

VOLUME 58, NUMBER 1, WINTER 2014

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





St. Peter's Lutheran Church, Albany, New York  
Holdkamp, Job No. 1649 (1950)



St. Paul's Episcopal Church, Albany  
Stevens & Turner (ca. 1891)



The First Presbyterian Church of Syracuse  
C.B. Fisk, Opus 70 (1976)



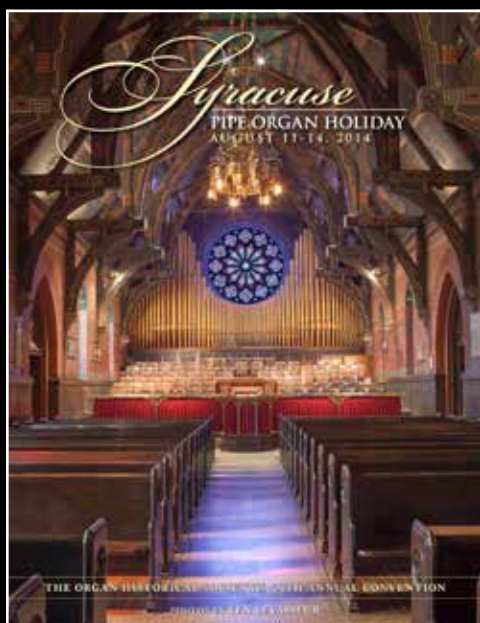
St. Andrew's Presbyterian Church, Syracuse  
Wm. A. Johnson, Opus 43 (1855)



First Baptist Church, Syracuse  
Johnson & Son, Opus 528 (1879)



The Methodist Episcopal Church of Syracuse  
Holdkamp, Job No. 1797 (1962)



## WELCOME TO THE FINGER LAKES OHS 2014 PIPE ORGAN HOLIDAY!

If our 2014 OHS convention could be summed up in one word, that word would be diversity. Instruments from the 19th century share the schedule with those from later builders, running the gamut from romantic/symphonic to a historically accurate recreation of an 18th-century Schnitger organ, and almost everything in between. Environments range from the urban vibe of downtown Syracuse to the bucolic hills and back roads of the Finger Lakes wine region. Experiences abound, including recitals by established organ "Stars," up-and-coming young performers, and familiar convention favorites, historical presentations by people familiar with the significance of some of our venues, and tours, by water and land, to some of the many Finger Lakes Wineries that make New York one of the premier wine-producing states in the country. Organs that our members will hear for the first time will delight and impress us, as will the six (yes, six!) instruments that have already been awarded OHS citations.



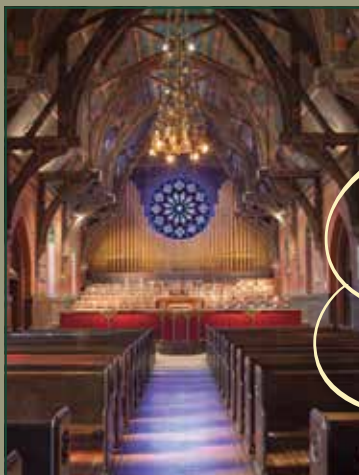


# Syracuse

## PIPE ORGAN HOLIDAY

AUGUST 11-14, 2014

[www.organsociety.org/2014](http://www.organsociety.org/2014)



# *Syracuse*

PIPE ORGAN HOLIDAY  
AUGUST 11-14, 2014

[WWW.ORGANSOCIETY.ORG/2014](http://WWW.ORGANSOCIETY.ORG/2014)

## 2014

### E. POWER BIGGS FELLOWSHIP

HONORING A NOTABLE ADVOCATE FOR examining and understanding the pipe organ, this year's E. Power Biggs Fellows will attend the OHS 59th Annual Convention in the Finger Lakes Region of New York State, with headquarters in Syracuse, August 11–14, 2014. Hear and experience a wide variety of pipe organs in the company of professional musicians and enthusiasts.

The Fellowship includes a two-year membership in the OHS and covers these convention costs:

- ◆ Travel
- ◆ Meals
- ◆ Hotel
- ◆ Registration



### DEADLINE FOR APPLICATIONS

is February 28, 2014. Open to women and men of all ages. To apply, go to [www.organsociety.org](http://www.organsociety.org).

### 2013 FELLOWS

SARAH JOHNSON  
CHRISTOPHER KEADY  
SAMANTHA KOCH  
SILVIYA MATEVA

TIFFANY NG  
MICHAEL PLAGERMAN  
PETER RUDEWICZ  
ALEX SMITH

**ORGAN HISTORICAL SOCIETY**

[WWW.ORGANSOCIETY.ORG](http://WWW.ORGANSOCIETY.ORG)



# THE TRACKER

VOLUME 58, NUMBER 1 ~ WINTER 2013

## CONTENTS

From the Executive Director JAMES WEAVER	5
From the President WILLIAM F. CZELUSNIAK	9
Letters to the Editor	11
The Brooklyn Pilcher Lives Again! JONATHAN B. HALL	14
The Zandt Collection of Books on the Organ JAMES L. WALLMANN	19
A Wonderful Organ of 1625 Found in France BRIGUES DAVENPORT	32
In THE TRACKER 50 Years Ago SCOT L. HUNTINGTON	35
Archives Corner BYNUM PETTY	38
News	42
Reviews	44
Ex Libris	46
Minutes	47
Obituaries	48
Endnotes <i>Movin' Around</i> JAMES LEWIS	49



### ON THE COVER

William A. Johnson, Opus 43 (1855) at Westminster Presbyterian Church in Syracuse, New York. This instrument will be featured during the OHS Syracuse Pipe Organ Holiday.

PHOTO BY LEN LEVASSEUR

## From the Executive Director

JAMES WEAVER

### Greetings,

On October 28, 2007, the *New York Times* ran a piece about a young man who had resolved to save and rebuild the 1933 Kilgen organ that inspired him as a very young parishioner. Six years later, October 18, 2013, I was among a thousand souls, or more, who crowded into that parish church to attend the blessing of the restored organ. Joe Vitacco, a long-time member of the OHS and frequent contributor to OHS projects, had examined the long unused organ in 2006 with Fr. Michael Perry, the pastor of Our Lady Of Refuge, in Brooklyn. What followed as a result of that visit and that examination is truly “A long story short!”

In league with Fr. Perry, Joe mounted a YouTube fundraising campaign in April 2007. By the time the article noted above was published, the fund had already achieved about 10% of the announced \$200,000 goal. I know that the goal became greater, in part, because much of the church’s masonry construction had to be repointed and the crumbling walls of the organ chamber ripped down and rebuilt. Pipe-maker Bob Schopp (A.R. Schopp’s Sons, Inc.) and organbuilder Mike Quimby (Quimby Pipe Organs) agreed to organize and manage the restoration of the instrument. During the ensuing six years, Joe created new ways to raise the money. Fr. Perry wrote personal thank-you notes to every donor, and again, in September 2013, *The New York Times* documented the progress.

On October 18, the church was jammed and we were handed a program for the event. Presiding at the Blessing were The Most Reverend Nicholas DiMarzio, Seventh Bishop of Brooklyn, and Fr. Michael Perry, Olivier Latry, titular organist of the Cathedral of Notre-Dame, Paris, and Michael Barone, host and producer of *Pipedreams*, American Public Radio.

What followed was a wonderful event in which the organ was blessed by the Bishop with eight invocations, each followed with a free improvisation by the organist:

Awake, O sacred instrument, intone the praises of  
God, our Creator and Father!  
Sacred instrument, you will bring the comfort of  
faith to those who sorrow.  
Sacred instrument, you will proclaim the glory of  
the Father, the Son and the Holy Spirit!

Following the rapturous improvisation that raised that proclamation, the assembled body lustily sang “Holy God,



## EXECUTIVE DIRECTOR, CONT.

We Praise Thy Name” (*Grosser Gott*), using the three languages of the parish, English, Creole, and Spanish. This was an extraordinary event with the many people who brought their own language and ethnic backgrounds to participate. For a fleeting moment I thought of the hapless blogger in *The Boston Globe* who just a year earlier had written (on October 12, 2012) “Save the church! (kill the organs).” What might she have experienced at such a joyous occasion as this? Never mind: those who did experience this and Latry’s concert, left the evening as happy a group as I’ve experienced at any event, any time. Perhaps it’s worth noting that Olivier Latry, and his wife, were each presented with Brooklyn Dodger’s caps as part of the ceremonies.

Joe Vitacco leads by example, and he is convinced that you, too, can do the same thing for your church, your hall, your movie palace!

Another heartwarming and important story: On June 25, 2013, at the behest of Will Bridegam, librarian emeritus, Amherst College, and member of the OHS Library and Archives Governing Board, a group gathered at the OHS Annual Convention in Vermont to create the Friends of the OHS Library and Archives (OHSLA). They committed to raising funds to support the rich collections that have been assembled through decades of effort by the OHS and its professional archivists to document the pipe organ. The Friends of the OHS Library and Archives are off to an exciting and promising start. During the first few months of their existence, they enrolled more than 160 charter members. As I write today, just over four months have elapsed since that meeting and the contributions to-date total almost \$18,000.

For its first project, the Friends’ executive committee approved the purchase of the Zandt Collection of about 100 rare books and booklets on the organ and organbuilding from the library of the recently deceased Dutch organist and author, Herman S.J. Zandt. James Wallmann’s article documenting and discussing the Zandt collection and its importance to our library was distributed electronically to Friends with internet access and appears in this issue of *THE TRACKER*.

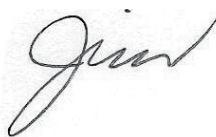
The Friends of the OHSLA executive committee (Jonathan Ambrosino, Christopher Anderson, Jack Bethards, Will Bridegam, A. Graham Down, Kevin Grose, Allen Langord, Nathan Laube, Christopher Marks, Kimberly Marshall, Bynum Petty, and Michael Timiniski) cordially invite you to join this rapidly developing group that is dedicated to working with the OHSLA governing board to support and further the interests of the OHS Library and Archives, thought by many to be the “Crown Jewel” of the OHS. You can become a member online ([friends.organsociety.org](http://friends.organsociety.org)) or by mail. Regular charter membership is available for \$50 through December 31, 2013.

The preceding tale deserves a companion piece: For the past several years Mike Foley (Foley-Baker, Inc.) has offered marvelous service to the Archives collection, working with Archivist Bynum Petty to sort and compile drawings and blueprints in the collections housed in Enfield, N.H. He makes trips there with Bynum to help put things in order, and has subse-

quently located an architectural print shop that would make document copies at a fraction of the price normally charged. He asked members of his staff to help move drawings and in a first round of work completed scans of the E.M. Skinner collection. He retained the use of a warehouse he had rented to house organ parts while restoring the Kotzschmar Organ in Portland, Maine (another extraordinary preservation story to celebrate). With his staff he has now organized the complete collection of drawings of the Möller organ archives. There are about 30,000 examples (!) that drive the necessary goal to raise \$50,000 to digitize this collection.

Through the years, many OHS members have served the pipe organ—and the OHS—through continuing, sometimes prodigious, efforts. The coming weeks are replete with celebrations of thanks, seasonal holidays, and the New Year. The pipe organ will be in play for many of these celebrations. Heartfelt thanks to all of you who serve this renowned cultural legacy.

Sincerely



<p><b>S.L. Huntington &amp; Co.</b> TRACKER ORGAN BUILDERS</p> <p><i>New Instruments</i> <i>Preservation &amp; Restoration</i></p> <p>401.348.8298</p> <p>PO BOX 56 STONINGTON, CT 06378</p> <p><a href="http://WWW.SLHORGANS.COM">WWW.SLHORGANS.COM</a></p>	 <p>WM. A JOHNSON OPUS 16 RESTORED 2013</p>
--	--

Jane Errera  
St. Anne’s Church  
Bethlehem, Pennsylvania

MaryAnn Crugher Balduf  
Organist • Recitalist • Accompanist  
Ypsilanti, MI (734) 485-0411

## NEW MEMBERS

THE OHS WELCOMES ITS NEWEST MEMBERS.

Nicholas Andrews	John Marks
Steven Ball	Brian McCarthy
Mitchell W. Bramstaedt	Miriam Meglan
Carson P. Cooman	Alfred P. Moore
Francis Cummings III	Sean Oconnor
Anthony DiDonna	Paul Pankratz-Mills
Louise Dierker	Jean Clay Radice
Erik Floan	Donald Salmon
Ellen Herrmann	Friedhelm Schmidtford
Aleta M. Hunt	Brian-Paul Thomas
Eric H. Johnson	Paul Thornock
Barry Jordan	Ihor Tokarev
Michael Kahsar	Sharon Veitch
Seth Luna	Mary Sue Willie

## MAJOR SUPPORTERS OF THE ORGAN HISTORICAL SOCIETY

*The Society expresses its profound gratitude to the following individuals and organizations whose support totals \$500 or more during the 2011-2012 fiscal year. All members are challenged and encouraged to join this group during the 2013-2014 year.*

American Institute of Organbuilders	Lowell E. Johnson
Eric A. Anderson	Len Levasseur
J. Michael Barone	Robert D.C. Long
George E. Becker	J.O. Love
Paul A. Bender	John Lovegren
Gordon L. Biscomb	Christopher S. Marks
Stephen B. Black	Michael McDermott
Bradford Organ Company	Bradley McLain
Willis Bridegam	Messrs. Czelusniak et Dugal, Inc.
Karl Bruhn	Rosalind Mohnsen
Catherine Bruno	Donald Jack Newsom
Chicago Midwest Chapter of OHS	Chris C. Nichols
Lynn R. Clock	Organ Supply Industries
James H. Cook	Roy D. Perdue
Chester W. Cooke	Bynum Petty
David P. Dahl	S.L. Huntington & Co.
David C. Dasch	Russell Schertle
Robert C. Davey	Schoenstein & Company
Ronald E. Dean	Carl C. Schwartz
Mr. and Mrs. Wesley Dudley	Jane Scharding Smedley
Charles N. Eberline	St. Paul Cathedral
Fox Valley Chapter of the American Guild of Organists	James M. Stark
Paul Fritts	Martin F. Stempfen
John J. Geller	Eric Talbot
Kevin A. Grose	Michael J. Timinski
Will Headlee	Kenneth W. Usher
Kent B. Hickman	Joseph A. Vitacco
Hilbus Chapter of OHS	Randall E. Wagner
Carl L. Hillyer	Camille P. Wagner
Charles H. Horton	Richard B. Walker
John-Paul Buzard Pipe Organ Builders	James Wallmann
	James Weaver
	Richard E. Willson
	Gerald M. Womer
	Lawrence A. Young †

## The Legacy Society



Herbert D. Abbott †	Thomas Garbrick
Anonymous	John J. Geller
Rachel W. Archibald †	Belmon H. Hall
Freeman Bell	William L. Huber †
Paul A. Bender	Dana J. Hull
Edgar A. Boadway	Scot L. Huntington
Mrs. E. Power Biggs †	Mark Jameson
Paul Birckner	David L. Junchen †
Brian Buehler †	Preston J. Kauffman †
Randell Franklyn Busby	Forrest C. Mack †
John Rice Churchill †	Earl L. Miller †
John E. Courter, FAGO †	Dennis E. Northway
David P. Dahl	Barbara Owen
Richard Ditewig	Stephen L. Pinel
A. Graham Down	Clark H. Rice †
Charles Eberline	James A. Tharp
James A. Fenimore, MD	Richard E. Willson
Linda P. Fulton	

*The Legacy Society honors members who have included the OHS in their wills or other estate plans. We are extremely grateful to these generous OHS members for their confidence in the future of the Society. Please consider supporting the OHS in this way, and if the OHS is already in your will, please contact us so that we can add you as a member of the OHS Legacy Society.*

*info@organsociety.org*

THE EDITOR ACKNOWLEDGES  
WITH THANKS THE ADVICE AND COUNSEL OF  
MICHAEL D. FRIESEN, ORPHA OCHSE,  
BARBARA OWEN, BYNUM PETTY,  
AND JAMES L. WALLMANN.

## PUBLICATION DEADLINES

### EDITORIAL

THE EDITORIAL DEADLINE IS  
THE FIRST OF THE  
SECOND PRECEDING MONTH

April issue closes . . . . .	February 1
July issue closes . . . . .	May 1
October issue closes . . . . .	August 1
January issue closes . . . . .	November 1

### ADVERTISING

CLOSING DATE FOR ALL ADVERTISING  
MATERIAL IS THE 15TH OF THE  
SECOND PRECEDING MONTH

February 15 . . . . .	for April issue
May 15 . . . . .	for July issue
August 15 . . . . .	for October issue
November 15 . . . . .	for January issue



# ORGAN HISTORICAL SOCIETY

Post Office Box 26811, Richmond, Virginia 23261 • 804-353-9226 • FAX: 804-353-9266

E-MAIL: mail@organsociety.org • WEB: www.organsociety.org • ONLINE CATALOG: www.ohscatalog.org

## THE NATIONAL COUNCIL

### OFFICERS AND COUNCILORS

Term Expires

William F. Czelusniak . . . . .	PRESIDENT	2015
P.O. Box 60, Northampton, MA 01061	413-586-7600	czelusniak@verizon.net
Dan Clayton . . . . .	VICE PRESIDENT	2017
2 Wykagyl Road, Carmel, NY 10512	845-225-7515	danclynton@claytonacoustics.com
Jeff Weiler . . . . .	SECRETARY	2015
1805 S. Michigan Ave., #1905 Chicago, IL 60616	312-842-7475	jeff@jweilerpipeorgans.com
Allen Langord (ex officio) . . . . .	TREASURER	appointed
235 East Neshannock Ave., New Wilmington, PA, 16142	724-946-2235	alaincl@mac.com
Willis Bridegam . . . . .	COUNCILOR FOR FINANCE AND DEVELOPMENT	2015
53 Memorial Drive, Amherst, MA 01002	413-253-9393	wbridegam@gmail.com
James H. Cook . . . . .	COUNCILOR FOR EDUCATION	2015
Box 549033, Birmingham-Southern College, Birmingham, AL 35254		jhcook@bsc.edu
Jeffrey D. Dexter . . . . .	COUNCILOR FOR ORGANIZATIONAL CONCERNS	2017
P.O. Box 156, Orrville, OH 44667	800-416-7426	jdexter@schantzorgan.com
Christopher Marks . . . . .	COUNCILOR FOR ARCHIVES	2017
3022 Browning St., Lincoln, NE 68516	402-472-2980	csmarks.organ@gmail.com
Daniel Schwandt . . . . .	COUNCILOR FOR CONVENTIONS	2015
1128 E. 54th Place, #1 Chicago, IL 60615	773-259-0774	schwandyt@hotmail.com
TBA . . . . .	COUNCILOR FOR RESEARCH AND PUBLICATIONS	2017
James Weaver (ex officio) . . . . .	EXECUTIVE DIRECTOR	
P.O. Box 26811, Richmond, VA 23261		jweaver@organsociety.org

## OHS HEADQUARTERS

Amanda R. Watson	amanda@organsociety.org . . . . .	OFFICE MANAGER
Sarah M. Fielding	catalogbuyer@organsociety.org . . . . .	CATALOG BUYER
Hilary N. Sauermann	mail@organsociety.org . . . . .	CATALOG ASSISTANT

## THE TRACKER

Rollin Smith . . . . .	EDITOR
313 Fulton St., Westbury, NY 11590	tracker@organsociety.org
Len Levasseur . . . . .	PRE-PRESS AND DESIGN
neopress@organsociety.org	
Althea Frary . . . . .	ADVERTISING MANAGER
413-586-7600	advertising@organsociety.org

## COMMITTEE AND BOARD CHAIRS

Alan Laufman Research Grant . . . . .	James L. Wallmann
Distinguished Service Award . . . . .	Daniel Schwandt
Endowment Fund Advisory Board . . . . .	Willis Bridegam
E. Power Biggs Fellowship . . . . .	Samuel Baker
Friends of the OHS Library and Archives . . . . .	Willis Bridegam
Historic Organ Awards . . . . .	Sebastian M. Glück
OHS Library and Archives Governing Board . . . . .	Christopher Marks
OHS Pipe Organ Database . . . . .	James H. Cook
Publications Governing Board . . . . .	TBA

**THE TRACKER** (quarterly) and the **ORGAN ATLAS** (annual) are published by the Organ Historical Society, a non-profit, educational organization.  
P.O. Box 26811, Richmond, VA 23261.  
804-353-9226. www.organsociety.org.

**ANNUAL MEMBERSHIP DUES** (includes *The Tracker* and the *Organ Atlas*): Regular Member \$60; Age 65 or over \$50; Age 25 or under \$20; Additional Member in household \$45; Contributor \$100; Donor \$250; Sponsor \$500; Patron \$1,000; Benefactor \$2,500. Payment over \$33 is deductible as charitable contribution. Institutions and businesses may be members with no vote at the

same rates. Add \$15 for postage to Canada or Mexico; \$30 for delivery outside North America; \$10 for First Class US delivery.

**BACK ISSUES** of *The Tracker* are available at \$5 each, \$18 per volume. Back issues of the annual *Organ Atlas* are \$15.00 (2006-13). The annual *Organ Handbook* (28 issues through 2005) are \$5.00 each. Index to Volumes 1-33 is \$7.50. Order at www.ohscatalog.org/ohspress.html. *The Tracker* is indexed (Vols 32 to present, annually) in print and online by *The Music Index*, www.harmonieparkpress.com/Musicindex.asp. Also indexed (from Volume 37) with abstracts on CD-ROM and online

by the International Index to Music Periodicals, mktg@chadwyck.com.

### EDITORIAL CORRESPONDENCE

may be addressed to the editor at tracker@organsociety.org. Responsibility for facts and opinions expressed in articles rests with the authors and not with the Organ Historical Society. Material accepted for publication in *The Tracker* and the *Organ Atlas* becomes the property of the Organ Historical Society, and may not be reproduced in whole or in part in any form without permission from the editor.

## CONVENTIONS

**FINGER LAKES REGION, August 11-14, 2014** **THE PIONEER VALLEY, June 22-25, 2015**  
SYRACUSE, NEW YORK SPRINGFIELD, MASSACHUSETTS  
Ryan J. Boyle ~ 2014@organsociety.org Roy D. Perdue ~ 2015@organsociety.org

**PHILADELPHIA, June 26-July 1, 2016**  
Frederick R. Haas & L. Curt Mangel  
2016@organsociety.org

## ORGAN HISTORICAL SOCIETY LIBRARY AND ARCHIVES

### AT TALBOTT LIBRARY

Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540

Bynum Petty ~ ARCHIVIST  
609-477-8758 ~ archivist@organsociety.org

## HONORARY MEMBERS

†E. Power Biggs; †Joseph E. Blanton; E.A. Boadway  
†Alan Laufman; Barbara Owen; Orpha Ochse; †John Ogasapian  
Stephen L. Pinel; †Albert Robinson; †Albert Schweitzer  
William T. Van Pelt; †Martin Vente; Randall E. Wagner; †F.R. Webber

## ADVERTISING IN THE TRACKER

THE TRACKER, Journal of the Organ Historical Society, is published four times a year. It is read by over 4,000 people who shape the course of the art and the science of the pipe organ. For nominal cost, you can support the publication of *The Tracker* and keep your name before these influential readers by advertising. For additional information, contact us at advertising@organsociety.org.

## MEMBERS MAY JOIN ANY ONE OF TEN CHAPTERS

### CHAPTER NAME . . . FOUNDING DATE INQUIRIES

<b>CHICAGO-MIDWEST . . . . . 1980</b> DEREK NICKELS Church of the Holy Comforter 222 Kenilworth Ave. Kenilworth, IL 60043 denickels@holycmforter.org	<b>MIOHS, MICHIGAN . . . . . 1994</b> CARL BALDUF 1046 Coleman St. Ypsilanti, MI 48198-6308 cbalduf@aol.com
<b>EASTERN IOWA . . . . . 1982</b> RODNEY LEVSEN 221 Maple Street, P.O. Box 542 Buffalo, IA 52728 levsenorg@aol.com	<b>MID-HUDSON, NEW YORK . . 1978</b> STUART L. BALLINGER 11 Lown Ct. Poughkeepsie, NY 12603-3321 wa2bs@hvc.rr.com
<b>HARMONY SOCIETY . . . . . 1990</b> Western PA & Ohio Valley WALT ADKINS 476 First St. Heidelberg, PA 15106 heidelberggiz@yahoo.com	<b>NEW ORLEANS . . . . . 1983</b> RACHELEN LIEN 1010 Nashville Avenue New Orleans, LA 70115 rachelen@bellsouth.net
<b>HILBUS . . . . . 1970</b> Washington-Baltimore CAROLYN BOOTH CLBmuscmkr@aol.com	<b>PACIFIC-NORTHWEST . . . . . 1976</b> DAVID DAHL dahldp@plu.edu
<b>MEMPHIS . . . . . 1992</b> DENNIS S. WUJCIK 45 N. Belvedere #101 Memphis, TN 38104-2517 denwuj@bellsouth.net	<b>WISCONSIN . . . . . 1988</b> PHYLLIS FRANKENSTEIN 1253 Riverton Dr. Mukwanago, WI 53149 deerslay31@aol.com

**ADVERTISEMENTS** are paid and do not imply OHS endorsement. Advertising is not accepted for electronic substitutes for the organ.

**THE ORGAN HISTORICAL SOCIETY** is not obligated to any commercial interest. The Society will prevent or prosecute: 1) any use of its material to imply endorsement or discredit; 2) misuse of the name *The Tracker* or the *Organ Atlas*; 3) misuse of the name **ORGAN HISTORICAL SOCIETY**. *The Tracker* is a registered trademark.

**COPYRIGHT** © 2014, Organ Historical Society, *The Tracker* ISSN: 0041-0330.



## The OHS

### *Where we are headed...*

IN AUGUST of 2008, I was among those who supported Stephen Pinel's tour of organs in New Hampshire as a fundraising venture for the OHS Archives. Early attendees at that event had the opportunity to inspect the storage facility in Enfield, NH where some of our most precious manuscript acquisitions are housed still. Jim Wallmann, Scot Huntington, and I exited that building together, shaking our heads, feeling strongly that we needed to find more favorable accommodations for our collections, as soon as possible. A breeze of change began to flow then.

In the summer of 2009, Scot Huntington was elected President of the OHS, and other new ideas began to surface, as well. If my history of OHS governance is correct, it was Scot who, in earlier years, envisioned and implemented to some extent a ten-year plan for strengthening the organization and growth of the OHS. Therefore, it followed that Scot would use his presidency to advance the Society further, following a similar format of planning for the future.

The Santa Fe strategic planning meeting of February 2012, with all of its conclusions, goals, and objectives, was the principal product of Scot's vision, then shared seriously by all officers and councilors, and one of overarching importance to the maturity, long-term health, and effectiveness of the Organ Historical Society. Thus, I can assure you that Scot Huntington's presidency formed a true and necessary turning point for the OHS, for which we all can be very grateful.

