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The Organ Historical Society

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Above: *The 1837 organ by Henry Erben in St. John's Episcopal Church, Highgate Falls, Vermont. Read about this uncommon organ beginning on page six.*
(Photo: William Van Pelt)

Milestones

In olden days milestones were stone markers along the stage road that not only told you how far it was to where you were going, but how far you had come from where you had been. Current usage considers a milestone “a significant point in development”. Two milestone events in March were watershed moments for the OHS.

The first, an event of monumental importance to the global organ culture, was the dedication in Old Salem, North Carolina, of the recently-restored organ that was originally built by David Tannenberg for the Home Moravian Church in that town. Miraculously, it has survived in storage for 94 years. This is David Tannenberg's largest surviving witness (two manuals and pedal; 13 stops), the largest surviving 18th-century American organ, and the rare survival of a Saxon style of organbuilding that has all but disappeared, even in its native Germany. The six-year, 11,000 hour restoration by Taylor & Boody Organbuilders of Staunton, Virginia, represents a rare, truly world-class European-style restoration executed by American organbuilders. This instrument had two thorough and unfortunate interventions in the 19th century that required meticulous reversal. Enough of the original fabric survived to make restoration to playing condition a viable alternative to leaving the instrument a fascinating but mute object of academic study. As the organ was rather dramatically altered during its life, a purist could consider much of the organ's current state to be an exercise in conjecture, as are many extant and recently re-restored historic organs in Europe that had endured savage rebuilding in the guise of restoration during the mid-twentieth century.

What the restorers discovered along their journey with David Tannenberg was no less than epic: the challenges presented by the multiple layers of mysteries; the sleepless nights pondering the answers to the many choices to be faced; and as always, the unknown destination at the end of the journey. (A restoration project is often analogous to putting together a jigsaw puzzle without the picture on the box to guide you). This was a journey of learning and discovery. The long-gone master was now the teacher, the master builders his pupils. This sublimely beautiful organ speaks to us now from a simpler time, an aural snapshot of music-making now centuries old. When faced with such a remarkable creation of profound elegance and beauty, we get a momentary reprieve from our current culture of “instantly forgettable”. Our souls dance — even if briefly.

This remarkable instrument is a credit not only to the skill of the restorers and their respect for what they found, but more importantly to the skill and commitment to beauty and clarity of Tannenberg himself, an organbuilder literally working on the American frontier. Imagine this country in its youngest days: with John Adams in office as our second President, the frontier started within 10 miles of any city or town, Indian massacres were still an all too real threat, the only music you heard was live, and organbuilding was done entirely by hand. How incredible is this accomplishment of Tannenberg!

This organ, lost to human hearing for almost a century, now vital and a thing of wonder, is one of the most important instruments in this country and one of the monumental organs of the world. Imagine European organbuilders coming to the United States, for a change, to study an American organ of antiquity instead of the other way around. This *multum in parvo* organ is the very essence of what the Organ Historical Society philosophically represents. The resurrection of this organ is one of the most important organ events to occur in our organ culture since this Society was formed 48 years ago. This restoration couldn't have happened twenty or thirty years ago, and if it had—given the state of our research, knowledge, and restoration skills back then—the organ would most likely have needed re-restoration now to undo the mistakes we would have made just a few decades ago. Were it not for the decades-long activities of OHS members in all facets of organ culture research, we would not be observing the milestone we have just



To the Editor,

The picture of Dirk Flentrop and E. Power Biggs published with Craig Whitney's Flentrop obituary (*The Tracker*, 48/1, p. 31, col. 1) was taken at St. Anne's Episcopal Church in Atlanta, Georgia, on the Sunday morning following Biggs' Friday night dedication of the church's new Flentrop organ, and preceding his repeat recital Sunday night for the 1966 national AGO convention. A companion photo taken at the same time depicts the Rev. John Ball, rector of St. Anne's, and Bill Weaver, organist-choirmaster of St. Anne's, both in their service vestments. Biggs' arthritis was severe at this point, and he ran hot water over his hands for 30 minutes before he played, and then did not couple the manuals.

Both men left immeasurable imprints on the American organ world.

Thanks be to God.

Doug Johnson, Atlanta

witnessed in the resurrection of this incredible instrument. We celebrate the vision that in 1910 put the organ into the attic instead of the furnace, the vision and hard work of Old Salem employees and various Historical Society members who dreamed of this day for decades, and the skill of the restorers in so successfully executing this restoration, on American soil, which equals that of any number of monumental restorations we have witnessed in recent years of Schnitgers and Silbermanns. A gauntlet has been tossed down. It is the job of the OHS to protect organs of the 19th and 20th century with the same vigilance that has preserved this miraculous survivor. As we approach our 50th anniversary, we have witnessed a milestone in organ preservation and conservation: the whole reason this organization was created in the first place.

At no other time in our 48-year history have so many organs been threatened. The very existence of the pipe organ in our culture is threatened. Let us celebrate the rebirth of this transcendental gem and heed her clarion call to redouble our efforts to preserve the pipe organ in our culture.

The second Society milestone of importance specific to OHS members also occurred in March. After a five-year long series of debates and study, the OHS National Council ratified a new set of Bylaws. This document will likely be in your hands along with a ratification ballot, as you read this message. Our previous Bylaws, adopted in 1982, served us for 20 years, albeit with several revisions. The Society has trebled in size and complexity since the 1982 document was drafted, as has the litigiousness of our general culture. The new document, strictly adhering to Pennsylvania non-profit corporate law practice, covers many areas and programs not envisioned in 1982.

While no major changes have been made, the careful reader will find many subtle changes that more accurately reflect how we now conduct business. The most singular revision of the Bylaws concerns Governing Boards, which did not exist in 1982. The day-to-day governance of three of the Society's most important fields of interest—Archives, Endowment, and Publications—has been delegated by Council to the Governing Boards. Their powers and relationship to Council is explicitly spelled out. The need for these Boards is evidence of the Society's continued growth and influence. It was felt by the drafting committee that some passages from the former document, such as job descriptions, belonged more appropriately in an Operating Procedures document, and so were deleted from the new document. An Operating Procedures is still in the formulation

stage and will reflect many proposed restructuring changes currently undergoing discussion in Council chambers. The new Bylaws, for which Council strongly urges an affirmative vote by the membership, represents another stage in the ongoing growth and development of the Society. I urge every member to please read the document carefully, and to exercise your democratic privilege by casting your vote.

Milestones and watershed moments: they offer a chance for us all to look back at where we came from, to take stock of where we are, the journey that got us here, and to cast our glance toward the unknown ahead of us. The new Bylaws document represents a big step forward for an Historical Society coming of age. American organ history was made this March. In Old Salem, we can celebrate and cherish the sweet taste this musical victory leaves behind. It reminds us of what our ultimate mission should be. While it may seem a *cliché*, the phrase on everyone's lips in Old Salem was "miracles *do* happen". We're going to need more miracles and all too soon. We need to cherish the moment, but also to remain active and vigilant. Let the future look back on these two seminal events as milestones in the Society's continued reexamination and vitalization of its mission. OHS



Scot Huntington is currently serving his second term as Vice-President of the OHS. He previously served on the Organ Citation Committee from 1986 to 2002; chaired the 1994 Connecticut and 2000 Boston National Conventions of the OHS; and is Chair of the upcoming 2006 50th-anniversary convention in Saratoga Springs, New York. He chaired the Employment Review Committee, served on the Bylaws Revision committee, is currently on the committee to revise the Guidelines for Restoration and Conservation and the Convention Sourcebook Committee, is a member of the Employment Restructuring Committee, and Chair of the Publications Oversight Board. He is also currently on the Journal Review Committee of the American Institute of Organbuilders. He has been an organbuilder for 28 years and his firm of S. L. Huntington & Co. of Stonington, Connecticut has been devoted to the careful restoration of antique pipe organs and the construction of new mechanical action organs in historical styles. He has written for *The Diapason*, *The Tracker*, *The ISO Journal*, and *The AAM Journal*. He is the organist at the United Church of Stonington, where he plays and maintains E. & G. G. Hook's Opus 558 (1870).

Ken Cowan, Marcel Dupré, Lynnwood Farnam, Thomas Murray, Peter Stoltzfus and others play the Elm Court Skinner Organ, Opus 783 (1929)



Elm Court

In the days before World War II, high quality music in the home had to be made by acoustic instruments. Pipe organs were often included in the homes of the wealthy. The list of famous owners of residence organs read like a *Who's Who* of captains of American industry: Frank Woolworth, Andrew Carnegie, Joseph Pulitzer, George Eastman, John D. Rockefeller and William Wrigley to name but a few. Pipe organs were the ultimate home entertainment centers of their day. These instruments were meant to provide musical enjoyment for the owners and their guests through the medium of paper rolls or by live players when they were engaged. Sadly, most of these instruments have long since been discarded or have become unplayable.

The Elm Court organ heard on these two recordings is a very rare instrument and is totally intact in its original installation within the reverberant stone entrance hall of this exquisite private home. It was faithfully restored to its original condition by the A. Thompson-Allen Company of New Haven, Connecticut in 1990. Today it remains just as it was installed by the Skinner Organ Company almost seventy-five years ago.

Elm Court was built between 1929 and 1931 for B. D. Phillips by the noted Pittsburgh architect Benno Janssen.

It is a three-story mansion of forty rooms that can be described as a "romantic Tudor-Gothic fantasy in Indiana limestone". A relative of Mr. Phillips observed that he often enjoyed playing rolls on the organ because he didn't have the necessary skills to play the instrument "by hand," as the Skinner firm put it.

Elm Court and its Skinner organ are in impeccable condition today and beautifully cared for by its current owner. Thanks to his patronage of the arts, the organ was restored and through his kindness he permitted JAV Recordings to record Ken Cowan, Thomas Murray and Peter Stoltzfus in his home. Many of the organ rolls contain recordings of legendary organists of the past, such as Marcel Dupré, Chandler Goldthwaite, Lynnwood Farnam, Ernest Mitchell, Edwin Arthur Kraft and Charles Heinroth. In some cases these are the only recordings of these famous performers.

It has been an extraordinary privilege to make these two recordings of this very special instrument in its beautiful setting. JAV Recordings is likewise honored to have captured the thrilling live performances of these contemporary artists on this fifteen-rank gem of an instrument. We hope that you will enjoy them and the extensive booklets about the music, artists, and instrument included with the CDs.

—Joe Vitacco

President of JAV Recordings, Inc.
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1. Donald Miller, *The Architecture of Benno Janssen* (Pittsburgh: Carnegie Mellon University, 1997) 116.



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GREAT ('right') — 7 1/2" wind

| | | |
|--|--------------------|------------|
| 16' | Bourdon | chimney 12 |
| 8' | Cello Celeste (II) | 110 |
| 8' | Chimney Flute | 61 |
| 4' | Flute | chimney 12 |
| 2 2/3' | Nazard | chimney 7 |
| 2' | Piccolo | chimney 5 |
| 8' | French Horn | 61 |
| 8' | English Horn | 61 |
| 8' | Clarinet | 61 |
| 8' | Vox Humana | 61 |
| 8' | Corno d'Amore | comb. |
| Tremolo affects all manual 7 1/2" wind stops | | |
| 10" | wind | |
| 8' | Trumpet | 61 |
| 4' | Clarion | trumpet 12 |
| | Chimes | tubes 20 |
| all Swell Stops duplexed on the Great | | |

SWELL ('left') — 7 1/2" wind

| | | |
|---------------------------------------|--------------------|--------------------|
| 8' | Diapason | 61 |
| 8' | Voix Celeste (II) | 122 |
| 8' | Orchestral Flute | 61 |
| 8' | Flute Celeste (II) | 110 |
| 4' | Flute | orchestral 12 |
| 8' | Cornopean | 61 |
| | Harp | |
| | Celesta | bars 61 |
| all Great Stops duplexed on the Swell | | |
| Traps drawknobs, play in pedal | | |
| | Bass Drum | single-strike drum |
| | Tympani | repeat-strike drum |

PEDAL — 7 1/2" wind

| | | |
|-----|----------|---------------|
| 16' | Subbass | orchestral 12 |
| 16' | Bourdon | gr |
| 8' | Flute | orchestral SW |
| 8' | Gedeckt | chimney gr |
| | 10" wind | |
| 16' | Trombone | trumpet 12 |
| 8' | Tromba | trumpet gr |

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The 1837 Henry Erben Organ at Highgate Falls, Vermont

A REPORT FROM THE OHS AMERICAN ORGAN ARCHIVES

BY STEPHEN L. PINEL, OHS ARCHIVIST

Opposite: The façade of St. John's Episcopal Church, Highgate Falls, Vermont, completed in 1831.

Below: The 1837 Henry Erben organ at St. John's. The Rev. E. A. Boadway reports that this is the oldest organ in Vermont in its original location, and likely the smallest organ in the state.



THE BUILDING

St. John's Episcopal Church,¹ located in Franklin County off Route 78, is nicely set back from the highway in a grove of mature pine trees. The rural setting is particularly peaceful, and despite the fact that the building is used only a few times yearly, it is well kept, orderly, and in excellent condition. Begun in 1830 and completed in 1831, the edifice is of frame and red brick construction, mounted on a stone foundation. The exterior front has a central entrance flanked by two Gothic windows, with an elegant Palladian window above. A stately tower, currently lacking its steeple, was added to the building in 1836. Stepping through a small narthex, the church is centrally divided with about ten locally made, wooden pews on either side. The floor is original; some of the pine boards are twenty inches wide. Three nineteenth-century stoves provide heat in the winter. Two are located in the middle of the nave (although the exhaust pipes are missing), and a third is in the vesting room. A choir gallery stretches across the back wall, while two staircases ascend upwards from the narthex on both sides. Even today, there is no water or electricity in the building.

