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WAS BACH A POLYPHONIST?

In popular writing on Bach, one frequently finds characterizations and phrases such as *the great polyphonist...the master of counterpoint...the inheritor of the great polyphonic tradition...the ingenious contrapuntal writing...the essential linear motion...the clarity of the polyphonic line*. I have often thought that such characterizations, at best, reveal more about the narrator than about Bach, and my belief has recently been reinforced by the work of the Canadian organist Dr. William Renwick. He is an associate professor of music theory at McMaster University and a fellow of the Royal Canadian College of Organists, and his work concerns the *Langloz Manuscript*, a 75-page item in the Berlin City Library that contains 60 little-known preludes and fugues attributed to J. S. Bach.¹ Whether these are genuinely Bach's own compositions or not is beside the point, but that they are genuinely from Bach's own time, place, and musical sphere is beyond doubt.

What is most significant about these pieces is that each and all of them are written entirely on one staff, using figured bass. This, according to Renwick, reveals a "method of conceptualizing fugal composition and improvisation as an extension and refinement of thoroughbass rather than as an extension of counterpoint, [and] illustrates a harmonic rather than contrapuntal conception of fugue."²

The essence of thoroughbass (i.e., figured bass) is rhythmic propulsion of harmony. It is the historical antithesis of polyphony. It pervaded European art music for two centuries, and was at the foundation of Bach's compositional, improvisational, and pedagogical method. A tradition of modified 16th-century-style pure polyphony existed in the 18th century, but as Christoph Wolff showed long ago, Bach cultivated this style in a limited number of works only.³ J. J. Fux's "species counterpoint" provided an 18th-century theoretical backdrop for 16th-century polyphonic style, and became the basis for 19th-century and early-20th-century recipes for contrapuntal and fugal style, but Bach's works never conformed to the recipes.

In the 1940's, Manfred Bukofzer suggested that "Bach lived at a time when the declining curve of polyphony and the ascending curve of harmony intersected, where vertical and horizontal forces were in exact equilibrium," and that this "interpenetration of opposed forces [was] realized only once in the history of music and Bach is the protagonist of this unique and propitious moment."⁴ But a generation later, Robert Marshall, who studied the original manuscript scores of Bach's vocal works in their entirety, found that Bach's compositional process was not so neatly balanced, and that Bach at least occasionally composed in terms of melody and bass.⁵

Bach's counterpoint in my view "is never other than a figurate realization of the bass...a 'virtual counterpoint' that has more to do with harmony and rhythm than with historical polyphony. If Michelangelo could claim that his sculpture was only a process of elimination—in which he merely brought into high relief that which already existed in the mass of stone—then much the same can be said for Bach, whose

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counterpoint only brings into high relief that which already exists within the mass of harmony.”⁶

In 18th-century ensembles, figured bass is the “glue” that binds the simultaneously-sounding parts together. But in solo keyboard repertoire, this “glue” must exist in the mind of the player, and herein lies the conundrum. In performing fugues, for example, is the keyboardist really playing three or four lines—or only one or two? The forbidding appearance of Bach’s keyboard and organ scores is part of the problem, since Bach’s notational propensity is to write-out contrapuntally what often really amounts to a single melodic formulation.

Looking at the matter more empirically, let’s deconstruct a three or four-part keyboard fugue. First, determine the main pulse at which the harmony changes. Second, isolate the bass. Third, at each main pulse, figure the bass according to its vertical combinations with the other written parts. Now realize the figured bass with both hands, but without reference to the other parts.

What we have at this point would be a valid prototype, an “uncarved block of stone” in which the essential identity and physiognomy of the piece are still substantially conveyed. What J. S. Bach taught his students was that, with mind, ear, and hand working together, one could arrive at a “perfected” realization of this same figured bass in which the finished product might be no different than our un-deconstructed original. This, precisely, was the intent and purpose of the materials in the *Langloz Manuscript*.

It is puzzling to me that no well-known scholar or performer thus far has ever actively challenged the prevailing popular view of “Bach the polyphonist.” But it is fascinating to contemplate what an invigorating effect it would have on players and builders alike, if the propulsion of harmonic rhythm—and not the projection of counterpoint—were to gain priority as to what constitutes an ideal Bach performance. Although Renwick’s book makes no such generalizations, it seems to beg the question, and could signal for a future shift in our understanding of Bach.

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1. William Renwick, *The Langloz Manuscript, Fugal Improvisation through Figured Bass* (New York: Oxford, 2001).
2. Renwick, 6.
3. See Christoph Wolff, *Der Stile Antico in der Musik Johann Sebastian Bachs, Studien zu Bachs Spätwerke, Beihefte zum Archiv für Musikwissenschaft VI* (Wiesbaden: Steiner, 1968), 36-118.
4. Manfred Bukofzer, *Music in the Baroque Era* (New York: Norton, 1947), 303.
5. See Robert L. Marshall, *The Compositional Process of J. S. Bach, A Study of the Autograph Scores of the Vocal Works* (Princeton University Press, 1972), particularly I: 69-71, 81-83, and 147-53.
6. Frank Morana, “Probing the Organ Works of Bach, Part II,” *American Organist* 33/11 (November 1999), 65.

Bach in America

The Reception of his Organ Music in the United States

BY MARK STEVENS AND N. LEE ORR

We will probably never be able to date with certainty the earliest performance of Bach's music in America. It does seem increasingly clear, however, that the documented first work by the Leipzig master performed in the United States was a keyboard work. Karl Kroeger believes that it was "most likely...an organ work, perhaps one of the choral preludes."¹ Noted organ scholar John Ogasapian is "99% sure it was a WTC prelude and/or fugue...played on the organ, either by Edward Hodges (since he played them as voluntaries in England), A. U. Hayter, or some other German immigrant organist."² Speculation isn't the problem—documentation is.

The introduction of Bach's organ music in this country grew in three broad and overlapping phases. The early phase spans the years up to about 1860, during which Bach's music and life first appear in the published record in Boston and New York. We note the very few mentions of performances before 1850 as well as some we suspect quite likely occurred earlier but cannot verify. J. Bunker Clark has shown that the first published piece of Bach's music here was the Polonaise from the first French Suite, published in Boston in 1806 by Hanover-born Johann Christian Gottlieb in the collection *Rudiments of the Art of Playing the Piano Forte*.³ No earlier publication of a Bach work in the United States has come to light. Surely it was bought and played that very year, though perhaps not publicly. And of course, it is possible that some musician from Europe brought over and played works of Bach before that. Bach in America can next be documented in 1825, when a two-sentence blurb on the composer appeared in *A Universal Dictionary*, published in New York.⁴

Thirteen years later, Bach emerged in print once more in a paragraph-long anecdote about his modesty that appeared both in the 27 June 1838 New York *Musical Review* and in the 28 November 1838 *Boston Musical Gazette*.⁵

The first substantial American discussion of the composer appeared three years later. In October 1841, Boston journalist and critic Margaret Fuller (1810–50) wrote in the transcendentalist journal *Dial* an article entitled "Lives of the Great Composers," a 55-page essay that ranks Bach with Haydn, Mozart, Handel, and Beethoven.⁶ Fuller devotes 12 pages, mostly taken from Johann Nicholas Forkel's pioneering Bach biography *Ueber Johann Sebastian Bach's Leben, Kunst und Kunstwerke* (1802), to the composer—far and away the fullest notice of Bach yet in America. She does wax rather transcendently:

Haydn is the untouched green forest in the fullness of a June day; Handel is the illuminated garden, where splendid and worldly crowds pause at times in the dark alleys, soothed and solemnized by the white moonlight; with Mozart the nightingale sings, and the lonely heron waves his wings beside the starlit, secret lake, on whose bosom gazes the white marble temple. Bach is the towering, snowy mountain, "itself earth's Rosy Star," and the green sunny, unasking valley, all in one.⁷

Fuller would probably not have devoted so much space to a composer and placed him in such exalted company if she had never heard his music. Fuller had yet to sail to Europe, but her discussion suggests strongly that she had heard Bach played. The *Dial* had only a four-year run, so we sur-

veyed it and were rewarded by the discovery of a July 1840 article written by "D." (very likely Boston music journalist John Sullivan Dwight, 1813–93) that documents "a magnificent Organ Fugue by Bach performed by Mr. Müller, the most accomplished organist who has been among us." We have yet to identify Mr. Müller. D[wight?] complains, however, that "the audience was not worthy of the occasion," and so the fugue "was thrown away upon a yawning, talking assembly."⁸ Although the audience was not impressed, there we have it: the earliest Bach performance in America yet documented, given sometime between September 1839 and May 1840 at the Boston Academy.

To uncover other documented performances of Bach's organ music in America before 1900, we relied heavily on the two sources most national in their scope: *Dwight's Journal of Music* (Boston, 1852–81) and the New York *Musical Courier* from 1881 to the end of the century. We scoured every page, seeking Bach performances, and documented over 2,500 instances in this country.⁹ We checked numerous other sources too, including H. Earle Johnson's *First performances in America to 1900* (a number of which we were able to antedate), other books, articles, dissertations on American orchestras, and the musical histories of various American cities.¹⁰ We checked important local newspapers but did not exhaust them, and others may well yield additional data.