Now, it falls to me to guide the Society through more growth and toward greater security, with objectivity and fairness, yet with a firmness and consistency that follows the trajectory of the National Council's work over the last couple of years. So, the answer to the title point above is: to new places and new ways, to new limits and new strengths, and to new foundations and new visions for this remarkable, worthy, and well-renowned Society. Through this process, I promise you that we never will forget the core mission of the OHS, the historical basis of our activities, and the essence of our member benefits. Let's look more closely at the path before us all.

**The OHS Library and Archives** – It is well known that an expert and very dedicated committee has been working for several years to identify an institution with which the OHS could enter a partnership to consolidate, protect, and develop further the peerless collections that this Society has accrued through its years. More than once, your leadership has intimated that a solution was imminent; yet to date, we have been unable to confirm any agreement. While the Library and Archives consolidation remains our most immediate and pressing negotiation, the mechanics of these dealings have been befuddled by practical, financial, and bureaucratic complications. Still, at the risk of sounding hollow, we do hope for the necessary success and a celebration of this endeavor in the very near future.

**Governance and By-laws** – Chief amongst the Santa Fe objectives are the needs to pare the organizational chart of the Society, to streamline the chain of authority and responsibility, and to engage more professional help for essential and productive duties (as

opposed to relying upon volunteer efforts by councilors), insofar as that is affordable. Additionally, the work of the Archives Relocation Committee, and later of the Endowment Fund Advisory Board, has highlighted challenges to some current negotiations within the Society, and to other daily efforts by our tireless Executive Director, Jim Weaver. Those problems have been resolved individually and successfully, always following the letter of our laws.

Other inconsistencies in our written rules came to light while working with Parliamentarian Marie Wilson during the Vermont convention. For all of these reasons, National Council will be working to propose a new set of By-laws, which will be subject to approval by the general membership, to provide the new and efficient form of governance slated to take effect in 2015. This process of By-laws change seems to be more comprehensive now than when first envisioned, and likely should eliminate the autonomous power of the present Governing Boards, while retaining such operational reviews in an advisory capacity. No conclusions are presented here, only general foresight for public consideration. Our objective is to provide a neat and clean organizational structure that will function efficiently and effectively in the long term.

**Endowments and Financial Practices** – The computer bookkeeping system for OHS was improved several years ago, allowing more transparent recordkeeping, immediate financial reports, and better fiscal management, especially as the stellar staff in Richmond has become familiarized with it under the watchful eyes of the Comptroller and Treasurer. As such, the OHS enjoyed a thorough, professional, and successful audit of its books, as announced at the Vermont convention. As I write this story, the Investment Fund Advisory Committee has voted to engage the Wells Fargo Bank to provide professional investment management and related philanthropic services. These several fiscal improvements put the OHS in a stronger position, with greater credibility, to attract grants and more significant funding from donors. Good and careful progress is being made for both operational and long-term financial strength.

**Research and Publications** – Regrettably, this story brings the news of the resignation of Councilor Theresa Slowik, who served also as the Chair of the Publications Governing Board. Theresa's departure, purely for personal reasons, is a great loss to the Society of her expertise, professional vision, and thoughtful guidance from the greater publishing world. Amongst the valuable lessons from Theresa's tenure is the need to look into electronic publishing formats and distribution, as opposed to printing so much on paper, a process of ever-increasing expense that is a significant drain on our treasury.

Certainly, paper publication of "The Tracker" will not change, although the National Council is sure to revisit the naming and visual design of that journal. Some amount of convention documentation will continue in book form, at least as a "Handbook" while the concept of atlases is reconsidered. Similarly, it is necessary immediately to become more selective in the number and choice of books that the OHS Press produces on paper, for economy's sake. It is clear that we must embrace more electronic publication, and more vigorous marketing strategies for what we do print. Again, no firm conclusions are presented here; but, these issues are serious and pressing work for the Council and Governing Board to address.

**Online Catalog** – Under the magnifying glass, this OHS operation – commonly called “The Store” – proves to be more significant than one might expect. First of all, retail sales provide considerable income that is essential to balance our financial bottom line every year. Secondly, academic colleagues have spoken with praise for and dependence upon the singular and valuable resources available from the OHS inventory. Thirdly, I have learned from friends in France that there is no outlet in Europe that provides pipe organ materials, especially recordings, comparable to that of the OHS. However, they related certain challenges from language and shipping process in dealing with our online sales. As a result of that advice, Jim Weaver and Amanda Watson have worked to introduce translation options on essential catalog pages, to facilitate sales to foreign browsers. Leaner inventory management and selective if broader buying practices will improve both the quality and profitability of this operation. We will wish for increased sales, especially internationally, spreading further the good work and reputation of the OHS.

**Conventions** – These gatherings are at the core of OHS member activities and certainly will continue unabated. The required annual meeting of membership will continue as tied necessarily to the convention schedule. Like our retail sales, profitable returns from conventions to the Society’s budget are essential, also. We are very grateful to Dan Colburn for his successful supervision of fiscal responsibility in convention planning. The locale and scheme of conventions, frankly, is determined by the forces, energy, and imagination available and willing to conduct these operations, despite any idealistic wish for better geographic distribution or instruments included. Membership input about the style and content of conventions has not been lost, but sometimes cannot be applied quickly. We will listen; and, we will continue to present for enjoyable listening a variety of pipe organs of historic importance.

**Prizes, Citations, and Awards** – For so many years, these formal recognitions, inside and outside the Society, have been very meaningful and effective at several levels. Surely, all these programs will continue, despite some current challenges, especially regarding the recognition of instruments. The Historic Pipe Organ Awards Committee continues at work, sorting out language and values that will provide appropriate recognition of organs against the great variety of applications received, where original citation concepts have proven inadequate in our changing times. The Distinguished Service Award, *Vox Organi* Award, and Honorary Membership will continue to recognize those whose longstanding support of the OHS has been noteworthy in any form. The Publications Prize Committee will recognize worthy books in our field, when funding and value allow, even if not an OHS product.

**Biggs Fellowships** – In recent years, applications for these fellowships have grown in number and quality of credentials. Through generous financial support from members, beyond the normal operating budget, more new participants have been introduced to the OHS, its conventions and membership. Some younger and very fine players have been included! We must keep building the Society through these fellowships, as some members have set the example with this pivotal program. Please consider helping, too.

**Preservation of Organs** – Starting in Vermont, several members expressed opinions to me that our Society should be more pro-active in the preservation of pipe organs in this country, especially those of significance and endangered by church closings or by changing religious culture. This is a noble and worthy idea, and some simplistic efforts in this direction are on our record already as the Phoenix Project and under support from the Van Pelt Fund. However, it would be a new and great reach for the OHS to attempt any substantive work like that of the Organ Clearing House, for which we simply do not have funds or staff available. Another suggestion, though, is that the OHS establish some communication network for publicizing the availability of pipe organs at risk, which we might do fairly easily electronically. In the future, we could seek an alliance with another foundation or entity that might support a real rescue thrust by the OHS. This is a worthy ideal in our corporate outlook, certainly tied to the essence of our mission and institution, just needing energy, attention, and financial support!

**OHS Chapters** – It is my desire personally to visit individually, and to understand better the history and operation of, each of the local OHS Chapters. That work will take time; but, it will be a worthy effort before the reformulation of the By-laws. By no means is the existence of any of these Chapters threatened; but, it will be essential to reinforce formally the consistent and mutually contributory relationships between Chapters and the mother Society. We all belong to the same team. Together, we can spread the good work of the Society and build membership from a broader geographical area by engaging Chapters more actively, as the Hilbus and Chicago groups have exemplified already with convention productions. More to come!

In closing, I want to welcome two new members to the National Council: our Vice President Dan Clayton, who has taken his seat with vigor, leadership, and wisdom, and whose energy already has propelled us toward some serious accomplishment. Also, Willis Bridegam has joined the Council in the seat of Graham Down who resigned in the summer. Will Bridegam has proven valuable already in sharing his expertise towards the Archives Relocation, but now brings fund-raising help to the table, also with the establishment of the Friends of the OHS Library and Archives. The OHS remains sincerely appreciative of and indebted to the wisdom, expertise, and generosity shared by Theresa Slowik with regard to publications, and to Graham Down with regard to development, during their tenures on Council, as well as the defining leadership of past president Scot Huntington. We are extremely fortunate still to have assembled a distinguished Council to conduct the business of the Society with consideration, wisdom, and dispatch. It is an honor and my pleasure to work so productively with this group.

We all can be very proud of the OHS and of the high esteem with which this Society is held throughout the organ world. However, we cannot rest on our laurels, and much work remains to be done. Please join me in active and generous support of the OHS as we build our future together as the curators of the American pipe organ.

TO THE EDITOR:

It is with great interest that I read your Endnotes article in Fall 2013 issue of *THE TRACKER*. I am delighted that you highlighted the beautiful organ at La Iglesia de la Compañía de Jesús in Quito. It is a wonderful building and houses one of Ecuador's finest instruments. Over the past six years, I have had the honor to play several concerts on the 1888 Roosevelt organ.

The specification at the end of the article omits the following three stops on the Great:

- 8 Spitzflöte
- 8 Doppelflöte
- 8 Trumpet

These stops all appear to be original to the organ.

There are actually four pedal movements in addition to the Great to Pedal reversible and the balanced swell pedal:

- Swell Piano
- Swell Forte
- Great/Pedal reversible
- Great Piano
- Great Forte

Whereas the organ is not used extensively, it can be heard in the annual Musica Sacra Festival preceding Holy Week.

With every best wish,  
Ray Cornils  
Portland Municipal Organist

TO THE EDITOR:

For one whose various limitations and responsibilities precluded Vermont attendance, Barbara Owen's convention write-up was important and enjoyable, made doubly so by *THE ATLAS* as a reference. The latter must be praised for its organization, layout, writing style, and most of all for all the information it contains. But there are three matters that possibly deserve comment.

I wonder if other readers had their curiosity aroused by the very brief reference to two 20th-century organs, the Aeolian-Skinner at Grace Congregational Church, Rutland (*ATLAS* page 141), and the Casavant at the Cathedral of the Immaculate Conception, Burlington (page 194). Answering my questions, Rip Jackson, organist and choirmaster at Grace sent me some music excerpts that demonstrated the organ—worthy of its G. Donald Harrison nameplate—and an acoustic environment that, while far from “cathedral acoustics,” is warm and lively enough for musical enjoyment. He provided the following stoplist:

**GRACE CHURCH, UCC**

Rutland, Vt.  
Aeolian-Skinner, Op. 1088, 1946

**GREAT**

- 16 Quintaton
- 8 Principal
- 8 Bourdon
- 8 Spitzflöte
- 4 Octave
- 4 Rohrflöte
- 2 $\frac{3}{4}$  Quinte
- 2 Super Octave
- Fourniture IV
- Chimes

**SWELL (68 PIPES, ENCLOSED)**

- 8 Geigen Principal
- 8 Viole de Gambe
- 8 Gamba Celeste
- 8 Flauto Dolce
- 8 Flute Celeste (t.c.)
- 4 Rohrflute
- 4 Prestant
- 4 Flute Harmonic
- Plein Jeu III
- 16 Contre Hautbois
- 8 Trompette
- 4 Clairon
- Tremulant

**CHOIR (ENCLOSED)**

- 8 Viola
- 8 Viola Celeste
- 8 Nachthorn
- 4 Gemshorn
- 4 Koppelflöte
- 2 $\frac{3}{4}$  Nazard
- 2 Blockflöte
- 1 $\frac{3}{8}$  Terz
- 8 Festival Trumpet (added 1990s)
- 8 Krummhorn
- 8 Harp
- Tremulant

**PEDAL**

- 32 Violone
- 32 Untersatz
- 16 Contre Basse
- 16 Bourdon
- 16 Quintaton (Gt.)
- 16 Echo Lieblich (ext. Sw.)
- 8 Principal
- 8 Spitzflöte (added, 1990s)
- 8 Bourdon
- 4 Choral Bass
- Mixture IV
- 32 Contra Bombarde (added 1990s)
- 16 Bombarde
- 8 Trompette (ext.)
- 4 Clairon (ext.)

**COMBINATIONS**

Great, Swell, Choir, and General 1–6, 0.  
Ped. 1–7, 0  
General Cancel

**COUPLERS**

Swell and Choir 16, 4  
Swell to Great 16, 8, 4  
Choir to Great 16, 8, 4  
Swell to Choir 16, 8, 4  
Great to Pedal 8 (also on toe piston)  
Swell to Pedal 8, 4  
Choir to Pedal 8, 4  
  
Two balanced expression pedals  
Crescendo Pedal  
Sforzando Pedal  
Tracker touch

The three-manual Aeolian-Skinner was built in 1947. With later additions, the organ has 48 ranks.

Casavant Frères provided the following information on the Burlington Roman Catholic Cathedral organ. Original installation:



## COMPASS:

Manual, 56 notes, CC–g<sup>3</sup>  
Pedal, 32 notes, CC–g<sup>1</sup>

## HAUPTWERK

8 Praestant  
8 Hohlflöte  
4 Octave  
2 Octave  
8 Trompete

## PEDAL

16 Subbase  
8 Prinzipal (1–12 Praestant)  
4 Octave  
16 Fagott

## EXPRESSIVE BRUSTWERK (addition)

8 Gedackt  
8 Gedackt Celeste (t.c.)  
4 Rohrflöte  
2 Flöte  
1 Octave  
Sequialtera II

I recall visiting this cathedral shortly after the Casavant was installed. The architect was Edward Larabee Barnes, the beautiful building, and all interior surfaces are or were hard and sound-reflecting and heavy enough to reflect bass frequency sound energy. What appalled me was a partial-height solid wood wall behind the high altar, separating the choir and organ from the congregation, with only reflected reverberant choir and organ sound reaching the congregation. I hope the “powers that be” have come to their senses, for the sake of the ability of the choir and organ to lead congregation in hymns, and have either removed the wall completely or replaced it with one that is sound-transparent. I would welcome any news about this, to my e-mail address, daveklepper@yahoo.com.

The second matter concerns what Charles Fisk actually wished to convey at the meeting attended by Frank Taylor, as recounted on page 104. I must contradict Frank in that Charles Fisk knew several years earlier that hard heavy interior surfaces had been used by acoustical consultants Bolt Beranek and Newman. Charles and I had discussed this approach on numerous earlier occasions. On pages 432 and 433 of Beranek’s 1996 *Concert Halls and Opera Houses: How They Sound*<sup>1</sup> we read “thin wood paneling with an airspace behind found considerable use before publication of my 1962 book, which clearly showed the negative effects of such circumstances on concert halls and opera houses.” The need for hard, massive construction is a constant theme through all three of Beranek’s music acoustics books.<sup>2</sup>

The very first important hall to benefit from Beranek’s research, which has continued to the present day, was the Jerusalem Congress Hall, (Hebrew, Binyanai HaOomah)

where the design was revised after construction had started.<sup>3</sup> The first new halls designed from scratch with this research in mind were Spaulding Auditorium at Dartmouth College’s Hopkins Center, Hanover, N.H., and Butler University’s Cloughs Hall, Indianapolis, both with 1962 openings. Also in 1962, at Philharmonic Hall, cost restraints were said to have forced a much lighter-weight ceiling than optimum. The present Avery Fisher Hall, has a much heavier ceiling as insisted upon by acoustical consultant Cyril Harris.

Finally, many OHS members share my interest in trains and might be interested in the results of research, helped by friends with access to period Official Guides, with regard to Henry Ford’s visit to the Estey factory discussed on pages 184 and 185 of the ATLAS. Ford most certainly had a reservation for the drawing room of the Pullman car carried on the evening Boston & Maine train from Brattleboro to Springfield, where it was transferred to a connecting New York New Haven & Hartford train arriving at Grand Central about 7 A.M. the next morning. He probably planned to visit New York City Ford dealerships, as well as the “Automobile Row” showrooms where he could inspect imported luxury cars not often seen in the Midwest. He then planned for a 5 P.M. departure from Grand Central Terminal on the New York Central-Michigan Central Wolverine, again in a Pullman car drawing room. Both Estey and Ford were good freight railroad customers, and the Brattleboro ticket agent had no trouble in getting a hold on that drawing room so that Ford could occupy it around eight in the evening at Albany. The New York Central ran frequent local service between Troy and Albany, more than ten trips each way each day. Ford could have asked Haskell to take him to Albany, avoiding a change of trains, but that might have put the Haskell party’s automobile return to Brattleboro after midnight. After leaving Detroit, the Wolverine, an express, did pass through Dearborn on its way to Chicago, with Ann Arbor its next scheduled stop. It is likely that the train made a special stop for Ford at the Dearborn station.

Dave Klepper, student Yeshivat Beit Orot, Jerusalem Israel  
(daveklepper@yahoo.com).

Former principal, Klepper Marshall King,  
Acoustical Consultants, White Plains, N.Y.

I am not soliciting work in North America. When I have been approached, I have recommended North American consultants, definitely including Daniel Clayton.

1. L.L. Beranek, *Concert and Opera Halls: How They Sound* (Melville, N.Y.: Acoustical Society of America, 1996).

2. L.L. Beranek, *Music, Acoustics & Architecture* (New York: John Wiley, 1962).  
L.L. Beranek, *Concert Halls and Opera Houses, Music Acoustics and Architecture*, (New York: Springer-Verlag, 2002).

3. L.L. Beranek and D.L. Klepper, “The Acoustics of the Binyanei HaOomah, Jerusalem Congress Hall,” *Journal of the Acoustical Society of America* 33, no. 12 (December 1961): 1,690–98.

***Saving organs throughout  
America....affordably!***

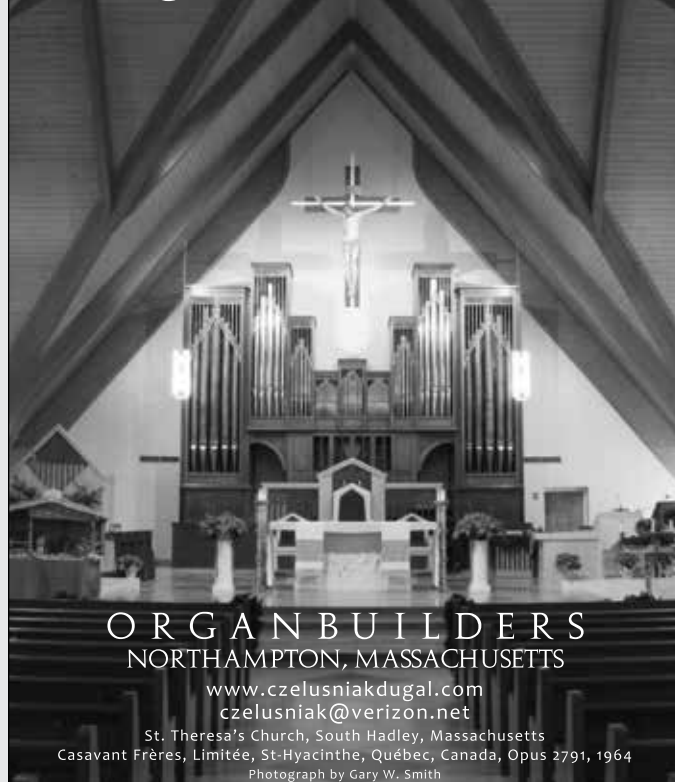


*Foley~Baker Inc.*

**1-800-621-2624**

**foleybaker.com**

**MESSRS. CZELUSNIAK  
& DUGAL, INC.**



**ORGANBUILDERS  
NORTHAMPTON, MASSACHUSETTS**

[www.czelnusniakdugal.com](http://www.czelnusniakdugal.com)  
[czelnusniak@verizon.net](mailto:czelnusniak@verizon.net)

St. Theresa's Church, South Hadley, Massachusetts  
Casavant Frères, Limitée, St-Hyacinthe, Québec, Canada, Opus 2791, 1964  
Photograph by Gary W. Smith

**FOR SALE** Sole surviving  
instrument  
T. Robjohn - 1859 N.Y. - 10 stops



801-756-5777  
[mail@bigeloworgans.com](mailto:mail@bigeloworgans.com)

*Andover*

**P.O. Box 36  
Methuen, Massachusetts 01844  
Telephone: 888-ORGAN CO  
[www.andoverorgan.com](http://www.andoverorgan.com)**

**New Organs  
Rebuilds  
Restorations  
Maintenance**



**Church of St. Peter  
Haverstraw, New York  
Geo. Jardine & Son Opus 1248 - 1897  
Restored 2011**

**NOACK**

**THE NOACK ORGAN CO., INC.  
MAIN AND SCHOOL STREETS  
GEORGETOWN, MA 01833  
Telephone 978 352-6266  
[www.noackorgan.com](http://www.noackorgan.com)**

# The Brooklyn Pilcher Lives Again!

JONATHAN B. HALL

IN THE SPRING 2009 issue of *THE TRACKER*, I presented an article about a remarkable discovery: a pipe organ bearing a nameplate that read “William and Charles H. Pilcher, Brooklyn N.Y.”<sup>1</sup> The organ, found serendipitously by Keith Bigger, was in very poor condition and its future appeared grim. Even when new, it was a small, conservative instrument and the years had not been kind to it. What made it an outstanding discovery was that diamond-shaped ivory nameplate.

What happened next comprised one of the most delightful surprises a writer could ever hope for, an undreamed-of outcome effected by much friendly support and hard work. As of 2013, the Brooklyn Pilcher organ is alive and well and has a new lease on life. It sits in a gorgeous chapel in a community very much in touch with its history. This outcome is due not only to an inveterate Brooklyn organ sleuth, or to a writer of articles, but to a surprisingly large community of people who came together to make a wonderful thing happen. As you read this story, take heart for the great possibilities before us, and take pride in the real successes we have enjoyed.

There is a community in the Finger Lakes region of New York State, not far from Rochester, called Clifton Springs. In 1850, a sanitarium was founded near mineral springs long used by Native Americans for healing purposes. For years,

the “Water Cure Facility” offered hydrotherapy and other alternative therapies to many visitors. By 1972, when the new hospital building was completed, the medical paradigm had shifted to the normative allopathic model, and one no longer traveled to Clifton Springs to “take the waters.” But in 2000, this model again made room for alternative, holistic approaches and the Springs Integrative Medicine and Spa Center, part of the Clifton Springs Hospital and Clinic, is again open for business.<sup>2</sup>

The medical mainstay, however, remains the modern Clifton Springs Hospital and Clinic. Much of the former spa—a grand Victorian fortress in massive brickwork—is now given over to senior apartments owned in partnership with the hospital. In this wing, called simply the Spa Apartments, there is a first-floor chapel. It features an astoundingly wonderful Louis Comfort Tiffany mosaic over the altar, a treatment of the Last Supper. (This mosaic has a near-identical twin in Christ Church, Rochester, N.Y.)<sup>3</sup> There are large, and handsome stained-glass windows by Spence, Moakler & Bell of Boston on either side wall. The carved wood chancel appointments are modest, but contemporaneous with the building and very lovely. There is a Steinway Model B piano in the space as well.

2. “About the Springs,” [www.thespringsofclifton.com/About-Springs-of-Clifton.html](http://www.thespringsofclifton.com/About-Springs-of-Clifton.html), accessed July 17, 2013; and conversation with Ethan Fogg, June 7, 2013.

3. See [www.christchurchrochester.org](http://www.christchurchrochester.org). Website accessed July 17, 2013.

1. “Present and Accounted For: Pilcher Activity in Brooklyn Circa 1900,” *The Tracker* 53, no.2 (Spring 2009): 18–22.



For years, there was a substantial 1901 Hook & Hastings organ, Opus 1935, located on the right side of the chapel as one looked toward the chancel. The II/31 instrument was oriented (liturgically) north-south, so the organist played facing “south,” that is, to the right-hand wall, back to the chancel and right profile to the congregation. The organ’s facade pipes were “green and gilded.”<sup>4</sup> Previous to this organ, there had been another, smaller, II/15 E. & G.G. Hook, Opus 568, from 1870.<sup>5</sup> From the 1970s onward, an electronic was inserted in the facade, all that survived of Opus 1935.<sup>6</sup>

In the last few years, a project was undertaken to restore the chapel, the stained-glass windows first, then the mosaic. The work was completed by John Lord, an accomplished local artisan. One day, the donor—a great champion of the community who chooses anonymity—was present to observe the work in progress. Lord spoke up.

“Do you know what this place needs? An organ.”

The donor asked what that would entail. Lord mentioned a local organbuilder who would help find the perfect fit for the chapel.<sup>7</sup>

Mr. Lord’s “local organbuilder” was the Parsons Pipe Organ Builders of Canandaigua, New York. Canandaigua is the county seat of Ontario County, and is about a 20-minute drive from Clifton Springs. To find the Parsons shop, one actually drives through Canandaigua, then southwards, following the western side of Canandaigua Lake. Technically located in Bristol, New York, Parsons occupies a hillside in the midst of outstanding natural beauty, a setting worthy of a monastery. I could understand how one could find a mystical religion in that countryside—the Hill Cumorah, sacred to the Latter-day Saints, is not far away. The feel of northern New England is here as well, making it easy to understand why so many New Englanders chose to settle this region after the Revolutionary War (among them a family named Hall).

4. Conversation with Ethan Fogg, June 7, 2013.

5. Information from Ethan Fogg, June 7, 2013, corroborated and enhanced by OHS database, [www.database.organsociety.org](http://www.database.organsociety.org), citing *The Hook Opus List 1829–1935*, ed. William T. Van Pelt (Richmond: Organ Historical Society, 1991). Accessed July 17, 2013.

6. Conversation with Ethan Fogg, June 7, 2013.

7. Conversations with Ethan Fogg, June 7, 2013, and John Lord, January 2013.

It was snowing lightly when I arrived; but inside the Parsons shop, I found a warm greeting from a closely-knit family, in the biological and professional senses, united around generations of organbuilding and still passionate about it. I was greeted first by Ellen in the front office, who quickly gathered her husband Ric and his sons and staff. Under the surface, which was full of busyness and work in progress, there was a sense of order and purpose.



*The William and Charles H. Pilcher organ in the chapel of the Spa Apartments, Clifton Springs, N.Y.*

When Ethan Fogg, director of community relations and foundation at the hospital, was notified by the donor that an organ was wanted, he contacted Parsons, and was provided with a short list of candidate instruments. The requirements were simple: the organ had to “work” in the room, in terms of size, approximate age, and visuals. The Brooklyn Pilcher was the second choice, but the first choice became unavailable, so, though the final estimated cost was higher, it was chosen. Its simpler facade turned out to be the perfect choice for the room. Fogg and the donor alike are absolutely delighted with



*The Pilcher key-action*

the organ, the former pointing out to me at length the various design resonances between the instrument and the room. The feeling is that the organ was “made to order.” It is significantly smaller than either previous organs, but very successful.

