

Here & There

Kevin Mayhew Publishers announces *The Church Organist—A New Method*, by Christopher Tambling. The method is a comprehensive approach that introduces the techniques of organ playing step-by-step. Volume 1, "The Technique of Organ Playing," places as much importance on hymn playing as on pieces. Technical issues are addressed with miniature preludes based on hymn tunes, along with diagrams and "work-out" exercises. Volume 2, "Repertoire," is an overview of organ music through the ages, with hints on performance and registration. Volume 3, scheduled for publication in autumn, covers improvisation. Christopher Tambling is organist and master of the Schola Cantorum of Downside Abbey. For information: <www.kevinmayhew.com>.

Michael's Music Service announces new restorations. *38 Voluntaries*, by Samuel Jackson, is a collection of short voluntaries, published from 1865 to 1874, written by Samuel Jackson, an organist and music proofreader for G. Schirmer. Most are sight-readable; a few have optional pedal notes. Dudley Buck's *Home, Sweet Home* is listed as a "transcription" of the song by Henry Bishop from 1823. Alexandre Guilmant's *Fantaisie sur deux melodies anglaises* uses two English melodies: "Home, Sweet Home" and "Rule, Britannia"; a recording is also available, on <<http://michaelsmusicservice.com>>.



Catarinozzi organ

Ars Organi-Pinchi of Foligno, Italy, has completed the restoration of an historic organ by Cesare Catarinozzi (circa 1720) in the Church of Santa Scolastica in Rieti (50 km. from Rome). Catarinozzi was regarded as one of the leading organ builders in the late 17th-early 18th century in Rome and the Lazio region. This instrument is large, with 8' C in the façade, and housed in a richly carved and gilded case.

Unfortunately, all the inner pipes were replaced in the 1960s with factory pipework. Nevertheless, many elements

were untouched: all the front pipes in pure tin, the 16' wooden Contrabbassi, all the mechanical structure, keyboard and stop knobs.

Measurements and scalings were studied and copied from a contemporary instrument by Catarinozzi. Special care was given to melting and casting and the construction process, giving the pipes the same appearance and sound quality as the older ones. Original stone-weights were discovered and used to re-establish the original wind pressure of 46 mm. For information: <www.pinchi.com/italiano/restauro.asp>.



Bedient Opus 80

Bedient Pipe Organ Company's Opus 80 at St. John's Lutheran Church in Sacramento, California, is one of the featured organs on Nancy Metzger's new CD, *Lofty Ambrosia: organ music of composers born in the 19th century*. Metzger, a harpsichordist and organist, recorded two pieces on the three-manual, 59-rank organ: *Allegro, Chorale and Fugue* by Felix Mendelssohn, and *Grand Choeur* by Théodore Dubois. The CD also includes works by Niels Gade, Frank Bridge, Marcel Dupré, S. S. Wesley, and Arthur Foote; <www.bedientorgan.com>.

Peterson Electro-Musical Products, Inc. has produced a new short video about the its RC-150 Swell Shade Operator. Host Gary Rickert narrates the video that will be of interest to both organ builders and organists. Visit <www.PetersonEMP.com>, then click on "RC-150 Instructional Video." Comments and questions are welcome by e-mail to <speterson@petersonemp.com> or by phone to 800/341-3311.

Wicks Organ Company announces special offers. The Century-5 (American Classic or English) features a 2-manual console, five ranks of pipes, installation and on-site tonal finishing, 128 MIDI voices, optical keying system, solid-state relay with control panel, 10-year warranty on parts, and 25-year warranty on Wicks Direct-Electric® chest action: purchase price \$99,946 through August 31, 2009.

The Royal Classic II Legacy features a 2-manual console, three ranks of pipes, 25 sq. ft. of casework, installation and on-site tonal finishing, 128 MIDI voices, 45 digital voices, automatic pedal, transposer; \$89,990.

The Royal Classic III Legacy includes a 3-manual console, in addition to the features of the RC II; \$99,990. For information: 877/654-2191; <www.wicksorgan.com>.