Reporting to the annual convention of the Protestant Episcopal Church in the Diocese of Vermont on September 28, 1831, Alexander Viets Griswold (1766-1843), Bishop of the Eastern Diocese, relates: "In Highgate, in the northwest corner of the State, they are building a Church."² Anson B. Hard became the first part-time Rector of the parish in 1831. The congregation was formally established in March, 1833, and the edifice was consecrated by the Rev. John Henry Hopkins (1792-1868), Bishop of Vermont, on May 21, 1833.³ St. John's remains as one of the earlier buildings in the state with Gothic-revival details.

A recessed chancel and vesting room were added to the structure during the summer and fall of 1836. Bishop Hopkins, reporting to the May, 1836, convention of the diocese, relates: "St. John's Church, Highgate, is about to be improved by the addition of an appropriate chancel, vestry room, and bell, and the liberal individuals who have made these additions, are prepared to engage the whole time of a respectable clergyman."⁴ In his report of May, 1837, the Bishop continues: "On Sunday, the 1st of Jan. 1837, I visited St. John's Church, Highgate, where the Rev. John T. Sabine had been for a short time officiating. Here I was much gratified by the liberal and beautiful improvement of the building, and the additions to the other appendages of a well-furnished edifice. A commodious vestry room, a new and appropriate chancel, a font of Italian marble, a set of superior books for the desk and altar, an excellent





Above top: The organ shown in its current setting at the right-hand front of the nave.

Above: The organ's keydesk (left), and the unusual stopknob labeled "Silent" (right).

bell, and an arrangement to support a minister for the whole of his time, bore witness to the zeal of a few ardent lovers of the Church, in this interesting village. I preached twice, and confirmed four persons.”⁵ The Rev. E. A. Boadway (b. 1936) notes that the bell is 33 inches in diameter, and was cast by Meneely & Outhout of West Troy, N. Y., in 1836.”⁶

Regarding the organ, Hemenway’s *Historical Gazetteer of Vermont* relates: in 1836, “the original building was much improved by the addition of a chancel and vesting-room and by painting the whole. This desirable change was effected through the liberality of Messrs. S[amuel]. W. and S[tephen]. S. Keyes. In 1837 [*sic*, 1836], the honorable Heman Allen gave a bell, font of Italian marble; a massive silver communion service, and books for the altar, desk, and pulpit. [The books, actually bearing the date 1836, are preserved in a storage trunk in the vesting room.] About the same time, mainly by the three gentlemen above named, an organ, of excellent quality and tone, was procured and placed in the church.”⁷ Several early twentieth-century clippings date the organ to 1836, but it was likely installed after navigation opened on the Hudson River, Lake George and Lake Champlain early in 1837. Fortunately for the preservation of the organ, the church does *not* have a modern heating system.

St. John's exists in a remarkable state of preservation, has had few alterations since the mid-1830s, and is currently on the National Register of Historic Places, Vermont Division. The edifice is a masterpiece of country-Gothic architecture, shows refined taste, and is aesthetically stunning. The organ adds considerably to the beauty of its surroundings.

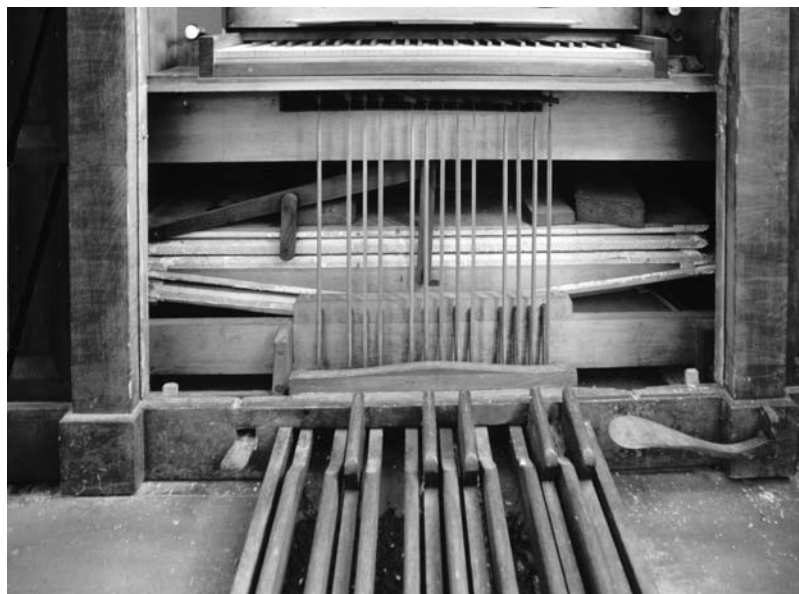
Lovers of antique instruments and the Organ Historical Society owe Erik C. Kenyon, a Swanton resident, and twenty-one-year-old student at the University of Vermont, an enormous debt of gratitude for his interest in this, and a similar one-manual Erben organ of 1833 at Grace Church, Episcopal, in Sheldon, Vermont. He has raised considerable interest in these instruments, and almost single-handedly spearheaded a campaign for the restoration of the Sheldon organ in 2000. The restoration was completed in 2001 by Andrew Smith Pipe Organs of Cornish, New Hampshire.⁸ This 1833 instrument came to Sheldon second-hand from St. Paul's Church, Episcopal, in Burlington during 1867. Mr. Kenyon established a concert series, sponsored lectures, and organized other fund-raising events; he also serves as organist when his services are required.

THE HIGHGATE ORGAN

The organ currently sits on the main floor off to the right of the chancel, but was first located in the center of the singers' gallery⁹ Originally, it was recessed into an arched opening in the tower, and considering the splendid acoustics in the room, must have been particularly effective with the sound reflecting off the steel ceiling to the listeners below. Although it now lacks the aid of the ceiling in its present placement, the organ still has amazing presence for so small an instrument. Further, the moldings around the opening in the tower where the organ stood look remarkably similar to those in the rest of the room, suggesting again that the organ was acquired soon after the addition of the bell tower in 1836. Thus, the date 1837 has been assigned to it. After the organ was moved to the front of the room at the end of the nineteenth century, the tower opening was sealed with obviously later materials. This was probably done to discourage drafts from the tower.

This instrument was made by Henry Erben (1800-1884) in New York City,¹⁰ and was shipped to Highgate Falls by water. The likely route was up the Hudson River, followed by Lake George and ultimately Lake Champlain. This was a relatively easy trip, as canals connected the various waterways of Northern New York State by 1828.¹¹ The final leg of the trip to Highgate was over land. Erben was well known for building fine instruments: this organ is ample testimony to the quality that already existed in a young industry in this country. Robert C. Newton (b. 1941) of the Andover Organ Company presently cares for the instrument. Boadway reports that this is likely the smallest pipe organ in Vermont, and probably also the oldest Vermont organ in still in its original location.

Nor does the maker of the metal pipes in the instrument come as a surprise. Richard M. Ferris (1818-1858) became Erben's apprentice in 1830.¹² He immediately became adept at pipemaking and voicing, and is known to have made the pipes for at least one other period Erben organ — that built in 1838 for Grace Church, Episcopal, in Galena, Illinois.¹³ After a disagreement between the master and apprentice that included corporal punishment, and following the legal nullification of the indenture about 1838, Ferris remained in New York and fabricated pipes for the trade. His clients included Erben, who surely appreciated the high quality of Ferris's work.



Above: The original, one-octave pedal keyboard (top), and another view of the pedal keyboard (bottom).



Above: The original hand-painted nameplate with an unusual ornamental shell design (top), and the keydesk area (bottom).

STOPLIST: Three stops, three mechanical registers, 3 ranks, self-contained inside a pine case of neo-Gothic design.

MANUAL: *GG-f³*, 58 notes, lacking *GG#*.

STOP'D DIAPASON: #1-28 stopped wood, pine, sealed with milk paint (ground brick dust and milk combined), caps of walnut; #29-58 common metal chimney flutes with large flexible ears for tuning; #29 signed (but undated) "Ferris St. C"; the lowest 6 wood pipes are tubed-off with metal conveyances, offset along the back of the case on a toeboard 18" below the windchest in the following order *CC, AA#, GG, AA, BB, CC#*; the purpose of this was to reduce the height of the organ for its gallery location; the tone is strong and quinty in the bass, and a surprisingly effective foundation for the total ensemble; it lightens as you ascent into the treble, where it becomes increasingly sweeter and more gentle; the tone is beautiful; workmanship on the pipes is exceptional: solder joints are even and neat throughout without wrinkles; the pipes are in excellent condition.

PRINCIPAL: [The stopface is not original]; #1-4 open wood; #5-58 open common metal; #5 *CC* signed "Ferris CC P"; cone tuned; the 5 lowest pipes (one metal and four of wood) are offset, tubed-off by metal conveyances, and share the toeboard at the back of the organ with the basses of the Stop'd Diapason; pipes *CC, AA#*, and *GG* are on the extreme left, and *AA* and *BB* are on the extreme right; the tone is somewhat stringy, and it works well alone or in combination with the Stop'd Diapason.

TRUMPET: [The stopface is not original]; #29-58 only, *c¹-f³*, reeds, 30 pipes; common metal resonators, lead blocks, brass tuning wires; the stop is in perfect condition thanks to the recent beneficence of Robert C. Newton: he removed the stop at his own expense, repaired and re-soldered resonators, otherwise restored it, and returned it to the church; this is a very rare, original New-York reed stop from the mid-1830s; the tone is bright, well-regulated, and it adds considerably to the sound of the ensemble.

SILENT: An ornamental stopknob only, with no function other than to create absolute symmetry at the keydesk by placing two knobs on each side of the manual keyboard.

PEDAL KEYBOARD: *GG-G#*, lacking *GG#*, 13 notes, permanently coupled to the manual; there are no independent pipes.

MACHINE STOP: A foot pedal, which projects from the bottom left of the case for the player's left foot, retires the Principal and Trumpet.

SWELL: An "S" pedal projects from the bottom right of the case for the player's right foot; the pedal has to be depressed to open seven horizontal shutters; there are no hitches to hold the shutters open; the entire organ is enclosed, including the manual basses at the back of the organ.

OTHER DETAILS:

KEYDESK: The white keys are covered with ivory, and have flat wooden fronts; black keys are ebony with narrow tops and dramatically sloping sides. The entire keyboard can be retired back

into the case while not in use; keycheeks and keyslips are black walnut and/or mahogany. The stopknobs have square shanks of black walnut; turned pulls of ebony, and the two original stopfaces (i.e. the Stop'd Diapason and Silent) are ivory, lettered in Spencerian script; the others are replacements. The original, painted and undated nameplate reads: Henry Erben/New-York.

It is set into the bottom center of the name board, and the elegant inscription is surrounded by two Greek-revival shell figures. The music rack is two-sectional, and made of mahogany. The keydesk is recessed into the center front of the case, and when the keyboard is retired, a front panel folds up on hinges from below, enclosing the area. Another panel, located directly above the keyboard, slides up and out for access to the bungboard, swell shutters and key action.

KEY ACTION: The key action is even and surprisingly easy to play. The key tails engage stickers which ascend to a set of fanned backfalls, balanced on a pivot rail in the center. The backfalls redistribute the action forward and outwards to line up with the channels at the front of the chest, engaging the pallet wires; pallets are located at the front of the chest. A horizontal rollerboard transfers two low notes (*AA* and *BB*) in the bass to the right-hand side of the organ. Most parts of the key action are either mahogany or black walnut.

WINDCHEST: The windchest is made of pine; the bungboard (also of pine) is in front, fastened to the chest with steel wood screws. Sitting on the chest (from the player backwards), the Trumpet is first, the Principal second, and the Stop'd Diapason is third. A small hinged flap folds down at the bottom front of the swell enclosure to facilitate tuning the Trumpet. At the back of the organ, the offset toeboard for the basses of the Stop'd Diapason and the Principal is situated 18" inches below and behind the main chest, but within the case. The eleven pipes there are winded by metal conveyances, elaborately mitered, and have the following arrangement:

| | | | | | | | | | | |
|-----|------|----|-----|------|-----|-----|-----|-----|-----|----|
| 4' | 4' | 4' | 8' | 8' | 8' | 8' | 8' | 8' | 4' | 4' |
| CC, | AA#, | GG | CC, | AA#, | GG, | AA, | BB, | CC# | AA, | BB |

Rackboards, pins and toeboards are of pine. The channels of the windchest have the following arrangement right to left: *GG*, *AA#*, *CC—CC#*, *DD*, *DD#*, *EE*, *FF* (continues chromatically to *f³*)—*BB*, *AA*. The chest table appears to be mahogany, but it was difficult to determine in such poor light.

CASE: The case is of pine, fake-grained, and measures approximately 7 feet wide, 4 feet deep, and 11 feet tall. Because the organ was originally located in the rear gallery, and the ceiling is not very high there, height was a concern when the organ was built. The sides are paneled, and the façade has three flats of wooden dummy pipes arranged 3-9-3, with Gothic finials on the central and side flats. Behind the dummies (as well as some of the other tracery in the front of the case) is a thin red fabric, probably original, which adds to the handsome appearance of the case. A double-tiered, crenellated cornice surrounds the top front and sides of the case. A few individual pieces of the dental moldings have been damaged over the years, albeit even this survives in a remarkable state of preservation. The central front of the case lifts out, exposing seven horizontal shutters, each fastened to a vertical stay in the center. A rope connects the stay to an "S" pedal, projecting from the right-hand bottom of the case for manipulation by the player's right foot. The shutters are in closed position unless pressure from the foot opens them. The swell

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shutters and the enclosure are, of course, made of pine.