Performances of Bach's organ music in America generally increased in number from decade to decade. Kroeger notices similar trends,¹¹ though we found at least ten times the number of published notices that he did. We may have documented one Bach performance in the 1830's, depending whether the organ fugue mentioned above occurred

in late 1839 or early 1840. We note between one and three performances in the 1840's, 67 in the 1850's, a little over 300 in the 1860's, about 450 in the 1870's, an odd decrease to less than 400 during the 1880's, and a real explosion of over 1,000 performances in the last decade of the century. We suspect that the dip in the 1880's is more the result of problems in our data collection rather than a lessening of interest in Bach. Perhaps the lower numbers were the result of a lapse in national reporting due to the demise of *Dwight's Journal of Music* in 1881.

That Bach's music appeared and flourished first on the northeastern seaboard, most noticeably in Boston and New York, can come as no surprise. New England and New York until the last decades of the 19th century was the foremost region of the United States not only for music, but for

in this country. Centered in Boston and New York, these artists played a significant role in establishing the cultural authority of art music and its professional presentation to American audiences. Their championing of Bach's music in an era dominated by Romantic composers (along with Mozart and Handel) set their performances apart from the most other recitalists, who probably would have agreed with an Atlanta reviewer as late as 1910 when concert organist Edwin H. Lemare (1866–1934) dedicated the City Auditorium Austin Organ. The journalist lauded the program, excepting “one or two numbers which could not possibly be popular as music [which] were ‘lugged in by the ears just to show the mechanical possibilities of the instrument.’” The reviewer was probably referring to the Prelude and Fugue in D, BWV 532, which

848?) along with other unidentified fugues in 1853.¹⁷ The next year, the Mendelssohn Quintette Club introduced America (Boston) to one of the most enduring arrangements of a Bach keyboard work, the Gounod setting of the *Ave Maria* to the Prelude in C major (BWV 846) from Book 1 of the *WTC*.¹⁸ The Concerto for Two Claviers in C (BWV 1061) was performed on 9 January 1856 in Boston's Chickering Salon with quartet accompaniment, Otto Dresel and J. Trenkle, soloists.

By the middle of the decade, Bach's keyboard works had apparently achieved considerable familiarity, as attested to by the following report in *Dwight's* of 19 July 1856. One Professor Edward Oliver had moved five years earlier to Farmington, Connecticut, for his health, where he opened a music school, apparently to some

The Prelude and Fugue, BWV 532: “brilliant, bewildering, but cold as the Aurora Borealis” (Atlanta reviewer, 1910)

education, literature, science, architecture, and cultural life.¹² Boston was the venue for nearly all Bach performances in America up to 1860. Of the 69 performances that we have documented up to 1860, over 78 percent occurred there. As late as the decade of the 1870's, our data show that Boston had twice as many Bach performances as did New York. By the 1890's, however, New York seems to have become the leading American city for performances of Bach's music. During the 1890's, the 69 Bach performances found for Boston pale when compared to an incredible 415 found for New York City—not including Brooklyn. These figures may, in part, reflect the fact that most of our pre-1880 data come from Boston's *Dwight's Journal of Music*, while most of our post-1880 data come from New York's *Musical Courier*. Still, both *Dwight's* and the *Musical Courier* saw themselves as national publications and made considerable effort to report on the state of music across the country by way of local correspondents.

FIRST PHASE

The dissemination of Bach's music in this country began with the work of a small group of German-born and German-trained musicians who had been born within a 15-year period from 1826 to 1840. Their professional activities achieved wide visibility primarily during the decade from the early 1850's to the 1860's, the period in which the professional recital took firm root

he found “brilliant, bewildering, but cold as the Aurora Borealis.”¹³

Edward Hodges (1796–1867), an English musician who served as organist at Trinity Church in New York from 1839 to 1859, more than likely introduced Bach to that city in the 1840's.¹⁴ The first performance we found of a Bach keyboard work performed on the piano took place in 1849, when a Mr. Hatton played some fugues in Boston, quite likely from the *Well-Tempered Clavier*.¹⁵ This was probably British composer John Liptrot Hatton, who was on an extensive American tour from 1848 to 1850.

Dwight's Journal notes that Otto Dresel (1826–90) played the C-minor and F-major fugues in 1852 and 1853, most likely from Book 1 of the *WTC*.¹⁶ Born in Germany in 1826, he studied under Moritz Hauptmann, Mendelssohn, and Ferdinand Hiller in Cologne before settling in New York in 1848. He lived in Boston from 1852 as a pianist, teacher, and journalist, where he wrote numerous articles for *Dwight's*. A conservative, cultivated musician, he exercised a strong influence on American audiences through his championing of German works and his personal standards. He seems to be the first thoroughly-trained performer to present Bach's keyboard music in the United States. From the beginning, he included works by Bach in his piano recitals, performing fugues (from the *WTC*?) as early as 1852. *Dwight's* also reports Dresel as having presented the Fugue in C-sharp (BWV

success. The reporter matter-of-factly places Bach in the listing of standard repertoire for piano pupils: “As the pupils advanced, soirees were given semi-monthly, at which many persons were present and had the opportunity to hear the works of Beethoven, Mozart, Mendelssohn, Hummel and Bach, performed by the pupils.” (p. 126). The first specified work on record from the *WTC*—the same Fugue in C major from Book 1—was played by Dresel in Boston in 1865.¹⁹ It appears that all of the preludes and fugues from Book 1 of the *WTC* received performances by the end of the century, though absolute documentation remains difficult.

Individual dances from the keyboard suites begin appearing on published concert programs in the early 1860's, though they bear only the title of the dance with no reference to the suite of origin. The first one on record comes again from Otto Dresel, who performed an unidentified gavotte in Boston in 1862.²⁰ Three years later, Hugo Leonhard programmed a gavotte from an unspecified English Suite.²¹ Ernst Perabo apparently played complete suites in 1866 for Boston audiences (though *Dwight's* does not identify them), as well as the B-flat Partita.²² Not until 1893 does a documented performance of a complete specific keyboard suite appear in the record, when the G-minor English Suite was performed at Depaw College in Greencastle, Indiana.²³

We found no Inventions on record until the final decade of the century, when in June 1891 a student performed the E-minor Invention in Canton, Ohio.²⁴ Surely, other performances occurred that were not noted, or that we missed. The tempestuous Chromatic Fantasy and Fugue shows up initially in the record in 1859 when Louise Abel played it in Boston.²⁵ The first documented appearance of the Italian Concerto occurred in Farmington, Connecticut where F. von Inten presented it in 1870.²⁶ The next year Boston heard it when John Knowles Paine introduced two movements there.²⁷

The indefatigable Otto Dresel presented the first documented orchestral work, when he, Alfred Jall, and William Scharfenberg joined the Germania Society in March 1853 to present the Three Clavier Concerto in D minor (BWV 1063) with string quartet accompaniment.²⁸ The work, apparently quite a success, was repeated on March 28th²⁹ and was played again the next year at another Dresel soiree, this time with J. Trenkle and Carl Bergmann playing with Dresel.³⁰ Dresel repeated the work twice within the year with other performers, and in January 1856 he and J. Trenkle introduced the Two Clavier Concerto in C major (BWV 1061) with a string quartet.³¹ The Three Clavier Concerto in C major (BWV 1064) received a performance at Chickering's Rooms in Boston on 19 April 1856 by the Mendelssohn Quintette Club, with Otto Dresel, J. Trenkle, and "a lady amateur" as soloists.³² It was played at the same location twice more late in 1864 by Hugo Leonhard, Benjamin J. Lang, and J. C. D. Parker, with Dresel playing the string accompaniment on a fourth piano.³³ In 1859 Hugo Leonhard performed the Allegro from the Clavier Concerto in D minor (BWV 1052).³⁴ Although we cannot document a performance of the Concerto for Two Claviers in C minor (BWV 1060), we can verify that the work was in the repertoire of Baltimoreans Rose and Otilie Sutro in 1897.³⁵ Once again, it was Dresel who introduced the Orchestral Suites to American audiences in 1862 when he played a piano transcription of the Gavotte from the Third Suite in D major (BWV 1068).³⁶

Though organist Samuel P. Tuckerman (1819–90) appears to have conducted the first performance of a choral work by Bach in the United States, it was, once again, Otto Dresel that took up the cause more vigorously. Both men worked in Boston



John Sullivan Dwight (1813–93) and Dwight's Journal of Music (1852–81), significant contributors to the dissemination and promotion of Bach's works in 19th-century America (courtesy OHS American Organ Archives)

where Tuckerman conducted the chorale "Jesu, meine Freude" on 14 May 1856.³⁷ The next year Dresel conducted three unidentified chorales, and in 1858 he repeated "Jesu, meine Freude."³⁸ That same year—1858—Dresel also premiered in Boston the "Crucifixus" from the Mass in B Minor.³⁹ He went on to premiere other Bach works and to include Bach's works in concerts into the late 1860's. Also in 1858 the perennially popular aria "My Heart Ever Faithful" (from Cantata 68, *Also hat Gott die Welt geliebt*) made its first documented appearance.⁴⁰ This aria is found at least 32 more times before the end of the century, being sung mainly throughout the Northeast, with other performances in Indiana, Cleveland, and Atlanta.

