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OHS Pittsburgh 2010

June 21–25

Peter Guy

Opens our convention
on this instrument
Monday, June 21, 2010, 8 p.m.

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THE TRACKER

VOLUME 53, NUMBER 4
FALL 2009

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ON THE COVER
The 1907, 4-manual, 54-rank Kimball organ at Temple Rodef Shalom, Pittsburgh. This instrument will be featured during the OHS 2010 Convention.

PHOTOGRAPH *by* LEN LEVASSEUR

SCOT L. HUNTINGTON | president's message

STEPPING INTO A NEW OFFICE IS ALWAYS A CHALlenge after being accustomed to a previous situation, but it is a challenge that comes with bright hopes for the future, a familiarity with ongoing issues, and the natural ambition to move forward, leaving a situation better than it was found. It has been a privilege to serve the Organ Historical Society in various capacities since 1984, particularly as a member of National Council for the past twelve years, but a distinct honor to be writing you now as your President.

Eleven years have passed since the Society last examined its priorities and established long-range goals. In 1998, as we rode the crest of the dot.com boom, who could have predicted the tragedy of 9/11, war in the Middle East, four-dollar-a-gallon gasoline, the staggering number of church closings, the glut of pipe organs needing homes, or the most severe financial crisis since the Great Depression of the 1930s? While roughly 90 percent of the original ten-year plan has been realized in one form or another, the project was allowed to atrophy without a continuing plan for the Society's future. For better or for worse, our world is now a very different place than it was a decade ago. As we enter the second decade of the new millennium, we must make preparations for the future. Our most important debates will center around how to position the OHS as a more effective champion of the pipe organ in the New World Order; how best to meet the needs of all our loyal members with the resources available to us; and most importantly, how to plan for the Society's financial future and that of its most important asset, the American Organ Archives, the largest repository of its type in the world and our crown jewel. As the first order of business, I am going to work with Council to begin afresh the task of long-range goal setting to ensure the Society's continued health and well-being in an ever-changing world. I welcome your input and participation in the process—we are all in this together— as we continue to build the Society as a major force in visiting, recording, documenting, conserving, and protecting the pipe organ, the instrument we love with such passion and devotion.

In spite of the challenging economic times and the cutbacks we are all forced to make, it has been gratifying to see so many loyal OHS members coming forth to help the Society financially in whatever way they can. We are not out of the woods, and, in spite of cautious predictions that the economy has hit bottom and is now on the way to a tentative recovery, the good works of the Society still rely on you, its loyal members, as the primary source of support.

Recent events have demonstrated how vital the OHS remains. Late last summer, the American Organ Archives held a sell-out tour in the lake region of New Hampshire. The tour was reminiscent of earlier conventions, passing through picture-postcard New England scenery to visit small 19th-century instruments in quaint country settings. The tour was a financial triumph for the Archives, and made the Society's leadership aware that this type of simple country fare still resonates with a portion of the Society's membership, the whole more diverse in its interests than it was a generation ago. Future events will continue to capitalize on the

success of this return-to-yesteryear adventure in an effort to broaden OHS programs as we continue explore all avenues in order to better serve *all* our members.

The membership's response to the Publications Governing Board reprint of the delightful and extremely rare booklet, *The Cincinnati Organ*, was overwhelming. In the midst of the darkest days of last year's economic slowdown, through the generous support of OHS members, the Board realized its financial goal to help subsidize the production of a substantial list of publication projects now waiting in queue.

This year's convention in Cleveland was one of the most vibrant in the Society's history, and financially the most successful. The list of instruments, large and small, was so compelling, with an ideal combination of performer to instrument, that the convention attracted the largest turnout ever for an OHS event. Vice President McCabe, who so successfully planned the popular 2004 convention in Buffalo, was the mastermind behind the Cleveland convention. Congratulations, Joe, and many thanks to your entire committee for a monumentally successful event that drew a large and diverse crowd and left them all wanting more. The 2009 *Organ Atlas* is the flagship publication of the OHS, and it was a triumph for the Publications Governing Board and the many individuals who contributed to its success.

It gives me great pleasure to announce to you this year's recipient of the Distinguished Service Award: Randall E. Wagner of Erie, Pennsylvania. Well known in the OHS, Randy is one of the original founding members of the Society who met in New York City one fateful day in 1956. He was an active member serving on National Council in the early years of the Society, and now is serving as the Councilor for Finance and Development. Randy is an avid supporter of the Society's programs, notably the American Organ Archives, the Publications Governing Board, the Biggs Fellowship, and the Möller Collection, and has attended too many conventions to count. During the 2006 anniversary year, the membership voted to make him an Honorary Member in recognition of his Founding Member status and years of devotion to the Society. It was particularly fitting that Randy was honored this year during a convention which visited several instruments that shaped Randy's youthful interest in the organ and his eventual life career in organbuilding. Congratulations friend, colleague, and loyal member of our OHS family.

MAJOR SUPPORTERS OF THE ORGAN HISTORICAL SOCIETY

The Society expresses its profound gratitude to the following individuals and organizations whose support totaled $500 or more during the 2007-2008 fiscal year (October 1, 2007 through September 30, 2008). All members are challenged and encouraged to join this group during the 2009-2010 year.

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GRANT APPLICATIONS AVAILABLE

THE SAN FRANCISCO AGO CHAPTER'S SPECIAL PROJECTS COMmittee announces that applications are now available for consideration for grants of $500 to $3,000 to help underwrite initiatives that further the cause of the organ and its music. The Committee administers the program using investment earnings from a Special Projects Fund made possible by the success of the 1984 AGO National Convention organized and hosted by the San Francisco AGO Chapter. Applications received by the cutoff dates of April 15, August 15, and December 15 will be considered for grants to be announced June 1, October 1, and February 1, respectively. Grant application/questionnaire forms and guidelines, including a description of favored projects, are contained on the Chapter's Web site at <www.sfago.org/agosppr.html> or by following the SF/AGO Special Projects Committee program link at the bottom of the Web site Home page (www.sfago.org). These forms may still reflect the prior maximum grant amount, which has been increased. Applicants may be either groups or individuals.

OHS Legacy Society Grows
Charter Membership Still Open

I AM PLEASED TO REPORT THAT THE *OHS LEGACY SOCIETY* IS growing, and that anyone who joins before the end of 2009 will be considered a Charter Member.

The *OHS Legacy Society* is the group formed to honor OHS members who have included the OHS in their wills or other estate plans. By adding the Organ Historical Society as a beneficiary of a will, life insurance, or retirement plan investment, the 29 people listed below have shown their loyalty to, and generous support of, the Organ Historical Society.

The charter membership includes both deceased members whose bequests have already provided significant financial support of the Society, and living members who have committed a part of what they will leave in their estates to support the OHS. We are extremely grateful to these generous OHS members for their vision and confidence in the future of the Society.

Please consider this valuable means of supporting the OHS, and if you have already remembered the OHS in your will, please let us know so that we can add your name as a member of the *OHS Legacy Society*.

For information on how to include the OHS in your estate planning or to let us know you have done so, please contact me at dcolburn@organsociety.org.

—*Dan Colburn*

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UPDATED AUGUST 2009

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RESULTS OF THE OHS NATIONAL COUNCIL 2009 ELECTION

Ballots were counted at the Boston Organ Library on June 8, 2009, by tellers Barbara Owen and Lois Regestein and announced at the Annual Meeting of the Organ Historical Society on July 8, 2009, in Cleveland.

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VICE PRESIDENT Joseph McCabe

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Scot L. Huntington–558; Stephen Schnurr–355

VICE PRESIDENT
Joseph McCabe–640; Frederick W. Morrison–247

COUNCILOR, ARCHIVES
Christopher Marks–502; Keith Williams–373

COUNCILOR, ORGANIZATIONAL CONCERNS
Dana Robinson–446; Daniel Schwandt–432

COUNCILOR, RESEARCH AND PUBLICATIONS
Dennis Northway–451; John L. Speller–443

BYLAWS BALLOTING RESULTS ANNOUNCED

In April 2009, Organ Historical Society President Laurence Libin announced that the amendments to the Bylaws and Articles of Incorporation of the Organ Historical Society that were proposed by the National Council and presented to the membership for ratification in February 2009, were approved by a wide margin and would take effect immediately.

A total of 756 ballots were returned. Tellers Derek Nickels and Allison Alcorn, who counted the ballots in Chicago on April 9, 2009, reported the results as follows:

1. **PROPOSED AMENDMENTS TO THE BYLAWS**
   Yes-729, No-27.
2. **PROPOSED AMENDMENT TO THE ARTICLES OF INCORPORATION**
   Yes-718, No-38.

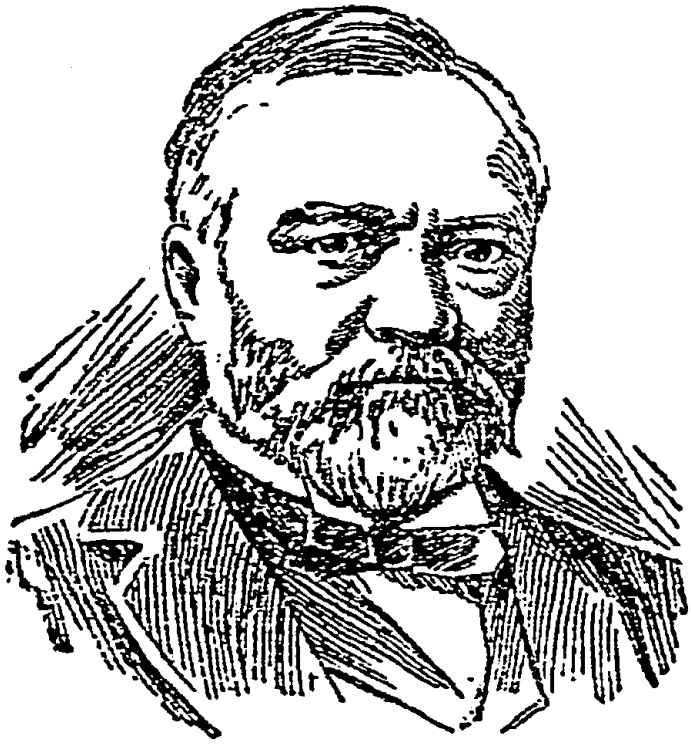
A new, complete, official copy of the Bylaws, including both these member-approved changes and other amendments that have been enacted by the National Council since the major restatement of the Bylaws in 2004, will be prepared and posted on the OHS Web site.

The amendment to the Articles of Incorporation will be filed with the State of Pennsylvania by the Society's corporate attorney. The Organ Historical Society was incorporated in York County, Pennsylvania, in 1961.

CORRECTION: *Douglas W. Craw has pointed out that on page 186 of the Cleveland ATLAS it is stated that "the late Samuel Koontz moved the console of the Skinner organ of the Cathedral of the Most Holy Rosary to the sanctuary floor and placed it on a movable platform." This work actually was performed by Ken and Dorothy Holden who also began releathering the organ. They also made restorative repairs prior to Samuel Koontz's involvement with the instrument.*

Pittsburgh Organ History
The Other Carnegie Music Halls

JAMES M. STARK



DURING THE PITTSBURGH OHS CONVENTION IN 2010, WE WILL gather in Carnegie Music Hall, part of the main library/museum complex located in the Oakland section of the city, to discuss the history of the now-unplayable 126-rank Aeolian-Skinner organ. The Pittsburgh area has, or had, four other Carnegie Music Halls, three of which have, or had, pipe organs.

In the 1880s, Andrew Carnegie offered several communities with which he was associated the opportunity to obtain, at his cost, a library building if they would agree to support a free public library through tax revenue.[1] The Borough of Braddock, Pennsylvania, where Carnegie had located his first steel mill, was quick to accept his offer. Carnegie's home town of Allegheny, which merged with Pittsburgh in 1906, soon followed. Pittsburgh was offered the privilege in 1881 but did not agree until the early 1890s. Homestead, site of one of the bloodiest labor disputes in United States history, followed in 1898 and then the Borough of Carnegie, formerly Mansfield and renamed for its benefactor, followed a year later.

The Carnegie Free Library of Braddock opened in 1889, but without the music hall. The initial building was designed by William Halsey Wood of Newark, N.J., and the 1893 addition, a music hall, swimming pool and gymnasium, was designed by the Pittsburgh firm of Alden & Harlow.[2] The organ was to come later.

The Carnegie Free Library of Allegheny, now the Allegheny Branch of the Carnegie Library of Pittsburgh and the second to be commissioned, was designed by the Washington, D.C., firm of Smithmeyer & Peltz, architects of the Library of Congress.[3] The Allegheny library building, including the music hall, opened on February 12, 1890. The organ was built by the Frank Roosevelt Organ Company of Philadelphia at a cost of $10,000.[4]

By the 1920s, the Roosevelt had become obsolete, and a new organ was built by the Skinner Organ Company of Boston (Op. 452, IV/59). Although installed five years after Carnegie's death, this appears to be his last organ gift since it was funded by the Carnegie Corporation, a foundation established by Andrew Carnegie.[5]

1. Braddock, Duquesne, and Homestead libraries were exceptions in that they were subsidized by Carnegie's company and later supported by an endowment Carnegie had established. The endowment has since been dissipated and the Duquesne library has been closed.

2. Walter C. Kidney, *Landmark Architecture, Pittsburgh and Allegheny County* (Pittsburgh: Pittsburgh History and Landmarks Foundation, 1985), 286.

3. Ibid., 177.

4. Edward G. Baynham, *A History of Pittsburgh Music 1758–1958,* manuscript, Carnegie Library of Pittsburgh (1970), 207.

5. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 196.

A series of free recitals was begun on May 17, 1890, by newly appointed city organist Leonard Wales. Wales was succeeded a year later by Henry P. Ecker.[6] In 1904, Casper Koch was appointed city organist and, after Allegheny merged with Pittsburgh, continued to serve until 1953 when his son Paul succeeded him. Paul Koch played the 3,000th recital on May 14, 1967, very near the end of the series, with his 94-year-old father in attendance.[7] At the conclusion of the North Side (Allegheny) recital series, Koch moved to the Oakland (Pittsburgh) Music Hall where he played the 4,737th, and probably the last, recital in that parallel series on Sunday, December 20, 1981.[8]

During the 1970s, the North Side hall was gutted and reconfigured to provide space for the newly formed Pittsburgh Public Theater. The organ was dispersed.[9]

The Carnegie Library of Homestead was also designed by Alden & Harlow and was opened in 1898. Completion was promised by 1889 but was delayed because of the strained relationship between the local community and Andrew Carnegie that resulted from an 1892 labor dispute.[10] Space was provided in the music hall for an organ, but it was not installed until later.

6. Henry Bowfield Scott, ed., *Sesqui-Centennial and Historical Souvenir of the Greater Pittsburgh* (Pittsburgh, 1908), 177.
7. Baynham, 211–20. Paul Koch was also primarily responsible for the installation of the 1962 Beckerath organ at St. Paul's R.C. Cathedral, Pittsburgh.
8. Concert Program, Free Organ Recital, December 20, 1981, Carnegie Library of Pittsburgh.
9. Allen Kinzey and Sand Lawn, *E.M Skinner/Aeolian-Skinner Opus List* (Richmond, Va.: Organ Historical Society, 1997), 52.
10. Kinzey and Lawn, 284.

CARNEGIE LIBRARY OF HOMESTEAD MUNHALL, PA.

