaiso University in 1956), Bender took a position at Concordia Teachers' College, Seward, Nebraska in 1960 and became associate professor of composition and organ at Wittenberg University in Springfield, Ohio in 1965. Bender wrote 2,500 compositions for choir, organ, brass, other instrumental ensembles, and piano, including piano settings for every hymn in the *Lutheran Book of Worship*; he was also a member of the committee that ultimately produced the *LBW* in 1978.

In what is perhaps the most important article in the collection, Christoph Wolff, like Fleischer a former student of Michael Schneider, deals with "Bach's Organ Toccata in D Minor and the Issue of Its Authenticity." As is well-known, the authenticity of what is probably Bach's most famous organ piece was first questioned by Peter Williams and David Humphreys in the early 1980's. More recently, Rolf-Dietrich Claus dedicated a whole book to the matter, concluding that the work could not possibly have been written before c. 1730, and that it is definitely not by Bach, though perhaps by Johann Peter Kellner. Wolff's conclusion, to the contrary, is that the Toccata could be written by "[n]o one but the young Bach himself." Recalling Bach's highly successful and famous audition at Sangerhausen in 1702, Wolff argues that, even at age 17, Bach could well have "reached the technical proficiency of a Reinken, a Buxtehude, and a Böhm, if indeed he had not exceeded it."

Indeed, Wolff suggests "around 1702" as "the Toccata's most likely date of origin." He shows that the title *Toccata con fuga* is not atypical for the young Bach; many early works, like BWV 531, 533, and 535, are called *Praeludium con* (or *cum*) *Fuga* in their

earliest sources. He discusses the oldest extant source of the work, a copy by Johannes Ringk (reprinted here in facsimile), and argues that there is no reason to doubt Ringk's attribution to Bach. Wolff then deals systematically with a number of stylistic objections to Bach's authorship of BWV 565, and he does so very convincingly. Finally, he gives two reasons that may have prevented early manuscript distribution of the work. First, this is perhaps the best example we have of a piece in the manner of the *Clavier-Husaren* that Bach specifically grew to dislike in later life. Second, Bach may have wanted to reserve such a brilliant and impressive piece for personal use.

Klaus Schubert's contribution discusses connections between the Prelude and Fugue in C Minor, BWV 546, and the two trio movements after Johann Friedrich Fasch, BWV 585. His point of departure is the theme of the fugue, with the succession F, A-flat, C, and B as its fourth thru seventh notes. In German, these notes read F, As, C, H, and this becomes the basis of a wealth of speculations, using the number alphabet (A=1, etc.) and the tonal material of the fugue and of BWV 585/2. I simply cannot believe that Bach would have "hidden" a phrase like "Fasch gave me C, E-flat, D, B" (*Fasch gab mir C-Es-D-H*) in his music. The presumed presence of the name of Maria Barbara Bach is equally hard to grasp; Schubert's hypothesis that she may have played the organ and that both the trios and the Prelude and Fugue were meant as teaching material remains purely hypothetical. Schubert even suggests that Fasch dedicated the trio movements to Bach; in this light, he finds it particularly suggestive that BWV 585/2, measure 14 ("B + A + C + H") features a chromatic line in the bass—he even shows how the bass could be replaced by the notes B, A, C, H! I personally find this very far-fetched. Schubert's idea of combining BWV 546 and 585 (analogous to Bach's inserting the *Largo* of BWV 529/2 into the C-major Prelude and Fugue, BWV 545) in performance is certainly worth trying, but the Bach-Fasch connection with regard to these works remains totally hypothetical so far as I'm concerned.

In "Die Orgeln der Johann-Sebastian-Bach-Kirche zu Arnstadt," Gottfried Preller describes the organs in "his" church. As is well-known, Bach became the organist at Arnstadt after testing the newly-built

Wender organ in 1703. In the mid-19th century, a man named Julius Hesse was commissioned to rebuild this organ and to expand it from 21 to 55 stops, but he was unable to finish the work. The job was not completed until 1878 by a Friedrich Meissner, but even after that, the condition of the organ remained troublesome, and in 1913, a new organ was built by Steinmeyer, incorporating a number of the old Wender stops. Some changes to the organ were made in 1938. Finally, the Wender organ was reconstructed in 1999, with original compasses (CD-c'', Pedal CD-c', c''), original pitch (a'= 465 Hz.), and "original temperament" (reconstructed after the next-to-complete Wender Gemshorn 8). The organ was put into the same location as the original Wender organ, on a reconstructed separate organ gallery. The specification (but not the action and the console) of the Steinmeyer was reconstructed to its 1913 disposition and the organ was put on a different gallery, just underneath the Wender.

David Backus and Charles Hendrickson discuss Fleischer's relationship with two organs he played frequently in America—the Skinner in Rockefeller Memorial Chapel at the University of Chicago and the Aeolian-Skinner in Northrop Memorial Auditorium at the University of Minnesota, respectively. Backus points out that the Chicago Skinner had exactly the same number of stops as Fleischer's organ at St. Paul's in Leipzig; the big difference was the Skinner's "crisp 'tracker touch.'" Undoubtedly, the electric action of the Skinner was more "direct" than many of the pneumatic organs in turn-of-the-century in Germany, but doesn't tracker action serve a slightly different purpose? It is interesting to read about Fleischer's "translation" of a typical *Orgelbewegung* registration for a Bach chorale in Chicago, but to state that a similar registration "can be effortlessly and naturally done on any smaller Silbermann (or Schnitger!)" sounds like oversimplification to me. Hendrickson, too, points to Fleischer's unorthodox use of the available stops to obtain a particular desired sound:

If this meant coupling in a 4' Clarion where no continental teacher would ever dare, he would do so.

Daniel Chorzewa, another former student of Fleischer, shares some "Reflections on Churches and Organs in America." He begins by stating that "[e]cclesiastical architecture in

CONTINUED ON PAGE 39



Olivier Messiaen: Complete Organ Works Played by Olivier Latry on the Organ of the Cathedral of Notre-Dame, Paris. Deutsche Grammophon 471480-2 (6-CD set).

Olivier Messiaen (1908–1992) will probably be remembered as the most important composer of organ music of the 20th century and certainly one of the most original. Having been *titulaire* of the Parisian Church of La Sainte-Trinité from 1931 until a few months before his death, he was an active organist, primarily being an improviser, although he certainly studied and played the standard organ literature. He obviously knew the organ well and was very familiar with its capabilities. The music he wrote for it is always idiomatic, although often unusual in its requirements, and frequently quite difficult to play.

On becoming an organist, Messiaen said, “I was sixteen or seventeen when my harmony professor, Jean Gallon, had the idea of introducing me to Marcel Dupré so that I might study the organ, not because I was a Catholic but because he sensed in me the gifts of an improviser. At the time, I had just won a prize in the piano accompaniment class. It was a class where one not only harmonized given melodies (which is an important part of improvisation at the piano) but also did sight-reading and score-reading. As I showed gifts in this field, and as the organ is essentially intended for improvisation, I was led to the organ class. Having won an organ prize, I thereupon quite naturally entered a church as a ‘liturgical official’ and as a titular organist.” (Claude Samuel, *Conversations with Olivier Messiaen*, trans. Felix Aprahamian [London, 1976], 4.)

A decade after his death, there is now great interest in his music, owing in part to the complete performance cycles of the organ works given several times by Jon Gillock and by Olivier Latry, and to the many recordings available today. Bearing witness to his principal compositional periods, Messiaen’s organ works date from three time spans: the late 1920’s through the 1930’s, the 1950’s, and 1969–1984.

There are several concepts which are central to understanding Messiaen’s music, the most important of which is its spiritual character. He said, “I’ve the good fortune to be a Catholic. I was born a believer, and it happens that the Scriptures struck me even as a child. So a number of my works are intended to bring out the theological truths of the Catholic faith. This is the first aspect of my work, the noblest and, doubtless, the most useful and valuable; perhaps the only one which I won’t regret at the hour of my death.” (Samuel, 2.)