Not surprisingly, Bach's music for the organ first shows up in the record with some regularity during the same period as the works for harpsichord, in the early 1850's. But the works could not be performed until there existed instruments large enough to accommodate the polyphony as well as the extensive pedal range, which required a complete pedalboard. It was not until the third decade of the 19th century that most churches in Eastern cities possessed organs in the 20–30 stop range. Even so, the instruments served mainly to accompany congregation and choir. In the concert halls that arose in New York and Boston after the turn of the 19th century, the small organs installed there were used mainly for accom-



paniment purposes. The rare voluntary generally consisted of a popular favorite or a chorus from a Handel oratorio. The 1840's saw the first real development of the organ as an instrument in the United States, though it would not be standardized for some time. Virtually no complete pedalboards existed, and the manuals often lacked a full compass. Not until after 1850—the same decade of the first phase of the Bach revival—did a strong impetus for change begin. The larger instruments became more mechanically complicated and tonally varied than earlier in the century. Equal temperament was quickly adopted around 1850 in order to play the increasingly popular orchestral transcriptions, something previously impossible with the old mean-tone tuning. With these grand new instruments at their disposal, organists increasingly turned to transcriptions, often at the expense of original organ music.

W. S. B. Mathews (1837–1912), writing in 1889, quotes George James Webb (1803–87), an English organist who had been in this country more than 20 years in 1850, that "in his time there was not a single organist in Boston capable of playing a first-class fugue by Bach."⁴¹ No documented frequency of organ works appear until 1854,⁴² when a brief flurry of performances occur for three years, only to mysteriously recede from visibility until the first of the next decade. Boston organist John Zundel (1815–82) played the Prelude and Fugue in

C minor (either BWV 546 or 549) in August 1854. One F. Müller, perhaps the same organist as the one who performed our earliest 1839–40 “magnificent Organ Fugue,” likely introduced the notoriously popular Toccata in D minor (BWV 565) the following February.⁴³ American premieres shifted to New York when George Morgan gave the first performance of the stately Fugue in E-flat (“St. Anne,” BWV 552) later that year, 1855.⁴⁴ In June of the following year, Morgan again presented another documented first performance with the “Little” Fugue in G minor (BWV 578).⁴⁵ Morgan then traveled to Boston in August of 1856, where he played the Fugue in B minor (BWV 544).⁴⁶ Boston heard the premiere of the “St. Anne” Fugue in September 1856, when S. A. Bancroft played it, followed by a second performance a year later.⁴⁷

SECOND PHASE

The second phase of the Bach revival in the United States opens with the return to this country of the first two thoroughly European-trained American organists, John Knowles Paine (1839–1906) and Dudley Buck (1839–1909), who did more than any other performers of the era to secure Bach’s organ music in the repertoire. Both Paine and Buck were born in the same year, Paine in Maine, and Buck in Connecticut, and both lived to see the dawn of the 20th century. Both left for European study the same year—1858—and returned within a year of each other. And both played central roles in elevating the organ and its reper-

toire to a professional level. What set the two men apart from other American organists of the day was their pedal facility, as W. S. B. Mathews points out:

[Buck’s] pedal playing was far ahead of anything then existing in America, saving possibly that of Prof. John K. Paine, who, on the other hand, lacked Buck’s knack with a popular audience. In fact, Mr. Buck’s organ playing has rarely or never been duplicated, for while greater virtuosi may have appeared in America since, there has been no other concert organist with so much natural gift for music...⁴⁸

Until about the time of the Civil War, however, thorough pedal technique had not been needed, for until then, few large pipe organs with complete pedalboards existed. Before then, most organs in this country were small instruments used mainly for hymn accompaniment. The first major instrument in Boston capable of performing recital literature was built by E. & G. G. Hook in 1845 when they constructed a three-manual organ for Tremont Temple, a building that served as both church and public hall.⁴⁹ The first true organ recitals appeared in the decade of the 1860’s, sparked by the great Boston Music Hall Organ. Built in Germany by the firm of Frederick Walcker of Ludwigsburg, the Great Organ arrived in Boston in February 1863 after a stormy three-month crossing. The series for the concert hall included

Bach preludes and fugues as well as Mendelssohn organ sonatas. Programs by competent players consisted of roughly one-third older organ music, one-third orchestral transcriptions from various periods, and one-third contemporary works, often by the performer. By 1871, students at the New England Conservatory were performing Bach prelude and fugues, trio sonatas, and Mendelssohn sonatas.

Raising the general standard of organ repertoire proved difficult, however. In a review of the dedicatory recital for the new Hook organ in Boston’s Arlington Street Church in 1861, Dwight, without identifying the organist (probably John Henry Willcox), wondered why the instrument was forced to go through the musically insipid “wanderings among solo stops, the *potpourris* of operas, popular airs, bits of secular and bits of sacred, strung together upon the idle fancy of the moment...” Only the finest music would do as the listener “seeks to be edified and strengthened by the grandest of all instruments voicing the great thoughts of Eternity.” Light selections had their place, as did “the queer scrolls and monsters carved here and there about a Gothic cathedral” but should not be given prominence.⁵⁰

Now with organs capable of performing the Bach organ works, Buck and Paine would lead the way in reviving the works of the Leipzig master, beginning in 1861 and 1862. Paine began performing recitals with serious original music as soon as he returned to America in 1861. The record shows that Paine played Bach organ works at least 100 times during his performance career. He had studied with Karl August Haupt (1810–91) in Berlin, where the Bach revival had gained considerable momentum and deeply affected the young musician. Upon his return here he championed the German composer’s music. He commenced his recital career in his hometown of Portland, Maine, where he played the Prelude and Fugue in A minor (BWV 543) in August 1861 before moving to Boston, just before the Great Organ arrived.⁵¹ He then premiered the work in Boston the next January, though the city had heard Otto Dresel play it in 1860 in the piano transcription by Franz Liszt.⁵² Within the next five years Paine would introduce virtually all the major Bach free organ works to Boston, with the exception of the Toccatas in D minor (BWV 565) and C major (BWV 564). In November 1861 he presented the Toccata in F (BWV 540) for the first time, on the same program with the second Boston performance of the Toccata in D Minor.⁵³ The year 1862 saw the premieres of



John Knowles Paine (1839–1906) and Dudley Buck (1839–1909), who did more than any other performers of the era to secure Bach’s place in the American organ music repertoire (photos, courtesy N. Lee Orr)

the Fantasy and Fugue in G minor (BWV 542), the Fantasia in G (BWV 572), and the Prelude and Fugue in G major (BWV 541). In 1863 Paine played for the first time the Passacaglia in C minor (BWV 582), and repeated the "Little" Fugue in G minor (BWV 578). The next year saw his pioneering performances of the Pastorale in F (BWV 590), the Canzona in D minor (BWV 588), and the "St. Anne" Prelude. Whether he also repeated the fugue is not noted. In 1866 Boston audiences heard for the first time the B-minor Prelude along with its Fugue (BWV 544). Not until 1872 does the record show Paine playing the daunting Fugue from the Prelude and Fugue in E minor (BWV 548, the "Wedge").