Votey Organ, Opus 858 (1899)

GREAT
16 Double Open Diapason
8 First Open Diapason
8 Second Open Diapason
8 Gamba
8 Clarabella
4 Octave
4 Flute Harmonique
2⅔ Twelfth
2 Super Octave
Mixture III–IV
8 Tromba

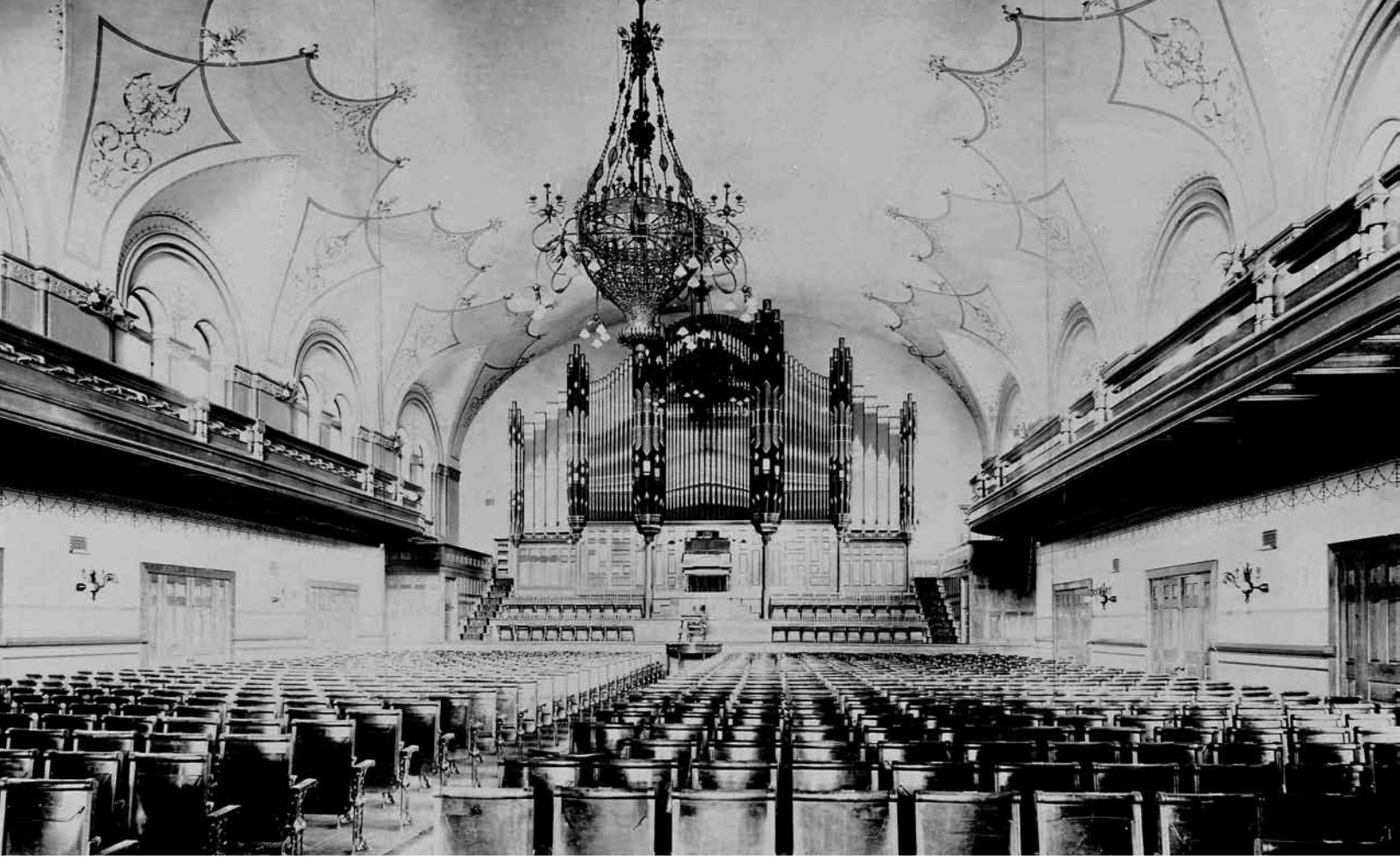
PEDAL
16 Contra Bass
16 Bourdon
16 Gross Gedeckt
16 Violone
8 Octave
8 Geigen Principal
8 Hohlflute
8 Violoncello
8 Viola
16 Trombone

SWELL
16 Bourdon
8 Stopped Diapason
8 Geigen Principal
8 Hohlflute
8 Salicional
8 Aeoline
4 Octave
4 Flute Traverso
2 Flautina
Mixture III–IV–V
16 Contra Posaune
8 Cornopean
8 Oboe
8 Vox Humana

CHOIR
8 Dolce
8 Concert Flute
8 Vox Celestis
4 Swell Violine *(replaced disc)*
4 Fugara
4 Flute d'Amour
2 Piccolo Harmonique
8 Corno di Bassetto

Source: *Clariana, Journal of the Harmony Society,* vol. 4, p. 11.

***Opposite**: Andrew Carnegie*
***Above**: Carnegie Library of Homestead. Undated photograph courtesy of Carnegie Library of Pittsburgh*



The Andrew Carnegie Free Library of Carnegie was designed by Pittsburgh architects Struthers & Hannah and opened in 1899.[11] As far as can be determined, no space was provided for an organ in the music hall.

Andrew Carnegie later provided the **Braddock and Homestead Music Halls** with organs that were completed in 1900. In 1899, Edwin Votey was commissioned to build two, almost identical, organs for these halls, each costing $10,250.[12] Although similar in tonal design, they differ in configuration: at Braddock, the entire organ speaks through a pipe fence facade (absent in the accompanying photograph) at stage left, while at Homestead the Great speaks through an opening at stage left (also fenced with a pipe facade after the present photograph was taken) and the Swell and Choir speak into the stage area. Both organs are extant, but unplayable. The Braddock organ has suffered severe damage both from the passage of time and vandalism. The Homestead organ is probably restorable, and is in strong hands, but no effort has been made to restore it.

The concept of a library with a music hall, and sometimes a swimming pool and gymnasium, is unique to the Pittsburgh area. These facilities were meant to be community centers and continue to serve that function today even if the organs are no longer usable.

11. Kinzey and Lawn, 301.
12. Robert A. Frank letter book, February 20.1900, Library of Congress.

ALLEGHENY FREE LIBRARY
ALLEGHENY (PITTSBURGH), PA.

Frank Roosevelt Organ, Opus 79 (1890)

GREAT
16 Double Open Diapason
8 Open Diapason
8 Gemshorn
8 Viol di Gamba
8 Doppel Flöte
4 Octave
4 Hohl Flöte
2⅔ Octave Quint
2 Super Octave
Mixture IV
8 Trumpet

CHOIR
8 Geigen Principal
8 Dolce
8 Concert Flute
8 Quintadena (prep.)
4 Flute d'Amour
4 Fugara (prep.)
8 Clarionet

SWELL
16 Bourdon
8 Open Diapason
8 Stopped Diapason
8 Salicional
8 Spitz Flöte
4 Gemshorn
4 Flute Harmonique
2 Flageolet
Cornet III
8 Cornopean
8 Oboe
8 Vox Humana

PEDAL
16 Open Diapason
16 Bourdon
8 Violoncello
16 Trombone

Source: Edward G. Baynham, *A History of Pittsburgh Music 1758–1958,* manuscript, Carnegie Library of Pittsburgh (1970), 208.

***Above**: Allegheny Library Music Hall. Undated photograph courtesy of Carnegie Library of Pittsburgh*

ALLEGHENY FREE LIBRARY
ALLEGHENY (PITTSBURGH), PA.
E.M. Skinner Organ, Opus 452 (1924)

GREAT
16 Bourdon (Ped.)
8 First Diapason
8 Second Diapason
8 Doppel Flöte
8 Waldflöte
8 Erzähler
4 Octave
4 Hohlflöte
2⅔ Twelfth
2 Fifteenth
Mixture IV
8 Trumpet
8 Harp
4 Celesta
Chimes (Echo)

SWELL
16 Bourdon
8 Diapason
8 Claribel Flute
8 Gedackt
8 Spitzflöte
8 Flute Celeste
8 Salicional
4 Voix Celeste
4 Octave
4 Flûte Harmonique
2 Flautina
Cornet V
16 Fagotto
8 Cornopean
8 Oboe
8 Vox Humana
4 Clarion

ECHO
8 Rohrflöte
8 Vox Humana
Chimes

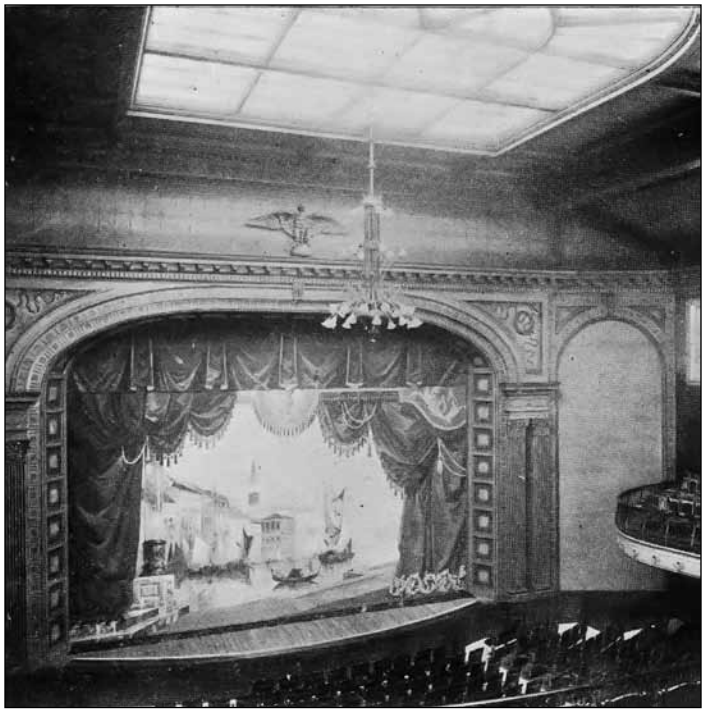
CHOIR
8 Diapason
8 Concert Flute
8 Dolce
8 Unda Maris
4 Flute d'Amour
2⅔ Nasat
2 Piccolo
1⅗ Tierce
1⅐ Septième
8 Cor Anglais
8 Clarinet
8 Harp
4 Celesta

SOLO
8 Gross Gedeckt
8 Viola da Gamba
8 Viole Celeste
4 Hohlpfeife
8 Orchestral Oboe
8 French Horn
8 Tuba Mirabilis

PEDAL
32 Bourdon
16 Diapason
16 Violone
16 Bourdon
16 Gedeckt (Sw.)
8 Octave
8 Violoncello
8 Bourdon
8 Gedeckt (Sw.)
5⅓ Quint
4 Flute
16 Trombone
16 Fagotto (Sw.)
8 Tromba
Chimes (Echo)

Source: *Annual Report, Carnegie Hall, Pittsburgh, 1948–49.* This stoplist differs somewhat from the specification given in www.aeolian-skinner.110mb.com drawn from the factory records at the American Organ Archives, and may represent a later configuration.

***Above**: Homestead Nampelate*



***Top**: Carnegie Free Library of Braddock. Undated photograph courtesy of Carnegie Library of Pittsburgh*

***Bottom**: Votey console at the Homestead Carnegie Music Hall*

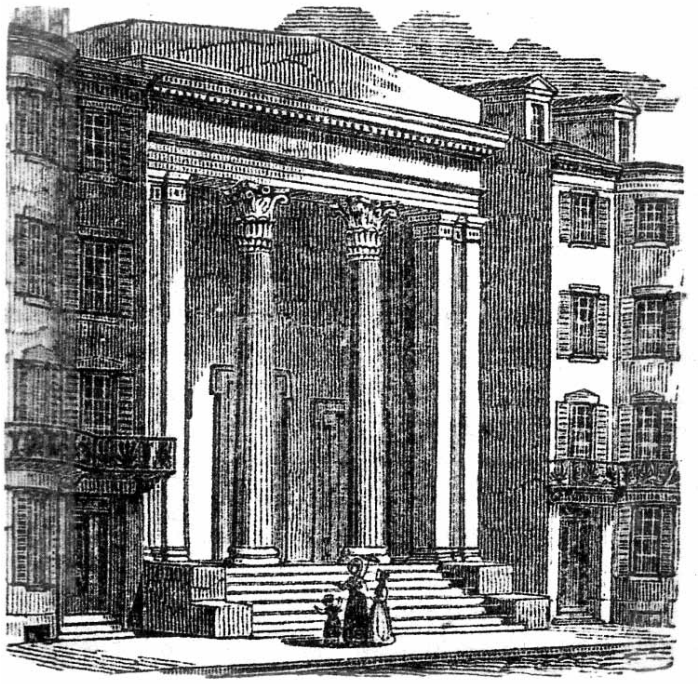
WILLIAMSON-WARNE & ASSOCIATES OF Hollywood, California, has been commissioned to restore the Aeolian pipe organ, Opus 1516, for the residence of Hugh M. Hefner in Holmby Hills (Bel-Air), California. The house, better known as "The Playboy Mansion," has been featured in numerous movies and television program, including recently, the reality show "The Girls Next Door" (in Europe, "The Girls of The Playboy Mansion").

The organ was built for Arthur Letts, and installed in 1923 in his residence on Franklin Avenue, in Hollywood, California. In 1926, Aeolian was contracted to dismantle, crate, and install the organ in Letts's new mansion in Holmby Hills. During construction of the home and installation of the organ, Letts died, and the project was completed by his son, Arthur Letts Jr. Hugh Hefner purchased the house in 1971.

In the fall of 2008, a water pipe in the closet off Hefner's bedroom sprang a leak inside the wall. The water found its way down to the floor below, completely inundating the organ and causing extensive damage. Williamson-Warne & Associates was contracted in January of 2009 to restore the instrument. The organ has been removed from the mansion and will be restored in the company's facilities and reinstalled and operational in early 2010.

For further information, and pictures of the ongoing restoration, visit the Web site at:

www.williamsonwarne.com



Central Congregational Church, Boston

Glimpses of the American Organ and Its Use, 1820–1850

BEVERLY JEROLD

DURING THE FIRST HALF OF THE NINETEENTH CENTURY, OPPOsition to organs in worship in the United States was diminishing. After praising the use of the organ in Europe, William S. Porter, in 1834, described the progress made in its American acceptance:

> Most of the protestant churches on the continent of Europe and the church of England concur in the use of this heavenly instrument; and the Scotch presbyterians and English dissenters are consequently alone in their aversion to its sacred use. This same spirit of hostility to the organ which our forefathers imbibed in England, when the organ was desecrated and abused by the then impure English church, and which they brought with them to these shores, we are glad to see is gradually giving way.[1]

He was concerned that the style of organ music be "grave, severe, and majestic," and that churches not employ organists "connected with places of public amusements. . . . Such an organist, coming into the church for his sabbath duties, after thus spending the week . . . evinces by the first touch of his finger on the obedient instrument, the profane habitude of his mind."

A few wealthy churches at the time continued to import organs from England, but American builders supplied most of the instruments. According to the *Boston Musical Gazette* (March 20, 1839), the results of local production were mixed:

> We know there have been many attempts at organ building without success. These fabricators have too much vanity to be taught any thing, and seem to imagine that, all that is necessary in the builder is to be able to make a pipe that will make a noise. It is the lack of knowledge and education that causes the failure. So, they go to work, and fadge up an article that may as well be termed a baggage-wagon, as a musical instrument.

STOPLISTS AND REGISTRATION

During this period, Americans continued to follow English registration practice, as seen in the frequent plagiarizing of John Marsh's *Eighteen Voluntaries, for the Organ* (London, [1791]). In 1820, for example, *The Euterpeiad or, Musical Intelligencer* (Boston) reprinted nearly the whole of his substantial preface without credit, even though its references to the Anglican service and cathedrals marked it as a British publication.[2] According to Marsh, a complete organ usually has

1. William S. Porter, *The Musical Cyclopedia: or the Principles of Music* (Boston: James Loring, 1834), 289, 291.

2. "The Organ, and a Description of Its Use," *The Euterpeiad or, Musical Intelligencer* 1, nos. 6, 7, 8 (Boston, May 6, 13, 20, 1820): 21f., 26, 29f. Barbara Owen's assistance in identifying the author as Marsh is gratefully acknowledged. Marsh's text appears also in several subsequent publications, such as "The Organ" in *The American Magazine of Useful and Entertaining Knowledge (1834–1837)* (June 1, 1835): 1, 10; and S.P. Taylor's *Practical School for the Organ*

three manuals (in ascending order): Choir, Great, and Swell, (that seldom extends lower than F or G below middle C). In 1791, a Pedal division was some decades in the future. Marsh numbers the stops, which tend to be standardized in this period, and describes the registration of the Great Organ (paraphrased here):

(1) and (2) The Open Diapason and Stopt Diapason are the foundation of the whole mixture and must always be drawn when other stops are added, although they may themselves be used alone. While the Open Diapason is louder, its bass pipes are generally slow to speak, so it is combined with the softer Stopt Diapason; this also strengthens the tone.
(3) The Principal, tuned an octave above the Diapasons, is occasionally added to them for strengthening and brilliance.
(4) and (5) The Twelfth must never be drawn without the three previous stops and the Fifteenth.

These five stops form a proper mixture for accompanying the choral parts of cathedral services or a small congregation singing Psalms in parish churches.