In early 2012, the Brooklyn Pilcher was removed from the organ loft in which, most likely, it was actually installed: the Spanish Calvary Baptist Church, formerly Saint Matthew’s German Evangelical Lutheran Church. The restoration process took most of the year; the organ was installed in the Spa chapel in early December 2012. It was played for a community Christmas singalong, and the dedication recital was given by the author on Friday, January 18, 2013.

The restoration process went forward with a thorough respect for the history of the instrument. There were very few changes made to the original design, or in departure from contemporaneous technology, and all changes are clearly identifiable and reversible. Part of the problem with maintaining strict fidelity to the original design is that it was clearly faulty in some respects. The organ, silent for decades, had been difficult to keep in regulation almost from the start. For example, a turnscrew key-action adjustment, typical of the era, was added; and the height of the backfall rail was made adjustable. These were characterized as “summer/winter” adjustments, and all were done in the name of everyday reliability. There was no guide for the Great stickers, without which the backfalls tended to rub together, causing runs. A guide was accordingly added.

Ric Parsons recalls that “some parts of the organ were very refined, and some parts were very crude.”<sup>8</sup> One crudity was found in the pedal, a tendency for some tracker guides to stick, causing more runs at the very bottom when couplers were in play. The Parsons team worked hard to remedy this, and there was no hint of trouble at the recital. It must have

been infuriating to put up with the woolly dissonances the fault engendered in days of yore.

The organ had suffered serious water damage, requiring extensive work on the wooden components. Trackers needed replacement, pallets had to be recovered. The chest was retabled with plywood, rather than the original hardwood. There was no floor frame, and the organ had a built-in tilt commensurate with its original organ loft that required the rear to be jacked up. A new blower was provided—a half-horsepower Laukhuff Ventus, in a filtered silencing chamber—and the original hand-pumping system was restored, all with the original double-rise reservoir. The organ sings on a single wind pressure of 2.8 inches. There was a curious feature with the old patented double-rise reservoir: there were no weights on top, rather, boxes screwed to the underside of the reservoir top, inaccessible to the casual tuner and incidentally also confirming the original pressures. When opened, these boxes were found to contain bricks of a uniform type, strongly suggesting that they had lain undisturbed from the start.

The Parsons team left the original tremulant system unchanged. Rather than the more common exhaust system, or by a device that shakes the reservoir, this organ has a Dom Bédos-style *tremblant doux*, an internal flap in the wind line. This has the unique effect of becoming weaker the more stops are added, offering the organist an opportunity to dialogue with the instrument. With a single voice, the tremulant was so strong as to be unnerving, though the effect in the room was surprisingly pleasant. With more stops, the tremulant “behaved itself” and became milder. During my rehearsal sessions, I came to enjoy the tremulant thoroughly, and employed it at several appropriate points in the recital.

The organ originally had a hitchdown expression pedal. The Parsons Company installed a balanced swell shoe, metal and in the shape of a foot, taken from a Roosevelt console.

The Pilcher facade is unusual in that the pipes are mitered sharply back but given dummy tops. This is no doubt due to the low clearance in the original space. The Parsons team had the most difficulty with speech in these pipes, difficulty they attribute to the 90-degree miters. The side towers of the facade are pipes of the eight-foot Great Gamba; in the center, of the four-foot Great Principal. (The nomenclature of the organ stops is essentially Anglo; witness the use of “Principal” to mean the four-foot Principal specifically.)

Shop-floor opinion still differs as to certain elements of the organ, in particular whether it was a partial rebuild to begin with. Such details notwithstanding, it is safe to say that few organs have received such solicitous care in their rebuilding.

The following stoplist is a more complete analysis of the organ than I previously published in *THE TRACKER*, when the organ was not available for such detailed study, and benefits from the thorough work of the Parsons team.

8. Conversation with Ric Parsons, July 19, 2013.

**WM. & CHAS. H. PILCHER**

Brooklyn, N.Y.

Compass: Manuals, 61 notes, CC–c<sup>4</sup>  
Pedal, 27 notes, CC–d<sup>1</sup>

515 pipes

Wind pressure: 2.8"

Pitch: A440 hz

Temperament: Equal

**I. GREAT**

- 8 Gamba (metal, lowest notes in outside towers)
- 8 Melodia (wood, 1–12 stopped, open from tenor C, metal tuning flaps)
- 4 Principal (spotted metal, lowest zinc notes in center facade)
- 4 Flute d'Amour (wood with pierced stoppers; top octave metal)
- 2 Flageolet (spotted metal throughout)

**II. SWELL**

- 8 Gedackt (wood, stopped, top notes open metal)
- 8 Keraulophon (1–12 capped zinc, open from tenor C, spotted metal from tenor F)
- 4 Violin (spotted metal)

**PEDAL**

- 16 Bourdon (wood, on chests along side walls of the case)

Pedal to Swell

Pedal to Great

Bellows Signal (blower control)

Pedal Check (disengages pedal from operation)

Tremolo to Swell

Balanced Swell Pedal (added 2012; previously hitch-down pedal)

Two manual and pedal, 9 stops

Prior to my arrival in Clifton Springs, I had only seen the Pilcher in a state of extreme disrepair at its original site in Brooklyn. I had not the faintest idea what it would sound like or how it would play. I had prepared a flexible program, designed to show off many voices and highlight a variety of styles, but was ready to add or subtract as circumstance might require. I found a small organ, but one with great possibilities for color and easy to play. The organ is a mere nine ranks, but its few voices conceal a host of possibilities. The Great Gamba in particular was a true chameleon. With the Flute d'Amour, it made an uncannily convincing Cromorne. With the Principal, it evoked a Cornopean. The "chorus" of Gamba, Melodia, Principal, and Flageolet was full, bright, and joyous. I loved all of these illusions and made extensive use of them in the rededication recital.

One of the secrets of registering a smaller organ is to use individual voices to the maximum, and to find two- and three-voice combinations that open new possibilities. The watchword is empathy: one must really hear, and take pleasure in, the single well crafted voice. Without this strategy as a guide, one will simply feel stuck with inadequate resources,

which is actually not the case. Coupled with the responsive tremulant, nine stops yield a remarkable range of coloristic options. The parsimonious Pedal division remains a reality, but even here there are workarounds, including three possible coupling choices and the (underexplored) possibilities of silent pedal. The sole Pedal stop is ample in tone and is not always required. A one-size-fits-all approach to registration (probably the too-common "see a stop, draw a stop") wears out its welcome very quickly.

The resources of the organ forced me to use everything the instrument had, to the fullest, with forethought and care; the result was a broad spectrum of color. I found the challenge fascinating. My comments about the Gamba only comprise the most remarkable discovery I made; there are others. I made every effort to use as many distinct registrations as possible during the recital. This ran from a quiet moment in a Litaize piece that used the Swell Keraulophon by itself, to a nearly full combination at the end of the Sowerby toccata. With keyboards and pedal coupled to the fullest, the action naturally becomes a bit heavier, but not onerously so; one compensates by adjusting touch and tempo.

I organized the dedication program around three larger works, interspersing a variety of smaller, colorful pieces in between.

**Fugue, Interlude, Toccata***Leo Sowerby*

Opening with a double fugue in stile antico, vintage 1960, allowed the organ to sing seriously and elegantly to the audience. I felt this was a gracious introduction! The interlude was lyrical and jazzy, and the toccata, in 5/4, worked up to full organ. I had to accept a quieter Swell than I would have preferred, but the music presented itself with solid internal logic.

**Ach Herr, mich armen Sünder***Dieterich Buxtehude*

This piece allowed for a very different registration than any of the above, focusing on principal tone.

**"Ubi caritas et amor...", "Isti sunt agni novelli"***Dom Paul Benoit, OSB*

The first of these pieces made use of the tremulant in the final bars; the second, a solo 4' flute passage that brought a pleasant note of whimsy. Benoit's large output is full of charming lighter pieces and should not be overlooked.

**Andantino (24 Préludes Liturgiques)***Gaston Litaize*

See my comments on the Keraulophon above. This piece starts and ends in a lyrical folk style and adopts some of the typical Benoit language of augmented triads in the middle.

**Adagio, Symphony 3***Louis Vierne*

True to Vierne's instructions, I registered this piece around its musical architecture. Though the resources were small, the piece succeeded musically.



# **Aria (alla Bach), Sundown**

*Sigfrid Karg-Elert*

For “Sundown,” I used the 4’ Principal at the octave below for a fresh solo voice. The “alla Bach” found a new evocation of eight-foot principal tone, different from the Buxtehude.

## **Petite Pièce**

*Jehan Alain*

## **Ballade en mode phrygien**

*Sigfrid Karg-Elert*

For these, I used the “chameleon” Great Gamba in a variety of guises, imitating reeds. The “Cromorne” was really quite astonishing!

### **FOUR DUBIOUS CONCEITS**

## **Green Boughs, Les Petits Cloches**

## **Nocturne (Night in Monterey), Marche Grotesque**

*Richard Purvis*

I chose this set in honor of the composer’s centennial, and to display the astonishing versatility of these nine stops. In the final “Marche Grotesque,” the Gamba masqueraded as a very pungent Cornopean. (If you believe it, the audience believes it.)

## **Fugue in B Minor**

*J.S. Bach*

I prefer to end with Bach rather than begin with him; the greatest always comes last. The organo pleno used here was different from the “full organ” used at the end of the Sowerby. For the entire recital, the same registration never occurred twice except within an individual work when the structure demanded it.

I am not a mathematician, but the total number of any and all combinations of nine stops must be very large, and not every combination is musically useful. Still, there is nothing here for a professional organist to be ashamed of; on the contrary, the limitation of resources is a delicious goad to the creative spirit. The audience was delighted, and the donors deeply gratified. For that opportunity—the seeds of which were planted by an unexpected phone call from Keith Bigger five years ago—I remain forever grateful.

Keith, of course, was duly honored at the event! We called him forward and bade him pump the organ by hand while we sang “For he’s a jolly good fellow.” That was a spot of improvisation on my part, and Keith deserves every accolade possible for this good outcome.

One other person to be warmly congratulated is local organist Denise Morphy. Denise was my page-turner for the event, and performed that vital, unsung duty to perfection. Denise is the organist of the First Congregational Church of Canandaigua, and has played the Pilcher on a number of occasions since its installation. She was one part of a wonderful community that came out to support this project. Ethan Fogg, who has since moved on from the hospital, did yeoman’s work throughout the project, and it will remain as a very large feather in his cap. His team was uniformly kind and helpful. The Parsons organization impressed me on several levels, both technically and personally. For the company’s



*Spa Apartments, Clifton Springs, N.Y.*

great work supporting a piece of Brooklyn’s organ culture, Ric Parsons was named Person of the Year by the Brooklyn AGO Chapter in June 2013.

I was housed at Ashton Place, a senior community near the hospital, and was more than pleased with the accommodations and staff. A diner and grocery store were adjacent, making for pleasant meals! For dining, Warfield’s Restaurant was more accommodating of my current problem with sodium than any other restaurant I’ve visited, bar none; they were downright scrupulous, which I really appreciate. The food itself was strictly A-list.

If this reads like an advertisement for the Clifton Springs area, so be it. The lesson I learned was mainly about how much love and support an organist can find in this wide world, and the gift I received is one of gratitude. It is important for us to fight and advocate for historic pipe organs. It is still more important to remember the great impulse of joy that impels it.

# The Zandt Collection of Books on the Organ

JAMES L. WALLMANN

**H**ERMAN S.J. ZANDT (1935–2012) was a Dutch organist and author active in the Netherlands and Germany. From an obituary:

Herman Sicco Jan Zandt was born in Groningen in 1935. He moved later with his parents to Amsterdam. He studied in Herford (Germany) where he also met his wife Ursula. For years thereafter he worked in Germany as a church musician; first in Kiel and then in Bremen. After 1972, he worked at the music school in Dokkum (The Netherlands). After his retirement in 2000, he settled in the Black Forest area of Germany. For the past several years he lived in Moormerland, just over the Dutch border in Ost Friesland.<sup>1</sup>

Books and booklets on the organ authored, co-authored, or edited by Zandt are listed below in chronological order. As far as I have been able to determine, this is a complete list of such publications by Zandt.

- A. Kruijs, M[arius] H[endrik] van 't. *Verzameling van disposities der verschillende orgels in Nederland, benevens eene korte beschrijving van het orgel in de Groote Kerk te Rotterdam* ["Collection of stoplists of various organs in the Netherlands, as well as a short description of the organ of the Groote Kerk in Rotterdam"]. 2nd edn. [i.e., rpt. edn. with notes by Herm[an] S.J. Zandt]. Amsterdam: Frits A.M. Knuf, 1962. (Herdrukken op orgel-gebied, 1.) Originally published Rotterdam, [1885].<sup>2</sup>
- B. ———. Rpt. edn. Ed. Herm[an] S.J. Zandt. Amsterdam: Frits Knuf, 1972. (Bibliotheca organologica, 1.) According to a note in Zandt's copy, this book actually appeared in 1973.<sup>3</sup>
- C. Kriek, P.H., and Herm[an] S.J. Zandt. *Organum novum: Orgelbeweging in Nederland sedert 1945* ["New organs: Organ reform in the Netherlands since 1945"]. [Sneek: Boei-jenga, 1964.] A revised edition by Kriek alone appeared as *Organum novum redivivum* (Buren: Frits Knuf, 1981).
- D. Knock, Nicolaas Arnoldi. *Dispositien der merkwaardigste kerk-orgelen, welken in de provincie Friesland, Groningen en elders aangetroffen worden* ["Stoplists of the most notable church organs found in the province of Friesland, Groningen and elsewhere"]. Rpt. edn. Ed. Herman S.J. Zandt. Amsterdam: Frits Knuf, 1972. (Bibliotheca organologica, 24.) Originally published Groningen, 1788.
- E. Radeker, Johannes. *Korte beschrijving van het beroemde en prachtige orgel, in de Groote of St. Bavoos-Kerk te Haarlem* ["Short description of the famous and splendid organ in the Groote- or St. Bavoos-Kerk in Haarlem"]. Rpt. edn. Ed. Herman S.J. Zandt. Amsterdam: Frits Knuf, 1974. (Bibliotheca organologica, 14.) Originally published Haarlem, 1775.
- F. Hess, Joachim. *Luister van het orgel* ["Splendor of the organ"]. Rpt. edn. Ed. Herman S.J. Zandt. Buren: Frits Knuf, 1976. (Bibliotheca organologica, 10.) Originally published Gouda, 1772.



Title page of *Korte beschryving van het beroemde en prachtige orgel, in de Groote of St. Bavoos-Kerk te Haerlem (1775)* by Johannes Radeker. (Original page size 194 × 128 mm.)

- G. Zandt, Herman S.J. *De orgelgeschiedenis van de Grote- of St. Martinuskerk te Dokkum (1584–1979)* [“The organ history of the Grote- or St. Martinuskerk in Dokkum (1584–1979)”]. [Dokkum: Hervormde Kerk te Dokkum, 1979.]
- H. Zandt, Herman S.J. *Het Scheuer-orgel te Holwerd: Beknopt overzicht over zijn geschiedenis* [“The Scheuer organ in Holwerd: Short summary of its history”]. Elburg: Stichting tot behoud van het Nederlandse orgel, [1987]. (Stichting tot behoud van het Nederlandse orgel. Publicatie, 27.)
- I. Zandt, Herman S.J. *De orgelgeschiedenis van de Hervormde Gemeente te Holwerd: Hommage aan Johann Christoff Scheuer* [“The organ history of the Reformed Church in Holwerd: Homage to Johann Christoff Scheuer”]. Holwerd: Kerkvoogdij Nederlandse Hervormde Gemeente te Holwerd, 1988.
- J. Zandt, Herman S.J. *Organisten, orgelspel en kerkzang binnen het Nederlandse Calvinisme: Inzonderheid in de Nederlandse Hervormde Kerk* [“Organists, organ playing and congregational singing in Dutch Calvinism: In particular the Dutch Reformed Church”]. Bedum: Profiel, 1995.

K. Klontje, Thomas, and Herman S.J. Zandt. *De orgelgeschiedenis van de Gereformeerde Kerk te Schiermonnikoog: Van kerkgebouw tot Cultureel Ontmoetingscentrum* [“The organ history of the Reformed Church in Schiermonnikoog: From church building to Cultural Meeting Place”]. Schiermonnikoog: Stichting Cultureel Ontmoetingscentrum Schiermonnikoog, 2010.

All of these books and pamphlets are in the collection of the Organ Historical Society Library and Archives (“OHSLA”), formerly the American Organ Archives. As is clear from the list, Zandt was active in editing historic treatises (items A/B, D, E and F) and writing booklets about histories of individual organs (items G, H, I and K). In *Organum novum* (item C), Zandt and his co-author Hans Kriek produced a little book that advocated for mechanical-action organs with slider chests. The Danish “neo-Baroque” approach to reform organbuilding was on prominent display, and while the *Orgelbewegung* style of fifty years ago is no longer popular, this period was an important way station on the journey to a deeper understanding of historic organbuilding. The book has many stoplists and pictures; an appendix includes the famous essay about organ reform by Sybrand Zachariassen, head of the Marcussen firm, in Dutch translation.<sup>4</sup> Zandt’s survey of organists and organ playing in Reformed worship (item J) is magisterial and the standard work on this topic. It is beyond the scope of this article to cover the dozens of periodical articles written by Zandt.



What happens to book collections when the owner dies? In some cases, the owner disperses parts or all of the collection before he or she leaves mortality. This must have been the case with the organ books owned by J.S. Bach.<sup>5</sup> Other times, the books become part of the estate and are donated or sold with greater or lesser care to a library, a book dealer, another private collector, or the local thrift store. Throughout its history, the OHSLA has been the fortunate recipient of these kinds of transactions. Most recently, the William B. Goodwin collection was donated to the OHSLA in 2012. In 2004, the family of Henry Karl Baker sold all of his extensive collection to the OHS. Duplicates from the Baker collection were in turn sold by the society to help cover the cost of acquisition. For bibliophiles like me, it is sad to see a collection broken up which has been brought together with care, but on the other hand this means that desirable books will return to the marketplace to be acquired and made part of another collection. Once books make their way into institutional collections such as that of the OHSLA, they are preserved for future generations of researchers but become almost always permanently beyond the reach of private collectors.



Shortly after his father died in late 2012, Herman Zandt, Jr. contacted me as a representative of the OHSLA to see if the OHS would be interested in acquiring his father's collection of books on the organ.<sup>6</sup> He wanted these books to find a good home and had identified the OHSLA as a suitable institution. The family prepared an inventory of the organ books and the OHSLA expressed its interest in about 75 titles of the more than 360 organ books listed in the inventory.<sup>7</sup> The parties negotiated a price and arrangements were made to inspect the desired books at the family home in Ost Friesland, Germany.

In addition to his books on the organ, the late Mr. Zandt also owned many books on church music which he used to write *Organisten, orgelspel en kerkzang binnen het Nederlandse Calvinisme* [item J], as well as reference works and titles on art history, theology, World War II history, the Dutch royal house, regional Dutch history, and other subjects; the family estimated the total number of his books at about 10,000. The sheet music owned by Zandt, including organ music, occupied one wall of his music room. The Archivist of the OHS and the OHSLA governing board decided that the OHS would not acquire the books on church music. Although related to the organ in some fashion, these titles are outside the primary focus of the OHSLA collection.

The Baker collection was acquired with the goal of selling off its many duplicates,<sup>8</sup> but the expense of acquiring and transporting the entire Zandt collection of organ books to the United States and the prospect of limited demand for most of the duplicate titles, almost all of which were in Dutch or German, meant that the OHSLA could not seriously consider acquiring the complete Zandt collection.

A small attic room in the Zandt house was filled with periodicals on the organ and church music. Zandt had what appeared to be a nearly complete run of *Het Orgel*, including the first numbers from 1886 and the scarce issues from the years of World War II, many if not all issues of *Musik und Kirche*, a complete set of *Acta Organologica*, and several other periodicals. It was too much to collate all of Zandt's periodical holdings during the afternoon of my visit, but the OHSLA already has complete or nearly complete sets of these periodicals.

The books on the organ in the Zandt collection were part of the working library of a scholar. Zandt would write notes on pieces of paper as he read a book and these notes are still found in many of his books. Furthermore, he would sometimes use a label on the cover to refer to a single article on an organ subject in a periodical or book of essays.<sup>9</sup> This led to some confusion when examining the list prepared by the family because these "books" could not be found in online library catalogs. However, the logic of Zandt's organization was immediately apparent when these books and periodicals were examined *in situ*. In anticipation of our visit, the organ books had been arranged in alphabetical order on the shelves; previously, the books had enjoyed their owner's idiosyncratic ar-



The cover of *Die Behandlung der Orgel* (1869) by Bernard Mettenleiter. The title page is very similar but not identical. (Original page size 177 × 113 mm.)

range, but the family assured me that Zandt always knew exactly where each book was located. Zandt did not insert a bookplate in any of the books I examined and he rarely wrote his name as owner in any of these books.

I felt it important to work with a Dutch or German antiquarian bookseller in acquiring the Zandt collection. Those books not purchased by the OHS would be available to the bookseller, thus helping the family to dispose of the collection, and the bookseller would be able to handle the logistics of shipping the books to the OHSLA in Princeton, New Jersey. The Dutch antiquarian bookseller Paul van Kuik, now of Kranenburg, Germany, agreed to assist the OHS. I already had plans to be in the Netherlands on a family vacation and on July 23, 2013, Mr. van Kuik and I traveled to northern Germany where we met with Mrs. Zandt-Stotzka and her son. In addition to the books already selected from the list prepared by the family, about two dozen additional books were purchased after examining titles on the shelf and reviewing four stacks of organ booklets.<sup>10</sup> Books were inspected, payment was made, a bill of sale was signed, and I hand-carried the

most valuable books to the United States for delivery to the OHS Archivist. Bookseller van Kuik acquired only five organ books but took three large boxes full of organ music, as well as the OHSLA materials he was shipping.



Two titles stand out among the books acquired from the Zandt collection of books on the organ. Joachim Hess (1732–1819), as the surname implies, was of German ancestry but achieved his fame in the Netherlands as an organist.<sup>11</sup> For almost 65 years he was organist of the St. Janskerk in Gouda, home to the famous stained glass windows and, of course, the Moreau organ built in 1736. *Dispositien der merkwaardigste kerk-orgelen, welken in de zeven Verëenigde Provinciën als mede in Duytsland en elders aangetroffen worden* [“Stoplists of the most notable church organs found in the seven United Provinces, as well as Germany and elsewhere”] (1774) [25] was not the first published book to contain a collection of stoplists—that honor goes to *De organographia* of Michael Praetorius in 1618—but it was the first of several collections of Dutch organ stoplists.<sup>12</sup> According to WorldCat, only two other libraries in the United States, the Library of Congress and the University of Michigan library, hold copies of the original edition of *Dispositien*. Organists love collections of stoplists: the armchair organist-traveler can visit many different instruments and imagine what they sound like based on the stoplist. As thorough as Dutch church and municipal archives are, they are not comprehensive and for a handful of organs the Hess stoplist is the only record available of an earlier state of an instrument.

The printer of *Dispositien*, Johannes vander Klos of Gouda, also published other books by Hess: *Luister van het orgel* (1772) and all five editions of his keyboard treatise, *Korte en eenvoudige handleiding tot het leeren van 't clavecimbel of orgel-spel* (1766, 1768, 1771, 1779, 1792).<sup>13</sup> Johannes vander Klos was the official city printer of Gouda and his work was above average for the day and time. The Zandt copy was previously owned by the antiquarian bookseller and publisher Frits Knuf. Marginalia in and manuscript additions to books of stoplists are unexplored but potentially fruitful areas of research. For example, the Dutch organbuilder Dirk Flentrop’s copy of an original edition of *Dispositien* contained a thirteen-page description of the Moreau organ in Gouda, no doubt of some use to him when his firm restored the Moreau organ in 1960.<sup>14</sup> In the Zandt copy of *Dispositien*, the stoplists for the organs in the Groningen Martini-Kerk (p. 38) and the Michaelis-Kerk in “Zwol” (i.e., Zwolle) (p. 84) are heavily annotated and show the state of the instruments in 1816–33 and 1837–53, respectively.<sup>15</sup> Also found within the volume are the following loose papers: (i) three cards with notes by what must be Frits Knuf about possible organ books to reprint; (ii) a note written after 1849 listing organists and organbuilders of the Zwolle organ; (iii) a small piece of paper with math-

ematical calculations on the number of pipes on a keyboard with 49 keys; (iv) a note written on the back of a concert program from March 5, 1864, with a history of the Zwolle organ; (v) a sheet with stoplists of three organs in Groningen—the Menonitenkerk (i.e., Mennonitenkerk), the A Kerk (correct name: Der Aa-Kerk),<sup>16</sup> and the Nieuwe Kerk—and notes on five other instruments in Groningen (probably recorded in the period 1831–48), and (vi) a folded sheet with the number of speaking and non-speaking pipes of the Zwolle organ as of 1817 and its history. The OHSLA will carefully preserve these ephemera.

In the years before 1800, organs in the following Dutch cities were the subject of printed monographs:<sup>17</sup>

- Alkmaar, the Netherlands (3 titles in 1727)
- Gouda, the Netherlands (1764, 1774 [as part of Hess’s *Dispositien*])
- Zierikzee, the Netherlands (1771)
- Haarlem, the Netherlands (1775)
- Nijmegen, the Netherlands (1782)

There was a rich tradition of printed organ descriptions in Germany and the Netherlands. Christian Müller’s organ in the St. Bavokerk in Haarlem was and is one of the most famous in the world.<sup>18</sup> Johannes Radeker (1738–99), the organist and grandson of Johan Radeker (Ratje), Arp Schnitger’s journeyman, presents the instrument upon which he played. *Korte beschrijving van het beroemde en prachtige orgel, in de Groote of St. Bavoos-Kerk te Haerlem* (1775) [59] is found in several Dutch collections but only two libraries outside that country until now. This 32-page booklet is rare not only because so few copies are known, but because it was printed by Enschedé, with Elsevier one of the great printing houses of the Netherlands.<sup>19</sup> For a small octavo booklet,<sup>20</sup> the type size is larger than what one would normally expect, bringing unusual elegance to the presentation. The presswork is exemplary. Three of Enschedé’s fonts are displayed on the title page—a fine roman font used in all caps, small capitals, and upper- and lower-case with the old-fashioned long s; impressive shaded titling capitals; and a stylish script font.<sup>21</sup>

I do not know how Zandt came to have this booklet, but it clearly had once been bound as part of a larger book. In previous centuries, it was common to gather anywhere from two or three to a dozen booklets or small books and have them bound together as a single unit. (Remember, this was in the day when buying a book was a two-step process. First, one would buy the unbound sheets from the printer/publisher, and then one would go to the bookbinder to have the sheets bound as a book.) Someone may have once had numerous booklets about Haarlem or descriptions of Dutch churches bound together. Years later, commercial realities made it more profitable to “break up” the book into its indi-

vidual parts than to keep the book intact.<sup>22</sup> On the one hand, researchers lose a bit of history when a multi-part book is broken up, but on the other hand, booklets like *Korte beschrijving van het beroemde en prachtige orgel* become available.