WIND SYSTEM: The wind is supplied by a double-rise, weighted reservoir located in the bottom center of the case. Underneath the reservoir, two original cuckoo-style feeders are activated alternately by a bellows handle projecting from the right-hand back of the case. The wind system has been re-leathered in recent years, perhaps in 1964 by Kenneth Leightner of Burlington, Vermont, who cared for the organ during the mid-1960s. Because there is no electricity in the building, the organ is still hand-pumped. This is a benefit, because hand-pumping provides noticeably calm wind, lacking the turbulence created by an electric blower. The entire wind system is intact and unaltered.

CONCLUDING REMARKS: The 1837 organ by Henry Erben at St. John's Church, Highgate Falls, is a remarkable survival of a high-quality musical instrument from an early stage in this country's organ-building history. Significantly, it remains intact in totally unaltered condition. Combined with the fact that the instrument is housed in its original location in a concurrent unaltered building, it is possible to experience some authentic conditions for nineteenth-

century American worship, church music and culture. Moreover, St. John's Church is a structure of rare architectural integrity and beauty. Every effort possible should be made to preserve this edifice and its 1837 organ exactly as they exist. OHS

[The author would like to express his personal gratitude to the Rev. E. A. Boadway, Scot L. Huntington, Erik C. Kenyon, Barbara Owen, and William T. Van Pelt for assistance in researching and compiling this report.]

NOTES:

- 1 *Journal of the centennial being the one hundredth annual convention of the Protestant Episcopal Church in the Diocese of Vermont, being the fifty-eighth annual convention since the full organization of the diocese.* Montpelier, Vt.: Argus and Patriot Job Printing House, 1890, 71, 226.
- 2 "Address of Bishop Griswold," *Documentary history of the Protestant Episcopal Church in the Diocese of Vermont, including the journals of the conventions from the year 1790 to 1832, inclusive.* New York: Pott & Emery, 1870, 378.
- 3 *Journal of the proceedings of the annual convention of the Protestant Episcopal Church in the Diocese of Vermont.* Middlebury: Free Press Print Office, 1833, 14.
- 4 [E. A. Boadway,] "Saint John's Episcopal Church," *Boston Organ Club Newsletter* 9:5 (May, 1973), 6-7.
- 5 *Journal of the proceedings of the forty-sixth annual convention of the Protestant Episcopal Church in the Diocese of Vermont....* Burlington: Smith and Harrington, 1836, 11.
- 6 *Ibid.*
- 7 Abby Maria Hemenway, *Vermont Historical Gazetteer: a magazine embracing a history of each town....* Volume II. Burlington, Vt.: Published by A. M. Hemenway, 1871, 270-71.
- 8 The restored, 1833 Erben organ in Sheldon was opened at an Evensong on Aug. 10, 2001. After attending an open house for the organ May 12, 2001, Barbara Owen (b. 1933) writes to the author in an e-mail dated May 12, 2001: "I just came back from Cornish, N.H., where Andy Smith had an open house for the 1833 Sheldon, Vt. Erben. What a transformation! And what a gem of an organ! Andy, Dave Moore, and Ed Boadway lavished tender loving care on the thorough but properly conservative restoration, and it plays and sounds like new. The action is crisp and responsive, the bellows can be hand pumped (although there is also a blower), and all the pipes have been carefully repaired and cone-tuned." See also the *Journal of the proceedings of the annual convention of the Protestant Episcopal Church, in the Diocese of Vermont....* Burlington: Edward Smith, 1834, 25, and "Graced with music," *County Courier: the weekly journal of Northwestern Vermont.* 33:32 (Aug. 9, 2001), 1-2.
- 9 I examined and photographed this organ in detail on July 12, 2000. Thanks are expressed to Erik C. Kenyon for making the arrangements.
- 10 The best sources of information on Henry Erben are John Ogasapian, *Portrait of a nineteenth-century American organbuilder.* Braintree, Massachusetts: Organ Literature Foundation, [1980]; and Stephen L. Pinel, "An American organbuilder of international stature: Henry Erben of New York," *Tracker* 34:4 (1990), 12-20.
- 11 Caroline E. MacGill [and a staff of collaborators], *History of transportation in the United States before 1860.* Peter Smith, 1948. R/Carnegie Institution of Washington; and George Armroyd, *A connected view of the whole internal navigation of the United States.* New York: Burt Franklin, 1971.
- 12 The best source of information on Richard M. Ferris is Stephen L. Pinel, "The Ferrises and the Stuarts: instrument makers in nineteenth-century New York," *Tracker* 30:1 (1986), 15-35.
- 13 OHS *Organ Handbook* (1986), 54-55.

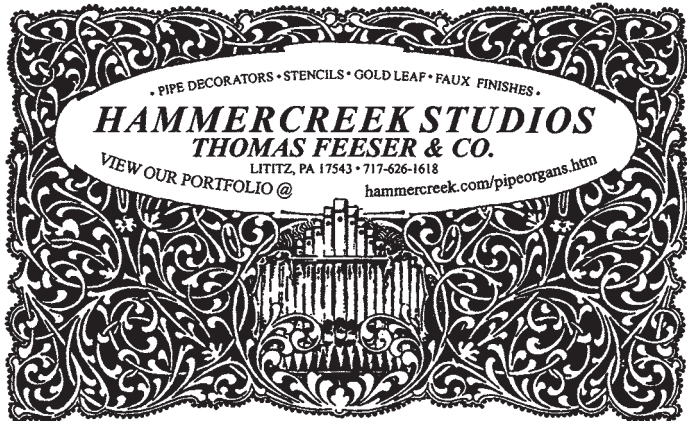
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Chicago-Midwest

The Chicago-Midwest Chapter of the Organ Historical Society has begun its 2003-2004 programming year with a number of events. On Saturday, August 9, an Open House was held at the home of Philip and Diane Underwood of Rensselaer, Indiana. The 1921 Wurlitzer opus 471 on the Underwood farm was presented the OHS Historic Organ Citation by chapter board member Stephen Schnurr. The organ was then used to accompany a silent movie. The two-manual, six-rank instrument, a rare Model 160C, was built for the Temple Theatre of Hammond, Indiana. The Underwood collection of instruments, including a 1900 Vocalion Chapel model reed organ, a 1923 Estey two-manual reed organ, an 1876 Knabe square piano, and a 1924 Marshall Wendall upright piano with operating AMPICO player, was also available for inspection and use.

On Sunday afternoon, September 14, Chapter President Robert E. Woodworth, Jr., and board member Stephen Schnurr presented a benefit recital on the 1905 Lyon & Healy opus 175 (factory number 1429), in the Cornelia Avenue Baptist Church of Chicago, Illinois. The organ was heard during the 1984 National Convention of the OHS. The event raised more than \$300 for continuing restoration efforts by the congregation, being carried out by the Bradford Organ Company of Evanston, Illinois. The day's programming choices included several

works for piano and organ.

On Sunday afternoon, September 28, the Chapter and an appreciative public gathered at the Greenstone United Methodist Church (formerly Pullman United Methodist Church) of Chicago, Illinois, for its traditional autumn fundraising recital on the 1882 Steere & Turner organ, heard at both the 1984 and 2002 National Conventions of the OHS. Christine Kraemer, featured performer at the 2002 National Convention, provided an exquisite program.

On Saturday, October 25, an all-day Autumn Organ Crawl was conducted in four churches in Oak Park, Illinois. At the Euclid Avenue United Methodist Church, Louis Playford of the Second Presbyterian Church of Chicago demonstrated the 1955 M. P. Möller organ of two manuals and pedal (opus 8890). Organist-Choirmaster Donald S. Wright demonstrated the two-manual 1927 M. P. Möller opus 4838 at Saint Christopher Episcopal Church. After lunch in any of several well-known Oak Park eateries, the group reconvened at Saint Catherine of Sienna-Saint Lucy Catholic Church, where Dennis Northway of Grace Episcopal Church, Oak Park, demonstrated the 1932 Casavant (opus 1467) of three manuals, recently refurbished by Christian & Erickson. The day ended at Living Sanctuary of Faith, Church of God in Christ,

where the Chapter celebrated the centennial of the Burlington two-manual organ featured at the 2002 OHS Convention. An OHS Citation had been approved in 2002, but the awarding of the plaque was reserved until this event. Chapter President Robert Woodworth awarded the citation to the pastor of the church. Michael Shawgo, of the First United Methodist Church of Oak Park, demonstrated the organ.

The Chapter ventured to the Hyde Park neighborhood of Chicago on Sunday, November 16, for a recital by Derek Nickels honoring the seventy-fifth anniversary of the 1928 Skinner opus 685, a three-manual organ, in the University Church, Disciples of Christ/United Church of Christ. Approximately seventy-five persons were in attendance for this event. The Chapter hopes to produce a compact disc of the organ, to assist in raising funds for the organ's restoration.

January 18 brought the Chapter to the North Shore village of Kenilworth, where a Members Recital was presented at the Church of the Holy Comforter, Episcopal. The featured organ was 1965 Æolian-Skinner opus 1455, a two-manual instrument. Among the performers was National Councilor Allison Alcorn-Oppedahl, who presented a violin selection, accompanied by Derek Nickels.


On Sunday, February 8, the Chapter celebrated the centennial of the Wisconsin Pipe



Left: Stephen Schnurr presents the OHS Historic Organ Citation to Mary Pietro, Director of Music at Saint Mary Catholic Church, Buffalo Grove. Center: Susan Friesen and Stephen Schnurr pose with the Citation at the keydesk of the Wisconsin Pipe Organ Factory organ in Saint Mary Catholic Church, Buffalo Grove. Right: Participants in the Spring Organ Crawl sing a hymn by Mary Baker Eddy in the Philadelphia Romanian Church of God, built as Fourteenth Church of Christ, Scientist.

Organ Factory instrument in Saint Mary Catholic Church of Buffalo Grove, Illinois. Featured at both the 1984 and 2002 National Conventions of the OHS, this instrument is believed to be the oldest pipe organ in Lake County. Susan Friesen presented a full program of varied works, which demonstrated the marvelous colors of this compact instrument. The OHS Historic Organ Citation was presented by Stephen Schnurr, Chair of the Historic Organ Citations Committee. The Citation had been approved at the 2002 National Convention, but presentation was delayed until this event.

Saturday, March 20, brought together the OHS Chapter and the Chicago Chapter of the American Guild of Organists for their Annual Spring Organ Crawl. This much-anticipated event typically brings 35-40 in attendance each year. Free bus service is provided for those able to attend the entire day. This year's Crawl featured Möller organs of the North Side of the city. Visited were Philadelphia Romanian Church of God (built as Fourteenth Church of Christ, Scientist), where Derek Nickels demonstrated the 1923 opus 3439, a deluxe, three-manual instrument. The second stop of the day was Ebenezer Lutheran Church, where the newest Möller of the day (1963), opus 9611, of three-manuals, was heard. After luncheon in any of a bevy of local eateries, Crawlers reconvened at Queen of Angels Catholic Church, where parish organist, Ken Jaeger, demonstrated opus 6752, of three-manuals, built in 1939. The basement church of this building formerly housed opus 4174, a diminutive two-manual instrument installed in 1925. The day ended at Saint Matthias Catholic Church, where opus 5649, installed in 1929, was heard. This three-manual instrument is housed in a free-standing case, a rather rare occurrence for a Chicago organ in this period.

The Chapter will close its year of programming on Sunday, June 13, at the Music Institute of Chicago's Evanston campus. Built as First Church of Christ, Scientist, the Nicholls Recital Hall houses the oldest playable Skinner organ in the state of Illinois, opus 208, finished in 1914. The Chapter will mark the ninetieth anniversary of the organ with a recital by James Russell Brown. The program will include a selection by Rosseter Gleason Cole, organist of the church for several decades. At this event, the OHS Historic Organ Citation will be presented, as well. 

JERRY MORTON RETIRES FROM OHS POSITION

Jerry D. Morton, Administrative Assistant at Organ Historical Society Headquarters and former Managing Editor of the society's quarterly journal, *The Tracker*, retired in January 2004 after 16 years of service. He will continue association with OHS on special assignments. OHS members also know Morton as the Registrar of annual OHS Conventions, beginning in 1988.

A graduate of Emory and Henry College in Emory, Virginia and the University of Tennessee in Knoxville, Mr. Morton also attended the School of Sacred Music at Union Theological Seminary in New York City.

Formerly of the English department faculties of the University of Richmond and Virginia Commonwealth University, and operator of a retail furniture business in Richmond, Virginia, Jerry Morton joined the Organ Historical Society in 1986 in a full-time position as Administrative Assistant. He served as Managing Editor of *The Tracker* from 1988 to 2001. While working part-time for OHS during 18 months in 1987-1988, he also served as full-time Director of Communications for the Virginia Society of the American Institute of Architects. He retired as organist of St. Bartholomew's Episcopal Church, Richmond, in 2002.



MADER FUND GRANTS

The Ruth and Clarence Mader Memorial Scholarship Fund is pleased to announce that Jane Hettrick, Sabin Levi, Scot Huntington, and Stephen Schnurr have been selected to receive research grants in 2004. Mader Fund grants range from \$200 to \$1000, and preference is given to projects leading to publications related to organs or organ music.

Dr. Jane Hettrick, Professor of Music at Hofstra University and Professor Emerita of Rider University, was awarded a grant for preparation of a critical edition of selected sacred motets with concerted organ parts by Franz Schneider (1737-1812). Her previous publications include critical editions of works by Antonio Salieri, as well as numerous articles and reviews in music journals.

Sabin Levi is currently completing a DMA degree in organ and composition at the University of Kansas. His Mader Fund grant will be applied toward the publication of a comprehensive study of organs and the organ profession in Israel. He also plans to produce a CD recording of Israeli organ music. Mr. Levi's early studies in music were in Bulgaria and Israel. He holds the degrees B.Mus. in Organ Performance from Jerusalem Rubin Academy, Jerusalem, Israel, and M.M. in Organ Performance from Brigham Young University, Provo, Utah.

