

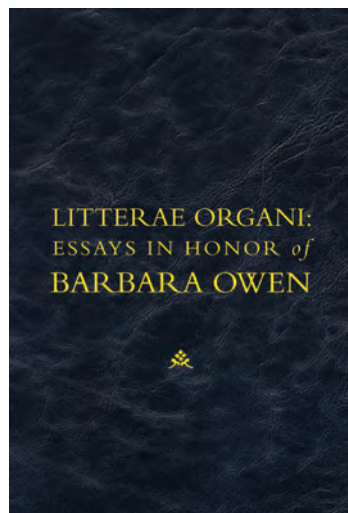
Volume 49, Number 4, Fall 2005

THE TRACKER

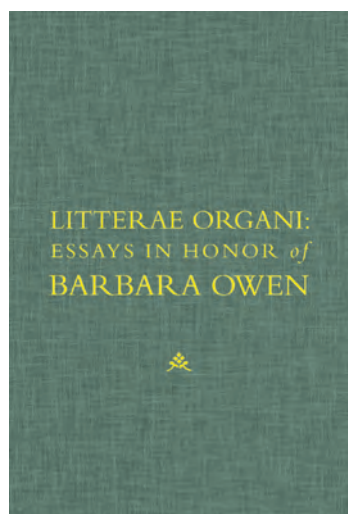
JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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TO CELEBRATE THE FOUNDING of The Organ Historical Society fifty years ago, the OHS Press is pleased to issue *Litterae Organi: Essays in Honor of Barbara Owen*. This *Festschrift* was compiled and edited by John Ogasapian, Scot Huntington, Len Levasseur and N. Lee Orr. An association of authors of international stature contributed to this publication. Contained within is an eclectic collection of original scholarship created specifically for this project. The essays include:

- ASPECTS OF THE OLD ENGLISH TRANSPOSING ORGAN
John L. Speller
- ORGANS AND ARMINIANS IN SEVENTEENTH-CENTURY CAMBRIDGE
Nicholas Thistlethwaite
- SOME OBSERVATIONS ON THREE KEYBOARD-COMPOSERS
Peter Williams
- JOHANN GABRAHN'S ORGANIZED PIANO IN CONTEXT
Laurence Libin
- OAXACA'S AMAZING ORGAN CULTURE
Susan Tattershall
- MANUAL DESIGNATIONS AS REGISTRATION INDICATORS
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- RESTORATION OF TUBULAR-PNEUMATIC ORGANS IN NORTHERN GERMANY
Uwe Pape
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Stephen Bicknell
- THE QUESTION OF EUGENE THAYER
John Ogasapian
- DUDLEY BUCK AND THE COMING OF AGE OF THE AMERICAN ORGAN
N. Lee Orr
- EARLY AMERICAN ORGAN RECORDINGS
Rollin Smith
- GILES BEACH AND THE AMERICAN CHURCH ORGAN WORKS
Stephen L. Pinel
- ORGAN RESTORATION ODYSSEY
Dana J. Hull
- WINDS OF CHANGE
Jonathan Ambrosino
- MANUEL ROSALES AND THE LOS ANGELES ORGAN RENAISSANCE
Orpha Ochse

This elegantly designed volume is available in two versions: a limited and numbered leather-bound "collector" edition of 75 copies, and a standard cloth-bound edition. The first 50 copies of the limited edition contain bookplates signed by the contributors. Features of both editions include a color frontispiece of Barbara Owen, and exquisite colored accent characters. *68 illustrations.*



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*Cover:
Dudley Buck, photographed
at about the time he was
active in Chicago*

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To Encourage and to Challenge

It sometimes takes the most insightful of guides to point out what is most readily apparent. It was therefore a very brave, and, as we now know, insightful move on the part of the founders of the Organ Historical Society to call our attention to the rich and varied heritage of North American organbuilding that was quietly slipping away in the mid-1950s. Leading the pack in her own unassuming way, Barbara Owen has remained a relentless and unfailing guide. Her drive to understand the nature or social context of a builder, instrument, composer, or historical event has consistently illuminated that which many had neglected to see. Her own literary gift has allowed her to express ideas with a clarity and concision that were only intensified by her ability to turn out a phrase of nearly Edwardian eloquence. We read what she has written not just because it is true, but because it also rings true.

The most insightful guide is not, however, single-minded. As focused as Barbara may have been on the cause of the historic American organ, she has always been acutely aware of all of the most interesting developments in the organ world. Her appreciation for the historic American organ may indeed stem from a single truism: the best instruments of all historical and national schools share common musical qualities that make them each equally interesting and significant. It is therefore most appropriate that the OHS Press Publications Governing Board has chosen to honor Barbara Owen's contributions to the field of organ study by publishing *Litterae Organi: Essays in Honor of Barbara Owen* (Richmond, Virginia: OHS Press, 2005). This Festschrift draws together the work of many of the world's top organ scholars in a volume that is elegant, entertaining, informative, and eclectic. The authors include John L. Speller, Nicholas Thistlethwaite, Peter Williams, Laurence Libin, Susan Tattershall, Lynn Edwards Butler, Uwe Pape, Stephen Bicknell, N. Lee Orr, Rollin Smith, Stephen L. Pinel, Dana J. Hull, Jonathan Ambrosino, Orpha Ochse, and the late John Ogasapian, who, along with Scot L. Huntington, Len Levasseur, and N. Lee Orr, edited the volume.

Several threads of study that have been especially important to the dedicatee are evident in this book. Of particular importance to American studies are the articles by Ogasapian, Orr, Smith, Pinel, Hull, and Ambrosino. Stephen Pinel's article on the nineteenth-century New York builder Giles Beach provides the fullest assessment to date of this builder's life and work. Particularly notable is Pinel's conclusion that Beach, although not a prolific or particularly renowned builder, built organs whose musical qualities justify bringing their creator out of the shadows cast by more famous names, such as Henry Erben or George Jardine. Two articles are devoted to nineteenth-century American composers of organ music (John Ogasapian on Eugene Thayer, and N. Lee Orr on Dudley Buck), providing a wider context in which the works of these familiar but not always understood composers can be appreciated. Jonathan Ambrosino provides one of the most creative and intriguing (perhaps even psychological) studies in the volume, a look at the rare occasions when organbuilders (ranging from E.M. Skinner to Richards, Fowkes & Co.) have altered their own work. Rollin Smith's survey of the earliest recorded examples of American organ playing and American compositions on record offers a fascinating glimpse into the burgeoning American cultural scene at the beginning of the twentieth century. Dana Hull's "Organ Restoration Odyssey" recounts how old American organs sometimes give up their secrets in the most unexpected of ways.

Several of the articles address English topics, including the contributions of John Speller ("Aspects of the Old English Transposing Organ"), and Nicholas Thistlethwaite, whose title "Organs and Arminians in Seventeenth-Century Cambridge" provides only a hint of the wide-ranging theological and cultural study that ensues. Of particular interest to this reader is the article by Stephen Bicknell ("The Bad Tempered Organ"). Bicknell, by drawing on a wealth of personal experiences and historical sources, concludes that meantone temperament was used in some English organs well past the middle of the nineteenth century, when many organs were retuned to equal temperament. For Bicknell, the current fad of tuning new organs in late-



Barbara Owen receives a copy of the Festschrift in her honor from OHS President Michael Friesen and OHS Vice President and Publications Governing Board Chair Scot L. Huntington

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opinion | CONTINUED

eighteenth-century circular tunings (such as the now ubiquitous Vallotti tuning) is neither historically justified nor aesthetically advisable. Whereas many an eye will glaze over at the mere mention of historical tunings, Bicknell's article is convincingly and wittily written, and turns a critical eye towards our own sometimes myopic attempts to seem historically relevant.¹

A number of seventeenth- and eighteenth-century topics are covered, in particular by Lynn Edwards Butler's "Manual Designations as Registration Indicators," which deals with the works of J.S. Bach, and Peter Williams's "Some Observation on Three Keyboard Composers," which brings the author's inquisitive mind to bear on works by Frescobaldi, Bach, and Domenico Scarlatti. Laurence Libin provides a thorough and fascinating study of an organized piano (i.e., a combined square piano and organ) built by Johann Gobrahn in St. Petersburg in 1783, and Susan Tattershall delivers a travelogue of the unusual and the unexplored in her article "Oaxaca's Amazing Organ Culture."

History is still alive, of course, and so it is fitting that a volume dedicated to Barbara Owen should conclude with a contribution that ties past, present, and future together, all from another venerable scholar of the American organ, Orpha Ochse. "Manuel Rosales and the Los Angeles Organ Renaissance" pays tribute to an important living organbuilder in a delightful way—indeed, the photo of a very young Rosales with his accordion is well worth the price of admission alone. The volume also contains a dedicatory preface (here punnily called "Forward") from The C.B. Fisk Company, a short biography of Barbara Owen, a color photograph of the dedicatee at the 1723 Zacharias Hildebrandt organ in Störmthal, Germany, as well as a selected but sizeable bibliography of her writings.

Stephen Pinel concludes his article with its genesis, i.e., how he came to devote his attention to the organbuilder Giles Beach in the first place. After recounting how he and Barbara Owen, after listening to a concert played on a restored Beach organ, had "bemoaned the lack of even basic information on Beach," he notes that Barbara "encouraged and challenged" him to turn his attention to a study of the builder's life and work. Barbara Owen's encouraging and challenging words surely form a prominent backdrop to all of the articles presented in this volume, and those who read it will gain not only a deeper understanding of the organ, but a greater appreciation of the extent of her contribution to the art of the organ. 

NOTE

1. William Horatio Clark reported encountering an organ in Boston in the 1850s that was "tuned in the unequal temperament, which caused all modulations into keys remote from C to seem wild and repulsive." William Horatio Clark, *The Organist's Retrospect: An Autobiography of Ernest Onslow* (Reading, Massachusetts: E.T. Clark, 1896). Further research needs to be done on temperaments used on American organs, and especially how late into the nineteenth century non-circulating temperaments such as meantone might have been employed.

Errata for the 2005 Handbook

Corrections are noted in bold typeface

Page 1: "Pierce" should read "**Peirce**."
(Source: organ nameplate in the collection of Bruce Gardzina)

Page 1: Bruce Gardzina's middle initials should read "**S.F.**"

Page 1: "Delisle" should read "**DeLisle**."
(Source: DeLisle Organ Co. records)

Page 35: Omitted from Swell specification:
VIOL D'ORCHESTRE 8'.

Page 51: The description of the Great 4' Wald Flute should read "13-**56** open wood, inverted mouths. . . ." The description of the Great 8' Cremona should read "18-**54** common metal resonators, **55-56** common metal flues." The description of the Swell Hautboy should read "18-**54** common metal resonators, **55-56** common metal flues." (Source: Robert Newton)

Page 59: The photograph of the Hook & Hastings Co. nameplate is a duplicate of the photograph on p. 47. This is the nameplate on the organ at Bridgewater United Methodist Church (p. 47).



This is the photo that should have appeared on page 59

Page 69: The first paragraph in the right hand column should begin "In **1957** the Lutheran Church on West Newton Street. . . ." (Source: the church's website: www.flc-boston.org)

Page 104: In the second paragraph, "Three Lafarge windows. . ." should read "**Five** Lafarge windows. . . ."

Pages 120, 121, 122: The address of the church should read "**6 Plympton Street**."

Pages 124, 125, 126: The address of the church should read "**2 Webster Street**."

Page 165: The description of the Swell 8' Viola should read: "1-12 zinc, 1-10 **stopped** quintadenas. . . ." The description of the Pedal 8' Flute should read "**Flôte**." (Sources: Robert Newton and Matthew Bellocchio)

Page 174: The artist's biography should read that Philip Jones was born in Preston, England, in **1949**. (Source: Philip Jones)

Page 197: The Great and Swell both have pneumatic assists for notes 1-12. (Source: Robert Newton)

Page 198: The Choir has pneumatic assists for notes 1-12. (Source: Robert Newton)

Page 221: At First Parish Church in Duxbury, the description of the Great 8' Dulciana should read: "**Borrows 1-12 (tubed) from Stopped Diapason Bass Gr.**; 13-17 zinc," (Source: Robert Newton)

Page 227: At the Church of the Pilgrimage in Plymouth, the Great 8' Trumpet should read "8' **TRUMPET**." (Source: Matthew Bellocchio)

Page 282: The address of Centre-Trinity United Methodist Church should read "**473** County Street."

Page 283: The address of Centre-Trinity United Methodist Church should read "**473** County Street."

Dear Editor:

I am writing with regard to the works list of Eugene Thayer on page V of the introduction to the recently published *The Organists' Journal and Review* [by Eugene Thayer, OHS Press, 2004]. Three offertories are listed under the collection *Organist Reliance*. I have three offertories in my possession. If these are the same pieces, I am able to supply the following details:

La Contemplation (Offertoire for Vox Humana), Opus 8, No. 1, White, Smith and Perry, 1870

La Dévotion (Offertoire), Opus 8, No. 2, White, Smith and Perry, 1870

Grand Offertoire de Noël (Christmas Offertorium), Opus 8, No. 3, White, Smith, and Co. 1879

We owe a debt of gratitude to those who gave us this reprint and the excellent introduction.

Sincerely,
Rosalind Mohnsen
Malden, Massachusetts



Photo: Chicago Historical Society

Dudley Buck Comes to Chicago

BY N. LEE ORR

In February 1868 the *Hartford* [Connecticut] *Courant* reported that “Mr. Dudley Buck, of this city has been to Chicago to test the powers of the great organ lately introduced into the First Baptist church in that city.” Buck had been touring as a recitalist since his return from Europe in 1862, and by the time he was invited to play in Chicago he had become arguably the most popular concert organist in the country. He had studied at the Leipzig Conservatory for nearly two years before moving on to Dresden in 1859 to study with the respected German organist Johann Gottlob Schneider. Schneider was one of the first organists since the Baroque period to develop the pedal technique needed to perform the difficult pedal parts in Bach’s organ music. He had also been a friend of Mendelssohn’s, and had played a critical role in the revival of Bach’s organ music. It was a quiet and unobtrusive style of pedal playing that Schneider passed on to his young protégé from Connecticut. W.S.B. Mathews, the prominent Chicago journalist, later explained that, aside from the performances of John Knowles Paine, Buck’s “pedal playing was far ahead of anything then existing in America. In fact, Mr. Buck’s organ playing has rarely or never been duplicated, for while greater virtuosity may have appeared in America since, there has been no other concert organist with so much natural gift for music.”¹

The organ Buck dedicated at First Baptist in Chicago was a three-manual, forty-four-stop organ built in 1867 by William A. Johnson of Westfield, Massachusetts (Opus 216). The organ was not only the largest in the city, but it displayed important innovations, and Johnson would have been eager for it to be dedicated by the finest player available. The Great contained a 5 1/3’ Quint and nine ranks of mixtures (although no

Cornet), as well as a full chorus of trumpets. The Swell had principals, including a Mixture IV, but the reed chorus lacked a 16’ stop. The Swell also had a string and Vox Celeste, as well as what may have been Johnson’s first Vox Humana. On the choir were a 4’ Suabe Flute and a rare Mixture.² Buck surely had become acquainted with Johnson before traveling to Chicago to play, although we don’t know exactly when the two men met. His professional relationship with the organbuilder was another fascinating synchronicity such as occurred so often in Buck’s professional life, and resulted in his wielding an important influence on the development of choral and organ music in this country.

Buck had begun attracting national attention in November 1865, when he presented the first of three series of organ recitals at the North Congregational Church in Hartford, where he was organist, playing the three-manual E. & G.G. Hook from 1850 (Opus 110). Buck opened the series on 25 November 1865 with the E-flat Major Fugue (“St. Anne,” BWV 552) by Bach. In total he performed nine Bach works. In addition, Mendelssohn’s music appeared frequently on Buck’s recitals, which also included his own works and those of contemporaries such as A. Batiste and Louis Lefébure-Wély. Buck presented a second series in September 1866 at the Second Congregational Church while the Old North Church was being

Above: Stereo-optic card depicting St. James Episcopal Church in Chicago ca. 1870, after the relocation of the tower to the northwest corner, and before much of the main building was destroyed in the fire of 1871

demolished to make way for a replacement. The success of these recitals, played on the three-manual 1854 Johnson organ (Opus 35), prompted Buck to give a third series of recitals. Typical of his performances was his dedication of a new William A. Johnson organ of thirty-two registers and two manuals at the Second Baptist Church of Suffield, where Buck put the pedals “to a severe test . . . yet in the most rapid pedal passages (as in the ‘Tannhäuser March’) they were quite noiseless in their action,” as the *Hartford Courant* of 23 February reported. For his home, he purchased a modest Johnson organ of two manuals and thirteen stops in 1867.