Two Dutch books from the nineteenth century in the Zandt collection also deserve our attention: M.H. van 't Kruijs, *Verzameling van disposities der verschillende orgels in Nederland* ([1885]) [37] and Carl Locher, *Beschrijving der registers van het orgel en hunne klankkleur* (1900) [39]. What Hess was for Dutch stoplists in the eighteenth century, van 't Kruijs<sup>23</sup> was for the nineteenth century. Like Hess, who added a description of “his” organ in Gouda to his collection of stoplists, van 't Kruijs included an account of the instrument in the St. Laurenskerk of Rotterdam where he was organist. The original edition has a large folding plate of the organ in the St. Laurenskerk; the reprint editions [A/B] lack this folding plate. *Verzameling van disposities* is found in its original edition at only a handful of public and private collections in North America. The Zandt copy appears to have been used to make the 1962 reprint edition. Frits Knuf's 1962 edition was clumsily made by taping a sheet with the reprint publisher's name on the bottom of the title page and adding Zandt's notes, “Toelichting bij de herdruk,” on what had been a blank page following page v of the preliminaries. For the 1972 reprint, the publisher respected the integrity of the original title page and added the publication data of the reprint edition on a preliminary page.<sup>24</sup>

The Swiss organist Carl Locher (1843–1915)<sup>25</sup> seemed single-minded in his effort to have his dictionary of organ stops published in as many languages as possible. Even listing all the languages and their editions is exhausting: German (1887, 1896, 1904, 1912, 1923), English (1888, 1914), French (1889, 1909), Dutch (1900), Finnish (1902), German braille (1904), Italian (1907), Swedish (1909), Spanish (1910), Danish (1912), and Esperanto (announced but not published). With two or three exceptions, all of these editions and translations are at the OHSLA. The Dutch translation, *Beschrijving der registers*, is very scarce and the OHSLA is fortunate to have the Zandt copy in its collection, although it is a shame that the title page is missing.<sup>26</sup>

Other books acquired include a handful of German books from the nineteenth century; Dom Bedos in German translation [4–6]; miscellaneous, often obscure, books in German and Dutch from the twentieth century; and a few recent books in Dutch. One of these obscure Dutch books is a twelve-page promotional booklet from Klaas Doornbos Kerkorgelfabrikant of Groningen published around 1930 [31].<sup>27</sup> I have not been able to locate a copy of this title in any other library. A number of books in the Zandt collection were previously in the library of the Nederlandsche Organisten Vereeniging (later the Koninklijke Nederlandse Organisten Vereniging, now the Koninklijke Vereniging van Organisten

en Kerkmusici);<sup>28</sup> a couple were obtained through the aforementioned Frits Knuf.

Of the four Dutch books mentioned above, three are available in reprint editions and the fourth (Locher/Immig [39]) has recently been digitized by the Utrecht University library. Of course, the fact that a reprint edition was once published is not to say that it is still in print and available. Friends of the OHSLA will need no prompting to understand the importance of having the original editions available for study. Books are wonderful machines for transmitting texts, but they do more than transmit a text. The book as a physical object has a story to tell in its typography, design, choice of paper, printing method, binding, and evidence of previous owners such as bookplates, signatures, and even marginal annotations. I can accept that a “facsimile” reprint will print the photographically-reproduced pages by the offset method on machine-made paper, not by letterpress on hand-made paper as in the original, but is it necessary to change page numbers, omit preliminary pages, and increase or reduce the size of the text block on the page?<sup>29</sup> Reprint editions are not always an accurate reflection of the original publication and serious researchers will always want to check the original edition if possible.



Mr. Zandt was also an organ consultant who worked on proposals for the installation of new instruments and the restoration of historic organs. He kept all of these files stored in the basement of his home. Mrs. Zandt generously agreed to donate these files to the OHSLA. Time did not permit an inventory of the files, but the files are in folders arranged by location. Most of the organs are in the Netherlands, but several instruments in Germany were also the subject of Zandt's expert consulting. The files contain correspondence, newspaper clippings, and Zandt's notes from examining the instruments and delving into relevant church and municipal archives. I estimate the files to take from six to ten linear feet of shelf space. This is an important addition to the OHSLA.



With the acquisition of these books and the manuscript materials from the estate of Herman S.J. Zandt, the OHSLA has filled more than a few gaps in its collection. The largest and finest collection of books on the organ in the world is now a little bit better. Lovers of books and the organ need to thank the Friends of the Organ Historical Society Library and Archives for this, their first project in support of the collection.



Here follows a checklist of all the books and pamphlets acquired from the estate of Herman S.J. Zandt by the Organ Historical Society Library and Archives.<sup>30</sup>



LIST OF BOOKS  
AND PAMPHLETS

1. *Die Ahrend-Orgel in der St. Otto Kirche Herzogenaurach*. Herzogenaurach: Katholische Pfarrei St. Otto, [2007]. Title from cover.
2. Apeldoorn, J[acobus] C[ornelis] van. *Het orgel in de Groote- of St Michiels-Kerk te Zwolle*. Zwolle: Gedrukt bij de erven J. J. Tijl, [1896].
3. Baron, John. *Scudamore organs, or practical hints respecting organs for village churches and small chancels, on improved principles*. 2nd edn. London: Bell and Daldy, 1862.
4. Bedos, Dom [i.e., François Bedos de Celles]. *Die Kunst des Orgelbauers. L'art du facteur d'orgues*. Trans. Christoph Glatter-Götz. Ed. Richard Rensch. Lauffen am Neckar: Orgelbau-Fachverlag · ISO Information, 1977. 2 vols. (1) *Text*.
5. ———. (2) *Abbildungen*.
6. ———. *Der kleine Dom Bedos. L'art du facteur d'orgues. Die Kunst des Orgelbauers. Dritter & vierter Teil*. Trans. Christoph Glatter-Götz. Ed. Richard Rensch. Lauffen am Neckar: Orgelbau-Fachverlag · ISO Information, 1980. No. 15 of 200.
7. Bolt, K[laas] R., and V[ictor] H.M. Timmer. *Restauratie-rapport orgel Boerakker Gereformeerde Kerk*. N.p., 1978.
8. Bom, G[errit] D[irk], and J[an] W[illem] Enschedé. *De Oosterkerk te Amsterdam. Geschiedkundig overzicht van den bouw van, en den dienst in deze kerk, van 1659 tot heden, ... met twee bijdragen, over het orgel, de slagklok en het uurwerk*. Amsterdam: G. D. Bom H.G.z.; Firma J.J.H. Kemmer, 1922.
9. Bornemann, Walther. *Kleine Geschichte der Lüdingworthor Orgel: Festschrift zur Wiedereinweihung der Orgel nach ihrer Renovierung in den Jahren 1960/61*. N.p. (Otterndorf: J. & R. Hottendorff), [1961].
10. Bouman, A[rie]. "De wederingebruikneming van het kleine orgel in de Nieuwe Kerk te Amsterdam." Offprint from *Jaarboek van het Genootschap Amstelodamum* 44 (1948). A digital version of the periodical article is available at [www.amstelodamum.nl/site/inhoudsopgave.htm](http://www.amstelodamum.nl/site/inhoudsopgave.htm) (click on 1936\_65, then "1948JB42" to download).
11. Brenneke, Johannes. Über den Wiedereinbau der Lübecker großen Jakobi-Orgel. Lübeck: Orgelbauverein St. Jakobi e.V. Lübeck, [1960 or later]. Together in folder with item 15.
12. Cavaillé-Coll, Cécile, and Emmanuel Cavaillé-Coll. *Aristide Cavaillé-Coll: Ses origines, sa vie, ses œuvres*. Paris: Librairie Fischbacher, 1929.
13. *Die Chororgel in der Klosterkirche Ochsenhausen: Sanierung 1986–1988*. [Ed. Helga Bernhard.] [Stuttgart: Finanzministerium Baden-Württemberg, 1988.]
14. *Daar kerkte Rotterdam: Kerken, die in Rotterdam verwoest werden, en hun interieur*. Comp. Jan van Bommel. Leiden: Uitgave Stichting Orgelcentrum, 1965.
15. Distler, Hugo, and Erich Thienhaus. *Die beiden Orgeln in St. Jakobi zu Lübeck: Bericht über den Umbau 1935*. N.p. (Lübeck: Druck H.G. Rahtgens GmbH), [1935]. Cover title: *Die beiden Orgeln in St. Jakobi zu Lübeck nach dem Umbau 1935*. Together in folder with item 11.
16. *Dritte Tagung für deutsche Orgelkunst in Freiberg in Sachsen vom 2.–7. Oktober 1927: Einführungsheft*. Ed. Ernst Flade. Kassel: im Bärenreiter-Verlag, [1927]. Cover title: *Dritte Tagung für deutsche Orgelkunst in Freiberg i. Sa. vom 2.–7. Okt. 1927: Einführungsheft*. Bound with *Beiträge zur Organistentagung: Hamburg–Lübeck, 6. bis 8. Juli 1925*, ed. Gottlieb Harms (Klecken: Ugrino, 1925).
17. Eem, Egbertus van. *Aantekening van zommige vernieuwde en verbeterde dispositiën in kerkorgelen: als mede dispositiën van eenige kerk- cabinet en bureau orgels*. Ed. A.P. Oosterhof and E.J. Penning. [Leeuwarden: n.p., 1938.] (Orgelbouwkundige bijdragen, A/1.) From a manuscript of ca. 1815.
18. Elis, C[arl]. *Vor der Orgel: Ein Hilfsbuch für den Spieler*. Regensburg: Alfred Coppenrath, [ca. 1937]. Offprint from *Schildkewitschen Orgelschule*.
19. Enschedé, J[an] W[illem]. "Het groote orgel in de Nieuwe Kerk." In *Jaarboek van het Genootschap Amstelodamum* 15 (1917): 1–34. The Nieuwe Kerk is in Amsterdam. A digital version is available at [hdl.handle.net/2027/njp.32101048552531?urlappend=%3Bseq=37](http://hdl.handle.net/2027/njp.32101048552531?urlappend=%3Bseq=37).
20. Fischer, Pieter. *Schets tot de kunstgeschiedenis van het Noord-Nederlandse orgelfront*. N.p., december 1959–januari 1960. "Scriptie voor Prof. Dr. Q.J. van Regteren Altena" (title page). The institution for which this dissertation was written is not identified but was the University of Amsterdam; see [lib.uva.nl/primo\\_library/libweb/action/display.do?fn=display&doc=UVA\\_LMS003170383&vid=UVA](http://lib.uva.nl/primo_library/libweb/action/display.do?fn=display&doc=UVA_LMS003170383&vid=UVA).
21. Fock, Gustav. *900 Jahre Neuenfelde, vormals Hasselwerder*. Hamburg-Neuenfelde: Lümann, 1959.
22. *Gereformeerde Kerk Hardegarijp. Programma voor de ingebruikneming van het Mense Ruiter orgel op 28–29–30 november 1997*. N.p., 1997.
23. Graaf, G.A.C. de. *Voorlopige lijst van de in het tegenwoordige Nederland vanaf ongeveer 1630 werkende orgelbouwers*. N.p., n.d. "Bijvoegsel aan *De Praestant*, n° 1, 1965." (at top of first page). Loose inside a 6-page stencil: "Poging tot een inventarisatie van Nederlandse kabinet- en secretaireorgels" by G.A.C. de Graaf, "te lijst—I November 1960".
24. [Groningen. Martinikerk. Organ.] Seven blueprints. N.p., n.d. I: "Doorsnede klavieren" (scale 1/1); II: ten flue pipes with details of mouth and foot (scale 1/1); III: five flue pipes with details of mouth and foot and one reed resonator (scale 1/1); IV<sup>A</sup>: "Situatie mechaniek anno 1740" (scale 1/10); IV<sup>B</sup>: "Situatie mechaniek anno 1855" (scale 1/10); V: "zuider pedaaltoren situatie mechaniek 1692", "zuider pedaaltoren situatie mechaniek 1855"

- and “Lade bovenpedaal zuidzijde situatie mechaniek 1730” (scale 1/10); VI: “Lade Bovenwerk 1691”, “Lade Hoofdwerk 1854/55”, “Lade Bovenpedaal 1729/30”, “Laden Benedenpedaal 1692”, “Idem 1854/55” and “Lade Rugwerk 1729/30” (scale 1/5). The blueprints have no markings as to their origin and they do not identify the instrument, but it is clearly the organ of the Martinikerk in Groningen.
25. Hess, Joachim. *Dispositien der merkwaardigste kerk-orgelen, welken in de zeven Verëenigde Provinciën als mede in Duytsland en elders aangetroffen worden. Benevens een beschryving van het nieuw en uitmuntend orgel, in de St. Jans Kerk te Gouda*. Gouda: Johannes vander Klos, 1774. With notes and marginalia at pp. 38 and 84.
  26. Hofmiller, Thaddä, and Jos. M. Friesenegger. *Die grosse Orgel von St. Ulrich in Augsburg: 1903 erbaut von Heinrich Koulen & Sohn mit 73 klingenden Registern*. 2nd edn. Augsburg: n.p., [1903]. Cover title: *Die St. Ulrichsorgel*.
  27. Hoppe, Alfred. “Das Geheimnis des deutschen Orgelbaues.” In *Die Auslese* III/K (1963).
  28. Janca, Jan. “Abriß der Geschichte des Orgelbaus in den Kirchen Danzigs bis 1800.” Offprint from *Musik des Ostens* 11 (1989).
  29. *Katalog zur Ausstellung Orgeln in der Schweiz im Kornhaus Bern*. [Ed. François Gerber.] N.p. (Bern: Stämpfli + Cie.), 1985. Cover title: *Katalog: Orgeln in der Schweiz = L'orgue en Suisse. Ausstellung im Kornhaus Bern vom 20. August bis 20. Oktober 1985 = Exposition à la Grenette de Berne du 20 août au 20 octobre 1985*.
  30. Kaufmann, Walter. “Beiträge zu einer Orgeltopographie Nordwestdeutschlands in der Renaissance- und Barockzeit mit besonderer Berücksichtigung des Osnabrücker Landes.” In *Osnabrücker Mitteilungen* 67 (1956): 175–217.
  31. *Kerkorgelbouw van Klaas Doornbos*. Groningen: Klaas Doornbos Kerkorgelfabrikant, n.d. Internal evidence indicates a date of publication ca. 1930.
  32. Kist, N[icolaas] C[hristiaan]. *Het kerkelijke orgel-gebruik, bijzonder in Nederland. Een historisch onderzoek*. Ed. A.P. Oosterhof and E.J. Penning. [Leeuwarden: n.p., 1938.] (Orgelbouwkundige bijdragen, A/2.) Originally published as an article in *Archief voor kerkelijke geschiedenis, inzonderheid van Nederland* 10 (1840): 189–304; a digital version is available at [hdl.handle.net/2027/mdp.39015070154359?urlappend=%3Bseq=210](https://hdl.handle.net/2027/mdp.39015070154359?urlappend=%3Bseq=210).
  33. Kler, Herman de. “Aspecten van de orgelgeschiedenis van de Grote of Sint Jacobskerk.” Offprint from an unidentified *Jaarboek* with the date 1988. The correct reference is *Jaarboek Die Haghe* [ISSN 0923-2931] 1988: 33–49. The Sint Jacobskerk is in The Hague. A digital version is available at [195.242.171.17/hga/gedruktmateriaal/WebsitePubliek/detail.aspx?nn=3&containerid=-1&jbclid=-1&db\\_id=6091130&jaarboekjeindex=2](https://195.242.171.17/hga/gedruktmateriaal/WebsitePubliek/detail.aspx?nn=3&containerid=-1&jbclid=-1&db_id=6091130&jaarboekjeindex=2).
  34. Knoepfli, Albert. *Geschichte und Restauration der Psallierchor-Organ zu Fischingen*. [Zürich: Zwingli-Verlag, 1961.] (Orgelwissenschaftliche Monographien, 1; [Veröffentlichung der Gesellschaft der Orgelfreunde, 20].) Offprint from *Musik und Gottesdienst* 12, nos. 1–2 (1958).
  35. Kraats, S.H. v[an] d[er], Sr. *Het orgel in de St. Janskerk te Gouda: Geschiedenis van bijna vier eeuwen*. Gouda: Drukkerij A. Brinkman & Zoon, [1938]. Offprint from *Goudsche Courant* (1938).
  36. Krauss, Egon. “L’opera di tutela degli organi storici in Austria.” Offprint from *L’Organo* 1, no. 2 (1960): 152–84.
  37. Kruijs, M[arius] H[endrik] van ’t. *Verzameling van disposities der verschillende orgels in Nederland, benevens eene korte beschrijving van het orgel in de Groote Kerk te Rotterdam*. Rotterdam: Corns. Immig, [1885]. A digital version is available at [hdl.handle.net/2027/mdp.39015007962973](https://hdl.handle.net/2027/mdp.39015007962973).
  38. ———. Rpt. edn. Ed. Herm[an] S.J. Zandt. Amsterdam: Frits Knuf, 1972. (Bibliotheca organologica, 1.)
  39. [Locher, Carl. *Beschrijving der registers van het orgel en hunne klankkleur*. Trans. Corns. Immig Jr. Dordrecht: J. de Zeeuw, 1900.] Lacks title page.
  40. Lootens, Willem. *Bericht wegens het nieuwgebouwde orgel in de Oostkerk binnen Middelburg in Zeeland*. N.p., n.d. [1930s?]. Stencil. Cover title: *Oostkerk Middelburg*.
  41. Mettenleiter, Bernard. *Die Behandlung der Orgel*. Regensburg, New-York [sic] und Cincinnati: Papier, Druck und Verlag von Friedrich Pustet, 1869. “Erste Vereinsgabe (pro 1868) des allgemeinen deutschen Cäcilien-Vereines” (title page). A digital version is available at [www.mdz-nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb10599075-3](http://www.mdz-nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb10599075-3).
  42. Michel, Josef. “Elektronen-Organ, Kunstwerk oder Imitation?” In *Die Auslese* II/E (1963).
  43. Müller, Wilhelm Adolph. *Die Orgel, ihre Einrichtung und Beschaffenheit sowohl, als das zweckmäßige Spiel derselben*. 3rd edn. Meissen: F.W. Goedsche; Pesth: O. Wigand, 1830. In partially disbound binding with Carl Kützing, *Theoretisch-praktisches Handbuch der Orgelbaukunst* (Bern, Chur und Leipzig: Verlag und Eigenthum von J.F.J. Dalp, 1836). A digital version of the Müller book is available at [www.mdz-nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb10600478-8](http://www.mdz-nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb10600478-8).
  44. *Musica Divina: Monatsschrift für Kirchenmusik und Liturgie* 16, no. 5–6 (1928). Special number: “Die Orgel.” Cover title: *Musica Divina: Sonderheft die Orgel*.
  45. Nederlandsche Organisten-Vereeniging Amsterdam. *Statuten en huishoudelijk reglement*. Steenwijk: Boek- en Courantdrukkerij G. Hovens Grève, n.d. [1937?].
  46. Nederlandse Organisten Vereniging. *Statuten en huishoudelijk reglement*. N.p., n.d. [1948?]. Title from cover.

- At head of title: *N.O.V.* Loose inside booklet: "Wijzigingsblad behorende bij het Huishoudelijk Reglement van de Nederlandse Organisten Vereniging" dated 19 May 1959.
47. Nederlandse Organistenvereniging. *Statuten en huishoudelijk reglement. Uitgaaf 1974.* N.p., 1974. Title from cover. At head of title: *NOV.* 2 copies.
  48. *Die neue Bachorgel im St.-Petri-Dom Bremen.* N.p., [1966] Together in folder with item 57. Organ by Gebr. van Vulpen, Utrecht.
  49. Noah, Robert. *Gottes Häuser in Ostfriesland.* Norden: Verlag Soltau-Kurier, 1989. Photos by Martin Stromann.
  50. Offringa, P.B., W.T. Keune, and H[erman] S.J. Zandt. "De kerk te Oostrum (Fr.)." Offprint from an unnamed and undated publication of the Stichting Alde Fryske Tsjerken (i.e., *Alde Fryske Tsjerken* 1 (1970): 187–202).
  51. Oosterhof, A.P., and E.J. Penning, "Grepn uit de Nederlandse orgelhistorie." In *Het Kerkorgel*. Date not legible. Photocopy. *Het Kerkorgel* was a publication of Orgelfabriek A.S.J. Dekker of Goes.
  52. *Orgel in de Kath. Basiliek van St Jan 's-Hertogenbosch.* [Heijthuisen: Fa. L. Verschuereen c.v.] (Heijthuisen: Drukkerij Beijnsbergen), 1953. Title from cover. Includes A[rie] Bouman, "Het grote orgel in de St. Jansbasiliek te 's-Hertogenbosch" (pp. 3–16).
  53. *Die Orgel in Geschichte und Gegenwart.* [Esslingen am Neckar: Gesellschaft der Orgelfreunde, 1961.] (Veröffentlichung der Gesellschaft der Orgelfreunde, 21.) Offprint from *Die Musik in Geschichte und Gegenwart*. Half title: *Festgabe zum zehnjährigen Bestehen der Gesellschaft der Orgelfreunde*. Inside title (p. [2]): *Das königliche Instrument: ... Festgabe für die Mitglieder der GdO anlässlich des zehnjährigen Bestehens der Gesellschaft der Orgelfreunde*.
  54. Os, J.F. van. *Beschrijving van de orgels in de gemeente Gendringen.* Ulft: Gal-erie bij de boeken, 1975.
  55. [Palandt (E.) & Sohnle.] 1937. *E. Palandt & Sohnle Kommandit-Gesellschaft. Unsere Freunde gewidmet.* N.p.: E. Palandt & Sohnle, 1937. Organbuilder's publicity folder with pictures and stoplists of the company's organs.
  56. Palandt, Ernst. "Das königliche Geschenk des Bürgermeisters Mellinger an die Haupt- und Stadtkirche St. Andreas. Ein Beitrag zur Tätigkeit der westfälischen Orgelbauerfamilie Bader in Hildesheim." In *Alt-Hildesheim: Eine Zeitschrift für Stadt und Stift Hildesheim*, no. 32 (November 1961), pp. 53–58.
  57. Piersig, Fritz, and Richard Liesche. *Die Orgeln im Bremer Dom.* Bremen: n.p., 1939. Together in folder with item 48.
  58. Pöhlmann, Egert. *Die Orgel der Gebrüder Heidenreich in Hof: St. Michaelis und einige kleinere Instrumente der Orgelbauerfamilie.* Hof: St. Michaelis-Kantorei, 1967.
  59. Radeker, Johannes. *Korte beschrijving van het beroemde en prachtige orgel, in de Groote of St. Bavoos-Kerk te Haerlem.* Haerlem: Gedrukt by Johannes Enschedé en Zoonen, 1775.
  60. *Rapport betreffende het orgel in de Martinikerk te Groningen.* [Comp.] C[or] H. Edskes. N.p., [1972].
  61. *Referate zur Orgelbaugeschichte.* [Ed. Uwe Pape.] 4 nos. [Wolfenbüttel: U. Pape, 1966–70.] Numbers published in 1966, 1967, 1969 and 1970.
  62. Richter, E[rnst] F[riedrich]. *Katechismus der Orgel. Erklärung ihrer Struktur, besonders in Beziehung auf technische Behandlung beim Spiel.* 2nd edn. Leipzig: Verlagsbuchhandlung von J.J. Weber, 1875. A digital version is available at [hdl.handle.net/2027/nncl.cu01742825](https://hdl.handle.net/2027/nncl.cu01742825).
  63. Riemann, Hugo. *Katechismus der Orgel (Orgellehre).* 2nd edn. Leipzig: Max Hesse, 1901. (Max Hesse's illustrated Katechismen, 4.)
  64. Riemsdijk, J.C.M. van. "Het orgel van de Nicolaïkerk te Utrecht." In *Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis* 2, no. 3 (Amsterdam: Frederik Muller & Co., 1887): 195–99. With large folding plate, "Doorsnede en details van het oude Orgel uit de Nicolai-kerk te Utrecht." A digital version is available at [hdl.handle.net/2027/nyp.33433082283296?urlappend=%3Bseq=207](https://hdl.handle.net/2027/nyp.33433082283296?urlappend=%3Bseq=207).
  65. Rijnders, Jan D.J., and Pascal A.R. Rijnders. *Orgelsteden.* Utrecht: Stichting de Nederlandse Bachvereniging, [ca. 1965].
  66. Roos, Martin. *Orgeln und Kirchenmusik an der Pfarrkirche zum hl. Georg in Stimpfach: Aus Anlaß der Orgelweihe am 5/6 September 1987.* Stimpfach: Pfarramt, 1987.
  67. Runt, E. van, and J.P.H. van der Knaap. *Het oude orgel in de Nieuwe Kapel: Het Künckelorgel van 1784.* Hoorn: Uitgeverij Edecea, 1973. Cover title: *Het oude orgel in de Nieuwe Kapel te Hoorn.* No. 240 of 500.
  68. Sanders, S. *Verzamelde gegevens betreffende het Duyschot orgel in de Lutherse Kerk te Middelburg.* [Middelburg: n.p., 1962.] Stencil.
  69. Schade van Westrum, S.W.J. Manuscript. Folder with 20 articles in manuscript about organs in churches of the Old Catholic Church (Oudkatholieke Kerk) in the Netherlands.
  70. Schönstedt, Arno. "Orgelbau in Westfalen." In *Kirchenmusik: Vermächtnis und Aufgabe, 1948–1958. Festschrift zum zehnjährigen Bestehen der Westfälischen Landeskirchenmusikschule in Herford*, ed. Wilhelm Ehmann (Darmstadt-Eberstadt: Tonkunst-Verlag, [1958]), pp. 25–32.
  71. Seidel, Johann Julius. *Die Orgel und ihr Bau.* Breslau: Verlag von F.E.C. Leuckart, 1843. A digital version is available at [hdl.handle.net/2027/nyp.33433082278536](https://hdl.handle.net/2027/nyp.33433082278536).
  72. ———. *Het orgel en deszelfs zamenstel.* Trans. S[iwert] Meijer. Groningen: F. Wilkens, 1845.
  73. S.I.O.N.: *Systematische inventarisatie van orgels in Nederland.* [Comp. J.J. Hoeneveld.] De Bilt: Stichting Orgelcentrum, 1977–9. 4 vols. [1]



