

AN EDITORIAL -

Last Fall, the Newsletter contained an exchange of letters between Dr. George E. Becker and David W. Cogswell discussing the flexibility of wind in organs and in particular, the opinions of C. B. Fisk. We received several letters, the majority being in favor of an absolutely steady wind. Those preferring Mr. Fisk's practices are many, but have not committed their feelings to paper. Your editor received one complaint, and a justifiable one at that, regarding the letters, but he then published Mr. Cogswell's Current Trends and Fashions in Organbuilding in the November-December issue!

Again the Cogswell writings brought several letters in agreement, and not a few wanted to know the extent of his visits to organs and builders in Europe. It was by no means a typical American's jaunt to hear a few measures of music played on a few often-heard organs! However, another complaint-to-the-editor, possibly under pretense that such material would reach a greater audience in The Dispason or The American Organist, really revealed a distinct dislike for any Cogswell appearance in our publication, rather than a disagreement with his opinions. Whether or not we like the organs produced by the Berkshire Organ Company, the writings of the firm's president do appear to meet with general approval!

In a larger sense, the flurry over the Cogswell article raises a question. Should the Newsletter become involved with current organ controversies or even dare to mention the merit of any living builder? It probably should not, for the Club was founded (in the days when the Organ Historical Society dragged its feet in permitting the formation of chapters) for New Englanders who wanted a publication dealing with old organs in their region. While we all appreciate a good new pipe organ, our brotherhood is really based on a love for old instruments, and most especially those with tracker action. The Newsletter includes material of historic interest from all over the nation and Canada because many of our 150 members do not live within 300 miles of Boston, and they are members solely for the purpose of receiving the Newsletter.

Your editor has resolved to publish an occasional description of a worthwhile new organ, but the Newsletter will continue to reproduce only old printed and manuscript material not generally available, and descriptions of old organs extant and extinct. Coverage of current trends will be left to several other organ publications. We hope that some day our pages will provide facts for a truly definitive history of organbuilding in North America. Because so much data is discovered almost daily across the nation, such a project should be allowed to wait for at least a decade.

But, thank you, Mr. Cogswell! The careful reader should insert a correction on page 9, - 1.(e.) of the Nov.-Dec. Newsletter: "A majority of the actions judged best by the writer..." The article was based on the careful examination of more than sixty old and new European organs by the finest builders, during two trips. Mr. Cogswell has good acquaintance with the products of thirteen European suppliers of organ parts and pipes, and during the last excursion he interviewed important representatives of twelve organ firms, including some in Poland, Nigeria and Australia. Notes were made during five lectures at the last congress of the International Society of Organ-Builders. Mr. Cogswell has visited at length the following shops, (all but Mr. Rensch make their own pipes): Anderser (Copenhagen, Denmark); Marcusen (Aabenbraa, Denmark); Flentrop (Zandaam, Holland); Ahrend & Brunzema (Loga,

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone 546-2946. Treasurer: Alan M. Laufman, Mountain Road, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month; membership: \$5.00 per year.

Germany); Laukhuff (Weikersheim, Germany); Nenninger (München, Germany); Reiser (Biberach, Germany); Rensch (Lauffen am Neckar, Germany); von Beckerath (Hamburg, Germany); and Mander (London, England).

Appreciation is extended to those few who write for the Newsletter, and the friendship of those who offer advice is cherished!

* * *

MIXTURES -

Alan Laufman, our tireless organ hunter, recently returned from a successful safari in western New York and Ohio. His most recent discovery in our area is a 2-23 c.1891 tracker Woodberry & Harris in St. John's Roman Catholic Church, Hopkinton, Mass.

Player piano enthusiasts should examine a new book on the subject: Player-Piano, The History of the Mechanical Piano and How to Repair It, by A. W. G. Ord-Hume. The cost is \$15.75, but the publisher, A. S. Barnes, has included 112 photographs and 110 line drawings.

Saki says: "The fashion just now is a Roman Catholic frame of mind with an agnostic conscience; you get the medieval picturesqueness of the one with the modern conveniences of the other."