Regarding his concept of color in music, Messiaen explained that the “most radical, the most profound difference between me and other composers—it constitutes a virtual gulf—is that I am a coloristic musician. While I hear music, while I read music, not only do I hear it in my head, but I also see the colors corresponding to the sounds. I do not see them with the eye. I see them with an inner eye. I see them in an intellectual way. But I see them.” He went on to say “. . . these are not simple colors. They are colors in movement: they are complex and they swirl, just as music is complex and swirls. In music you have certain sounds that vary in register, which are high or medium or low; sounds that vary in intensity, which are loud or soft;

sounds that vary in timbre, which are made by an oboe or clarinet or xylophone or piano. Likewise these colors vary in nuance. They intermingle. They turn . . . like superimposed rainbows. It is very beautiful. . . . I have put to use, as it were, the inverse phenomenon, that is, being fortunate enough to see colors while I hear music, I have tried in turn to put color *into* my music, so that listeners can have the same impression, obtain the same result.” (Michael Murray, *French Masters of the Organ* [New Haven, 1998], 188.)

Most of the organ works of Messiaen have Biblical texts which inspired them, the words being printed in the score. The knowledge of these verses is essential to the understanding of the music. Many times this reviewer had the privilege of attending the Sunday noon mass at La Trinité in the 1970’s and hearing Messiaen improvise at the points music would be required for a *Messe basse*. A lector always announced and read the texts upon which the improvisations were to be based. It was an extraordinary experience, since Messiaen invariably depicted the text vividly with the melodies, harmonies, rhythms, and registrations that he employed. It was as if one were hearing a composition not yet published but similar to the ones that were.

Among the technical aspects of Messiaen’s compositional style, rhythm is undoubtedly the most important: “I consider that rhythm is the primordial and perhaps essential part of music: I think it probably existed before melody and harmony, and in fact I’ve a secret preference for this element.” (Samuel, 33.) His use of additive rhythms, non-retrogradable rhythms, superimposed tempos, and Greek and Hindu rhythms characterizes a great deal of his music. The use of the *deçi-tâlas* of Sharngadeva becomes important after *L’Ascension* (1934); having an ametrical character, they cause the beat to be replaced by the shortest note value, from which rhythmic patterns can be built up.

The seven modes of limited transposition furnish both melodic and harmonic material and are described by Messiaen in his *Technique de mon langage musical* (Paris, 1944)—these modes have nothing to do with Greek modes or Church modes. Other harmonic influences are the use of added notes, appoggiaturas, chords of fourths, and the “Chord of resonance,” derived from the third mode.

The use of plainsong and of birdsong are the two most important melodic elements. “I’ve addressed myself to birdsong, because that, finally is the most musical, the nearest to us, and the easiest to reproduce.” (Samuel, 13.) Messiaen was fascinated by birds from his youth and studied them throughout his life, collecting their melodic formulas in various parts of France, as well as in the Orient. On using birdsong as a compositional element, he said “I’ve made use of birdsong in two different ways: by trying to outline the most exact musical portrait possible, or, on the other hand, by treating the birdsong as malleable material.” (Samuel, 61.)

The Trinité organ is the one for which Messiaen’s music was written, although he sanctioned many performances by others on different styles of instruments throughout the world. It was installed

by Cavaillé-Coll in 1868 but built anew in 1871 after fire damage. The organ was enlarged in 1934 and again in 1965, when the action was electrified. Today it has three manuals and pedal, and a total of 61 stops. In describing this organ, Messiaen pointed out that although there were many other organs of greater resources, the Trinité organ equaled them in power and majesty and often surpassed them in mystery and poetry. He was particularly fond of certain stops, notably the 16' Quintaton and the 16' Basson in the Positif. In terms of unusual registrations, he was intrigued with omitting the 8' stops: "I've used the organ mixtures with their false fifths, their false thirds, their false octaves, but without the fundamental notes, which has created a family consisting only of harmonics, or artificial resonances." (Samuel, 29.)

Messiaen is reputed to have said that performers of his music need only play exactly as the notation specifies, implying that no freedom should be employed. However, there are certainly places where individuality has to be exercised, such as the exact tempo, the degree of *rallentando*, *prezzo*, or *ad libitum*, or the length of breaks. As far as registration is concerned, some instances are very specific (e.g., Prestant 4 and Piccolo 1; or Flûte 4 and Nazard), while others are open to interpretation (Fonds, Fonds doux, etc.)

In many ways, Olivier Lamy is the ideal performer of this music. He has unparalleled technique, an unflagging sense of rhythm, a fine ear, and the ability to project musical ideas. He also is a *titulaire* of, arguably, the greatest (and largest) organ in France. Through Messiaen's widow, Yvonne Loriod, he has had access to the composer's personal materials. His performances in this recording are on such a high level that it seems pointless to try to describe them in print. Instead, the compositions are listed in chronological order, along with some commentary on the highlights.

Le Banquet céleste (1928), Messiaen's first organ work, was written at age 19, when he was in the composition class of Paul Dukas. Although it has a time signature and is clearly in the key of F sharp major (without ever settling on the tonic), it is cast in the composer's second mode of limited transposition—of alternating whole tones and half tones. Although Messiaen said that there was nothing extraordinary about it, it is a far cry from the typical organ composition of its day. Because of Messiaen's dismay that organists played it too quickly, the original printing based on sixteenth-notes was supplanted by one based on eighth-notes. With the Eucharist as its subject, it is particularly appropriate for the Feast of Corpus Christi.

Diptyque (1930), an "essay on earthly life and blissful eternity," is dedicated to two of Messiaen's professors at the Conservatory, Marcel Dupré and Paul Dukas. The staccato toccata of the first section is a tribute to Dupré, suggestive of some of the writing in his *Variations sur un Noël*. The second section, with its languorous Flûte harmonique melody, is a foretaste of similar writing that would appear in later works. This beautiful performance is a reminder of a seldom-played piece worthy of more hearings.

Apparition de l'Église éternelle (1932) is arresting, with its few slowly paced chords which repeat over and over, rising to *ffff* and receding to *pp* at the conclusion. Messiaen called it "the bride of Christ, made of heaven's stones, which are the souls of the elect." The repetitive aspect, particularly in the 32' pedal, combined with the crescendo and diminuendo, makes it unique among the composer's organ works. This is perhaps a signature piece of Mr. Lamy, who played it at the public opening of the restored Notre-Dame organ in 1992, which was telecast live throughout France.

L'Ascension (1934) was first written for orchestra and subtitled "Four Symphonic Meditations." It was then revised as an organ work, with a new, ecstatic third movement. The opening "Majesté

du Christ" is loosely based on the Magnificat antiphon of the First Vespers of Ascension, and ends, in this recording, with an especially powerful crescendo. The succeeding "Alléluia sereins" is here made very poetic, slowly diminishing into nothingness. "Transports de joie" becomes a tour de force in this performance, and the concluding "Prière du Christ" conveys its text as directed in the score—very slowly but with feeling and solemnity. In many ways, this suite sums up the achievement of Messiaen's early works.

La Nativité du Seigneur (1935) is the first of the large multi-movement works and the first to use the technique of additive rhythm, by which a note or chord is lengthened by the smallest value, in this case a sixteenth-note, yielding rhythmic unpredictability. The modes of limited transposition are present again, and harmony tends to settle on the dominant. Messiaen also noted that he employed new registrations, using singular stops alone (the Basson; the Octave flûte with Nazard) and abandoning the pedal as bass, engaging it instead for melodic roles.

The nine movements honor the motherhood of Mary through three triptychs which recall the incarnation and Jesus' suffering, the three births (of the Word, the Christ child, and of all Christians), and the personages of Christmas and Epiphany (the shepherds, the angels, the wisemen). The first performance took place on February 27, 1936, when the composer's colleagues Daniel Lesur, Jean Langlais, and Jean-Jacques Grunenwald played it at La Trinité. In this recording, highlights are the first, fourth, sixth, and ninth movements—the figurations in "La Vierge et l'enfant," the deliberation and languor in "Le Verbe," the ponderousness and angst of "Jésus accepte la souffrance," and the driven excitement of "Dieu parmi nous." It is a pity that the program book failed to include the texts on which these pieces are founded. Wouldn't the listener want to know that the final "Dieu parmi nous" is based on Ecclesiasticus 24:8, John 1:14, and Luke 1:46–47, since the elements of each are so clearly portrayed in the music?