(6) The Sesquialtera is a compound stop of three, four, or five pipes for each note, tuned in thirds, fifths, and eighths so that every note is a common chord. It must never be used without the five preceding stops, or at least the Diapasons and Principal. This combination is sufficient whenever Full Organ is prescribed, and for accompanying the choral parts of services and anthems in cathedrals on Sundays or Psalms in a parish church.
(7) The Mixture or Furniture likewise has two or more ranks of pipes, but is shriller than the Sesquialtera and therefore should be used only in combination with it. It is useful for a large church or congregation.
(8) The Trumpet may be used instead of the Furniture. If not too powerful for the voices, it always improves and increases the chorus by strengthening the Diapason foundation and making the thirds and fifths in the Sesquialtera less predominant. In cathedrals, this combination should be used only to accompany choruses of verse services or anthems (which should be very full to better contrast the verse portions) and in Gloria Patris, Hallelujahs, etc., where "the drowning of the words is of no great consequence." In parish churches, it is useful only for a single verse or two for contrast, or when the congregation and church are very large, or when some score of charity children add their voices to the chorus. Then the Trumpet's deep, powerful bass mitigates "the shrillness of the Children's Voices." If the size of the church and congregation permits, this grand, powerful chorus can be further augmented by adding the Furniture. When the Trumpet is intended to imitate the real trumpet [as in voluntaries], it is combined with only the Diapasons.
(9) The Clarion or Octave Trumpet makes the chorus more brilliant but must never be used without all the preceding stops, and only for particular festivals, very large congregations, or a great many voices.

Marsh's statements concerning the Trumpet and the use of "Full Organ" for choral accompaniment suggest either that choirs sang with much greater volume than would be acceptable today or that organs were more lightly voiced. Because the term "Full Organ" in a score leaves too much to the organist's discretion, thereby making the organ dominant over the voices, he stresses that five degrees are available:

1. The Sesquialtera, with the five preceding stops.
2. The Furniture added to the Sesquialtera.
3. The Trumpet added instead of the Furniture.
4. The Trumpet and Furniture both added.
5. The Clarion added to the whole.

Marsh then continues with additional stops in the Great Organ:

(10) and (11) The Tierce and Larigot can be used properly only in the Full Organ, for they "only encumber an organ, and consume wind for little purpose."
(12) The Cornet, which has five pipes for each note and is tuned like the Sesquialtera, is only a treble stop, and thus should never be used in the Full Organ, but only with Diapasons for playing voluntaries, giving out Psalm tunes, symphonies of anthems, etc.

Turning to the Choir Organ ("vulgarly called the Chair Organ"), he lists the following stops:

(1) The Stopt Diapason, which for lack of an Open Diapason may be joined with:
(2) The Dulciana (whose range is seldom below Gamut [G]). It may be used alone.
(3) The Principal [4′] added to these stops is the proper accompaniment in full services when the sides sing alternately (when they sing together, the full organ is necessary), to which may also be added (especially if there is no Dulciana):
(4) The Flute [4′], whose pipes are stopped, and is in unison with the Principal, but softer. It is frequently used alone, in imitation of the common flute or flageolet, but is more properly combined with the Diapason. These two stops (and the Dulciana at pleasure) are the proper accompaniment for solo or verse parts of anthems.

(New York: Firth & Hall, 1844–47).

(5) and (6) The Twelfth and Fifteenth may be added to the above to accompany chants in full services (except when the two sides sing together), when the congregation is large or the singers numerous; and in parish churches, for some middle verses of a plain Psalm tune.

(7) The Bassoon, in unison with the Diapason and Dulciana, is combined with them "when used as a fancy Stop in Voluntaries." Instead of a Bassoon, some organs have a Vox Humana or Cremona, which, because of their very rough, disagreeable bass, should be used only with the Diapasons and not in the full Choir Organ, as the Bassoon may.

For the Swell Organ (limited compass), the usual stops are:

(1) and (2) The two Diapasons, which when used alone produce much the same effect as the Dulciana in the Choir Organ, and are therefore generally combined with at least

(3) The Principal [4′].

(4) and (5) The Hautboy and Trumpet may be used either singly or together, but always with the Diapasons.

(6) The Cornet is added to all the above to obtain a Full Swell, as an echo to the Full Organ. It is best used in this capacity, for as a solo stop, it is much inferior to the Great Cornet, which has more ranks of pipes plus the Diapasons to qualify it.

According to Marsh, the Swell is often used to accompany voices because of its expressive capability, but it principally serves for voluntaries, giving out Psalm tunes, or as an echo to the Trumpet, Cornet, etc. The use of the swell pedal has to be left to the player's discretion: "He should however consider that the mere see-sawing the Pedal up and down at random, and without meaning, can have no better effect than what is produced by a peal of Bells ringing on a windy day." Marsh furnishes meticulous registration instructions for each of his voluntaries, and in the preface to his *Fifth Set of Voluntaries* (London, 1822) adds this note: "whenever the word *swell* occurs, I always mean, the two diapasons and *hautboy* (or cremona) of that part of the Organ to be used, as whenever I mean that the reed stop should be omitted, I always use the words 'Swell diapasons' or 'diapasons and principal.'"

THE INTRODUCTION OF PEDALBOARDS

According to John R. Parker, writing from Boston in 1825, organs sometimes had a fourth division for the pedals,

> the grandest part of the organ. Till within these few years, pedals were scarcely known in England, and even now are generally what are termed 'sham;' *i.e.* they are only a range of sticks for the feet, connected with the keys of the great organ. Even these are of such use, that a person accustomed to them can scarcely endure the emptiness of the performance, which is manifest when they are wanting. . . . There will be a time when it will be esteemed disgraceful for an organ not to possess them, and an organist not to know how to use them.[3]

Generally speaking, pedalboards in these early years were restricted to larger organs, and independent Pedal stops to the very grandest organs.

Thomas Loud's *Organ Study* (Philadelphia, 1845) gives the pedalboard compass as one to two octaves, with the lowest note usually being CC; it occasionally descends to GGG, an octave below the lowest note of the manuals. Independent Pedal stops may comprise:

Double Open Diapason, an open wood pipe tuned an octave below the Diapasons;

Sub Bass, a stopped pipe in unison with the Double Open Diapason;

8′ Violoncello, a delicate open pipe of wood in unison with the Diapasons;

8′ Principal, an open wood pipe in unison with the Diapasons.[4]

"VARIOUS-SIZED ORGANS"

While Loud notes that European organs sometimes have four and even five manuals, he defines the three-manual organ as the largest to be found in this country. The compass of the Great and Choir Organs is GGG (omitting GGG-sharp) in the bass to F in alt [two and a half octaves above middle C]; some organs descend only to CC, which is considered "very objectionable" [but soon would become standard]. In contrast, the compass of the Swell Organ is only from F or G below middle C to F in alt, however, the lowest note in some organs is middle C and in others, the C below middle C. For those today interested in pursuing the matter further, Loud offers a fuller description of the stops and their construction than is usually found. Fig. 1 reproduces his "Description of various sized Organs:"

According to Loud, smaller organs were sometimes furnished with Pedals or Shifting Movements to take off the loudest stops, and sometimes with Composition Pedals to pull on various arrangements of the stops without the hand having to leave the keys.[5] A fuller description of shifting movements is offered in the preface to Marsh's *Fifth Set of Voluntaries:*

> And where there are not three sets of keys, the Organist will find a great convenience in a double shifting movement, or, in addition to the pedal taking off the usual, chorus stops, another shorter pedal close to it (so as to be used with the same foot) to take off the Open Diapason and Principal, leaving on therefore, when both pedals are down, only the Dul-

3. John R. Parker, *A Musical Biography: or Sketches on the Lives and Writings of Eminent Musical Characters* (Boston: Stone & Povell, 1825), 220f.

4. Thomas Loud, *The Organ Study: Being an Introduction to The Practice of the Organ* (Philadelphia: Loud's Piano Forte & Music Store, 1845), 1–4.

5. Loud, *Organ Study*, 1–4.

ciana and Stopt Diapason, the proper stops to accompany the swell. By means of these two pedals, four different mixtures can be used, namely the full organ, full choir organ, soft choir organ, and the swell, which is a greater variety than can be made, on an Organ with three rows of keys, without touching the stops by hand. The short pedal is also particularly useful when only the Diapasons and Dulciana are drawn, as by occasionally putting on and taking off the Open Diapason, a forte and piano, or echo, is produced.

After listing the organ's principal stops, the *Boston Musical Gazette* continues with the solo stops, which may be drawn alone or combined with one of the diapasons:

Dulciana, which may be used in place of one of the Choir Diapasons.

Flute, formerly made of metal, but now generally of open wood pipes.

Hautboy, a "fancy reed-stop" whose range seldom extends below the F below middle C.

Claribel, "of modern invention . . . not unlike the clarinet;" a half stop from middle C, and usually accompanied by the Stop Diapason bass; sometimes both are combined under the name of Stop Diapason.

Cromorne ("commonly, but improperly, called cremona"), which is useful for solo passages in the tenor range.

Vox-humana, a reed stop intended to resemble the human voice.

Bassoon, a reed stop in unison with the Diapason, and seldom extending higher than G above middle C.

For the Pedal, the writer lists the Double Diapason, a set of open metal or wood pipes tuned an octave below the Diapasons; sometimes the pedal is connected to the manuals. The Double Trumpet (Trombone), tuned in unison with the Double Diapason, is the organ's most powerful stop. The era of adding more exotic stops has begun, for he enumerates a very long list of stops lately added in imitation of European organs, such as Tenoroon Diapason, Corno Clarion, or Contra Shawm.[6]

In *American Church Organ Voluntaries* (1852), H.S. Cutler and A.N. Johnson offer a sample specification for a three-manual organ, in which the Swell now includes a Night-Horn, a Clarinet, and a Double Stopt Diapason, pitched an octave below the Open Diapason. Noting that the English first introduced this 16′ manual register about ten or twelve years ago, they call it the "most valuable stop in the swell."[7] On the other hand, Loud mentions that some large organs include in the manuals a Double Open Diapason and Double Stop'd Diapason, pitched an octave below the Diapasons, but adds: "They certainly require an Instrument of the Largest Class, to make their effect satisfactory."

6. "Description of the Organ," *Boston Musical Gazette* 2, no. 9 (May 24, 1847): 68.
7. H.S. Cutler and A.N. Johnson, *American Church Organ Voluntaries*, 2nd edition (New York: S.T. Gordon, 1856/reprint, Richmond: Organ Historical Society, 1987), 5. Originally published by A.N. Johnson in Boston in 1852.


Description of various sized Organs.

Organ of 4 stops.

1. Open Diapason or Dulciana, 2. Stopd Diapason, 3. Principal, 4. Fifteenth or Flute, with shifting movement to take off the Principal and Fifteenth or Flute. Size of case 3 feet high 5 ft: wide and 2 ft: deep.

Organ of 5 stops with 6 composition Pedals

1	Open Diapason	4	Fifteenth		Size of case.
2	Stopd Diapason	5	Dulciana from F	upward;	11 feet high
3	Principal	6	Flute		6 feet wide
					4 feet deep

Composition Pedals.

1. Draws out Dulciana alone, 2. Draws out Dulciana and Flute, 3. Puts in Dulciana and Flute, and draws out Open and Stopd Diapason, 4. Draws out the Diapasons and Principal, 5. Draws out all the stops.

Organ of 9 stops.

1	Open Diapason	5	Twelfth		Size of case.
2	Stopd Diapason	6	Fifteenth		11 feet high
3	Dulciana	7	Flute		8 feet wide
4	Principal	8	Trumpet		4 feet deep

A swell pedal may be added, to enclose the treble pipes from middle C upwards, and two shifting movements may also be added. One to take off the Principal, 12th, 15th, and Trumpet, and one to take off the Dulciana, Principal, 12th, 15th and Flute. This is generally the largest number of stops in one set of keys.

Organ of one and half set of keys, 20 stops – six in the Great Organ and four in the Swell.

Great Organ.				Swell.			
1	Open Diapason	5	Fifteenth	1	Stopd Diapason		Size of case
2	Stopd Diapason	6	Corno or Sesquialtera	2	Dulciana		14 feet high
3	Principal			3	Principal		9 feet wide
4	Twelfth			4	Trumpet		5 feet deep

Swell Scale, from G to F in Alt.

Organ of two set of keys all through, 14 stops.

Great Organ.				Swell.				
1	Open Diapason	5	Fifteenth	1	Stopd Diapason	5	Cornet	Size of case,
2	Stopd Diapason	6	Flute	2	Viol da Gamba	6	Clarionet	13 or 14 feet high
3	Principal	7	Sesquialtera	3	Principal			10 feet wide
4	Twelfth	8	Trumpet	4	Flute			7 feet deep

With an octave of pedal keys either with pipes or attached to the Great Organ.

Organ of three set of keys and Pedal Bass. 21 stops.

Great Organ.				Choir Organ.		Swell.			Pedal Bass.
1	Open Diapason	6	Fifteenth	1	Stopd Diapason	1	Stopd Diapason	6 Clarionet	1 Double open Diap
2	Stopd Diapason	7	Sesquialtera	2	Dulciana	2	Viol da Gamba		2 Octave
3	Principal	8	Trumpet	3	Principal	3	Principal		
4	Night Horn			4	Flute	4	Flute	with a Couple to connect the	
5	Twelfth			5	Fifteenth	5	Trumpet	Great Organ to Swell.	

Size of case. 20 feet high, 14 feet wide, and 10 feet deep.

Organ of three set of keys and Pedal Bass, 32 stops.

Great Organ				Choir Organ		Swell.			Pedal Bass.
1	Stopd Diapason	8	Tierce	1	Viol da Gamba	1	Open Diapason	8 Trumpet	1 Double open Diap
2	Open Diapason	9	Cornet	2	Stopd Diapason	2	Stopd Diapason	9 Hautboy or	2 Violoncello
3	Open Diapason	10	Sesquialtera	3	Principal	3	Dulciana	Clarionet	3 Octave
4	Principal	11	Mixture	4	Violano	4	Principal		
5	Night Horn	12	Trumpet	5	Flute	5	Fifteenth		
6	Twelfth	13	Clarion	6	Fifteenth	6	Flute		
7	Fifteenth			7	Opemuna or Bassoon	7	Cornet		

With two couples, one to connect the Great Organ and Swell, and one to connect the Pedals and Great Organ.

Size of case 28 feet high, 18 feet wide, and 11 feet deep.

***Fig. 1**: Thomas Loud, "Description of Various Sized Organs."*

THE COST OF AN ORGAN

In 1830, Henry Erben's essay in *Psalmodia Evangelica* (New York) describes organs of various sizes with their prices, summarized as follows:[8]

One manual: Open Diapason, Stop'd Diapason, Principal, and Fifteenth (GGG to F in alt), plus shifting movement: $475. Adding a Flute, Twelfth, Dulciana, and Trumpet: $850. Alternately, five stops for $525, six stops for $650, or seven stops for $750. A recent improvement to small organs has been the addition of a swell [enclosing the whole in a swell box], which increases the cost about $75.

Two manuals with limited Swell compass: $1,250. When the number of stops exceeds eight, a Swell manual extending from G below middle C to F in alt (Stop'd Diapason, Dulciano, Principal, and Trumpet) is usually added. The Great comprises Open Diapason, Stop'd Diapason, Principal, Twelfth, Fifteenth, and Cornet.

Two manuals with full Swell compass: "When the compass of the upper set of keys, is continued through in the Bass, it increases the cost of this class of organ, to $1,500."

Two full manuals with the following stops for $1,750:

Great: Open Diapason, Stop'd Diapason, Principal, Twelfth, Fifteenth, Cornet, and Sesquialtera.

Swell: Dulciano, Stop'd Diapason, Principal, Flute, and Trumpet.

8. Henry Erben, "On the structure and method of using the organ" in *Psalmodia Evangelica. A Collection of Psalm and Hymn Tunes* (New York: Elam Bliss, 1830), 53–56.