For his Chicago recital Buck’s reputation seems to have preceded him, for according to the *Tribune*, he was greeted with “an audience which occupied every seat, and filled every available inch of standing room.”³ Buck delighted the audience with a program guaranteed to please everyone, even those who were not particularly astute. He began with W.T. Best’s transcription of Meyerbeer’s *Schiller’s March*, followed by the last three movements of Buck’s own *Grand Sonata in E-flat*, which concludes with a rousing fugue on *Hail Columbia*, whose subject first appears in the Pedal and works its way through some of the most contrapuntally complicated organ writing ever to have appeared in this country. He continued with the overture to Franz Lehar’s *The Merry Wives of Windsor*, and then concluded with his *Concert Variations on “The Star Spangled Banner.”* When an encore was demanded, he followed with his variations on *Home Sweet Home*. The writer for the *Tribune* rejoiced that the recital was “devoid of claptrap,” further observing that Buck’s playing showed him to be a “first-class organist, worthy of a pupil of Schneider, Reetz [*sic*], and Richter He exhibited a thorough mastery of the instrument, bringing out powers and beauties unknown before.” Notably, it was “as a pedal performer that Mr. Buck acquitted himself most worthily.” He displayed that quiet, subtle pedaling, “absolutely without noise, and effected with the least possible expenditure of motion.” Some of the parishioners from Chicago’s St. James Episcopal Church must have been in the audience, for discussions ensued at some point about Buck’s moving there as organist and director of music. By December negotiations had progressed to the point that the *Musical Independent* of December 1868 observed, “Dudley Buck, Jr., the distinguished organist, is said to contemplate taking up residence in Chicago. We bid him welcome.” By May of 1869 he had moved himself and his family to Chicago as music director at St. James, where, as the journal reported, “he has a poor organ, but a good salary. His audience is eminently a fashionable and recherché one.”

The Chicago Buck moved to in 1869 had become the economic center of the Midwest. The city was established in the eighteenth century as a trading post near the southern end of Lake Michigan. In 1803 the building of Fort Dearborn encouraged further growth, and the dirty, unattractive village was incorporated in 1833, receiving its city charter in 1837. By the time Buck arrived, the city had just under 300,000 inhabitants, swelling continually with the many European immigrants who came there to do the backbreaking pick-and-shovel work on the ninety-six mile Illinois and Michigan Canal. By 1860 half of Chicago’s 110,000 citizens (up from only 30,000 in 1850) were foreign-born, including 21,000 Germans, 20,000 Irish, and 2,200 Scandinavians. What initially fueled Chicago’s roaring economic engine was the water connection with New York City, made possible by the completion of the canal in 1848. That same year the first telegraph line reached the city, the first steamship arrived from Montreal, Cyrus Hall McCormick (the future “Reaper King”) arrived from the Shenandoah Valley, and, in March, the Chicago Board of Trade was established to manage the region’s booming economy. Finally, construction commenced on Chicago’s first railroad to connect the city to farms and prairie villages. By 1857 Chicago had ten major railway lines with nearly three thousand miles of track, bringing some

one hundred trains a day into the city. By the time the Confederate forces fired the first shots on Fort Sumter, more railroads converged on Chicago than on any place else in the world. No other city northwest of the eastern seaboard controlled as much commerce for such a vast geographical area. Soon Chicago dominated the trade in grain, lumber, as well as meat packing, and mail-order sales.⁴

Buck must have planned to remain in Chicago for a good while, since he invested heavily in the city, drawing on the considerable estate he had inherited from his prosperous shipping merchant father, who had died in 1867. Not only did the young musician build a large brick house of thirteen or fourteen rooms with basement on the corner of Cass and Illinois Streets, but he also constructed a music hall adjacent to the house. The hall measured about 1,000 square feet, decorated with frescoes, and accommodated almost 200 people. In it Buck installed a three-manual Johnson Organ (Opus 294), an upright Steinway & Sons piano, and his considerable music library, which was possibly the largest collection of scores and books in the Midwest at the time.

Filling one whole end of the room was the twenty-two-stop Johnson organ, with its fifty-eight-note manual and thirty-note pedal compass. Johnson apparently constructed the organ rather quickly after Buck accepted the appointment, as it was ready for exhibition at the Johnson factory in Westfield, Massachusetts, on 9 August 1869, only months after Buck had moved. The case was of black walnut, with a central arch above the manuals, and a bust of Beethoven on a pedestal dominating the instrument. The pipes in the central section were of unpainted spotted metal, while the side fields gleamed with gold and silver leaf, set in relief by touches of black. The organ contained a rare Pedal vent, which allowed a combination of Pedal stops to be set and then brought on or off by a quick action of the foot, admitting or denying wind to the Pedal windchests. The organ also had two pre-set combination pedals for each manual division, as well as pedal reversibles for the Great to Pedal and 16’ Solo to Great couplers. Wind was supplied by water blower, which reportedly supplied perfectly steady wind. The stop nomenclature also reveals Buck’s progressive ideas about organ design. The use of the term “Principal” for the 8’ Open Diapasons in the Swell and Great resulted from Buck’s European experience. The term “Rohr Flöte” was also used to describe the Great Stopped Diapason. The knowledgeable reviewer for the *Musical Independent* praised the instrument:

The Gamba in the “Great Organ” is remarkably fine; indeed, many connoisseurs pronounce it the best in the city. We are not prepared to give it so high praise, yet it is undoubtedly a beautiful stop. The reeds are more excellent than Mr. Johnson usually gives us. The balance of tone in the full organ, and the proper relation of the several stops to each other is very excellent. The principal (open diapason) in the great organ is too “stringy” to suit our ear. We prefer the rich mellow English diapason. But beyond this we are scarcely disposed to criticise.⁵

Soon Buck turned his full attention to St. James Church, prompted by the church’s decision to increase its music program after having recently enlarged its sanctuary; the music performed inside the stately new edifice would confirm the new level of social prominence of its affluent members. The building had been constructed in 1857, but, following the Civil War, the congregation felt the church needed to reflect its improving economic status, eventually spending about \$100,000 on remodeling—an enormous sum in the late 1860s. The 1867 plans called for more comfortable pews, the removal of the tower from the center of the west front to the northwest corner, and for a stone facade built to the street. The chancel, recessed into the east end of the church and measuring about thirty-five feet wide and eighteen feet deep, was elevated four broad steps above the congregation, and

was defined by a rail, with the altar on an inner platform. Choir stalls surrounded it, punctuated by Gothic columns topped by ornamental gables and pinnacles in black walnut. The new chancel ceiling glowed with a cerulean blue, enlivened with Greek crosses inside circles, surrounded by vine tracery and *fleurs de lis*, all brightened by gilded stars. Polychrome covered the walls of the chancel, while the stalls and recesses were lined with crimson silk plush. Crimson velvet covered the altar, and the rearedos was covered in green velvet with gold highlights. Velvet cloths dressed the pulpit and lectern. The lofty wood ceiling was supported by spacious arches and painted black walnut, with the bases standing on stone corbels set in the walls over the galleries. The ceilings under the galleries, like the main interior, were French gray, laid out in large squares and marked by lacework in fresco. The cross beams of the roof divided the ceiling into panels, which were painted a lighter blue than the chancel ceiling, with a rich border in fresco and a deep lace tracery. The move of the tower to the corner now allowed congregants to walk through a spacious vestibule upon entering the church, over which was placed a chapel for Sunday School. The congregation first celebrated in the new building on Christmas Eve 1870.⁶

Consistent with the other socially fashionable churches in the city, St. James boasted a strong music program, which Buck's leadership only strengthened. Upon his arrival he persuaded the vestry that the old organ would not do, and they agreed to purchase a new instrument from William A. Johnson. When the new church had been built in 1857, the old Hall & Labagh organ—once considered a grand instrument—had been moved to the new building. The three-manual, thirty-eight-stop Johnson organ (Opus 334) was valued at \$12,000, although the parish supposedly paid only \$7,000, probably as a result of Buck's friendship with Johnson. Again, the manual compass was fifty-eight notes and the pedal thirty notes. The instrument was designed according to Buck's specifications, with the newly patented pneumatic attachment on the Great and Pedal, which made the touch lighter. The elegant black walnut case matched the church's interior, and enclosed over 2,500 pipes. Of particular note were the Solo 16' Euphone, as well as the seven-stop Pedal division.

Buck's work at the church prospered almost immediately. By Christmas he had nearly twenty-five people in his choir—a large number for an Episcopal church at the time—along with the paid quartet. His considerable gifts as a private teacher began attracting a growing number of students as well. One J.M. Stillman studied voice with Buck in Chicago: "I was one of his pupils at the time. I cannot say enough of the way Dudley Buck managed his pupils. Although not a singer, Buck understood the capacity of the human voice."⁷

From Chicago his reputation as a composer of anthems and organ music began to spread across the nation. By 1890 an article in the *Musical Courier* about American composers could boast: "Chief among them by reason of his long popularity and national reputation, as well as by the great number of his works, is Mr. Dudley Buck. Of all American composers, he is undoubtedly the most widely known and appreciated in his own country."⁸ The main reason for this evaluation surely lies in Buck's concentration on organ and choral music. Outside the popular sphere, the church was the primary place where Americans encountered American compositions, whether as choir singers, congregation members, or listeners to oratorios, cantatas, anthems, and organ works. To these genres Buck devoted much of his effort as a composer, doing so in the spirit of blending elevation with accessibility. Buck's many years of working with choir members gave him a sure sense of their tastes and technical limitations; he learned to write anthems that offered both a challenge and substance.

Buck's experience as an organist also enabled him to write the most significant music for the instrument that had yet been penned by an

American. As larger organs began to be built and as organ recitals became more popular after mid-century, the need for better literature grew. Composers responded to this need by writing original, high-quality organ music appropriate for the instrument, whether in the service or the recital setting. In the few years between 1866 and 1871 (which included his time in Chicago), Buck's compositions, along with his own performances and teaching, did much to establish a new model of professional quality and artistic excellence in American organ music. Buck was one of several American composers (including John Knowles Paine, Eugene Thayer, George Whiting, George Chadwick, and Horatio Parker) who cultivated the classical genres of organ literature: preludes and fugues, canons, trios, sonatas, variation sets, and concert pieces. Mendelssohn was their model as they produced such splashy works as *Grand Sonatas* or *Grand Concert Fantasias* to demonstrate their technique, while also appealing to elite tastes.

In an era when few American or European composers wrote for the instrument, Buck set a precedent with his original compositions, demonstrating musical depth, expansive formal design, technical challenge, and artistic quality. His organ music falls into three major categories: concert hall, church voluntaries, and pedagogical pieces. Like Bach's *Orgelbüchlein*, the didactic pieces were also suitable for church. His uncommon craftsmanship, instinctive understanding of the organ, and thorough training in Leipzig enabled him to bring to the literature a new contrapuntal sophistication, lyrical beauty, and artistic level. With his first *Grand Sonata in E-flat*, (Opus 22, 1866) he immediately raised the level of organ repertoire in this country by writing professional-quality organ music. It was also the first serious organ sonata composed and published by an American. His second sonata, written in 1877 for his brilliant pupil Clarence Eddy, shows Buck's musical growth, with its three movements, astonishing technical demands, and contrapuntal sophistication.

Buck's four variation sets marked another milestone in this country's organ music. In a time when American organ writing rarely moved beyond basic hymn textures, with diatonic harmonies, restricted (if any) pedal writing, and little development, Buck composed four concert variations emulating the demanding technique of the Bach trio sonatas, but based on beloved American melodies. Like Bach, Buck also used chromatic harmony for expressive purposes, something almost completely new to American organ literature.

Buck continued his active concert life during his time in Chicago, with the result that his influence on organbuilding throughout the country was considerable. The 1860s saw the appearance of continental stop-names and tonal concepts, a departure from the heavily English style of earlier organs. Buck's positive influence shows in Johnson's organs from around 1866, as Barbara Owen has pointed out.⁹ Buck had commissioned a two-manual, Johnson organ for a room in his home in Hartford, "which Mr. Buck has fitted up in his house for the use of his pupils and private musical parties," as the *Hartford Courant* of 18 July 1867 observed. Buck's European experience showed in his design of the organ, which included a manual compass of fifty-eight notes, previously used by Johnson only on his largest instruments, and a pedal compass of thirty notes, the largest pedalboard the builder had constructed to date. In spite of its small size, Buck's Hartford organ contained two reed stops, and the Great had a three-rank mixture, though no four-foot principal. From 1869 on, Johnson begins employing European terms such as Harmonic Flute, Hohl Flöte, Doppel Flöte, Rohr Flöte, Gamba, and Geigen Diapason. While these names had been known in Boston, it seems quite likely that Buck influenced Johnson to begin using these stops in his organs. Buck's influence also shows in the increase of Johnson's manual compass from fifty-six to fifty-eight or sixty-one notes, the expansion of the pedal compass to

twenty-seven or thirty notes, the decrease in divided stops, and the replacement of the old hook-down swell control by a balanced swell pedal. Since the Johnson firm was to become one of the most important American organbuilders during the last three decades of the century, Buck's influence on the development of the organ in the United States was indeed considerable.

Buck had deeply impressed the Johnson folks when he first visited the organ factory in Westfield. Seeking to test the extent of his pedal technique, they put a cloth over the pedals to see if he could really hit the right notes without looking. William A. Johnson apparently realized that he and the talented young organist could mutually benefit from a professional relationship and begin sending Buck out to demonstrate his new instruments. Once again, Buck showed himself a leading figure in another aspect of America's emerging classical music life: the touring concert artist. Indeed, Buck's own recital touring outside Hartford for the next fifteen years did much to popularize the organ in Victorian America. Buck played a significant role in establishing an American tradition of technically proficient organ performance, artistic programming, professional training, and a clear notion of how the instrument might be standardized. After their advanced training in Germany, Buck and John Knowles Paine became leading advocates of the organ music of Bach and Mendelssohn, and did much to elevate the level of organ performance in this country. These two men, however, were among the few outstanding organists performing in this country in the 1860s and 1870s. George W. Morgan, Samuel P. Warren, and Eugene Thayer played generally as well as Buck and Paine, but of the five, only Buck seems to have possessed what we today would call charisma. Many contemporary reports attest to his ability to hold the interest of the audience with his personality as well as his playing, which apparently was singularly arresting. The record also consistently attests to his facile pedal and manual technique. Journalist W.S.B. Mathews later explained that, "It was not until Dudley Buck came home from Germany and began to be sent out by Johnson to show off his organs, that legitimate organ playing began to have a run outside very limited circles in large cities."¹⁰

In 1869 Chicago's Centenary Methodist Episcopal Church began a series of concerts every Saturday afternoon, which Buck inaugurated on 28 August. Soon he had become the most celebrated musician in the city. Centenary Methodist's series typified the increasing prominence the organ and its music were enjoying in Victorian America, arguably as a result of the installation of the Boston Music Hall organ by the firm of Frederick Walcker of Ludwigsburg, in 1863. The most hotly debated topic for organists in the 1860s and 1870s was the contentious issue of repertoire, which divided the organ world into two overlapping camps. One group felt little responsibility to do anything but entertain their audiences. These organists did not hesitate to fill their programs with the most trivial works, such as variations, impromptus, storm scenes, fantasies, and the like. Organists on the other side of the debate espoused what many contemporary commentators had argued, i.e., that music wielded the greatest influence over individual morality and behavior. For this reason, organ recitals were to consist of "true, grand organ music, well played and mated with the soul which the great composers gave it," as the *Musical Visitor* wrote in February 1875. Many chose a middle road, programming both serious and light selections, hoping to gain their audience's trust before edifying them with genuine organ music. Of these, Buck was the most successful. Buck well understood the challenge of performing music from the European classical tradition in America. Many of the places where Buck performed had literally never hosted a professional organist. Moreover, the majority of his listeners brought little artistic frame of reference to his concerts. He would not

betray his artistic vision by performing nothing but crowd pleasers. On the other hand, he did not want to program recitals of such esoteric, unfamiliar, challenging works that few of his listeners would be able to follow.