Stephen Schnurr and Scot Huntington have been selected to receive a grant for the continuation of their work on an annotated opus list of organs built by the M. P. Möller Organ Company. Theirs is the first major project to use the collection of Möller files acquired in 1995 by the Organ Historical Society. Schnurr and Huntington have both made significant contributions to the documentation of historic American organs, and both have chaired national conventions of the Organ Historical Society.

Information about Ruth and Clarence Mader Memorial Scholarship Fund research grants may be obtained from the website < www.maderfund.com > or from Dr. Orpha Ochse, Research Project Chair, 900 East Harrison Avenue, #C-38, Pomona, CA 91767 (e-mail address: ocochse@worldnet.att.net).

A Hope-Jones Residence Organ

BY HAROLD STOVER

On February 26, 2004, OHS Vice-President Scot Huntington officiated at a ceremony conferring the Historic Organ Citation on a residence organ by Robert Hope-Jones in Portland, Maine. The three-manual instrument is in its original location and, although not completely unaltered, is in essentially original condition. As one of the very few extant Hope-Jones organs, it offers a rare glimpse into the world of this legendary figure.

Robert Hope-Jones' diaphones, tibias, and extremes of scaling were radical exaggerations of contemporary trends in organ building. For much of the 20th Century, he was regarded only as a corrupting influence on tonal design, when he was remembered at all. The crazy-uncle-in-the-attic image of him found a typical expression in Cecil Clutton and Austin Niland's *The British Organ*:

Finally, as a sort of *fin-de-siècle éminence grise*, came Robert Hope-Jones; an electrical engineer by trade who unfortunately strayed into organ building, to which he first applied an electric action of more ingenuity and reliability and then a tonal system of tasteless vulgarity.¹

His reputation was primarily affected by these extreme tonal ideas, but it was also tarnished by a financial ineptitude that prevented him from ever controlling his professional destiny for very long, a personal history shadowed by scandalous rumors, and a personality—erratic at best, unstable at worst—that made enemies of such powerful and influential employers as Ernest Skinner and the Wurlitzer family. Still, despite the eccentricity of his diaphonic basses and “stair-rod” strings, he was a prolific inventor in the dawning of the era of electricity in organ building, and his electro-mechanical innovations were widely influential in the industry. David S. Fox's 1992 biography was a balanced and long-overdue





Alfred Brinkler in his later years, standing by the organ he commissioned.

evaluation of Hope-Jones' historical position.²

The Portland Hope-Jones organ was commissioned by Alfred Brinkler (1880-1972). Brinkler was organist of St. Luke's Cathedral (Episcopal) in Portland and later, as Portland Municipal Organist, presided at the Kotzschmar Memorial Organ in the auditorium of Portland City Hall. His desire for a house organ was prompted by the inconvenience of practicing and teaching in the unheated cathedral through the harsh Maine winters, and his choice of Hope-Jones as builder appears to have been determined by his wish to engage a fellow Englishman for the task. It is not known if the Austin brothers or other English builders active in America at the time were considered. The organ was built at the Hope-Jones factory in Elmira, New York, in 1909, during a time of relative autonomy for the builder. Hope-Jones was still in charge of his own plant, but he had already entered into one of his periodic financial crises, and it would be only a year before he had lost this independence and was working for the Wurlitzers.

The organ speaks into a large room occupying the entire second floor of a 19th-century Portland row house. Its high degree of unification is representative of Hope-Jones' "unit orchestra" ideal. The stoplist is:

GREAT

- Open Diapason 8'
- Chimney Flute 8'
- Gamba 8'
- Dulciana 8'
- Flute 4'
- Swell to Great 8'
- Swell to Great 4'

SWELL

- Bourdon 16'
- Chimney Flute 8'
- Gamba 8'
- Voix Celeste TC 8'
- Dulciana 8'
- Flute 4'
- Dulciana 4'
- Piccolo 2'

- Vox Humana 8'
- Swell to Swell 16'
- Swell to Swell 4'
- CHOIR**
- Chimney Flute 8'
- Voix Celeste TC 8'
- Dulciana 8'
- Flute 4'
- Dulciana 4'

PEDAL

- Bourdon 16'
- Flute 8'
- Great to Pedal 8'
- Swell to Pedal 8'
- Swell to Pedal 4'

Tremulant and Unison Off to the whole organ.

These stops are derived from the following resources:

- Open Diapason 8' (wood to FF#)
- Bourdon 16', 8', 4', 2', stopped wood to CC, chimney flute to c'; open metal to c'''
- Gamba 8' (73 pipes)
- Voix Celeste TC (61 pipes)
- Dulciana 8', 4' (85 pipes)
- Vox Humana 8'

All pipework sits on a single chest with a simple electro-pneumatic action consisting of pouches mounted on the side walls of the chest dividers. Wind pressure is 5 inches. The valve is hinged at the topboard with a 90-degree leg that drops behind the pneumatic, which opens the valve when it exhausts. The blower and relay stack are housed in a small antechamber. The instrument is completely enclosed behind 2" shutters. The case is fashioned of carved mahogany with gold-painted dummy pipes. The three-manual stop tab console predates Hope-Jones' development of the horseshoe console made famous by Wurlitzer, and has the boxy look of consoles built by Hope-Jones in England. The bottom manual slopes downward away from the player, a characteristic Hope-Jones touch.

Brinkler used the organ regularly as a practice and teaching instrument until 1970, when he sold the house to Peter S. Plumb, a Portland

Hope-Jones's tonal ideas are evident in the very narrow scales of the strings:

| | CCC | CC | C | c' | c'' | c''' | c'''' | c''''' |
|--------------|---------------|---------------|--------------|--------------|--------------|-------------|-------------|-------------|
| Gamba | 1.57" (40 mm) | 1.18" (30 mm) | .71" (18 mm) | .47" (12 mm) | .35" (9 mm) | .24" (6 mm) | .16" (4 mm) | |
| Voix Celeste | | 1.14" (29 mm) | .71" (18 mm) | .51" (13 mm) | .35" (9 mm) | .24" (6 mm) | .16" (4 mm) | |
| Dulciana | 2.75" (70 mm) | 1.61" (41 mm) | .98" (25mm) | .67" (17 mm) | .43" (11 mm) | .24" (6 mm) | .20" (5 mm) | .16" (4 mm) |

attorney and accomplished organist, who remains the organ's owner today. Plumb and his wife had befriended the aged Brinkler, who sold the house to them secure in the knowledge that a fellow organist would be looking after his instrument. Plumb's 34-year stewardship of the organ reflects his promise to Brinkler to guarantee the instrument's survival.

In 1981, with the organ in a deteriorating state, Plumb asked organ builder David E. Wallace of Gorham, Maine, to address the mounting mechanical problems. Wallace found much that needed repair. The console sits in a westward-facing window, and 72 years of afternoon sunlight had baked the ivories off the keys and turned the keyboards into what Wallace describes as "cartoon-like shapes."³ Both key- and stop-contacts were pitted, worn, and broken. The relay stack was also worn, with similarly unreliable switch contacts. Most of the original zephyr-skin pneumatics were failing, and Wallace recalls the original kinetic blower as "a roaring locomotive with bearings

at death's door, an oily firetrap of a disaster waiting to happen."⁴ Both the blower and the relays had suffered water damage from a flooded bathroom on the floor above.

Despite the multiplicity of problems, Wallace undertook repair and restoration out of respect for Plumb's promise to Brinkler to preserve the organ, recognition of its unique historical value, and Plumb's desire to have a working house organ for practice and entertainment. His approach was to not discard any of the historic components of the organ except for the blower, which had become a safety hazard and an insurance liability. Each component was restored when that was a reasonable option. The keyboards were repaired, rebushed, and recovered, and the original contacts rebuilt and repaired. The heavily-worn pedalboard was restored. A solid state relay was installed in order to bypass multiple problems affecting the original relay, which, although inoperable, remains intact in its original location. Most of the chest appears to

have been re-leathered at some point in the last 50 years, although some of the original 1909 zephyr-skin pneumatics are still in place(!).

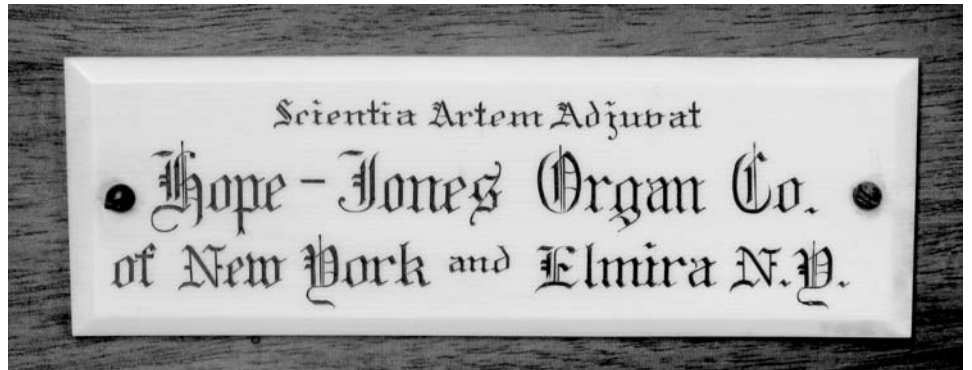
Some alterations had been made to the organ during its 70-year life before Wallace's arrival on the scene. A mechanical combination action had been installed by Portland organ builder Herbert C. Harrison in the 1930s. This was a complicated set of wooden levers and metal pins that would buckle when pushed hard or when even slightly out of alignment. By 1970, it had been partially removed, and Brinkler told Plumb that it had never worked properly from the time of its installation. Wallace finished the removal. (The piston holes can still be seen in the console.) A crescendo pedal, still operable, was added by an unknown hand prior to 1970. The only other alteration to the console is by Mother Nature: 95 years of afternoon sunlight have bleached the original darker color of the Voix Celeste's stop tabs to match the white of those of the other flue stops.



PHOTO: HAROLD STOVER

The Open Diapason originally had leathered upper lips, another Hope-Jones innovation. The leather was removed at some point prior to 1981. The pipes were apparently soaked in water to loosen the leather, as a water mark can be seen on the lacquer of each pipe. Wallace's only tonal alteration was to replace the original Vox Humana. Despite having been cleaned, repaired and regulated as much as possible, this stop remained difficult to keep in tune and something of a misfit with the rest of the organ. Wallace believes that it was poorly made from the start, and, rather than trying to substantially rework it into something more reliable but of different tonal character, it was removed and stored on site. A Musette of appropriate scale and voicing presently sits on the chest as a temporary alternative reed.

Despite the string scales noted above, and the reputation of Hope-Jones organs as predecessors to those of the Wurlitzers, listeners expecting a theater organ sound from the Portland organ will be surprised. The Gamba, with its very bright, almost reed-like tone, is the stop most resembling one of Wurlitzer's primary colors. The Dulciana, softer and of



slightly broader scale, produces a less "stringy" effect, and adds more body in combination with the Gamba. The Voix Celeste is a match for the Gamba, but can be combined with the Dulciana when the latter is used at 8' and 4' pitches. The Chimney Flute is rather woolly in its lowest metal octave but clears in the upper reaches of its compass and is scaled and voiced so as to be as useful as possible given so extensive a unification. The removal of the leather from the upper lips of the Open Diapason has increased the brightness of the stop, particularly in the first harmonic, but the fundamental tone still predominates.

When heard by itself, the Open sounds quite loud, but in combinations it blends with the other stops to a surprising degree. Its heavily-fundamental tone is brightened by the aggressive harmonics of the Gamba and their two opposing sounds are knit together by the less extreme Dulciana. The flute adds further color and produces a rich and smooth blend when used at 8' and 4' with the other flue stops on the Choir manual.

The total effect is closer to that of a church organ of the early electro-pneumatic era than of the theater organ sound that developed out of it during the following decades. It seems reasonable to guess that it also gives American ears a clue as to how the church organs that Hope-Jones built in England prior to his emigration might have sounded.

None of the alterations noted above have compromised the essential nature of the organ, and none are ultimately irreversible, with exception of the change in blowers. The awarding of the Historic Organ Citation is a testament to this, and to the dedication of those whose care of the instrument has assured the remarkably intact survival of this very rare specimen of American organ history. OH5

The author is indebted to Peter S. Plumb and David E. Wallace for their assistance in the preparation of this article.

Harold Stover is Organist and Director of Music of Woodfords Congregational Church in Portland, Maine, and President of The Friends of the Kotschmar Organ, Inc.

NOTES:

- 1 Clutton, Cecil, and Niland, Austin. *The British Organ*. London: B. T. Batsford, Ltd., 1963.
- 2 *Robert-Hope Jones*, published by The Organ Historical Society. Fox omits the Portland organ from his opus list and does not identify it as the organ in the factory photo.
- 3 Letter to the author, March 4, 2004.
- 4 *Ibid.*

Interior of Hope-Jones factory 1909



Thomas Lassfolk Finch, 77, of Canton, New York, died of pancreatic cancer on 18 December 2003.

Born on 26 November 1926, in Madison, Wisconsin, he graduated from Wisconsin High School in 1945. Attending the University of Wisconsin, he received his bachelor's degree in 1947, a master's degree in 1949, and a Ph.D. in physics in 1954. He taught physics at Union College, Schenectady, New York from 1955 to 1957, then joined the faculty at St. Lawrence University, in Canton, where he taught until his retirement in 1989.



Dr. Finch was interested in musical acoustics. He became interested in the pipe organ in the 1940's, studying organ performance concurrently with his study of physics. He did research on pipe organ acoustics with Arthur Benade at Case Western Reserve University in Cleveland, Ohio, and with Wilson Nolle at the University of Texas at Austin, publishing some of the results in the *Journal of the Acoustical Society of America*. He became a member of the American Guild of Organists in 1950, remaining a member of the St. Lawrence Valley Chapter until his death. From 1990 he was a dual member with the Boston Chapter, performing volunteer service at the Boston AGO Library.