A recent UPI news release was headlined "Catholic Church Wedding Music Due for New Sound." The "traditional" marches and the Schubert "Ave Maria" are to be replaced "by something more sacred," according to word from the Vatican. As usual in musical matters, Rome has left a loophole, which is why so many Catholic churches are still buying imitation organs: "The Vatican Congregation for Divine Worship has advised against the use of such music ..." Your editor underlined the important word.

The sixteenth session of the Colby Institute of Church Music will be held August 22-28, 1971. The well-known teacher of organ, Mildred Andrews of the University of Oklahoma, has been added to the faculty. A brochure may be obtained by writing to Paul D. Walker, Jr., Director of Special Programs, Colby College, Waterville, Maine, 04901.

The Northern New England Regional Convention of the American Guild of Organists takes place in Keene, N.H., August 15-17, 1971. Donald R. M. Paterson, Samuel Walter, Calvin Hampton, Monadnock Music, John Ogasapian, a drama production, a tracker organ tour, and the one and only appearance of the Ryder Hall Quartette will be a few of the events. Information and booklet advertising forms may be obtained from Ed Boadway.

On April 3, The New York Times contained a lengthy article entitled "Despite the Hurdles, Schools Are Attracting More Organ Students," and states that "The Roman Catholic Bishop of Worcester, Mass., the Most Rev. Bernard J. Flanagan, recently decreed that all churches in his diocese must hire competent musicians by the end of the year." One would like to know who judges the competency, where musicians who want to go to Mass every Sunday can be found, and what number of the good Bishop's churches have a competent organ?

Do you have any storage space? The continued closing of old churches and the purchasing of new organs (many unworthy of being heard in a church) is causing a crisis for The Organ Clearing House. Contact Mr. Laufman if you can help during this coming summer. Tracker organs only, of course!

Your editor recently heard a Ted Alan Worth recital in a school auditorium. Mr. Worth pranced around the stage and on the much-publicized three-manual Rodgers "touring organ," an instrument "worth a quarter of a million dollars" and yet one ~~not~~ with the usual wretched sound. Mr. Worth provided speaker-changing, amazingly untruthful program notes, and sloppy playing for his audience, and the middle-aged ladies and local critics loved the show, which revealed a lack of musicianship and plenty of showmanship. Mr. Worth stated emphatically that "...if your organ does NOT have 61 notes in the manuals and 32 notes in the pedals, it is NOT an organ!" He neglected to mention that pipes do count for something.

Do not forget our May 23 meeting, a 4:00 recital by Donald R. M. Paterson at the rebuilt First Parish Church on the common in Billerica, Mass. The organ is a large two-manual Emmons Howard rebuilt by the Andover Organ Company during the past year.

The first Estey pipe organ, a 1902 2-7 tubular-pneumatic instrument described in the Newsletter for July, 1966, has been moved to the new First United Methodist Church building in Brattleboro, Vt., by John Wessel. In good Methodist tradition, it is right up front.

There was a young lady from Rio
Who attempted a Beethoven trio;
But her technique was scanty,
So she played it andante
Instead of allegro con brio.

Frederick Archer (1838-1901), gave "Positively Last Performance on the Great Organ" in the Boston Music Hall on the evening of May 14, 1884. The programme: Sonata in D minor -Merkel; Andante in G -Batiste; Storm Fantasia -Lemmens; Aria (Dinorah) -Meyerbeer; Andante & Fugue -Archer; Fantasia -Callaerts; Andante con Moto (Symphony IV) -Mendelssohn; Fugue in G -Krebs; Allegretto -Tours; and the Overture to Tannhauser -Wagner. Thus the Walcker ended its days in Boston. Two months before Mr. Archer's recital, Arthur Foote performed and a critic wrote that the organ was "...very out of tune, particularly the flute stops... In fact, the only stop which can be recommended on this organ is to stop playing, at least until the organ is tuned!"

Newsletter errata: January 1971, page 7, line 10 - "...seen and heard by..." (The organ was dedicated in St. Joseph's Cathedral, Buffalo, N.Y., February 13, 1877.) February 1971, page 2, paragraph 6, line 1 - "Philip A. Beaudry's excellent rebuild of an..." Page 3, line 19 - William Conner states that Casavant #2775 is in Ames, Iowa. Page 6, Schedule F - add (C₀) after the Swell Stop'd Diapason and Oboe. (Your editor usues such signs to indicate the note on which a short-compass stop begins.) March 1971, page 1, - Mr. Baker's secretary probably erred; Organ Building for Amateurs was published in 1887.