Les Corps glorieux (1939) is the culmination of the decade that saw Messiaen rise to the status of an acknowledged composer. It is subtitled "Seven Short Visions of the Life of the Resurrected," which, Messiaen said, is a free, pure, luminous, and highly colored life, reflected by the timbres of the organ. This suite has a symmetrical relationship between its movements, which are arranged in three books. The first and last are thematically related, with melodies derived from plainsong, while the third and fifth share Indian *jâti*s. The first and fifth movements are monodies, contrasting with the polyphonic texture of the third and seventh. These all surround the 19-minute-long "Combat de la Mort et de la Vie," the recording of which imparts marked contrast between the fierce toccata and the tender closing section, which is played extremely slowly. It is a memorable performance with a remarkable sense of stasis at the end—this alone is worth the price of the recording. Also worthy of mention are the two monodic movements, the first in Messiaen's organ music—the moderate "Subtilité des Corps glorieux" and the driving "Force et Agilité des Corps glorieux," played in octaves.

Ten years passed between the composition of *Les Corps glorieux* and the *Messe de la Pentecôte* (1949–1950), during which time the composer's style changed considerably. In the form of a *Messe basse*, it has five movements, each with a scriptural text: Entrée ("Les langues de feu"), Offertoire ("Les choses visibles et invisibles"), Consécration ("Le don de Sagesse"), Communion ("Les oiseaux et les sources"), and Sortie ("Le vent de l'esprit"). According to Messiaen, it comments on different aspects of the mystery of the Holy Spirit and presents a summation of earlier improvisation. Compositional elements include birdsong, plainsong, serial techniques, Greek and Hindu rhythms, added-note sonorities, and specific, colorful registrations (Bourdon and Cymbale; Clarinette, Nazard, and Quintaton; Basson

alone). The most celebrated piece of the set is the Communion, with its text from Daniel, in which springs of water and birds of the air praise the Lord. It is the first major use of birdsong in the organ works and is very colorful. The recording displays the amazing variety of birdsongs and registrations in this movement very well.

The *Livre d'Orgue* (1951) is probably the most cerebral of Messiaen's organ works. Following on the heels of the *Messe de la Pentecôte*, it also employs aspects of serialism but is chiefly a study in rhythmic relationships. Although the title implies French Classicism, the music is far different. Messiaen suggested that these pieces could be used variously for Trinity Sunday, Eastertide, penitential seasons, or Pentecost. Each piece is inscribed with the place of composition: Paris, the mountains, the countryside. The seven movements have a symmetrical relationship similar to that of *Les Corps glorieux* and make considerable use of Sharnagadeva rhythms, in which the rhythmic cells go through various permutations—ABC, ACB, BCA, BAC, CBA, CAB, etc. The sixth movement, “Les Yeux dans les Roues,” is a surrealist depiction of the eyes seen by the prophet Ezekiel in his wheels of vision. Each of 12 pitch-rows begins on a progressively higher chromatic scale degree; when all have been stated, the cycle starts again, suggesting the wheels within wheels of Ezekiel's vision. The recording is vivid. The final movement, “Soixante quatre durées,” contains one of the most striking rhythmic relations, described by the composer as “sixty-four chromatic durations, from one to sixty-four thirty-second notes—inverted in groups of four, from the extremities to the center, straight and retrograde by turns—treated in retrograde canon.” (Murray, 197).

The *Verset pour la fête de la Dédicace* (1960) was written as a test piece for the Conservatory organ class and contrasts solo lines with harmonic sections, including several which quote in the pedal the Alleluia plainsong from the “Dedication Mass,” with birdsong responses. As with the other compositions of this period, the registrations are very specific.

The rededication of the Trinité organ after its 1965 rebuild was the occasion for Messiaen's concert of improvisations after each of three sermons on the Trinity. Those improvisations became the *Méditations sur le mystère de la Sainte Trinité* (1969), which Messiaen premiered at the National Shrine of the Immaculate Conception in Washington, D.C., on March 29, 1972. This reviewer was one of several thousand organists who traveled from all around the country to hear the premiere. Despite its performance on the large Möller at Immaculate Conception, the published score gives instead details of the Trinité console layout, along with preset combinations, which are also noted in the music. Three movements are devoted to the three persons of the Trinity: Father (I), Son (VI), and Holy Spirit (VII). Others are concerned with divine attributes: holiness (II), infinitude, eternity, changelessness, omnipotence, and love (V), and simplicity (VIII). The remaining movements suggest three definitions of God: in the musically transliterated Aquinas (III), in the image of God's passing before Moses crying “I am!” (IV), and in a culmination to the whole cycle (IX). Four movements, including the last two, end with major chords superimposed by a discordant birdcall, leaving the possibility that there is more to be said. Most of the elements of previous compositions are present here, but to them is added *le langage communicable*, Messiaen's language of symbols (including a musical alphabet) in repeating patterns. In the recording, “Dieu est simple” (VIII) provides a good example of the work as a whole.

The *Livre du Saint Sacrement* (1984), Messiaen's last and longest organ work, returns to the subject with which he began his organ compositions, the Eucharist. Unlike *Le Banquet céleste*, however, it is much too long for liturgical use; its 18 sections require a playing

time of two hours. Four movements are devoted to the presence of Jesus in the sacrament, seven deal with his earthly ministry, and the remaining seven are concerned with the Communion itself. Devices from previous works appear again here: the “Dedication” alleluia, 12-note series, and birdsongs (which are named in the preface to the score). Commissioned for the Detroit national convention of the American Guild of Organists, it was premiered in Detroit by Almut Rössler on July 1, 1986, in the composer's presence. The closing “Offrande et Alleluia final” provides a dramatic and fitting conclusion to the recording.

Unique to this recording is the inclusion of three short works only recently published: the *Offrande au Saint-Sacrement* and *Prélude* probably date from Messiaen's earliest compositional period, whereas *Monodie* was written in 1963 for a treatise by the composer's longtime assistant, Jean Bonfils. The *Offrande* is a entrancing piece which features a melodic garland woven over a Voix humaine accompaniment. The *Prélude* is longer, with contrasting sections which build to a central climax, followed by quiet material similar to the opening. As the title implies, *Monodie* is but a single line, played here considerably faster than the composer's indication (which may well be necessary in order to sustain any sense of movement). The latter work seems to me to be a minor snippet, but the first two are substantial enough to be of considerable interest.

The extensive 92-page program book in English, German, and French includes an essay on the music by Paul Griffiths, most of the texts on which the music is based (missing *La Nativité*), a biography of Olivier Latry, the organ specifications, and a brief history of the organ by Mr. Latry. Scattered throughout are a number of photographs of the composer, the organist, the cathedral, and the organ.

Experiencing Messiaen's music is an exercise in patience and otherworldliness. However, the listener will be greatly rewarded if time is allowed to stand still while a great wash of sound bathes the ear. One should not try to listen to the whole recorded set at one time, but the multi-movement works are the most impressive when heard complete.

Olivier Latry's playing is on such a high level that it is difficult to judge against others. In general, he seems freer yet often more deliberate than other players. His attention to detail is exacting. His fast tempi tend to be faster than those of others, and his slow ones, slower, but they are never beyond the pale. He is also freer with registration, yet still within the spirit of the music. The quality of the recorded sound is excellent, although there are a few instances when accompanying voices are a little too subservient to the melody.

There are many other fine recordings of the Messiaen organ works, including complete ones by Hans-Ola Ericsson on the Bis label and Gillian Weir on Priory. But of those by the organists who were personally associated with Messiaen, the most important one to compare with the Latry is the seven-disk release on the Jade label (imported by Harmonia Mundi USA), recorded at La Trinité for the Messiaen Festival in 1995 by Jennifer Bate, Hans-Ola Ericsson, Jon Gillock, Naji Hakim, Thomas Daniel Schlee, and Louis Thiry.

If one could have two complete recordings of the Messiaen organ works, I have no hesitancy in recommending both the Latry and Jade releases. If one can have only one, then the choice is more difficult. The Jade recording represents the performers closest to Messiaen and the particular organ for which he wrote, as well as the interpretations of six different organists. Olivier Latry's performance has a little more freedom in places, which may make it the more thoughtful, the more poetic. The Notre-Dame organ is both beautiful and exciting in its present incarnation and wears well on the ear. This is a remarkable and beautiful recording in which no lover of Messiaen's music will be disappointed.