Paine likewise apparently premiered many of the chorale-based works. John Henry Willcox (1827–75) had performed an unspecified chorale prelude in 1854, but his lead seems not to have been picked up before Paine began his performances in 1861.⁵⁴ In the same November 1861 recital where he premiered the Toccata in F, Paine played "Christ Unser Herr zum Jordan Kam" (BWV 684 or 685). As in the free works, during the next five years he would introduce a number of chorale preludes that continue to be popular today in organ

Dudley Buck (1839–1909) left Trinity College in his hometown of Hartford, Connecticut in 1858 to study music in Leipzig, where his teachers were Hauptmann, Rietz, Schneider, and Moscheles. In 1862, after a year in Paris, he returned to Hartford as organist at the North Congregational Church and began a series of organ recitals in 1865–66. During the following 15 years he performed throughout many large and small towns in the Northeast and Midwest. His relocation to Chicago in 1869 was cut short by the Great Fire in 1871, and he moved back east to Boston, where he served as organist for the Music Hall Association and as a faculty member for the New England Conservatory. He followed Theodore Thomas to New York in 1875 as assistant conductor, and settled in Brooklyn as organist-choirmaster of Holy Trinity Church and director for the Apollo Club. He retired in 1901. Buck played a central role in the establishment of organ and choral music in this country. The pedagogical works such as *Illustrations in Choir Accompaniment* (1888) instructed generations of organists; he wrote the first organ sonata by a native-born American. In 1898 Buck was elected to the National Institute of Arts and Letters.

soon upon his return to Boston from his European study in 1858. He was active as an organist and conductor, accompanying the Handel and Haydn Society from 1859 to 1893, and serving as director Carl Zerrahn's assistant. His significance as a choral conductor came from his work with the male-voiced Apollo Club (est. 1868) and mixed-voice Cecilia Society (est. 1874), which formed the chorus for the Harvard Musical Society. Both choirs included much German repertoire in their concerts, presenting some of the earliest performances of Bach's choral works. Some of the first cantata performances in this country occurred when Lang led the Harvard Musical Association and the Cecilia Chorus in *Ich hatte viel Bekümmernis* (Cantata 21) in March 1876. We have found five more performances of the work before 1900. The next year, in 1877, Lang accompanied the Handel and Haydn Society in Parts 1–2 of the *Christmas Oratorio*. He likewise participated in the Boston premiere of the complete *St. Matthew Passion* under Carl Zerrahn (1826–1909) and the Handel and Haydn Society in April 1879. At various times he also led the Cecilia Society in portions of the *St. John Passion*, the *Christmas Oratorio*, the *Magnificat*, and the *St.*

The 1840's saw the first real development of the organ as an instrument in the United States...virtually no complete pedalboards existed, and the manuals often lacked a full compass

recitals. In 1862 he played "An Wasserflüssen Babylon" (BWV 653), followed the next year by "Schmücke dich, o liebe Seele" (BWV 654). "Ich ruf zu dir" (BWV 639) was heard for the first time in 1864 along with "Aus tiefer Not" (BWV 686) and then "Nun freut euch" (BWV 734) the next year. In 1876 H. E. Parkhurst apparently first performed Bach's revision work "Vor deinen Thron" (BWV 668) in Boston. Two years later Chicago organist Clarence Eddy (1851–1937) presented the first performance on record in that city of the challenging Canon Variations (BWV 769). In 1885 Samuel P. Warren (1841–1915) presented the chorale prelude "Wenn wir in höchsten Nöthen sein" (BWV 641). Surprisingly, for one of the most popular of all the chorale-based works, "Wachet auf, ruft uns die Stimme" (BWV 645), we could document no earlier performance than 1894, when Emil Zwissler premiered the work in Dayton, Ohio.

W. S. B. Mathews, in his important *One Hundred Years of Music in America*, emphasizes Buck's contribution to organ music and the Bach revival: "It was not until Dudley Buck came back from Germany and began to be sent out by Johnson [the organbuilder] to show off his organs, that legitimate organ playing began to have a run outside very limited circles in large cities."⁵⁵ Buck made his position on organ literature clear from the first in November 1865 by opening that first recital with the "St. Anne" Fugue. Nearly every program he performed included one of the works by Bach or another serious organ piece. In total, he performed nine documented Bach works: Fugues in G minor, E Minor (the "Wedge"?), A minor, E-flat, and B minor; Prelude and Fugue in C major, another Prelude in C major, Prelude in B minor, and the Passacaglia in C minor.

Benjamin J. Lang (1837–1909) began conducting and performing Bach's works

Matthew Passion.

Eugene Thayer (1838–1889) showed a precocious interest in Bach's organ music even before he departed for European study in 1865. In 1862 he performed the Prelude and Fugue in G, the Toccata and Fugue in D minor, and the "Little" Fugue in G minor. Upon his return to Boston in 1866 he served a number of churches and conducted the Boston Choral Union before moving to New York in 1881 as organist of the Fifth Avenue Presbyterian Church. From 1865 until his death, he presented much of the core Bach repertoire for the organ. Thayer played "Wir glauben all an einen Gott" (BWV 680) for the first time in Boston in 1867. Three years later he introduced the poignant "Herzlich tut mich verlangen" (BWV 727) to the city as well.

As for Bach's violin music, German-born Julius Eichberg (1824–1893) had studied and taught the instrument in Brussels and Geneva before immigrating to the United

States in 1857. The next year he collaborated with Otto Dresel in premiering the Chaconne from the Violin Partita in D minor (BWV 1004) with the Mendelssohn piano accompaniment.⁵⁶ He also worked with Paine in introducing the Violin and Clavier Sonata in B minor (BWV 1014) in Boston.⁵⁷ He presented both the Violin Concerto in A minor (BWV 1041) in 1860 and the Double Violin Concerto in D minor (BWV 1043) in 1871 with Henry Suck.⁵⁸ The same pair repeated the work 14 months later.⁵⁹ In between these two performances, Schultze and Meisel performed the work, again in Boston, on March 14, 1872.⁶⁰ Eichberg also played an important role in establishing the Boston Conservatory and its well-respected violin department in 1867.

Not until this second phase during the decade of the 1860's did Bach's choral music begin receiving regular performances. The earliest complete performance of a Bach cantata in this country appears to have occurred when John Knowles Paine (1839–1906) conducted *Ein feste Burg ist unser Gott* (Cantata 80, complete?) in 1865

haps the single most important figure in establishing the cultural authority of classical music in the United States following the Civil War. Born to a *Stadtmusikus* in the German town of Esens, Thomas came with his family in 1845 to New York, where he joined the Philharmonic Society as a violinist nine years later. In 1862 he began conducting his own orchestral concerts at Irving Hall. Seven years later he began the first of yearly tours with his orchestra along the "Thomas Highway" that included almost all the major, and many lesser American and Canadian cities. It was during these concerts that many American audiences heard Bach orchestral works for the first time. Following a period as conductor of the New York Philharmonic (1877–91) Thomas accepted an offer from a group of Chicago businessmen to sustain a resident orchestra of Thomas's choosing. The Chicago Orchestra was launched in 1891.

Thomas did more than any other conductor of the 19th century to popularize music of the great German masters, especially Bach. In 1856 New York first heard the

leadership, both groups introduced Bach choral works to this country. Zerrahn first led the Handel and Haydn Society in Parts 1–2 of the *Christmas Oratorio* in May 1877.

⁶⁷ In 1871 the Handel and Haydn Society presented about a quarter of the *St. Matthew Passion*, and three years later they increased that to about two-thirds.⁶⁸ Zerrahn led the Society in the complete Boston premiere in April 1879.⁶⁹ He repeated the whole work in 1888, the same year the complete New York premiere occurred under Walter Damrosch with the Oratorio Society.⁷⁰ The preceding year, Zerrahn and the group had also presented 12 movements from the *Mass in B Minor*.⁷¹

THIRD PHASE

The third phase for the dissemination of Bach's music in America ushers in the period when the composer's works begin appearing throughout the entire country, from the Atlantic to the Pacific. A useful demarcation for this phase can be drawn with the move to Chicago in 1874 of Clarence Eddy (1851–1937), and continues into the first

By 1899 there were more American cities with the critical mass to support an audience for Bach's music, and more trained musicians who were able to navigate the music's technical difficulties.

in Cambridge.⁶¹ It was performed in St. Louis in 1869 as well. Theodore Thomas championed the work in at least seven subsequent performances.

Another important musician who played a leading role in the American Bach revival during this second phase was Samuel P. Warren (1841–1915). Warren first appears in the record in 1869 following his return to New York from studying in Berlin. He served as organist at the prestigious Grace Church on lower Broadway from 1868 to 1874, and from 1876 to 1894, where he inaugurated weekly recitals, giving over 230 recitals. This was one of the most remarkable series of recitals ever given, displaying Warren's uncommonly large repertoire, which included virtually all of the major free organ works by Bach.⁶²

The two conductors who did the most during the last third of the century to establish Bach's choral and orchestral music in the repertoire were Theodore Thomas and Carl Zerrahn, both immigrants from Germany. Theodore Thomas (1835–1905) was per-

D-minor Three Clavier Concerto (BWV 1063) under the hands of William Mason and Theodore Thomas.⁶³ The record does not show a complete performance of the Third Suite in D major with instruments until 1867, when Thomas presented it in New York.⁶⁴ Within three years, the engaging Air from the Suite became one of the most popular orchestral pieces in the repertoire, receiving hundreds of performances into the turn of the century. Thomas went on to premiere the Second Suite in B minor (BWV 1067) in Boston in 1874 with the Boston Symphony, followed by performances in New York, Philadelphia, and Brooklyn.