On April 3, Thomas Murray played a recital on the two-manual 1845 Henry Erben organ in the French Huguenot Church, Charleston, S.C. The notes mentioned that "Henry Erben, one of America's greatest organ builders, placed seventeen of his instruments in Charleston churches. Only this one, which is well known throughout the United States, remains in use. The others were destroyed by fire, neglect, or ignorance." Mr. Murray's programme: Sonata in A Major -Mendelssohn; My Young Life Hath an End (six variations) -Sweelinck; Voluntary II in A minor and Voluntary IV in F Major -Stanley; Pastorale (Opus 19) -Franck; Pastorale and Fugue in C minor -Bach.

The increase of postage rates usually means decrease in service. A few Club members in the Portsmouth, N.H. region did not receive the January Newsletter, and the mailings are carefully checked with the membership list each month. Send a post card to the editor if you miss an issue.

A recent visitor at a Club meeting was Donovan Ryan, A.R.C.O., 269 Jersey Road, Osterley, Middlesex, England. Mr. Ryan has played for more than forty years at Heston Parish Church, and the organ is an unaltered electric two-manual Casson.

Wisconsin town names include Appleton, Jardine and Stevens Point. Does anybody know of other organ-builders honored by place names in North America?

F. Robert Roche is rebuilding the large c.1904 Hutchings-Votey organ in Memorial Unitarian Church, Fairhaven, Mass. The building is a stunning "cathedralesque" stone Gothic structure with the organ divided in the "chancel." When completed as his Opus 10, Mr. Roche will have provided a three-manual instrument of five divisions and 3,235 pipes; new action, new chests, etc. The st. plst is somewhat complicated for publication here, but we assume that Mr. Roche will provide a detailed dedication program for the public. The organ is rather close to the ocean and considerable work has been done to eliminate humidity problems in the woodwork.

A little more about Hilborne Roosevelt's use of French reeds: the New York organ builder visited Paul Ferat in 1878, and wrote in his diary the price lists of Ferat reeds dated 1874 and 1875. In those days, you could buy a 16' Trumpet of 56 pipes for \$154; a small-scaled 8' Trumpet for \$94.50; an Oboe and Bassoon for \$89.25; a Vox Humana for \$57.75; a Clarion for \$52.50; and a 27-note 16' Bombarde for \$252.00!

An uncommon and great joy in the life of many a Club member is the discovery of an opus list of the work of an "early" American organ-builder. While authentic lists of organs by William B. D. Simons and George Stevens have not been found, hardly a year passes without the finding of an opus list. Your editor and L. W. Leonard recently found in a basement near Worcester, Mass., several rat-ridden piles of old organ material, and one catalog published about 1885 is that of L. C. HARRISON & CO. of New York.

Mr. Lewis C. Harrison (1838-1918) was the successor of Henry Erben (1800-1884), and the catalogue contains a list of 102 instruments. An insert probably published in 1892 lists an additional 49 instruments and indicates that Mr. Harrison was at that time turning to considerable use of tubular-pneumatic action. Several fine Harrison organs of the 1890's are in use with such action and slider chests. Though the catalogue states that the firm produced more than 1400 organs prior to 1875, Harrison nameplates in the 1890's bore numbers in the 1300's. In the 1880's the factory was at 260 and 262 W. 28th St., but the main office and factory were moved to Bloomfield, N.J., in 1891, and a New York office was maintained at 8 E. 18th St. Mr. Harrison's associates were F. A. and J. C. Pettit.

Nearly all of the first 31 organs on the list are mentioned in Erben literature and are dated from 1875 through 1878. One may assume that Harrison was responsible for those instruments, which definitely bore the Erben nameplate. The opus list is here adapted from the two publications mentioned above; the last column gives the number of manuals:-