Current Perspectives on Organ Research

OHS AMERICAN ORGAN ARCHIVES SYMPOSIUM,
APRIL 24–26, 2003

The second symposium of the OHS American Organ Archives, “Current Perspectives on Organ Research,” drew an attendance of some 85 members and non-members, including a distinguished international panel. In addition to one full day and two half-days of formal presentations, panel discussions, and recitals, the accessibility of the archives for an extended period before and after the symposium proper was a productive research opportunity for many participants.

In his keynote address “Research on North German Organs and Organbuilding,” Uwe Pape—an author-publisher with over 100 titles to his credit since 1962—detailed the various geopolitical subdivisions within Germany, each of which is essentially self-contained with respect to its archives. The eastern and western sectors experienced vastly different developments, and the region of Westphalia gave rise to a whole class of organbuilders who were barred from working elsewhere, owing to religious denominational differences. But many of the German state-church archives have prepared extensive organ databases, and the Berlin City Library houses a 2,000-page *Orgelbauer Lexikon* with information on over 5,000 builders. The main professional association is the *Gesellschaft der Orgelfreunde*, founded in 1951, with a current membership of about 6,000. In addition to its quarterly journal *Ars Organi* and yearbook *Acta organologica*, the field is also served by *Organ, Journal für die Orgel* (whose publisher, Schott Musik International, has now acquired the recently defunct *Organ International*) and the *ISO Journal* (recently reorganized by the International Society of Organbuilders following the death of editor Richard Rensch).

Uwe Pape also served as German spokesperson for a panel “Current Trends in Organ Scholarship,” which included moderator James Wallmann on the Netherlands, Rollin Smith on France, Paul Peeters on Scandinavia, and Andrew Unsworth on North America. Wallmann characterized Dutch organ scholarship—with its five periodicals, strong academic orientation among organists, and government-sponsored restoration and documentation efforts—as “the best, in quantity and quality.” He notes that Dutch organ culture has effectively succeeded in separating the instrument from its churchly context. Most Dutch organs are mechanical-action instruments, but a comprehensive, general survey (as opposed to the many instrument-specific studies conducted so far) has yet to appear.

Rollin Smith observed that the French actually outnumber the Dutch in organ periodicals, though these publications are more regional in scope, and more sporadically issued. French organ scholarship has also tended to focus on short, single-instrument studies, although a massive project is underway to create indexed

catalogs of *all* French organs, divided regionally into 95 “departments.” These catalogs reveal that most French organs are actually of unknown origin with respect to the identities of their builders; that few older French organs actually survive intact; and that many village churches do not even possess an organ. French organ scholarship was dominated for many years by the singular personage of Norbert Duforcq, whose death in 1990 signalled, ironically, a resurgence rather than a decline within the field—though the French, says Smith, got “mixed up” in the face of the organ reform movement, initially failing to recapture their own 18th and even 19th-century traditions.

Paul Peeters’s presentation on Scandinavian organ scholarship touched upon the major publications from Denmark, Finland, Norway, and Sweden, with particular emphasis on the work of the Göteborg Organ Art Center (GOArt) for which he serves as librarian and coordinator of documentation. The Center has issued at least 20 publications since 1995—both on its own and in conjunction with Göteborg University, and it carries a selective catalog of CDs as well. Its research paradigm is expressly interdisciplinary, with an emphasis on the interrelationship between musicmaking and instrument making.

Andrew Unsworth’s overview of North American organ scholarship credits Barbara Owen’s *Organ in New England* and Orpha Ochse’s *History of the Organ in the United States* as the first comprehensive attempts in the field; and Ochse’s recent *Austin Organs* as a “microcosm of the entire scene” during the early period. He notes, however, that much American organ scholarship is now the work of graduate students (including performance majors) whose dissertations may be their first and only forays into scholarly activity; that the remaining research often falls to amateurs; and that, in both cases, the quality of the work tends to be mixed. Desiderata include: studies pertaining to the Pilcher, Kilgen, and Casavant firms; New York-regional studies; discographies; opus lists; and revisions to Ochse’s *History*.

Another presentation relating to current international trends was delivered by the Australian organist and consultant Kelvin Hastie, who filled-in on short notice for an originally-scheduled presenter who became indisposed. As secretary of the Organ Historical Trust of Australia (founded 1977), Hastie gave an account of the organization’s research, documentation, and conservation efforts, with particular emphasis on the successful inroads that have been made in the area of government sponsorship for these efforts. Australia comprises nine states, with whom authority in heritage-related matters mainly rests. Full documentation is *de rigueur* in receiving conserva-

tion grants, and such grants are almost always in the amount of 50 percent—a strategic ratio, as Hastie was able to show. The State of New South Wales has been the most generous in its contributions toward organ conservation projects—over one-million dollars over the past 20 years—while Western Australia and South Australia have fallen somewhat behind; Tasmania has recently initiated a preservationist effort through the Organ Historical Trust. The federal and local sectors are involved as well: the federal government, in particular, has contributed large sums under the banner of “special events,” while the municipalities have pitched-in at times with smaller sums. Meanwhile, the states have exercised due political power in issuing conservation orders making it illegal to tamper with designated historic instruments. A significant work in the area of Australian organ documentation is the so-called “Gazetteer Project,” a compilation of print-medium databases for all organs within the respective states. Many but not all of the “Gazetteers” have also been committed to electronic format. The earliest organ in Australia dates from 1824, and thru 1910 most Australian organs were the work of native builders. About half of the 1,800 documented organs in Australia survive in their original condition, though only 200–300 of these may eventually warrant “historic” status. The Organ Historical Trust presently has no archival facilities of its own, but has elicited the cooperation of the University of Melbourne in this regard.

A second panel, “Organ Libraries Around the World,” brought David Baker, Barbara Owen, and Paul Peeters to the table to discuss their respective organizations: The Royal College of Organists (RCO) and British Institute of Organ Studies (BIOS), the AGO Organ Library at Boston University, and Göteborg Organ Art Center (GOArt). In England, the RCO Library, the British Organ Archive, and the web-based National Pipe Organ Register are eligible for subsidy through the proceeds of the Heritage Lottery Fund, a gambling operation. The RCO and BIOS have applied for a grant of six-million pounds toward the refurbishment of an 1840’s ex-railroad-station-turned-hotel that was acquired for £1 as an archival storage facility. The intent is to create a national Arts and Humanities Research Board resource center and library of pre-eminent international stature with respect to British organ studies.

The AGO Organ Library at the School of Theology, Boston University, originated as a set of personal music collections inherited by the Boston chapter of the American Guild of Organists. When a university home for these collections was established in 1985, it readily attracted gifts of other significant materials, including the holdings and collections of many prominent American organists. The catalog now comprises books, scores, periodicals, and sound recordings, as well as the official archives of the Boston AGO. A project for the digital transfer of a large collection of E. Power Biggs tape recordings is also underway.

The Göteborg Organ Art Center originated, similarly, from the bequest of a personal music collection in 1995, prior to which time the Center, though already extant, had not been involved in the art and science of the organ. Like its British counterparts, it is in a state of evolution—having once been only a project within the University and now a full-fledged arts center, GOArt is presently seeking status as a national institute.

The whole subject of grantsmanship and organization-building is, for John Buschman, only a starting point for a more far-reaching sociology, and his presentation “The Changing Roles of Libraries and Archives in the New Millennium” offered a glimpse from his forthcoming book *Dismantling the Public Sphere: Situating and Sustaining*

Librarianship in the Age of the New Public Philosophy, slated for publication this year by Greenwood Press/Libraries Unlimited. The “new public philosophy”—new within the past 50 years, that is—is that such public institutions as schools, universities, orchestras, museums, and libraries are now no longer seen in terms of their ability to foster and preserve a standing social good, but rather, that these institutions are now seen in terms of their ability to foster and preserve a practical labor force. Buschman situates these institutions within one-and-the-same historical milieu, insofar as all were founded and significantly grown during an age of 19th-century public institution-building, and all are now being financially strangled and attacked as “irrelevant” unless they submit themselves to modern economic trends and become a part of the mechanism of social capital. This is more than a financial crisis, for a budget is really only a set of “assumptions, values, and priorities written in dollar signs,” and the greater crisis is that it the economic rather than the cultural mission of these institutions that has now become paramount.