Gradually, as Buck and serious performers of his generation increased the number of original works in their active repertoire, the quality of organ recitals in the early 1870s began to improve. After only a few years of playing in Hartford, Buck had brought his recitals to the point where nearly every concert included a major work by Bach or Mendelssohn. Playing in Chicago for the first time, he backed off a little and performed a more overtly popular program. As has been noted, however, the writer for the *Tribune* felt that it was on a high level, "devoid of claptrap," which only indicates how dreadfully low the actual standard was, especially the farther away from the eastern seaboard one traveled. Now, after having been in Chicago for six months, Buck felt more artistically secure and moved back to playing original organ literature. With the recitals for Centenary Methodist his concert programs began to include once again works by Bach and Mendelssohn, as well as his own *Grand Sonata in E-flat* and variation sets. The reviews continued to laud him. One typical critic wrote in October 1869, "His pedal playing is exceedingly clear, even and quiet. His manual playing is always neat and reliable. His registration pleased us more than on any former occasion."¹¹

Another Chicago reviewer who had been present for Buck's first Chicago recital at First Baptist also commented on Buck's repertoire and playing. Not long after moving to Chicago, Buck became acquainted with W.S.B. Mathews (1837–1912), a young musician, journalist, and teacher who would become an influential music critic and a good friend. A New Hampshire native, Mathews had moved to the Chicago area in 1865 and would become one of the most respected music journalists of his era. In an age noted for hyperbole, flowery prose, and journalistic pandering, his honesty and astute observations, delivered in a no-nonsense style, earned him a large readership and respect from professional and amateur musicians alike. Mathews was proud of the fact that his writings brought young musicians to the attention of the musical public. Indeed, he would play a significant role in bringing Buck and his music to the notice of the country. The two men became acquainted shortly after Buck's move to Chicago.¹² The Chicago journalist's first professional encounter with Buck misfired, however. His "absolutely truthful" opinion, as one student characterized it, abruptly dismissed Buck's organ recital in 1868 at the First Baptist Church, the one the *Tribune* writer felt was "devoid of claptrap." Mathews held to a higher ideal, and despaired: "The programme does not embrace one piece of real noble organ music. Alas! For the times we are fallen on."¹³ The next year, however, after hearing Buck play again, Mathews reversed himself, calling Buck "unquestionably the most competent organist we yet have."¹⁴ Buck remained in strong demand as a soloist until he later decided to retire from concertizing. Mathews was soon won over, for he became one of Buck's most vigorous journalistic supporters.

After settling in at St. James, Buck continued his concert touring throughout the Midwest and Northeast. On 8 October 1871 he was in Albany, New York, preparing to play a concert, when he received a telegram from his wife telling him that their house was in danger. The Great Chicago Fire had begun. For weeks Chicago had been dried out by one of the worst droughts in recent memory. A prairie wind had been blowing the heat of the grasslands over the city, which consisted largely of pine structures. With winter imminent, residents had been storing hay to feed horses and livestock in barns and stables. Coal and heating oil were also being readied. It seemed almost as if the city were awaiting the conflagration. Indeed, the *Tribune* prophetically wondered just hours before the Great Fire began, "The absence of rain



Photo: Chicago Historical Society

Contemporary print derived from a sketch by Theodore R. Davis of refugees fleeing the Great Fire through Potter's Field toward Lincoln Park

for three weeks [has] left everything in so flammable a condition that a spark might set a fire which would sweep from end to end of the city." About 9:00 PM on Sunday evening, 8 October 1871, the watchman in the courthouse tower saw flames on the west side of the city, near Canalport Avenue and Halsted Street. Eventually seventy-three miles of streets and 17,450 buildings were destroyed, at a loss of \$190 million, and 100,000 people were left homeless. While 120 bodies were recovered, at least that many more died uncounted because they fell from bridges into the river, or were completely consumed by the searing heat, "leaving no trace of a life or death."¹⁵

After completing the Albany concert Buck received news that his house, concert hall, organ, musical scores, and personal manuscripts had all burned. His wife saved three or four trunks of things, as well as herself and their family. Buck finally managed to get back to Chicago on Wednesday. "I do not wonder, therefore, that he turned his face toward Boston," Mathews soon wrote for *Dwight's Journal of Music*.¹⁶ I suspect Buck was so traumatized by the enormous personal and professional loss that he simply turned his back on the city forever. He moved to Boston, where he completely redirected his professional life. He ceased concertizing, with the exception of the occasional recital, and only occasionally wrote organ solos or choral anthems. Encouraged by the response to his secular cantata for the World Peace Jubilee in 1872, he turned his compositional energies to writing nearly a cantata a year for the next twenty years. In 1875 he moved to New

York, and two years later he accepted the position of music director and organist at the prestigious Church of the Holy Trinity in Brooklyn.

Buck grew old with the Victorian century. Retiring from the Church of the Holy Trinity in January 1901 after twenty-five years of service, he played briefly at Plymouth Congregational Church, starting on 4 May 1902, exactly forty years after beginning his first position at the North Congregational Church in Hartford. His influence continued well into the new century, for many of the leaders of the next musical generation studied with him, including George Chadwick, Charles Ives, Clarence Eddy, Frederick Grant Gleason, and Harry Rowe Shelley. He taught at the New England Conservatory, and Yale University offered him a position as organ instructor, although he declined to move to New Haven. When Gerrit Smith proposed establishing an American Guild of Organists to raise standards in the organ profession, Buck was named honorary president for the first term, 1896–99.¹⁷

In September 1903 Buck disposed of his property and departed for Europe with his wife. Buck's reputation in his later years stood high. A few weeks after the death of Edward MacDowell in January 1908, the *New York Press* carried an article on Buck, with a picture identifying him as "Dudley Buck. Dean of Living American Composers." Now that MacDowell had died, the article declared, "Dudley Buck is, perhaps, the leading living American composer . . . A legion of churchgoers of three generations have sung his songs and listened to his music."¹⁸ Buck remained abroad until the summer of 1909, when he returned to

the United States. He died on 6 October 1909 in West Orange, New Jersey, at the home of his son, Dudley Buck, Jr., a noted tenor. He was buried in Rosedale Cemetery in Linden, New Jersey.

The most apt comment on Buck's work in Chicago comes from Mathews, who wrote a personal essay on Buck's departure the month after the fire. He concludes:

And it is for this that I am particular to mention all these things. During the three years that he has been in this city, he has done more to elevate the tone of the profession than any other man. All the best church organists of the city, except one or two, have taken lessons of him; and every one of them has a higher opinion of Dudley Buck's ability as an organist, than before he was brought close enough to admit of measure. As a teacher of advanced Harmony, Counterpoint and Fugue, he had a monopoly in this locality, and in my opinion deserved it. This is the greatest musical loss that the fire brought us.¹⁹

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NOTES

1. W.S.B. Mathews, ed., *One Hundred Years of Music in America* (Chicago: Howe, 1880; repr., New York: AMS Press, 1970), 681–82.

2. *The Bicentennial Tracker* (1976): 44.

3. 7 February. Cited in the *Hartford Courant*, 12 February 1868.

4. Donald L. Miller, *City of the Century: The Epic of Chicago and the Making of America* (New York, London: Simon & Schuster, 1996), 89–92.

5. *The Musical Independent*, November 1869, 380.

6. Rima Lunin Schultz, *The Church and the City: A Social History of 150 Years of Saint James, Chicago* (Chicago: The Cathedral of Saint James, 1986), 186–88.

7. *Hartford Courant*, 11 December 1909.

8. *Musical Courier*, 9 April 1890, 324.

9. Barbara Owen, *The Organ in New England* (Raleigh: Sunbury Press, 1979), 825.

10. Mathews, *One Hundred Years*, 240.

11. *Musical Independent*, October 1869, 371.

12. James Wesley Clarke, "Prof. W.S.B. Mathews (1837–1912): Self-Made Musician of the Gilded Age" (Ph. D. diss., University of Minnesota, 1983), 26, 166–67.

13. *Dwight's Journal of Music*, 15 February 1868, 189.

14. *Dwight's Journal of Music*, 9 October 1869, 117.

15. Miller, *City of the Century*, 143–59.

16. *Dwight's Journal of Music*, November 1871, 125.

17. The minutes from the 13 April 1896 meeting noted that "Dr. Hancett reported the action of the original Membership Committee in securing the consent of Mr. Dudley Buck to the use of his name as its candidate for Honorary President, and, on the motion of Mr. Woodman, Mr. Buck was elected by a rising vote, amid unmistakable signs of enthusiasm." *The American Organist* 29, No. 2 (February 1995):80.

18. *New York Press*, 16 February 1908.

19. *Dwight's Journal of Music*, 4 November 1871, 125


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**ORGAN IN THE MUSIC HALL OF
DUDLEY BUCK'S CHICAGO RESIDENCE**

William A. Johnson Opus 294 of 1869

Destroyed by fire, 8 October 1871

Source: brochure for an exhibit in the Johnson factory, 9 August 1869

GREAT

| | |
|------------|------------------------------|
| Principal | 8' 58, <i>metal</i> |
| Gamba | 8' 58, <i>metal</i> |
| Rohr Flöte | 8' 58, <i>wood and metal</i> |
| Octave | 4' 58, <i>metal</i> |
| Mixture | II 116, <i>metal</i> |
| Mixture | III 174, <i>metal</i> |
| Trumpet | 8' 58, <i>metal</i> |

SWELL

| | |
|-----------------|---------------------|
| Principal | 8' 58, <i>metal</i> |
| Salicional | 8' 58, <i>metal</i> |
| Stop'd Diapason | 8' 58, <i>wood</i> |
| Violin | 4' 58, <i>metal</i> |
| Traverse Flute | 4' 46, <i>metal</i> |
| Oboe | 8' 58, <i>metal</i> |

SOLO

| | |
|------------------|---------------------|
| Keraulophon | 8' 58, <i>metal</i> |
| Dulciana | 8' 58, <i>metal</i> |
| Melodia | 8' 58, <i>wood</i> |
| Flute Harmonique | 4' 58, <i>metal</i> |
| Piccolo | 2' 58, <i>metal</i> |
| Clarionet | 8' 58, <i>metal</i> |

PEDALE [*sic*]

| | |
|-----------|---------------------|
| Principal | 16' 30, <i>wood</i> |
| Bourdon | 16' 30, <i>wood</i> |
| Flöte | 8' 30, <i>wood</i> |

MECHANICAL MOVEMENT

| |
|--------------------------|
| Swell to Great |
| Swell to Solo |
| Solo to Great |
| Solo to Great Sub-Octave |
| Swell to Pedale |
| Great to Pedale |
| Solo to Pedale |

COMBINATION PEDALS

| |
|---|
| 1 and 2 act on Great Organ |
| 3 and 4 act on Solo Organ |
| 5 and 6 act on Swell Organ |
| 7 acts on Pedale Ventil |
| 8 acts on Great to Pedale Copula [<i>sic</i>] |
| 9 acts on Tremblant |
| 10 acts on Solo to Great Sub-Octave Copula [<i>sic</i>] |

ORGAN IN ST. JAMES EPISCOPAL CHURCH, CHICAGO

William A. Johnson Opus 334 of 1870

Destroyed by fire, 8 October 1871

Source: *Musical Independent*, January 1871, p. 11

GREAT

| | |
|---------------|-----|
| Open Diapason | 16' |
| Open Diapason | 8' |
| Doppel Flute | 8' |
| Gamba | 8' |
| Rohr Flute | 8' |
| Octave | 4' |
| Hohl Flute | 4' |
| Mixture | II |
| Mixture | V |
| Trumpet | 8' |
| Clarion | 4' |

SWELL

| | |
|---------------------------|-----|
| Bourdon | 16' |
| Principal | 8' |
| Stopped Diapason | 8' |
| Salicional | 8' |
| Quintedena [<i>sic</i>] | 8' |
| Violina | 4' |
| Octave | 4' |
| Flauto Traverso | 4' |
| Mixture | IV |
| Tenoroon Trumpet | 16' |
| Cornopean | 8' |
| Oboe | 8' |
| Vox Humana | 8' |

SOLO

| | |
|---------------|-----|
| Keraulophon | 8' |
| Dulciana | 8' |
| Melodia | 8' |
| Flute d'amour | 4' |
| Piccolo | 2' |
| Euphone | 16' |

Restoring a Rare Pre-Civil War Organ in Rural Indiana

BY HAL GOBER

When the phone rang in the rectory of St. Patrick's Church in Lagro, Indiana, one day not long after the end of World War II, the pastor must have thought it a joke. The voice on the other end, after ascertaining that St. Patrick's had a pipe organ, asked whether the pipes were actually still in the organ. The incredulous response "of course" was met with the caller's suggestion, "Why don't you go check?" The caller, a conscientious scrap dealer in the area, had bought organ pipes from an apparent thief, and he had charitably taken it upon himself to track down their rightful owner.

Thus begins the opening chapter in the tale of the restoration of this important little pre-Civil War organ. The story continues with the return of many of the pipes, as well as the clear vision of the church's caretaker, Paul Bever, who for decades protected the pipes from being discarded, realizing that they were worth keeping for restoration. The organ's story includes the eventual closing of the church—the Roman Catholic Mother Church of the Wabash Valley—as an active parish, the placing of the 1873 building on the National Register of Historic Places, and the founding of the Friends of St. Patrick's, a historical society that works with the Roman Catholic Diocese of Fort Wayne to ensure the preservation of the building and its contents. This organization ultimately arranged and raised the funds for the organ's restoration.

Lagro is a village on the Wabash River, about eight miles east of the prosperous county seat, Wabash. The town's fortunes rose and fell dramatically in the nineteenth century.¹ Lagro was visited by missionaries from Montreal, Quebec, as early as 1800, but it was not until the Wabash and Erie Canal opened in 1837 that Lagro grew to become an important stop on the shipping route for crops like corn and wheat. Many canal workers made their home in the village, some of them French-speaking Catholics from the north, others Irish Catholics from the east. In 1838 Thomas

Fitzgibbon donated two lots for the erection of a church, and a thirty-foot by forty-foot wooden structure was erected soon afterwards. The community's prosperity soon allowed for a more elaborate building to be built, and it was under the pastorate of Rev. Matthew E. Campion that the present brick church was constructed back to back with the old wooden church. The cornerstone of the impressive building was laid by Bishop Luers on 15 June 1870, and the completed church was dedicated

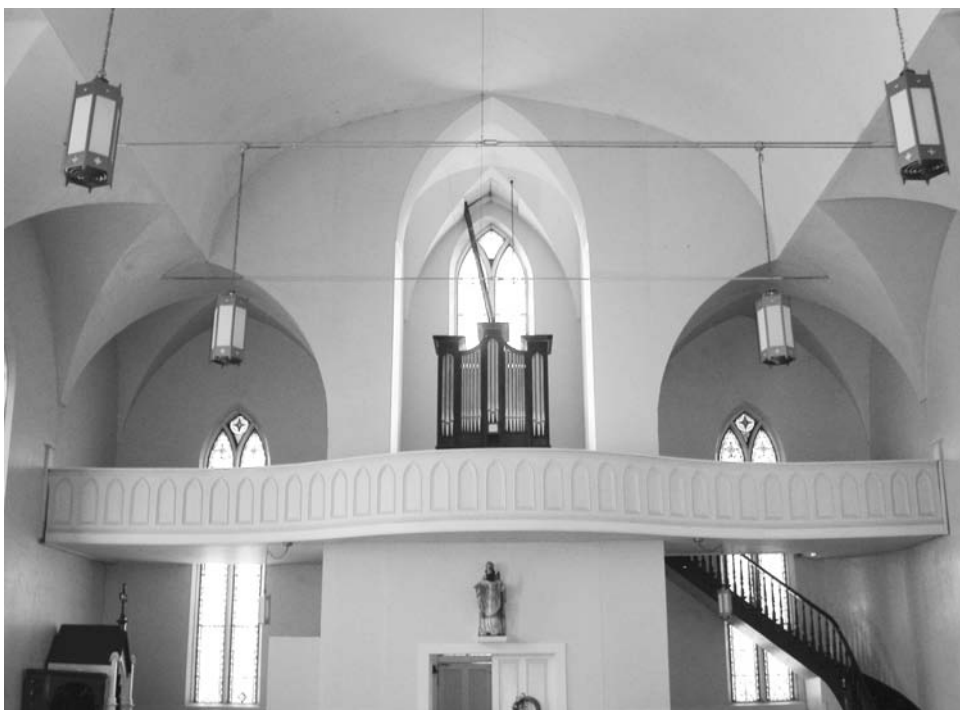
Grogan undertook several improvements in the interior decoration, including the addition of oak pews, a highly ornamental communion rail of black walnut, a new confessional, and a stairway to the back gallery. The total cost of the furnishings amounted to \$20,000, which were paid in cash, a sure sign of the wealth of the parish. Change was soon to come to Lagro, however. The opening of the Wabash Railroad in the 1870s affected the fortunes of the town, and membership in the church quickly



St. Patrick's Catholic Church, Lagro, Indiana

to St. Patrick by Bishop Dwenger on St. Patrick's Day, 17 March 1873. At fifty feet wide, 114 feet long, and with a ceiling height of thirty-eight feet, the gothic revival building seats about 600 people, and its imposing facade and delicate detail remain striking to this day. Soon after the church's completion, Rev. John

declined—by 1906 the pastor of St. Patrick's recorded that baptisms, weddings, and burials were only ten percent of what they had been in 1870. At its most prosperous, Lagro boasted a parish of some 300 families. Today St. Patrick's Church is no longer an active parish, and the church has been designated an oratory. Mass is



The rear gallery and organ facade

said there one Sunday a month, as well as on special occasions, such as St. Patrick's Day and Christmas Eve.