1. St. James' Episcopal Church	Richmond, Va.	2
2. Masonic Temple	New York, N.Y.	3
3. St. Patrick's Cathedral, R. C.	Newark, N.J.	3
4. St. George's Episcopal Church	Fredericksburg, Va.	2
5. Calvary Episcopal Church	Memphis, Tenn.	2
6. St. Matthew's R. C. Church	Washington, D.C.	2
7. St. Mary's R. C. Church	Glens Falls, N.Y.	2
8. Trinity Episcopal Church	Williamsport, Pa.	2
9. St. Anthony's R. C. Church	Greenpoint, N.Y.	3
10. Church of the Immaculate Conception, R.C.	Birmingham, Conn.	2
11. St. Mary's R. C. Church	Birmingham, Conn.	1
12. St. Peter's R. C. Church	Danbury, Conn.	1
13. Church of the Good Shepherd, Episcopal	Raleigh, N.C.	1
14. Oltman's Lodge, Masonic	Brooklyn, N.Y.	1
15. St. Patrick's Chapel, R. C.	Hartford, Conn.	1
16. St. Patrick's Cathedral, R. C.	Hartford, Conn.	3
17. St. Mary's R. C. Church,	Lakeville, Conn.	1
18. St. Malachi's R. C. Church	Cleveland, Ohio	1
19. St. Michael's Monastery, R. C.	West Hoboken, N.J.	2
20. St. Agnes' R. C. Church	New York, N.Y.	3
21. St. Augustine's Episcopal Church	New York, N.Y.	2
22. First Presbyterian Church	Bound Brook, N.J.	2
23. Convent of Visitation, R. C.	Washington, D.C.	1
24. St. Mary's R. C. Church	Portland, Conn.	2
25. First Presbyterian Church	Nyack, N.Y.	2
26. Centenary Methodist Episcopal Church	Richmond, Va.	2
27. Mr. W. E. Tanner	Richmond, Va.	2
28. Presbyterian Church	Clarksville, Tenn.	2
29. Five Points House of Industry	New York, N.Y.	2
30. St. John's R. C. Church	East Albany, N.Y.	1
31. St. John's Anglican Church	St. John, N.B., Canada	2
32. Prof. George F. LeJeune	New York, N.Y.	2
33. First Presbyterian Church	Liberty, Va.	2
34. St. Augustine's R. C. Church	Newark, N.J.	2
35. Temple Mishken Israel	Selma, Ala.	1
36. St. Joseph's R. C. Church	Newark, N.J.	2

37.	Christ Episcopal Church	Germantown, Pa.	rebuilt	2
38.	Second Presbyterian Church	Paducah, Ky.		2
39.	Mr. R. V. D. Wood	Sparkill, N.Y.		2
40.	South Park Presbyterian Church	Newark, N.J.	rebuilt	3
41.	Grace Episcopal Church	Petersburg, Va.		2
42.	Second Presbyterian Church	Petersburg, Va.		2
43.	Mr. C. D. Spencer	Clifton, N.J.		2
44.	Presbyterian Church	Mahopac Falls, N.Y.		2
45.	First Baptist Church	Atlanta, Ga.		2
46.	Central Park Baptist Church	New York, N.Y.		2
47.	Morris K. Jesup, Rivington Street Presbyterian Chapel	New York, N.Y.		1
48.	St. John's Cathedral, R. C.	Paterson, N.J.		3
49.	Church of St. John the Evangelist, R.C.	New York, N.Y.		2
50.	Lleigh Street Baptist Church	Richmond, Va.		2
51.	Mr. William M. Wilson	New York, N.Y.		2
52.	Jewish Temple	Newark, N.J.		2
53.	North Reformed Dutch Church	Passaic, N.J.		2
54.	Clinton Street Congregational Church	Newark, N.J.		2
55.	St. John's R. C. Church	Madison, N.J.	rebuilt	1
56.	First Presbyterian Church	South Orange, N.J.	rebuilt	2
57.	First Baptist Church	Passaic, N.J.		2
58.	Emanuel Reformed Episcopal Church	Newark, N.J.		2
59.	Universalist Church	Mount Vernon, N.Y.	rebuilt	1
60.	Memorial Presbyterian Church	Brooklyn, N.Y.		2
61.	Church of the Disciples of Christ	New York, N.Y.		2
62.	St. John's Episcopal Church	Wytheville, Va.	rebuilt	1
63.	First Presbyterian Church	Bloomfield, N.J.		2
64.	Metropolitan Presbyterian Church	Washington, D.C.		2
65.	Broadway Tabernacle, Congregational	New York, N.Y.	rebuilt	3
66.	Twenty-fourth Street M. E. Church	New York, N.Y.		2
67.	English Lutheran Church	Omaha, Neb.		2
68.	Swedish Lutheran Church	Brooklyn, N.Y.		2
69.	Christ Episcopal Church	Short Hills, N.J.		2
70.	St. James' Lutheran Church	Ashland, Pa.		1
71.	St. Peter's Episcopal Church	New York, N.Y.	rebuilt	3
72.	Lafayette Methodist Episcopal Church	Jersey City, N.J.		2
73.	First Methodist Protestant Church	Newark, N.J.		2
74.	St. Luke's Episcopal Church	New York, N.Y.		2
75.	Grace Episcopal Church	Newark, N.J.		3
76.	First German Presbyterian Church	Newark, N.J.		2
77.	Second German Presbyterian Church	Newark, N.J.	rebuilt	2
78.	First African Baptist Church	Richmond, Va.		2
79.	First Reformed Church	Flatbush, L.I., N.Y.		3
80.	St. Raphael's R.C. Church	New York, N.Y.		2
81.	Christ Episcopal Church	Riverton, N.J.		2
82.	First Presbyterian Church	Newark, N.J.		3
83.	Roxboro Baptist Church	Philadelphia, Pa.		2
84.	Metropolitan Conservatory of Music	New York, N.Y.		2
85.	Second Presbyterian Church	Newark, N.J.		3
86.	First Presbyterian Church	Carbondale, Pa.		2
87.	Trinity Episcopal Church	Cranford, N.J.		1
88.	St. Mark's Episcopal Church	Orange, N.J.	rebuilt	2
89.	Memorial Presbyterian Church	Newark, N.J.		2
90.	Methodist Episcopal Church	Hackettstown, N.J.		2
91.	Calvary Episcopal Church	Conshohocken, Pa.		2
92.	Church of the Holy Apostles, Episcopal	New York, N.Y.	rebuilt	2
93.	Grace Episcopal Church	East Saginaw, Mich.		2
94.	St. Paul's Episcopal Church	Newark, N.J.		2