In his presentation “Current Developments at the Archives,” Stephen Pinel reported on recent inroads in the acquisitions of new manuscripts by the OHS American Organ Archives, in the broadening of its international holdings through a growing network of international colleagues acting on its behalf, and in the ongoing cataloging of its extensive collection of ephemera. Pinel posits three main areas of endeavor in the AOA’s day-to-day operations: acquisitions, processing and maintenance, and outreach. In acquisitions, the Virgil Fox Society will soon be placing its archive with the AOA, the entire archive of the Texas firm of Otto Hoffman has recently been acquired, and the AOA has issued a 20-page “most wanted” list of over 600 titles; in the area of processing and maintenance, AOA cataloging has now become separate, distinct, and independent from the host libraries of Rider University, and the AOA has engaged the unified cataloging services of a single vendor as opposed to the various “moonlight catalogers” employed hitherto; and in the area of outreach, AOA envisions every individual that crosses its path as “a potential advocate for our mission,” and it seeks “to transform passive observers into active workers” through the most tried and true means—personal communications.

In his presentation “Current Publication Activities of the OHS,” Scot Huntington reported on recent inroads in the search for an OHS Director of Publications who, working in consort with the OHS Publications Oversight Committee, will ultimately deal with the vast flood of book manuscripts and book proposals that have been directed to the OHS within the past year. Such recent manuscripts and proposals include work on Dom Bedos, Jacob Adlung, Latin-American organs, and the firms of Hinners, Phelps, and Harris. Desiderata include opus lists, archival reprints, monographs (consisting of research on American instruments as well as American-based research on non-American instruments), the commissioning of a 50th-anniversary commemorative history of the OHS, and a special 50th Anniversary edition of *The Tracker*. A publication of Thayer’s *Organists Quarterly Review* in facsimile is already well underway.

Scot Huntington also served as panelist for a discussion on “What Organbuilders Learn (and Don’t Learn) in the Library,” with Jonathan Ambrosino (moderator), Jack Bethards, Paul Fritts, and Bruce Fowkes. Responding to prepared, specifically-directed questions from the moderator, the panelists touched upon such issues as the apprentice-journeyman-master system, the significance of reproductive copying, the limitations of computer-stored as opposed to print-medium data, the unreliability of second-hand reportage, the



necessity and value of historical contextualization in interpreting old documents, the resistance to committing one's work to narrative record, and a comparison of the available technological responses to the essentially identical problems faced by organbuilders of the 19th century and today. Bethards enumerated problems associated with reliance on old factory records—errors and inconsistencies, variable meaning of dates, non-historical intent, non-recording of major events, personalized as opposed to companywide recordkeeping, use of shorthand, unrecorded changes during production, job numbers vs. opus numbers, destruction and theft, trashing of documents, and finally, the tendency on the part of researchers to treat simple mistakes as if they were deliberate intentions.

Two organs of similar construction and voicing, the Fritts II/50, op. 20, Miller Chapel, Princeton Theological Seminary (2001), and the Richards Fowkes II/33, op. 12, Christ Church Episcopal, New Brunswick (2001) were heard in two recital programs of similar programming and interpretation by Joan Lippincott and Lynn Edwards Butler, respectively. Lippincott's program, "Clavier-Übung III," was devoted to J. S. Bach's assemblage of ten chorales *über die Catechismus- und andere Gesoenge* (BWV 669–71, 676, 678, 680, 682, 684, 686, and 688) framed by the Praeludium in E-flat, BWV 552/1, and the Fuga in the same key, BWV 552/2; Butler's program, "Hymns for the Seasons," was devoted to her own assemblage of seven J. S. Bach chorales for the Easter, Pentecost, and Trinity festivals (BWV 625, 718, 695, 652, 651, 663, and 682) framed by the Fantasia in C minor, BWV 562, and the Passacaglia in the same key, BWV 582.

A final colloquium of most of the featured speakers and panelists was led by Laurence Libin, who stressed the importance of adopting interdisciplinary approaches to organ research, particularly in the area of materials analysis, where, in documentation studies, the differences, for example, between such materials as fir, oak, and pine might not otherwise be so readily ascertainable. But he questioned whether, in any documentation, it is ever possible to adequately treat such undefinables as quality, tone, and touch, and he cautions that there are always many factors and ramifications involved in research and that the idea of obtaining "simple answers to simple questions" is most often fallacious. Uwe Pape touched upon the need for a kind of meta-research into hitherto unknown sources—a study of "information about information"; Jack Bethards called attention to the "pure joy" of organ documentation quite aside from its practical and theoretical aspects; Barbara Owen discussed the need to overlap two distinct threads in organ research—what the paper trail tells us, and what the instrument itself tells us; James Wallman offered another meta-consideration as to the distinction between writings on the organ, and the history of those writings themselves, which is a separate category in its own right; Paul Peeters noted that documentation means much more when tested against laboratory-empirical studies, as in the recreation of 17th-century sandcasting methods brought to the Eastman Rochester Organ Initiative last fall; David Baker observed the commonality of challenges faced by American and British experience insofar as many organbuilders themselves do not yet fully realize the value of their own national archival holdings; and finally, Jonathan Ambrosino applauded the collegial atmosphere of information sharing that now exists between progressive organbuilders, a situation that would have been unthinkable just a generation ago.

The next two OHS American Organ Archives symposia are slated for 2005 and 2006, on the subjects of documentation and restoration, respectively.



the United States achieved a level of admirable excellence in the years 1890 to 1935." Many of these churches, though "optically suggestive of reverberation in consonance with European practice," had in fact "very dry acoustical properties." Another problem is the placement of the organs, since "large window openings both on the east and on the west end" were typical for these churches, so that a gallery position was out of the question. The "English usage of chancel organs and the Anglican practice which consciously or unconsciously influenced the liturgical practices" further contributed to relegating the organ "to a chamber on one or both sides of the chancel, frequently in the corner formed by the chancel and transept." Interesting is the discrepancy Chorzempa notices between the esthetic attitudes of architects and organbuilders. Most architects

. . . looked to the past for inspiration and orientation.

Organ builders did not. . . . Remote control was now the fashion, consoles could be placed wherever convenient, the same holding true for the pipework.

Finally, Robert Noehren ("We play everything legato.") is represented with two articles from his *Organist's Reader*. In "Touch at the Organ," Noehren states that

. . . [t]he action of a large tracker organ controlling a wind-chest with 10, 12, or 15 registers. . . is too heavy and not light enough to permit anything less than a very fast finger action in order to depress a key.

Quite apart from the fact that "too heavy and not light enough" is probably an opinion rather than a fact, it seems to me that a heavy action tends to lead to a slightly slower touch, generally speaking. Noehren thinks of touch basically as something "involving rhythmic nuance" between two tones; hence it is perhaps understandable that he does not seem to draw an essential difference between electric or mechanical action. Much more interesting is Noehren's "Musical Expression, Bach, and the Organ." One point that Noehren makes—correctly, I think—is that Bach favored large instruments:

. . . many of them . . . with four and even five manuals, a great variety of colors and pitches including 32' stops, often an abundance of 8' registers, undulating stops, tremulants, and even strings, one wonders why organists persist in performing Bach's music in a dry, academic manner.

This is certainly so—and the same holds true for Messiaen, Franck, Reger, and Buxtehude, to be sure. But it is as if Noehren realizes that this kind of statement does not lead very far at the end of the day:

The truth is that we shall never really know how Bach played his own works[.] . . . It is far better to take what we know of Bach, his playing, his taste, the possibilities for musical expression and the organs of his time[,] to give us a wider perspective of *what is possible*, which in turn will give us more freedom toward a more artistic approach to the performance of his works.

I think that very few organists would disagree with that conclusion—least of all Heinrich Fleischer.



Minutes of the National Council Meeting

Friday and Saturday, October 18–19, 2002, Princeton, New Jersey

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 Vice-President Huntington on Friday, October 18, 2002, at 1:34 p.m., in the American Organ Archives, Talbott Library, Westminster Choir College, Rider University, Princeton, New Jersey. A quorum of Council members was established. Present: Michael Barone (President, arrived 2:24 p.m.), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Mary Gifford, Paul Marchesano, Patrick Murphy (arrived 2:19 p.m.), David Barnett (Treasurer), and William Van Pelt (Executive Director). Absent and excused: David Dahl.