Two full manuals plus pedals: $2,500:
Great: Open Diapason, Stop'd Diapason, Principal, Twelfth, Fifteenth, Cornet, Sesquialtera, and Trumpet.
Swell: Open Diapason, Stop'd Diapason, Dulciano, Principal, Flute, and Hautboy.
Pedal: [compass of one octave, apparently with no independent stop.]
Three manuals for $3,000; if a Pedal Bass is added, $3,300:
Great: Open Diapason, Stop'd Diapason, Principal, Twelfth, Fifteenth, Cornet, Sesquialtera, and Trumpet.
Choir: Stop'd Diapason, Dulciano, Principal, Flute, and Fifteenth.
Swell: Open Diapason, Stop'd Diapason, Dulciano, Principal, Trumpet and Hautboy.
The very largest organ: $4,500:
Great: Stop'd Diapason, two Open Diapasons, Principal, Flute, Twelfth, Fifteenth, Tierce, Cornet, Sesquialtera, Mixture, Trumpet, and Clarion.
Choir: Dulciano, Stop'd Diapason, Principal, Violano, Flute, Fifteenth, and Cremona or Bassoon.
Swell: Open Diapason, Stop'd Diapason, Dulciano, Principal, Flute, Cornet, Trumpet and Hautboy.
Pedal: Double Open Diapason and Violoncello.
Couplers: Choir/Great and Great/Pedal.

A Mixture appears only on the last stoplist. According to Erben, the pedals sometimes have a compass of two octaves, and prices may vary according to the type of exterior desired. In comparison with the cost of an imported organ (see below), these figures are modest.

Erben also offers principles for "blending the stops." Because the Diapasons form the foundation, one or the other, or sometimes both, should always be drawn.

> We will then suppose the Stop'd Diapason to be first drawn out; after which, to increase the power, add the Open Diapason; next the Principal; then the Fifteenth; afterwards the Twelfth. These five stops constitute what is called the *Positive Organ*, and are generally of sufficient power for congregational music. Should more be required, the Sesquialtra, Cornet, Trumpet, and lastly the Clarion, may be drawn: this forms a powerful chorus.

For accompanying solos, "the proper stops are, first, Dulciano alone; the Dulciano and Flute; the Dulciano, and Stop'd Diapason; or the Dulciano, Stop'd Diapason, and Hautboy on the swell." For pieces having a solo stop, the Open Diapason is added to the Trumpet, and the Stop'd Diapason (and sometimes also the Dulciano) to each of the other reeds.

THE VOLUNTARY AND THE PROPER USE OF THE ORGAN

Besides the voluntary between the Psalms and the first lesson, Parker discusses the other main parts of the organist's duty, called

> "playing in" and "playing out," which might with great propriety be termed prelude and postlude. All three require much the same style, excepting that it may be allowed in "playing out" to employ occasionally a somewhat brisker movement than in the other two.

After offering instructions for playing style similar to those by Marsh below, he refers to the custom in some Dutch churches of organists playing for a full hour after the service, with most of the congregation staying to listen. Considering that this was probably the only music usually heard all week, it may well have been an attraction. Parker also relates an anecdote about George Frideric Handel:

> In a country church he once asked the organist to permit him to play the people out; to which with a politeness characteristic of the profession, he of course consented. Handel accordingly sat down to the organ, and began to play in such a masterly manner as instantly to attract the attention of the whole congregation, who, instead of vacating their seats as usual, remained for a considerable space of time, fixed in silent admiration. The Organist began to be impatient (perhaps his wife was waiting dinner), and at length, addressing the Performer, told him that he was convinced *he* could not play the people out, and advised him to relinquish the attempt; which being done, a few strains in the accustomed manner operated like the reading of the Riot Act by instantly dispersing the audience.

This anecdote is typical of American music journals of the period, for the reader learns more about European music and musicians, past and present, than about American musical news.[9]

In 1820, the *Euterpeiad* published an anonymous letter addressed to the Rev'd. Doctor White, Rector of Christ's Church in Boston (today, "Old North Church") and St. Peter's, voicing a complaint seen with some frequency in other publications:

> Unless the real design for which an organ is placed in a church be constantly kept in view, nothing is more likely to happen than an abuse of this noble instrument, so as to render it rather an obstruction to, than an assistant in, the good purpose for which the hearers are assembled. . . . The organist should always keep in mind, that neither the time nor place is suitable for exhibiting all his powers of execution; and that the congregation have not assembled to be entertained with his feats. . . . The voluntary previous to reading the lessons . . . should be done with great discretion and dignity, avoiding the appearance of every thing light and trivial, but rather endeavoring to compose the minds of the audience . . . All sudden jerks, strong contrasts of *piano* and *forte*, rapid execution, and expressions of tumult should be avoided. . . . The full organ should seldom be used on this occasion, nor should the voluntary last more than *five minutes* of time. Some relaxation, however, of this rule may be allowed, on festivals and grand occasions. . . . In general, the organ should ever pre-

9. Parker, *Musical Biography*, 226.

> serve its dignity, and upon no account, issue light and pointed movements which may draw the attention of the congregation and induce them to carry home, not the serious sentiments which the service should impress, but some very pretty air which the organist has been so good as to entertain them. It is as offensive to hear tilts and jiggs from a church organ, as it would be to see a venerable matron frisking through the public street with all the fantastic airs of a *columbine*.[10]

The restriction of the voluntary to five minutes (cited by others as well) might provide a clue to tempo in those English and American voluntaries of similar length comprising a slow introduction followed by a faster section.

PLAYING STYLE

Continuing now with Marsh's suggestions for using the stops and the style to be employed with each, as reprinted by the *Euterpeiad* (and paraphrased here), we find:

> With Diapasons, the style should be grave and sustained, gliding from note to note, or chord to chord, almost always holding a note, whether in the treble, tenor or bass. If the Principal is added, the style may be more brilliant and the fingering more staccato. Quicker passages have a better effect than with the Diapasons alone. "The Bass also being rendered more distinct by the Principal, it is usual (as well as to avoid the shrillness of the upper notes) to keep both hands lower down, than when the Principal is not drawn."
>
> For the Trumpet [when used as a solo], the style should also be grave and majestic, and retain the natural compass of the real trumpet, on which rapid and chromatic passages cannot be executed. The bass part is played chiefly on the Diapason, Dulciana, Principal, and Flute of the Choir Organ. Occasionally, particularly in a grand finale, the Trumpet Bass (with the Principal) or Full Organ may make a great effect.
>
> For the Cornet, quick music in a brilliant style without double notes or chords is appropriate. Although frequently used in voluntaries before the first lesson, it is too light and airy for the church. It thus should be used sparingly and only in a minor key, except on festivals and joyful occasions. The bass part may be played on the same manual, provided that it remains below middle C.
>
> The Flute is used in much the same style as the Cornet. "This also being of too light and trifling a nature to be much used in Churches, I think entire Flute pieces should be avoided, and the Flute only used as an echo, or by way of relief to the more noble parts of the Organ." The Stopt Diapason/Principal combination is likewise capable of handling rapid passages, and is recommended over the Flute, "it being by no means so trivial in effect."
>
> The style for the Dulciana resembles that of the Diapasons, but it seldom has a full bass compass. It requires a "tender, soothing style."
>
> For the Cremona, or Vox Humana ("if it be worth using, which is not always the case"), a *cantabile* style is proper, with the right hand playing from about C below middle C upward, and the left hand using the Diapasons. Because of the expression obtained with the swell pedal, the human voice may be better imitated on the Swell Organ than with the Vox Humana. The bass part is generally played on the Stopt Diapason and Flute of the Choir Organ (with or without the Principal, to balance the Swell stops).
>
> The Bassoon's style resembles that of the above reeds, except that it can be used down to Gamut [GG] or lower because its bass is so much better.

While the *Euterpeiad* indicates that this article is to be continued, it was not. Doubtless it would have comprised the final portion of Marsh's preface, which mainly concerns extempore playing, but adds: "Voluntaries . . . before the first lesson should be *generally* introduced with the Diapasons, or Swell, after which the Trumpet, Vox Humana or Bassoon may be used with intermediate passages (for the sake of variety and contrast) on the Swell or Choir organ." He cautions young players "against being led away by their ideas into a rapid hurry-scurry style of playing, which is neither proper for the Organ or the Church. In order to make the audience *feel*, they must have *time* so to do, which cannot be the case in a quick succession of fleeting passages, which make no impression, but leave the mind in the same (if not worse) state than it found it in."

ORGANS IN BOSTON

Since none of the organs described in this section has survived, all the information presented derives from the original sources, unless indicated by brackets.

After his brief history of the organ in Europe, Porter (1834) observes that the art of organbuilding has made great strides in America. He calls the organ recently built in Boston by Thomas Appleton for the Bowdoin Street church—perhaps the New Jerusalem Church (Swedenborgian)—at a cost of $4,000, probably not inferior to any in this country, and comparable to the best imported organs for power and effect. Its Sub-Bass was particularly grand and solemn; the largest pipe was 24 feet in length for the pitch of G, two octaves below the violoncello's G string.[11]

In 1847, the *Musical Gazette* profiled some of Boston's churches and their music, including specifications for most of the organs, the order of service, and information about their choirs. Further details appear in Cutler's and Johnson's publication, cited above, and a few of their remarks are included here, together with the *Gazette*'s material. Because the compass of a manual or a pedalboard is rarely given, it is impossible to know how many of the following organs had a full Swell compass, and, if they did, whether its stops were divided into treble and bass.

10. *Euterpeiad* 1, no. 10 (June 3, 1820): 37f.

11. Porter, *Musical Cyclopedia*, 279.

***Above**: The facade of the C.B. Fisk organ in King's Chapel, Boston, is a replica of the church's 1756 case.* PHOTO: LEN LEVASSEUR

Beginning in the city's North End, the *Gazette* discusses the New North Church (Unitarian; today, St. Stephen's Roman Catholic Church), whose organ with nine stops on the Great and six on the Swell (extending to F below middle C) was built by Appleton in 1827. The Swell bass had a Stopped Diapason, Principal, and Flute, which implies that the remaining stops were treble only. The organ also had a Sub-Bass from GG to F-sharp (because Erben's essay uses "GG" to identify a note given on the staff as GGG, this, too, may have been GGG), a coupler for keys and pedals, and a check pedal to take off all but the two Diapasons from the Great. The choir comprised a quartet, one voice per part, and the organist's salary was $300 per year.[12]

Nearby was the Salem Street Church (Congregational) built in 1828 and renovated in 1846 to include gas lighting. The original two-manual, 16-stop organ was built by Appleton, "one of the finest organs of its size we ever saw," and then sold to the Congregational Church in Manchester, Mass., at the time of the church's renovation. It was replaced by a "superb" three-manual, 40-stop organ built by Simmons & McIntire of Boston. Among its features were a Mixture on the Great, a 16′ Stopped Diapason on the Swell, a Tremulant, a Pedal compass from CCC to C (no Pedal stops were listed), and couplers: Great/Pedal, Choir/Pedal, Swell/Great, Choir/Great, plus pedal check. "The organ stands in an arched niche, which is admirably adapted to throw out the sound, both from the organ and choir," which numbered 62 members. The organist's salary was $300 per year. In the same vicinity was the Baldwin Place Baptist Church, one of the largest in the city, which had an Appleton organ (1834): ten stops on the Great, a Great/Pedal coupler, "with a sub-base to CCC ;" and six on the Swell "with a stop diapason base," plus Swell/Great coupler. It was "by no means so loudly voiced as is the fashion in building organs at the present time; yet such is its advantage of position, that it is more efficient than many larger instruments not so favorably situated." The choir numbered 40, and $550 was appropriated annually for the singing (which may have included salaries for the music director and organist).[13]

The organ in the Old South Church (Congregational) by Thomas Elliot, Builder to His Majesty's Chapels Royal, London, was imported in 1822 at a cost of between $9,000 and $10,000. Cutler, who was this church's organist in 1852, and Johnson supply its specification (summarized here):

Great: eleven stops, including a Double Diapason (16′), a Mixture, a Trumpet treble and bass, and a Pedal Diapason;
Choir, six stops;
Swell, five stops plus Tremulant;
Couplers: Swell/Choir, Great/Pedal, Choir/Pedal.

According to the *Gazette*, the organ included an octave and a half of Pedal pipes that were used at the coronation of George IV in Westminster Abbey. Appleton added a Tremulant and a Sub-Bass to CCC, and Cutler had a Swell/Choir coupler added. The choir had about 40 members, including two or three professionals, and the music budget was $800 per year.[14]

The *Gazette* describes the history and music of King's Chapel, the first Episcopal church in New England, which in the late eighteenth century became the first Unitarian church in America. The organ, imported from London in 1756, comprised a Great of eight stops, a Swell of five stops, and a Choir of six stops. Its Cornet and Sesquialtera both had four ranks, but each rank was drawn by a separate knob. "It is believed

12. "Churches in Boston," *Boston Musical Gazette* 2, no. 1 (February 1, 1847): 5f. This serialized article includes other churches not treated here.

13. Ibid., 2, no. 2 (Feb. 15, 1847): 12f.

14. Ibid., 2, no. 7 (April 26, 1847): 52.

this organ contains the first, or one of the first swell organs, ever built." The writer then comments on the inveterate dislike of the early settlers for the Episcopal service:

> Probably to no part was more objection made than to the chanting, and the "chest full of whistles," as organs were contemptuously called. The first organ used in New England was erected in this church, and it was undoubtedly an object of pious horror, to our worthy forefathers and fore-mothers.

Quoting from the Rev. F.W.P. Greenwood's *History of King's Chapel, Boston,* he continues:

> There is a very current tradition respecting this organ, that it was selected by Handel himself. Taking into consideration the above reference to "the most eminent masters in England," we may receive this tradition as founded in truth. And moreover, as the organ was designed for the king's chapel in New England, we may readily suppose that his majesty's favorite musician would at least be desired to give his opinion of its merits; and this opinion, being favorable, might be called a selection, even if the "mighty master" gave himself no farther trouble with its purchase.

According to the *Gazette*, "the choir has comprised five professional singers (two on the bass part) for the past 16 years, and the organist, Thomas Comer, has written music well suited to such an ensemble."[15]

The Park Street Church (Congregational) between Boston Common and the Granary Burying Ground had a three-manual Appleton organ (1838), which included a Sub-Bass to CCC and three shifting pedals for the Great, unusual in a three-manual organ. A summary of the stoplist provided is as follows:

> Great: ten stops including a Double Open Diapason (16′), a Stop Diapason treble and bass, a Mixture, and a Trumpet treble and bass;
> Choir: seven stops; including a Stop Diapason treble and bass;
> Swell: seven stops;
> Couplers: Swell/Great, Great/Pedal, Choir/Pedal, plus a pedal check.

While this organ was painted white, with gilt front pipes, the previously described instruments all had real or imitation mahogany or rosewood cases. The choir had 50 volunteers and the organist's annual salary was $600.[16]

Nearby was Central Congregational Church, where Lowell Mason was organist and conductor of a 50-voice volunteer choir. The church was erected in 1841 and the organ was another three-manual Appleton with two octaves of pedals to CCC and couplers: Swell/Great, Swell/Choir, Choir/Great, Swell/Great 8′, 4′ Pedals and Keys, and Pedals and Keys 8′, 4′. The Great had eleven stops, including a Mixture; the Choir, seven; and the Swell, seven. "The keys project two or three feet from the front of the organ, which places the organist in the centre of the choir, and enables him to hear the full effect of the organ." Organist's salary: $1,000. "In this church the hymns are selected by the organist (they are in whole or in part in some of the other churches which we have described)."[17]

"Formerly the Tremont Theatre until three or four years ago," continues the *Gazette*, "Tremont Temple (Baptist) seats 2,500 and has a splendid E. & G.G. Hook organ." The specification listed can be summarized as follows:

> Great: thirteen stops, including a Stop Diapason treble and bass, a Mixture and a Trumpet treble and bass;
> Choir, eight stops;
> Swell, eleven stops, including a Double Stop Diapason (16′), plus a tremulant;
> Pedal, from GGG to A, two octaves and two notes, comprising a Double Open Diapason (24′) of wood; a Double Stop Diapason of wood and an Open Diapason of metal.
> Couplers: Swell/Great, Choir/Great, Swell/Choir, Great/Pedal, Choir/Pedal.[18]

Built in 1845, this organ played a key role in establishing E. & G.G. Hook's leadership in New England by mid-century.