- [Aalten–Froombosch.] [1977.]
74. ———. (II) *Gaanderen–Musselkanaal*. 1977.
  75. ———. [III] [Naaldwijk–Tzummarum.] [1978.]
  76. ———. (IV) *Ubach over Worms–Zwolle*. 1979.
  77. Sponsel, Johann Ulrich. *Orgelhistorie*. Rpt. edn. Ed. Paul Smets. Kassel: Bärenreiter-Verlag, 1931.
  78. Steege, J[an] ter. *Zij hielden de lofzang gaande: Over de orgels, organisten en orgeltrappers van de Hervormde Gemeente in Steenwijk*. Kampen: IJsselakademie, 1992. (Publikaties van de IJsselakademie, 73.)
  79. Steketee, Hans. *Klinkend erfgoed om door te geven: Orgels in Overijssel*. Amsterdam: Nationaal Instituut voor de Orgelkunst, 2009. Includes two compact discs featuring organs of Overijssel.
  80. Stoep, A[rie] van der. *Het orgel in de Hervormde Kerk van Schiermonnikoog*. 's-Gravenhage: De Nieuwe Haagsche, [1991].
  81. Storm, A[rend]. “Het orgel in de Westerkerk te Amsterdam.” In *De Harp* 36, no. 2 (February 1941): 9–11; 36, no. 4 (April 1941): 26–28; 36, no. 5 (May 1941): 34–35.
  82. Stulp, Gerrit. *Het orgel in de Koepelkerk te Leeuwarden, 1935–1977*. N.p., n.d.
  83. Supper, Walter. *Der sparsame Orgelsachberater: Eine Handreichung für Orgelpfleger, die mittellose Gemeinden zu betreuen haben*. Kassel: Bärenreiter, 1955. (Veröffentlichungen der Gesellschaft der Orgelfreunde, 8.) Offprint from *Musik und Kirche* 25 (1955): 279–87.
  84. Telman, T. *Het orgel: Een hand en leerboek der orgelbouwkunst*. Enschedé: E. G. Kluvers' Boekhandel, [1925].
  85. Veldman, Freerk J. *Allert Meijer, schrijnwerker/stadsbouwmeester; Jan de Rijk, beeldhouwer: Een tentoonstelling rond schoorsteenmantels en kerkmeubilair omstreeks 1700 in Stad en Lande*. Groningen: Groninger Museum, 1978. Cover title: *Schrijnwerker/stadsbouwmeester Allert Meijer; Jan de Rijk, beeldhouwer: Tentoonstellingscatalogus Groninger Museum oktober 1978 t/m februari 1979. Met lijst van werken van Allert Meijer en Jan de Rijk*.
  86. Vente, M[aarten] A[lbert]. “De orgels van de St. Lambertuskerk te Helmond.” In *Brabantia: Maandblad van het Provinciaal Genootschap van Kunsten en Wetenschappen in Noord-Brabant en de Stichting Brabantia Nostra* 4, no. 8 (August 1955): 197–222.
  87. Verloop, Gerard. *Rondom het grote orgel van Monnickendam*. Parts 1 and 2 only [of 10]. Schagen: G. Verloop, 2002–3. (Stichting Collectie Verloop. Uitgave, 7, 9.)
  88. ———. *Rondom het orgel van Oosthuizen*. 5 parts. Schagen: G. Verloop, 2001–4. (Stichting Collectie Verloop. Uitgave, 2–4, 13, 14.)
  89. [Vetter, Joh. M.] *Orgelmuziekgeschiedenis in kort bestek*. [Ed. J.C. Hanegraaff.] 3rd edn. N.p.: Gereformeerde Organistenvereniging, [1959]. (Organum, 2.)
  90. Visser, Piet. “Orgelkunst.” In *Musica: Monatsschrift für alle Gebiete des Musiklebens* 15, no. 5–6 (May–June 1961): 267–76.
  91. Vogel, Harald. *Kleine Orgelkunde: Dargestellt am Modell der Führer-Organ in der altreformierten Kirche in Bunde*. Wilhelmshaven: Heinrichshofen's Verlag, 1981.
  92. Walcker, Oscar. *Erinnerungen eines Orgelbauers*. Kassel: Bärenreiter-Verlag, 1948.
  93. Wangemann, Otto. *Die Orgel, ihre Geschichte und ihr Bau*. 3rd edn. Leipzig: Carl Kiesler, 1877.
  94. Wester, Bertil. “Från psalmodikon till kyrkorgel i nordvästra Dalarna.” Offprint from *Dalarnas hembygdsbok* (1952).
  95. ———. “Gamla kyrkorglar i Gästrikland: Valda delar ur en inventering.” Offprint from *Från Gästrikland* (1954).
  96. ———. *Gamla orglar i Hälsinglands kyrkor och kapell*. Västerås: Lantmännens Tryckeriförening, 1954. Offprint from *Hälsingerunor* (1954).
  97. ———. “Orgelverket i Leufsta Bruks kyrka.” Offprint from *Fornvännan* (1933).
  98. Wijnodelts, J.W. “Een Amsterdamsch huisorgel in de zeventiende eeuw.” In *Jaarboek van het Genootschap Amstelodamum* 16 (1918): 113–14. A digital version is available at [hdl.handle.net/2027/njp.32101048552549?urlappend=%3Bseq=155](https://hdl.handle.net/2027/njp.32101048552549?urlappend=%3Bseq=155).
  99. Wirtgen, Bernhard. “Stader Orgelbauanstalten des 18. und 19. Jahrhunderts.” In *his 125 Jahre Stadtparkasse Stade, 1836–1961: Aus dem Stader Wirtschaftsleben des 19. Jahrhunderts* (Stade: Stadtparkasse, 1961), pp. 78–80.
  100. [Wolf, Paul Christoph.] *Orgeldispositionen. Eine Handschrift aus dem XVIII. Jahrhundert, im Besitz der Sächsischen Landesbibliothek, Dresden*. Ed. Paul Smets. Kassel: Bärenreiter-Verlag, 1931. Cover and half title: *Die Dresdener Handschrift Orgeldispositionen*.
  101. Wolfram, Joh[ann] Christian. *Anleitung zur Kenntniß, Beurtheilung und Erhaltung der Orgeln*. Gotha: Carl Steudel, 1815. A digital version is available at [www.mdz-nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb10599788-2](http://www.mdz-nbn-resolving.de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb10599788-2).
  102. Zandt, Herman S.J. “Biografica betr. Joachim en Hendrik Hermanus Hess.” Manuscript. Notes, transcriptions of archival documents, correspondence, and a draft article in typescript, “Joachim Hess, ‘kunstrijk en beroemd Orgel- en Klokken-Speeler’ en zijn broer, de orgelmaker Hendrik Hermanus: Een bijdrage tot de nederlandse orgelgeschiedenis van de tweede helft der achttiende eeuw.” The article was published as Herm[an] S.J. Zandt, “Joachim Hess, ‘Kunstrijk en beroemd Orgel- en Klokken-Speeler’ en zijn broer, de orgelmaker Hendrik Hermanus,” *Het Orgel* 58 (1962): 1–10.
  103. ———. *De orgelgeschiedenis van de Hervormde Gemeente te Holwerd: Hommage aan Johann Christoff Scheuer*. Holwerd: Kerkvoogdij Nederlandse Hervormde Gemeente te Holwerd, 1988.

## ENDNOTES

1. "Herman S.J. Zandt (77) overleden." Available at [www.orgel-nieuws.nl/wcms/modules/news/article.php?storyid=5249](http://www.orgel-nieuws.nl/wcms/modules/news/article.php?storyid=5249) (accessed January 1, 2013). See also Hans Beek, "In memoriam Herman S.J. Zandt, 1935–2012," *NotaBene* 6, no. 2 (February 2013): 7 and "Herman Zandt overleden," *De Orgelvriend* 55, no. 3 (March 2013): 5–6.
2. The preface is dated January 1885, but the Library of Congress gives the date of publication as 1887. A notice in *Het Orgel: Maandblad voor Organisten*, vol. 1, no. 1 (March 1, 1886), [5], states that "a few more copies [of this book] are still available," confirming that the book was published before 1887 and strongly suggesting a publication date of 1885.
3. The note reads: "Tweede druk verscheen in 1973. (Zie Het Orgel, feb. 1973, pag. 57) ["Second printing appeared in 1973. (See *Het Orgel* [vol. 69] Feb. 1973, 57)]." The reference from *Het Orgel* announces "new books from Frits Knuf," among them the stoplist collection of van 't Kruijs appearing in a second re-printing. Zandt's note is not clear whether he means the book was actually published in 1973 (unless there is evidence that the book was printed in 1973, there is no reason to question the publication date of 1972 given in the printed book) or merely that it was published in 1972 but did not "appear" until 1973 when it was announced in *Het Orgel*.
4. For a summary of Zachariassen's essay, see James L. Wallmann, "The organ in the twentieth century," in *Twentieth-century organ music*, ed. Christopher S. Anderson (New York and London: Routledge, 2012), 22–24. [¶] The publication history of this address is interesting and deserves its own article. In short, Zachariassen read a paper titled "Aktuelle Orgelbaufragen und Möglichkeiten zu ihrer praktischen Lösung" ("Current Organbuilding Questions and Possibilities for Their Practical Solution") before an international conference on church music in 1952. For a summary of this address, see "Aktuelle Orgelbaufragen und Möglichkeiten zu ihrer praktischen Lösung. Zusammenfassung," in *Bericht über den Internationalen Kongress für Kirchenmusik in Bern = Compte rendu du Congrès international de musique sacrée à Berne. 30. August bis 4. September 1952* (Bern: Paul Haupt, 1953), 62–65. The first complete publication appeared as "Aktuelle Orgelbaufragen und Möglichkeiten zu ihrer praktischen Lösung" in *Musik und Gottesdienst* 7 (1953): 49–57, 82–88. Zachariassen presented his paper before a conference of the Nederlandse Organistenvereniging in January 1953 and it was published as "Actuele orgelbouwproblemen en mogelijkheden tot hun praktische oplossing" in *Het Orgel* 50 (1954): 113–22. For a version in English, see "Current Questions of Organ Building" (trans. Thomas Stevens) in *Organ Club Handbook* 6 (1960): 11–22; reprinted with the German original as "Aktuelle Orgelbaufragen und Möglichkeiten zu ihrer praktischen Lösung = Current organ building" in *ISO Information* 1 (1969): 33–46.
5. We know that Bach had access to Andreas Werckmeister's *Erweiterte und verbesserte Orgel-Probe* (1698). See Peter Williams, "J.S. Bach—Orgelsachverständiger unter dem Einfluß Andreas Werckmeisters?" *Bach Jahrbuch* 68 (1982): 131–42, and "Noch einmal: J.S. Bach—Orgelsachverständiger unter dem Einfluß Andreas Werckmeisters?" *Bach Jahrbuch* 72 (1986): 123–25; translated as "Was Johann Sebastian Bach an organ expert or an acquisitive reader of Andreas Werckmeister?" *Journal of the American Musical Instrument Society* 11 (1985): 38–54. A leading organ expert and one interested in organbuilding from his earliest years, Bach must have owned this and other organ books. Yet no organ books were listed in his estate. See *The new Bach reader: A life of Johann Sebastian Bach in letters and documents*, ed. Hans T. David and Arthur Mendel, rev. Christoph Wolff (New York: W.W. Norton & Company, 1998), 250–56, and Christoph Wolff, *Johann Sebastian Bach: The learned musician* (New York and London: W.W. Norton & Company, 2000), 456–58. Bach must have given away his books on the organ to one or more of his sons—C.P.E. and Wilhelm Friedemann come to mind—but was unable to unload his less desirable theological tomes.
6. The senior Mr. Zandt once re-

ferred to the OHSLA want list and remarked to his son that he had several of the desired titles. Personal communication from Herman Zandt, Jr., July 23, 2013.

7. Only four of the books acquired were on the OHSLA want list, proving the difficulties of organ bibliography and illustrating the adage that there are sometimes things we do not know we don't know.

8. In fact, the OHS Archivist at the time, Stephen L. Pinel, always compared duplicates from the Baker collection with holdings in the OHS library; the best copy was retained and the other copy was deaccessioned. For some titles, it was important to have two copies and Pinel also kept the Baker collection duplicate.

9. Examples are items 10, 19, 27, 30, 42, 56, 70, 86, 90, 98 and 99.

10. See these items on the checklist below: 1, 9–11, 13, 15, 16, 19, 20, 22–24, 31, 33, 38, 45–48, 50, 57, 64, 67, 78, 80, 91, 102 and 103. The organ booklets had not been inventoried on the list prepared by the family. Without being able to consult the OHSLA online catalog and going by memory, a few booklets were acquired which turned out to be duplicates.

11. For more on Hess, see the excellent survey of his life in Arend Jan Gierveld, "Inleiding," in Joachim Hess, *Dispositien der merkwaardigste kerk-orgelen* (rpt. Buren: Frits Knuf, 1980) (Bibliotheca organologica, 11), 1–61, and Paul H.A.M. Abels, "Op de bres voor Hess" at [www.paulabels.nl/2013/05/op-de-bres-voor-hess/](http://www.paulabels.nl/2013/05/op-de-bres-voor-hess/) (accessed August 2, 2013). Zandt also had a special interest in Hess. See his edition of *Luister van het orgel* [item F] and his article, "Joachim Hess, 'Kunstrijk en beroemd Orgel- en Klokken-Speeler' en zijn broer, de orgelmaker Hendrik Hermanus," *Het Orgel* 58 (1962): 1–10. See also item 102.

12. Nicolaas Arnoldi Knock (*Dispositien der merkwaardigste kerk-orgelen*, 1788), George Hendricus Broekhuysen (MS ca. 1850–62; published as *Orgelbeschrijvingen*, 1986), and M.H. van 't Kruijs (*Verzameling van disposities der verschillende orgels in Nederland*, [1885]) are the most notable collectors of Dutch stoplists after Hess. A Hess manuscript col-

lection of stoplists was also published; see Joachim Hess, *Dispositien van kerk-orgelen welke in Nederland worden aangetroffen: Vervolg naar het handschrift van omstreeks 1815*, ed. J[an] W[illelm] Enschedé (Amsterdam: Johannes Müller, 1907). [¶] For a survey of stoplist collections, see Ulrich Martini, *Die Orgeldispositionssammlungen bis zur Mitte des 19. Jahrhunderts* (Kassel: Bärenreiter, 1975).

13. *Beschryving van het groot en uitmuntend orgel, in de St. Jans Kerk te Gouda* (1764) was also published by vander Klos but is probably not by Hess, as is sometimes claimed. A[rie] Bouman, "Naschrift," in *Beschryving van het groot en uitmuntend orgel, in de St. Jans Kerk te Gouda* (rpt. Baarn: De Praetantpers, 1965), [23].

14. Paul H.A.M. Abels, "Zeldzaam orgelboek uit bibliotheek restaurator Gouds Moreau-orgel" at [www.paulabels.nl/2013/06/zeldzaam-orgelboek-uit-bibliotheek-restaurator-gouds-moreau-orgel/](http://www.paulabels.nl/2013/06/zeldzaam-orgelboek-uit-bibliotheek-restaurator-gouds-moreau-orgel/) (accessed August 2, 2013). The most recent restoration of the Moreau organ was completed in 1982 by Ernst Leeflang.

15. For Groningen, see A[rie] Bouman, *De orgels in de Groote of Martinikerk te Groningen* (Amsterdam: H.J. Paris, 1941), 52–54. See also *Het historische orgel in Nederland*, vol. [1], 1479–1725, ed. Hans van Nieuwkoop (Amsterdam: Nationaal Instituut voor de Orgelkunst, 1997), 67–68. [¶] For Zwolle, see Maarten Albert Vente, *Vijf eeuwen Zwolse orgel, 1447–1971: Een terugblik naar aanleiding van het 250-jarig bestaan van het Schnitgerorgel in de St. Michaels of Grote Kerk te Zwolle 1721–1971* (Amsterdam: Uitgeverij Frits Knuf, 1971), 31–32, 68–70. See also *Het historische orgel in Nederland*, vol. [1], 379. [¶] A tiny part of a marginal note on page 38 was lost when the page was trimmed, indicating that the book was rebound after the annotation was made.

16. The manuscript stoplist for the Der Aa-Kerk does not correspond in all details to any known stoplist and deserves further study. See *Wereldberoemde klanken: Het Schnitgerorgel in de Der Aa-kerk te Groningen en zijn voorgangers*, ed. Jan R. Luth (Zutphen: Walburg Pers, 2011), 129–40, 144–45.

17. For bibliographical details, see James L. Wallmann, "Reflections on

500 years of books on the organ: An essay and a checklist of titles, 1511–1855,” *The Organ Yearbook* 40 (2011): 25–54. Sermons given at the dedication of an organ were occasionally printed with the stoplist, but as these publications are not devoted to describing the instrument, I do not include them in this list. Organ dedication booklets are likewise not included.

18. Here is partial checklist of literature on this renowned instrument: Johannes Radeker, *Korte beschrijving* (1775) [item 59]; J. Wolff, *Beschrijving van de Grootte of St. Bavo-Kerk te Haarlem, alsmede van het alomberoemde orgel in dezelve* (Haarlem: Gebs. van Dobben, 1845); W.P.J. Overmeer, *De orgels in de Grootte-, Nieuwe-, Jans- en Bakenesserkerk te Haarlem* (Haarlem: van der Wilk, 1904); H.L. Oussoren, “Het Christian Müller-orgel in de Grote- of St. Bavokerk te Haarlem,” in *Nederlandse orgelpracht* (Haarlem: H.D. Tjeenk Willink & Zoon, 1961), 35–85; Cecil Clutton, “The re-built organ in the Church of St. Bavo, Haarlem,” *The Organ* 41 (1961–62): 128–37; Klaas Bolt, *De historie en samenstelling van het Haarlemse Müller-orgel* (Amsterdam: Arti\*Novo Publishers, 1985); Hans van Nieuwkoop, *Haarlemse orgelkunst van 1400 tot heden: Orgel, organisten en orgelgebruik in de Grote of St.-Bavokerk te Haarlem* (Utrecht: Vereniging voor Nederlandse Muziekgeschiedenis, 1988); Willem Wijting, *Een korte beschrijving van drie orgels uit de Grote of Sint-Bavokerk te Haarlem* (Haarlem: Vereniging Vrienden van de Grote of Sint-Bavokerk te Haarlem, 2006); Paul Peeters, “The organs and organists of St Bavo’s,” in [Haarlem International Organ Festival anniversary publication 2014; working title: *From silver tulip to golden jubilee*] (Bonn: Dr. J. Butz Musikverlag, 2014 [forthcoming]).

19. The firm dates to 1703 and is still under family ownership. In previous centuries the house of Enschedé was famous for its type foundry and print shop; now it is best known for printing bank notes and postage stamps. There’s a good chance that the Euro bank note you have in your wallet while traveling in Europe was printed by Koninklijk Joh. Enschedé. See [joh-enschede.nl](http://joh-enschede.nl) for more information about the present firm.

20. In an octavo book, eight pages are printed at the same time on each side of the original sheet and the sheet is then folded three times to produce a signature (also called a gathering) with eight leaves, i.e., sixteen pages.

21. See Charles Enschedé, *Typefoundries in the Netherlands from the fifteenth to the nineteenth century: ... A history based mainly on material in the collection of Joh. Enschedé en Zonen at Haarlem first published in French in 1908*, trans. Harry Carter (Haarlem: Stichting Museum Enschedé, 1978), 243, 268, 289.

22. Modern practice discourages breaking-up books, but the profit motive can be difficult to overcome. Libraries and archives should always maintain the integrity of books and other materials in their care and breaking up a book is unthinkable.

23. Note the correct orthography of the surname. Some library catalogs incorrectly show “Van’t Kruijs.”

24. The publisher Frits Knuf took similar actions with his reprint of Jan van Heurn, *De orgelmaaker* (1804–5). The first reprint was undated but appeared in 1976. The title page of this edition was a composite. For the second reprint edition from 1988, excellently edited by Arend Jan Gierveld, the two original title pages—one for the monographic series and the other for *De Orgelmaaker*—are correctly reproduced.

25. Baptized Johann Karl Locher. See <https://familysearch.org/pal:/MM9.1.1/FVD8-YYY> (accessed August 3, 2013). The Swiss National Library uses Karl Locher for books published through 1900 and Carl Locher thereafter.

26. In the United States, the libraries at Yale University and the University of Illinois at Urbana-Champaign also have copies.

27. The booklet contains a testimonial from Sieuwert Zandt, uncle of the late Mr. Zandt.

28. See *Catalogus van de bibliotheek der Nederlandsche Organisten-Vereeniging, ondergebracht in de Bibliotheek der Rijks-Universiteit te Utrecht*, comp. A[braham] Brom, Jr., 2nd edn. (Steenwijk: Boekdrukkerij G. Hovens Gréve, 1929). The NOV library was dispersed many years ago, its books finding their way into the library of



Title page of *Dispositien der merkwaardigste kerk-orgelen* (1774) by Joachim Hess. (Original page size 198 × 158 mm.)

Utrecht University and numerous private collections.

29. Positif Press has produced and produces excellent publications, but its reprint edition of Sir John Sutton’s *A short account of organs built in England from the reign of King Charles the Second to the present time* (London, 1847) edited by Hilary Davidson (1979) differs from the original in these respects: the text is 6% larger; the half title (p. [i]) is omitted; the colophon (p. [iv]) is omitted; a blank page preceding the table of contents (p. [xxiv]) is omitted; the page number on the second page of the table of contents (p. xxvi) is omitted; the fly title is omitted (sig. d4); signature marks are omitted throughout; and the five plates at pp. 109–17 in the original are printed one per page, not one per leaf (i.e., every other page), leading to a renumbering of these pages. I apologize for picking on Positif Press because there are many other examples of misleading “reprint” editions from different publishers.

30. My standard practice is to prepare bibliographies and checklists with the book in hand, not from other bibliographies or catalog records. However, twelve of these titles (items 18, 21, 49, 54, 58, 62, 63, 66, 83, 93–95) were taken for shipment after they had been inspected—there being no time to record bibliographic details—and I relied on library catalog records in preparing this checklist. For fourteen titles (items 8, 14, 17, 29, 32, 34, 52, 53, 61, 73–76, 82), I inspected the book but relied on a copy of the same title in my personal collection in preparing this checklist. Where no publisher is indicated but a printer is known, the place of printing and the printer is indicated in parenthesis immediately before the date of publication. All books and booklets purchased by the OHS are listed, including duplicates, even if some of these items did not ultimately become part of the OHSLA collection.



# THE OHS CATALOG

SHEET MUSIC



BOOKS



RECORDINGS



## HISTORIC ORGANS OF SOUTHERN MASSACHUSETTS 37 PIPE ORGANS!

Historic Organs of Southeastern Massachusetts

37 Pipe Organs



## THE RECORDINGS FROM THE SPLENDID 2005 OHS CONVENTION

in Southeastern Massachusetts are finally available! This diverse 4-CD collection features stellar performances by 37 different organists, including Brian Jones, Thomas Murray, Peter Sykes, and Barbara Owen. More than just a memento of the convention, this is an important documentation of many historic organs that have never before been recorded, featuring instruments by Beach, Erben, Hook, Hutchings, Jardine, Johnson, Skinner, and more. The repertoire is equally varied, ranging from Buck, Brahms, and Borowski to Foote, Fedak, and Farnaby. Be among the first to own this long-awaited treasury!

**\$31.95 FOR OHS MEMBERS**

**\$34.95 ALL OTHERS**

**ORDER ANY TIME ONLINE! [WWW.OHSCATALOG.ORG](http://WWW.OHSCATALOG.ORG)**



**ORGAN HISTORICAL SOCIETY**  
P.O. Box 26811 Richmond, VA 23261  
Telephone: (804) 353-9226  
Monday-Friday 9:30am-5:00pm ET  
E-mail: [catalog@organsociety.org](mailto:catalog@organsociety.org)

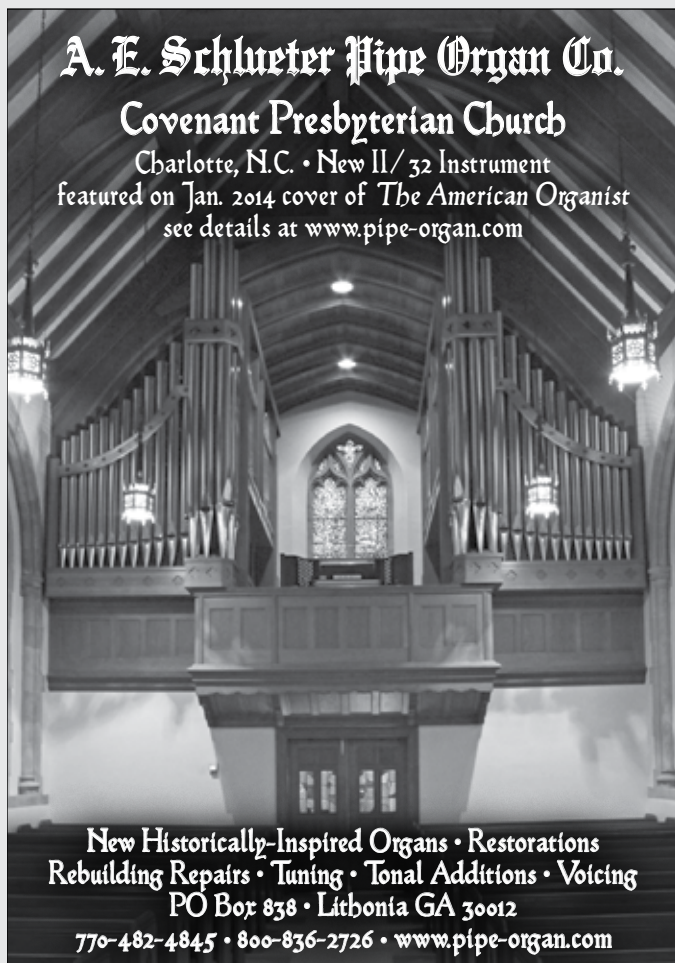
**SHIPPING**

UPS shipping to U.S. addresses, which we recommend, is \$10.00 for your entire order. Media Mail shipping is \$5.00 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.