⁶⁵ The next year he conducted two movements from the First Suite in C major (BWV 1066) in New York, followed in 1876 by a complete performance there.⁶⁶

Carl Zerrahn (1826–1909) assumed the position of conductor of the Boston Handel and Haydn Society in 1854, a post he held almost continuously until 1898. From 1866 to 1882 he directed the Harvard Musical Association orchestra as well. Under his

decade of the 20th century.⁷² After studying with Dudley Buck in Hartford, Eddy made the expected sojourn to Germany, where he studied with Karl Haupt in Berlin. He traveled widely, giving hundreds of recitals, which established him as the leading organ recitalist of his era. As a virtuoso performer, he did much to elevate the standard of American organ playing and expand its repertoire. He played most of the core German repertoire, including nearly all of Bach's works. On the large Johnson & Son organ he designed for Hershey Music Hall, Chicago, he gave an impressive 100 recitals with no repetition of literature in 1877–79.⁷³ Every program contained at least one work of Bach, including the trio sonatas and *Canonic Variations on Vom Himmel Hoch*. He interspersed among these original pieces for the organ, transcriptions from other instrumental genres, particularly the *Well-Tempered Clavier*.

Like Eddy, William C. Carl (1865–1936) exercised considerable influence in the expansion of the organ repertoire over the

turn of the century. After studying with Samuel P. Warren, he left for Paris where he continued working with Alexandre Guilmant. Returning to New York in 1892 he became organist at Old First Presbyterian Church, and in 1899 founded the Guilmant Organ School. His first documented recitals in 1892 show him offering some of the most popular of the Bach Toccatas for organ, in D minor, F, and C. Like Eddy, he all but dominated the musical press in the organ world during the final decade of the century. Significantly for the performance of Bach's music, Carl was one of the first important teachers to move away from the older, rhythmically slack playing of many organists, and to insist on the clean-cut playing of Guilmant and fidelity to the score.

Organists today have largely forgotten the enormous impact Alexandre Guilmant exercised on the 19th-century organ world. He was by far the most well-traveled concert organist of the time, traveling through Europe, Russia, and three times to the United States. By 1871 he had been appointed to the prestigious post of organist at La Trinité in Paris where he remained until 1902; he also taught at the Paris Conservatoire. Hardly an issue of the London Magazine *The Musical Times* appeared lacking a review, article, or announcement of one of Guilmant's activities. In an era when most organists were playing transcriptions, he formed programs from original organ music of major historical periods, in addition to the best work of his contemporaries. His remarkable facility in pedal technique, clarity of phrasing, and rhythmic accuracy served as a model for many American organists, who studied at the Guilmant Organ School in New York, founded by William C. Carl in 1899. Guilmant's performances at the Chicago World Exposition in 1893 and the Louisiana Purchase Exposition in 1904 did much to introduce and popularize the organ music of Bach to thousands of Americans. Notably, he would begin the first concert with the "St. Anne" Prelude in E-flat and end the closing performance with the accompanying fugue, just as Bach used the work to frame the third part of the *Clavierübung*.

The cantatas enjoyed an increasing number of performances during the third phase, though they continued to be performed most often in Boston or New York. In 1877 the Oratorio Society of New York presented Cantata 106, *Gottes Zeit ist die allerbeste Zeit*, on 15 March under Leopold Damrosch.⁷⁴ In 1880 the work received two performances, one at the Cincinnati

College of Music under Theodore Thomas in April, followed by Lang and the Cecilia Society in Boston in December.⁷⁵ The work was presented at least three more times during the next 20 years. The French organist Alexandre Guilmant (1837–1911) transcribed the opening Sonatina for the organ, which received a number of performances during the 1890's. Likewise, the dynamic Sinfonia from Cantata 29, *Wir Danken Dir*, proved popular in piano transcriptions by Arthur Foote (1853–1937) (two pianos) and Camille Saint-Saëns.

In 1885 Lang and the Boston Apollo club sang *Schweigst stille* (Cantata 211) while the New York Harmonic Society offered *Du Hirte Israel* (Cantata 104).⁷⁶ The Cantata *O ewiges Feuer, O Ursprung der Liebe* (Cantata 34) was directed by H. G. Tucker in Boston on 9 December 1898.⁷⁷ The work was repeated, again in Boston, the next year at the New England Conservatory by the Bach-Brahms Club.⁷⁸ *Du Hirte Israel* (Cantata 104) was scheduled for performance on 25 December 1885 by S. N. Penfield and the New York Harmonic Society in New York's Chickering Hall.⁷⁹ The work, probably performed then, was also presented by a group in Boston led by H. G. Tucker on 9 December 1898.⁸⁰ Just as the century ended, one performance of the exuberant solo cantata *Jauchzeit Gott* (Cantata 51) occurred in February 1899 with soprano Elizabeth Dodge conducted by Theodore Bjorksten in New York.⁸¹

It took until the final quarter of the century before conductors felt American singers and instrumentalists had gained enough experience to attempt significant portions or complete performances of the major choral works. The *Christmas Oratorio* proved the most popular during this period, though we did not find a complete performance of all six cantatas. Otto Dresel introduced the pastoral symphony of the work in a piano arrangement in December 1864. At least 60 other performances occur in the record. Fred Wolle directed the Bethlehem Bach Choir in a complete performance of the *St. John Passion* in Bethlehem, Pennsylvania in June of 1888; few other performances seem to have taken place.⁸² On the other hand, the *St. Matthew Passion*—at least parts of it—enjoyed widespread popularity. It first appears in June 1863 in a performance at Cambridge under John Knowles Paine, where two arias and the final chorus were presented. In May 1882 Thomas presented the first performance of the entire *St. Matthew Passion* at the Cincinnati May Festival,⁸³ where he had also introduced the

Magnificat in D in May 1875.⁸⁴ It seems to have enjoyed few subsequent performances. In 1879 George Osgood and the Boylston Club sang the motet *Singet dem Herrn* (BWV 225) in Boston.⁸⁵

The *Brandenburg Concertos* waited until 1870 for a performance in this country, when Theodore Thomas conducted Concerto 3 in G major in Boston.⁸⁶ New York first heard it four years later when Thomas led his own group, the Thomas Orchestra, in a performance there.⁸⁷ Concerto 4 was announced for a November 26, 1889 performance in Chickering Hall by the New York Philharmonic Club.⁸⁸ Thomas led the Brooklyn Philharmonic on 21 March 1885 in Concerto 5 ("Bach's concerto for piano, flute, and violin") with Richard Hoffman, Mr. Osterle, and Mr. Brandt as soloists.⁸⁹ Surprisingly, these works enjoyed infrequent performances throughout the last part of the century, most of which Thomas and Anton Seidl—another German immigrant—conducted.

Eddy's 1874 move to Chicago helped to place that city as a respectable third to Boston and New York for American performances of Bach's music in the 19th century, with 233 documented performances up to 1900. The number of Chicago Bach performances is all the more remarkable when one takes into account the fact that the earliest Bach performance we've been able to document in Chicago, the Toccata in F played by Bostonian George W. Morgan while on tour, did not occur until 1865.⁹⁰ Increasingly frequent visits by the Thomas Orchestra from about 1869 on, and the arrival of organists Dudley Buck and Clarence Eddy, helped make "the second city" America's "third city" for Bach.

Second-tier cities that could boast of at least 50 documented performances by the end of the century were Brooklyn, Philadelphia, and Cincinnati. Brooklyn, of course, enjoyed the overflow of talent centered in New York, including trips across the East River by European artists and the on-again-off-again leadership of the Brooklyn Philharmonic Society by Theodore Thomas from 1862 to 1891. Philadelphia benefited particularly from organists S. T. Strang and David Duffie Wood. Wood, blind from age three, taught at the Philadelphia Institute for the Blind from 1858 to beyond the turn of the century. Theodore Thomas also brought his orchestra for an annual concert series until he moved permanently to Chicago in 1891. Cincinnati was a magnet for German immigrants, and a look down the list of Bach performers there reads some-

thing like a German phone book: Bohlmaur, Ebert-Buchheim, Hoffman, Krieger, Rummel, Schneider, Spiering, Staderman, etc. Once again, German immigrant Theodore Thomas proved an important advocate for Bach's music, conducting the Cincinnati May Festival every other year from 1873 on. It was in Cincinnati during the May Festival that Americans first heard the *Magnificat* and extended sections of the *B-minor Mass*.

Twenty-four cities made up the third tier of American Bach cities having least ten documented performances in each. From east to west, these third-tier cities were Providence; Cambridge, Wellesley, Worcester, and Springfield, in Massachusetts; Farmington, Connecticut; Poughkeepsie, Albany, Canandaigua, Lyons, and Buffalo, in New York; Newark, Baltimore; Toronto; Pittsburgh; Cleveland, Dayton, and Toledo, in Ohio; Louisville; Detroit; Milwaukee; Minneapolis-St. Paul; and San Francisco. Plotting these locations out on a map, one notices two particularly large gaps: in the West and in the South.

The Western gap is the less surprising. The area opened up only after the Civil War, and frontier lifestyles and economies were not conducive to high culture. The opening of the continent to Western culture between the end of the Civil War and the end of the century 35 years later brought a tentative though noticeable tide of Bach performances across the country. Although Bach did not suddenly flood across Colorado (we have been able to find only three performances of his music there before the turn of the century), his music was performed there, as well as in all but seven of the other 44 states in the Union at the time.