In its original location on Summer Street, Trinity Church (Episcopal) had "one of the most expensive organs in the city," built by John Gray & Son of London in 1837. The choir comprised a professional quartet, and the annual music budget was $1,300.[19] Shortly after its installation, the *Boston Musical Gazette* (May 2, 1838) reported:

> This instrument has excited many speculative opinions and has caused an unusual degree of curiosity . . . The Diapasons of this fine Organ are voiced in that peculiar round tone, for which its builder is unrivalled . . . It differs from all other Organs in this country, and is so arranged that the Organist fronts the pulpit and the auditory, and sits with his back towards the instrument. There is a small miniature organ in the front, ornamented with false pipes, and in external finish, somewhat resembles the large instrument. In this miniature concern are contained the keys, registers and stops, the action is placed upon the right and left hand of the Organ, and the communicating machinery with the great Organ is under the Organist's feet. The great Organ has a splendid trumpet stop, with a power divested of all harshness, and the swell organ is a compound of extremely sweet stops, (particularly the reed stops.) . . . There is one stop in this Organ, the quality of which, is between that of the stopt diapason and the flute: it is called *Clarabelle*; we do not recollect to have heard this stop introduced in any other organ, possessing such beauty of tone.—The largest metal pipe weighs 250 pounds: the three stopt diapasons and the flute are of wood, the basses are stopt, but the trebles are open, with coupling stops to the Great, Choir, and Swell Organs. Its contents are, viz:

15. Ibid., 2, no. 8 (May 10, 1847): 61f.
16. Ibid., 2, no. 9 (May 24, 1847): 68.
17. Ibid., 2, no. 10 (June 7, 1847): 76f.
18. Ibid, 2, no. 11 (June 21, 1847): 84.
19. Ibid., 2, no. 15 (August 16, 1847): 118.

GREAT ORGAN
First Open Diapason, metal
Second Open do. do. and wood
Stopt Diapason, with Clarabelle, Treble, wood and metal
Principal, metal
Twelfth, do.
Fifteenth, do.
Sesquialtera, 3 ranks, metal
Mixture, 3 ranks, do.
Trumpet, reed, do.
Clarion, reed, do.

CHOIR ORGAN
Open Diapason, wood and metal
Stopt do. with Clarabelle, Treble, wood
Principal, metal
Cremona, reed, metal
Dulciana, wood and metal

SWELL ORGAN
Open Diapason, metal
Double Stopt Diapason, wood
Stopt Diapason, wood
Principal, metal
Trumpet, reed, metal
Hautboy, do. do.

Pedals and Sub-Base Double Open Diapason, two Octaves, down to GG.[20]

The compass of the Great and Choir was 58 notes, and the Swell, 42 notes. While this writer cited the price as $8,000, Cutler and Johnson gave it as $10,000. Their stop list included also a Unison Diapason for the Pedal division, as well as Great/Pedal and Choir/Pedal couplers. Calling this instrument "one of the finest in America," they adorn the title page of their publication with its engraving, adding: "The style of music performed in this church is strictly English, and of the highest order; the excellence of the quartette is proclaimed by the manner in which they sing the sublime and elaborate services of Purcell, Kent, Arnold, and Boyce."

Cutler and Johnson considered Boston more highly favored with organs than any other city in the country, in proportion to its population. Of its 98 churches, 64 had organs of various sizes, including 21 with three manuals and from 30 to 50 registers. They also provide the full specification for the following organs (some of which were treated above by the *Musical Gazette*):[21]

Tremont Temple
Park Street Church
Old South Church
Methodist Episcopal Church (formerly Unitarian until 1849) on Hanover Street, Appleton: ca. 1845, 35 registers.
St. Paul's Episcopal Church (which became the Cathedral in 1912), Goodrich: 1825, 30 registers, the first three-manual organ in Boston of American manufacture.
Dover Hall on Washington Street, 52 registers, under construction by Simmons in 1852. Compass of 56 notes on the Great and Choir, 44 notes on the Swell, and 27 notes in the Pedal. In size, eclipsed only by Erben's organ in Trinity Church, New York City (built in 1846 at a cost of $15,000; 44 stops, including a 32′, on three manuals and pedal).[22] Compare this with the largest organ cited in Erben's 1830 essay above.

Over a 30-year span, the American organ underwent remarkable development. After the first three-manual organ was built in Boston in 1825, the number grew to such an extent that Boston alone had 21 by 1852. This number, together with the smaller instruments that must have been built, implies a booming business. Pedalboards, introduced in Boston around 1820, were at first merely pull-downs from the Great; but then independent 16′ and 8′ Pedal stops began to be incorporated into larger organs and eventually, a 32′ stop. Pedal compass increased from one octave to 27 notes. Another innovation was the introduction of 16-foot manual stops in the 1840s.

Stoplists tend to be standardized until the 1840s, when greater tonal variety was introduced and organs became larger. While the Choir was the second most important division of the organ and had a complete compass, the Swell served for more specific functions. The latter initially had a limited lower compass, ranging from middle C, the C below, or sometimes F or G in between. Then, some organs added a bass register to the Swell of two or three stops. By mid-century, the old English tradition of GGG as the bottom of the compass had largely been abandoned in favor of the Continental standard of CC. The American organ virtuoso had yet to appear, but, according to a discourse delivered by George Edward Ellis at the dedication of an organ in Harvard Church, Charlestown, Massachusetts, on September 26, 1852, foreign artists (whether he means organists or musicians in general is not clear) received a warm welcome:

> If Music can work refining and spiritual effects, as most surely it can, upon those who cannot make music—let its highest and best power be proved in the Sanctuary. Let us have some of the benefit of it here. Let not all the enthusiasm for it be lavished on successive foreign artists coming here in swift rivalry from the old world, and exacting almost the idolatry of the community, as if they really had a new Gospel in their instruments or compositions. . . . Let the organ serve as a combination of pipes answering to every humble, grateful, aspiring, adoring sentiment of the human heart.[23]

20. "Musical Instruments," *Boston Musical Gazette* 1, no. 1 (May 2, 1838).
21. Cutler and Johnson, *American . . . Voluntaries*, preface.
22. *Boston Musical Gazette* 1, no. 21 (November 9, 1846): 164.
23. George Edward Ellis, *The Organ and Church Music* (Boston: Crosby, Nichols, 1852), 20.

It's All About the Echo

ROLLIN SMITH

Ray Biswanger, president of the Friends of the Wanamaker Organ, has researched the papers of Eben Smith at the Denver Public Library. Smith was a Colorado mining mogul who financed the Los Angeles Art Organ Co. and the Electrolian Organ Co. Among the papers is extensive correspondence between F.J. Huenkin, manager of the Aeolian Organ Company's Chicago office and the noted Denver, Colorado, architect Arthur A. Fisher. In it, the two men discuss the installation of a second-hand Aeolian organ in a new residence.

LAFAYETTE HUGHES WAS THE SON OF CHARLES HUGHES (1853–1911), a prominent attorney who was counsel to many of Denver's politicians and capitalists and associated with several railroads. Lafayette was involved in his father's business ventures and expanded some of the family's holdings. In March 1925, he was building a sprawling 36-room, Mediterranean-style mansion at 41 Polo Club Circle, on property owned by the family. The drawing room was in its own wing and intended "primarily for music." It was 23′ wide by 50′ long, with an elliptical 18-feet high vaulted ceiling and featured a raised platform where musicales and other entertainments were given.[1] W.E. Fisher and A.A. Fisher[2] was one of the largest architectural firms in the Rocky Mountain region. They had designed and built the Hughes residence at 300 High Street in 1913, and contacted F.J. Huenken, manager of Aeolian's Chicago office, noting that "Whenever we have an organ installation to treat, it never occurs to us to write to any other company for information, as we believe the Aeolian Organs to be the standard house organ."[3] Although a new instrument was proposed, by March the plans changed when the Hughes's were offered Aeolian Op. 1361 that had been built for James N. Wright in 1916.[4] In the Hughes home, the organ chambers were to be in the basement at one end of the music room with an Echo organ at the opposite end. Huenken at first suggested that the Echo chamber

> should be excavated under the music room at the [west] end opposite the Main Organ, and that the tone . . . could then be brought out into the music room through the risers in the two steps going up to the elevated portion of the music room floor. This would naturally involve getting the Echo Organ material into the place through a trap door, inasmuch as I was informed that there would be no excavation under the music room except at the end where the Main Organ is to be located.

Huenken finally concluded that it would be more economical for the architect, and more compact and efficient for the Aeolian Company, to excavate a third chamber for the Echo division between the two for the Main Organ, and from this to run

> a tone chute 4½′ wide by 2′ high which will carry the Echo Organ tone to the opposite end of the room [50 feet distant!], where it can be brought out and up at practically any desired point, either through the risers of the stairs . . . or through a comparatively small grille in the floor which might be located directly under the piano.
>
> This chute can be constructed of a heavy gauged galvanized iron properly reinforced at certain points, and can be insulated by wrapping on the outside with one of the many forms of bedding materials or quilts that are available. This scheme is not a new and untried one, but has been used successfully in many instances.[5]

Just how successful a 50-foot horizontal tone chute proved "in many instances" would be interesting to hear. The most successful tone chutes were those that conducted the tone to a room above. On the contrary, the Aeolian in the Frick Collection in New York City has pipe chambers on the second and third floors with the only tonal egress being an opening in the wall above the landing of the staircase. At the console, the 80-rank instrument sounds extremely muffled.

The plan for the Hughes tone chute was never put to the test because the architect found that there was an excavated space at the west end under the music room for a small ventilating system, and the Echo Organ chamber could be situated next to it.

Huenken wrote Arthur A. Fischer that

> it may strike you that these openings in the risers are quite small and they are so, when compared with the opening for the Echo Organ as it is situated in Mr. Wright's Denver residence. I believe, however, that in view of the fact that the Echo Organ is right in the Music Room, we will accomplish a very fine Echo result, which of course is just exactly what we are after.[6]

The Aeolian organ was installed and Lafayette Hughes maintained the house until his death in 1958. The house was demolished in the 1970s and the land was sold for the development of exclusive residential properties.

1. James Bretz, *Mansions of Denver: The Vintage Years* (Boulder, Colo.: Pruett Publishing Co., 2004), 56.
2. William Ellsworth Fisher (1871–1937) and his brother Arthur Addison Fisher (1878–1965).
3. Letter of January 15, 1925, from W.E. and A.A. Fischer, Denver, to F.J. Huenken, Chicago.
4. A two-manual, 19-rank organ that, after additions (including a six-rank Echo division), now included 33 ranks with two sets each of Harp and Chimes.
5. Letter of April 13, 1925, from F.J. Huenken, Chicago, to A.A. Fischer, Denver.
6. Letter of April 21, 1925, from F.J. Huenken, Chicago, to A.A. Fischer, Denver.

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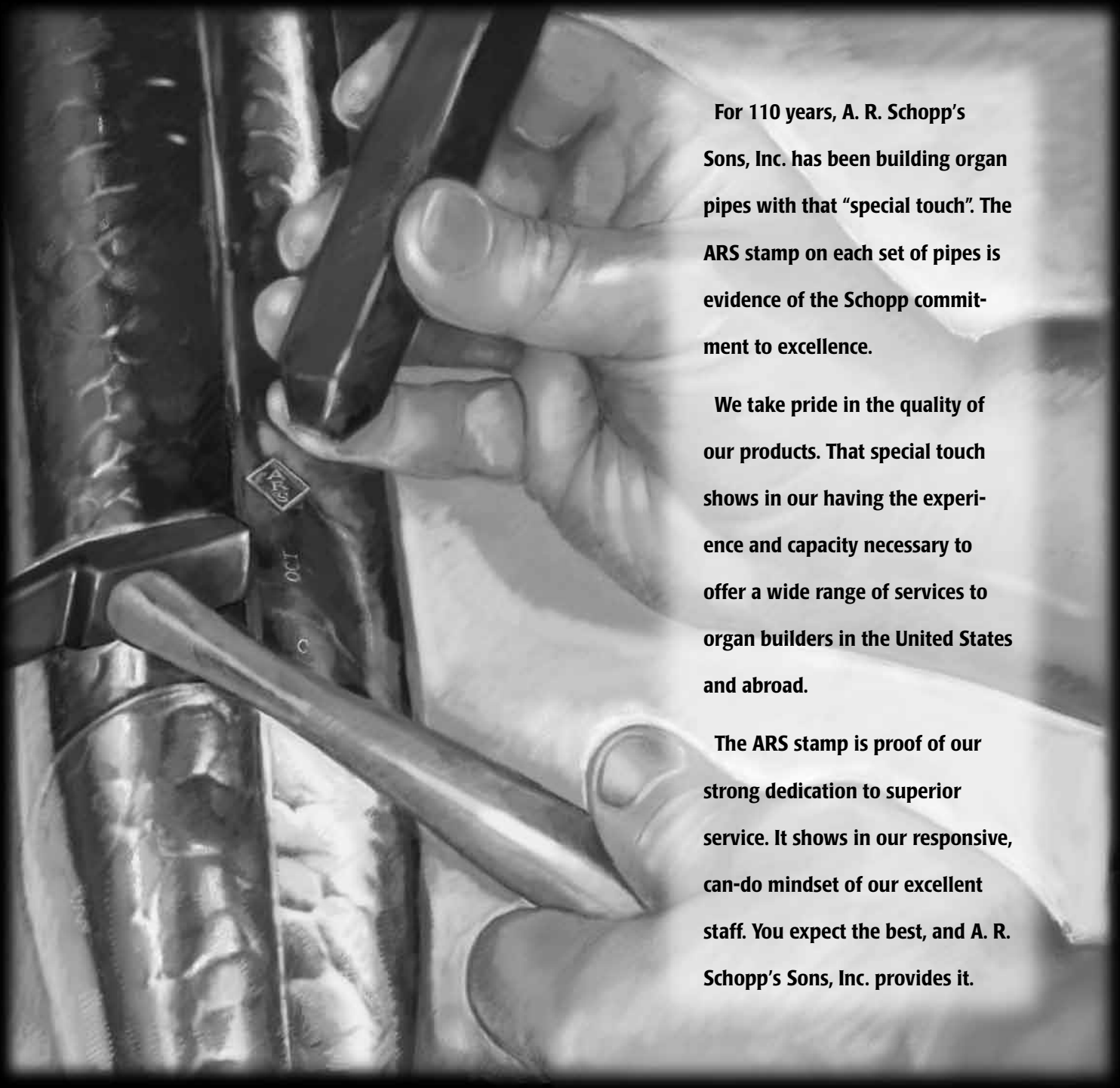

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New OHS Guidelines for Conservation

JOHN WATSON

THE NATIONAL COUNCIL OF THE ORGAN HISTORICAL SOCIETY has ratified new "Guidelines for Conservation," printed in full and without copyright restrictions on the following pages and on the OHS Web site. Drafting such a document prompts us to reflect on the principles that guide our preservation of significant organs, and on the challenges presented by the diversity of perspectives within our own ranks. We all advocate preserving the integrity of historic organs, but what kind of integrity would each of us mean? Is it integrity of musical and visual quality, usefulness for present purposes, historical verisimilitude, or durability for frequent use? We are the Organ Historical Society, so how should our middle name shape our preservation responsibilities? Although it would be possible to reduce any one, narrow concept of integrity into a list of rules for restoration, it is more challenging to develop a set of principles that allows and encourages a thoughtful consideration of all legitimate points of view, and of the specific characteristics of each organ in its context.

Consensus on these issues and any specific path to preservation will be forever elusive. The new Guidelines follow the lead of the most widely accepted international preservation charters by giving greater attention to the underlying principles of preservation. Unlike standards of practice that change with the times, principles remain relevant.

The Preamble begins with a new and broader definition of "historic" to accommodate the changing criteria for which instruments deserve the most rigorous conservation approach. Section II.B expands on the subject but leaves it to other documents to recommend when an original or historically important past state should be preserved intact.

Conservation has often been misunderstood as nothing more than preservation in an unchanging state and therefore the antithesis of restoration. In agreement with other widely accepted definitions, such as those published by the American Institute for Conservation and by the Canadian Conservation Institute, Section II of the OHS Guidelines now defines conservation much more broadly. Not only does conservation often include a preservation-minded approach to restoration, but it also includes examination, documentation, stabilization, maintenance, reconstruction of missing parts, and control of environmental conditions. By these definitions, rebuilding, modernization, and enlargements fall well outside the bounds of conservation.

The Preamble states the basis of restorative conservation as "a preservation-minded approach to restoration that saves not only utilitarian and aesthetic qualities, but also the historical narrative encoded within an organ's physical substance." How to protect historical evidence during restoration is the subject of Section III, the Articles.