# A. E. Schlueter Pipe Organ Co.

## Covenant Presbyterian Church

Charlotte, N.C. • New II/32 Instrument  
 featured on Jan. 2014 cover of *The American Organist*  
 see details at [www.pipe-organ.com](http://www.pipe-organ.com)

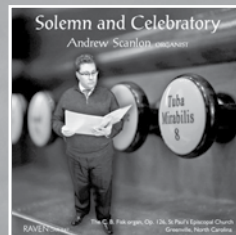


New Historically-Inspired Organs • Restorations  
 Rebuilding Repairs • Tuning • Tonal Additions • Voicing  
 PO Box 838 • Lithonia GA 30012  
 770-482-4845 • 800-836-2726 • [www.pipe-organ.com](http://www.pipe-organ.com)

### NEW! Andrew Scanlon and the Greenville Fisk

## Solemn and Celebratory

Andrew Scanlon, player at four OHS Conventions, shows off the C. B. Fisk Op. 126, 2005, of 3m, 44 voices, 57 ranks situated in the splendid Kirkegaard acoustics of St. Paul's Episcopal Church, Greenville, North Carolina, where Andrew is organist/choir-master and teaches at the University. **Raven OAR-947**



**John Cook:** Fanfare

**Langlais:** Mors et Resurrectio

**Guilain:** Suite du 2 ton

**Mendelssohn:** Sonata in A, No. 2

**Durufle:** Sicilienne from Suite, Op. 5

**Howells:** Master Tallis's Testament

**Bach:** Fantasia & Fugue in G Minor, BWV 542

**Daniel-Lesur:** In Paradisum

**Vierne:** Final from Symphony No. 1

### NEW! Faythe Freese at Magdeburg

## THE FREESE COLLECTION

Faythe Freese plays the 2008 Alex. Schuke (Potsdam) organ of 4 manuals, 93 stops, 106 ranks in the soaring acoustics of Magdeburg Cathedral (Germany). Pamela Decker's work in three parts, recorded here for the first time, is inspired by three art works created by the artist known as Nall, both the art works and the music commissioned by Faythe Freese. **Raven OAR-948**



**MAX REGER:** Introduction, Variationen und Fuge über ein Originalthema für Orgel, Op. 73

**HEINZ WUNDERLICH:** Orgelsonate über ein Thema

**PAMELA DECKER:** The Freese Collection (a new work in three movements, *first recording*)



## J. S. Bach Organ Works Complete

**George Ritchie, Organist**

9 American pipe organs

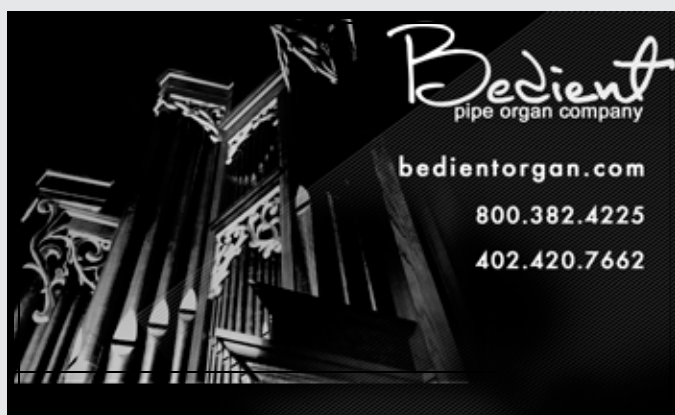
11-CD set, **Raven OAR-875 Special Low Price**

# RAVEN

Support OHS, Buy Raven CDs

[www.OHSCATALOG.org](http://www.OHSCATALOG.org)

BOX 26811 RICHMOND VA 23261 804-353-9226



**Bedient**  
 pipe organ company

[bedientorgan.com](http://bedientorgan.com)

800.382.4225

402.420.7662

## KERNER & MERCHANT PIPE ORGAN BUILDERS

*Craftsmen with Pride*



[WWW.KERNERANDMERCHANT.COM](http://WWW.KERNERANDMERCHANT.COM)

(315) 463-8023

104 JOHNSON STREET • EAST SYRACUSE, NY 13057-2840

**St. John's  
 Episcopal Church  
 Roanoke,  
 Virginia**



**Quimby Pipe Organs, Inc.**

208 Marshall Street PO Box 434

Warrensburg, MO 64093

660.747.3066 [qpo1@earthlink.net](mailto:qpo1@earthlink.net)

[www.quimbypipeorgans.com](http://www.quimbypipeorgans.com)



# A Wonderful Organ of 1625 Found in France

BRIGUES DAVENPORT

IN 1913, THE *NEW YORK TIMES* PUBLISHED A COUPLE ARTICLES about a 1625 chamber organ from France that had been imported for resale by an American antiques dealer. The article of September 13, “\$100,000 Rare Organ Bought by American,” suggested that Henry Clay Frick was the purchaser of this instrument.<sup>1</sup> Indeed, a recent biographer claims this to be the organ now in The Frick Collection. Frick did not buy the organ and it was subsequently sold at Freund’s American Art Galleries in New York on the fourth day of a series of auctions, March 23, 1916. It was described in the auction catalogue:

Seventeenth Century Pipe Organ from the Chateau de Rethel (Ardennes). (–‘10” high; 3’3” wide; 3’2” deep.) Case of walnut. Of rectangular shape, on stand. With molded cornice, surmounted by a shaped cut cresting, the lower portion decorated with a carved acanthus-leaf scrolling. Fitted with two hinged and paneled doors, the panels painted with two shields of armorial bearings surmounted by coronets. The stand has a molded top, a deep fluted apron and

is supported on four square tapering legs with dies carved with pendant acanthus leaves, the fronts with single flutings, molded bases and square, tapering feet. Above the case are the bellows worked by hinged levers from the side and also by hinged pedals below. The interior is fitted with the organ, the front formed of leaden pipes with pierced and carved triangular bracketings over a red painted backing. The side stiles are enriched with sunken carvings and the bottom rail is carved in relief, “N.M. anno MDCXXV.” Below is a double keyboard of black keys inlaid with pearwood, and on one side are four wooden levers which work the stops. Accompanying the organ is an old copper-plate engraved portrait of Mandescheidt which had hung at the back of the case probably for some centuries.<sup>2</sup>

The subsequent whereabouts of this instrument are unknown. The following account presents what a contemporary writer knew of it.

2. Horace Towsend, Karl Freund, and William W. Odom, *Illustrated Catalogue of an Extensive Collection of Valuable and Interesting Art Property and Antiquities Belonging to the Widely Known House of Karl Freund, Antiquarian* (New York: The American Art Association, 1916), Item 520.

1. Thanks to Michael Friesen for bringing this article to our attention.

**A**N EXTRAORDINARY DISCOVERY of an ancient organ was recently made in the Ardennes region of northern France by an American antiquary. The instrument is proved by documents to be 288 years old. It is very rarely that anything made as long ago as 1625 bears in itself complete evidence of its age and its authenticity.

What adds to the marvel of the discovery is the fact that this organ is of a quality whose exquisite excellence is almost impossible to characterize in words. Some of the most eminent connoisseurs in music have said that they have never heard its equal. The notes have a velvety smoothness, a delicacy, tenderness, and profundity, and, more remarkable still, an evenness of quality and volume that make the listener question whether he is awake or dreaming.

At a special audition of this organ given in Paris a short time ago, the distinguished organist of the abbey church of St. Pierre de Montmartre was the performer. He said afterward: “It made my heart rise in my throat as I played.” There were only a half dozen other persons present in the shabby second-floor room, vacant but for a few borrowed chairs, where the test was made, but nearly all of them at each interval in the playing spoke with trembling lips and with eyes half-suffused with tears. The room was in an unrented flat just over an establishment in the rue Lamartine, in which millions of francs worth of art treasures are packed every year for shipment abroad, chiefly to America. The contrast of the uncouth with the perfection of beauty could scarcely have been greater than in the contrast between the seemingly miraculous sounds which came from the instrument and the incongruous surroundings.



### SAINT-SAËNS HEARD OF IT.

It seems that fifty-five years ago Saint-Saëns, the French composer and organist, then a young student, was passing a vacation in the Ardennes when by accident, in a neglected château inhabited by an aged caretaker, he learned of the existence of an organ of such great age that it awakened in him a profound curiosity. He was told that once or twice a year the château was visited by an old lady, a poverty-stricken member of the noble family to which it belonged, and that then the wrappings in which the organ was kept to protect it from dust and humidity were removed, and she would play upon it for many hours. It appeared that no other of the family appreciated its value, and that she was jealous lest the knowledge of it should get abroad. She feared that the family would sell the instrument or would remove it to their Paris home, very distant from her own, and to which she was but rarely invited.

Saint-Saëns recounted recently to one who visited him to verify this story, that he succeeded, by discreetly cultivating the good will of the caretaker, in obtaining an opportunity to play upon the mysterious organ. He said that he believed then it was the most wonderful instrument of its kind in the world, and although the distance of time is great, nothing in his experience had since ever caused him to lose this impression. When he was informed that only about a fortnight ago the same organ was in a packer's workshop in Paris and that it was now on the way across the Atlantic to be installed probably in the sumptuous music room of some multi-millionaire, the illustrious composer seemed greatly disturbed.

"Ah!" he exclaimed, "had I only known that I could have renewed the delightful pleasure of my youth by playing upon it again I would gladly have shortened my summer holiday."

It was in 1858 that M. Saint-Saëns found the organ in the Ardennes. He had no idea that the family owning it would ever sell it, and the activities of his brilliant career soon prevented him from thinking further of it except at long intervals. Indeed, when it was mentioned to him the other day, he appeared to ponder for a moment before he replied. The noble family seems to have descended more and more in the scale of fortune, for the château no longer belongs to it. Exactly how the purchase of the organ was effected by the American antiquary I am not able to say; but I am led to believe that it was sold by a son of the wealthy manufacturer, who is now the owner of the château, without the latter's knowledge. It is the old story, doubtless, of the prodigal anticipating his inheritance. One thing is certain: I saw the instrument packed with the minutest care by the most skillful packer in Paris, and I know that it has left the shores at France.

### HISTORY IS REMARKABLE.

And now for its history, which is as extraordinary as is the organ in itself. There is strong reason for believing that it was brought into the Ardennes during the Thirty Years' War, after having been seized in Germany by the soldiers of Louis XIII. It was made at Nuremberg by Nicolaus Mandescheidt, one of the greatest of the German organ builders in an age wherein they excelled all others, for a wealthy burgher named Kolner, who had it placed in his private oratory. One of the most curious things about it is that inside, on the back of the frame which sustains the pipes, is a copperplate engraving of the period, presenting a portrait of Nicolaus Mandescheidt, with this inscription in old German characters:

*Nicolaus Mandescheidt of Trèves, Noble-born Councillor of the City of Nuremberg, Specially Privileged Organ-maker, in His Seventy-fifth Year.*

There follows a eulogistic stanza in the classical style and with classical allusions. The hand that pictured Mandescheidt is likened to that of Apelles, the Greek painter. Of Mandescheidt the eulogist says that his face is that of an honest man, in whose artistic works Euterpe herself, the muse of music, especial patron of fluted instruments, rejoices. "Therefore," the inscription concludes, "a good name remains to him in this world."

Mandescheidt was born at Trèves on the 2nd of April, 1581. The date of the building of the organ in question, 1625, is on its front, where also are the armorial bearings of the family of Nuremberg to whom it originally belonged. It appears then that Mandescheidt, when he devised it, was in his forty-fifth year—in other words, at the very height of his powers. He died at Nuremberg in 1662 on the anniversary of his birth. His portrait was engraved by Walsch in 1654. It was in this year that his son, Sebald Mandescheidt, entered into a contract with the council of the City of Fribourg in the Canton of Berne for the construction of an organ for the famous Gothic church of St. Nicholas, which has the highest spire and the finest set of bells in Switzerland. The organ, which was completed in 1657, is reputed to be unsurpassed in Europe for beauty of tone. Nicolaus Mandescheidt was 77 years old when in 1657 he built the second organ of the Church of Saint-Sebald at Nuremberg. It had thirteen stops, which, for that day, was a very great number. He was famous as an organ builder before this, which seems to have been regarded as his crowning work. It is evident that the engraved portrait by

## Scattered leaves ... from our Scrapbook

Nigel Potts is a consummate musician who knows how to communicate the essence of this music. The large Schoenstein organ of St. Paul's is the perfect accomplice . . . the instrument's amazing smoothness of tone, power without aggression, ravishingly beautiful colors, and seemingly limitless expressive powers render it an ideal instrument on which

to perform the English Romantic repertoire. The instrument's ability to seamlessly diminish from an exciting *tutti*, capped by a powerful, round Tuba, to a barely audible whisper is unparalleled. Instrument, music, and performer combine to create musical magnificence not to be missed. (*British Fantasies and Fanfares*, Herald 344).

James Hildreth  
*The American Organist*

## SCHOENSTEIN & CO.

Established in San Francisco • 1877

[www.schoenstein.com](http://www.schoenstein.com) • (707) 747-5858

## M. P. Rathke, Inc.

*Pipe Organ Builders*

Post Office Box 389

Spiceland, Indiana 47385 U.S.A.

Tel. 317-903-8816 Fax 765-529-1284

[www.rathkepipeorgans.com](http://www.rathkepipeorgans.com)

## PIPE ORGANS

*of the Rich and Famous*

A NEW  
PUBLICATION  
BY ROLLIN SMITH

SUBSCRIBE ON-LINE

[www.organsociety.org/ohspress/](http://www.organsociety.org/ohspress/)

Walsch was pasted in what we must call the Ardennes organ, by way of distinction, by its admiring and grateful owner, long after it was built.

### MADE VERY SMALL ORGANS.

The Mandescheidts excelled in the making of organs of comparatively diminutive size. That in the choir of the Fribourg church is of this type. It was finished with extreme care in all its details, just as was the Ardennes organ. Its front is only about three and a half feet in length, and its depth about two feet, yet within these dimensions are 400 pipes, many of them in a horizontal position, to economize space. Only four of them are of metal, all the rest being of wood. The stops are only four.

The case of the organ is in the Renaissance style. It opens with a double door in front, on which are enameled the arms of the Nuremberg owner, conspicuous in which is the Maltese cross of the knightly order of that name. There is a frieze in the form of a delicate scroll in low-relief. The legs are of a slender spade design, supporting a fluted apron, which is flanked by a graceful leaf ornamentation. There are doors at each side, revealing the interior works. These doors form magnificent Renaissance panels, boldly carved in open-work scrolls, framing each the ecstatic head of a cherub in high relief.

Two of Nicolaus Mandescheidt's instruments are in the great Deutsches Museum at Nuremberg—"Quaint old town of toil and traffic, quaint old town of art and song," as Longfellow characterized it. German organ building, which rose to distinction in the fifteenth century, when Heinrich Traxdorf of Nuremberg constructed some remarkable instruments, reached a much higher point of excellence in the succeeding hundred years, when again a Nuremberger, Hans Lobsinger, brought to this art some important ameliorations. The hostility of Zwingli and other religious reformers to the use of the organ in the churches produced only a temporary reaction.

The improvement in organ building continued until the beginning of the Thirty Years' War, in the first quarter of the seventeenth century. Devastation and terror, especially in the Rhine provinces, drove artists and artisans away from the German ateliers and workshops, and thence they wandered into many other countries, notably to England, where, after the Cromwellian period, many organs were constructed, notably by Bernhard Schmidt (Father Smith).

It is astonishing that in the very midst of the Thirty Years' War, in which Nuremberg suffered severely, Nicolaus Mandescheidt should have been able to produce so wonderful an instrument as that which is the subject of this article. It is highly probable that an officer of Louis XIII took possession of the organ as part of the loot of one of the bloody campaigns in Bavaria soon after it was built. Researches are being made to determine that part of its history, still obscure.

*New York Times* (October 12, 1913): X8.

# In The Tracker

## 50 Years Ago

SCOT L. HUNTINGTON

VOLUME 8, NUMBER 2, WINTER 1964

TWO SERIALIZED ARTICLES continued in this issue: the history of the William Johnson family and firm by editor Kenneth Simmons, and the reprint of the *Musical Cyclopedica* (1834) by William Porter. The cover story, by Cleveland Fisher, described the 1855 Henry Berger organ at Old Fork Church in Virginia. Fisher described his first chance acquaintance with the organ as he found it on a detour during a trip to Richmond. The organ was in a deplorable state, having been abandoned for decades, ravaged by insects and woodland creatures. He left a note for the church folk representing himself as an interested member of the Organ Historical Society. He was subsequently contacted by the organist-choirmaster inquiring as to the organ's worthiness. Eventually, Fisher was hired to make restorative repairs, and the organ was returned to regular service on March 31, 1963. That afternoon it was played for a baptism by the infant's 91-year old great-grandmother who had played the organ in 1913 shortly before it was allowed to lapse into unplayability. The article contained a short documented description of the one-manual, five-stop instrument, including the dated graffiti, and a description of the work undertaken (just the sort of written documentation the present OHS Guidelines for Conservation ask for—Cleveland Fisher being 50 years ahead of his time in that regard). The five-section case is a dead ringer for a stock Erben one-manual case of the period. Henry Berger was born in Germany in 1819 and immigrated to the United States in 1848, establishing an organ shop in Baltimore, Maryland. He died in 1864. While two cases attributed to him survive, the Old Fork instrument is believed to be the only surviving example of his organs (Historic Awards Committee please take note).

Robert Whiting wrote a short article describing the three-manual organ built by William Johnson for the Chicago teaching studio of Dudley Buck in 1869. The fascinating instrument, a unique collaboration between builder and gifted musician, was unfortunately short-lived, perishing in the Great Fire of 1871.

The OHS audio-visual department announced that, in addition to the newly instituted 12" LP recordings of convention highlights, they were making available to members, reel-to-reel tapes of entire recitals from the Maine and Finger Lakes conventions.

The penultimate installment of the Johnson series, originally penned by Simmons in 1948 and reprinted in *THE TRACKER* over the past year, began this chapter of the company's history in 1874, the year the nameplate reflects the younger Johnson joining his father's firm as partner. Two significant instruments are described, both within a few miles of the shop. The larger, a three manual installed in the Methodist Church in Westfield as Opus 472 in 1876, was described in detail by the author, but sadly, the organ was badly electrified in 1955 and junked in 1972. While the 1870s were a period of large two- and three-manual organs, the firm continued to build solid musical instruments of modest proportions. As an example of the firm's typical work, the nine-stop two manual organ for St. George's Episcopal Church in scenic Lee, Mass. (Op. 533, 1879) was described. Simmons's succinct first-person descriptions of instruments give a vivid idea of how the organs were developed tonally—made even more interesting for us today, as a number of these instrument's now exist only in the author's prose.

The Hilborne Roosevelt organ in the Memorial Church, Elberon, N.J. (Op. 333, 1885) was described in an article by Richard Peek. The church was built to serve the fashionable carriage trade residents of Manhattan, who escaped to their mansion-sized "cottages" in this New Jersey seaside resort (not far from Ocean Grove). The church is a time capsule of sorts, and looks just the same today as it did 118 years ago. It is only used for eight services a year in July and August, still has the original gas and electric lighting fixtures on the wall, and was built without a heating system. This author was privileged to restore the Pedal action a decade ago. The organ is in pristine condition (in church time, the organ has been played the total equivalent of 17 years' worth of Sundays), still functioning on original leather that is in good condition. The church building bespeaks a time of leisure and drawing-room elegance, and was just far enough from the ocean that it was thankfully spared the ravages of last year's devastating Hurricane Sandy.

Of special interest, and worth reprinting in its entirety, is the editorial by Kenneth Simmons. While the subject has received considerable ink over the years, this was the first time in *THE TRACKER* that the definitions of the terms preservation, restoration, remodel, rebuild, and modernize were examined. The fact that this subject is as important and contemporary today as it was 50 years ago, demonstrates the confusion that arises when these words are used carelessly, and that, most importantly, the work of the OHS as educator regarding the differences between these terms, which are at the root of the work of the organization, is on-going. Simmons reiterates, for the third time in these pages, the origins of the journal's moniker. He makes an impassioned plea for the members of the organization not to lose sight of the entirety of the "pipe organ forest" while focusing on saving the pre-Civil War "trees." He concludes with three questions the organ historian should ask in every case, which are not as true today as they were 50 years ago, but logarithmically more urgent now, than in 1964. In this spirit, Ken Simmons's impassioned editorial from the formative years of the OHS is reprinted here in its thought-provoking entirety.



## EDITORIAL . . .

It has been my thought for quite a while that I ought to express myself on a couple of things, but being human I have put it off. In any event, not wanting to do a lot on one subject, I have decided to touch on a number of thoughts lightly in the form of editorial wandering.

Recently we have been publishing excerpts from William S. Porter's *Musical Cyclopaedia*. There was a two-fold purpose in doing this. Viewing the work more than a century later, there are numerous things which appear humorous; at the same time, it gives us a view of the musical outlook toward organs and organists in the early part of the 19th century.

I feel that we need to define a few terms in today's organ world where we are constantly misusing words, either thoughtlessly or otherwise. Among OHS members I constantly hear the terms preservation and restoration. Preservation means to keep from injury or destruction; protect; or save. Restoration means putting back into an unimpaired condition or to the original form. Both of these words imply NO change from the original. Hence, any change of voicing, action, specification, etc., automatically removes any organ from the categories of either preservation or restoration. It is not a question of whether or not the changes have been an improvement. It is, obviously, a changed organ and is no longer an example of the original builder's art, intention, or ability.



Probably the correct words should be "rebuild," "remodel," "modernize," or some such. These latter terms imply a change of some degree. In any case let us call work done on organs by their correct title. When any change is made from the original, do not call it that which it can not be; namely, preservation or restoration.

While I am on the subject of nomenclature, let us look at the title "organ builder." I look on an organ builder as one who has the ability to completely build an organ. He knows all the facets of his trade. It is not an ability which is acquired easily or quickly. Most of those who misuse this term are at best organ assemblers, organ mechanics, organ maintenance companies, or what have you.

I have no argument with these latter classifications. I know some who do their work in an excellent manner, but who should never be called "organ builders." For a discussion in more detail I would refer you to Aubrey Thompson-Alien's "Fundamentals in Organ Building," found on page 47 of the May 1963 issue of *The Diapason*.

Needless to say there has been some delight felt by the editor and publisher to find the existence and value of *THE TRACKER* being acknowledged by OHS writers of a wide area. We can most heartily recommend their work for your worthwhile consideration:

*The Organ*, April 1963: "The Flen-trop Organ in Cambridge, Massachusetts" by E. Power Biggs.

*The Organ*, July 1963: "The Lowly 'Armonium" by D. Stuart Kennedy.

*The Organ—Its Evolution, Principles of Construction and Use* by William Leslie Sumner, third edition.

The title of this publication is THE TRACKER. This name was chosen because those who hunted or tracked down organs usually were in pursuit of an organ with tracker action. Hence one who sought might be called a "Tracker," and what he often found was a "Tracker" organ.

This was not meant, nor does it mean to imply, that either THE TRACKER or the Organ Historical Society endorses or rejects tracker action for modern organs. Each and every individual has his own prejudices concerning every phase of the art of organ building (and I might say the same of organ builders). I, personally, have been disturbed by non-OHS members implying that the Society and its publication endorse tracker action as the "cure all" of modern organ building. I was most delighted to find that there was no such misunderstanding among the membership at the Portland Convention.

In truth we might be criticized for reporting, almost exclusively, data concerning mechanical action. There are two reasons why this has been the case. In the first place, by emphasizing the earlier American organs as there was no other action known. Secondly, organ building since the turn of the century has been pretty well covered by other publications and information is still readily available. THE TRACKER has been attempting to publish that which is not available in other sources.

At the same time, there is no excuse for the members of OHS not being aware of the developments in organ building since the Civil War (or the War Between the States). An historian should know all periods of his subject, although he might well be a specialist in a given area. An organist also should know all phases of the development of his instrument. We should know the reasons for the invention of all forms of pneumatic and electrical actions.

Perhaps in the mad rush to preserve early 19th century examples of organ building, we are doing nothing to preserve examples of the later period. In fact, some members are actually aiding and abetting the destruction of them. If the time is not already here, it will soon be when a working example of tubular pneumatic action is non-existent. Certainly, they are a most rare artifact at present.

I can hear many saying, "So what? That's good!" and "They are not worth saving." I say to you, "You are not an historian nor a complete organ enthusiast."

This carries over into the 20th century. Fortunately, the Association of Theatre Organ Enthusiasts is doing its job to preserve and record the theater organ. Its members are no more specialized than many of our own members. Whether or not we agree with the art of the theater, it is a finite and important phase of organ history. Electric, electro-pneumatic, high wind pressure, etc., are all important parts of the history of organs.

Examples of the early 20th century organs of note are also becoming extinct. The place of Ernest M. Skinner in organ history is secure, for this great man

and others of this period did not live in vain. However, it is almost impossible to find an untouched example of their finest work. The future organ historian will make the same remarks concerning the destruction of the 1920 organ as we have made of those who destroyed the best organs of 1820. I understand that work of Donald Harrison is meeting the same fate as those of his predecessors—and so soon!

What am I trying to say? I say that we are not real organ historians, nor are we true to organ history, unless we study and preserve the best of all periods. We must ask three questions of everything about the history of organs:

1. What was done?
2. Why was it done?
3. Why did it die out or why did it survive?

Only after this was done can we evaluate any part of our heritage.

I, personally, believe that there is a future in American organ building. I also believe that the glory of the past builders belongs to them. We, ourselves, cannot steal their honor. We must investigate our heritage, learn the lessons from the past, and then go forth to make our own place in history. Only by doing this can we forge a link in the chain. If we copy only the past, we will certainly give history a blank, empty, arid period which will tell those of the future that even though we knew the past we did not learn its lessons.

KENNETH F. SIMMONS  
THE TRACKER 8, no. 2  
(Winter 1964): 3-4.



AMONG THE RARE BOOKS in the OHS Library and Archives, perhaps none bears more historical significance than a two-volume text published in 1774, yet one that has little to do with the pipe organ. Recently discovered in the library and subsequently catalogued, *De cantu et musica sacra a prima ecclesiae aetate usque ad presens tempus*<sup>1</sup> is widely accepted as the foundation upon which modern music scholarship developed. Written by Martin Gerbert (1720–1793), its central thesis is the establishment of an underpinning upon which a reform of musical practice in the Catholic Church would develop.<sup>2</sup>

Born in Horb am Neckar,<sup>3</sup> he was the son of a wealthy merchant and a member of the noble family, Gerbert von Hornau. After attending the Jesuit school in Freiburg im Breisgau, he entered the Benedictine Abbey of St. Blaise, located in the Black Forest of Baden-Württemberg, and in 1744, was ordained priest. That same year, the abbot appointed him professor of philosophy and theology and, in 1755, librarian of the abbey. In 1764, the 45-year-old Gerbert

was appointed abbot of the monastery, a position he held for 27 years until his death in 1793.<sup>4</sup>

At the abbey, Martin Gerbert flourished, during which time he traveled extensively throughout Europe gathering material related to his favored discipline, ecclesiastical music. A prolific writer with 60 treatises bearing his name, his early publications concerned theological subjects, not music; but during his last 30 years, he was occupied with researching and writing his two greatest works that are still essential tools for modern musicological investigation: *De cantu et musica sacra a prima ecclesiae aetate usque ad presens tempus* (2 vols., 1774) and *Scriptores ecclesiastici de musica sacra*<sup>5</sup> (3 vols., 1784). These two works were intended to be a single project, but the devastating fire of 1768 at the abbey altered this, destroying much of his work up to this time.<sup>6</sup>

Each of the two volumes of *De cantu* is divided into two parts, the first being music in the early Church and church music of the Middle Ages. From the first, Gerbert advises the reader that “The primary goal of singing and music is, and ought to be, to the glory of God . . .”<sup>7</sup> He continues with an examination of church music from the Old Testament—not without influences from the Greeks, Egyptians, and Romans—to the early days of the Christian Church in Rome.