Bach reached California no later than 1878. West of the Mississippi, California seems easily to have had more Bach performances (26) before 1900 than any other state, though Missouri can perhaps lay claim to the earliest cross-river performance. It was in St. Louis that Egmont Froelich led the Philharmonic Society in the first complete documented United States performance of *Ein feste Burg* (Cantata 80) in 1869.⁹¹ By the end of the 1880's, Bach had also been performed in Minnesota, Iowa, Colorado, Nebraska, and perhaps Kansas. The next decade saw performances of Bach in North Dakota, Texas, Utah, Oregon, and Washington state. Western states in which we have yet to identify any Bach performances before 1900 are Wyoming, Montana, Idaho, and Nevada. Oklahoma, New Mexico and Arizona had yet to achieve

statehood, and we haven't yet documented any Bach played in these territories. Surprisingly enough, beyond the mainland, Bach had received at least five performances by century's end in Honolulu.

We were somewhat surprised to find so few Bach performances in the South, an area that had long been settled. We have yet to document any performances before late 1888, when organist Frank Taft played the Toccata in F in Richmond, Virginia.⁹² Bach was played the following year in Tennessee and in Kentucky. The Bluegrass State seems to have been the leading Southern state for Bach performances, with 12 documented, 11 of these in Louisville, which contained a large German immigrant community. The Thomas Orchestra played Bach there in the early 1890's. Most other Southern states have first Bach performances documented no earlier than the 1890's: South Carolina, Georgia, Alabama, Mississippi, Arkansas, and Louisiana. New Orleans produced Louis Moreau Gottschalk, who supposedly knew Bach's music well enough that when a struggling pianist broke down in the middle of a Bach fugue, Gottschalk got up and finished it for him.⁹³ The only performance of Bach by Gottschalk we have been able to document, however, occurred in Albany, New York. We have yet been unable to verify any Bach performances by anyone before 1900 in West Virginia, North Carolina, or Florida, a state that at the time was sparsely populated beyond its northern border.

By 1899, there were many more American cities with the critical mass to support an audience for Bach's music than there were in 1840. Numerous large organs with complete pedalboards and appropriate halls existed within those cities for the performance of his works, as well as a stronger mass media for both advertising upcoming performances and for reporting recent ones. The country now also had more trained musicians—increasingly homegrown—who were able to navigate the music's technical difficulties, and who were now able to travel by train across the country to reach far-flung audiences. Consequently, by the end of the century, Bach's music enjoyed a solid reputation for the nation as a whole. When leading Cincinnati musicians were asked to provide four names that should be inscribed on the proscenium arch of the new music hall, Bach came in third. While still behind Beethoven and Wagner, Bach outpolled Mozart, Handel, Haydn, Schumann, and Mendelssohn, all of whom would easily have outdistanced the illustrious Cappellmeister only 50 years earlier.

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NOTES

1. Karl Kroeger, "Johann Sebastian Bach in Nineteenth-Century America," *Bach, Journal of the Riemenschneider Bach Institute* 22/1 (1991), 34.
2. Letter, 6 June 1994.
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5. Clark, 350.
6. Margaret Fuller, "Lives of the Great Composers," *Dial* 2 (1841), 148–203.
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9. For a copy of this 78-page Microsoft Word table of data, contact Mark Stevens at <mstevens@spsu.edu>.
10. N. Earle Johnson, *First performances in America to 1900* (Detroit: Published for the College Music Society by Information Coordinators, 1979).
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12. Nicholas E. Tawa, *From Psalm to Symphony: A History of Music in New England* (Boston: Northeastern University Press, 2001), 69–78.
13. *Atlanta Journal*, 1 June 1910, 7.
14. Leonard Ellinwood, *The History of American Church Music*, (New York: Da Capo Press, rev. 1970), 12. See also John Ogasapian, *English Cathedral Music in New York: Edward Hodges of Trinity Church* (Richmond, Organ Historical Society, 1994).
15. *Dwight's Journal of Music* (hereafter, *DJM*), 13 October 1866: 327.
16. *DJM*, 30 April 1853: 31.
17. *DJM*, 1 January 1853: 104.
18. *DJM*, 4 February 1854: 57. The Quintette was the most active and widely known chamber ensemble in America during the span of their existence (1849–95). Although based in Boston, the Mendelssohn Quintette performed regularly throughout New England.
19. *DJM*, 13 May 1865: 31.
20. *DJM*, 10 April 1862: 22.
21. *DJM*, 11 November 1865: 134.
22. *DJM*, 28 April 1866: 231; 12 May 1866: 239.
23. *Musical Courier* (hereafter, *MC*), 29 November 1893: 18.
24. *MC*, 8 July 1891: 34.
25. *DJM*, 3 December 1859: 286.
26. *DJM*, 12 March 1870: 207.
27. *DJM*, 25 March 1871: 420.
28. *DJM*, 5 March 1853: 174.

29. *DJM*, 19 March 1853: 191; 30 April 1853: 31. Johnson identifies this as the Concerto No. 2, but Dwight identifies it as containing the *alla Siciliana* second movement on 19 March 1853 (p. 191), and further as having been the D-minor Concerto on 27 April 1867 (p. 21).
30. *DJM*, 28 January 1854: 134.
31. *DJM*, 12 January 1856: 118.
32. *DJM*, April 26, 1856: 31.
33. *DJM*, December 10, 1864: 358.
34. *DJM*, 26 November 1859: 279.
35. *MC*, 25 August 1897: viii.
36. *DJM*, 29 March 1862: 415.
37. *DJM*, 17 May 1856: 54.
38. *DJM*, 7 February 1857: 149; 9 January 1858: 326.
39. *DJM*, 1 May 1858: 37.
40. *DJM*, 24 April 1858: 30.
41. W. S. B. Mathews, ed., *A Hundred Years of Music in America* (Chicago: G. L. Howe, 1889; rep. New York: AMS Press, 1970), 237.
42. *DJM*, 26 August 1854: 166.
43. *DJM*, 10 February 1855: 151.
44. *DJM*, 18 August 1855: 157.
45. *DJM*, 7 June 1856: 77.
46. *DJM*, 30 August 1856: 175.
47. *DJM*, 27 September 27 1856: 205; 10 October 185: 221.
48. Mathews, 236.
49. Barbara Owen, "Hook and Hastings: The Boston Years," *Tracker* 45/3-4 (2001): 23.
50. *DJM*, 4 January 1862: 319.
51. *DJM*, 10 August 1861: 149.
52. *DJM*, 1 February 1862: 350; 24 December 1860: 278.
53. *DJM*, 9 November 1861: 254.
54. *DJM*, 26 August 1854: 166.
55. Mathews, 239.
56. *DJM*, 3 March 1858: 327.
57. *DJM*, 15 November 1862: 263.
58. *DJM*, 7 April 1860: 14; 13 January 1872: 167.
59. *DJM*, 8 February 1873.
60. *DJM*, March 23, 1872: 207.
61. John C. Schmidt, *The Life and Works of John Knowles Paine* (Ann Arbor, MI: UMI Research Press, 1980), 60.
62. *DJM*, 31 July 1869: 80.
63. George P. Upton, ed., *Theodore Thomas: A Musical Autobiography*, 2 vols. (Chicago: A. C. Mcklung & Co., 1905), I: 38.
64. *ibid.*, II: 85.
65. *ibid.*, II: 153; Russell, 323; Johnson, 6.
66. *DJM*, 10 July 1875: 55; 1 April 1876: 325.
67. *DJM*, 10 December 1864: 359; 26 May 1877: 31.
68. *DJM*, 6 May 1871: 21; Johnson, 16.
69. *DJM*, 12 April 1879: 63.
70. *MC*, 15 March 1888: 197; 21 March 1888: 214.
71. Johnson, 18.
72. William Osborne, *Clarence Eddy: Dean of American Organists* (Richmond: Organ Historical Society, 2000).
73. *ibid.*, 118-19.
74. *DJM*, 14 April 1877: 4.
75. *DJM*, 27 September 1879: 160; Johnson, 14.
76. Johnson, 14; *MC*, 9 December 1885: 359.
77. *MC*, December 14, 1898: 15.
78. *MC*, 1 June 1899: 19.
79. *MC*, 9 December, 1885: 359.
80. *MC*, 14 December 1898: 15.
81. *MC*, 1 March 1899: 9.
82. Johnson, 16.
83. Johnson, 17.
84. *DJM*, 29 May 1875: 26.
85. *DJM*, 15 March 1879: 45.
86. *Theodore Thomas: A Musical Autobiography*, II: 145.
87. Johnson, 7.
88. *MC*, 6 November 1889: 388.
89. *MC*, 25 March 1885: 181.
90. *DJM*, 19 August 1865.
91. Johnson, 13.
92. *MC*, 19 December 1888: 453.
93. *MC*, 21 December 1887: 406.