Looking Back

10 years ago in the July 1999

issue of THE DIAPASON

Cover: Greg Harrold, Kay/MacBird residence, Brentwood, CA

Thomas Bara appointed assistant organist, St. Thomas Church, NYC

Stephen Farr appointed organist and master of the choristers, Guildford Cathedral, England

Stewart Wayne Foster appointed associate organist/artist in residence, First (Scots) Presbyterian Church, Charleston, SC

Gerre Hancock awarded honorary Doctor of Music degree from the University of the South

Robert Sutherland Lord retires from University of Pittsburgh

Nunc Dimittis: Porter Heaps, Thomas Matthews, Graham Steed

Feature articles: "The Organ in the New Millennium, Pacific Lutheran University, April 8-12, Tacoma, Washington," by Herbert L. Huestis; "The Trials, Tribulations and Joys of an Organist on Tour," by Charles Beck

New organs: Andover, Hradetzky

25 years ago, July 1984

Cover: Gabriel Kney & Co., First Congregational Church, Washington, CT

Mader Scholarships to Frederick Hohman, Anne Wilson, and Matthew Dirst

Phillip Steinhaus appointed minister of music and organist, St. Margaret Mary R.C. Church, Lomita, CA

Feature articles: "Ralph Kirkpatrick: June 10, 1911-April 13, 1984," by Larry Palmer; "Pistoia and Its Historical Organs, Part II," by Umberto Pineschi; "Scottish Organ Music Since 1950, Part I," by John E. Williams

New organs: Bedient, Gress-Miles, Martin Ott, Schudi

50 years ago, July 1959

News of Ethel Sleeper Brett, Lee Hastings Bristol, Jr., Harold Chaney, Robert Clark, Laurens Hammond, Alexander Peloquin, Vincent Percy, Muriel Robinson, William Tagg, James Vail, John Weaver, Daniel Wentz

Edwin Arthur Kraft resigns as organist and choirmaster, Trinity Cathedral, Cleveland, OH, after 51 years

Article by Otto Hofmann: "Tracker Organs Are Being Built in America"

Organs by Austin; Casavant; Hill, Norman and Beard; Hillgreen, Lane; Möller; Reuter; Wicks

75 years ago, July 1934

News of James Bleecker, Lyman Bunnell, John C. Deagan, Eric DeLamarter, Charles Henry Doersam, Arthur Dunham, Clement Gale, Harvey Gaul, Rollo Maitland, Alexander McCurdy, W. J. L. Meyer, Gordon Balch Nevin, Richard Percy, Elisabeth Spooner

Organs by Aeolian-Skinner; Austin; Essey; Kimball; Kilgen; Reuter; Verlinden, Weickhardt, Dornoff

Harpsichord News

by Larry Palmer



The Haward spinet "at home" in Pennsylvania

The earliest surviving English spinet

In March 2008 the London auction house Bonhams sold an historic spinet, thought to be the earliest surviving English instrument of this type. The spinet, made by Charles Haward about 1668, may be the one mentioned by diarist Samuel Pepys in an entry for April 4, 1668: ". . . called upon Hayward, that makes Virginals and did there like of a little espinette. I had mind to a small harpsichon, but this takes up less room."

The winning bidder for the historic instrument was none other than American collector Charles West Wilson of Red Lion (near York, Pennsylvania). Mr. Wilson, who specializes in early British keyboards, has assembled an amazing collection, of which this latest acquisition may well be the "crown jewel."

I met Mr. Wilson during a recent recital trip to eastern Pennsylvania; an invitation to visit him and experience his beautifully kept instruments was a rare privilege. At Christmas 2008 Mr. Wilson sent me news of his latest find, as well as a copy of the letter he had written to the editor of *The Gramophone*. He has given his permission to publish his informative communication (slightly revised from the version printed in the English magazine). Here follows Wilson's report on a painstaking investigation into both the history and the current state of this unique survivor from the 17th century.

Dear Sirs:

As the winning bidder for the Haward spinet that sold at Bonhams last March, perhaps I can comment on Michael Johnson's letter [*Gramophone*, July issue, p. 7]. His letter was in response to several press releases which came perilously close to claiming this was the Haward spinet that was originally purchased by Samuel Pepys in 1668. A. J. Hipkins, William Dale, and W. S. Rockstro also came close to making this claim about 125 years ago. There is no evidence for this, and I think the "line" has never been crossed by anybody—yet!