Approval of Minutes: Moved-Marchesano; second-Gifford, to approve minutes of the Chicago, Illinois, meeting, held June 24–25, 2002, as previously circulated by the Secretary. Motion passed unanimously.

REPORTS

Executive Director: William Van Pelt. The Executive Director presented a written report. There was discussion of the possible acquisition of the Schlicker Organ Company records.

Treasurer: David Barnett. A preliminary report for the Fiscal Year ending September 30, 2002, was included.

COUNCILLORS' REPORTS

Finance and Development: Patrick Murphy. A written report was submitted by Councillor Murphy. There was discussion of the Endowment Fund Advisory Board.

Archives: Allison Alcorn-Oppedahl. Councillor Alcorn-

Oppedahl presented a written report. The Archives Research Grant has been awarded to Stephen Schnurr for the Möller Opus List project. Discussion of the Archives Symposium for April 23–27, 2003, followed.

Organizational Concerns: vacant. James Wallmann presented a verbal report on the progress of the By-laws Revision Committee during a meeting on Thursday, October 17, 2002, in Princeton. A Membership Committee has been formed with David C. Scribner (chair, of Little Rock, Arkansas), Harry Matenas (Orangeville, Pennsylvania), Tommy Lee Whitlock (Reston, Virginia), and Randall E. Wagner (Erie, Pennsylvania). The committee is in the process of filling one additional seat on this committee.

Research and Publications: Mary Gifford. Councillor Gifford submitted a written report. Several publications under consideration or in process were discussed.

Conventions: David Dahl. A written report was sent by Councillor Dahl in his absence. Results of the questionnaire for the 2002 Chicago Convention were briefly discussed.

Education: Paul Marchesano. A written report was submitted by Councillor Marchesano. The Extant Organ Database is in the process of being brought online.

OLD BUSINESS

Ten-Year Plan: Huntington. There was no report.

Guidelines for Restoration: Huntington. A brief verbal report was presented.

Fiftieth Anniversary: There was no report.

Archives Operating Procedures: Alcorn-Oppedahl. There was no report.

Director of Publications: Gifford. Approximately twenty applications have been received to date for the position.

CONVENTION SOURCEBOOK

Revision: Moved: Schnurr; second-Marchesano, that a performer who is required to present a repeat performance of a recital on the same organ and venue be provided an additional honorarium of one-half the amount of the initial recital. Currently this would be \$150 for recitals under 41 minutes and \$300 for recitals over 41 minutes. In the case of a third repetition, reasonable compensation should be arranged by the Convention Committee.

Moved: Marchesano; second-Alcorn-Oppedahl, to amend the motion to strike all language after “provided” (beginning with “an”) and replace with “\$100 for each additional performance.” Motion to amend passes (two opposed). Motion as amended passes (two opposed).

Employee Job Review Process: there was no report.

Committee Memberships: Marchesano. Councillor Marchesano presented several names for consideration by the National Council for vacancies on the Historic Organ Citations Committee and the E. Power Biggs Fellowship Committee.

NEW BUSINESS

Moved: Alcorn-Oppedahl; second-Marchesano, that National Council authorize the Archives Governing Board to solicit sponsorships from businesses up to the total amount of \$5,000 for the April 23–27, 2003, Symposium, in Princeton, New Jersey. Motion passed unanimously.

The meeting adjourned for dinner at 5:48 p.m.; the meeting reconvened at 6:48 p.m.

Discussion of the vacant chair of Councillor for Organizational Concerns took place.

Moved: Murphy; second-Gifford, that applicants for the E. Power Biggs Fellowship aged 22 or under at the time of the convention for which they are applying, who are not previous Fellows, may be candidates if they have registered for not more than one convention. Motion passed unanimously.

Moved: Murphy; second-Alcorn-Oppedahl, that National Council engage Capital Venture to conduct fundraising training at the June 2003 National Council meeting for the stated fee of \$1,500 plus reasonable expenses. Motion passed unanimously.

The meeting adjourned for the day at 8:42 p.m. The meeting reconvened on Saturday, October 19, 2002, at 9:09 a.m., in the Courtyard by Marriott Hotel, Princeton. Present were: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Mary Gifford, Paul Marchesano, Patrick Murphy, David Barnett (Treasurer), and William Van Pelt (Executive Director). Absent and excused: David Dahl.

Moved: Huntington; second-Marchesano, that the recommendation of the Historic Organ Citation Committee regarding citations of historic organs, be adopted, to wit: a) National Council will determine whether the citation of an organ will be rescinded, the Historic Organ Citation Committee is not empowered to rescind a citation; b) the Historic Organ Citation Committee will advise National Council on the issue of rescinding a citation; c) National Council may solicit recommendations from other bodies; d) consideration to rescind a citation may be initiated by the Historic Organ Citation Committee or National Council.

Motion passed unanimously.

Moved: Marchesano; second-Huntington, that National Council rescind the Historic Organ Citation for Saint Mark Episcopal Church, Philadelphia. Vote by roll call: Alcorn-Oppedahl: yes; Barnett: no; Gifford: no; Huntington: yes; Marchesano: yes; Murphy: no; Schnurr: yes; Barone: no. Motion failed.

Moved: Alcorn-Oppedahl; second-Marchesano, that the Historic Organ Citation Committee devel-

op a tiered citation system to be presented at the March 2003 National Council meeting. Motion passed unanimously.

*The meeting adjourned for lunch-
eon at 11:50 a.m. The meeting
reconvened at 12:57 p.m.*

Resolved: Huntington; second-Marchesano, that National Council accepts with regret the resignation of Thomas Brown as Councillor for Organizational Concerns and expresses its gratitude for his valued service. Resolution passed unanimously.

Moved: Marchesano; second-Schnurr, to appoint Rachelen Lien (New Orleans, Louisiana) to the position of Councillor of Organizational Concerns. Motion passed unanimously.

Moved: Barnett; second-Schnurr, that National Council direct the Executive Director to cause the codification of the minutes of the National Council. Motion passed unanimously.

UPCOMING MEETINGS
Friday-Saturday, March 7–8,

2003, in the Minneapolis-Saint Paul, Minnesota, area. Tuesday, Wednesday, and Thursday, June 17–19, 2003, in Pennsylvania. Friday-Saturday, October 17–18, 2003, in Richmond, Virginia.

ADJOURNMENT

Moved: Murphy; to adjourn. Motion passed unanimously. Meeting adjourned at 1:45 p.m.

*Respectfully submitted, Stephen
Schnurr, Secretary.
Approved in Saint Paul, Minnesota,
Friday, March 7, 2003.*

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, October 18, 2002, at the library of the Archives, Talbott Library, Westminster Choir College at Rider University, Princeton, New Jersey. Notice of the meeting had previously been given by e-mail on September 20, 2002 (Attachment A). Present were governors Allison Alcorn-Oppedahl (chair), Lynn Edwards Butler, Laurence Libin, Rollin Smith, and James L. Wallmann; and Stephen L. Pinel, the archivist. Governor Elizabeth Towne Schmitt was absent and excused.

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

1. *Welcome.* The Chair called the meeting to order at 9:10 a.m. An agenda for the meeting (Attachment B) was distributed.

2. *Establishment of quorum.* A quorum of the GB was present to conduct business.

3. *Approval of minutes.* The minutes of the April 2002 meeting of the GB had previously been circulated. Upon motion duly made (Mr. Libin) and seconded (Ms. Butler), it was

Resolved: That the minutes of a meeting of the Governing Board of the American Organ Archives

of the Organ Historical Society held on April 26, 2002 be, and hereby are, approved.

4. *Archivist’s Report.* The Archivist’s Report had previously been circulated. The GB discussed the Schlicker collection and other collections of organ material of interest to the Archives. Mr. Pinel pointed out that it would set a bad precedent for the Archives or the Society to be bidding on such material at auction. Instead, behind-the-scenes efforts by the Society and the Archives are made to have these types of collections donated to the Archives.