He served as organist of the Unitarian-Universalist Church in Canton, New York from 1963 to 1989. Pursuing his interest in historic pipe organs, he served nine years as Vice-President of the Organ Historical Society and attended 45 of the Society's annual conventions. In 1990 he was presented with the Society's Distinguished Service Award. In 1970 he organized an OHS convention in the North Country, with Canton as its base. He also served as a committee member for the 1980 convention in Ithaca, New York, and for the 2000 convention in Boston. In recent years he and his wife added the OHS European tours to their itineraries, visiting organs in France, Germany, Switzerland, Austria, the Netherlands, and most recently in Sweden. Dr. Finch was also very interested in antique cars, and for many years was a member of the St. Lawrence chapter of the Antique Automobile Association of America.

On 7 June 1980, Thomas Finch married Frances Chilson at the Unitarian-Universalist Church in Canton with the Rev. Max Coots officiating. Surviving besides his wife are a step-daughter and her husband, Kathryn and Jack O'Gorman, and their daughter Elizabeth, of Cincinnati, Ohio; a step-son, Douglas Chilson, of Cambridge, Massachusetts; and two nephews, Anthony Finch of Madison, Wisconsin, and David Finch, of Corvallis, Oregon. A brother, John Finch, predeceased him.

Memorial contributions may be made to the Unitarian-Universalist Church, Canton, New York 13617, or to the Organ Historical Society Endowment Fund, P. O. Box 26811, Richmond, Virginia 23261.

— *Frances Finch*

Wayne D. Ashford, age 55, died Sunday 29 February 2004 at the Dartmouth-Hitchcock Medical Center in Hanover, New Hampshire, following an 11-month illness. Wayne was a longtime OHS member, and was also a member of the Worcester, Massachusetts AGO Chapter, and an active member and recent Sub-Dean of the New Hampshire AGO Chapter. For many years he served as organist at All Saints Episcopal Church in Chelmsford, Massachusetts. He was responsible for purchasing and bringing a James Cole tracker pipe organ from New Jersey, which was installed in the Chapel of All Saints Church, Chelmsford, where he also supervised renovations to the Möller pipe organ in the sanctuary. He studied organ with Robin Dinda.

Wayne was Professor of Mathematics at New Hampshire Technical College. Just before his illness, he purchased and moved a 1970s Casavant pipe organ from Pennsylvania, installing it in an addition that he built onto his mother's house in North Hampton New Hampshire, where he was residing.

He is survived by his mother, two brothers, a sister, and two nieces. Condolences may be sent c/o Ashford, 11 Fern Road, North Hampton, New Hampshire 03862.

— *Judy Ollikkala*

Robert Allan Kennerly died of cancer on 7 March 2004 at the Hospice Center at Coes Pond in Worcester, Massachusetts. He was born in Boston on 10 June 1926, the second son of Alice Wilder and George Francis Kennerly. He graduated from Belmont High School in 1943 and served in the United States Navy from 1944 to 1946, mainly in the central Pacific. In 1949 he graduated from Harvard College with a degree in the physical sciences. He earned a masters degree at Boston University and began his teaching career at Park School in Buffalo, New York.

Beginning in 1952 Mr. Kennerly taught science in Massachusetts, first at Northborough High School, then in 1959 becoming head of the science department at Algonquin Regional High School, where he served until his retirement in 1987.

Mr. Kennerly's interests included local and regional history, electric railways, travel, genealogy, classical music, and woodworking. He held many memberships and was active in Trinity Church of Northborough, the Northborough Historical Society, and the Seashore Trolley Museum in Kennebunkport, Maine.

Mr. Kennerly is survived by his wife of 47 years, Mary Bennett of Quebec, Canada; daughters Elizabeth Vieira of Titusville, Florida, and Carol Sardonini of Upton, Massachusetts; and son Richard Kennerly of Amherst, New Hampshire; their spouses, four grandchildren, and two nephews.

A memorial service was held on Sunday 14 March 2004 at Trinity Church, Northborough. Memorial contributions may be made to the Scholarship Fund of Trinity Church, 23 Main Street, Northborough, Massachusetts, or the Organ Fund of the Northborough Historical Society, 50 Main Street, Northborough.

— *Judy Ollikkala*

1920 AUSTIN ORGAN SAVED IN COLORADO

Michael Rowe of Boulder, Colorado, has helped save the 1925 Austin organ, Opus 1233, currently located in the Denver Zen Center — formerly Fourth Church of Christ, Scientist — in Denver. This 3-manual, 20-rank organ was visited by the OHS during the 1998 Denver convention. At the time of that convention, the future of the organ was uncertain and it was rumored that the organ would be removed during a planned remodeling project. Mr. Rowe negotiated the donation of the Austin to the newly formed Episcopal Church of Santiago (Saint James) in Lafayette, Colorado, 15 miles northwest of Denver. The console has been removed to allow the Zen Center to begin the construction phase of their project. The remainder of the Austin will stay in place until that part of the building is remodeled. The stoplist for this organ can be found on page 95 of the 1998 *Organ Handbook*.

1906 HINNERS ORGAN FINDS A NEW HOME

T. R. Rench and Company of Racine, Wisconsin, is renovating a large 23-stop Hinners organ that will eventually be installed in the new Saint Rita Roman Catholic Church in Racine. The Hinners was originally installed in Saint Rose Catholic Church, also in Racine, and served there until that parish closed its doors in 2001.

The organ was originally constructed with tubular-pneumatic slider windchests for the manual divisions and tubular-pneumatic vented chests for the Pedal. The stop action consisted of typical tracker slide puller mechanisms. The Hinners was converted to electro-pneumatic action in 1962. The

tubular primary actions on the manual chests were replaced by electro-pneumatic primaries but the original slider chests were retained. The tracker style stop actions were replaced with electro-pneumatic slide pullers. An all-electric detached console replaced the original Hinners keydesk at that time. The tubular-pneumatic action is illustrated in Audsley's *The Art of Organbuilding* (Volume II, Page 302).

The organ was fairly functional at the time of its removal and a few hymn tunes were played before the organ was dismantled. It is a grand instrument, equal to those of the well-known Eastern builders of the late nineteenth century. It contains a complete basic Diapason chorus with adequate upper-work, good reeds with English-style voicing and a wood Double Open Diapason 16-foot in the Pedal. The original tonal design will be retained in the new installation. The opus number of this Hinners organ, built in their Pekin, Illinois factory, is unknown, but the numbers 706 and 710 appear on many pipes.

Specifications:

GREAT

| | |
|---------------|--------|
| Open Diapason | 8' |
| Doppel Flute | 8' |
| Gamba | 8' |
| Melodia | 8' |
| Dulciana | 8' |
| Principal | 4' |
| Flute d'Amour | 4' |
| Twelfth | 2 2/3' |
| Fifteenth | 2' |
| Trumpet | 8' |

SWELL

| | |
|-----------------|---------------|
| Bourdon | 16' (Tenor C) |
| Violin Diapason | 8' |
| Gedeckt | 8' |
| Salicional | 8' |
| Vox Celeste | 8' |
| Aeoline | 8' |
| Harmonic Flute | 4' |

| | |
|---------|----|
| Piccolo | 2' |
| Oboe | 8' |
| Tremolo | |

PEDAL

| | |
|----------------------|-----|
| Double Open Diapason | 16' |
| Bourdon | 16' |
| Flute | 8' |

Full complement of couplers for a two-manual organ

SCHLICHER ORGAN IN TEXAS PLAYS ONCE AGAIN

The 1969 Schlicker organ in Texas Lutheran University, Seguin, Texas, has received repairs by the Buzard Pipe Organ Builders of Champaign, Illinois. The three-manual, 37-stop/47-rank mechanical action organ is one of the few unaltered examples of this important post-World War II American organ builder. In 2003, the original (and unique to Schlicker) vacuum operated slider motor control system failed, leaving the organ unplayable. Matching original components from another Schlicker organ that had been taken out of service, were located by the Buzard firm. After careful restoration, these parts were installed in the organ at Texas Lutheran University, putting the organ back in service.

Specifications:

GREAT

| | |
|------------------|-----|
| Quintadena | 16' |
| Principal | 8' |
| Spillfloete | 8' |
| Octave | 4' |
| Hoehlfloete | 4' |
| Octave | 2' |
| Mixture | V |
| Trumpet | 8' |
| Swell to Great | 8' |
| Positiv to Great | 8' |

SWELL

| | |
|------------|----|
| Rohrfloete | 8' |
|------------|----|

| | |
|--------------|--------|
| Salicional | 8' |
| Principal | 4' |
| Koppelfloete | 4' |
| Waldfloete | 2' |
| Kleinnasat | 1 1/3' |
| Siffloete | 1' |
| Mixture | IV |
| TerzZimbel | III |
| Dulzian | 16' |
| Schalmei | 8' |
| Tremolo | |

RUECK-POSITIV

| | |
|------------------|--------|
| Gedeckt | 8' |
| Principal | 4' |
| Rohrfloete | 4' |
| Nasat | 2 2/3' |
| Principal | 2' |
| Blockfloete | 2' |
| Terz | 1 3/5' |
| Scharff | III |
| Krummhorn | 8' |
| Tremolo | |
| Swell to Positiv | 8' |

PEDAL

| | |
|------------------|-----------|
| Principal | 16' |
| Subbass | 16' |
| Octave | 8' (ext.) |
| Metal Gedeckt | 8' |
| Choral Bass | 4' |
| Nachthorn | 2' |
| Mixture | III |
| Fagott | 16' |
| Schalmei | 4' |
| Great to Pedal | 8' |
| Swell to Pedal | 8' |
| Positiv to Pedal | 8' |

FIRST CARNEGIE ORGAN GETS A LITTLE HELP

The Urbana Swedenborgian Church in Ohio is home to two historic tracker organs. The church, built in 1880 and patterned after a Florentine chapel, has a beautiful sanctuary. An 1870 Hamill organ, installed shortly after the church was completed, was obtained from a church in Indianapolis. The other organ is an 1874 John Roberts organ in a self-contained case. The Roberts organ was the first of two hundred organs

given to churches by Andrew Carnegie during his lifetime. This organ was originally given to the Swedenborgian Society in Pittsburgh, where Carnegie's father attended services. The church closed a few years ago and the organ was given to the congregation in Urbana. Recently, organ builder Dana Hull of Ann Arbor, Michigan, with the help of two local people, has put the unplayable Roberts organ back into playing condition. It is hoped that additional restoration work will be undertaken in the near future. A description of this organ and its Pittsburgh history appear in an article by Robert Sutherland Lord in *The Bicentennial Tracker*, published by the OHS in 1976 (pages 138-140).

Specifications:

GREAT: 58 notes
 Open Diapason 8'
 Melodia 8' (Tenor C)
 Dulciana 8' (Tenor C)
 Stopped Diapason Bass 8'
 (12 pipes)
 Principal 4'
 Flute Harmonique 4'
 (Tenor C)
 Fifteenth 2'

SWELL: 58 notes
 Bourdon 16' (Tenor C)
 Violin Diapason 8'
 Stopped Diapason Treble 8'
 Salicional 8' (Tenor C)
 added after original installation
 Celeste 8' (Tenor C)
 added after original installation
 Stopped Diapason Bass 8'
 Spitzflute 4'
 Tremolo

PEDAL 20 notes
 Sub Bass 16' CC to G

COUPLERS/ACCESSORIES

Pedals to Swell
 Pedals to Great
 Swell to Great
 Bellows Signal

HINNERS ORGAN RESTORED FOR ILLINOIS CONGREGATION

Buzard Pipe Organ Builders has recently restored a 1929 Hinners electro-pneumatic organ for Sacred Heart Catholic Church in Farmer City, Illinois. Built as Opus 2986, this two-manual-and-pedal organ of seven ranks is one of the few Hinners instruments that has survived in unaltered condition.

Specifications:

GREAT
 Open Diapason 8'
 Melodia 8'
 Dulciana 8'
 Swell to Great 16'
 Swell to Great 8'
 Swell to Great 4'
 Great to Great 4'

SWELL
 Stopped Diapason 8'
 Salicional 8'
 Flute Harmonic 4'
 Swell Tremolo
 Swell to Swell 16'
 Swell Unison Separation
 Swell to Swell 4'

PEDAL
 Bourdon 16'
 Lieblich Gedeckt 16'
 Great to Pedal 8'
 Swell to Pedal 8'

RESTORATION BEGUN ON HOOK AND HASTINGS ORGAN

The organ at Clinton Presbyterian Church, Clinton, Illinois, was built in 1912 by the Boston organ-building firm of Hook and Hastings as their Opus 2304. It replaced another, smaller instrument by the same firm, that had been installed in 1887. In early 2003, Buzard Pipe Organ Builders undertook the first phase of mechanical restoration of the organ. The

FOR SALE: Blower from 1952 Möller (Ajax/Rochester) 5 Hp 3 phase 220 volts 1140 rpm. Pipe from 1952 Möller: Trompette 8', 61 pipes, 2-1/2" scale; Tierce 1-3/5', 61 pipes; Choral Bass 4', 32 pipes, 56 sc spotted. Contact Cornel Zimmer Organ Builders, 866-749-7223



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Great windchest was removed to the Buzard factory where it was completely disassembled. After being flooded with glue to seal the leaking joints, the chest was reassembled and tested. Upon completion of the factory work, the windchest was reinstalled and adjusted. Keith Williams, Service Department Director of Buzard Pipe Organ Builders, performed a short organ concert on 20 July 2003 in celebration of the completion of this first phase of work, as part of the church's centennial celebration of its present building.