Later in the first volume, Gerbert documents the origins of music in both the Ordinary and Proper of the Mass, as well as those of the Offices. The second half of Volume I is devoted to the development of ecclesiastical music in the Middle Ages, particularly concerning the multiple co-existing liturgies and their chants, notably Roman, Milanese, Mozarabic, and Gallican. Further, he emphasizes the power of liturgical music to influence actions and thoughts. Continuing into the final pages of this volume, Gerbert discusses the nature of chant, along with the use of tropes and sequences, all of which he knew.

Volume II of *De cantu* is also divided into two parts: polyphonic and instrumental music in the church tradition and sacred music from the 15th century to the time of Gerbert. He turned to the early theorist, Hucbald (ca. 840–930) and his *Musica enchiriadis* for understanding the use of polyphonic music in the liturgy. In this volume, Gerbert discusses the organ in liturgical use and argues that it is the only instrument suitable for liturgical use,<sup>8</sup> yet Franz von Böcklin in his

4. “Martin Gerbert,” [www.erzbistum-freiburg.de/html/fuerstabt\\_martin\\_gerbert\\_osb.html](http://www.erzbistum-freiburg.de/html/fuerstabt_martin_gerbert_osb.html) (accessed September 24, 2013).

5. *Ecclesiastical Writers of Sacred Music*.

6. Martin Gerbert, *De cantu et musica sacra a prima ecclesiae aetate usque ad presens tempus*. Ed. Othmar Wessely. (Graz: Akademische Druck Verlagsanstalt, 1968), xxx.

7. Cantus musicæque primarius finis est, & esse debet Dei Gloria . . .

8. Gordon A. Anderson, “Martin Gerbert (1720–1793): An Eighteenth-Century Historian’s View of Church Music,” *Musicology* 6 (1980): 16.

1. *On Song and Sacred Music from the Early Church up to the Present Time*.

2. Elizabeth Hegar, *Die Anfänge der neueren Musikgeschichtsschreibung um 1770 bei Gerbert, Burney und Hawkins* (Baden-Baden: Valentin Koerner, 1974), 17.

3. A small city in southwest Germany, in the state of Baden-Württemberg.



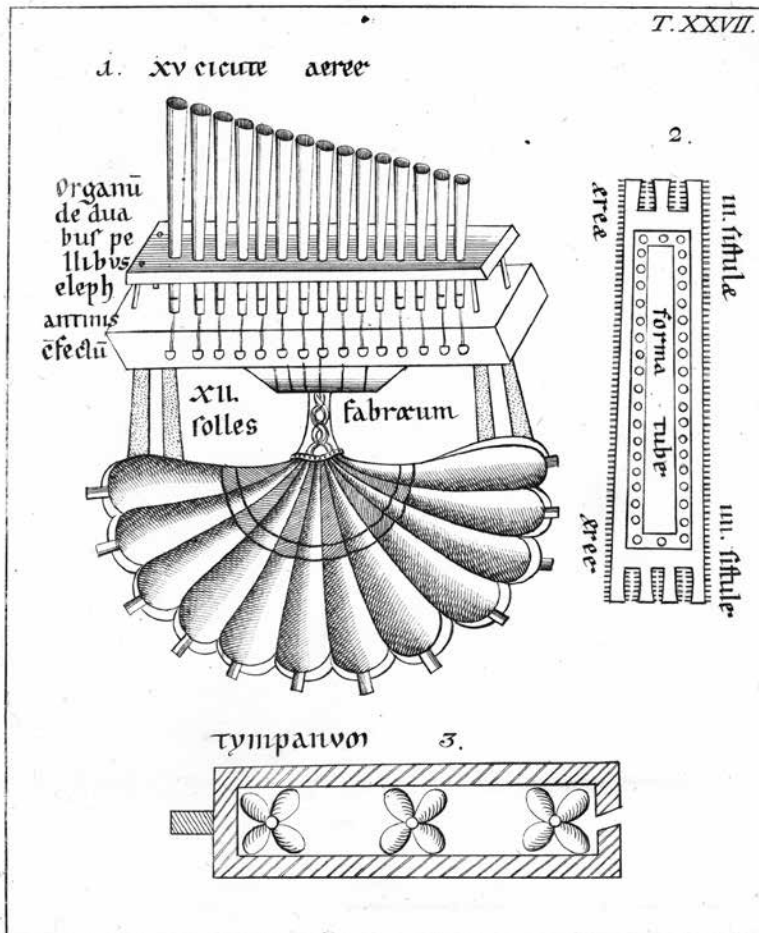
*Beyträge zur Geschichte der Musik* (1790) wrote that at the consecration of the new abbey church in 1783, “. . . a new antiphon composed by Gerbert, *Ecce sacerdos magnus*, was sung—the organ, trombones, cornets, trumpets, and timpani, as well as some harmonic bells, accompanied alternately.”<sup>9</sup>

Concluding Volume II of *De cantu* is Gerbert's *Missa in cœna Domini* that includes the five parts of the Ordinary and three from the Proper—Introitus, Graduale, and Ad Communionem. The homophonic texture for two choirs in the Introit for Holy Thursday, “Nos autem gloriari,”<sup>10</sup> is found throughout the Mass. Although Gerbert complained of the decline of church music since Palestrina, he made no attempt to emulate the polyphony of the Italian Renaissance. After 1787, no music was heard at St. Blaise other than simple four-part harmony with organ accompaniment and Gregorian chant.

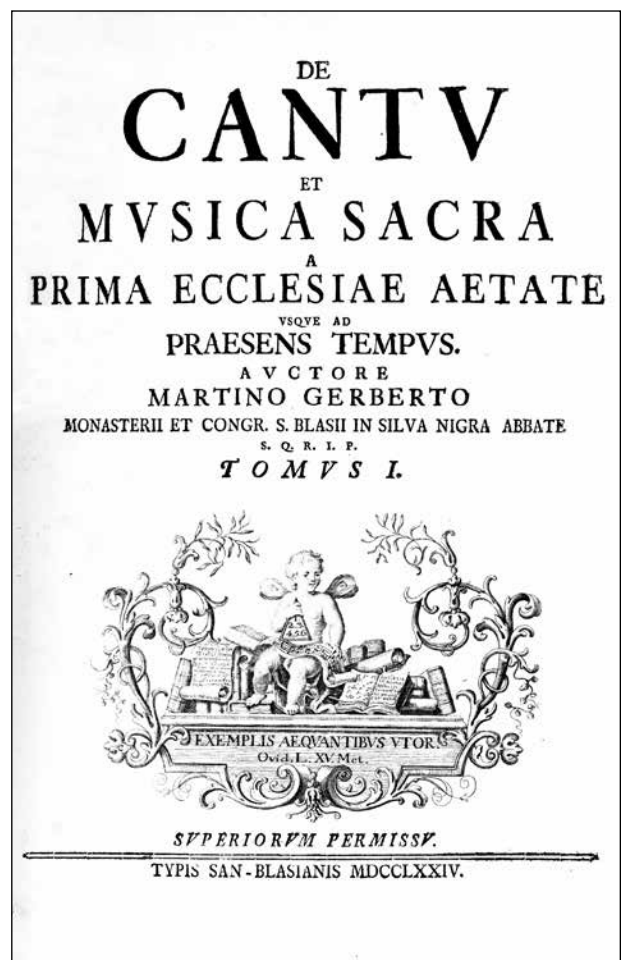
Only 40 copies of *De cantu* are known to exist worldwide. Despite its age and musicological importance, it has never been the subject of thorough examination and analysis, perhaps in part because it is written in academic Latin.

9. Quoted in Frederick Niecks, “Martin Gerbert: Priest, Prince, Scholar and Musician,” *The Musical Times and Singing-Class Circular* 23, no. 477 (November 1, 1882): 647.

10. “But it is expected of us to glory in the cross of Our Lord Jesus Christ, in whom is our salvation, life, and resurrection, through whom we are saved and made free.”



Ex Cod. San. Blas. D. annorum Tab. I.



Opposite: Portrait of Martin Gerbert as Abbot in the refectory St. Blaise Abbey

Left: One of several pages depicting musical instruments

Above: Title page of *De cantu*, Volume I

Above: The first page of *Missa in Coena Domini* (Introit)

Above: First page of Volume I, Chapter I

# THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, HARPSICHORD,  
CARILLON AND CHURCH MUSIC

*Now in Our Second Century*

## EACH ISSUE INCLUDES:

- Feature articles by noted contributors.
- Reviews of organ, choral and handbell music, books and recordings.
- Stoplists and photos of organ installations.
- Monthly calendar of events.
- Extensive classified advertising section.
- News of people and events, appointments, organ recital programs.



VISIT OUR WEBSITE AT:  
[www.TheDiapason.com](http://www.TheDiapason.com)

One-Year Subscription: \$35

REQUEST A  
**FREE**  
SAMPLE COPY

## THE DIAPASON

3030 W. Salt Creek Lane, Suite 201  
Arlington Heights, IL 60005-5025  
Phone: 847-391-1045  
Fax: 847-390-0408  
E-mail: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

# DOBSON

PIPE ORGAN BUILDERS, LTD.

NEW PIPE ORGANS

DESIGN CONSULTATION

RESTORATIONS

MAINTENANCE

ECCLESIASTICAL FURNITURE

200 North Illinois Street

Lake City, Iowa 51449

Phone: 712 . 464 . 8065

Fax: 712 . 464 . 3098

[www.dobsonorgan.com](http://www.dobsonorgan.com)

[info@dobsonorgan.com](mailto:info@dobsonorgan.com)



## JL WEILER, INC.

PIPE ORGAN CURATORS, CONSERVATORS & CONSULTANTS

Specialists in Restoration,  
Conservation, Voicing & Tonal  
Finishing of High-Pressure  
Pipe Organs

1845 South Michigan Avenue #1905 | Chicago, Illinois 60616  
312-842-7475 | [jeff@jlweiler.com](mailto:jeff@jlweiler.com) | [www.jlweiler.com](http://www.jlweiler.com)

# OPUS 506



**TUNING  
MAINTENANCE  
REBUILDING  
RELEATHERING  
RELOCATIONS  
UNIQUE CUSTOM  
WOOD CREATIONS**

P.O. BOX 601  
ANTIOCH, ILLINOIS 60002  
847-395-1919  
FAX 847-395-1991  
[www.fabryinc.com](http://www.fabryinc.com)

*Elegant Restorations & Rebuilds  
Maintenance & Relocations*



First Presbyterian Church, Lexington, Kentucky

Buzard Pipe Organ Builders

800-397-3103

[Buzardservice@gmail.com](mailto:Buzardservice@gmail.com)

112 West Hill Street, Champaign, IL 61820

Visit our [project gallery](http://www.buzardorgans.com)  
at [www.buzardorgans.com](http://www.buzardorgans.com)!



## HILBUS OHS CHAPTER



**Hilbus Chapter**  
of the ORGAN HISTORICAL SOCIETY

*Where the Tracker Action is!*

GLEN FRANK ARRANGED AN ORGAN CRAWL of Catholic Trackers of Washington, D.C., for the chapter on August 24. The first instrument was the 1891 Hook & Hastings, Op. 1491, III/29, restored by Bozeman-Gibson in 1985-86, in St. Joseph R.C. Church of Capital Hill. The afternoon was spent at Immaculate Conception R.C. Church with its II/29 Steer & Turner, Op. 131 (1879).

"Two Möllers of Washington County" was arranged by Paul Roeder for September 28. In the morning, the group visited St. John's Episcopal Church in Hagerstown. The 1927 III/60 Möller (Op. 4936) was installed behind casework retained from the church's original Hook & Hastings organ. Later in the day found the group in Boonsboro, Md., at Trinity Reformed UCC, where they examined a II/8 1905 Möller tracker, Op. 937.

On October 26, Jim Baird led "A Tracker Tour of McLean, Virginia," that included visits to Trinity United Methodist Church to see its III/30 1850 Henry Erben; the residence of Ira (Ben) Faidley in which is installed a II/14 1871 Hall, Labagh & Co. tracker; and the residence of Julio-Blanco-Eccleston with its 1956 II/8 Walcker tracker.

## About Prices

The really valuable article is not usually the highest priced. Russian caviar and canvas back duck do not compare in food value with Milk and Bread. The owners of the little narrow gauge railroad from Podunk to Jones' Cross Roads with their four and a half cent passenger rate probably consider the Pennsylvania and the New York Central Railroads very inefficiently managed with their two cent rates.

The superior article in any line is likely to be moderately priced owing to natural economic law that demand for an article brings out a supply and superior methods of producing on large scale secure ample profits, and stability of quality, together with moderate prices. Thus a lower price may be due to inferiority, but not necessarily.

Comparison of the quality of prices of

**MÖLLER PIPE ORGANS**  
always invited.

**M. P. MÖLLER**

HAGERSTOWN, MARYLAND  
C. S. LOSH, Steiner Hall, NEW YORK

## NEWS

IN LATE 2013, GEORG F. STEINMEYER donated his library and papers to the OHS Library and Archives.

Before immigrating to the United States, Mr. Steinmeyer learned organbuilding at the family firm, G.F. Steinmeyer Orgelbau, located in Oettingen, Bavaria, and was associated with the business for 15 years.

In 1955, he was appointed director of the pipe organ division at the Estey Organ Co., Brattleboro, Vermont, a position he held until the company's demise in 1960.

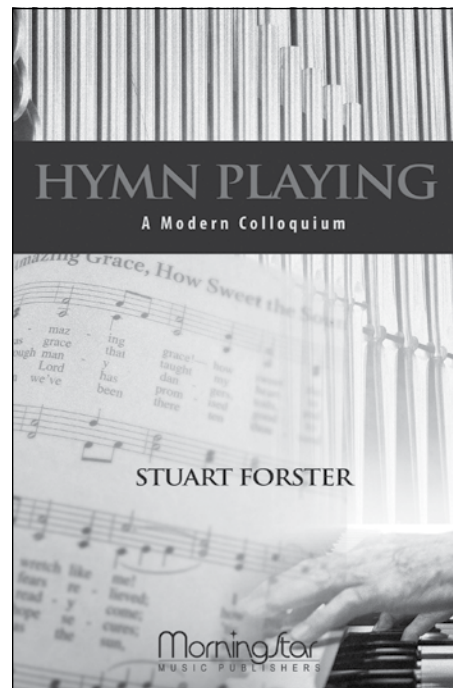
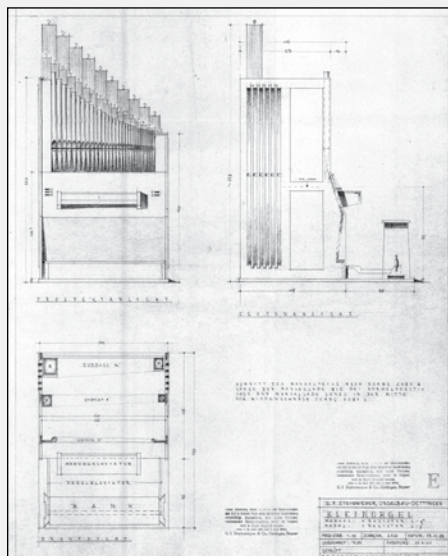
In addition to books, Mr. Steinmeyer's gift includes rare photos of the Estey factory, G.F. Steinmeyer Orgelbau brochures, drawings, and photos, as well as lecture notes and even two




model-railroad cars bearing the inscription "Nidaros Dom Orgel," a reference to the large IV/139-rank organ that Steinmeyer Orgelbau built in 1930 for the Cathedral in Trondheim, Norway.

*Above: Georg Steinmeyer*

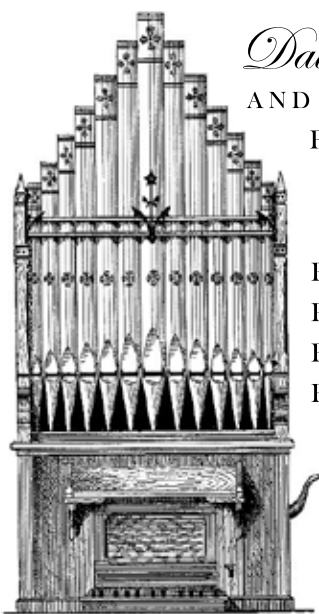
*Below: Drawing of a positive organ from the Steinmeyer collection*



TO PROMOTE THE VALUE OF EXCELLENCE in hymn playing, the 2014 **Schoenstein Competition in Hymn Playing** has just been announced to coincide with the release by MorningStar Music Publishers of *Hymn Playing: A Modern Colloquium* by Stuart Forster. Organists born on or after March 20, 1981, are invited to apply. The application should include live recordings of the applicant playing hymns with a congregation singing, and must be received by March 20, 2014. The final round will be held at Christ Church, Cambridge, Massachusetts, at 4 P.M. on Sunday, June 22, 2014, the day before the American Guild of Organists National Convention begins in Boston. The public is invited to sing in the congregation during the final round. Finalists will play the 2006 III/43 Schoenstein organ at Christ Church, Cambridge. First prize will be \$3,000 and second prize will be \$1,000. Rules and Application Forms are available at [www.hymnplayingcompetition.org](http://www.hymnplayingcompetition.org) or from the organizer, Stuart Forster, at [stuartforster@aya.yale.edu](mailto:stuartforster@aya.yale.edu)



**A. DAVID MOORE, INC.**  
 First Religious Society, Newburyport, Mass.  
*Restored in 2012*  
[www.adavidmooreorgans.com](http://www.adavidmooreorgans.com) ~ 802.457.3914



*David E. Wallace*  
 AND COMPANY, L.L.C.  
 Pipe Organ Builders

Restoration  
 Renovation  
 Relocation  
 Pipe Organs For Sale

---

207-839-7621  
 147 County Road, Gorham, ME 04038  
[david.wallace623@gmail.com](mailto:david.wallace623@gmail.com)  
[www.wallacepipeorgans.com](http://www.wallacepipeorgans.com)

**BLACKSTONE VALLEY**  
**PIANO AND ORGAN** [www.pianoandorgankeys.com](http://www.pianoandorgankeys.com)  
**ADVANCING THE ART OF KEYBOARD RESTORATION**  
**MANUAL KEYBOARD SERVICES TO THE TRADE**

Michael A. Morvan  
 (508) 278-9762

- HISTORICALLY CORRECT RESTORATION OF VINTAGE MANUAL KEYBOARDS IN IVORY, BONE, PLASTICS, AND EXOTIC WOODS
- NEW MANUAL KEYBOARDS AND FRAMES TO THE CLIENT'S SPECIFICATIONS, TRACKER OR ELECTRO-PNEUMATIC ACTIONS
- NEW KEYS FOR EXISTING FRAMES AND CHEEKS, PRESERVING THE INSTRUMENTS' AUTHENTICITY
- REBUSHING, REPINNING, CLEANING, BUFFING, AND REPAIRS
- CUSTOM CNC SERVICES: CHEST PARTS, GRILLE SCREENS, PRIMARY BLOCKS, CONSULTING AND PROTOTYPING

**RIEDEL**  
 hear the difference.

Acoustical Design & Testing  
 Organ Consultation & Inspection  
 Organ Maintenance & Tuning

[www.riedelassociates.com](http://www.riedelassociates.com) - (414) 771-8966  
 email: [consult@riedelassociates.com](mailto:consult@riedelassociates.com)  
 819 North Cass Street - Milwaukee, WI 53202



**PATRICK J. MURPHY**  
 & ASSOCIATES, INC.  
 ORGAN BUILDERS

300 Old Reading Pike, Suite 1D, Stowe, PA 19464  
 Voice: (610) 970-9817 • Fax: (610) 970-9297  
 Email: [pjm@pjmorgans.com](mailto:pjm@pjmorgans.com)  
 Website: [www.pjmorgans.com](http://www.pjmorgans.com)

**Peters, Meiland & Company**  
 Organbuilders

1729 • 31 North Pulaski Street  
 Milwaukee, Wisconsin 53202



## RECORDINGS

*Heinrich Scheidemann, Magnificat VIII Toni, Galliarda & Variatio, Durch Adams Fall ist ganz verderbt et al, Volume 6 of Scheidemann's Organ Works. Julia Brown, organist, Brombaugh organ, Opus 35, in the First Presbyterian Church, Springfield, Illinois. Naxos 8.573118.*

I seem to have come in late for this series of Scheidemann's organ music. Volumes 3–5 are already on disc from Naxos (one assumes that Volumes 1 and 2 are on some other label), and there is still Volume 7 to come. Congratulations are in order for organist Julia Brown (Karin Nelson is organist on one of the discs), producer Wolfgang Rübsam, and Naxos for undertaking such a massive project.

Julia Brown's last name belies her somewhat exotic origin in Rio de Janeiro, Brazil, where she studied, among others, with Elisa Freixo whose playing I enjoyed in 2010 in Oaxaca. Graduate studies were with Rübsam at Northwestern University and she is director of music and organist at First United Methodist Church in Eugene, Oregon.

The organ heard on this disc is a fine example of John Brombaugh's unique designs and sounds. It is blessed with a nice acoustic ring which, at least in this recording, doesn't interfere with the clarity of the music. It is fascinating to muse that Brombaugh and friendly colleagues have produced instruments that have resurrected the beauties of composers like Scheidemann through the magic of their "vocal" sounds.

But now for a wee bit of carping. First, it seemed to me that many of the pieces heard on this CD have such leisurely tempi that I was often impatient that things might get a bit more lively. Perhaps I simply haven't been infected with the true Zen of this music, and need to let myself be gently moved into this early world. But surely a Courant even in Scheidemann's time had a nice swing to it!



The other thing I don't seem to be grasping is why melodies seem to always be played with separated notes. If this is part of the 'vocal' idea, can it be true that singers in this period had a quiet little gasp for breath between every note? Perhaps one can excuse this practice when the melody is sung by pedal keys, because of course we are prohibited from using heels or substitutions in order to make the lines legato, but surely this stricture doesn't apply to the manuals . . . or does it? Have I missed something here? I understand that one of the useful rhetorical practices is the occasional brief silence before a climactic note, but surely not every note is climactic!

Am I off base here? If so, please let me know, but only if you're willing to explain how and why.

GEORGE BOZEMAN JR

## BOOK

**Stephen J. Schnurr Jr., *Organs of Oberlin: The College Conservatory of Music and its Pipe Organs*. Oak Park, Ill.: Chauncey Park Press. 160 pp., hardcover. ISBN 9780966780840.**

Oberlin, Ohio, is a small rural town of 8,300 inhabitants located 35 miles southwest of Cleveland. Founded in 1833 as a community of faith by two Presbyterian clergymen, it was named after Jean-Frédéric Oberlin (1740–1826), an Alsatian minister known for his work in educating the poor in remote areas. That same year, in December 1833, the Oberlin Collegiate Institute was founded in a log house and welcomed 29 men and 15 women into its first class. Today, the town of Oberlin is host to a renowned liberal arts institution and conservatory and home to an exceptional collection of 35 pipe organs.



At first glance, Stephen J. Schnurr Jr.'s latest book, *Organs of Oberlin*, might be considered a gazetteer of notable pipe organs in the Oberlin Conservatory and in neighboring churches and residences in the Ohio town. On closer look, however, it reveals itself as an engaging history of the development of an extraordinary organ program at the Oberlin Conservatory of Music and its considerable influence on the community's churches. From the town's first instrument of 1877 by Johnson & Son to the conservatory's latest, the large Fisk concert organ in Finney Chapel, Oberlin's remark-

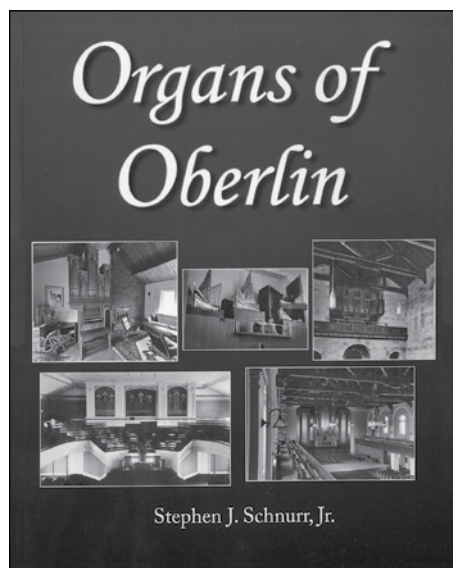
Lyon & Healy, Möller, Noack, Schull, Joel Speerstra (pedal clavichord), and Roosevelt. The existing instruments represent a variety of international and historical styles, including modern evocations of an early 17th-century North German quarter-comma meantone organ, a large concert organ in the 17th-century Dutch style, a copy of an existing organ built by Gottfried Silbermann, a large concert organ based on the style of Cavaillé-Coll, an 1840 American organ by Thomas Appleton, and a variety of other cabinet, positive, practice and studio organs, church instruments, and residence organs. An interesting soon-to-be addition to the conservatory's arsenal is the Güttschenritter/Gonzalez Parisian residence organ of André Marchal, donated to Oberlin by Marchal's daughter in 2011.

As with any narration on history and development, it's not surprising that *Organs of Oberlin* is also an account of change and shifts in taste and style, and that which might have been. The metamorphosis of the various instruments in Oberlin's three major organ venues is a fascinating study in organ design and evolution. In the (old) Warner Hall, for example, the 1882 Hilborne Roosevelt was rebuilt by Skinner in 1914 and replaced in just 14 years, in 1928, by a new Skinner. Twenty-two years later, in 1950-52, the Holtkamp Company would rebuild/redesign the Skinner into an instrument that dramatically resembled the firm's famous (and extant) 1950 instrument for Syracuse University. In 1964, Holtkamp provided a new instrument for the then-new Warner Hall; it was replaced ten years later by the current Flentrop neo-Baroque organ, which itself has undergone significant tonal alteration. (Despite the obvious merits of the Flentrop organ, it's difficult to deny that the 1964 Holtkamp, within the context of the modern Warner Hall, made a stunning vi-

sual statement.) Several organs designed but not built are also discussed, including a 1931 scheme for a five-manual, 121-rank Casavant for a proposed 4,000 seat auditorium.

*Organs of Oberlin* is also a testament to the school's past and ongoing commitment to the art of the organ, and to the enthusiasm and effectiveness of its organ faculty and other leadership over the years who envisioned and amassed such an amazing collection of musical instruments. As with Stephen Schnurr's other volumes (*Organs of Chicago*, Volumes I and II, co-authored by Dennis E. Northway), *Organs of Oberlin* is textually interesting, visually compelling, and beautifully produced. Far from being of interest only to alumni and Ohio locals, *Organs of Oberlin* will give much to the organ aficionado and is one of those books that rewards the reader again and again.