APPENDIX

Bach Organ Works with Documented U.S. Performances prior to 1900

- | | |
|---|--|
| <p>BWV 525: Sonata 1
 BWV 526: Sonata 2
 BWV 527: Sonata 3
 BWV 528: Sonata 4
 BWV 529: Sonata 5
 BWV 530: Sonata 6
 BWV 531: Prelude and Fugue in C
 BWV 532: Prelude and Fugue in D
 BWV 533: Prelude and Fugue in E minor
 BWV 534: Prelude and Fugue in F minor
 BWV 535: Prelude and Fugue in G minor
 BWV 536: Prelude and Fugue in A
 BWV 537: Fantasy and Fugue in C minor
 BWV 538: Toccata and Fugue in D minor
 BWV 540: Toccata and Fugue in F
 BWV 541: Prelude and Fugue in G
 BWV 542: Fantasy and Fugue in G minor
 BWV 543: Prelude and Fugue in A minor
 BWV 544: Prelude and Fugue in B minor
 BWV 545: Prelude and Fugue in C
 BWV 546: Prelude and Fugue in C minor
 BWV 547: Prelude and Fugue in C
 BWV 548: Prelude and Fugue in E minor
 BWV 549: Prelude and Fugue in C minor
 BWV 550: Prelude and Fugue in G
 BWV 551: Prelude and Fugue in A minor
 BWV 552: Prelude and Fugue in E-flat
 BWV 562/1: Fantasy in C minor
 BWV 564: Toccata, Adagio, and C major
 BWV 565: Toccata in D minor
 BWV 566 (sel.): Fugue in E
 BWV 568: Prelude in G
 BWV 569: Prelude in A minor
 BWV 572: Fantasy in G
 BWV 574: Fugue in C minor
 BWV 575: Fugue in C minor
 BWV 578: Fugue in G minor
 BWV 582: Passacaglia in C minor
 BWV 587: Aria in F
 BWV 588: Canzona in D minor
 BWV 589: Allabreve in D
 BWV 590: Pastorale in F
 BWV 592: Concerto in G
 BWV 593: Concerto in A minor
 BWV 594: Concerto in C
 BWV 595: Concerto in C
 BWV 599 (or 659–61, 699): Nun komm, der Heiden Heiland
 BWV 606 (or 700–01, 738): Vom Himmel hoch, da komm ich her
 BWV 615: In dir ist Freude
 BWV 622: O Mensch, bewein dein Sünde gross
 BWV 626 (or 665–666, 688–89): Jesus Christus, unser Heiland
 BWV 630: Heut triumphiert Gottes Sohn
 BWV 631 (or 667): Komm, Gott Schöpfer, Heiliger Geist</p> | <p>BWV 633 (or 706): Liebster Jesu, wir sind hier
 BWV 638: Es ist das Heil uns kommen her
 BWV 639: Ich ruf zu dir, Herr Jesu Christ
 BWV 641: Wenn wir in höchsten Nöthen sein
 BWV 643: Alle Menschen müssen stebem
 BWV 645: Wachet auf, ruft uns die Stimme
 BWV 646 (or 694): Wo soll ich fliehen hin
 BWV 650: Kommst du nun, Jesu, vom Himmel herunter
 BWV 651: Komm, heiliger Geist, Herre Gott
 BWV 653: An Wasserflüssen Babylon
 BWV 654: Schmücke dich, o liebe Seele
 BWV 658: Von Gott will ich nicht lassen
 BWV 659 (or 660–61, 699): Nun komm, der Heiden Heiland
 BWV 662 (or 663–64, 675–77, 711, 715–17): Allein Gott in der Höh sei ehr
 BWV 665 (or 666, 688, 689, 626): Jesus Christus, unser Heiland
 BWV 667 (or 631): Komm, Gott Schöpfer, Heiliger Geist
 BWV 668: Vor deinen Thron tret ich
 BWV 669: Kyrie, Gott Vater in Ewigkeit
 BWV 675 (or 676–77, 71, 715–17, 662–64): Allein Gott in der Höh sei ehr
 BWV 678: Dies sind die heiligen zehen Gebot
 BWV 684 (or 685): Christ, unser Herr, zum Jordan kam
 BWV 686 (or 687): Aus tiefer Not schrei ich zu dir
 BWV 680: Wir gläuben all an einen Gott
 BWV 688 (or 689, 626, 665, 666): Jesus Christus, unser Heiland
 BWV 694 (or 646): Wo soll ich fliehen hin
 BWV 699 (or 599, 659–61): Nun komm, der Heden Heiland
 BWV 700 (or 701, 738, 606): Vom Himmel hoch, da komm ich her
 BWV 703 (or 724): Gottes Sohn ist kommen
 BWV 706 (or 633): Liebster Jesu, wir sind hier
 BWV 711 (or 715–17, 662–64, 675–77): Allein Gott in der Höh sei ehr
 BWV 718: Christ lag in Todes Banden
 BWV 720: Ein feste Burg ist unser Gott
 BWV 724 (or 703): Gottes Sohn ist kommen
 BWV 727: Herzlich tut mich verlangen
 BWV 734: Nun freut euch, lieben Christen gmein
 BWV 736: Valet will ich dir geben
 BWV 737: Vater unser im Himmelreich
 BWV 738 (or 606, 700, 701): Vom himmel hoch, da komm ich her
 BWV 766: Chorale Partita
 BWV 767: Chorale Partita
 BWV 768: Chorale Partita
 BWV 769: Canonic Variations</p> |
|---|--|



The Portrait of Bach that Belonged to Kittel

BY TERI NOEL TOWE

For a century and a half, the Perrnat's L:m Theorem of Bach iconography was the seemingly insoluble mystery: "Whatever became of the portrait from life of Johann Sebastian Bach that belonged to his pupil Johann Christian Kittel (1732–1809), for more than a half a century the organist of the *Predigerkirche* in Erfurt?"

The portrait of Bach that this last and perhaps most devoted of his pupils owned was the subject of a famous anecdote, recounted by Ernst Ludwig Gerber in the 1812 installment of his *Lexikon der Tönkünstler*.

Here is the translation of the passage that Arthur Mendel provides in his 1966 edition of *The Bach Reader*:

"As a special form of reward and punishment for his pupils [Kittel] used an oil painting of Joh. Sebast. Bach—a fine likeness—which he had recently acquired and hung over his clavier. If a pupil showed industry worthy of this Father of Harmony, the curtain covering it was drawn aside. For the unworthy, on the other hand, Bach's countenance remained hidden." [425–26]

From Gerber's reports, from the sale catalogue for the auction of Kittel's library and musicalia after his death in 1809, and from information that Carl Ludwig Hilgenfeldt provides in his 1850 monograph, *Johann Sebastian Bach's Leben, Wirken und Werke*, it is possible to draw some solid conclusions about the portrait.

Gerber does not specifically say so in his account of the occasion, but it is possible that Kittel received the portrait as a token of gratitude from a handful of royals for whom he gave a recital at the *Predigerkirche* in 1798. Gerber reports that the portrait most likely came from the Estate of the Dowager Duchess of Sachsen-Querfurt und Weissenfels, who had retired to a Dower House in Langensalza after the death in 1746 of her husband, Johann Adolf II, who was

the last Duke. This bit of information implies that the portrait dated from the years when Bach was associated officially with the Court of Weissenfels. Bach held the honorary but professionally significant and potentially quite lucrative position of *Capellmeister von Haus aus* from 1729 to 1736. His appointment was extinguished by the death of his patron Duke Christian, and it was not renewed by Christian's cost-conscious younger brother and successor Johann Adolf II, the *Feldmarschall* husband of the Dowager Duchess from whose estate Gerber posits that Kittel's portrait of Bach most likely came.

Kittel wanted the portrait to be hung in the organ loft of the *Predigerkirche* after his death, but unless the unknown purchaser of the portrait at the sale of his library and musicalia several months after his death actually carried out his wish, the painting disappeared from sight right after its sale in 1809—and not, as the anecdote that Albert Schweitzer recounts would have it, in 1813, when French soldiers occupying Erfurt during the Napoleonic Wars supposedly exchanged the painting for some schnapps.

The sale catalogue, however, provides an additional piece of important information. The dimensions of the painting are given, and they indicate that the Kittel portrait was approximately the same size as the 1748 portrait of Bach by Elias Gottlob Haussmann, now in the collection of William H. Scheide in Princeton, New Jersey. However, the 1748 Haussmann portrait cannot be the portrait that belonged to Kittel, at least if Hilgenfeldt's description of the painting is accurate.

Without giving his readers any hint about the source of his specific knowledge of the painting, Hilgenfeldt provides two important bits of additional information.

First, Hilgenfeldt says that the portrait that belonged to Kittel was the oldest (that is, the earliest to be painted), and he dates it to the "middle of the forties of the last century," i.e., the mid-1740's. The problem with dating the portrait to the mid-1740's is that such a date

makes no sense in context, since Hilgenfeldt goes on to provide both an accurate description and an appropriate date for the 1746 Haussmann portrait, then in the *Thomasschule*, which was the only Haussmann portrait of Bach then known.