FELGEMAKER TRACKER FROM CINCINNATI SEEKS A NEW HOME

An 1886 A. B. Felgemaker organ has been rescued from a closed church in Cincinnati, Ohio, by Buzard Pipe Organ Builders of Champaign, Illinois.

A two-manual-and-pedal tracker action organ, Opus 551 contains 13 ranks and is currently for sale. The organ was moved from its original location to a new church building in 1973. This Felgemaker, built in Erie, Pennsylvania, is pitched at A-440. Interested parties may contact the builder via Internet at: www.buzardorgans.com.

Specifications:

| | |
|---------------|----------|
| GREAT | 61 notes |
| Bourdon | 16' |
| Open Diapason | 8' |
| Melodia | 8' |
| Dulciana | 8' |
| Octave | 4' |
| Twelfth | 2 2/3' |
| Fifteenth | 2' |

| | |
|----------------------------|----------|
| SWELL | 61 notes |
| Open Diapason | 8' |
| Stopped Diapason | 8' |
| Flute Harmonique | 4' |
| Principal | 2' |
| (originally an 8' Aeoline) | |

| | |
|---------|-------------------|
| Bassoon | 8' (bass of Oboe) |
| Oboe | 8' (treble) |
| Tremolo | |

PEDAL

| | |
|--|-----|
| 27 notes compass with a 32-note pedalboard | |
| Bourdon | 16' |

COUPLERS/ACCESSORIES

| | |
|--|--|
| Swell to Great | |
| Great to Pedal | |
| Swell to Pedal | |
| Bellows Signal | |
| Pedal Check | |
| Great Forte and Great Piano combination pedals | |

PIPE ORGAN ARRIVES AT MOSCOW CATHOLIC CATHEDRAL

The Roman Catholic Cathedral of the Immaculate Conception in Moscow has obtained an organ built by Th. Kuhn Organ Builders, Limited, of Mannedorf,

Switzerland. In 1999, when the reconstruction of the cathedral was completed, Archbishop Thaddeus Kondrewcevicz appealed to many different sources for help in obtaining an organ for the building. The first people to respond were Catholics in the United States. Through their generosity, the cathedral was able to obtain a large Rodgers combination organ in time for the solemn blessing of the cathedral on December 12, 1999. The plea for a pipe organ was also heard by people in Basel, Switzerland. The parish council of one Protestant church heard of the appeal and made the decision to give their organ to the Catholic cathedral in Moscow.

The Kuhn organ was disassembled between December 2001 and April 2002. The dismantling was accomplished by organ specialist, Gerhard Schmidt. In June and August

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of 2002, various components of the organ were transported to Moscow for temporary storage until the organ space was ready to accept the Kuhn instrument.

The work of installing the organ in its new home in the cathedral choir loft began in November 2002. Since that time, Schmidt has worked continuously at this task and is being assisted by local organ building and maintenance specialists. The completion of the installation and blessing of the organ are scheduled for September 2004. The Kuhn organ has four manuals and pedal with 81 speaking stops.

**TH. KUHN AG.,
MANNEDORF 1955**
(originally installed in The Evangelical Cathedral, Basel, Switzerland)

Specifications:

BRUSTWERK IV:

| | |
|-------------|---------|
| Schalmei | 4' |
| Regal | 8' |
| Terzzimbel | 3f 1/5' |
| Scharf | 4f 1' |
| Sifflöte | 1' |
| Larigot | 1 1/3' |
| Flageolet | 2' |
| Quintflöte | 2 2/3' |
| Gedaktflöte | 4' |
| Oktave | 4' |
| Gedakt | 8' |
| Suavial | 8' |

RÜCKPOSITIV I

| | |
|--------------|-----------------|
| Musette | 4' |
| Cromorne | 8' |
| Dulzian | 16' |
| Zimbel | 3f 2' |
| Mixtur | 4f 1' |
| Sesquialtera | 2 2/3' + 1 3/5' |
| Flöte | 2' |
| Superoktave | 2' |
| Rohrflöte | 4' |
| Praestant | 4' |
| Quintaden | 8' |
| Gedakt | 8' |
| Prinzipal | 8' |

OBERWERK III

| | |
|---------|----|
| Clairon | 4' |
| Oboe | 8' |

| | |
|--------------|--------|
| Tromp. Harm. | 8' |
| Basson | 16' |
| Scharf | 4f 1' |
| Mixtur 4-5t | 2' |
| Terz | 1 3/5' |
| Quinte | 2 2/3' |
| Waldflöte | 2' |
| Superoktave | 2' |
| Nachthorn | 4' |
| Oktave | 4' |
| Unda Maris | 8' |
| Salizional | 8' |
| Rohrflöte | 8' |
| Prinzipal | 8' |
| Gedakt | 16' |
| OW+BW | IV/III |
| HW+OW | III/II |
| HW+RP | I/II |
| P+BW | |
| P+OW | |
| P+HW | |
| P+RP | |

HAUPTWERK II

| | |
|-------------|-------|
| Prinzipal | 16' |
| Quintaden | 16' |
| Prinzipal | 8' |
| Bordun | 8' |
| Offenflöte | 8' |
| Oktave | 4' |
| Hohlflöte | 4' |
| Gemshorn | 4' |
| Superoktave | 2' |
| Mixtur maj. | 5f 2' |
| Mixtur min. | 5f 1' |
| Kornett | 5f 1' |
| Bombarde | 16' |
| Trompete | 8' |
| Clairon | 4' |

PEDAL

| | |
|---------------------------------|--------|
| Prinzipal bass | 32' |
| Prinzipal bass | 16' |
| Subbass | 16' |
| Gedackt bass | 16' |
| Prinzipal | 8' |
| Großterz | 6 2/5' |
| Spitzflöte | 8' |
| Oktave | 4' |
| Flöte | 4' |
| Nachthorn | 2' |
| Rausch-pfeifen | 5f 4' |
| Acuta | 5f 2' |
| Posaune | 16' |
| Sordun | 16' |
| Zink | 8' |
| Dulzian | 8' |
| Klarine | 4' |
| IV + III (Jalousie Schwelltitt) | |
| Crescendo | |

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Robert Noehren in Buffalo at First Presbyterian Church, 1969



By the year 1969, I had worked on and off in the organ business some fifteen years. Stephen Po-Chedley was the main organ service person in Buffalo. He had come to Buffalo in 1915 to install the Austin organ in First Presbyterian Church, after having installed the 1914 Austin in the Salt Lake City Tabernacle, Utah. It was in Buffalo that he met his wife and stayed to establish his own business firm. I had gone at age 18 to St. Jude's Episcopal Church as organist and choir director, and Stephen came to service the organ there. He asked me to help in his business, and over the next few years I learned a great deal, helping to install both a 3-manual and a 4-manual Æolian-Skinner, among many others, in western New York. Æolian-Skinner felt that Stephen did fine enough work that they called upon him to install their instruments. The 4-manual installed in Westminster Presbyterian Church, Buffalo, was a great learning experience for me, as it was the last contract signed by G. Donald Harrison before his death during the finishing of the organ at St. Thomas Church, New York City.

I had studied organ for some time with Squire Haskin, organist of First Presbyterian Church, Buffalo, and organ teacher at the University of Buffalo. I had nudged him several times about replacing the 1915 Austin, as it was a very heavy Romantic organ with four Diapasons on the Great, which employed wide scales. He started looking, and after hearing Robert Noehren's instrument at St. John's Cathedral, Milwaukee, decided on a Noehren organ. I was excited because I had

heard the recording of this organ, and thought it very good. I asked Haskin if he thought Noehren might want me to help with the installation during the summer of 1969. Since I had acquired so much organ experience, Noehren decided to hire me.

First Presbyterian Church, Buffalo, is a large, domed brownstone building with the largest tower in the area. Along the street in front are some very beautiful flowering chestnut trees, which make a spectacular showing each spring, setting this building off from all the others around it.

The new organ arrived in a moving van in early June of 1969, along with Bob Noehren and two student helpers who had built the parts in his Ann Arbor shop. Everything was carried into the building, with the exception of the Positiv chest, which, with its casework, wouldn't fit through the front doors. Oscar Lutz, the wood shop foreman of the Delaware Organ Company, came and cut the top casework off the chest to make it fit, then doweled and glued it back on once it was inside the building. Later, it was hoisted up to the balcony, with its top attached. Steel cables were connected to each corner, and then connected to ratcheted pulleys in the attic. The chest was thus raised to its proper height and leveled on the steel cables with a Delaware Organ Company man in the attic and Bob downstairs, with a level. This took a number of days, and much gold leaf fell from the ceiling during all this raising and lowering!

Bob Noehren became friends with Herman Schlicker when he came



Organ console, First Presbyterian Church, Buffalo

to Buffalo in the 1930s. After World War II, the Kenmore Presbyterian Church wanted an organ. Noehren and Schlicker collaborated on this organ, which included some rebuilt pipes from the large 4-manual Möller organ which had been installed in the Larkin Company Administration Building. Herman had acquired the organ when this building — designed by Frank Lloyd Wright — was demolished in the 1940s. The Kenmore Presbyterian organ was very successful, and Bob won the French *Grand Prix du Disque* for his recording of Bach Trio Sonatas on it. Bob Noehren and Herman Schlicker worked on several organs together, but in the mid-1950s they came to a parting of the ways, and it was soon thereafter that Bob began building organs on his own.

During the summer of 1969 at First Presbyterian, Buffalo, we had many discussions about voicing, organ building, and people we both knew in the organ business. One comment that sticks in my mind was that Bob felt that in order to learn to play the organ and accomplish some of its difficult music, the student had to be the one to put out the effort, and that there was only so much that the teacher could do.

Once the organ chests were installed in the case that had been built in the church, the next project was to build the wind trunks, secure them in position, and make them airtight. Bob believed that the wind trunks provided long columns of air on which to draw as needed, and helped to keep the wind pressure steady. The organ was on 2 1/2" wind pressure, and — unlike other organs on higher pressures — this level had to be maintained exactly, or the flues and reeds quickly lost their character and pitch. (In the old tracker organs, pumped by hands and feet, if the organ pumpers fell asleep, the organist would have to furiously work the bellows signal to get them to pump harder. The organist immediately knew what was happening, as pipes began to sound bad and out of tune.)

Next, the wiring was completed and the rectifier fixed so that it wouldn't hum when many stops were drawn. Bob's engineer had to come from Michigan and make changes in it. The blower was then

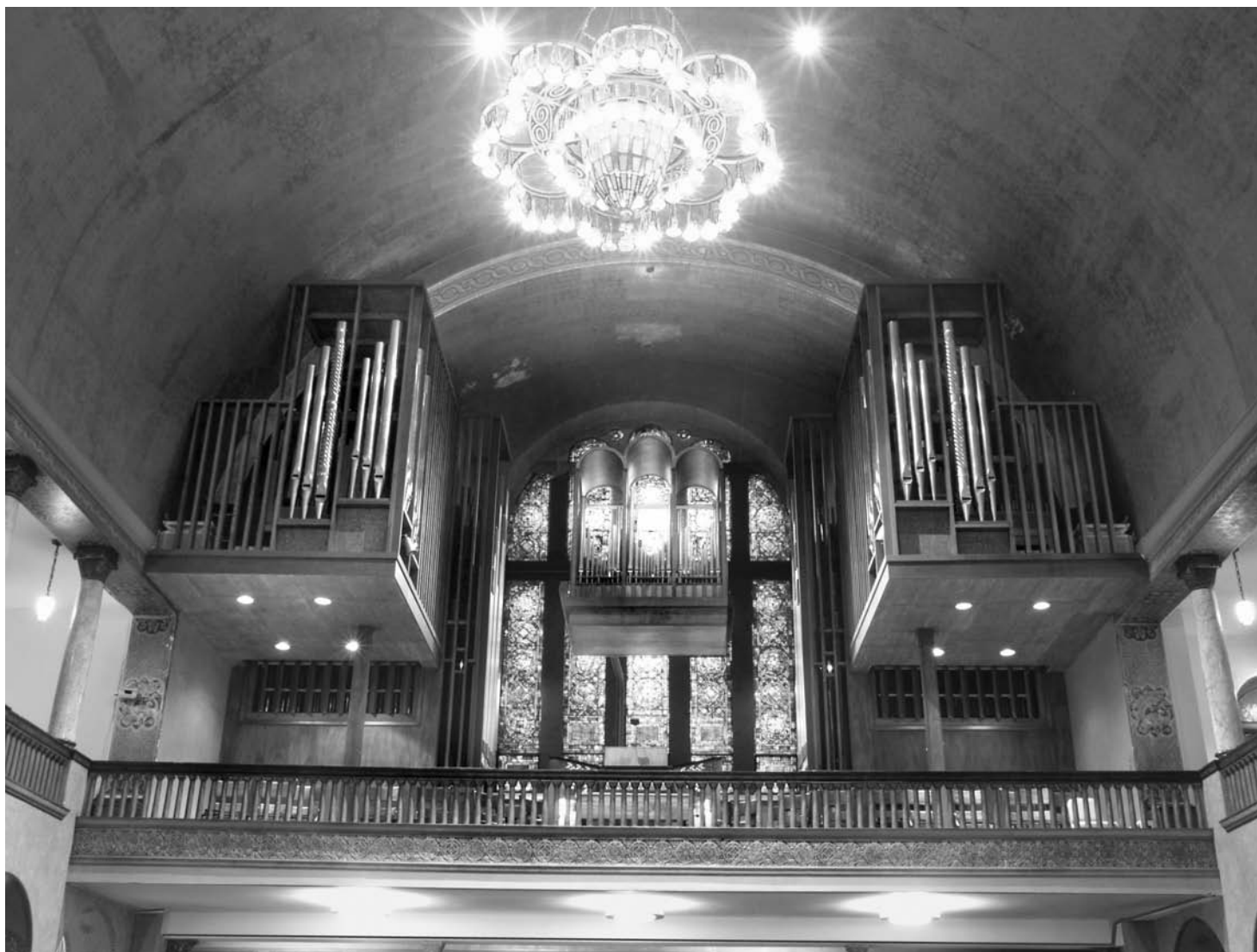
connected so we could put wind into the chests.