It seems, in mid-1661 Pepys acquired what we now call a polygonal virginal that he still had two years later. Hipkins and Dale were mistaken: this [instrument], not the stand under his 1668 spinet, was his "triangle" (mentioned in the *Diary* entries for March 18 1663 and April 1 of the same year). Pepys had used the term "triangle virginal" two years before. After he was taught how to tune [the instrument] he bought a "rest" (tuning hammer) as well as a stand for it. But he seems never to have played it [the 1663 virginal]. Nevertheless this amazing polymath played the viol, the flageolet, and the lute. He also sang and wrote several songs.

In 1668, the day after buying Descartes' "little treatise of Musique," [Pepys] ordered, then had second thoughts about, but finally purchased his Haward spinet—an instrument he intended for his own use. Then, a week later he went to an "ironmonger" and bought another "rest." Unfortunately there were no more entries concerning this spinet in the *Diary's* few remaining months.

Since Pepys' house may have burned down five years later, as Mr. Johnson wrote, the Haward could have been destroyed then; but one source, at least, states that some of the instruments ap-

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The spinet in a 1927 advertisement

parently survived. (See *The Musical Times* for March 1, 1881, p. 117).

With or without a Pepys provenance, the importance to England's musical history of this little spinet cannot be minimized. Its earliest date would have to be 1664, the year Zentis, King Charles' "virginal maker" is believed to have brought this new spinet form (a form of his invention), to England. It was new to Pepys four years later. The stand, which close examination shows to be original, has Cromwellian bobbin turnings that suggest a date before circa 1670, as does its intricate iron hardware. (There is no brass.)

What we do know about this spinet is that it allegedly was found in Bildeston Hall in Suffolk. William Dale apparently bought it from Carl Engel, probably in the 1870s, and Dale and Hipkins both took a particular interest in it. Three woodcuts have been made of it, two of them by Hipkins' son. It has been written about and illustrated in every edition of *Grove's Dictionary of Music* from 1878 to 1980. It was pictured (under Piano-forte) in *The Encyclopedia Britannica* from the 1880s for, perhaps, 40 years. It was pictured in *The Dictionary of English Furniture* in 1926, and even



Woodcut illustration from an early Grove's edition



The Grove's photograph

in a furniture-mover's ad in *Antiques [Magazine]* in 1927. It was displayed and even played at several exhibitions in the late 19th and early 20th centuries. The spinet's interior was pictured in the original edition of Donald Boalch's *Makers of the Harpsichord and Clavichord 1440-1840*, published in 1956.

The instrument has exceptional integrity, even the lid stick appearing to be original. Reflecting a highly rational design layout, it has a remarkably fine tone throughout its four-octave compass. Recordings are now being made of all my early English keyboard instruments, and this will certainly be included.

—Chas. West Wilson

Comments or news items for these pages are always welcome. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275; <lpalmer@smu.edu>.

In the wind . . .

by John Bishop

Let's get personal

When I was a student at Oberlin in the mid-1970s, I kept my meager checking account at the Lorain National Bank, where there were two cheery tellers. I enjoyed talking with them enough that I can remember their names and faces more than 30 years later. I can also remember the day that the bank christened its first ATM. When I needed cash, I was relegated to standing outdoors on the sidewalk poking the buttons of an alien machine. I worried about losing my card to the machine. I worried that it would shortchange me and I wouldn't be able to prove it. And I missed the nice chats with the tellers. Today, after thousands

of successful ATM transactions, I have to admit that I've never been shortchanged by a machine, I've only lost a card once (my card had expired), and because the tellers at the bank I frequent now are a pretty grumpy lot, I'm perfectly happy with the beeps and whistles of the ATM. And of course, 24-hour access to cash is a convenience to me as I'm almost as likely to be in a California airport in the middle of the night as in the bank branch near my home in Boston.

My first encounter with an ATM was pretty much concurrent with my entry into the organ-maintenance business. There were no cell phones or e-mail, so it was a common routine to spend a couple hours on the phone every few weeks making appointments for service calls. Most of those calls were to church offices where a secretary would answer the phone. Church secretaries were so devoted to their jobs that they never left their desks, and always answered the phone on the second ring. She ate her lunch (tuna fish on white with the crusts cut off, cut diagonally into four triangles) at her desk. The ubiquitous church secretary knew everything about the church—she (it was always a woman!) knew the organist's schedule, the reliability of the sexton (for turning heat on for winter tunings), and whether there was a parade or festival in town that would make it hard for me to park.