Mr. Pinel had received a letter from Ms. Schmitt advising the GB that she was unable to attend this meeting. Mr. Pinel had already sent Ms. Schmitt a note in response. The GB looked forward to having Ms. Schmitt in attendance at the April meeting.

Upon motion duly made (Mr. Libin) and seconded (Ms. Butler), it was

Resolved: That the Archivist’s Report dated October 18, 2002 be, and hereby is, accepted.

5. *Cataloging update.* Cataloging by Cassidy Cataloging Services is working very well. Cassidy has sent a tape of their most recent cataloging—1,118 records completed between January 2001 and July 2002—to the Rider library to update Rider’s catalog.

6. *OPAC (online catalog) update.* The online public access catalog is up and running on CassidyCat, although only about 1,000 records are present. (The address of the OPAC is <<http://www.the-catalog.org/ohs/>>.) Cassidy has ordered a tape of Archives holdings from OCLC; this will permit the entire holdings of the Archives to be available online. Mr. Pinel will notify *The Tracker* and the Society website of the OPAC address. Mr. Wallmann suggested that publicizing the address with other organ publications would be a good way to promote the Archives.

7. *Tracker articles.* Dr. Smith agreed to provide the Archives column for the January 2003 *Tracker* (due November 14, 2002), Mr. Libin for the April 2003 issue (due February 14), Ms. Butler for the July 2003 issue (due May 14), and Mr. Pinel for the October issue (due August 14).

8. *Budget matters; ratify 2002–2003 budget.* The budget proposed by the GB at its April meeting was accepted by the National Council of the Society. Upon motion duly made (Mr. Libin) and seconded (Dr. Oppedahl), it was

Resolved: That the Archives budget for the 2003–2003 year proposed by the Governing Board and approved by the National Council be, and hereby is, ratified and approved by the Governing

Board as the budget for the Archives for the 2003–2003 year.

Funds not used in one budget year do not carry over to the next year. The 2002–2003 budget does not take into account the recent rise in first class postage rates, but Mr. Pinel said that much correspondence is through e-mail and postage expenses are under control.

Mr. Libin pointed out that the Metropolitan Museum of Art has separate budgets for acquisitions and operations. After all, acquisitions are what a museum or library is about. An endowment for acquisitions is also desirable and should also be in a separate account. Perhaps the Archives should be able to carry over the acquisitions budget from one year to the next. Mr. Libin will review the practice of other institutions and prepare a proposal for the next meeting.

9. *Symposium 2003.* Mr. Wallmann reported on the symposium. The schedule is set; the only uncertainty revolves around the panel to discuss “Organ Libraries Around the World.” Barbara Owen is planning to attend and will have a few remarks about the AGO Organ Library at Boston University. Whether representatives of GOArt and RCO/BIOS will also be able to attend is at present uncertain. Unfortunately, the budget is tight and the Archives are not in a position to offer additional incentives to these potential

New Society Formed in Ireland

A new learned society dealing with the pipe organ, the Pipe Organ Society of Ireland (POSI), has recently been established. The society aims to promote the pipe organ and its music, to study the history of pipe organs in both Northern and Southern Ireland, and to work to ensure that pipe organs are appropriately conserved.

The Irish government, through the Irish Research for the Humanities and Social Sciences, has already made available some funding to assist in the formation of the society and to begin the process of establishing a formal database for pipe organs in Ireland.

For many years, members of Ulster Society of Organists and Choirmasters (based in Northern Ireland) and the British Institute of Organ Studies (BIOS) have worked to promote the pipe organ, and have been cataloging organs on both sides of the Irish border. But until now, there has been no association specifically promoting the pipe organ and dealing with Ireland's pipe organ heritage. In view of the common heritage on both sides of the Irish border, the new society has been formed with a membership of organists, organbuilders, and enthusiasts.

While the Irish organ scene is not as spectacular as in other European countries, there are, nevertheless, instruments of definite historic interest, including some nearly unaltered examples of early-19th-century GG-compass instruments, and some instruments with 18th-century pipework. The Victorian organbuilders carried on a thriving trade in Ireland, and the legacy of their work is everywhere, although 20th-century Irish organbuilders did their best, as elsewhere, to alter, and purportedly improve these organs. The Brindley & Foster organ in Gorey, County Wexford, is a fine survivor, while the twin Telford & Telford organs at Bride Street Church and Rowe Street Church, Wexford, are remarkable examples from the 1850–60 period. Other surprises include the “sunken organ” (a kind of *orgue engloûtie*) at Saint Fin Barre's Cathedral, County Cork, where the instrument is in a pit in the floor, but still manages to flood the building with sound, and other striking modern organs by indigenous builders, including the Kenneth Jones organ at the National Concert Hall, Dublin.

For several years, builders and organists have been quietly surveying the pipe organs of Ireland both north and south of the border, and some of this information is available in websites by Alistair McCartney (Northern Ireland) <<http://dnausers.d-n-a.net/dnetzMNU/>>, and Raymond O'Donnell (Republic of Ireland), <<http://www.iol.ie/~rod/organ/>>.

Norbert Kelvin
Interim Chair, POSI

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minutes

attendees. Perhaps substitutes can stand-in if the invited representatives are unable to attend.

Mr. Pinel stressed the need for each member of the GB to make an effort to get others to attend the symposium. Mr. Pinel committed to writing a personal letter to those who attended the first symposium, and he challenged each of the Governors to think of ten people they could personally invite. The members of the GB accepted the challenge. Mr. Wallmann will circulate the symposium schedule as an e-mail attachment so it can be forwarded to others. Mr. Wallmann will prepare a press release for Mr. Pinel to send to organ publications. Dr. Smith suggested that it would be nice to have different ads for the symposium appearing in *The American Organist* and *The Diapason*. Mr. Pinel will instruct Len Levasseur to produce three different versions of the ad.

Mr. Pinel will prepare a list of about ten organ journals and their editors to whom the press release announcing the symposium will be sent. Mr. Libin mentioned ten different groups to receive notices: alumni lists of Westminster Choir College, Yale, etc.; Moravian Music Foundation; Theater Organ Society; Reed Organ Society; The Westfield Center; American Musical Instrument Society; Southeastern Historical Keyboard Society, Midwestern Historical Keyboard Society, etc.; Music Library Association; Society of American Archivists; and local historical societies. As these societies were mentioned, the GB discussed how some of them, and other groups, may be approached as sources of material collected by the Archives. For example, an ad in a local newspaper soliciting organ-related material may yield interesting results. Contacts with local historical societies may also be fruitful. Mr. Pinel will consider these avenues for collecting additional material.

Ms. Butler had success with the mailing list of organ teachers from the College Music Society. Dr. Oppedahl will assist Mr. Pinel in obtaining this list. Mr. Pinel will contact Roger Sherman about using the mailing list of The

Westfield Center. The mailing lists of book dealers Wurlitzer-Bruck, J&J Lubrano, and Henry Karl Baker should also be explored. Mr. Pinel will be busy in January with publicity activities and he was advised to prioritize his efforts. Dr. Oppedahl will emphasize the importance of this event with the National Council.

About 5,000 brochures will be printed with 4,000 of these going to Society members.

Dr. Oppedahl reported that the request to the National Council for \$2,500 to support the symposium was not made through the Councillor for Education and she did not catch this oversight. With a potential shortfall of \$2,500, obtaining alternative sources of funding is important. A number of individuals and businesses were mentioned who may be in a position to donate funds for the symposium, but the National Council has put a moratorium on fundraising by the Archives because of the Society's Millennium Campaign. Dr. Oppedahl will seek permission from the National Council to raise funds for the symposium.

There is still about \$5,000 in the relocation account of the Archives, but this should not be used except in extreme need.

Mr. Pinel needs very little help with local arrangements for the symposium. All of the venues are in place and the bus has been hired.