Bob told me that he had devised a new curtain valve that would work much better than the old ones, so we had to try it out. To do this, we had to set some pipes on the Great windchest. Bob and I dug out the Great Principals (8-4-2) and laid them out in the choir room, just off the balcony. He told me to mark them up a quarter with my dividers, and then cut them up, which I did. He then started voicing by blowing into them, and by the way they spoke, he would adjust the upper and lower lips, and use the languid depressor, if necessary. He was used to doing this with all the other organs he had built. Even when the pipes spoke well to his ears, he continued working, so that hopefully there would be less to do when they were put in place on the Great windchest. (It is very much harder to do this job while kneeling over the main windchest, than in a factory voicing room.)

We then placed middle C, E, and G onto the Great chest. I sat at the console. When I held C and E, the wind held, but when I added G, it would collapse. Bob worked on this for a day or so, but it still didn't improve. He became disgusted and told me to go up there and fix the problem. I worked on changing the angle of the opening into the Great chest, so that when the Great Schwimmer collapsed, it would open the curtain valve enough to let large amounts of air into the chest. Under 2 1/2" pressure, what air was used had to be quickly replaced, to keep the pipe speech intact.



Robert Noehren



This organ will be demonstrated by David Bond for the 2004 OHS Convention on Thursday, July 15.

There was a 16' flue foundation on the Great organ, a Quintadena. One day Squire Haskin was up in the balcony looking at the organ, and asked Bob what this stop could be used for, other than maybe a solo stop. I can't remember Bob's reply! Many commented on how effective the 8' Cromhorne on the Positiv division was. It was a broad-scale French-type reed, which had an almost saxophone-like sound. The 16' wood Opens were on the front of each side of the case. I recall that we had trouble racking the ones closest to the console, and I had to warn loudly that if they fell onto the console, they would crush it.

Bob had brought his drill press with him, and would often drill small pieces while holding them with his fingers. He would get his fingers pinched because the pieces weren't clamped, and he would yell, "Ouch!" We got used to hearing this.

The summer was passing, and Bob's wife Eloise came to stay for a while. One noon, Bob invited me to have a picnic with them in front

of the church. Eloise brought French bread, cheese, and red wine. I remember it as very good food, along with a pleasant time that day. One evening Bob came to my house for dinner. He requested no background music, as he said that he either wanted to listen to music, or talk and eat, but not both! As the summer came to a close, I had to prepare for my return to school. Bob found a new helper, as he stayed on to voice and regulate the pipework.

The finished organ made a large sound in the building, as it had good placement and egress. The Great reeds had double shallots and spoke loudly. The organ produced a fine ensemble, and played all kinds of music, as Bob had planned. After all the years of the mild, Romantic 1915 Austin, it was a great change for the congregation and the Buffalo audience. Under the right hands the organ has produced stunning performances over the years.

During the time I spent with Bob Noehren, we discussed many

aspects of organbuilding and actioning. Bob felt that tracker organs took up too much space, required expensive wood cases that made no sound, and locked the organist into one position that couldn't be changed. Many criticized his use of direct electric magnets, but most couldn't tell the difference if the same pipe was placed on a pneumatic, tracker, or electric chest.

At the 1970 regional AGO convention in Buffalo, Bob played a recital on this organ, and many organists came to the church to see the organ and to talk with him. Some organists would walk in and arrogantly announce that his organ was full of borrows. He would invite them to sit down at the console and show him where the borrows were, which not many organists were able to do. Bob Noehren would borrow basses for stops from other like sets of pipes. For example, he



Robert Noehren in later years



would borrow the basses for a 4' Octave from the 8' Principal below it, and the basses for the 2' Octave from the 4' Octave below it. His mixtures were always straight, but he would make a 16' Bourdon play at 16' 8' and 4' pitches on the Pedal, and an 8' Principal play 8', 4', and 2' pitches. He said that since most music called for only one note played at a time on a division, it was not critical to have the many more expensive pipes adding to the cost of the organ.

Noehren's Buffalo organ suffered some early mishaps, such as the time that the electric Swell engine motor burned out during a service, with smoke emerging from the Swell box and alarming the congregation! Bob's Swell boxes were shallow, and the Swell shades had to close perfectly tight. This would allow the organist to produce "fire in the box" and then open the shades to let the big sound out. But this incident produced "fire in the box" in a different sense.

The summer of 1969 was very hot and humid, and as the church had only a few windows which opened, we workers suffered in the heat. I lost 15 pounds. The interaction and interchange of ideas with Noehren, however, made it all worthwhile. Bob talked about his recording sessions in Germany for the radio. In one situation, the technicians recording his program in the studio came in and told him that in Germany they didn't play Bach that way. He told them that this was how he played Bach, then turned off everything and left! He was a good enough player to be able to do this. He told me that he never paid any attention to the sniping that so many do at the playing of other organists, but just went on playing his best.

ROBERT NOEHREN ORGAN AT FIRST PRESBYTERIAN CHURCH, BUFFALO, NEW YORK

GREAT ORGAN

16' Quintadena
8' Principal
8' Rohrfloete
4' Octave
4' Spitzfloete
2' Octave
2' Waldfloete
Mixture III-IV
Scharf III
Cornet IV (discant)
16' Bombarde
8' Trompette

POSITIV ORGAN

8' Principal
8' Gedeckt
4' Octave
4' Spielfloete
2' Octave
Mixture III-IV
Scharf-Cymbel III
Sesquialtera II (tenor C)
8' Cromhorne

SWELL ORGAN

16' Bourdon
8' Bourdon
8' Gambe
8' Voix Celeste
8' Unda Maris II
8' Flute Harmonique
4' Flute Octaviant
2' Octavin
Plein Jeu III-V
16' Bombarde
8' Trompette
8' Hautbois
4' Clairon
Tremulant

BOMBARDE ORGAN

8' Trompette
4' Clairon

SOLO ORGAN

16' Contre-Gambe
8' Bourdon
8' Gemshorn
8' Viol d'Gambe
8' Flute Harmonique
4' Prestant
4' Flute
2 2/3' Nasard
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
2' Piccolo
1' Flageolet

Plein Jeu III-V
Cymbel III
8' Trompette
8' Voix Humaine
4' Clairon
Tremulant

PEDAL ORGAN

32' Subbass
16' Principal
16' Subbass
16' Contre-Gambe
8' Octave Bass
8' Gedeckt Bass
4' Octave
4' Flute
2' Octave
2' Nachthorn
Mixture V
Harmonics IV
32' Contre-Bombarde
16' Bombarde
8' Trompette
4' Clairon

COUPLERS

Swell to Great
Positiv to Great
Solo to Great
Swell to Positiv
Solo to Positiv
Swell to Solo
Positiv to Solo
Great to Pedal
Swell to Pedal
Positiv to Pedal
Solo to Pedal
Solo to Swell
Positiv to Pedal 4'
Solo to Great 16'
Solo 16'

COMBINATIONS

Great 1-2-3-4-5
Swell 1-2-3-4-5
Positiv 1-2-3-4-5
Solo 1-2-3-4-5
Pedal 1-2-3-4-5
General 1-2-3-4-5-6-7-8
Coupler 1
Master 1
Divisional pistons 1
through 4 and General
pistons 1 through 8 are
adjustable by means of
data processing cards.
All remaining pistons are
capture type.

Minutes of a Meeting of the Governing Board of the American Organ Archives of the Organ Historical Society

A regular meeting of the Governing Board (“GB”) of the American Organ Archives of the Organ Historical Society was held on Friday, October 24, 2003, at the library of the Archives, Talbott Library, Westminster Choir College at Rider University, Princeton, New Jersey. Notice of the meeting had previously been given. Present were Governors James L. Wallmann (Acting Chair and Secretary), Lynn Edwards Butler, Hans Davidsson, Laurence Libin, Elizabeth Towne Schmitt, and Stephen L. Pinel, the Archivist. Governors Allison Alcorn-Oppedahl and Rollin Smith were absent and excused. Also present were Michael Friesen (Society President) and Paul Marchesano (Councillor for Education).

The outline of these minutes follows the agenda of the meeting. All actions taken by the GB were unanimous.

1. *Welcome.* The Acting Chair called the meeting to order at 2:45 p.m. An agenda for the meeting was distributed. A special welcome was extended to the visiting officers of the Society and to the new governor, Dr. Davidsson, whose appointment had been accepted by the National Council.

2. *Establishment of quorum.* A majority of the governors being present, a quorum of the GB was present to conduct business. Mr. Wallmann was designated as Acting Chair to conduct the meeting in Dr. Oppedahl’s absence.

3. *Approval of minutes.* The minutes of the April 2003 meeting of the GB had previously been circulated. Upon motion duly made (Mr. Libin) and seconded (Ms. Butler), it was

RESOLVED: That the minutes of a meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on April 24, 2003, be, and hereby are, approved.

4. *Archivist’s Report.* The

Archivist’s Report had previously been circulated. For three weeks during the summer, humidity was over 90% in Talbott Library. Although the humidity is now within proper limits, the equipment at Talbott Library is old and will need to be replaced. Mr. Pinel was directed to continue to monitor the situation. Six nineteenth-century books were nicely restored by a specialist book-binder. Budget permitting, a shipment of periodicals will be sent to the bindery in April.

The appraisal by Wurlitzer-Bruck of recent manuscript additions to the Archives collection was complete. Messrs. Libin and Pinel felt that the appraisal was on the low side, but nevertheless good. Mr. Friesen asked if regular appraisals were made. Appraisals were only made in connection with major acquisitions of manuscript material. The recently acquired Aeolian organ contracts have not yet been appraised.

Cataloging is moving ahead nicely. A report showed 20,550 hits to the online AOA Catalog <<http://www.thecatalog.org/ohs/>> for a nine-month period, a gratifying measure of interest in the Archives collection. Mr. Pinel described the routine maintenance and repairs he has had made to the Enfield, New Hampshire storage space.

Mr. Pinel updated the GB on a couple of significant collections he is pursuing for the Archives. The GB expressed its sincere appreciation to Mr. Pinel for the Archivist’s Report and his efforts on behalf of the Archives.

5. *Archives issues from National Council meeting.* Three major issues concerning the Archives had been discussed at the National Council meeting held October 17–19, 2003. The first issue dealt with the Relocation Fund of the Archive. Upon motion duly made (Mr. Libin) and seconded (Ms. Schmitt), it was

RESOLVED: That the funds in

the Archives Relocation Fund be transferred to the general Archives Fund.

RESOLVED FURTHER: That the Archives Relocation Fund be discontinued.

The second issue was a concern from the National Council that visitors are not able to visit the Archives reading room because there are no regular hours. This issue has frequently been discussed by the National Council and the GB. The access policy of the Archives is clearly stated on the Archives webpage and brochure and it should not be a surprise for visitors that access to the collection is by appointment with the Archivist. Other specialized libraries have similar policies. Further, there had been at most a single complaint about access and this complaint had not been shared with the Archivist or the GB. The consensus of the GB was that current procedures are adequate. If there are problems with access, this should be mentioned to the GB. Problems will be addressed and the policy reviewed as necessary.

The third major issue discussed by the National Council was proposed revisions to the Society bylaws. These revisions raise fundamental questions about the authority of the GB for the Archives and what role the National Council should have in the management of the Archives and supervision of the GB. The National Council recognizes the need for the GB to manage the Archives and oversee the Archives budget, yet the National Council also feels responsibility as the ultimate decision-making body of the Society. Fund raising by the Archives is a particularly sensitive issue because, in general, the National Council needs to stay in control of fund raising. The GB should inform the National Council of any fund raising by the Archives so that such activities can be coordinated with the Society.

Dr. Davidsson pointed out that he was a newcomer to these delibera-

tions and reminded all what a fantastic resource the Archives were for the greater organ community. In summary, the GB applauded the efforts of the National Council to revise the bylaws and expressed its support for these efforts. To the extent there are unresolved issues, the GB and National Council will continue to consider these matters.

6. *2002–2003 budget recap.* A summary of the 2002–2003 budget was circulated. The year turned out very close to budget. The Society Treasurer also made available to Mr. Pinel a list of those who donate to the Archives.

7. *2003–2004 budget.* The Society is under some pressure and the GB’s budget request for the 2003–2004 year was reduced by \$3,000. Upon motion duly made (Mr. Wallmann) and seconded (Mr. Libin), it was

RESOLVED: That the Archives budget approved by the National Council be supplemented by \$3,000 from the Archives Fund. There is no padding in the Archives budget and any cuts would impact the activities of the Archives. Fortunately, surplus funds remain in the Archives Fund and a one-time budget cut can be managed.

8. *Symposium 2003 recap.* Mr. Wallmann’s report of March 23, 2003, about the April symposium had previously been distributed to the GB and the National Council. An income and expense report from the symposium was also distributed. Taking into account \$2,500 for the symposium approved by the National Council (see *The Tracker*, 46/4, p. 37, col. 2), there was only a slight loss. Mr. Friesen said that while symposia of the Archives are not money-making events, neither should they lose lots of money. A moderate loss can be tolerated.

9. *Symposium 2005 planning.* Prior to the meeting, several of the GB members had met with Dr. Antonius Bittmann and Mark Trautman in New Brunswick and

visited venues there to be used for the Archives symposium in May 2005. Mr. Marchesano asked whether dates on the Memorial Day weekend were best. Mr. Pinel noted that we had to coordinate dates with Rutgers and that the Memorial Day weekend is likely to help as much as it is to hurt potential attendees. Mr. Wallmann reported that plans are moving ahead for the symposium and that Dr. Peter Williams was being considered as the keynote speaker.