Parish records mention the acquisition of an organ for \$700 during the pastorate of Rev. Patrick F. Roche, who served St. Patrick's from 1884 to 1888. No mention is made of the organ's seller, builder, or condition upon purchase.

When I first visited St. Patrick's in the spring of 2002, I could not have anticipated the particular constellation of preservation and destruction seen in the organ, although I had been somewhat prepared for the sight by Peggy Coppler of The Friends of St. Patrick's. What I found was a one-manual organ with GGG-compass manuals, covered in filth in the little-used loft. The organ case was surrounded by many of its pipes, each of which was severely dented, bent, or crushed, and lying either on the floor or in boxes, looking indeed more like a pile of scrap metal than a musical instrument. Luckily, the damage to the pipes was by far the worst of the organ's problems. The pallets did need to be re-leathered, as did the wind system, which consists of a parallel-rise reservoir and two hand-lever-operated feeder bellows. The simple sticker-and-backfall key action was in disarray, and a number of stickers had been broken. There was, however, no sign of a frequent factor driving up restoration costs: water damage to the windchest. Examining the windchest, table, sliders, and toeboards, I

determined that these parts were in virtually new condition.

The specification of the organ is:

Manual compass: GGG, AAA-f³, 58 notes, bass/treble division at e⁰/f⁰

| | |
|----------------|--------------------------------------|
| M Principal 8. | [treble] |
| M [blank] | [stopped flute, bass] |
| M Gedact 8 | [treble] |
| Principal | [4'] |
| M Floete 4 | [stopped bass, chimney flute treble] |
| M Octava | [2'] |

The organ also had a one-octave pulldown pedalboard whose construction and means of connection to the organ showed it to be a later and inferior addition. The frame of the pedalboard was assembled much as one would expect from a carpenter rather than an organbuilder, and the wood itself was not of a very high quality. The placement of the guide pins was quite sloppy as well. Furthermore, the pedalboard compass was from (bass) CC to (tenor) c⁰—but in the middle of that range there was a break back to (contra) GGG. When the pedal pulldown mechanism was added, its fixed connection to the manual meant that it was no longer possible to slide the manual keyboard into the case like a drawer, which had been a feature of the original instrument. This



Side view of the organ console



Manual keyboard and stopknobs

very strange set-up seemed to indicate that it had been devised by someone with more mechanical than musical knowledge.

The organ had no nameplate, and the differing styles of labeling on the stop name discs suggested at least two origins, possibly neither original to this organ. Some stops labels bore the letter M (for Manual?) in addition to the stop name, suggesting that they had originally belonged to an organ with independent pedal stops, of which the Lagro organ has none.

I recognized the traits of a solidly built instrument in the elegant simplicity of the components and very clean workmanship of

most of the parts. But I have had more opportunity to inspect historic instruments in Europe than in North America, and I knew I would not be able to ascertain the origin of this organ alone. So I got in touch with Barbara Owen to see what light she could shed on the matter. A preliminary hypothesis that linked the purchase of this organ by St. Patrick's to the sale of an organ by a church in New York around the same time was ultimately dismissed. When Barbara saw the dismantled organ in our shop, however, she recognized the work of Henry Erben, especially in the characteristic way the essential components of the instrument are tied together and supported by a sturdy, table-like frame that is independent of the external case. This independence of internal structure and case, as well as case modifications permitting access to the windchest bung, indicate that the case may have been built for another organ. Indeed, the fact that the case is made of mahogany suggests that it may have been built in England.

The reasonable certainty that at least some of this organ was made by Erben and dated from before the Civil War made it clear that the instrument was well worth restoring, including the terribly damaged pipes. At the same time, various changes and losses necessitated judgments as to how the restored instrument would take shape. Pipes had been moved around and re-pitched, and not all of the pipes were from the earliest part of this instrument's history. Some of this work had been done in a slovenly fashion—in re-pitching pipes, some had ended up standing so close together in their rackboards that they were actually touching each other and standing at an angle. Eventually we puzzled together the sets of pipes correctly, and the untenable layout was solved by returning the pipes to their original positions.

The amateurish addition of the pulldown pedal also posed a dilemma. The unmusical break back to GGG in the middle of the pedalboard prompted us to re-arrange things so that the pedalboard played the notes from GGG to GG, as it would normally on a GGG-compass instrument. Components that were replaced in making this change, such as the old rollerboard, which we replaced with a new one made in the same style, have been kept with the organ as part of the historical record.

Many of the surviving wood pipes in the organ clearly date from early in the nineteenth century; they show more traces of hand work than machine work, as would have been more common in the late nineteenth century. Furthermore, the stopper handles are hand-carved rather than turned, and the feet were

not mass-produced, but rather handmade, some of them octagonal in section, others round, although not really smooth. These pipes were painted with oxblood (dark red paint), and the caps were screwed on with a single, large, rather crudely made screw.

Not all the pipes are from the pre-Civil War period, however. The 4' Flute was clearly a later addition. Its wooden bass pipes had several finely made screws in each cap, and the pipes were smoother and more regular in shape and workmanship, including turned stopper handles and feet, and a finish of shellac instead of paint. Barbara Owen commented that they could have come from a supply house, which certainly was a possibility in the late nineteenth century. The 4' Flute's metal treble pipes are of spotted metal, in contrast to the organ's other metal pipes, which are of planed or scraped metal with lower tin content. Indeed, the 4' Flute only started at CC, and we decided to add the contra-octave notes, which entailed unplugging holes in the table, slider, and toeboard. Most of the 8' Gedact pipes had been lost; they had evidently been of wood, and we made replacements using the oldest wood available to us, which came from old swell box parts from E.M. Skinner Opus 230 of 1915. Of the organ's 269 original pipes, about 170 had survived.

Barbara Owen hypothesized that the 4' Flute might have replaced a 2' stop. Indeed, a

2' on the front slider made more sense, since the organ is set up to be tuned from the front. (Two of the facade frames containing dummy wood pipes lift out for access, whereas opening up the rear only exposes a wall of 8' pipes.) The table, slider, and toeboard holes were also on the small side for a 4' stop. The toeholes for GGG, AAA, AAA#, and BBB had been plugged, yet all twelve bass octave pipes were still there, leaving (tenor) a⁰, a#⁰, b⁰, and the whole top octave of the metal pipes to be reconstructed. In deciding to keep the 4', we basically held to the principle that restoring the organ in its evolved state, rather than attempting to ascertain what its original state might have been, was preferable. In the case of this instrument in particular, restoring it to its original state would have required much more evidence of what that state actually had been, including archival records of the contract specification, more of the original pipes, stopknob faces that could be judged with certainty to be original, and rackboards that had not been altered or replaced. Where we deviated from that principle (in altering the pedal arrangement, or in adding those contra notes in the 4', for example), we made certain that our changes could be easily reversed.

The restoration of the metal pipes was the most challenging aspect of this project, but also the most gratifying. As pipemakers, we knew we could restore them. But just prior to



Church interior showing altars and communion rail

bringing this organ to our shop, I attended a workshop on the repair and restoration of historic pipes organized by the International Society of Organbuilders. This workshop changed my understanding on how these pipes should be treated, and introduced me to a whole new set of techniques for pipe restoration. I had originally assumed that we would have to cut most of the badly damaged pipes apart into their components: the body, the foot, and the languid. We could then re-shape them, using the same techniques we use in making new pipes. The pipes would then be reassembled. The workshop was led by Swiss organbuilder Christoph Metzler and hosted by the company of Taylor & Boody in their Virginia shop. The restoration of the Tannenber organ from Old Salem was nearing completion there, and Metzler had contributed his expertise to the restoration of its pipes. I came away with two great insights for the Lagro project. First, I gained the understanding that historic pipes are worth preserving in their entirety, including their original solder seams, which would be lost if the pipe were to be cut apart. Second, I learned non-destructive means of straightening out and reshaping pipes,

including the use of an arthroscopic technique that employs some specialized tools. These tools are like the mandrels we normally use in making new pipes, but with their tips streamlined, permitting them, for example, to be inserted into a pipe body that has deep dents or that has been flattened, without doing further damage to original pipe material. This means that, with enough time and patience, virtually every kind of deformation can be repaired without disassembly.

The organ was removed on St. Patrick's Day, 2004, and taken to our shop in Canada for restoration. We returned the restored organ in September of the same year. Regardless of the exquisite restoration work of my employees, I had to bring all my voicing experience to bear in coaxing music from pipes that had suffered such trauma. The result is a rather sweet ensemble that is well supported by the masonry structure and ample reverberation of the handsome building. The organ was played again in public for the first time and rededicated in Mass on 7 November 2004. On 17 April 2005 a program of organ and vocal music was presented by organist Gregory Crowell and mezzo-soprano Stephanie Wiltse; this was the first full musical

program heard on the restored instrument.

On each of these occasions, a sizeable crowd gathered. Only a minority of them lived in Lagro, and many of them had come from surrounding counties and farther afield in Indiana. They had not come in most cases because they were organ enthusiasts, as such. Rather, each person told a different story of a connection to St. Patrick's—they or their family members or ancestors had worshipped there, been baptized there, or had come across the church while exploring the countryside and found it a beautiful and spiritual place. They were there to revisit their connections, and the restored organ served as an additional link. This puts the value of this restoration in a larger perspective: as much as we instrument makers or musicians take pleasure in restoring or playing such an organ and rejoice in its improbable salvaging, we must remember that it and its building serve an undefined larger community as a vessel of memories. The fact that these things are old is not, in itself, the reason we must preserve them; **it** is our need for them as connections to our past that makes them so important. The Friends of St. Patrick's are to be commended for their vision in

OHS 50th Anniversary History

Please contribute photos,
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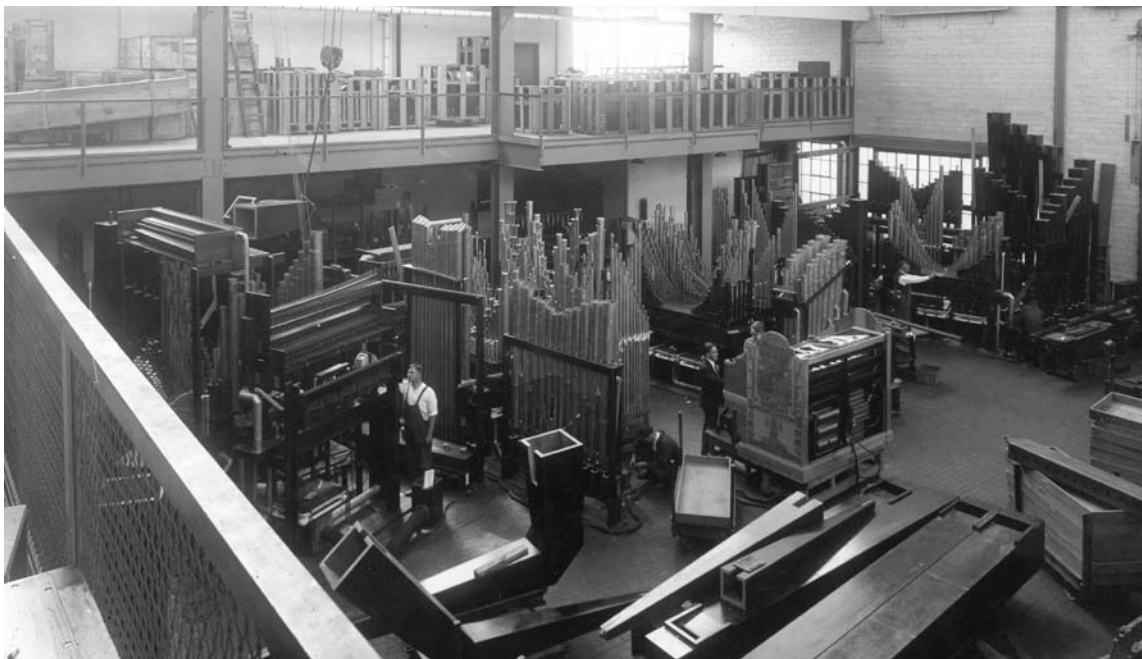
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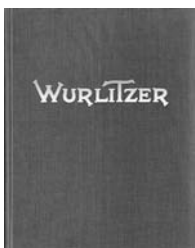
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E. M. SKINNER IN TOLEDO MUSEUM OF ART RESTORED

Joseph Dzeda reports that the A. Thompson-Allen Company of New Haven recently has completed the restoration of Skinner organ Opus 603, located in the Peristyle of the Museum of Art in Toledo, Ohio. Built in 1926 for the Hemicycle Auditorium, Opus 603 was moved in 1933 under the personal supervision of Ernest Skinner to the Peristyle, which replaced the former venue. Apart from the substitution of a Corno d'Amore for the original Fagotto of the Swell Organ, and making the console moveable in the Peristyle, no other change to the organ was made. Opus 603 was the largest Skinner organ ever to be furnished with a fully automatic roll-playing mechanism.

The organ was little used from the late 1960s onwards, and suffered some water damage to its chassis and basement relay room in the early 1970s that impaired the use of the instrument. However, it was the installation of a much-needed stage apron elevator that occasioned the removal of the main windtrunk and cable conduit between the two organ chambers, causing Opus 603 to fall completely silent for the past fifteen or more years.

The restoration of the organ required two years for completion and included the reconstruction of the missing windline and a new cable conduit to permit the re-connection of the two pipe chambers. The pipe chambers and the basement relay room received careful reconstruction, and the chassis and pipework of the organ were completely restored to their original condition. No changes, tonal or technological, were

carried out, this being the usual philosophy of the A. Thompson-Allen Company as well as a specific request from the museum's authorities. The instrument was dedicated in a series of three concerts featuring organist Aaron David Miller and the Toledo Symphony Orchestra on the weekend of 22 April 2005. The Saturday afternoon concert was specially geared for families with children, and included a demonstration of the capabilities of the instrument and tours of its pipe chambers.

The A. Thompson-Allen Company is currently restoring Opus 732 of the Skinner Organ Company, built in 1928 for Dimment Chapel at Hope College in Holland, Michigan, and Opus 1262, a two-manual organ built in 1955 by the Aeolian-Skinner firm for the Seymour Congregational Church in Seymour, Connecticut.

KERNER AND MERCHANT SHOP BURNS

Hawley Arnold of Kerner & Merchant reports that losses were regrettable but relatively low in the fire that damaged their shop 24 May 2005. The fire broke out on the upper floor, which was used largely for storage, and the single person on the premises at the time escaped unharmed. He was able to call for assistance and save current records.