The Guidelines refer to "restorative alterations," which, at first, may seem a contradiction of terms. Yet, recognizing the importance of significant organs as historical documents makes clear the idea that restoration is itself a kind of alteration. This leads directly to the importance of detailed documentation of the restoration in order to keep the historical record clear. Sections III.A about alterations and III.C about documentation are thus appropriate bookends for the section on restoration, stabilization, and other types of treatment.

Guidelines for treatment (Section III.B) are at the heart of the document, and include nine principles. Preparation, collaboration, and written proposals are encouraged for the planning stage. The principle of minimum intervention follows and merits five bulleted subsections. Just as minimally invasive medical procedures reduce trauma to a patient, so minimizing the intrusiveness of intervention reduces collateral damage to historical evidence in an organ. Wholesale replacement of old components or unnecessary renewal of historic surfaces, for example, can be catastrophic to an organ's historical narrative. Reversibility is only partly achievable, but it, too, takes its place among the chief principles of restorative conservation by making room for future scholarship to enable later restorations to correct at least some of the mistakes we will inevitably make.

The 1986 version of the Guidelines required that "all replacement parts should conform as closely as possible to the originals with regard to materials and method of construction." Reflecting the new emphasis on preserving historical evidence, the new Guidelines add that such imitative reconstructions should be clearly identifiable on close inspection. Similarly, the new document recommends great caution when correcting what appear to be mistakes by the original builder. These, too, can be revealing of the historical workshop and the judgments that took place there. In the same vein, the Guidelines caution about recycling components from other organs. While this may be a necessary expedient, it is urgently important to keep the historical record clear by discreetly marking the parts with their true origin and recording that alteration in the treatment report.

Organ documentation has long been understood as the recording of measurements and other organological data, or what is termed in the Guidelines "descriptive documentation." While this remains as important as ever in the preservation of organ history, the Guidelines place even greater urgency on documenting the treatment itself. A sufficient treatment report can reduce the potential loss of historical evidence caused by restoration. In short, future organ historians should be able to examine (in a virtual sense) the pre-treatment artifact both through the evidence of our interventions and through written and photographic treatment reports. The Guidelines include recommendations for the preservation and distribution of the treatment reports.

Why not rules? Restoration and preservation are extraordinarily complex subjects. The literature reveals a history of debate about restoration that extends back to ancient times. Often-heated differences of opinion about recent organ restorations indicate the philosophical complexities and diversity of perspectives on the subject. From any one narrow point of view, it may seem possible to reduce all these considerations to a list of things that must or must not be done in all restorations. Simplifications of this kind easily harden into strongly held ideological absolutes that pit people against each other and make it more difficult to give due consideration to nuanced variables.

While strongly discouraging any new departures from an organ's original design, the Guidelines, nevertheless, should be able to accommodate a greatly enlarged and heavily altered organ that subsequently accumulated significance in its altered form. Rules that demand the return of some detail to its original state, for example, can prompt the destruction of what may be important evidence of a significant organist, restorer, or design aesthetic.

Whether referring to a particular organ, or just one part of it, preservation-worthiness is always a matter of judgment. Significance is a continuum with many variables and infinite shades of gray. The particular web of meanings in which each organ stands is unique. There simply cannot be a one-size-fits-all set of rules that works for every situation, and we cannot remove the role of judgment in conservation.

Auxiliary documents, less constitutional in tone, more easily updated, and less restricted in length, are being drafted and will be published on the OHS Web site as they become available. Already posted is a brief, annotated bibliography of conservation books and resources.

The National Council of the OHS commends these new Guidelines to all of its members, all owners and caretakers of historic organs, and especially to all who plan and who undertake the restoration of historic organs.

(The August issue of *The American Organist* features a lengthy article by Michael Friesen, "A Selected Bibliography on Conservation, Restoration, and Documentation Relating to the Pipe Organ." Editor.)

Guidelines for Conservation

Organ Historical Society

I. Preamble

Pipe organs that have been attributed with extraordinary aesthetic, artistic, documentary, historic, scientific, or social significance are a cultural inheritance to be passed on to future generations. Regardless of their age, it is the nature of such instruments to be both historic and artistic. Each part of this dual nature places conditions on our right to enjoy the heritage, and our obligation to preserve it for the future.

Historic organs are an invaluable, endangered, easily damaged, and non-renewable cultural resource. Faced with unprecedented threats from building redundancies, electronic substitutes, improper restoration, transient musical fashion, and severe funding shortfalls, organs are threatened as never before. Even with prospects for restoration come other potential threats to the historical essence and content of organs. These guidelines recommend a preservation-minded approach to restoration that saves not only utilitarian and aesthetic qualities, but also the historical narrative encoded within an organ's physical substance.

Forming the basis for these guidelines are principles articulated in several broadly accepted international charters for historic preservation. The Guidelines are provided for use by restorers, owners, restoration advisors, and all with responsibility for the stewardship of historic organs. The document should be considered in its entirety, as many of the articles are interdependent.

II. Definitions

A. Conservation

All actions intended to preserve cultural property for the future. Conservation activities include examination, documentation, treatment, and preventive care.

1. Examination

The investigation of the structure, materials, relevant history and condition of organs, including

the extent and causes of deterioration, alteration, and loss.

2. **Documentation**
(See also section III.C below)
The recording in a permanent format of information derived from conservation activities. Documentation records condition before and after treatment, treatment proposals, treatment reports (changes to the organ due to conservation activities, along with the justification for those changes), recommendations for subsequent care, and relevant correspondence. Records also include information revealed during examination, or other conservation activities that assist in the understanding of the organ.

3. **Treatment**
All interventions carried out on the organ with the aim of retarding further deterioration or aiding restoration. Treatment may take one or more forms including stabilization, maintenance, restoration, and reconstruction:
   a) Stabilization
   Interventions intended to slow deterioration.
   b) Maintenance
   Regular procedures required to sustain preservation and appropriate use, such as tuning, regulating, lubricating, or replacing air filters.
   c) Restoration
   All direct actions intended to return an organ to a known or assumed past state. The aim of restoration is to reveal lost physical and aesthetic qualities, and is based on respect for the remaining historical evidence, and on clear indications of an earlier state.
   d) Reconstruction
   Reconstruction serves to depict vanished or non-surviving portions of an organ. Reconstruction may be undertaken when documentary and physical evidence survive and conjecture is minimal. To avoid a false sense of history, conjectural reconstruction should be avoided whenever possible. If conjecture becomes necessary, measures should be taken to avoid deception about the origins of the reconstructed components.

4. **Preventive Conservation**
All actions taken to slow deterioration by controlling the agents of decay. Preventive activities include control of environmental conditions, pest management, control of access, and other risk management.

B. Cultural Significance
Organs are worthy of preservation in both form and substance when they have been judged to have musical, artistic, historic, or social significance. The degree of preservation-worthiness is determined through informed and careful judgment, usually based upon examination, archival research, comparative studies, and through consultation with relevant experts and stakeholders. All forms of significance may also be represented by the term *historic.*

C. Preservation
The protection of organs through activities that prevent damage or loss of informational content and retard deterioration. The primary goal of preservation is to prolong the existence of organs as long as possible in an unchanging state. Preservation involves management of the environment and of the conditions of use, and may include treatment in order to maintain an organ, as nearly as possible, in stable condition.

D. Alteration
All changes to an organ's substance wrought by intervention are alterations. Alterations are of two types: interventions that deviate from the organ's original form, and those intended to restore it to a past state. Both types of interventions potentially affect the content and clarity of evidence in the organ. Conservation procedures provide protection of historical integrity through safeguards detailed in the following Articles.

III. Articles

A. Alterations

1. **Validity of Alterations**
Past alterations bear witness to their own time, and may be valid and worthy of preservation in some instances. Any removal of past alterations requires careful judgment as to the relative significance of the altered and original states. Return to a state of complete stylistic unity sacrifices the evolved state and the associated evidence of subsequent history, and is appropriate only when the removed materials are of little interest and the restored state is sufficient to justify the action.

2. **New Alterations**
Interventions should not modify the known aesthetic and physical characteristics of the organ, especially by removing or obscuring historic material or through non-essential re-voicing. Enlargements or modernizations should be strongly avoided whenever possible. When the removal of historic materials is unavoidable, the affected components should first be documented in their pre-restoration state. Whenever possible, material removed from an instrument should be retained as part of the organ's historical narrative.

3. **Preserving Historic Context**
   Organs that have escaped relocation bear witness to the history of that place, and should be removed from their historic setting only when relocation is beneficial or necessary for their preservation.

B. Treatment

1. **Treatment Planning**
   The conservation needs of historic organs should be based on adequate study of archival sources, detailed physical examinations, and collaboration with stakeholders and experts with applicable experience. Treatment proposals detailing interventions, however tentative they must be, facilitate collaboration and are appropriate means of communicating with all parties.
2. **Minimum Intervention**
   - Intervention potentially risks erosion or loss of historical evidence. Therefore, the most appropriate action in a particular case is one which attains the desired goal with the least intervention; treatments should change as much as necessary, but as little as possible.
   - Signs of age are evidence of historic use and testimony of the organ's passage through time. They should be retained whenever possible. It is often sufficient, for example, to spot-treat the most distracting scars to avoid wholesale refinishing.
   - While interventions should be minimized, they should not stop short of making the instrument durable enough to fulfill its function for a reasonable interval before the next restoration.
   - Whenever possible, treatments should be localized and targeted to the specific problem. Unnecessarily thorough restoration threatens historical evidence and should be avoided.
   - In the extraordinary event that material evidence is so rare and important that any loss cannot be tolerated, non-intervention may best serve to promote preservation of the historic organ. In such cases, a reproduction may serve musical needs without affecting the original.
3. **Reversibility**
   All restoration involves subjective interpretation, and submits to future re-evaluation. Whether literally possible or not, reversibility remains a useful, albeit idealized goal in all treatment. Whenever possible, treatments should be additive rather than subtractive, adding to an incomplete component, for example, rather than replacing it entirely.
4. **Making Interventions Detectable**
   Restoration and reconstruction may imitate period work, but it is imperative that all interventions be detectable on close inspection, as well as through treatment documentation. Deceptive imitation falsifies the historic organ as an authoritative record of period construction.
5. **Correcting Historical Work**
   Although historical design, materials, or workmanship may sometimes fail the current restorer's standards of quality, they nevertheless give authoritative testimony of past makers' knowledge, skill, or judgment, and deserve respect as historical evidence. Every effort should be made to retain such work whenever possible.
6. **Conservation Methods and Materials**
   Traditional methods and materials are preferred except when non-traditional alternatives better serve preservation goals (example: reversibility), without adversely affecting appearance or function. The advantages of treatment materials and methods must be balanced against their potential adverse effects on future examination, scientific investigation, treatment, and function. Materials newly derived from endangered species should not be used in treatment.
7. **Recycling Historic Components**
   Combining components from multiple historic organs potentially creates a falsification that can mislead future forensic examination. Even when the components are made by the same maker in the same period, it is imperative that the transplanted parts be clearly labeled and their true origins documented.
8. **Removed Materials**
   Components and fragments that must be removed should be labeled and given archival storage whenever possible to preserve historic evidence. Storage inside the organ itself may be appropriate when space is sufficient and there are no adverse effects on the organ.
9. **Collaboration**
   As artifacts, organs are unusually complex and diverse in materials and design; no individual can be expert in every aspect of their conservation. It is therefore generally desirable that treatment planning involve collaboration with colleagues and allied professionals having potential to contribute. Interdisciplinary collaboration, the use of independent advisors and consultants, or reliance on a balanced conservation advisory committee also provides appropriate checks and balances to safeguard against conflicts of interest.

C. Documentation

Documentation exists in two types: *Description* and *Conservation*. Although both are highly important in the overall preservation of organs, conservation documentation is the first obligation in all interventions. Any substantial campaign of conservation should also include full descriptive documentation.

1. Descriptive Documentation

This form of recording creates a picture of an organ that may be superficial, or when sufficiently detailed, could guide the complete reproduction of the instrument. Such documentation typically informs comparative studies, future restorations of similar instruments, or the design of new organs. In the event of catastrophic loss of an organ, descriptive documentation constitutes a form of virtual preservation, and is therefore particularly important for the rarest instruments. Descriptive documentation consists of layout, measurements, materials identification, technical specifications, markings, decoration, and other construction and tonal details. Most descriptive documentation can be recorded independent of restorative conservation, although some details are only revealed during disassembly.

2. Conservation Documentation

Inasmuch as culturally significant organs bear physical evidence of their origins and subsequent history, restoration necessarily overlays present interpretations and workmanship upon the historical record itself. It is therefore incumbent on restorers to preserve an organ's informational integrity by recording in writing and through photographs the extent, location, and nature of interventions. Conservation documentation is typically generated in three phases.

a) Examination (or Condition) Report

This is an assessment of condition on a section by section, component by component level. Some descriptive data are also germane to the extent that they shed light on treatment strategies. Examination reports identify and diagnose condition issues, including the materials involved, and the location and extent of deterioration, past alterations, and loss.

b) Treatment Proposal

The treatment proposal details the objectives of the treatment and the measures proposed for each condition issue, specifying the affected component, and any conservation materials that are to be used. The proposal may be based upon, and structured like the examination report. When appropriate, multiple treatment alternatives may be provided. The primary use of the proposal is to facilitate planning and communication between practitioners, owners, advisors, and other collaborators. The treatment proposal must always be subject to change, as new information is likely to emerge during the treatment phase.

c) Treatment Report

The restorer should keep detailed records of the treatments applied during the intervention. Such documentation permits future investigators to identify the specific restorative alterations that were made, the areas affected, and the materials added or removed. Usually based upon the treatment proposal, a treatment report records all details of the actual treatment, some of which will not have been possible to predict in the proposal. It also includes condition issues revealed during the course of treatment and not represented in the proposal. Any descriptive documentation revealed during disassembly should also be recorded. The treatment report should include preventive conservation recommendations, such as maintenance procedures, recommended environmental conditions, and special handling considerations.

3. Preservation of Documentation

Conservation documentation is an invaluable part of the history of the historic organ and should be produced and maintained in as permanent a manner as is practical. Paper documentation is recommended, as short-lived electronic-based media cannot be considered archival.

4. Distribution of Documentation

Copies of examination and treatment records should be given to the owner or authorized agent, who should be advised of the importance of these materials. When access does not contravene agreements regarding confidentiality, strongly consider insuring preservation of the documents by submitting copies to the American Organ Archives. If possible, store another copy of the document, or a summary in small type if necessary, inside the organ itself.

5. Judgment in Documentation

Careful judgment is required in deciding the thoroughness of documentation, but under no circumstances should practitioners fail to record interventions. Owners may require instruction in the importance of conservation documentation and the need to provide for its costs.

BOOKS

***Schoenstein & Co. Organs,* Orpha Ochse. Richmond: OHS Press, 2008. 147 pp. illus., softbound, $25.99. Available from www.ohscatalog.org.** Orpha Ochse has once more made her mark as an observant chronicler of American organbuilding history, particularly with regard to the 20th century. Although only about a third of her ground-breaking *History of the Organ in the United States* dealt with the 20th century, her hefty study of the Austin firm covered the entire century, and her work on Murray Harris gave us insights into the early part of it. With her monograph on California's present-day Schoenstein firm, she brings us from the late 20th century into the first decade of the 21st. It is an interesting trip with one of the period's more original builders.

Although the firm in question was founded in 1877 by German immigrant Felix Schoenstein, and operated by him and subsequently his sons and grandsons for a century thereafter, that part of the story rates only a two-page thumbnail sketch at the very beginning. However, the details of that first century of the firm's history are amply covered in Louis J. Schoenstein's 1977 *Memoirs of a San Francisco Organ Builder.* By 1977, however, most of the Schoensteins were dead or retired, and the company was shambling along in its old San Francisco factory by doing rebuilds and maintenance. However, a new era began with the sale of the company in that year to a relatively unknown entrepreneur, Jack M. Bethards. Ochse introduces the reader biographically to a trumpet-playing teenager who had boldly assayed the restoration of a theater organ while still in junior high school, but went on to earn his MBA and enter a career in big business, eventually establishing his own successful consulting firm and, briefly, serving as manager of the San Francisco Opera. Yet, organs were never far away. In 1974, he restored one for a local Catholic church, and shortly afterward installed a Wurlitzer in his own home. In addition, in 1977 he bought himself an organ company—the old Schoenstein firm. Bethards was already highly experienced in business and management, but with this acquisition came the necessity of a self-propelled crash course in practical organbuilding that involved a lot of homework and four international study trips. Fortunately, he had Lawrence, the last surviving Schoenstein family organbuilder, to help guide his steps in the earliest days. He soon added other experienced organbuilders to the staff with varied backgrounds ranging from Aeolian-Skinner, Möller, and Visser-Rowland to Berghaus, Rosales, and Beckerath.