95.	St. Paul's Episcopal Church	Chattanooga, Tenn.	2
96.	Grace Episcopal Church	Richmond, Va.	2
97.	Lutheran Church	Osnaburg, Ohio	2
98.	Methodist Episcopal Church	Greenville, N.J.	2
99.	St. Michael's R. C. Church	New York, N.Y.	rebuilt 3
100.	First Presbyterian Church	Wayne, Pa.	2
101.	Baptist Church	Somerville, N.J.	1
102.	Reformed Dutch Church	Fordham, N.Y.	2

"Recent Organs." (c.1885-1892)

First German Presbyterian Church	Orange, N.J.	2
Christ Episcopal Church	Newton, N.J.	2
Trinity Episcopal Church	Collinsville, Conn.	1
156th Street Reformed Church	New York, N.Y.	1
John Reisenweber, Lodge	New York, N.Y.	1
First Congregational Church	East Orange, N.J.	2
First Congregational Church	Birmingham, Conn.	2
Walter Luttgen, Parlor	Linden, N.J.	2
St. Luke's Episcopal Church	Montclair, N.J.	3
St. Paul's Methodist Church	Newark, N.J.	3
Christ Episcopal Church	East Orange, N.J.	3
First Presbyterian Church	Hightstown, N.J.	2
Five Points House of Industry	New York, N.Y.	2
Trinity Episcopal Church	Bergen Point, N.J.	2
First Baptist Church	Hoboken, N.J.	2
Church of the Good Shepherd, Episcopal	Hamburgh, N.J.	1
First Reformed Church	Newark, N.J.	2
Bethel Presbyterian Church	East Orange, N.J.	2
First Presbyterian Church	Lakewood, N.J.	2
Temple Israel	Brooklyn, N.Y.	2
Christ Episcopal Church	Middle Haddam, Conn.	2
First Baptist Church	Bloomfield, N.J.	2
First Baptist Church	East Orange, N.J.	2
Church of St. John the Evangelist, R.C.	White Plains, N.Y.	2
Christ Episcopal Church	Jersey City, N.J.	2
Baptist Church	Passaic, N.J.	2
Church of the Sacred Heart, R. C.	Bloomfield, N.J.	2
First Baptist Church	Waterville, Maine	2
Reformed Church	Paramus, N.J.	2
Christ Episcopal Church, Bedford Avenue	Brooklyn, N.Y.	rebuilt 2
St. Luke's Episcopal Church	New York, N.Y.	3
Christ Episcopal Church	South Amboy, N.J.	rebuilt 2
First Congregational Church	Newark, N.J.	2
Thirteenth Street Presbyterian Church	New York, N.Y.	rebuilt 2
Reformed Church	Franklin Park, N.J.	2
Retreat of St. Paul of the Cross, R. C.	Pittsburgh, Pa.	2
St. Paul's Methodist Church	Ocean Grove, N.J.	rebuilt 2
Presbyterian Church	Jamesburg, N.J.	2
Methodist Church	Bay Shore, N.Y.	2
Arlington Avenue Presbyterian Church	East Orange, N.J.	2
Ramapo Presbyterian Church	Hillburn, N.Y.	1
St. Barnabas' Episcopal Church	Brooklyn, N.Y.	2
Cranston Street Baptist Church	Providence, R.I.	2
Christ Episcopal Church	Bloomfield, N.J.	2
South Park Presbyterian Church	Newark, N.J.	3
First Universalist Church	Danbury, Conn.	2
St. Peter's Episcopal Church	Fernadina, Fla.	2