Fire damage was largely limited to the upper floor, where the roof collapsed, but the main floor, which included all of the working shop areas, did receive water damage. The major loss was the case, chest, pipes, and mechanical parts of the two-manual, eleven-stop 1904 Staub organ from the Congregational Church in Clayville, New York, which

was in storage on the second floor. Some other ranks of pipes from different sources were also destroyed. In contrast to that loss, the recently releathered reservoir and other parts from the 1873 one-manual Marklove in the Newport Baptist Church were saved because they were on the bottom floor. Work has since been completed on that instrument, and the organ is playing again.

As of July, the firm was poised for rebuilding, with plans completed and only paperwork holding up construction. The firm has continued its tuning, maintenance, building, and rebuilding business without interruption.

1898 WOODBERRY LOST IN FIRE

On the evening of 9 June 2005 a fire started in the boiler room of Sacred Heart Church in Weymouth, Massachusetts. The 134-year-old Victorian-Gothic building was designed by Patrick Keely, had seen recent renovations, and was on the list of churches in the Boston Diocese that would not be closed in the near future. The diocese announced on 17 June that the church will be rebuilt, with the design phase expected to take six months. No announcement has been made about the presence or absence of a new or relocated organ in the new building, which should be completed by the summer of 2007.

The two-manual organ by Jesse Woodberry, Op. 152, had been modified tonally by Andover in 1972, and further work had been done by Birchall in 1973. The original stoplist below was provided by Lisa Lucius of Andover and was taken from the booklet "The

Jesse Woodberry Organ of Sacred Heart Parish," by Raymond

Di Bona.

GREAT

| | |
|---------------|--------|
| Open Diapason | 8' |
| Melodia | 8' |
| Dulciana | 8' |
| Octave | 4' |
| Quinte Octave | 2 2/3' |
| Super Octave | 2' |
| Trumpet | 8' |

SWELL

| | |
|------------------|-----|
| Bourdon Treble | 16' |
| Bourdon Bass | 16' |
| Violin Diapason | 8' |
| Stopped Diapason | 8' |
| Flute Harmonique | 8' |
| Salicional | 8' |
| Violina | 4' |
| Oboe Treble | 8' |
| Oboe Bass | 8' |
| Tremolo | |

PEDAL

| | |
|---------|-----|
| Bourdon | 16' |
|---------|-----|



Tilton organ

(Photograph by David E. Wallace)

| | |
|-------|----|
| Flute | 8' |
|-------|----|

TILTON ORGAN IDENTIFIED IN MAINE

For several decades, the one-manual, eight-rank tracker located in the Cox Memorial United Methodist Church in Hallowell, Maine, has been identified as having possibly been built by William Stevens (brother of George Stevens) of Cambridge, Massachusetts,

sometime about 1870. The Cox Memorial church decided, after many years of consideration and in light of an upcoming major renovation of the church, that the pipe organ should be put up for sale. The organ was given to David E. Wallace & Co. and was taken down for storage.

The disassembly process provided the first opportunity to examine the organ in detail, and it was discovered that the organ was actually built by Lathrop C. Tilton of East Livermore, Maine. The first three or four pipes of the wood stops were each stamped "L. C. Tilton," just as they are in his other instruments. The case detail is identical to that of the Tilton in Brettuns Mills, Maine, and the chest construction is similar to other Tilton organs and other organs built in the Boston area at that time.

The instrument is only the third existing Tilton organ and the largest of his three extant instruments. The organ is in poor condition but an excellent candidate for restoration, and several leads for a new home are being followed at this time. The stoplist below was provided by David E. Wallace.

| | |
|-----------------------------|------|
| Manual | |
| [Open Diapason] | [8'] |
| 56 metal [Stopface missing] | |
| Dulciana | [8'] |
| 37 metal | |
| Dulciana Bass | [8'] |
| 19 metal | |
| Keraulophone | [8'] |
| 56 metal | |
| St Diap Bass | [8'] |
| 19 stopped wood | |
| Clarabella | [8'] |
| 37 open wood | |
| [Melodia construction] | |
| Principal | [4'] |

| | |
|--------------|-----------------------------|
| | 56 metal |
| Flute | [4'] |
| | 56 wood, 1-12 stopped wood, |
| | 13-56 melodia |
| Fifteenth | [2'] |
| | 56 metal |
| Pedal | |
| Pedal Bass | [16'] |
| | 18 stopped wood |

RESTORATION AND REPAIRS

Keith Williams, Service Manager for Buzard Pipe Organ Builders, reports that they are in the process of restoration work on Henry Pilcher and Sons' Opus 605 at Wesbein United Methodist Church in Saybrook, Illinois. The two-manual and pedal organ of eleven stops dates from 1907. This project will include restoration of the original double-rise reservoir and pumping feeders, as well as restoration of the playing action and repairs to the pipework.

Earlier this year Buzard replicated a missing double-rise reservoir for the one-manual and pedal 1891 Hook & Hastings, Opus 1481, at St. John the Baptist Episcopal Chapel in Elkhart, Illinois. Future work will include undoing tonal changes to the five-rank instrument, for which an 1893 Hook & Hastings Dulciana has been procured. Lawless-Johnson Organ Builders and the Carey Organ Company provided technical information about the dimensions and details of construction of extant Hook & Hastings reservoirs.

Buzard is also completing the rebuilding and relocation of Hinners Opus 2500, seen in the photograph in its original location in the Universalist Unitarian Church in Peoria, Illinois. The organ is being



**Hook & Hastings
Opus 1481**
(Photograph by Keith Williams, Buzard Pipe Organ Builders)

repaired and installed in the new church building. The pedal chests have been restored, the original console rebuilt, the original reservoirs and tremolos restored with new wooden windtrunks, and the pipework has been restored, including retaining the original cone tuning. The organ was originally on very poor ventil chests with side-mounted pouchrails that were not appropriate for reliable restoration, so new slider chests with electropneumatic pulldowns have been built for the manual pipework. The original facades will be reused in the new installation, which is scheduled

for completion in September 2005.

The Andover Organ Company has been busy restoring hand-pumping mechanisms and reservoirs from several nineteenth-century organs. The E. & G.G. Hook & Hastings, Opus 358 (1865) in the First Congregational Church, Orwell, Vermont, and William A. Johnson's Opus 235 (1867) in the Shrewsbury Community Church, Shrewsbury, Vermont, have both received this attention.

Recent renovations by Andover include work on the 1895 Cole & Woodberry in the First Parish Church, Sudbury, Massachusetts.



Hinners Opus 2500 (Photograph from the Universalist Unitarian Church in Peoria provided by Keith Williams)

DR. JOHN KEN OGASAPIAN, 1940–2005

John Ogasapian was born on 1 October 1940, in Worcester, Massachusetts. Although his ethnic heritage was from sturdy Armenian immigrant stock, his education and environment molded him into a thoroughgoing New England Yankee with a love for the region of his birth and a passion for music, history, and education that was nurtured in the atmosphere of Boston and Boston University, and later in the historic city of Lowell. The organ was his instrument of choice, and as a teenager he studied in Worcester with T. Charles Lee and Henry Hokans. As an undergraduate at Boston University he majored in organ performance, studying with the late George Faxon, and gaining his Bachelor's degree from the School of Fine and Applied Arts in 1962. He earned his Master's degree in church music, and although he continued to play the organ professionally for the rest of his life, it was history that provided the next step in his education, a doctorate in musicology under the distinguished Dr. Karl Geiringer. John's doctoral dissertation, *Organ Building in New York City 1700 to 1900*, completed in 1977, effectively commingled his love of the organ and his growing interest in American music history.

During his undergraduate years, John had been organist of the Church of the Good Shepherd in Dedham, Mass. During the fall of his senior year in 1961 he was appointed organist and choirmaster of St. Anne's Episcopal Church in Lowell, Mass., a position which he held with distinction until 1999, maturing as a dedicated church musician and building a music program of high quality. In 2002–03 he returned to church music briefly as interim organist and choirmaster of All Saints Church in Worcester, where he enjoyed working with a large choral establishment. Lowell would also figure in his career as an educator, for upon his completing his Master's degree in 1965 he was appointed Professor of Music History at the University of Massachusetts in that city, later serving as Chair of the Department of Academic Studies and Acting Chair of the Department of Performance. Although close to retirement, he still held his professorship in music history at the time of his death, and had been looking forward to a few more years of teaching, which he felt always energized and inspired him.



John Ogasapian, ca. 1994, at the keydesk of the 1827 Appleton organ in Middle Haddam, Connecticut

In 1967 John married Nancy Hill, and the couple settled in the town of Pepperell, convenient to John's work in nearby Lowell and Nancy's teaching position. There their daughter Lisa was born, and many new friends were made. It was not long before John became involved in the affairs of his adopted town, and he served on the North Middlesex Regional School District Committee from 1979 to 1992. The Ogasapians were active members of St. Anne's Church in Lowell, where John had served as organist for thirty-eight years.

Despite his busy career as teacher and church musician, John found time to contribute over a hundred articles and reviews to various scholarly and professional periodicals, as well as to write six books. An early member of the Organ Historical Society, he served as editor of its journal, *The Tracker*, from 1993 to 2000, and helped to set this publication on a course to sounder scholarship and greater variety of content. His first book, *Organ Building in New York City 1700–1900*, was a revision of his doctoral dissertation, and was followed in 1980 by an in-depth study of one of the New York

builders, *Henry Erben: Portrait of a 19th-Century Organ Builder*. His activity as an organ consultant led in 1983 to the publication of *Church Organs: A Guide to Selection and Purchase*, a book that many organ committees still find useful. In 1994 the Organ Historical Society published his *English Cathedral Music in New York: Edward Hodges of Trinity Church*, a landmark study based on extensive research into primary sources. In 2000 he co-edited (with the late John Daverio) an anthology entitled *The Varieties of Musicology*, and returned to American music history in 2004 with *Music of the Colonial and Revolutionary Era*. He was working on a sequel, to be entitled *The Gilded Age*, at the time of his death. In addition to his literary work, he also was a composer of choral and organ music. Several of his anthems have been published, and some of his organ works have appeared in *The Organist's Companion*. His *Five Preludes on Early American Hymntunes* was published by GIA in 2003.

Throughout his career, John gave organ recitals in a variety of venues, from small historical organs to large modern ones, and under the auspices of organizations such as the American Guild of Organists and the Organ Historical Society (1983, 1987, 1992, 1994 conventions). In recent years he specialized in American music of the nineteenth and twentieth centuries, and gave well-researched programs of this literature in New York, Worcester, Lowell and elsewhere, the last being played on 25 May 2005 at Methuen Memorial Music Hall. Although he was beginning to feel vaguely unwell at the time, he gave a sensitive and polished performance of works by Paine, Buck, Chadwick, Foote, Parker, Hovhanness, Still, Rogers, Beach, and Matthews that generated enthusiastic ovations.

John was active in the American Guild of Organists, serving as Dean of the Merrimack Valley Chapter 1964–65, and in 2004 he conducted a workshop on American organ music for that chapter's annual Mini-Convention. In addition to serving as editor of *The Tracker* and performing at conventions, he was involved in many aspects of the Organ Historical Society, including serving as Councilor for Research and involvement in the recent Archives symposia. In 1994 he received the OHS Distinguished Service Award, and in 2001 was made an Honorary Member. He was

also an active member of the British Institute of Organ Studies, Society for American Music, American Musicological Society, and American Musical Instrument Society.

During the spring of 2005, John began experiencing some backaches and other vague symptoms, but kept on his regular schedule, assuming they would go away. A few weeks after his last recital in May, the symptoms worsened, and a medical evaluation diagnosed inoperable pancreatic cancer. Wanting to be near their daughter and grandchildren, and in hope of treatment at a noted oncology center, John and Nancy traveled to Los Angeles. But

John's condition worsened more rapidly than expected, and he passed away there on the evening of 11 July, surrounded by his family. He is survived by his wife, Nancy, daughter and son-in-law Lisa and Thomas Ellrott, grandchildren Nolan James and Hollis Marion, and mother Marion Ogasapian.

Musician, scholar, composer, teacher, advisor, and friend, John Ogasapian made his mark on the American organ world through his writing, teaching, and performance. He set high standards for himself and for his students, and achieved many of the professional goals he set for himself. His sometimes curmudgeonly

exterior masked a kindhearted and generous nature well known to his friends and associates, and he never hesitated to praise and encourage the efforts of others. He made a lasting mark on the lives of many, and will be sorely missed by the students, choristers, colleagues, and neighbors among whom he moved during his career. *Ave atque vale, amicus.*

—Barbara Owen

Donations in John Ogasapian's memory should be made to: The Wayne Fusaro Pancreatic Cancer Research Fund (WFPCR), 451 Walnut Street, Pittsburgh, PA 15238. This fund supports the

If This Were the Last Lecture I Would Give, What Would I Say?

The following lecture was presented by Professor John Ogasapian on Monday, 8 April 2002, at a series organized by the Multi-Faith Council of the University of Massachusetts, Lowell.

I want to thank Imogene for inviting me today. I must confess that when she first asked me, I begged off, pleading the press of a busy semester. For whatever reason, I changed my mind; but I'm still reminded of Abraham Lincoln's story about the man tarred and feathered and being ridden out of town on a rail, who, when asked how he felt, replied, "Well, if it weren't for the honor of the thing, I'd rather not." So I suppose I'm really thanking Imogene for inviting me to contemplate something that, if it weren't for the honor, I'd rather not.

Here beginneth this meditation on my retirement lecture. Something like meditating on your own obituary; it makes you thoughtful, a bit sentimental, and a bit self-indulgent. Since I'm not one for long obituaries, it's also brief—or relatively so.

Retirement. For me at my age, it's more than an academic question. I max out on pension and benefits as of October of 2002. As they say, "Where have the years gone?" Let me be clear about it; I have no intention of retiring for quite a while. But the future lies not too far ahead, to coin a cliché, and I glumly acknowledge that someday sooner rather than later I shall have to contemplate that last lecture.

Harold Bloom, the Yale literary critic and author, says he'll never retire, and he's well over seventy—or at least he was when last I looked. Bloom says that he's told the president of Yale they'll have to carry him out of the classroom, and he'll still be teaching as they do. I can almost believe it. Bloom is still sharp, creative, and productive, so his is in some ways an attitude worth applauding, though not necessarily emulating. I sympathize with Bloom and wish him well; but I also hope when my time comes I go gracefully, before they have to carry me out, teaching or not.

On that day, I shall try not to waste time moralizing, or ladling out advice: musty morsels of senescent wisdom. It wouldn't do any good anyway, for nobody will listen. Nor should they. As some sage somewhere

(I forget who, at the moment) observed, the great tragedy of life is that it can only be lived forward, yet it can only be understood backward.

My time at Lowell stretches back to the days of Lowell State and Lowell Tech. I was appointed in 1965, so my early years coincided with the martyrdom of Dr. King, Vietnam, and that climactic spring of 1970—the year I was tenured—when finals and commencement were cancelled just about everywhere. I've professed through the dynamic 1960s and disco 1970s, the selfish 1980s and cynical 1990s. So I suppose I will be tempted to digress into accumulated memories; but I promise to resist that urge with all my might.

Above all, I shall try not to ramble on about students from thirty or forty years ago—your parents' and grandparents' generation; and I shall certainly not babble away about how much nicer and smarter they were. Take it from me, they were no nicer and no smarter than you are. I was there. I know. But also remember that you are no nicer or smarter than your children will be.

Without a doubt, I shall recount how I've taught music history over the past forty years to majors and non-majors: from freshman and sophomore lectures of a hundred or more, to graduate seminars of three or four. I've loved every minute of it, and I still do. I love my subject, I love my research; and I love my students, every one of them: the brilliant ones, the not-so-brilliant ones, and all the ones along that continuum in between. I hope I've helped them gain some of their maturity; and I know they've helped me keep some of my youth. For that I'll thank them. I think it was Henry Rosovsky, a former dean of the Harvard faculty, who wrote that teaching college students keeps one young well into late middle age. Amen to that. It's been wonderful, and I know for certain that if I could begin again, I would in a heartbeat, and I wouldn't change a thing. Lucky man, to be able to say such a thing about a life and career and mean it.

It's no secret that this university, like other research universities, endorses a publish-or-perish line for its faculty and hews to that line,

more or less. A comfortable fit for me, since I like to write: five books thus far, about forty articles, and more invited reviews than I should probably admit to. At the moment I'm happily working along on my sixth book, contract and advance in hand, and I like to think I have another couple or three in me. In fact, I try to tell myself that when at last I retire, I'll have even more time to do research and write.