Progress was slow at first, with the revived firm's initial output being mostly small organs and rebuilds on the West Coast, but that began to change significantly in the decade 1984–94. That period opened with the renovation of the famed Mormon Tabernacle organ, which both served as a further learning experience for Bethards and helped to focus national attention on his San Francisco firm. Then came a brief spell of experimentation with smaller organs in the French Romantic style. However, by the early 1990s, Bethards was beginning to focus more strongly on the work of Ernest Skinner and the symphonic tonal aesthetic. In addition, the Schoenstein firm was garnering contracts for substantial three- and four-manual organs, which, after 2000, included not only large church organs in Nebraska, Wisconsin, Texas, Massachusetts, Ontario, and Washington, D.C., but also organs for a concert hall in Nashville and the mammoth Mormon Conference Center in Salt Like City. Truly the makings of a success story.

Ochse organizes her monograph in four roughly chronological segments. Part I deals with the firm's history and biographies of Bethards and some of his key co-workers. Part II outlines Bethards' organbuilding philosophy. Tonally, he has carved out his own niche in modern organ building by exploring "any and all avenues that might contribute to the organ's expressive powers." These avenues include not only voicing and scaling, but also very steady wind supply, his own patented "expansion cell" windchest construction (a drawing of which is included), medium to high wind pressures, and double (and sometimes triple) enclosures. Bethards' consoles appear at first glance to be elegant and relatively uncluttered Aeolian-Skinner knock-offs, which, however, are loaded with a variety of digital registration aids, with plenty of programmable pistons, toe studs, crescendos, and memory levels, and occasional unorthodox couplers for switching various divisions (including Pedal stops) to different keyboards.

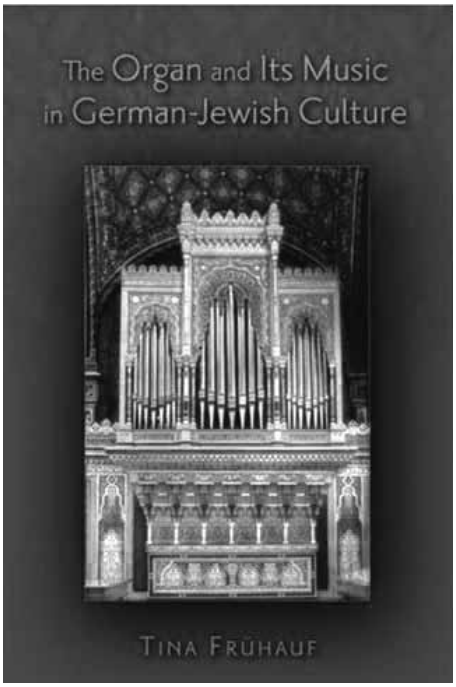
Part III describes Schoenstein organs of the 1990s, illustrating via stoplists and descriptions of selected organs the gradual evolution of Bethards'

philosophies. These include a combined Solo/Celestial division of contrasting colors, increased use of multiple expression, and selective duplexing. Although Bethards has little use for electronic tone generation generally, he occasionally employs it in this period for, of all things, percussion stops (Chimes, Harp, and Celesta). He also begins experimenting with new stops, especially strings and flutes, although some sound a bit like variants of such old-timers as the Doppelflöte and the Erzähler. While larger organs begin to predominate, the '90s also include some creative unification in a six-rank chapel organ.

In Part IV, we enter the 21st century, and encounter some of the firm's largest organs yet, including a concert hall organ for Nashville. These eventually necessitated a move to a new and larger factory in nearby Benicia, although the old San Francisco one remains in use also. One of the smaller organs is a three-manual practice organ for the Juilliard School so symphonic in character that it consists entirely of colorful 8′ ranks, with a few 4′ and 16′ extensions (and lone Twelfth and Fifteenth extensions in the Choir). This is obviously not an organ the students are encouraged to practice their Buxtehude on! The Skinner influence is present, even down to the signature Flügel Horn. Some substantial church organs continue to appear, and some of them, although in cramped and acoustically dead quarters that might scare off some other builders, nonetheless still manage to draw praise.

The book is copiously illustrated with good sharp black-and-white photos; elegant color photos of two recent Schoenstein organs adorn the covers. Appendices list members of the Schoenstein family, employees of the current (since 1977) establishment, complete opus lists of the "old" and "new" Schoenstein companies, 1881–2010, a discography, bibliographies, and index. Despite the fact that the last organ mentioned will not be completed until 2010, this is a historical document. Regardless of where the American organ scene will be fifty or a hundred years from now, this clear and concise monograph is sure to be viewed by future organ historians as a unique and impartial documentation of one of its most interesting (and even controversial) aspects at the turn of this century.

—BARBARA OWEN



***The Organ and Its Music in German-Jewish Culture,* Tina Frühauf. New York: Oxford University Press, 2009. 284 pp. $74.00 (hardcover).**

That any remains of German-Jewish organ and liturgical music survived *Kristallnacht* and eventually the Holocaust is remarkable; and that Tina Frühauf was able to produce a compact, fluid narrative from the paucity of extant documents at her disposal is equally extraordinary. Originally published in 2005 as *Orgel und Orgelmusik in deutsch-jüdischer Kultur*, this, Frühauf's English-language text, is not only her own translation of the earlier publication, but is a substantial revision of both fact and format as well.

While organs were introduced into European churches between AD 900 and 1100, there is iconographic evidence that the organ was part of Jewish culture in Palestine as early as the second or third centuries AD. One 14th-century illuminated German Hebrew manuscript shows a portative organ with part of a Hebrew prayer: "I will sing of Thy power; indeed, I will sing aloud." Frühauf and others suggest that the synagogue organ made its way from Spain to northern Europe in the late 14th century, and the first extant document showing the organ being played in a synagogue is a 15th-century illuminated prayer book in the possession of a Bohemian family.

The organ, though, remained principally an instrument of Christian worship in Germany until the 19th century. From the work of Moses Mendelssohn[1] evolved far-reaching reforms that subsequently established the organ as integral to Jewish culture. The first known occasion on which the organ was used in a German synagogue occurred on July 17, 1810. Through continuing and often contentiously argued debates, religious reform made the organ a matter of fact in German synagogues by the mid-19th century. One of the last synagogue organs ordered before the outbreak of World War II was built by Steinmeyer for a congregation in Berlin. Completed in late 1930, it was one of the largest (68 stops) and most significant organs in all of Germany.

Eight years later, it, along with almost all of central Europe's synagogue organs, fell victim to the riots of November 1938. During the two days of *Kristallnacht*,[2] more than 200 syna-

1. His philosophical concepts led to the Jewish Enlightenment (*Haskalah*) and Jewish assimilation in the 19th century. Mendelssohn was also the grandfather of Fanny and Felix Mendelssohn.
2. Crystal Night or the Night of Broken Glass was

gogues were destroyed, thousands of businesses and homes were plundered, and about 30,000 Jews were arrested and sent to concentration camps. In an interview with the author, Samuel Adler, son of the cantor and composer Hugo Adler, gives a first-hand account of the destruction of the Mannheim synagogue.

> So they set two explosive charges; one in the ark which, by the way, contained the 122 Torah scrolls of all sizes, the other under the organ. The first explosion blew out the entire front wall; the second blew a huge hole in the choir loft floor, destroyed the balcony and blew the organ [console] over the side so that it hung from a cable over the balcony about 50-feet from the main floor.

Samuel Adler was only ten years old when he and his father crept into the synagogue hoping to save as much of the music library as possible. Adler continues:

> Just then, since there was so much dust, I sneezed. Immediately we heard one of the officers downstairs command a man to go upstairs and to shoot anyone there on sight. He had hardly finished shouting when the cable of the organ gave way and the console crashed to the floor barring the entrance to the door leading upstairs. Confusion reigned down there while my father and I weighed down with books rushed down the stairs into the secret passage and safely reached the house across the street, and miraculously all in one piece we had accomplished an impossible deed.

The tradition of organs and organ music in German synagogues no longer exists.

While the destruction was complete, Tina Frühauf manages to piece together fragments of documents and leave the reader well informed on the essential qualities of synagogue organs and their music. She provides the reader with dispositions of several synagogue organs by E.F. Walcker et Cie, G.F. Steinmeyer and Edmond Alexandre Roethinger—although one would wish for more. Indeed, in *Orgel und Orgelmusik in deutsch-jüdischer Kultur,* a large appendix contains a chronological of list of hundreds of instruments and their dispositions. These were not included in the 2009 English publication. These missing appendices with numerous photos and drawings are available online at <www.oup.com>.

Commenting on the nature of the synagogue organ, Herman Berlinski[3] remarks that "The organ consists of zinc, tin, copper, wood, leather, ivory, and a hundred other things that are neither Jewish nor Christian. It is the creative spirit that composes and the hand that plays that are moved by the Christian or Jewish spirit." Ultimately, Frühauf demonstrates that synagogue organs are not substantially different from church organs of the period.

Jewish organ music is another matter. Beginning in the early 19th century, it took almost a century for composers to develop a true Jewish repertoire for the organ. The author focuses on two kinds of organ music: those that fulfill a specific function in Jewish worship and those that are based on Jewish themes. Her analysis of significant works—those by Moritz Deutsch, whose compositions are similar to those of the Cæcilianist Johann Gottlob Töpfer;[4] Louis Lewandowski, a prolific cosmopolitan composer of Berlin and one of the first to establish the character of the organ in Jewish worship; Heinrich Schalit; and the polymath Arno Nadel, who was also a successful painter, poet, and playwright—is comprehensive and enlightening, although more examples of the music would make Frühauf's examination even more exhaustive.

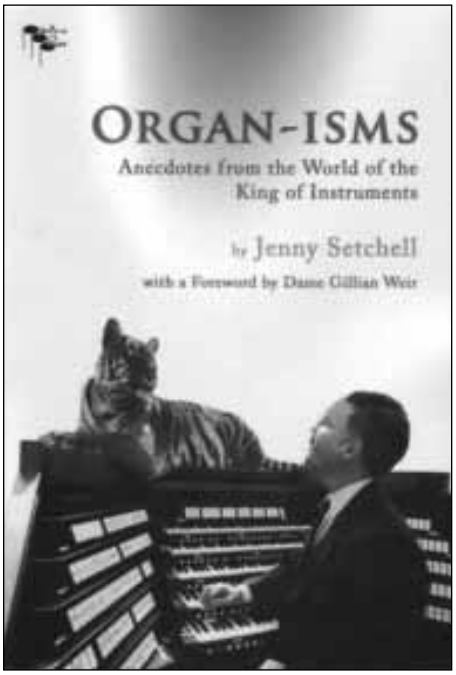
The Organ and Its Music in German-Jewish Culture is essential reading for students, performers and scholars of the organ and Jewish music. Certainly this *sine qua non* text sets the bar high for further research in this long-neglected field.

—BYNUM PETTY

an anti-Jewish pogrom and part of a more comprehensive Nazi strategy of Jewish persecution.

3. (1910–2001) As a prolific composer, he wrote an abundant amount of music for the organ, making him the direct successor of the Jewish organ tradition of Louis Lewandowski (1821–94) and Emanuel Kirschner (1857–1938).

4. German organist, composer, and theorist. He was organist at the Herderkirche in Weimar, and is better known to organbuilders as the one who took Sorge's logarithmic calculations of pipe scales and developed the so-called *Normalmensur.*



***Organ-isms: Anecdotes from the World of the King of Instruments,* Jenny Setchell. Pipeline Press, xviii + 265 pp. $17.25. Available from www.ohscatalog.org.**

In spite of all the amusing situations in which we organist's find ourselves, we seldom read about them. To fill that gap, Jenny Setchell has compiled what is described as "non-fiction—humor," a book of funny stories about our colleagues, living and dead. From the story of the donor of an organ who motioned to the empty organ chamber and said

to Ernest Skinner, "There's the hole. Fill it up and send me the bill," and the farmer who went up to Faythe Freese after she had played Messiaen's *Apparition de l'église eternelle* and said that "the Occupational Safety and Health Administration would not let him run his gravel crusher that loud," to when Édouard Souberbielle, a pupil of Vierne and Gigout, heard a lady play the Bach Toccata, Adagio, and Fugue in a detached manner, and said, "Madame, that piece is lace; do not put holes in it," this will keep you smiling, if not laughing out loud, for hours. Many of the stories are related by colleagues we all recognize or by famous organists/composers of the past.

—ROLLIN SMITH

CD RECORDINGS

***Festlich Beschwingt: Bläsermusik mit den Turmbläsern St. Nikolai Spandau*. Bernhard Kruse, leitung und orgel. Eule-orgel (1996) der St. Nikolai-Kirche Spandau. Rupprecht Tonstudio, Berlin. €10. German text.**

At the same time, this disc is endearing, yet repelling, with its assets balanced by its liabilities. Brass and organ music, recorded in a late 14th-century church fitted with an organ built by an old East German firm, raises the interest of the listener. Contrary to what one might infer, this is not a recording of organ and brass; rather it is a collection of brass music occasionally interrupted by organ works—but, then, there's no harm in that. Further, this disc embodies good intentions of offering music to a receptive audience, most likely not intended to go far beyond the city walls of Spandau. Yet, as our old friend Bobby Burns wrote in 1785, we know that good intentions do not necessarily success make:

> But, Mousie, thou art no thy lane,
> In proving foresight may be vain;
> The best-laid schemes o' mice an' men
> Gang aft agley,
> An' lea'e us nought but grief an' pain,
> For promis'd joy!

Tone of the brass ensemble is rich and dark; even though the liner notes comment that there are five trumpets, one horn, four trombones and one tuba, I suspect that there's a cornet or flügelhorn hiding somewhere in this thick texture. Indeed, the pitch and color of the brass remind me of those of the Ulster Orchestra under the hand of Vernon Handley. Yet in the midst of the lush textures produced by the Turmbläser St. Nikolai, there's an unsettling turgidness that obscures inner voices and distracts the listener from the otherwise seductive tone. Pleasant tone or not, good intonation is expected of any group audacious enough to place its efforts before the public; and this essential element more often than not is missing from this performance. Ultimately, intonation and a balanced ensemble lie solely at the feet of the conductor. Here, Bernhard Kruse is conspicuously weak.

Programming on the recording is weak, too. The gamut goes from Purcell to the 20th century, a concept that I've never completely understood. Where is the thematic and tonal relationship in this "march of the hours?" That Purcell is followed by Handel, then by Bach, Rheinberger, Mendelssohn, Bizet, Lefébure-Wély, etc. makes no sense; this sort of programming is a tedious trek leading nowhere except to the end of the CD.

All but one of the brass works are transcriptions, and the last piece on the disc, written for brass by Chris Hazell and commissioned by the Philip Jones Brass Ensemble, is an odd ending for a brass CD. "Mr. Jums" from *Three Brass Cats*, leaves the listener with a slight case of melancholy. A better ending would have been "O When the Saints Go Marching In," a toe-tapping romp. Transcriptions of Mendelssohn's motet for eight unaccompanied voices, *Den er hat seinen Engel*, and the "Kyrie" from Rheinberger's *Cantus Missae*, Op. 109, fare better than most of the other brass pieces on the disc. (Incidentally, for a first-rate performance of Rheinberger's Mass, look up the recording made by Peter Richard Conte and the choir of St. Clement's Church, Philadelphia.) In addition to poor texture and intonation, all brass works on the *Festlich Beschwingt* disc are marred by what appears to be electronically enhanced reverberation. The decay at the end of each piece is unnatural and distracting.

Reverberation on the organ works is more convincing. Despite the Eule organ (three manuals, 51 stops) sounding like a mudslide embedded with mixtures, Bernard Kruse handles it with grace and authority. His phrasing in Bach's Präludium und Fuge, BWV 547, is as beautiful as one would want, although much of his effort is lost because of the organ's lack of clarity in the inner voices.

The organ is a curious study in German tonal development, as many stops are patterned and scaled after those of Joachim Wagner's work in the mid-18th century and Gottfried Silbermann. Since Eule has been building organs in eastern Saxony since 1872, one would expect the firm's modern work to owe a debt to the region's

great 18th-century builders. Ironically though, the organ seems better suited for Lefébure-Wély's March in F, the last organ work on the disc. Despite its complete stop list with a strong nod to the past, and the firm's prodigious experience (this instrument is Opus 610), the organ doesn't come together as a musical instrument. In the end, this CD doesn't come together either.