St. Luke's Methodist Church
First Presbyterian Church

Newark, N.J.
Newton, N.J.

rebuilt 2
2

SIX MILE RUN REFORMED CHURCH, FRANKLIN PARK, NEW JERSEY. L. C. Harrison & Co., New York, N.Y., Opus 1337, c.1892.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	Bourdon Bass	16' 12	Double Open	16' 27
Gamba	8' 58	Bourdon	16' 46	Bourdon	16' 27
Dulciana	8' 58	Open Diapason	8' 58	<u>Couplers: (by "pistons")</u>	
Melodia	8' 58	AEoline	8' 58	Coup. Sw. to Gr.	
*Doppel Flute	8' 46	Stop ^d Diapason	8' 58	Coup. Sw. to Gr. 8 ^{YS}	
Principal	4' 58	Violina	4' 58	Coup. Gr. to Ped.	
Harmonic Flute	4' 58	Wald Flute	4' 58	Coup. Sw. to Ped.	
Twelfth	2 2/3' 58	Piccolo	2' 58	<u>Unlabeled combination pedals:</u>	
Fifteenth	2' 58	Cornet	III 174	Great Piano	Swell Piano
Trumpet	8' 58	Oboe	8' 46	Great Forte	Swell Forte
		Bassoon	8' 12		
		Tremolo			

*bass 12 from Melodia

Your editor visited this pleasing organ five years ago and hopes that it is still intact. The sanctuary contains fine woodwork, galleries on three sides and some elegant chandeliers. The organ stands in a recess behind the pulpit platform, and above the impost are 7 woodless flats of once-decorated Open Diapason, Gamba, Dulciana and dummy pipes arranged 3/9/3/13/3/9/3! The interior of the attached console is finished in black and has overhanging manuals; a flat Pedal clavier; a wood Swell pedal at the right; oblique, round-shanked knobs lettered in Italics; a Chimes knob that perhaps once operated a Bellows Signal; "on" and "off" couplers in the key slips; and an ivory nameplate that, like those on later Harrison organs, gives "New-York" as the address. The opus numbers of Harrison follow those arbitrarily assigned to Erben organs.

The key action is tubular-pneumatic, and while light, not especially pleasant to operate. The stop, coupler and combination action is mechanical, and the chests are of the slider type. The instrument is very well-made, and despite some soft upperwork, it is tonally outstanding for the period. The Trumpet is exceptionally good. The Swell box is behind the Great and below the vertical shades are two panels for Oboe-tuning access. There are three feeders, once operated by a water motor. The organ has no mitered pipes.