Brave words. But sometimes I wonder if I will keep thinking and writing. It has always been my students who have started the ideas flowing; just as it's been my research and writing that have kept my classes interesting—to me at least, and I hope to my students as well. Not that I fault those who concentrate on their teaching rather than research and writing. I just couldn't have done it that way. Nor, for that matter, would I have wanted a research professorship where I never saw the inside of a classroom. I need both teaching and research. They are the yin and yang of my intellectual equilibrium.

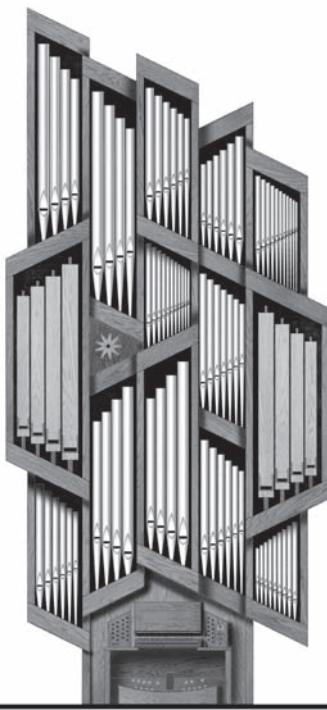
I shall surely tell my students—those who are still paying attention to the old man's last mumbled musings—how great a privilege it has been to teach them and their predecessors over the years; how fortunate I am to have had a role in the ongoing succession of educated men and women who have graduated from this university; to have helped them learn not only how to make a living, but how to live meaningfully; to have given them in some measure what even antiquity and the Middle Ages knew were the most important skills for an educated person: the ability to think clearly, to speak clearly, and to write clearly.

And what of my own specialty of music history? I'll remind them that the subject matter is important; but at some level, it's ephemeral, like all the other elements of professional training. That is what distinguishes a university from a vocational school. As someone far wiser than I once said, "Your education is what's left after you forget all that you learned." Maybe I should use that as my exit line.

Anyway, I've confessed some fear about drying up intellectually without my students around. But what I really dread is that my last class will indeed be a lecture. You see, my final sessions are always freewheeling critiques of the course and the way I taught it. The students take a long, hard-nosed and brutally honest look at everything, and I take notes. I reassure them that I need their perspective and that they can feel comfortable about being candid and holding nothing back, and my sense is they don't. During the summer, with their comments close at hand, I tear the course down and rebuild it accordingly, hoping to get it right this time. Of course, when fall rolls around, I enter my classroom yet again, proclaim anew the truth, and invariably realize as the weeks go by that I haven't gotten it right yet, after all. Final session, critique yet again and back to the woodshed next summer, and so the cycle goes.

I hate the thought of seeing my students for the last time—the brilliant ones and not-so-brilliant, and all the ones in between. I fear not being able to write those three or four books without young minds around to get my own intellectual stream flowing; but most of all, I dread that final session in which I lecture because there is no need for the usual hard-nosed critique, because there's no need for me to redo my courses that summer; and I still won't have gotten it right.

And with that cheerful thought, here endeth this meditation on my retirement lecture. Amen. 



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Minutes of the National Council Meeting

Friday and Saturday, 22–23 October 2004

The American Organ Archives of the Organ Historical Society

Talbott Library, Westminster Choir College, Princeton, New Jersey

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, 22 October at 1:42 p.m., in the American Organ Archives. A quorum of Council members was established. Present: Michael Friesen (President), Scot Huntington (Vice-President, arrived 3:03 p.m.), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Rachelen Lien, Paul Marchesano, and William Van Pelt (Executive Director). Absent: David Barnett (Treasurer), excused; Malcolm Wechsler, unexcused. Also in attendance: Stephen Pinel, Archivist.

Approval of Minutes:

Moved—Alcorn-Oppedahl; second—Marchesano, to approve minutes of the Buffalo, New York, meeting, held 13–14 July 2004, as circulated by the Secretary and to be published in accordance with Roberts' Rules of Order. Motion passed unanimously.

REPORTS

Executive Director: William Van Pelt. The Executive Director presented a written report. The Buffalo Convention has reported a profit of approximately \$35,000. Euro-Tours have recorded approximately \$17,000 in profit. The Executive Director has visited 2005 National Convention venues and has

completed photography of Convention sites. The Secretary added that he has begun work on editing the 2002 Chicago Convention compact discs.

Treasurer: David Barnett. A written report was submitted by the Treasurer in his absence. As of 30 September 2004, paid membership totaled 3,864, a decrease of approximately 10% from 4,104 from this time last year. Fiscal Year 2003–2004 membership income was \$180,000, about the same as that of the past year. *The Tracker* advertising experienced an increase of 151% to \$8,826, compared to last year's \$3,521. Merchandise sales total was \$775,896, an increase of approximately 10% from the last year. Selected gift fund income is as follows: Friends of the Convention, \$7,725; Annual Giving Fund, \$19,493; Biggs Fund, \$1,790; Archives Fund, \$5,521; Endowment Fund, \$8,887. *Organ Handbook* advertising income, exclusive of Friends of the Convention, was approximately \$26,000.

President's Report: Michael Friesen. The President presented a verbal report. The President attended the September meeting of the Publications Governing Board in Florida. A draft contract for the new Director of Publications has been drawn and circulated among the necessary parties.

Vice-President's Report: Scot Huntington. The Vice-President presented a written

report. The Vice-President attended a meeting of the Archives Governing Board discussing the Ten Year Plan of the Society and the need for long-term plans for Archives space.

COUNCILORS' REPORTS

Archives: Allison Alcorn-Oppedahl. Councilor Alcorn-Oppedahl presented a written report. Acquisition of the collection of the late Henry Karl Baker has been completed. Approximately five hundred volumes will be incorporated into the collection, with the remaining volumes to be sold to raise funds to pay for the purchase of the collection. Final details for the 2005 Symposium are presently being attended to. Initial plans for a 2007 Symposium, to be held at the Eastman School of Music, Rochester, New York, are being drawn. The protocol with the Royal College of Organists has been completed and signed. The most recent meeting of the Archives Governing Board included extensive discussion of the Ten Year Plan as it pertains to the Archives.

Conventions: David Dahl. A written report was submitted by Councilor Dahl. The 2005 National Convention in Old Colony, Massachusetts, has a firm schedule with most arrangements in place. Stephen Pinel is now temporary Chair of the 2006 National Convention Committee in Saratoga Springs, New York. The Vice-President presented a report on the Committee's

visit to selected venues on the convention schedule. The committee for the 2008 National Convention in Seattle/Tacoma, Washington, is presently in formation. The evaluations of the 2004 National Convention in Buffalo, New York, have been compiled by Jerry Morton, and are very complimentary.

Moved: Dahl; second—Huntington, that National Council approve the request of the 2005 National Convention Committee for two hotel rooms for the Committee's use. Motion passed unanimously.

Resolved: Dahl; second—Marchesano, that National Council expresses its sincere appreciation and thanks to Chair Joseph McCabe and his committee for superb leadership and a successful National Convention in Buffalo. Motion passed unanimously.

Education: Paul Marchesano. A written report was submitted by Councilor Marchesano. The Historic Organ Citations Committee now has a webpage on the Society's website. Four organs have been awarded Citations since the July meeting of the Council. During October, six Citations are scheduled for presentation, including the Midmer-Losh and Kimball organs of the Atlantic City Convention Hall, the Æolian organ of Monmouth University, the Henry Erben organ in Old Saint Patrick Cathedral, New York City, the Skinner organ of Severance

Hall, Cleveland, and the Hook & Hastings organ of the former First Church of Christ, Scientist, Saint Joseph, Missouri, the lattermost featured in a recent program of *Pipedreams*. National Council members will be present for several of these presentations. The OHS Database is online on a test server and is scheduled to be unveiled at the 2005 Symposium and the 2005 National Convention. Two Historic Organ Recital applications are pending.

Finance and Development: Malcolm Wechsler. There was no report.

Organizational Concerns: Rachelen Lien. Councilor Lien presented a written report. Chicago-Midwest and New Orleans Chapters both have new websites and conduct frequent organ crawls, recitals, and other interesting activities. Discussion of the Meritorious Service Award and its committee ensued. The Council asked the Distinguished Service Award Committee to review their voting procedures and criteria.

Moved: Schnurr; second—Marchesano, that a committee be created to establish criteria and operating procedures for the award currently known as the Meritorious Service Award. Said committee to consist of the Councilor for Organizational Concerns (Chair), David Dahl, Michael Friesen, and Scot Huntington. A report is requested for the March 2005 meeting of the National Council. Motion passed unanimously.

Research and Publications: Vacant. The Vice-President included the work of the Publications Governing Board

in his written report.

Resolved: Huntington; second—Marchesano, that National Council express its appreciation to Agnes Armstrong for her work as editor for *The Tracker*, volume 48. Motion passed unanimously.

OLD BUSINESS

Ten-Year Plan: Huntington. There was no further report, other than that given under the Vice-President's and Archives Reports above.

Guidelines for Restoration: Huntington. There was no report.

Fiftieth Anniversary Endowment Fund: Wechsler. There was no report.

Fiftieth Anniversary Events: Huntington. Aspects of exploring a jointly-sponsored seminar on organbuilding were discussed.

Fiftieth Anniversary Publications: Stephen Pinel led discussion on possibilities of an OHS Cookbook to be published for the Anniversary. The OHS History is in progress by Councilor Alcorn-Oppedahl.

Chicago 2006 American Guild of Organists Convention Recital: Huntington. There was no report.

Archives Operating Procedures: Alcorn-Oppedahl. The Archives Governing Board intends to resume discussion of this topic at its next meeting.

Employee Policy Manual: Lien. The committee has gathered some job descriptions and other information.

Restructuring Committee

Report: Marchesano. A packet of information has been sent to the committee, with the expectation that a full report will be formulated for the March 2005 meeting of the Council.

Executive Director's Contract: Marchesano. Councilor Marchesano, President Friesen, and the Executive Director have had considerable exchange of e-mail regarding a draft contract. It is expected that the few differences remaining will be worked out in the near future.

The concept of a contract for the Archivist was briefly discussed, with the issue to be sent to the Archives Governing Board for further development.

Multimedia Program: Marchesano. There was no report.

Membership Survey: Marchesano. The Publications Governing Board has expressed the desire to coordinate a marketing survey with a membership-wide survey.

Convention Coordinator: Dahl. Brief discussion of the future of the positions of Convention Coordinator and Councilor for Conventions occurred.

The meeting adjourned for the day at 8:14 p.m.

The meeting reconvened on Saturday 23 October at 9:36 a.m. Present were: Michael Friesen (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Sebastian Glück (arrived 10:42 a.m.), Rachelen Lien, Paul Marchesano. Absent:

David Barnett (Treasurer), excused, Malcolm Wechsler, unexcused. Also present: Stephen Pinel, Archivist.

NEW BUSINESS

Moved: Schnurr; second—Alcorn-Oppedahl, that Council Members' reports for Annual Meetings of the Society be presented in written form to the membership. The Secretary will establish a deadline for submission of reports, compile said reports, and cause them to be printed. Motion passed unanimously.

Moved: Schnurr; second—Marchesano, that the Organ Historical Society open a second brokerage account at Scottrade Financial Services per the standard corporate resolution form. Motion passed unanimously.

Moved: Huntington; second—Dahl, that the Organ Historical Society contribute \$2,500 to the American Guild of Organists Pipe Organ Encounters program for 2005. Motion passed, one opposed.

Moved: Huntington; second—Marchesano, that National Council appoint Sebastian Glück to the vacancy of Councilor for Research and Publications. Motion passed unanimously.

Moved: Schnurr, second—Huntington, that National Council rescind the Historic Organ Citation for Saint Mark Episcopal Church of Philadelphia, Pennsylvania. Vote by roll call: Alcorn-Oppedahl—yes; Dahl—yes; Glück—yes; Huntington—yes; Lien—yes; Marchesano—yes; Schnurr—yes. Motion passed unanimously.

The meeting recessed for

luncheon at 1:15 p.m. The meeting reconvened at 3:25 p.m.

Moved: Dahl; second—Lien, that the National Council authorize the Executive Director to search for and hire a full-time administrative assistant. Motion passed, one opposed, one abstention.

Moved: Marchesano; second—Dahl, that the compensation plus benefits package for the administrative assistant not exceed \$27,000 in the first year. Motion passed, one opposed, one abstention.

Moved: Marchesano; second—Huntington, that the National Council authorize the Publications Governing Board to engage editor(s) and layout personnel for the 2005 *Organ Handbook*. Motion passed unanimously.

Moved: Huntington; second—Marchesano, that the National Council declare the office of Councilor for Finance and Development vacant, pursuant to the By-laws of the Society, section 4.24f. Motion passed, one abstention.

Whereas: Marchesano; second—Alcorn-Oppedahl, the By-laws of the Society adopted on 18 July 2004 transfer the responsibility for advertising in the Society's publications to the Publications Governing Board, the position of advertising manager is thereby vacated. Motion passed, one abstention.

Moved: Marchesano; second—Huntington, that the National Council authorize the Publications Governing Board to engage an advertising manager for the Society's publications. Motion

passed, one abstention.

Moved: Alcorn-Oppedahl; second—Dahl, that the National Council terminate the current membership of the Membership Committee and appoint Peter Isherwood Chair. Mr. Isherwood is directed to form a new committee of no more than five members. Motion passed unanimously.

Moved: Huntington; second—Marchesano, that the Membership Committee be placed under the purview of the Councilor for Organizational Concerns. Motion passed unanimously.

Moved: Huntington; second—Dahl, that James Johnston be appointed Councilor for Finance and Development to fill the remainder of the vacant term. Motion passed, one abstention.

Taking a list of long-term goals compiled at the New Orleans, Louisiana, meeting of the National Council in March 2004, the Council narrowed the list to select goals of high priority.

Councilor Marchesano demonstrated the online progress of the searchable database for the Historic Organ Citations program, said database projected to be available publicly in the near future.

UPCOMING MEETINGS

Friday and Saturday, 4–5

March 2005 in
Richmond, Virginia.

Monday and Tuesday, 11–12

July 2005 in Brockton,
Massachusetts.

Friday and Saturday, 14–15

October 2005 in
Princeton, New Jersey.

ADJOURNMENT

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DOCUMENTARY FILM REQUESTING: Historic photographs, footage, audio recordings and personal stories conveying the value of America's historic pipe organs. For use in a documentary film about pipe organ preservation. Also need images of instruments in dumpsters, landfills, burned, vandalized and destroyed; speakers behind pipe facades, stories of loss and rescue. etc.

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Minutes of the National Council Meeting

Friday and Saturday, 4–5 March 2005

Quality Inn & Suites, 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 Michael Friesen on Friday, 4 March 2005, at 2:40 p.m., in the Quality Inn and Suites, Richmond, Virginia. Prior to formally convening the meeting, members of the National Council visited the Society's headquarters. A quorum of Council members was established. Present: Michael Friesen (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Sebastian Glück, James Johnston, Rachelen Lien, Paul Marchesano, William Van Pelt (Executive Director), and David Barnett (Treasurer).

Approval of Minutes:

Moved—Marchesano; second—Dahl, to approve minutes of the Princeton, New Jersey, meeting, held 22–23 October 2004, as circulated by the Secretary and to be published in accordance with Roberts' Rules of Order. Motion passed unanimously.

REPORTS

Executive Director: William Van Pelt. The Executive Director presented a written report. Mailing for *The Tracker*, volume 48, number 4, numbered 4,006, 197 fewer than that for volume 47, number 4. The Society has hired Amanda Wilson as office assistant. A new order

processing and accounting system is partially in operation and continues to advance. The 2005 European Organ Tour, to take place in southwestern England, has been fully subscribed. The largest catalogue produced by the OHS was mailed in January. A book on Murray Harris will be delivered soon.

Treasurer: David Barnett. A written report was submitted by the Treasurer. Memberships, as of 28 February 2005, totaled 3,123, a decrease of 477 members from this time last year. Gifts have increased 142%, with a substantial increase in gifts to the Archives. Catalogue sales are below last year's sales through January.

Moved: Johnston; second—Marchesano, that the Organ Historical Society open a deposit account at Wachovia Bank, NA, per the standard corporate resolution form. Motion passed unanimously.