As I got busier in the tuning business, I learned where I could find a decent phone booth—one that was away from noisy traffic, that had a functioning door, that had a place where I could put down a piece of paper to write on. It seemed there was always a traveling salesman with a car full of samples, standing outside the booth with arms crossed, tapping his feet (it was always a man!), waiting to use the phone. My first cell phone liberated me from all that. I could sit in the privacy and comfort of my car and make as many calls as I wanted. Great.

It was Isaac Newton, he of the dropping apple, who observed that for every action there is an equal and opposite reaction. The freer I became to place calls to church offices at my convenience, the fewer of those calls were answered in person. Today, many churches have limited their office hours to three mornings a week, and the full-time sexton has been replaced by a weekly cleaning service. The chairman of the property committee would turn up the heat, but he's in Florida for the winter.

In most cases this works out fine. I leave a phone message or send an e-mail and get a reply the next morning. The church has an electronic thermostat that can be programmed weeks ahead. Even though I miss the personal contact, I'm glad to be doing the tuning.

Today's instant communication means that a church can save some money. The church office phone can be forwarded to someone's house, and I can make phone calls and send e-mail and text messages from my car. But is the fact that the church no longer really needs (or cannot afford) to maintain office hours an indication of the decline of the institution?

The Organ Clearing House has moved many wonderful pipe organs out of churches in New England. When I visit one of those old New England churches to assess an organ, I'm likely to find a fleet of mike stands and amplifiers, drum sets behind plexi-glass barriers, and miles of cables festooned across the choir loft. Often it's an Asian, Hispanic, or African-American congregation that purchased the building 30 years ago. Many of those are thriving—jam-packed sanctuaries several times a week, lots of exciting fellowship, chicken-beans-and-rice dinners—I've had many lovely encounters with clergy and parishioners who are excited about their church's growth and devoted to its work. It's simply that their style of worship never has and never will involve pipe organs of any description.

Many of those New England organs have been relocated to thriving churches in the Southeast or Southwest—ironically following the "snow-bird" property committee chairman who is no longer available to turn up the heat for



Pipe organ with drums, etc.

organ tuning. I wonder how many more generations of retirees there will be to support those churches, and where the organs will go next.

The more things change, the more they stay the same.

How many church committee members does it take to change a light bulb? Change? Change? That light bulb doesn't need to be changed. My grandmother paid for that light bulb.

I think this is funny because it's true. I served as music director at a church with a beautiful white frame building with a steeple on a well-kept village green—the quintessential New England setting. What set it apart from other such nearby settings was that it was a new sanctuary—built after a fire in the 1970s. The clever building committee made sure that there was an electric outlet directly under each of the large sanctuary windows so the electric candles could be plugged in easily at Christmas.

The steeple had a Westminster chime that rang on the quarter-hour and that played hymns at noon and six pm. Trouble was, the hymns were in four-part harmony—that's right, a bong-a-tron. I've always been an acoustic guy, and those faux bells annoyed me. One Sunday at coffee hour, a member asked me what I thought about the tower chimes, and I told him. I said that I was committed to acoustic musical instruments, and it irked me that electronic bells "rang" from the tower where I was the resident musician. He replied, "That's too bad. I donated them."

Yikes. That was quite a lesson.

By long-standing tradition, that church presented a Candlelight Carol Service on the first Sunday of Advent, complete with *O Come, All Ye Faithful*, *Silent Night*, and a Christmas Tea. The same woman had presided over the spigot of the silver tea urn for a generation.

After a few years of toiling to present Christmas music in the week after Thanksgiving, I raised the question to the pastor at a staff meeting. There was no midnight service on Christmas Eve, so I suggested we move the beloved candle lighting "Ceremony" to a new midnight service and present a special musical service on the afternoon of the Fourth Sunday of Advent. I was pleased that the pastor was receptive, and we worked hard to plan that way for the next year. On the First Sunday of Advent (which would have been the day of the Carol Service), a member stood up during the announcements and read a manifesto entitled "Death of a Friend" about the loss of the carol service.

Yikes. That was quite a lesson.

There was a lot of grumbling that Advent. I got a couple letters from parishioners who were disappointed with the change, and had my ears figuratively boxed a number of times at coffee hour. But the midnight service was well attended, the carol singing was moving, and the heavens showed approval by providing a beautiful light snowfall. (As I grew up in the Northeast, I've always associated Christmas with snow, though



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