—BYNUM PETTY

***The Complete Disc Recordings of Archer Gibson*. $18 postpaid. Available from www.ohscatalog.org.** If there was ever a consummate advocate of the Aeolian residence organ it was Archer Gibson. Baltimore-bred and Peabody-trained, he followed his minister to New York's Brick Presbyterian Church only to have the clergyman die in Florence before their first service together. Nevertheless, Gibson held the post for eight years, until Easter 1909 when he abruptly resigned to follow his pregnant soprano soloist to Oklahoma, denying all the way (in the *New York Times*) the licentious rumors that followed them.

In the meantime, Gibson had earned his FAGO certificate, served as sub-warden of the American Guild of Organists, and had been influential on its committee for console standardization. Not the least of his activities was what he called "housework:" playing the newly-introduced organs in the homes of New York's wealthiest citizens. As the "Millionaire's Maestro" he earned many times his church salary and his services were eagerly competed-for by patrons (never "employers") such as Schwab, Frick, Vanderbilt, Rockefeller, Tiffany, Twombly, Sloane, Baldwin, Manville, and others. With Caruso, Schumann-Heink, Paderewski, and Kreisler, Mr. Gibson entertained at Saturday night soirées and Sunday afternoon musicales, accompanying the greats of the Golden Age and engaging in a lifestyle quite different from that of his esteemed colleagues in the organ world. Tall (well over six feet) and handsome, he had no lack of young companions up to the end of his life, and most accounts mention the attractive young ladies bustling about his duplex apartment on West 86th Street.

What was the musical magic of this artist who recorded some 75 Aeolian player organ rolls and made hundreds of thousands of dollars a year? Well, it must be stated that, while many a millionaire's wife had a box at the Metropolitan Opera and a subscription to concerts of the New York Symphony Society, they more often attended as a social activity and generally preferred what have come to be regarded as "everybody's favorites." These Archer Gibson provided by the hour, playing from memory hundreds of violin and piano pieces, opera excerpts (his obituary referred to his playing through *Parsifal* at one sitting!), songs, and even, when requested, the latest popular music. All were joined with seamless improvisation so that there was a perpetual background of ravishingly orchestral sound. And while it must be admitted that his Aeolian rolls represent his repertoire better than his RCA Victor "funeral parlor" recordings, it is the latter that give us the precise sound of the mint-condition 1920s and '30s Aeolians that he played.

Two organs and three recording periods are represented on these two CDs. In 1921, Thomas Edison sent a recording crew to Charles Schwab's 75-room mansion on Riverside Drive to record his Aeolian acoustically (through a horn onto a disc), and while we are grateful to have these testimonies to the sound and interpretations, deaf Mr. Edison opted not to release them. (He also refused a contract to Enrico Caruso, saying he lacked melody!) Three years later, Gibson had a radio broadcast and there was a market for record sales. After the advent of electrical recording via microphone, RCA Victor recorded six sides of Gibson playing the Schwab organ in 1929. In 1935, Victor recorded a series of twelve sides on the 1918 Aeolian in Gibson's apartment (from which he was then broadcasting).

There are some touching sounds heard here: the Vox Humana on the Schwab organ, played alone; several solos on an Aeolian free-reed Clarinet, full organ (with and without tremolo), and Gibson's trademark, arpeggios on the Harp and Flute as accompaniment to a melody. There is the distinctly-played canon against the accompaniment of the Franck *Panis angelicus*—playing on three and four manuals at once was Gibson's specialty—and a particularly evocative *At Rest* by Ethelbert Nevin that begins with barely-audible harp arpeggios and gradually crescendos to a melody. In addition to the disc recordings there is a bonus track of Opus 1598, at "Eagle's Nest," the Northport estate of William K. Vanderbilt Jr. (now the Suffolk County Vanderbilt Museum) of Gibson playing Victor Herbert's "Ah! Sweet Mystery of Life." If the Victor discs don't impress you, this will! In all, this is a fascinating musical tour through a vanished era, not the least for those organ restorers who have never heard an untouched Aeolian organ—fast tremolos and all.

—ROLLIN SMITH

THE MOST FAMOUS CHURCH MUSICIAN IN AMERICA, AND ONE of the early American organ virtuosos, died one hundred years ago. Dudley Buck was born March 10, 1839, the son of a prosperous Hartford shipping merchant, one of whose boats, during the Civil War, towed the *Monitor* to Fort Monroe on the momentous voyage that destroyed the Confederate *Merrimac.* Dudley taught himself to play the piano and melodeon, not being allowed formal lessons until he was 16. Progressing rapidly, he was soon hired as organist at Saint John's Church, Hartford. At the insistence of a friend recently returned from Europe, Buck, then a junior at Trinity College, was sent to Germany to continue music studies. He studied in Leipzig (with classmate Arthur Sullivan) and Dresden and spent a final year in Paris.

He returned to Hartford in 1862 and took a position at the North Congregational Church. In addition to teaching organ, piano and theory, playing frequent recitals, and getting married, Buck began to publish works that eventually would make his name, if not a household word (although his "Creole Lover's Song" almost did), at least by the turn of the century the most familiar name in American choral and organ music. The famous *Motette Collection,* choral works and original anthems written for his choir, came out in 1864. The following year he composed the first organ sonata by a native-born American.

On the death of his father, Buck came into a sizable inheritance. With no small reputation already established, he moved his family to Chicago in 1869, became organist of Saint James Church, built a handsome house, and had a large Johnson organ installed in an adjoining music hall that seated 200 persons. For three years, Buck taught many of the church organists of the city. Then, in the fall of 1871, the great Chicago fire destroyed his church, his home, and all his possessions. In less than a week, he moved his family to Boston where, within a month, he was appointed organist of Saint Paul's Church (now Cathedral) and a member of the faculty of the New England Conservatory. The next year Buck was named organist of the Boston Music Hall Association where he played three one-hour organ recitals a week: at noon on Wednesday and Saturday and on Sunday evening.

In 1875, Buck made his last move—to New York. He made his home in Brooklyn Heights and, after two years as organist of Saint Anne's Church, he went to Holy Trinity Church. One of America's premiere church musicians, Buck produced what remains the profession's ideal handbook: *Illustrations in Choir Accompaniment with Hints in Registration,* published by Schirmer in 1877. A truly remarkable treatise, it covers every aspect of organ accompaniment from registration and transcription of piano scores and "choice tones to be sustained against a staccato accompaniment" to the "downward roll" to give the illusion of reverberation in acoustically dead American churches.

As a composer, Dudley Buck knew his audience and its appreciation for familiar American tunes. The finale of his First Sonata was a fugue on "Hail Columbia." This was followed by variations on "Home, Sweet Home," "The Star-Spangled Banner," "Annie Laurie," "The Last Rose of Summer," and "Old Folks at Home" (with a variation for pedal solo—an innovation at the time).

Buck left Holy Trinity in 1902, after 25 years of service. Ostensibly, he took a six-month leave of absence because of ill health in November 1901. The church's newsletter recorded his resignation because "he was incapacitated for duty by an illness," but a brief notice in the February issue of the *Church Music Review* quoted his son as saying that

> Objection to dictation in the matter of musical services by those whom he considered to be incapable of judging is the reason for the step given by his son . . . Dr. Buck took the easiest method of ending the injustice which he felt was being done to him by curtailing his authority in arranging the musical programmmes of Holy Trinity Church.

He played at Plymouth Church for the next year and then retired from active work. Thereafter he divided his time between Europe and America, the "play-time" of his life, as he called it. Shortly after his return to the United States, he died at his son's home in Orange, New Jersey, October 6, 1909.

A well-rounded musician, Buck was successful in all aspects of musical activity. As a composer, his *Festival Te Deum in E Flat* (1873) was his most popular choral work, and "Fear not, O Israel" his best-known vocal solo. As a concert performer, he combined musicianship with the ability to catch and hold popular attention. As a teacher, he influenced many American composers and organists of the next generation: Chadwick, Shelley, Ives, Skilton, Brewer, Neidlinger, Gleason, Woodman, Gaul, and Eddy.

—ROLLIN SMITH

Index to *The Tracker,* Volumes 52 and 53 (2008–2009), Seattle 2008 Organ Atlas, and Cleveland 2009 Organ Atlas.

This Index is comprised of five parts: Organ Historical Society, General Index, Obituaries, Organ Stoplists (listed under organbuilder), and Author Index. Only organs that have been discussed in some detail have been included. Entries are cited by volume:number:page. "P" indicates photographs or other illustrations. Churches, institutions, and residences appear under the state or province and city of their location. Organs outside of North America appear under the country and city of their locations.

OBITUARIES

STOPLISTS

AUTHOR INDEX

OHS Convention 2011
June 27-July 1

Washington, D.C.

Greetings from
the Hilbus Chapter

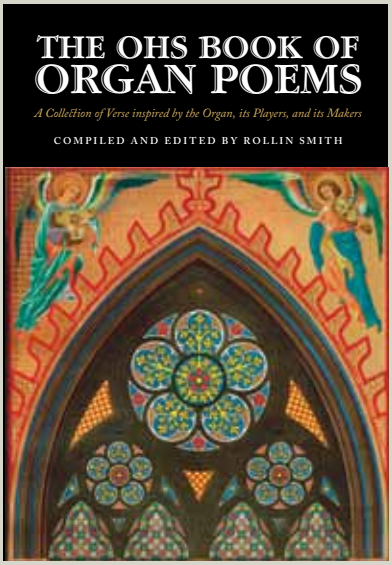
An Organbuilder's Toolbox

A SIGNIFICANT AND RECENT GIFT TO THE AMERICAN ORGAN ARchives included the intact toolbox belonging to English-American organbuilder Albert E. Lloyd. This uncommon artifact had been preserved in the basement of his grandson in New Hyde Park, New York, for more than fifty years. On August 17, 2009, I drove a small truck to Long Island, and Thomas Lloyd very graciously donated the chest and its contents to the Organ Historical Society. Mr. Lloyd had already given most of Albert's papers to the AOA.

Albert Edward Lloyd was born in Rochdale in northern Manchester, England, on October 26, 1871. He served his apprenticeship with the organbuilder George Benson (1862–1917) of Manchester beginning in 1885, and by 1892, he was working for the Hope-Jones Electric Organ Co. in Birkenhead. He married Rosetta Bent of Hulme, Manchester in 1898, and in 1907 emmigrated to New York on the *S.S. Lucania,* arriving at Ellis Island on June 23. He immediately traveled to Elmira to continue his work for Robert Hope-Jones (1859–1914). After 1910 he worked briefly for Wurlitzer, Geo. Kilgen & Son, Wicks, and Aeolian; and by 1924, he was self-employed in the New York region. In 1939, he was joined by his son, Frederick J. Lloyd (1910–2006), and he continued working until his death in New Hyde Park on April 16, 1955. He was an avid smoker, and many of his surviving images portray him as an earthy, mustachioed man, usually with a lighted stogie prominently in his mouth.

Organbuilders require a host of specialized tools for their profession, and an artifact such as a loaded toolbox provides a rare, hands-on glimpse of the actual day-to-day practice of organbuilding. Many of these tools, including drills, calipers, glue pots, tuning cones, voicing tools, etc., are not dissimilar to those illustrated two and a half centuries ago by Dom Bédos de Celles in *L'Art du facteur d'orgues.* Many appear to have been made by Mr. Lloyd himself. The OHS expresses its profound gratitude to Thomas Lloyd for this thoughtful gift. It will provide tangible clues to the work of a significant twentieth-century organbuilder.

***Upper**: Albert E. Lloyd with his characteristic cigar.*
***Lower right**: The Hope-Jones organ in First Presbyterian Church, South Bend, Indiana, taken in March, 1909.*
***Lower left**: The open back of the console in St. John's Cathedral, Newfoundland, Canada, taken in July, 1906. Albert E. Lloyd stands at the left.*



THE OHS BOOK OF ORGAN POEMS

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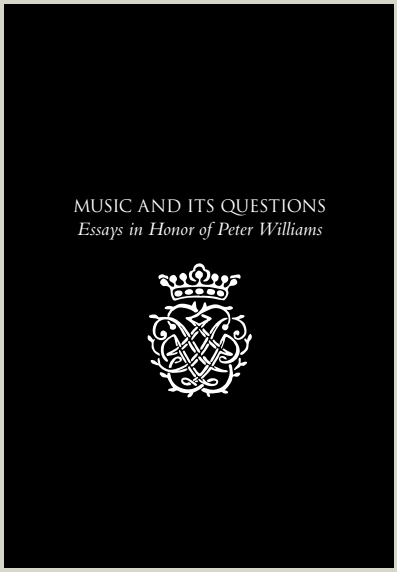


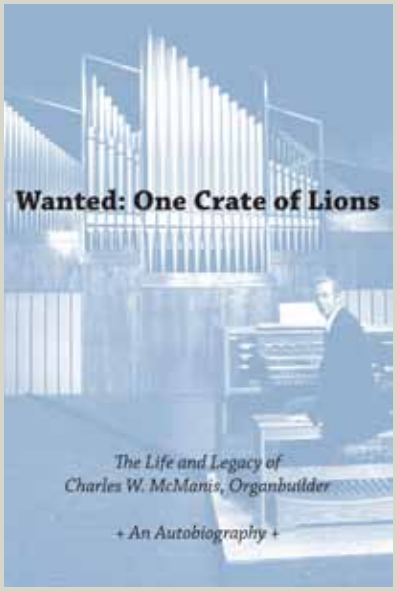
MUSIC AND ITS QUESTIONS: ESSAYS IN HONOR OF PETER WILLIAMS

EDITED BY THOMAS DONAHUE

For over four decades Peter Williams has been an influential and stimulating figure in the study of early keyboard instruments and their music. Such publications as *The European Organ* (1966), *The Organ Yearbook* (since 1969), and *The Organ Music of J.S. Bach* (1984) marked him as an indispensable voice in organ scholarship. This collection of essays pays tribute to Prof. Williams's contributions with important, fascinating articles by many of the world's top scholars. **$59.99**

SCHOENSTEIN & CO. ORGANS

The latest publication in The OHS Press *Monographs in American Organ History* series is Orpha Ochse's definitive study, *Schoenstein & Co. Organs*. This work takes up where Louis Schoenstein's *Memoirs of a San Francisco Organ Builder* leaves off: with the sale of the firm to Jack Bethards in 1977. This study documents the last 30 years of the company known for overseeing the renovation of the Mormon Tabernacle organ and building the 130-rank organ for the Latter-day Saints Conference Center in Salt Lake City. A testament to the imagination and foresight of the company's president, Jack Bethards, Dr. Ochse's book describes in detail his many designs for special situations, including his tonal concept of symphonic organs, double expression, the French Choir Organ, and the "multum in parvo." An easy read for organ enthusiasts as well as organbuilders, *Schoenstein & Co. Organs* includes 41 high-quality illustrations and the stoplists of 23 organs. **$25.99**



WANTED: ONE CRATE OF LIONS BY CHARLES W. MCMANIS

A first-person account of the post-war organ reform movement in the United States written by one of the most beloved organbuilders of his generation, this autobiography of Charles McManis chronicles a career from the author's formative years to his retirement in 1999. Covering a span of 75 years, the book provides not only technical details, but also a fascinating look into the life of the man himself. With many illustrations and chapters devoted to topics as diverse as voicing philosophy and McManis's wit and wisdom, the book also contains stoplists and photographs, as well as a bonus CD illustrating the sounds of McManis organs. **$35.00**

These volumes are available through the OHS catalog at www.ohscatalog.org

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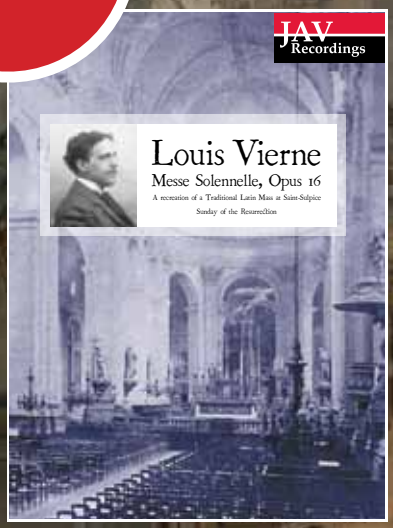
NEW RELEASE!



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