President's Report: Michael Friesen. The President presented a verbal report. He has carried out various items of correspondence in the past several months.

Vice-President's Report: Scot Huntington. The Vice-President presented a written report, containing brief commentary on the 2006 National Convention of the Society, as well as various issues related to the Publications Governing Board.

COUNCILORS' REPORTS

Archives: Allison Alcorn-Oppedahl. Councilor Alcorn-

Oppedahl presented a written report. Two of the four payments have been made for the Henry Karl Baker Collection. Sales of second-hand books have raised \$23,865. Final preparations for the May 2005 Symposium are presently being handled. 136 volumes were sent to the bindery in February. A new online catalogue for the Archives is now in place.

Moved: Alcorn-Oppedahl; second—Huntington, that the National Council grant permission to the Archives Governing Board to raise an additional \$5,000 towards May 2005 Symposium expenses. Motion passed unanimously.

Conventions: David Dahl. A written report was submitted by Councilor Dahl. Final details and contracts for the 2005 National Convention in Old Colony are in process. Councilor Marchesano has volunteered to produce the hymn supplement for Old Colony. The Convention issue of *The Tracker* is at the printer. Plans for the 2006 National Convention are well in process, with all evening venues set. Necessary contracts are executed. A suite for organ has been commissioned from Alfred Fedak. A schedule is being finalized for the 2007 National Convention in Indianapolis. The 2008 Seattle-Tacoma National Convention Committee has elected David Dahl and Joseph Adam as co-chairs.

Moved: Dahl; second—Marchesano, that National Council approve the request

of the 2005 National Convention Committee for a third hotel room for the Committee's use. Motion passed unanimously.

Education: Paul Marchesano. A written report was submitted by Councilor Marchesano. Biggs Fellowship applications are still being accepted. Five Historic Organ Citations have been awarded since the October meeting. Saint Mark Episcopal Church, Philadelphia, Pennsylvania, has been informed that the Citation (#36) for their organ has been rescinded by Council. One Historic Organ Recital has occurred, on 20 November 2004, at the Shrewsbury Community Church, Shrewsbury, Vermont. A searchable database of Citations is being tested for eventual placement on the OHS website. A searchable version of the OHS Pipe Organ Database is also being tested before its scheduled premiere at the May 2005 Symposium and at the Old Colony Convention. Isaac M. Wise Temple of Cincinnati, Ohio, has submitted a proposal with request for Society co-sponsorship of a symposium to be held in 2006 at the Temple, marking the completion of restoration of the Temple's 1866 Koehnken & Co. organ.

Moved: Marchesano; second—Alcorn-Oppedahl, that the Organ Historical Society issue a press release reporting the rescission of the Historic Organ Citation for Saint Mark Episcopal Church, Philadelphia, Pennsylvania. Additionally, the Councilor for

Education is authorized to write an article about the Historic Organ Citations program with a list of cited organs for publication in organ journal(s), subject to approbation by legal counsel. Motion passed, two abstentions.

Moved: Marchesano; second—Huntington, that the National Council appoint Dr. James H. Cook co-chair of the OHS Pipe Organ Database Committee. Motion passed unanimously.

Moved: Marchesano; second—Johnston, that the Organ Historical Society co-sponsor the 31 March–6 April 2006 symposium to celebrate the rededication of the 1866 Koehnken & Co. organ in the Isaac M. Wise Temple of Cincinnati, Ohio, by providing the Society mailing list and co-sponsorship funds of \$1,800. Motion passed unanimously.

The meeting adjourned for the day at 6:32 p.m.

The meeting reconvened on Saturday, 5 March at 9:12 a.m. Present: Michael Friesen (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Sebastian Glück, James Johnston, Rachelien Lien, Paul Marchesano, William Van Pelt (Executive Director), and David Barnett (Treasurer).

Finance and Development: James Johnston. Councilor Johnston submitted a written report particularly related to the Endowment Fund. Councilor Johnston will formulate methods by which the membership might remember the Society through perpetual giving programs.

Moved: Johnston; second—Huntington, that the National Council appoint Bruce Westcott of New York City, New York, to fill the unexpired term of James Johnston on the Organ Historical Society Endowment Fund Advisory Board. Motion passed unanimously.

Organizational Concerns: Rachelien Lien. Councilor Lien presented a written report. Councilor Lien was asked to refer back to the Distinguished Service Award regarding Council's request for thoughts to review their voting procedures and criteria, as the Council had requested in October. An interim report of the committee to establish criteria and operating procedures of the Meritorious Service Award was presented and discussed. Minutes of the first meeting of the newly-established Membership Committee were offered. The Committee is investigating several important new ideas for increasing membership. The Secretary reported that the Chicago-Midwest Chapter will celebrate its Silver Jubilee in 2005–2006 with a year of festive programming.

Research and Publications: Sebastian Glück. A written report was provided by Councilor Glück, including reports from the Director of Publications, the Chair of the Publications Governing Board, as well as minutes of the September 2004 meeting of the Publications Governing Board.

Moved: Glück; second—Huntington, that the National Council engage Jonathan Ambrosino to be 2006 Handbook Editor for organ documentation, based upon the recommendation of the Publications Governing Board,

as of 24 February 2005. Motion passed unanimously.

Moved: Glück; second—Huntington, that the National Council engage Pamela Gurman of Fat Cat Graphics, Inc., as Advertising Manager, based upon the recommendation of the Publications Governing Board, as of 24 February 2005. Motion passed unanimously.

Moved: Glück; second—Huntington, that the National Council adopt the Guidelines for Implementation for the Alan Laufman Research Grant program, based upon the submission by the Publications Governing Board, as of 24 February 2005. Motion passed unanimously.

The meeting recessed for luncheon at 12:36 p.m. The meeting reconvened at 2:24 p.m.

OLD BUSINESS

Ten-Year Plan: Huntington. There has been no submission of suggestions since the October meeting of the Council.

Guidelines for Restoration: Huntington. The committee will attempt to meet this spring, perhaps at Williamsburg, Virginia.

Fiftieth Anniversary Endowment Fund: Johnston. Formative aspects of establishing an Endowment Fund campaign for 2006 were discussed.

Fiftieth Anniversary Events: Huntington. The National Council came to a consensus to withdraw its offer of sponsorship of a major recitalist at the 2006 National Convention of the American

Guild of Organists in Chicago, Illinois.

Fiftieth Anniversary Publications: Huntington. An update on the Fiftieth Anniversary of *The Tracker* (volume 50, number 4) was presented.

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

Employee Policy Manual: Lien. There was no report.

Restructuring Committee Report: Marchesano. There was no report.

Moved: Schnurr; second—Marchesano, that the National Council approve expenses for selected members of the Restructuring Committee to travel to the Richmond headquarters to gather pertinent information for the Committee, limited to three trips, to be coordinated by the Committee Chair. Motion passed unanimously.

Executive Director's Contract: Marchesano. There was no report.

Multimedia Program: Marchesano. There was no report.

Membership Survey: Marchesano. There was no report.

Convention Coordinator: Dahl. It was decided not to actively pursue a Convention Coordinator in light of the work to be done by the Restructuring Committee in the near future.

NEW BUSINESS

Moved: Marchesano; second—Schnurr, that the

Annual Meeting of the Membership

Wednesday, 13 July 2005

Tillinghast Hall, Bridgewater State College
Bridgewater, Massachusetts

scope of the Organ Historical Society Pipe Organ Database be expanded to include all pipe organs in North America. Motion passed unanimously.

The National Council reached consensus that Stephen Schnurr will be the producer of the 2004 Buffalo National Convention CDs, assisted by Joseph McCabe, William Van Pelt, and others.

Moved: Alcorn-Oppedahl; second—Schnurr, that if the National Council requests the presence of the Archivist and/or the Director of Publications at a meeting of the National Council, reasonable travel expenses will be reimbursed out the National Council travel expense budget. Motion passed unanimously.

OTHER BUSINESS

The Publications Governing Board will need to find a photographer for the 2006 National Convention.

Concepts to specially feature OHS Press items in the Society's catalogues were discussed.

UPCOMING MEETINGS

Monday and Tuesday, 11–12
July 2005 in Brockton,
Massachusetts.

Friday and Saturday, 14–15
October 2005 in
Princeton, New Jersey.

ADJOURNMENT

Moved: Johnston; second—Marchesano, to adjourn. Motion passed unanimously. Meeting adjourned at 4:41 p.m.

Call to Order: The meeting was called to order by President Friesen at 1:19 p.m. on Wednesday, 13 July 2005, and a quorum was established. President Friesen noted that Councilors have submitted written reports for attendees to read. He thanked the 2005 National Convention Committee for their industrious work in presenting this week's events.

Approval of Minutes: Moved: Dennis Huthnance; second—Peter Krasinski; to accept the minutes of the 2004 Annual Meeting, held Sunday, 18 July, at the Adam's Mark Hotel, Buffalo, New York. Motion passed unanimously.

A moment of silence was called in remembrance of those members who had died since the previous annual meeting: Donald B. Austin; Henry Karl Baker; Janet Becker; Freeman D. Bell; Marvin W. Bishop; Gustav Bittrich; Jean Boyer; Hoyle Carpenter; Ruth Charters; Jane Douglass; Robert D. Gault; Walter V. Hawkes; Paul Hamill; Edgar "Pat" Heflin; Robert H. Masson; Harry L. McDowell; Charles McKnight; Charles W. McManis; John Ogasapian; William F. Parker; Noel Peattie; Clark H. Rice; Reverend David VonRotz; Robert E. Waller; Martin M. Wick.

President's Report: Michael Friesen. The President's written report encapsulated his work ensuring that all of the various programs of the Society are functioning well and his efforts as ambassador on behalf of the OHS to other organizations.

Vice-President's Report: Scot Huntington. The Vice-President's report reviewed in detail the numerous accomplishments of the Society, its National Council, and its various committees and governing boards over the past eight years. The report called on the Council and the membership to endeavor towards equal accomplishments in the years ahead.

Treasurer's Report: David Barnett. The Treasurer's written report noted that for the Fiscal Year 2003–2004 ending 30 September 2004, the Society's income was \$1,302,584 and expenses were \$1,347,736. When income earmarked for Designated Funds is excluded, the operating deficit for the Fiscal Year was \$62,935. Assets at year's end were \$570,727; liabilities totaled \$31,620. Designated Funds totaled \$299,636 and undesignated retained earnings totaled \$239,472. The Society's accounting firm, Martin, Dolan & Holton, Ltd., of Glen Allen, Virginia, compiled the financial statements and the Society's Federal and Virginia tax returns required of 501(c)(3) non-profit corporations. The paid Member/Subscriber count for mailing the last issue of *The Tracker* was 3,461.

Executive Director's Report: William Van Pelt. Mr. Van Pelt presented an oral report. Mr. Van Pelt thanked the membership for the opportunity for him to serve as Executive Director, and, previous to that, as a member of the National Council.

COUNCILORS' REPORTS

Archives—Allison Alcorn-Oppedahl. Ms. Alcorn-Oppedahl's written report covered: cataloguing of the Henry Karl Baker collection in the American Organ Archives; a report on the May 2005 Symposium and the proposed 2007 Symposium; an update on the RCO-BIOS protocol signed at last year's Annual Meeting; efforts to formulate a set of Operating Procedures for the Archives and its Governing Board; and improved communications systems for the Archives and the Archivist. The Councilor's spoken remarks called for assistance from the membership as she compiles a fiftieth anniversary history of the Society.

Conventions—David Dahl. Councilor Dahl reported that the National Council had just the day previous approved a National Convention proposal for 2009 in the Cleveland, Ohio, region. The Councilor thanked the 2005 Old Colony National Convention Committee, particularly Matthew Bellocchio and Richard Hill, convention co-chairs, Lisa Compton, *Organ Handbook* editor, and Pamela Gurman of Fat Cat Graphics, for her work in producing the *Handbook*. The Councilor introduced Mr. Bellocchio, who made brief remarks regarding planning of the Convention. Stephen Pinel was then introduced to highlight the 2006 National Convention to be held in the Saratoga Springs, New York, region. Scot Huntington, also

a member of the 2006 Committee, illustrated several aspects of the next convention, which has a theme "Coming Home Again." Joseph Roberts was then introduced to speak about the 2007 National Convention, to be held in the Central Indiana region. Finally, the Councilor briefly mentioned aspects of the 2008 National Convention, to be held in the Seattle/Tacoma, Washington, region, and thanked the membership for the opportunity for him to serve as Councilor for Conventions.

Education—Paul Marchesano. The Historic Organ Citations committee has awarded twenty-one Citations since last year's Annual Meeting. One Historic Organ Recital has been held within the past year. The Society's website has been greatly enhanced since the 2004 Annual Meeting. In addition to Councilor Marchesano's written report, the Councilor stated that gifts to the E. Power Biggs Fellowship fund were approximately \$15,000, much of which came from a fund in memory of Clark H. Rice, coordinated by the Rice family. The Councilor introduced James Cook, who briefly discussed the new OHS Pipe Organ Database, now accessible online from the Society's website.

Finance and Development—James Johnston. Councilor Johnston introduced James Stark and Richard Walker, both of the Endowment Fund Advisory Board, who briefly discussed the status of the Endowment Fund, which now totals in excess of \$276,000.

Organizational Concerns—Rachelen Lien. Several OHS Chapters are quite active, especially Chicago-Midwest, Hilbus, and New Orleans,

with other chapters being moderately active or in a state of reactivating. The Membership Committee has begun its work to find ways to increase membership. The International Organ Achievement Award Committee and the Restructuring Committee continue their formative work. In addition to her written report, Councilor Lien encouraged the membership to support existing chapters and to create new ones.

Research and Publications—Sebastian Glück. In tandem with the Society's fiftieth anniversary, several notable publications are in process by the Publications Governing Board, including Councilor Alcorn-Oppedahl's history of the Society and an expanded jubilee issue of *The Tracker*. A second volume in the OHS Press *Archives Facsimile Series* is also in process. An Editorial Review Board has been established for *The Tracker*. In addition to Mr. Glück's report, the Councilor announced the creation of the Alan Laufman Research Grant. Also, the National Council is now formulating an awards committee for new prizes for book- and article-length publications on the pipe organ. The book-length prize will be known as the John Ogasapian Prize. Mr. Glück introduced the recent publication of *Murray M. Harris and Organ Building in Los Angeles*. *The Tracker* recently received an award for excellence in printing. The Society's first Director of Publications, Dr. Gregory Crowell, was introduced to the membership. Scot Huntington was introduced as Chair of the Publications Governing Board of the OHS. Mr. Huntington in turn introduced the members of the Governing Board.

OLD BUSINESS

E. Power Biggs Fellows—The three Biggs Fellows for the 2005 National Convention were introduced by Biggs Fellowship Committee Chair Derek Nickels: Bradley Altoff of Minnesota, Christopher Deibert of New Jersey, and Rachel Tissue of Michigan.

Distinguished Service Award—Past recipients of the award were recognized for their efforts on behalf of the Society by the Chair of the Distinguished Service Award Committee, Dan Schwandt. Mr. Schwandt presented the 2004 Distinguished Service Award plaque to George Bozeman; the award had been announced at the 2004 Buffalo, New York, Convention in his absence. The 2005 Distinguished Service Award is presented to Rachelen Lien. Past Award recipient Barbara Owen was introduced to provide remarks on Ms. Lien's service to the Society.

Election Results—Br. Roger Chingas, teller, presented the results of the election of members to National Council. President: Michael Friesen (608 votes), Frederick Morrison (490 votes). Vice-President: Laurence Libin (691 votes), Randy Bourne (391 votes). Councilors: Jack Bethards (799 votes), Scot Huntington (728 votes), Carol Britt (669 votes), James Hammann (545 votes), and David Engen (448 votes). President Friesen is re-elected. Laurence Libin is elected Vice-President. Jack Bethards, Scot Huntington, and Carol Britt are elected Councilors. Council Members whose terms are ending: Michael Friesen (President), Scot Huntington (Vice-President), David Dahl, Sebastian Glück, and Rachelen Lien.

NEW BUSINESS

Resolved: Pinel; second—Johnston, to reaffirm the resolution of the National Council on 12 July 2005, regarding the Clark H. Rice gift to the E. Power Biggs Fellowship. Resolution passed unanimously.

