

group shows it."

This organ has since suffered water damage during a fire. Some chests are being replaced.

At CATOE events, Harry "Pipes" Miller may look like a walking record shop. He scouts organ record bargains all over town and sells them to fans at organ doings. His prices are right because his only overhead is shoeleather.

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BOOK REVIEW

By Lloyd E. Klos

THE AMERICAN REED ORGAN

By Robert F. Gellerman, 173 pages, 444 pictures and illustrations 8½ x 11" size. Available through the Vestal Press, Box 97; Vestal, N.Y. 13850. Price \$9.95.

An antiquing expedition was the underlying reason why this excellent book happened to be written. Arthur Gellerman purchased a 21-stop Beatty "Golden Tongue" organ, but suddenly became aware that there was no text available on the restoration and maintenance of reed organs.

This led him to research the instruments in the Library of Congress, Smithsonian Institution and Patent Office. The information obtained formed the nucleus of this new reference work.

Roughly, the book is divided into four parts: 1. History 2. Restoration and tuning 3. Stop dictionary 4. Photographic Director of Reed Organs. Each division is fully covered, the author having spent a year in intensive research.

The reed organ, as we know it, achieved its biggest popularity in the nineteenth century when it was a status symbol in the front parlors of many homes. There were ancestors to



the instrument, going back several centuries and all this is fully explained. Some of the music which was appropo to the reed organ is reprinted as a part of the history.

The most valuable sections of the book are those devoted to restoration, and the photographic directory. Every facet of restoring a reed organ is graphically described, backed by excellent art work. The photographic directory should be worth the price of the book itself. The photos and engravings are excellently reproduced, which is a Vestal Press Hallmark. A high-grade paper is also a strong point.

Summing up, Mr. Gellerman has achieved two motives with publication of this book. He has documented the history of the reed organ, and he has provided a manual of procedure to those who need a definitive text on restoration and maintenance of this unique instrument.

by John Muri

EARLY ENGLISH ORGAN MUSIC FROM THE MIDDLE AGES TO 1837

By Francis Routh, 305 pages. Barnes and Noble, Publishers. New York: 1973. \$17.50

This book is an important contribution to music history. The text first considers briefly what is known about English organs and music between the eighth century and the opening of the fifteenth. It then treats the Tudor years (roughly 1400-1656) as two periods separated in 1558 by the

accession of Elizabeth, with the earlier group working mainly within the liturgical framework of the medieval church and the latter with secular as well as sacred music. Restoration music (1659-1759) is seen as expanding in many directions somewhat to the neglect of the organ. The death of Mandel in 1759 is seen to mark the beginning of a period of extensive organ use in theatres, coffee-houses, concert-rooms, and private houses. The study ends with the year 1837, the accession of Victoria, and the death of Samuel Wesley, whose work Routh considers the consummation of a great tradition that was to degenerate on "romantic" organs in an urban-industrial society where organists conceded to low public tastes.

Much in this book is of interest to students of theatre organ. While Routh claims it is the music rather than the organs with which he is primarily concerned, he nevertheless gives considerable attention to the development of organ mechanisms. From him we learn about the famous and monstrous Winchester organ of the tenth century (said to be audible at three miles, offensive at two, and lethal at one), about why the earliest organ music was created only for liturgical purposes, how organ keyboards in the twelfth century covered only two octaves; in the fourteenth, three; and by the sixteenth, four. Of special interest is the way notes were placed in sequence on the keyboards; it was not until the fifteenth century that the chromatic keyboard we now have was devised, and it was not until 1712 that Abraham Jordan installed the first swell-box in a church in London.

Criticism of the work of important composers of each period is offered together with extensive bibliographies that indicate where the music may be found. These constitute valuable and convenient sources. The price of the book is a little high, but the scholarship it displays is worth the cost. To the modern student-artist, it is indispensable. □

ERRATA . . .

Our apologies to Dr. C.A.J. Parmentier, (October issue 1973 THEATRE ORGAN - Page 57), we listed his age in error. C.A.J. was born October 8, 1897 which makes him a young 76 and not the senior citizen status we printed.