10. *Collaboration with RCO/BIOS.* Alan Dear, chief executive of the Royal College Organist, had recently visited Mr. Pinel and the Archives. The RCO/ BIOS library project at Curzon Street in Birmingham is an ambitious and important undertaking and the two British organizations are looking to the Archives for ideas, if not inspiration. The RCO had presented the Society with a proposed "Protocol for the Development of Links" between the RCO and the Society, acting through the Archives. The Protocol had been carefully reviewed by the GB. Upon motion duly made (Mr. Wallmann) and seconded (Mr. Libin), it was

RESOLVED: That the proposed Protocol for the Development of Links between the Royal College of Organists and the Society be, and hereby is, recommended to the National Council for approval by that body on behalf of the Society, with such changes to the Protocol as have been communicated to the Archivist.

RESOLVED: That the Archives take such further action as may be desirable or necessary to assist the Royal College of Organists and the British Institute of Organ Studies in their efforts to create a library and archive of books, scores and other materials related to the organ.

11. *Coordination with other organ libraries.* As demonstrated by the interest of the RCO and BIOS in our activities, the Archives have much potential for coordination with other libraries. Messrs. Wallmann and Pinel agreed to assemble Internet links to other

organ libraries and organizations for possible addition to the Archives webpages. Dr. Davidsson described the need for cooperation among these institutions and noted its great value. The possibility of funding for such activities should be explored.

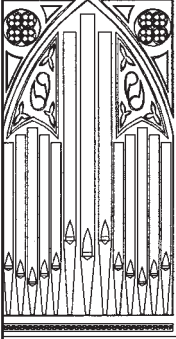
12. *"Tracker" articles.* The upcoming article by Edward Pepe in *The Tracker* is intended as an Archives contribution. Ms. Butler is next to contribute a piece. Mr. Pinel will prepare and circulate a list of *Tracker* articles for the GB.

13. *Other business.* Mr. Pinel drew attention to the new want list of books and periodicals for the collection. A Danish organist has a run of *Organist-Bladet* from 1966 to 1988 and Mr. Pinel was directed to pursue this periodical. After considerable discussion, the GB determined that the offer of a Möller parlor (reed) organ must respectfully be declined as being outside the scope of the Archives collection. Mr. Friesen reported that the Phil Beaudry papers would be donated to the Archives. Messrs. Wallmann and Pinel will continue efforts to work with the Karl Henry Baker estate about the disposition of Mr. Baker's remarkable organ library. The GB discussed the need to think ahead and have a long-term vision of where the Archives should be in the organ world. A ten-year project to consider the organ as an artifact in North America was mentioned as one long-term goal for the Archives and the Society.

14. *Dates and locations for next two meetings.* The next meeting of the GB will be a telephone meeting to be held on Thursday, April 15, 2004, at 12 noon EST. Mr. Pinel will arrange for a telephone conference call. The October 2004 meeting will be at a date and time to be determined. [The meeting will be held October 1, 2004, from 2:30 to 5:30 p.m. at the Archives in Princeton.]

The meeting adjourned at 5:28 p.m.

— James L. Wallmann, Secretary



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The Organ Historical Society Minutes of the National Council Meeting

Friday, Saturday, and Sunday, October 17-19, 2003

State Room, Radisson Hotel Richmond, 301 West Franklin Street, Richmond, Virginia

These minutes follow the order of the agenda and do not necessarily follow the order in which they were discussed.

Call to Order: The meeting of the National Council of the Organ Historical Society was called to order by President Friesen on Friday, October 17, 2003, at 1:31 p.m., in the State Room of the Radisson Hotel, 301 West Franklin Street, Richmond, Virginia. A quorum of Council members was established. Present: Michael Friesen (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Mary Gifford, Rachelen Lien, Paul Marchesano (arrived 4:03 p.m., excused), Malcolm Wechsler (arrived 2:04 p.m.), David Barnett (Treasurer), and William Van Pelt (Executive Director). Absent: David Dahl (excused). Also present were: Agnes Armstrong and James Wallmann. The meeting recessed for dinner at 6:30 p.m. The meeting reconvened at 9:20 p.m., with Council members only present. The meeting recessed for the day at 10:03 p.m.

The meeting reconvened on Saturday morning at 9:14 a.m. Present were: Michael Friesen (President), Scot Huntington (Vice-President, arrived 9:22 a.m.), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Mary Gifford, Rachelen Lien, Paul Marchesano, David Barnett (Treasurer), William Van Pelt (Executive Director). Absent: David Dahl (excused). Also present was Linda Lysakowski, from Capital Venture, for the morning only. The meeting recessed for luncheon at 12:33 p.m. The meeting reconvened at 2:16 p.m., at which point James Wallmann was present in addition to Councillors. The meeting recessed for dinner at 6:36 p.m.

The meeting reconvened on Sunday morning at 9:14 a.m. Present were: Michael Friesen (President), Scot Huntington

(Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Mary Gifford, Rachelen Lien (departed at 2:00 p.m.), Paul Marchesano, David Barnett (Treasurer), William Van Pelt (Executive Director). Absent: David Dahl (excused). The meeting adjourned for luncheon at 12:39 p.m. The meeting reconvened at 1:28 p.m.

Approval of Minutes: Moved—Alcorn-Oppedahl; second—Gifford, to approve minutes of the Harrisburg, Pennsylvania, meeting, held June 18-19, 2003, as circulated by the Secretary and to be published in accordance with Roberts' Rules of Order. Motion passed, one abstention.

REPORTS

Executive Director: William Van Pelt. The Executive Director presented a written report. The Annual Giving Fund has yielded approximately \$20,000 to date for this year. In addition, a gift approximating \$5,000 in value was given to be used at the discretion of the Executive Director, who has directed that the gift be turned over to the Endowment Fund. A sales catalogue is in preparation at this time.

Treasurer: David Barnett. A written report was submitted by the Treasurer. Membership is at an all-time high at 4,138. The Biggs Fellowship budget for 2004 Fellowships stands at \$2,553.80.

President's Report: Michael Friesen. The President presented an oral report. Much of the President's recent efforts on behalf of his office have been utilized dealing with filling the vacancy of the editorship of *The Tracker*. The President coordinated the new advertisement for the Director of Publications with Lee Orr, Chair of the Publications Oversight Committee. Other time was spent moderating with the Nominating Committee and the Publications Committee. The

President also spent time arranging for the fundraising advisor for this weekend's meeting.

Vice-President's Report: Scot Huntington. The Vice-President presented a brief report regarding the Ten-Year Plan.

COUNCILLORS' REPORTS

Archives: Allison Alcorn-Oppedahl. Councillor Alcorn-Oppedahl presented a written report. An appraisal of manuscripts held by the Archives was completed by Wurlitzer-Bruck of New York.

Conventions: David Dahl. A written report was submitted by Councillor Dahl in his absence. A supplemental report was submitted by Kristin Farmer, Convention Coordinator.

Education: Paul Marchesano. A written report was submitted by Councillor Marchesano. Derek Nickels has accepted appointment as Chair of the Biggs Fellowship Committee, and Stephen Schnurr has been appointed Chair of the Historic Organ Citations Committee.

Moved: Marchesano; second—Alcorn-Oppedahl, that National Council ratify the appointment of Derek Nickels as Chair of the Biggs Fellowship Committee. Motion passed unanimously.

Moved: Marchesano; second—Gifford, that National Council ratify the appointment of Stephen Schnurr as Chair of the Historic Organ Citations Committee. Motion passed, one abstention (Schnurr).

Finance and Development: Malcolm Wechsler. Councillor Wechsler submitted a written report from the Endowment Fund Advisory Board.

Organizational Concerns: Rachelen Lien. Councillor Lien

presented a written report. Councillor Marchesano offered to work with the Membership Committee to develop a membership survey. The President offered to continue his communication with the American Guild of Organists regarding cooperative efforts with the AGO's Pipe Organ Encounters program.

Research and Publications: Mary Gifford. Councillor Gifford submitted a written report. Agnes Armstrong was introduced to the National Council as the new Editor of *The Tracker*.

Moved: Gifford; second—Wechsler, that National Council accepts the resignation of Frank Morana as Editor of *The Tracker* and expresses its gratitude for his service. Motion passed unanimously.

Moved: Gifford; second—Alcorn-Oppedahl, that National Council approve the contract as discussed appointing Agnes Armstrong as interim Editor of *The Tracker*. Motion passed unanimously.

OLD BUSINESS

Ten-Year Plan: Huntington. The Vice-President requested Council Members to reread the Ten-Year Plan and to respond to him with thoughts for updating the Plan.

Guidelines for Restoration: Huntington. There was no report.

Endowment Fund: Linda Lysakowski, ACFRE, President of Capital Venture, was present on Saturday morning to make a presentation on an Endowment Campaign.

Fiftieth Anniversary: the Vice-President presented a brief update on the upcoming publication of a history of the Society. Possible special options for a *Festschrift* and for Anniversary editions of *The Tracker* and *Handbook* were discussed.

Chicago 2006 American Guild of Organists Convention

Recital: as there was no report on progress on this item since the June 2003 meeting of National Council, the President offered to contact American Guild of Organists Convention Committee personnel and employees of the Guild regarding necessities for progress in this area.

Archives Operating Procedures: Alcorn-Oppedahl. There was no report.

Employee Job Review Process: Lien. There was no report.

Convention Sourcebook Review Committee: There has been no activity since the March meeting of National Council.

Moved: Schnurr; second—Huntington, that National Council accept the proposal for a National Convention to be held in the Indianapolis, Indiana, metropolitan area in 2007. Motion passed unanimously.

Moved: Marchesano; second—Wechsler, that National Council seek National Convention proposals in the Pacific Northwest area in 2008 and the Twin Cities, Minnesota, area in 2009. Motion passed, one opposed.

Moved: Huntington; second—Marchesano, whereas there have been policy changes since the last ratified edition of the Convention Sourcebook, the Convention Coordinator is directed to disseminate current drafts of the Convention Sourcebook, and that the Convention Coordinator shall keep Convention Chairs up to date on all policy changes concerning Conventions. Motion passed unanimously.

Restructuring Committee Report: Lien. The committee has commenced its work.

By-Laws Committee Report: Lien. Agnes Armstrong and James Wallmann were introduced along with Scot Huntington for their work on revision of the By-Laws. An extended draft document related to their work had previously been circulated to National

Council members. The Council engaged in lively conversation regarding a proposed revised and restated By-Laws, drawn and submitted by Mr. Wallmann.

Executive Director's Contract: aspects of a possible future Executive Director contract were discussed.

NEW BUSINESS

Moved: Schnurr; second—Huntington, that National Council grant five complimentary hotel rooms at the Adam's Mark Hotel to the 2004 Buffalo National Convention Committee during the 2004 National Convention. Vote by roll call: Alcorn-Oppedahl—yes; Barnett—yes; Gifford—yes; Huntington—abstain; Lien—yes; Marchesano—yes; Schnurr—abstain; Wechsler—yes. Motion passes.

Moved: Marchesano; second—Schnurr, that the Slide-Tape program of the Organ Historical Society be retired, and that a copy be deposited in the American Organ Archives until such time as original material can be assembled and deposited in its place. Motion passed, three opposed.

Moved: Marchesano; second—Huntington, that National Council accept the proposal from Dr. James Cook of Birmingham-Southern College providing the OHS Pipe Organ Database as a basis for a sabbatical research project to place the Database in an accessible, searchable online format. Motion passed unanimously.

Moved: Barnett; second—Marchesano, that National Council open a second account with the Vanguard Group, Vanguard GMMA Fund, for deposit of E. Power Biggs Fund monies, and approve the corporate resolution for this act. Motion passed unanimously.

Moved: Barnett; second—Marchesano, that National Council open a third account with the Vanguard Group, Vanguard S&P 500 Fund, for deposit of Endowment Fund monies, and approve the corporate resolution for this act, as request by the

Endowment Fund Advisory Board. Motion passed unanimously.

Moved: Barnett; second—Marchesano, that National Council approve the change to the Treasurer only as the signatory on the existing Vanguard Group, Vanguard GMMA Fund account for the Endowment Fund, and adopt the revised corporate resolution for this act. Motion passed unanimously.

Moved: Barnett; second—Marchesano, that National Council adopt a corporate resolution with Legg Mason for the existing account. Motion passed unanimously.

Moved: Lien; second—Wechsler, that the Tannenberg Chapter be dissolved with regret. Motion passed, one opposed.

Moved: Alcorn-Oppedahl; second—Marchesano, that National Council authorize the Archives Governing Board to proceed with its plans for its 2005 Archives Symposium, co-sponsored by Rutgers University. Motion passed unanimously.

Moved: Alcorn-Oppedahl; second—Gifford, that National Council appoint Scot Huntington to act as Organ Historical Society liaison to a consortium forming

to better promote the pipe Organ, along with the American Institute of Organbuilders, American Guild of Organists, Association Pipe Organ Builders of America, American Theatre Organ Society, and the Organ Historical Society. Motion passed, one abstention.

The President introduced the topic for further discussion at a later date of development of a Mission Statement and a Vision Statement for the Organ Historical Society.

UPCOMING MEETINGS

Friday and Saturday, March 5-6, 2004, in New Orleans, Louisiana.

Tuesday and Wednesday, July 13-14, 2004, in Buffalo, New York.

Friday and Saturday, October 22-23, 2004, in Princeton, New Jersey.

ADJOURNMENT

Moved: Alcorn-Oppedahl; second—Wechsler, to adjourn. Motion passed unanimously. Meeting adjourned at 3:29 p.m.

—Respectfully submitted, Stephen Schmurr, Secretary.

—Approved Friday, March 5, 2004, in New Orleans, Louisiana.

JUSTIN HARTZ

concert organist



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