Moved: Carolyn Booth; second—Richard Walker, that, upon recommendation of the National Council, the Society grant honorary membership to Randall E. Wagner. Motion passed unanimously. (Mr. Wagner is a founding member of the Society.)

The President introduced Vice-President Scot Huntington, who then introduced Barbara Owen to reminisce on the founding of the Society fifty years ago. The Vice-President presented Ms. Owen with two dozen red roses in honor of the Society's anniversary. The Vice-President then presented Ms. Owen with her personal copy of the Society's fiftieth-anniversary *Festschrift* in her honor, *Littera Organi: Essays in Honor of Barbara Owen*, newly published by the OHS Press.

Nominating Committee—President Friesen opened the floor for nominations to the Nominating Committee. The following names were submitted: Tim Bovard, David Dahl, J. R. Daniels, Len Levasseur, and Derek Nickels. **Moved:** Forrest Mack; second—James Johnston, that nominations be closed. Motion passed unanimously. **Moved:** Roger Meers; second—Dana Hull, to elect the committee by acclamation. Motion passed unanimously. Thus, the Nominating Committee for the 2007 Elections is established.

Adjournment
Moved: Paul Marchesano; second—Rachel Archibald, to adjourn. Motion passed unanimously. Meeting adjourned at 2:50 p.m.

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, 1 October 2004, 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 for the afternoon and evening sessions were governors Allison Alcorn-Oppedahl (Chair), Lynn Edwards Butler, Laurence Libin, Rollin Smith, and James L. Wallmann (Secretary), and Stephen L. Pinel, the Archivist. Governors Hans Davidsson and Elizabeth Towne Schmitt were absent and excused. Present for the evening session were Scot Huntington (Society Vice President) and Antonius Bittmann (Professor, Music Department, Mason Gross School of Arts, Rutgers, The State University of New Jersey). Paul Marchesano (Councillor for Education) was also present for the evening session and part of the afternoon session.

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

1. *Welcome and establishment of quorum.* The Chair called the meeting to order at 2:46 p.m. An agenda for the meeting (Attachment A) was distributed. A majority of the governors being present, a quorum of the GB was available to conduct business.

2. *Approval of minutes.* The minutes of the 15 April 2004

telephone 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 telephone meeting of the Governing Board of the American Organ Archives of the Organ Historical Society held on 15 April 2004, be, and hereby are, approved.

The consensus of the GB was that it was not necessary for the minutes to include line item details of the budget because this information is available in the Archivist's Report and budget worksheets that are also part of the records of the Archives.

3. *Archivist's Report.* The Archivist's Report had previously been circulated. Mr. Pinel reported that the protocol between the Archives and the Royal College of Organists had been signed. The protocol relates to cooperation between the Archives and the new Curzon Street Library of the Royal College of Organists and British Institute of Organ Studies in Birmingham, England. Alan Dear of the RCO had visited the Archives during the summer and Mr. Pinel was able to assemble a virtually complete set of *The Tracker* and OHS convention booklets for the RCO. The RCO is purchasing a significant part of the Baker collection. A library cataloger representing the Curzon Street Library will visit the Archives in the fall to learn more about its operations.

The first group of books from the Baker collection has been sent for cataloging. Cassidy Cataloguing Services had proposed a significant increase in its charges for the online catalog it maintains for the Archives. Mr. Pinel objected and was successful in keeping the costs at their current levels. Some of the advantages of having its own OPAC (online public access catalog) are that the Archives has control of its catalog, the database is kept up-to-date, and only the holdings of the Archives are shown. The Archives collection is also reflected in the Rider OPAC, but the Rider catalog is only updated once or twice a year with Archives holdings and it shows all other books in Rider libraries. [After the meeting, Mr. Wallmann confirmed that it is possible to limit searches on the Rider OPAC to show only the holdings of the Archives.] Mr. Pinel will monitor the OPAC situation with Cassidy; if costs will increase significantly for this service, the GB should consider another provider or try using the Rider OPAC exclusively.

A link to the Archives is now on Libweb (<http://sunsite.berkeley.edu/Libweb/>), an international listing of libraries with web pages. The GB expressed its gratitude to Prof. Davidsson and Per-Göran Huss for their help in securing twenty-two years of the Danish periodical, *Organist-bladet*, for the Archives collection. A new Archives brochure needs to be prepared by the end of the year and Mr. Pinel will circulate the

latest draft for comment by members of the GB.

4. *Collections.* Mr. Pinel reported that a collection of tuning tools, drawings, family archives, and other materials from the Canadian organbuilder Samuel Warren (1809–82) was being offered by the family. Others have expressed interest in the collection and the Archives will not actively seek the collection, although it is possible that some part of the collection may be donated to the Archives by a successful bidder.

5. *Baker collection.* Mr. Wallmann showed some of the highlights from the Baker collection to the GB. About 500 titles – many more than initially thought – from the Baker collection will be kept for the Archives library. Upon motion duly made (Mr. Libin) and seconded (Ms. Butler), it was

RESOLVED: That the Governing Board ratify, confirm, and approve the acquisition of the Henry Karl Baker collection of books on the organ, as previously proposed to the National Council and approved by that body.

RESOLVED FURTHER: That the Society treasurer be directed to reimburse Mr. Pinel in the amount of Eight Thousand Dollars (\$8,000) for Mr. Pinel's advance of the first payment to Mrs. Baker.

The GB thanked Mr. Pinel and Mr. Wallmann for their fine efforts in obtaining the

collection for the Archives. Mr. Pinel reported that the Baker collection has been sorted and the first items have been processed and sent to the cataloger. The bookplate to be inserted in the books from the Baker collection is very nice. To date, over \$21,000 has been raised by the sale of duplicate materials; almost \$5,000 is currently pending. A list of books for sale will go to the organbuilders attending the AIO (American Institute of Organ Builders) convention in New Jersey. Mr. Pinel hopes that the sale of duplicates will cover the cost of the acquisition and associated expenses for appraisal and moving the collection.

The GB wished to issue a press release announcing the acquisition of the Baker collection by the Archives. The press release will go to organ, musical instrument, and library journals and newsletters. Mr. Pinel will prepare a press release and circulate it to members of the GB for their comment.

6. *Symposium 2005.* Mr. Wallmann reported on preparations for the Archives symposium in 2005. The call for papers has been sent out by Prof. Bittmann and he awaits proposals. Mr. Wallmann wrote a press release for the symposium and this has been distributed to organ journals. The reports of the 2003 symposium were favorable and have helped to publicize the Archives and its activities. Mr. Pinel will find individuals to write such reports for various publications.

Mr. Libin questioned the title "Images of the Organ" for the symposium because there is nothing about the iconographic or visual aspect of the organ in the symposium. "Impressions of the Organ" was suggested as an alternate title. The two panel discussions proposed for the symposium should be confirmed forthwith. Mr. Wallmann was asked to check with the keynote speaker, Prof. Peter Williams, about the subject of his address and whether he wants a response to his address and/or will take questions. At the evening session, Prof. Bittmann gave additional updates on the status of the symposium.

7. *2003-2004 budget recap.* Actual expenses for 2003-2004 were slightly over budget but will be covered by the Archives Fund.

8. *2004-2005 budget.* The GB's budget request for 2004-2005 was reduced by the National Council to \$65,000, or \$4,400 less than the what the GB had requested. After considerable discussion, a motion was made (Mr. Wallmann) and seconded (Dr. Oppedahl), and it was

RESOLVED: That the Archives budget reflect the \$65,000 set by the National Council by reducing Acquisitions to \$12,000, Travel to \$2,500, and Grants to nil.

9. *"Tracker" articles.* The Archives article for the current issue of *The Tracker* is by Ed Pepe. Ms. Butler will provide

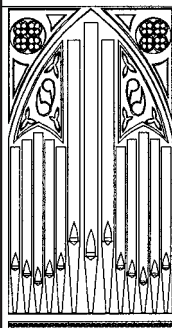
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the next article and thereafter Mr. Wallmann may wish to write something on the Baker collection.

10. *Operating procedures.*

Amended and restated bylaws of the Society were overwhelmingly approved by members of the Society. Accordingly, the GB can now propose its operating procedures to the National Council. Mr. Wallmann had prepared a draft of operating procedures based on an earlier draft with changes reflecting the new bylaws of the Society. The GB agreed that it would review the proposed operating procedures before its next meeting and would take up a discussion of the operating procedures at that time with the goal of submitting proposed GB operating procedures to the National Council in mid-2005.

11. *Next meetings.* The next meeting will be held in conjunction with the Symposium 2005 and take place on Wednesday, 25 May 2005, at 2:30 p.m. at a place to be determined. In the unlikely event that the GB needs to consult prior to the May meeting, a telephone meeting can be arranged. The fall meeting will be held on Friday, 14 October 2005, at 2:30 p.m. at the Archives.

12. *Other business.* Mr. Pinel noted that the AIO had made generous contributions to the Archives for many years. Because these contributions came from an organization, rather than an individual, the contributions may not have been properly acknowledged by the Society or the Archives. Upon motion duly made (Mr. Wallmann) and seconded (Mr. Libin), it was

RESOLVED: That the Governing Board expresses its profound thanks to the American Institute of Organ Builders for the AIO's many years of significant contributions to the Archives.

Mr. Pinel was directed to send a note with the GB's thanks to the AIO. The GB also asked the Archivist to acknowledge all gifts to the Archives of \$100 or more.

Dr. Smith noted that parking around Westminster Choir College is quite difficult. Mr. Pinel suggested that visitors to the Archives park at the College's visitor parking, but will discuss the matter further with the authorities at Westminster.

The GB noted that Mr. Pinel had informed it of his resignation from his long-time church job. This will give Mr. Pinel more time to devote to the Archives. The GB also discussed the possibility of having a group of library and special collection experts assess the Archives and its administration. Anticipating the evening's discussion, consideration was given to future developments at the Archives. Dr. Oppedahl will report to the National Council that the GB would like to review the status of the Archives within the larger context of the Society's organization and plans.

At 5:51 p.m., the afternoon session was adjourned for dinner. The evening session commenced at 6:39 p.m. with Mr. Huntington and Prof. Bittmann.

13. *OHS ten-year plan and the Archives.* Mr. Huntington led the discussion of the Society's

ten-year plan and its relation to the Archives. After considerable discussion, six general areas were mentioned: (i) collection development; (ii) symposia; (iii) an increased presence on the internet; (iv) staff development; (v) housing and the consolidation of materials in the Archives collection; and (vi) materials preservation. All participants felt that the future of the Archives was inextricably linked with that of the Society. The Archives should not be an organization separate from the Society.

Specific comments within these general areas are summarized. (i) The Archives needs to pursue the systematic acquisition of microform versions of books and periodicals not likely to be acquired by the Archives. Mr. Wallmann suggested focusing on books before 1800, nineteenth-century books, and periodicals, in that order. Increased contacts with foreign libraries, including the Curzon Street Library of the RCO/BIOS, may lead to additional opportunities to acquire or exchange appropriate material. Having book "scouts" and better antiquarian book contacts in Europe may also be a good idea. (ii) Symposia should continue to be sponsored by the Archives with the goal of publicizing the collection and encouraging research on the organ. (iii) Much more can be done with the Archives website. Mr. Pinel proposed that research tools and matter with substantive content be posted. For example, David H. Fox's work on American organbuilders would be a valuable reference work to have on the internet. Making back issues of *The Tracker*

available on line and searchable would also be highly desirable.

(iv) The Society and Archives should have the goal of moving the position of Archivist to a full-time situation. The GB believes that there is plenty of work for a full-time Archivist, but notes that any such move needs to be carefully considered in light of future developments at the Archives. At the moment, the Archivist is an independent contractor and not an employee of the Society. The National Council and GB may wish to consider changing the status of the Archivist at some point. (v) The Archives space at Talbott Library will at some point be exhausted. A redundant church or other space as a "museum of the organ" and headquarters of the Society is a dream at the moment, but may some day become reality. Incorporating the Archives into this location may make sense, but keeping the main collection of the Archives in an academic setting may also be wise. The possibility of a retreat incorporating a museum, Society headquarters, and the Archives was also mentioned. The material stored in the Picker House, Enfield, N.H., may also need to be integrated with the main collection of the Archives in a new and larger home. (vi) Some nineteenth- and early twentieth-century materials will need to be deacidified for proper preservation.

The GB discussed the view of some that the Archives is not used enough. Mr. Libin pointed out that the Archives, by their nature, exist to preserve specialized

information and should not be judged with patron counts more appropriate to evaluating public libraries. Mr. Pinel said that Westminster students use Archives resources on a daily basis. Prof. Bittmann advanced the idea that the collection of the Archives could be the center of an institute of organ studies reaching organologists, performers, and others.

14. *Symposium 2007.* Mr. Libin had previously distributed an outline of a possible Archives symposium in 2007 about conservation and documentation. The symposium would be held in Rochester in conjunction with the Eastman School of Music. The AIO should also be approached to assess their interest in participating in such a symposium. Mr. Libin asked for additional suggestions and will coordinate his efforts with Prof. Davidsson.

15. *Other business.* Mr. Huntington mentioned an offer to assist with the preservation of Möller blueprints. The amount offered was believed insufficient to preserve all blueprints, but priorities could be set and the most important documents preserved. If other business records of American organbuilders became available, the Archives would have to decide what it could and could not absorb.

The meeting adjourned at 8:41 p.m.

James L. Wallmann, Secretary

Attachment:
Attachment A – Agenda (1 page)

ATTACHMENT A

Governing Board of the American Organ Archives of the Organ Historical Society

Agenda

Friday, 1 October 2004
Afternoon session, 2:30–5:30 p.m.

Evening session, 7:00–9:30 p.m.
American Organ Archives,
Princeton, New Jersey

Afternoon session

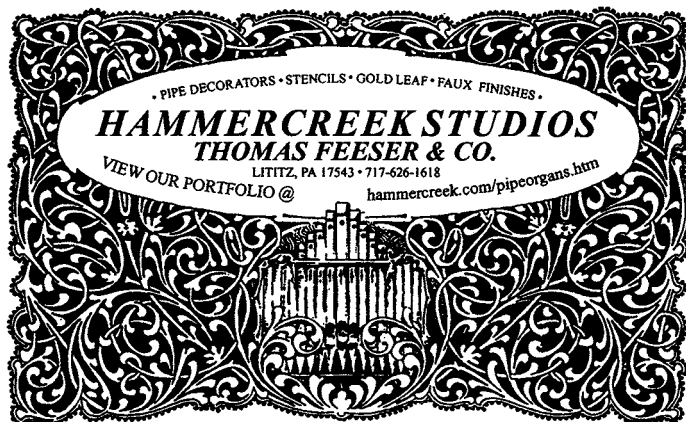
1. Establishment of quorum
2. Approval of minutes of 15 April 2004 telephone meeting
3. Archivist's report (Stephen)
 - a. AOA/RCO Protocol
 - b. Cataloging
 - c. On-line public access catalog
 - d. Periodicals
 - e. Brochure
4. Collections – Samuel Warren materials (Stephen)
5. Baker collection (Stephen, Jim)
 - a. Motion to ratify and authorize purchase
 - b. Sorting and processing report
 - c. Bookplates
 - d. Sales of duplicates
6. Symposium 2005 (Jim, Stephen)
 - a. Schedule, publicity, letters of intent, etc.
 - b. Reviews of same
7. 2003–2004 budget recap
8. 2004–2005 budget
9. *Tracker* articles
10. Operating procedures (Jim)
11. Dates and locations for next three meetings
 - a. April 2005 – telephone meeting?
 - b. May 2005
 - c. October 2005

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Kelvin J. Hastie
Barbara Owen
Stephen L. Pinel
James L. Wallmann

ARTISTS

Allison Alcorn-Oppedahl
Robert Barney
Diane Meredith Belcher
Antonius Bittmann
Randy Bourne
John Burkhalter
Michael J. Diorio
Thomas Dressler
R. Jelani Eddington
Alfred V. Fedak

Donald K. Fellows
Sebastian Glück
Scot L. Huntington
Laura C. Kratt
Joan Lippincott
Lanfranco Marcelletti
Christopher Marks
Grant Moss
Thomas Murray
Derek Nickels
Eugene Roan
Dana Robinson
Stephen J. Schnurr
Timothy Smith
Paul Tegels
Mark Trautman
Kevin Tsai

The Organ Event of the Decade