THOMAS BROWN



able organ history is impressively documented through numerous historical and handsome contemporary color photographs, descriptive text, often with complete specifications and dedicatory recital programs, and footnotes conveniently located at the bottom of pages. *Organs of Oberlin* chronicles instruments both past and present from a dizzying array of builders: Aeolian-Skinner, Andrews, Thomas Appleton, Austin, Barckhoff, Blanchard, Bozeman, Brombaugh, Byrd, Ernest M. Skinner, Estey, Fisk, Flentrop, Fritts-Richards, Guibault-Thérien, Gober, Holtkamp, E.& G.G. Hook & Hastings, Johnson & Son, Laukhuff, Lewis,

## WANTED

---

Twenty Competent  
Organ Builders

Permanent Positions

Experienced Men Only

---

The Ernest M. Skinner Company  
Church Organs  
Boston, Mass.



## Articles of Interest

*from Organ Journals Around the World*

- “Gebrüder Käs, Pipe Makers 1921–2010”  
(Toni Käs), *ISO Journal*, no. 38 (August 2011): 57–66.
- “The Nineteenth-century Organ and the Culture of Victorian England” (Nicholas Thistlethwaite), *ISO Journal*, no. 44 (August 2013): 7–23.
- “Nuovi documenti sugli organi di Colle di Val d’Elsa dal 1487 al 1662” (Renzo Giorgetti), *Informazione Organistica* 22, no. 1 (April 2010): 83–88.
- “Nuovi Documenti sull’arte degli Organi a Siena e a Chianciano dal 1414 al 1845” (Renzo Giorgetti), *Informazione Organistica* 22, no. 3 (December 2010): 235–249.
- “Organaria conventuale del Cinquecento ferrarese” (Enrico Peverada), *Analecta Pomposiana* 33 (2008): 241–71.

- “Orgel oder Nicht-Orgel? Ammerkungen zur Auseinandersetzung mit Digitalinstrumenten” (Peter Donhauser), *Das Orgelforum*, no. 16 (July 2013): 14–51.
- “Oxbridge Organs IX: Jesus College, Oxford (Curtis Rogers), *The Organ*, no. 364 (Summer 2013): 16–24.
- “Pipe Shade” (John Norman), *Organists’ Review* (June 2013): 34–35.
- “Le Pyrophone: Charme et Doucedur de l’Orgue de Feu” (Laurent Mettraux), *La Tribune de l’Orgue* 65, no. 3 (September 2013): 3–6.
- “Zur Restaurierung der Orgel von St. Urban in Freiburg im Breisgau” (Markus Zimmermann), *Ars Organi* 61, no. 1 (March 2013): 34–39.
- “Retour à Lunéville: Origines, structure et significations d’un buffet aux tuyaux masqués” (Henri Delorme), *L’Orgue francophone* 41 (2010): 107–21.

- “Review of the 2013 Organ Historical Society Convention” (Kevin Grose; Mark Jameson), *The Organ Club Journal*, no. 3 (2013): 97–105.
- “St. George’s, Hanover Square: Specification and Brief History [Richards, Fowkes & Co. Op. 18, 2012]” *Organists’ Review* (June 2013): 96.
- “On the 200th Anniversary of Carl Giesecke (1812–1888), Part II” (Uwe Pape), *ISO Journal*, no. 43 (April 2013): 62–75.
- “Vox Maris: The Voice of the Sea” (Thomas Hey), *ISO Journal*, no. 43 (April 2013): 46–55.
- “De Witheren in de Kempen en hun orgels” (Jan Van Mol), *Orgelkunst* 36, no. 3 (September 2013): 116–31.
- “A Work of Beauty: St. Mary’s R.C. Cathedral, Newcastle, Pt. 2” (Paul Hale), *Organists’ Review* (June 2013): 27–33.

## CARL PHILIPP EMANUEL BACH

# *The Complete Works*

NOW AVAILABLE

Organ Works

Wq 70, Wq 119, H 336

Edited by Annette Richards and David Yearsley

ISBN 978-1-933280-33-2 (xvi, 123 pp.) \$20.00\*

*Organists may also be interested in the Passions and Cantatas in Series IV, V and VI.*

*Please see website for a complete list of available and forthcoming volumes.*

*All are cloth-bound and contain introductions and critical commentaries.*

Phone orders: (800) 243-0193 Web orders: [www.cpebach.org](http://www.cpebach.org) Email: [orders@pssc.com](mailto:orders@pssc.com)

*\*This price is for direct sales only*

## MINUTES OF THE NATIONAL COUNCIL MEETING

JUNE 24, 2013

Burlington, Vermont

### CALL TO ORDER

President Scot Huntington called to order a regular meeting of the National Council of the Organ Historical Society on Monday, June 24, 2013 at 8:39 am EDT.

### ROLL CALL

(P-PRESENT)

Scot Huntington (President) P  
William F. Czelusniak (Vice-President) P  
Jeff Dexter (Councillor for Organizational Concerns) P  
Allen Langord (Treasurer) P  
Jeff Weiler (Secretary) P  
James Cook (Councillor for Education) P  
Graham Down (Councillor for Finance and Development) P  
Christopher Marks (Councillor for Archives) P  
Daniel Schwandt (Councillor for Conventions) P  
Theresa Slowik (Councillor for Research and Publications) P  
James Weaver (Executive Director) P

A quorum of Council members was established.

The order of the agenda was altered to meet the needs of those present.

### APPROVAL OF MINUTES

**MOVED**—Jeff Dexter, that the minutes of the May 6, 2013 teleconference be approved as amended. **MOTION CARRIED.**

### REPORTS

The following reports were received and filed:

**PRESIDENT'S REPORT**—Scot Huntington  
The president cited his written report without further comment.

**VICE-PRESIDENT'S REPORT**—William Czelusniak  
The vice-president cited his written report without further comment.

**TREASURER'S REPORT**—Allen Langord  
The treasurer commented on the success of the full audit, recently completed; indicated that the financial strength of the organization is strong; and that the convention is expected to produce a good profit according to projections.

**EXECUTIVE DIRECTOR'S REPORT**—Jim Weaver  
The executive director cited his written report without further comment.

### COUNCILORS' REPORTS

**A) ARCHIVES**—Christopher Marks  
Negotiations continue for the relocation of the OHS Archives.

**B) CONVENTION RECORDINGS**  
**MOVED**—Chris Marks, that Will Headlee be appointed to the Convention Recordings Committee. **MOTION CARRIED**

**B) CONVENTIONS**—Dan Schwandt  
Plans for upcoming conventions and possibilities for the future were discussed.

**C) EDUCATION**—James Cook  
The Biggs Fellowship Committee should review the youth protection policy. Convention organ database entries should be updated in advance of the event. The first of the new Historic Organ Awards are to be given during the convention.

**MOVED**—Jim Cook, that ads be included on the Organ Database website, that a price be set for ads to appear for one week, that the

design be revised, and that appropriate line items be included for accounting purposes and soliciting sponsors. **MOTION CARRIED.**

**PUBLICATIONS PRIZE COMMITTEE-MOVED**—Jim Cook, that Tina Fruehauf be appointed chair, that Bill Osborne be requested to remain on the committee another year, and that another individual be appointed to a four-year term. **MOTION CARRIED.**

**D) FINANCE AND DEVELOPMENT**—A. Graham Down  
Will Bridegam, Chris Marks, Bill Czelusniak, and Graham Down held a preliminary meeting to discuss a strategic plan.

**FINANCIAL INVESTMENTS ADVISORY BOARD**  
**MOVED**—Allen Langord, that Randy Wagner be appointed to the Endowment Fund Advisory Board. **MOTION CARRIED.**

**MOVED**—Allen Langord, that a brokerage account be opened and maintained Wells Fargo for the purpose of accepting securities. **MOTION CARRIED.**

**MOVED**—Bill Czelusniak, that the investment account be moved to a private bank with a long history in wealth management. **MOTION CARRIED.**

The meeting recessed for lunch at 12:00 noon. The meeting reconvened at 12:54pm.

**E) ORGANIZATIONAL CONCERNS**—Jeff Dexter  
Mr. Dexter referenced his written report.

**F) RESEARCH AND PUBLICATIONS**—Theresa Slowik  
The convention calendar produced a profit. Theresa discussed the trends toward e-publications and away from print publications. Theresa recommended that over the next six months we examine how to develop an electronic presence.

**MOVED**—Dan Schwandt, that reports be accepted. **MOTION CARRIED.**

### UNFINISHED BUSINESS

The secretary reminded councilors that they are to cover their own expenses in attending meetings with the understanding that in cases where that imposes a difficulty, the matter can be discussed privately with the executive director.

The president reminded councilors that there should be a job performance review of the executive director soon; that Len Levasseur needs to take photos for the Syracuse convention; and that the mission statement for the organization needs to be revised in conjunction with a rebranding effort for the journal.

Funding for the Ogasapean Prize should be underwritten by donation.

The following individuals will be asked to be candidates for the nominating committee Sam Baker, Carol Britt, and Demetri Sompas.

**MOVED**—Dan Schwandt, that James Wallmann receive the Distinguished Service Award for 2013. **MOTION CARRIED.**

### NEW BUSINESS

Updated job descriptions for board of directors are needed.  
The next meeting of the OHS National Council will take place in Chicago Friday, October 25, 2013.

The meeting recessed at 3:40pm.

Adjournment

The president declared the meeting adjourned on June 27 at 8:24pm.

/s/ Jeff Weiler, Secretary

*Give the gift of Membership!*

[HTTP://membership.organsociety.org](http://membership.organsociety.org)



**CLAYTON ACOUSTICS GROUP**

2 Wykagyl Road Carmel, NY 10512  
845-225-7515 mail@claytonacoustics.com  
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP



## RACHEL ARCHIBALD

RACHEL "ARCHIE" ARCHIBALD died August 5, 2013, aged 101, born on October 19, 1911, in Hempfield Township, Pa. She moved to Phoenix, Arizona, in the early 1960s, and was a self-taught expert in early music and performance practice on stringed instruments. She taught privately and many of her pupils are now teaching nationwide.

A long-time member of the American Guild of Organists and the Organ Historical Society, she attended conventions as long as her health allowed. As she aged, she never complained about her loss of mobility or her hearing. "Hell, I'm glad I was able to do it as long as I did," she always said, without a shred of regret.

Music was always her greatest joy in life. She recalled fondly having heard Josef Hofmann, Paderewski, and Rachmaninoff at the piano, and she sang in a chorus conducted by Sir Thomas Beecham.

Attending a recital with Archie was always a learning experience, as her alert ears always caught the slightest nuances in the music. A lifelong student, she read voraciously on every musical matter imaginable and, when encountering some fresh information gleaned from a new book on musicology, would exclaim "I learned something today!" Her zest and enthusiasm never failed her, and she savored every moment of life.

No services are planned. We who knew her will miss her wisdom and common sense approach, but she wished to be remembered by her friends as she had lived her life: all music, good friends, and no nonsense.

LEW WILLIAMS

## LEE MALONE

LEE WHELPLEY MALONE, 73, died August 18 at home in Jenkintown, Pa. He opted against treatment for lymphoma and received hospice care lovingly supplemented by his daughter, Catherine.

Malone was born in Towson, Maryland, and his family later moved to Dennison, Texas. There he studied organ with Mary Landrum at Austin College. He later studied with Helen Hewitt at North Texas State College and with Alexander McCurdy at Westminster Choir College, where he received a bachelor's degree. He received a master's degree in choral conducting from Temple University. Malone was director of music at Grace Presbyterian Church in Jenkintown, Pa., from 1979 to 1986 and choral director at Cedar Crest College in Allentown, Pa. After this he had a career in the travel industry while continuing to serve as interim organist in a number of churches.

Lee Malone is survived by his wife, Lucy (née Sharp), two children, two granddaughters, a brother, nephews, grandnephews, and grandnieces.

An organ concert in his memory will be held at Methuen Memorial Music Hall next summer.

## MARY WALLMANN

MARY W. WALLMANN died on September 26, 2013, of causes incident to dementia in Flower Mound, Texas, where she had lived the past two years at a memory care facility. She was 86. Born in 1927 in Albany, California, where she lived almost her entire life, Mary Wallmann was a Phi Beta Kappa student at the University of California,

Berkeley, where she earned degrees in French and Library Science in 1949 and 1950. She was librarian at Albany High School from 1966 until she retired in 1993. After retirement, she was a founding member of the Albany Education Foundation and served as a member of the Albany Unified School District Board of Education from 1998 to 2002.

Music was an important part of Mary Wallmann's life. She was six years old when she started piano lessons with a neighbor who herself had only had six piano lessons in her life, but Mary progressed rapidly. As a teenager, she earned money for college by playing the piano at 50 cents an hour for dancers and singers, even playing "Song of India" for a sword swallower's act. For about 20 years she accompanied the annual musical put on at Albany High School. As an adult, she learned to play the organ, studying with Frances Beniams. Mary served as secretary and later treasurer of the San Francisco AGO Chapter. She was a life-long member of the Church of Jesus Christ of Latter-day Saints and played the organ at the historic Berkeley Ward meetinghouse for decades. In addition to her volunteer and charitable service with the Mormon community, Mary played the piano at elementary schools in Albany and Richmond following her retirement.

Mary married James C. Wallmann, a research chemist at the Radiation Laboratory in Berkeley, in 1950. She is survived by her son James of Flower Mound, Texas, and three grandchildren, and was preceded in death by her husband, sons John and Peter, and a grandson. A memorial service was held on October 12 in Berkeley, California.

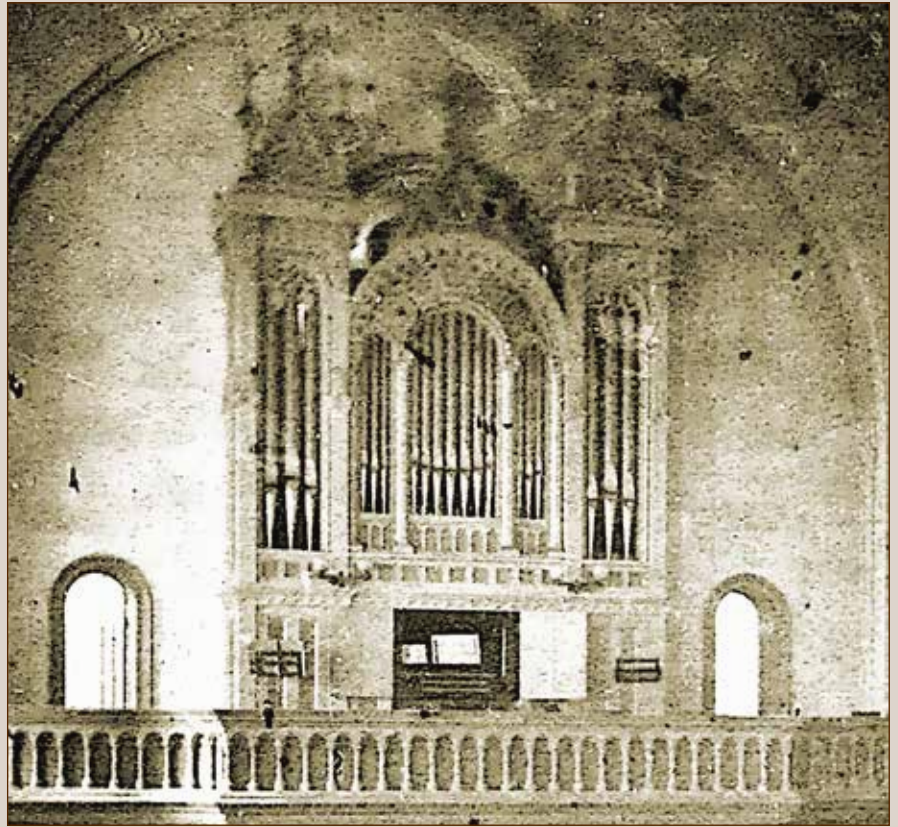
## Movin' Around

ORIGINALLY FOUNDED IN 1834 as the Second Wesleyan Chapel, this New York City congregation moved to a new building in 1858 that was dedicated as St. Paul's Methodist Church. The white marble church at Fourth Avenue and 22nd Street had a 210-foot tall center spire and could seat 1,300. A new three-manual, 37-stop organ built by George Jardine & Son was installed in the rear gallery. It had an unusual facade, incorporating elements of Romanesque, Gothic, and even Moorish design, with a recessed console protected from sticky, exploring hands by hinged doors.

Perhaps wanting a more robust sound as the congregation grew in size, a fourth manual with six new stops was added in 1871. A further enlargement of the organ in 1881 included a Saxophone, bells, new action, and the addition of two wings to the case making it 16 feet wider.

With the encroachment of commercial buildings in the 22nd Street neighborhood, St. Paul's congregation voted to relocate to a new edifice at 86th Street and West End Avenue for which an organ was purchased from J.H. & C.S. Odell in 1895. The old Jardine organ was sold to Olivet Memorial Church in New York City, but the elaborate casework went out west in 1891 with a new two manual Jardine organ to Immanuel Presbyterian Church in Los Angeles.

The widely separated casework and organ suffered their final fate in 1928. Olivet Memorial purchased a two manual Aeolian-Votey organ and Immanuel Presbyterian Church moved to a new building with a new Skinner. The Aeolian Company agreed to remove and dispose of the Jardine without cost, while the fate of the Immanuel Presbyterian organ is unknown. Both had outlived their usefulness and were no doubt recycled for useable parts. The two accompanying faded photographs are all that remain of these 19th-century Jardines.

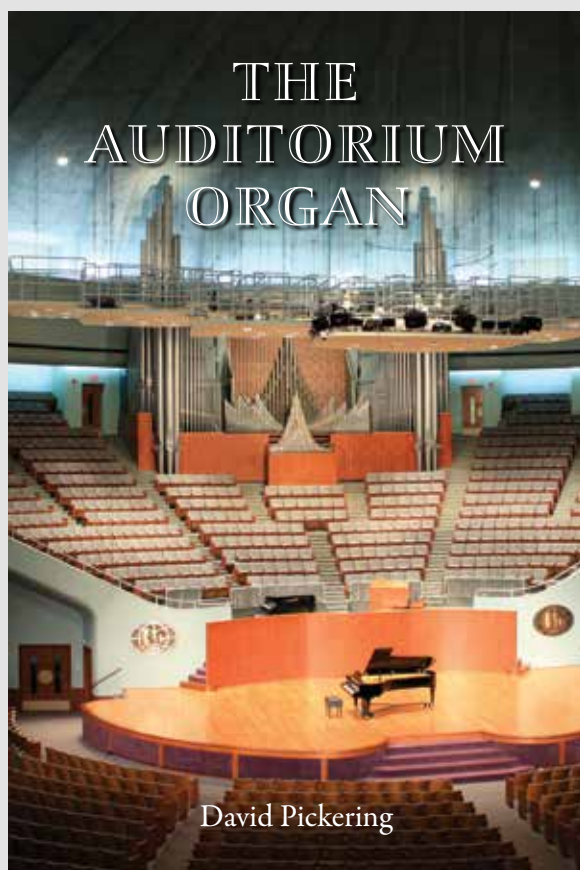


**Above:** *St. Paul's Methodist Church, New York City, showing the original 1858 Jardine organ and casework.* PHOTO COURTESY OF MARTIN WALSH

**Below:** *The 1891 Jardine organ at Immanuel Presbyterian Church, Los Angeles, with the 1858–81 casework from the St. Paul's Methodist organ.*







## THE AUDITORIUM ORGAN

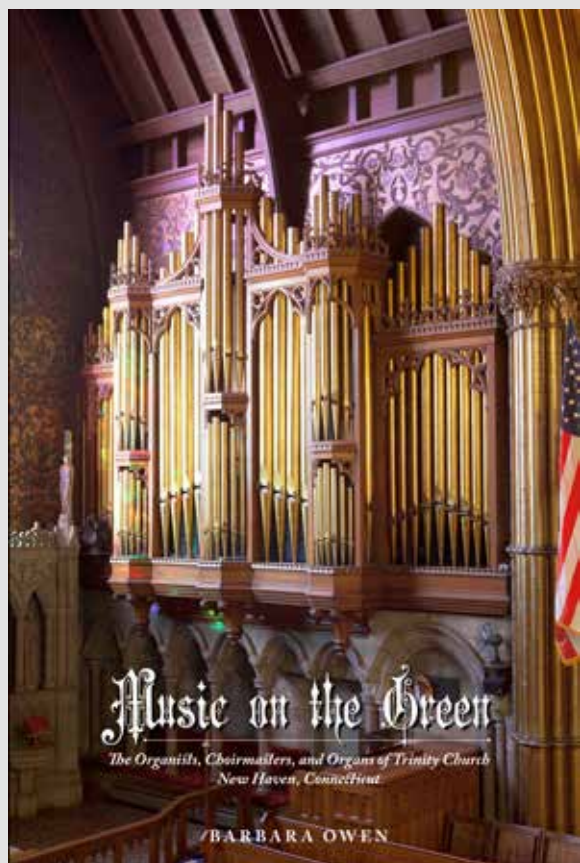
DAVID PICKERING

David Pickering's *The Auditorium Organ* vividly conveys the 42-year history of ambition and desire that led to the Aeolian-Skinner organ's inaugural recital in 1959 and to its distinguished service in a variety of roles in the ensuing 54 years. The largest Aeolian-Skinner built under president Joseph Whiteford and the second largest organ built by the company after the death of G. Donald Harrison, this has been one of the more frequently heard organs in the United States, having been featured in coast-to-coast radio broadcasts for 24 years. Pickering weaves a colorful historical narrative of one of the notable American Classic organs that survives to this day. **\$19.95**

**IN STOCK FOR IMMEDIATE SHIPMENT!  
NOW CHOOSE FROM OVER 5,000 TITLES!**

**ORDER ANY TIME ONLINE**  
[www.ohscatalog.org](http://www.ohscatalog.org)

UPS shipping to U.S. addresses, which we recommend, is \$8.50 for your entire order. Media Mail shipping is \$4.50 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.



## MUSIC ON THE GREEN

THE ORGANISTS, CHOIRMASTERS, AND ORGANS  
OF TRINITY CHURCH, NEW HAVEN, CONNECTICUT  
BY BARBARA OWEN

To celebrate the 250th anniversary of Trinity on the Green, New Haven, America's foremost organ historian, Barbara Owen, has documented every facet of music of our parish, with biographies of musicians who have served Trinity from De Lucena Benjamin, the first organist to play our first organ in 1785 to R. Walden Moore, our present organist and choirmaster, and the church's six organs from that built in 1785 by Henry Holland to the present historic 1934 Aeolian-Skinner instrument.

Appendices discuss the Bells of Trinity, Stephen Loher's City Hall Chime Quarters, and include hymns composed by former organists, a Christmas anthem by G. Huntington Byles, and a descant by Mr. Moore.

*Music on the Green* traces the long, rich history of one musically-significant New England Episcopal church that mirrors so much of the literature of the organ and church music in the United States. Over 100 pages, the book features many illustrations, including a beautiful color photograph of the Aeolian-Skinner organ case.

**\$29.95**

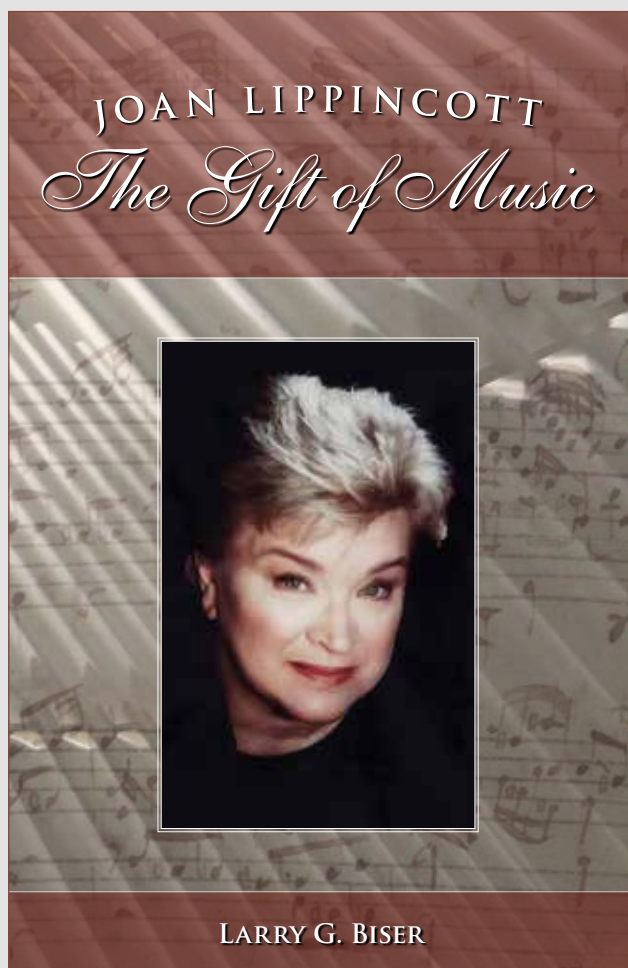




## OHS 2014 PIPE ORGAN HOLIDAY 12 - MONTH CALENDAR

CELEBRATING THE ORGAN HISTORICAL SOCIETY'S 59th Annual Convention in Syracuse, N.Y., August 11–14, 2014, this full-color calendar features stunning new photographs by Len Levasseur. The calendar is 8½" by 11" and opens vertically to highlight the beautiful images. Instruments by Steere & Turner, C.B. Fisk, Frank Roosevelt, E. & G.G. Hook, Johnson, Barckhoff, and Willcox, are joined by the iconic Holtkamp at Syracuse University, made famous by Arthur Poister and by André Marchal's recordings. An excellent article about the convention by Greg Keefe is also included. A must for all organophiles!

MEMBERS \$9.95 | NON-MEMBERS \$14.99



## JOAN LIPPINCOTT: THE GIFT OF MUSIC

LARRY G. BISER

HEAD OF THE ORGAN DEPARTMENT of Westminster Choir College, the largest in the world, Joan Lippincott taught hundreds of students and played more than 600 recitals around the world. *THE GIFT OF MUSIC* is the story of Joan Lippincott's life, career, and influence. In addition to a biography by compiler and editor Larry Biser, former students, friends, and colleagues have contributed essays. The book is profusely illustrated and includes recital programs, a list of Lippincott's recitals, and a complete discography.

Contributors to this volume include Scott Dettra, Lynn Edwards Butler, Marty Waters, Craig Cramer, George Dickey, Lee Ridgway, Mark Brombaugh, Joseph Flummerfelt, Karen McFarlane Holtkamp, Robin Leaver, and Barbara Owen, with a foreword by Quentin Faulkner.

\$29.95

[www.ohscatalog.org](http://www.ohscatalog.org)





**MADE IN AMERICA**



**A.R. SCHOPP'S SONS, INC.**

14536 Oyster Road • Alliance, OH 44601

330.821.8406 • 800.371.8406

[www.arschopp.com](http://www.arschopp.com)

SUPPLIERS TO THE PIPE ORGAN INDUSTRY SINCE 1898