The 8' flutes in the Great are entirely of wood with hardwood fronts; the Harmonic Flute is of open metal with arched mouths, and is harmonic from C₁; there is zinc only in the resonators of the lowest 18 Trumpet pipes, and the top 9 are flue pipes. The Swell Bourdon Bass, 6 Open Diapason and 6 AEoline pipes are unenclosed at the sides of the box; the Stop^d Diapason has 34 metal chimney flutes in the treble; the Violina is a small Principal; the Wald Flute is of open wood with inverted mouths and hardwood fronts, with 12 open metal trebles; the 12-15-17 Cornet has no breaks; the Oboe and Bassoon, like the Trumpet, is a spotted metal rank with slots and the top 9 pipes are flues. The Pedal Double Open has small sliding panels for tuning the basses.

* * *

In 1904, Charles-Marie Widor wrote The Technique of the Modern Orchestra, which contains six chapters on the Organ. The following excerpts are from Edward Suddard's translation (London, 1906):

The solidity of the simple mechanism of the 18th century Organs has, so far, defied competition, and held its own against all modern systems, whether pneumatic or electric. Nothing can surpass it in principle, but if this principle has been religiously respected by the great organ-builders, it is nevertheless true that its application has been greatly improved within the last 50 years.

The ingenious invention of Barker, an English watchmaker, now allows of coupling together any number of keyboards without affecting the touch, which

remains as light as that of an Erard Pianoforte. The sound is instantaneous; the will of the virtuoso encounters neither resistance nor surprise; his hand is in direct contact with the sonorous material, which he moulds at will, ...

Could as much be said for the pneumatic or electric systems? Certainly not.

They are like insulating bodies coming between the organist and the sound; he strikes a wooden keyboard, an unconscious piece of mechanism, which seems to transmit to another more distant piece of mechanism motions of only approximate precision. He can never be sure at what precise moment after the depression of a key a pipe will speak. The virtuoso is not in communication with a soul: he has to deal with an automaton.

Widor complains of sluggish pneumatic tubing, a Full Organ that "does not seem very full," slow-speaking reed stops, and a Swiss inventor's pneumatic Swell mechanism that "...was never up to time--the automaton was lazy. When he was needed, he put in an appearance two bars late. The wind began to blow when the storm was over."

Barbarous seems too mild a term under the circumstances; such inventors should be brought before the assizes, and finish their days in prison.

With the pneumatic system just attempt playing rapid successions of chords, shakes, or iterated notes, and you will soon form an opinion as to its qualities.

Perhaps the electric action is a trifle superior. ...but I would not vouch for it; electricity being impulsive, "uncanny," and changeable by nature, we must be prepared for surprises if we trust to its tender mercies.

However, what I am sure of, is that nothing equals a well-made mechanical action.

Widor objects to combination systems that involve the use of the hands, stating "that an organist always has one foot at liberty, whilst both hands are always occupied."

When writing for the Organ, the composer so contrives his music that the foot may be able at the right moment to depress the combination-pedal...

The system of this other variety of barbarians keeps one foot idle, while, contrary to all reason and artistic feeling, one of the hands is obliged to quit the keyboard, in order to seize the combination-stop required, afterwards returning to the keyboard as if nothing had happened.

I once saw an organist accompanying singers with a single flute-stop. In pianissimo passages his fingers barely touched the ivory; in forte passages he struck the keys as if he meant to smash them. When, towards the end of the piece, I took the liberty of drawing out an Open Diapason, in order to support the poor weak Flute, incapable of bearing up against the vigorous singing of the choir, he looked at me in great astonishment, and somewhat mortified, he said: "So I have not strength enough in my finger ends?"

We must also protest not so much against those rollers which mechanically open all the stops of the Organ as against the abuse of them in the performance of the works of the great masters.

Now and then, unfortunately, there may be heard, introduced into the development of a fugue, tone-colors which enter according to the rules of the mechanical contrivance, without at all coinciding with the outlines of the piece. They burst forth one after the other, running the risk of bumping heads with the composer's ideas, a Piccolo suddenly making its appearance in the middle of the Subject, a Cornet towards the end of the Answer, a Trumpet somewhere in the Stretto. ...

Is not a fugue in reality a simple quartet? In what cracked brain could the idea crop up of little by little bedazzling a fugue with instrumental spangles and bangles, till in the end it would seem to be masquerading about in the guise of a Symphonic Piece, accompanied by a Pife and Drum Band?

[The Organ] is a stupendous mass, a monument of granite, the most powerful means on earth of expressing what is great, unchangeable, eternal.