10. *Long-range planning.* Mr. Wallmann asked the GB to consider three matters of long-range planning: collection development, collaboration with other organ libraries, and trips by the Archivist to Europe to contact libraries, organbuilders, and book dealers. Among other ideas discussed were these: obtain copies of the surveys made by the Organ Historical Trust of Australia of historic Australian instruments; declare the Archives a depository of archival materials; do a better job obtaining materials from Poland and Eastern Europe (Mr. Libin has sources here he will explore); current American organbuilding is underrepresented; John Brombaugh deserves to be

honored with a festschrift along the lines of that prepared in honor of Charles Fisk; offer to house relevant materials of the Theater Organ Society or the Automatic Musical Instruments Collectors' Association; Mr. Pinel already has many contacts in most countries looking for materials for the collection; contact Göran Grahn (secretary of ISO)—he speaks the languages and has excellent contacts in the Baltic countries; become aware of collectors outside the organ world whose collections may have organ material available to the Archives.

11. *New governor.* The press of business commitments prevented one candidate being considered from joining the GB to replace former governor Kristin Farmer. Other potential governors were discussed and Mr. Wallmann will contact the leading candidate to determine this individual's interest and ability to serve.

12. *Other business.* Following up on a matter raised at the previous meeting, Dr. Oppedahl reported to the GB on how the funds budgeted to the Archives are invested.

A report from the Treasurer of the Society showed the budget of the Archives for the quarter ending 9/30/02 (Attachment C). The Archives were on budget with over \$12,000 having been donated to the Archives from check-off

boxes on Society membership renewal forms.

The Archives grant committee reported that it had received three applications for grants to do research at the Archives. The committee announced that Stephen Schnurr had been awarded the grant for his work with the Möller opus list.

The GB expressed its condolences to David Dahl at the loss of his father and a card was circulated to send to Mr. Dahl.

Mr. Pinel asked Mr. Wallmann to send a letter in Dutch to the publisher of *Het Orgel* requesting a copy of that publication and *De Orgelkrant* never received by the Archives.

Mr. Pinel reported that the appraisal of manuscripts by Wurlitzer-Bruck would soon take place.

All were concerned that some of the ceiling tiles in the reading room of the Archives showed signs of water damage. Mr. Pinel will monitor the situation.

13. *Dates and locations for next two meetings.* The next meeting of the GB will be held on Thursday, April 24, 2003, from 9:30 a.m. to 12:30 p.m. at the Archives or an alternate location in Princeton. The fall meeting will be held on Friday, October 24, 2003, from

2:30 to 5:30 p.m. in New York City.

Mi-Hye Chyun. During the meeting, Mi-Hye Chyun, the new Chair of Talbott Library at Rider University, joined the GB for a few minutes to introduce herself. She said that the air conditioning and heating problems should be fixed soon. Ms. Chyun is grateful that catalog records from Cassidy have been received to add to Rider's catalog. She said that the collection of the Archives is regularly used by faculty and students. The Rider OPAC can now be searched with a limit for items in the Archives. She hoped that Nancy Wicklund of Talbott Library would be able to receive additional copies of the Archives issue of *The Tracker* (46:1, January 2002).

The meeting adjourned at 11:40 a.m. and the GB had lunch with members of the National Council.

James L. Wallmann, Secretary

[Ed. note: The following referenced attachments have been omitted here owing to space considerations, but are available on request through the Archivist.]

Attachment A: Notice to Governing Board of Meeting (1 p.)
Attachment B: Agenda (1 p.)
Attachment C: Treasurer's Report (9/30/02) (1 p.)

Mader Scholarship Awards

The Ruth and Clarence Mader Memorial Scholarship Fund announces that grants for research relating to organs and organ music have been awarded to Ronald Ebrecht and Stephen J. Warner. Mader Fund research grants range from \$200 to \$1000, and preference is given to projects leading to published articles and books.

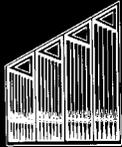
Ronald Ebrecht is writing *Bigger Than Them All: Cavaille-Coll's Project for Saint Peter's Monumental Organ*, about an unrealized project by Cavaille-Coll for St. Peter's, Rome, and its link to a late-19th-century competition-of-sorts to build the "world's largest organ." His book is slated for publication by Scarecrow Press.

Stephen Warner is writing on the 68-rank, E. M. Skinner op. 475 at Jefferson Avenue Presbyterian Church, Detroit. His book will present—though new and old technical drawings, photographs, schematics, and scaling data—a case study in early-20th-century organ design, construction, and operation.

Further information about the awards may be obtained from Dr. Orpha Ochse, Research Project Chair, 900 East Harrison Ave. (C-38), Pomona CA 91767.

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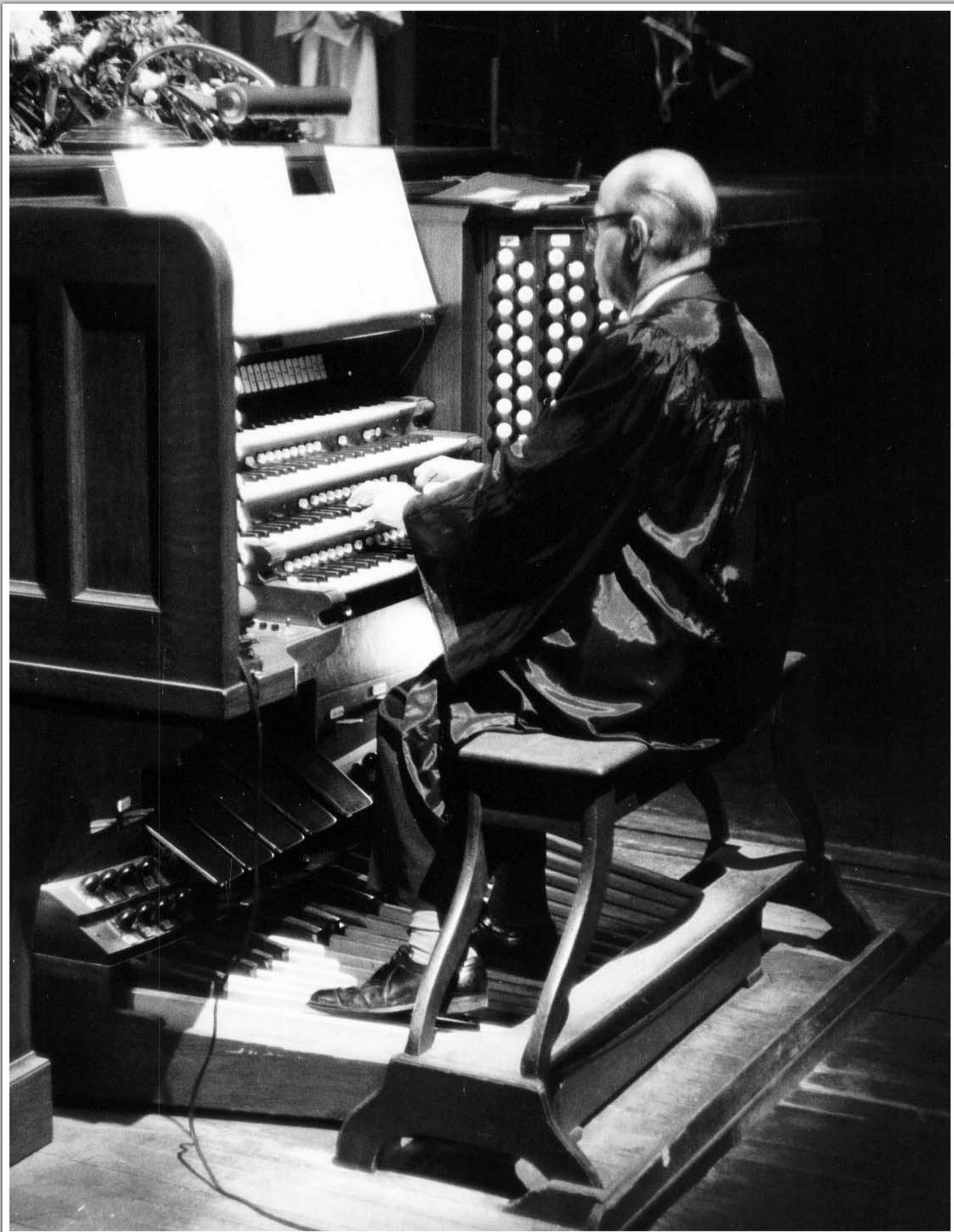
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J.W. STEERE
1825-1900



*Heinrich Fleischer plays the Aeolian-Skinner IV/117 (1932), Northrop Auditorium, University of Minnesota, Minneapolis
(courtesy of Charles Hendrickson)*