If one substitutes "thirties" for "forties" in the passage in which Hilgenfeldt describes the Kittel portrait as dating from the 1740's, it makes much better sense. Did the publisher print "forties" when Hilgenfeldt meant and wrote "thirties"? Did the German expression "vierziger Jahre" mean "fourth decade" (i.e., the 1730's) rather than "1740's" in common parlance in Hilgenfeldt's mid-19th-century Leipzig? Did Hilgenfeldt simply goof, and the error was not discovered until it was too late to correct it?

Second, and arguably more importantly, Hilgenfeldt provides us with the only description that we have of the image itself. He describes the Kittel portrait as "...ein Brustbild, Bach im Staatskleide darstellend" ("a bust portrait, Bach presented in official regalia").

In almost every published translation of this invaluable passage, the word "Staatskleide" is rendered as "robes." Without providing any justification for the assumption, each and every translator, it seems, has assumed that Hilgenfeldt means Bach's cantorial robes.

Such a conclusion is absolutely without foundation.

"Staatskleide" literally means "state garments"—official regalia, finery, or uniform.

There are at least two, perhaps three, categories of official regalia in addition to his black cantorial robes that Bach most likely was called upon to wear at one time or another. Official regalia as *Director musices* of Leipzig is one, and academic gowns for the occasional official service at the University of Leipzig's *Paulinerkirche* are also well within the realm of possibility. But most important is the official regalia that Bach would have worn in his capacity as *Capellmeister von Haus aus* to Christian of Sachsen-Querfurt und Weissenfels.

The importance of the description *im Staatskleide darstellend* must not be underestimated. For that reason alone, the 1748 Haussmann portrait has to be disqualified as the portrait that belonged to Kittel. The 1748 Haussmann portrait depicts a distinguished musician in his best Sunday suit, not a court, civic, or academic employee in his official regalia or municipal uniform. For the same reason, the 1750 Volbach portrait, an accurate depiction of the facial features of the seriously ill Johann Sebastian Bach in the last months of his life, also must be eliminated.

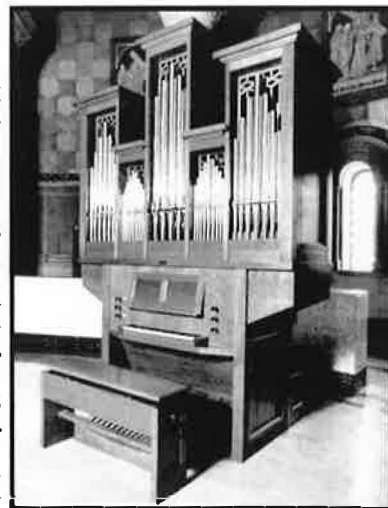
In fact, none of the portraits of Bach that are universally agreed to be "authentic," and none of the many images that over the years have been alleged to depict Bach meets the necessary criteria. None has fulfilled all of the Kittel portrait requirements.

In order to be The Portrait of Bach That Belonged to Kittel, that portrait has to be:

1. An accurate depiction of the essential facial features of Johann Sebastian Bach as those features are agreed to have been, based on the solid evidence of the skull (which was photographed after it was exhumed in 1894), and the 1748 Haussmann portrait. (Because it has been heavily overpainted and "restored" at least four times, the 1746 Haussmann portrait is no longer a reliable standard, as a 1914 photograph of the canvas with all of the later overpaint removed graphically demonstrates.)

2. A bust portrait of approximately the same dimensions as the two Haussmann portraits

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The original of the Weydenhammer Portrait Fragment, what remains of the portrait of Bach that belonged to Kittel, is resting gently on the original of the 1748 Hausmann portrait of Bach (1748 Hausmann portrait, courtesy of William H. Scheide, Princeton, New Jersey. Weydenhammer Portrait Fragment, courtesy of the Weydenhammer Descendants. Photo by Teri Noel Towe © 2001).

3. A depiction of a man in official regalia
4. A depiction of a man who almost certainly was 10–19 years younger than the Bach depicted in the Hausmann portraits.

The Weydenhammer Portrait Fragment, which appeared for the first time in April, 2000, and which appears on a journal cover for the first time in this issue of *The Tracker*, is the first and only candidate for authentication as The Portrait of Bach That Belonged to Kittel that fulfills all four of the Kittel portrait requirements.

The work of an artist who has not yet been identified, the Weydenhammer Portrait Fragment is a portrait head, a fragment that has been cut out of what was once a significantly larger portrait in oils. It has been owned by successive generations of the same family since at least the late 1860's, and it has been in the United States since at least 1875, most likely since 1869. While the Weydenhammer Portrait Fragment, alas, is not accompanied by pertinent written provenance of any kind, it has been passed down through at least four generations of the Weydenhammer family with the secure identification of the subject as Johann Sebastian Bach.

The portrait head came to this country with Edward Weidenhammer, who emigrated from Germany to study medicine as

well as to evade conscription into the Kaiser's army. (He and his family modified the spelling some years after his immigration to the United States in 1869.) The most highly regarded entomologist in the United States in his day, he was a native of Querfurt, once a part of the Duchy of Sachsen-Querfurt und Weissenfels and a town that is not far from Leipzig, Naumburg, Langensalza, and Erfurt, all cities with close ties to Bach or to Kittel. Edward Weidenhammer loved music passionately, and he passed the portrait fragment on to Antoinette Weidenhammer, the grandchild who shared his enthusiasm for music to the fullest. While Edward Weidenhammer told his granddaughter that the fragment was a portrait of Johann Sebastian Bach, it does not appear that he ever told her how he got it or why it had been cut out of a larger canvas; if he did so, Antoinette did not share this information with either of her two daughters, who now share ownership of this treasured family heirloom.

The Weydenhammer Portrait Fragment is an "uneven" rectangle approximately 233 mm wide by approximately 280 mm tall.

Alain Goldrach, the world's foremost conservator of old master paintings, examined the Weydenhammer Portrait Fragment early in 2001. He confirmed that the canvas is of the correct age and type for a German painting dating from around 1730–35. He also observed that the dark red bolus that provides the ground beneath

the painted surface is precisely the type that he would expect to find on a canvas of that period. Furthermore, he pointed out that the regular undulation of the warp and woof of the canvas that can be discerned clearly near the top of the back of the fragment proves that the portrait head had been cut out of the top of the larger canvas of which it was once an integral part.

That the Weydenhammer Portrait Fragment comes from the top of a larger canvas strongly supports the inference that that larger canvas was a bust portrait, which it would have to have been in order to fulfill one of the four Kittel portrait requirements. This inference is bolstered independently by the size of the Weydenhammer Portrait Fragment head. As the illustration that accompanies this article shows, the head is the size that the head would have to be in a bust portrait of the dimensions of the 1748 Haussmann portrait. This remarkable picture is not a computer generated composite, by the way. Thanks to the kindness, generosity, and support of William H. Scheide, the original of the Weydenhammer Portrait Fragment was photographed resting gently on the surface of the original of the 1748 Haussmann portrait.

The Weydenhammer Bach is a younger, thinner Bach, and by being so he fulfills the second of the Kittel portrait requirements. If one agrees that Kittel's portrait of Bach dates from 1729–36, the seven year period during which he was *Capellmeister von Haus aus* in Weissenfels, the painting would depict a man between 44 and 51 years of age.

The Weydenhammer Bach has a neck, and the Scheide Bach does not. The Scheide Bach was obese by today's standards, and he is at least 30 pounds heavier than the Weydenhammer Bach.

The Weydenhammer Bach has more teeth in his jaws than the Scheide Bach.

All of these differences must be taken into account when the facial features of the Weydenhammer Bach are subjected to a detailed comparison with the facial features of the Scheide Bach, which is the only universally accepted authentic depiction of the composer that it is in reliable condition.

Do the two portraits depict the same face? Is the Weydenhammer Portrait Fragment an accurate depiction of the facial features of Johann Sebastian Bach?

To answer those questions effectively, the physiognomical characteristics that make Bach's face his face must first be determined. Working from the top down, so to speak, the criteria that traditionally have been considered essential to an accurate depiction of Bach's face are:

1. A massive skull
2. A receding forehead
3. Drooping eyelids, particularly over the right eye
4. Shallow eye sockets
5. Unusual asymmetry of the eyes
6. Predominantly blue color of the eyes
7. Protruding jaw
8. Double chin

To this list may be added another four, some of which, arguably, are refinements of the traditional ones:

1. A distinctive and asymmetrical furrowed brow that gives Bach an aura that is at once severe and mischievous

2. A long nose with what appears to be a slight arch about a third of the way down the bridge
3. A distinctive shape of the mouth, the lower lip, and the crease at the right side of the mouth
4. A distinctive outline of the cheekbone and the jaw on the left side of the face, an outline that can be perceived clearly in the boundaries between light and shadow on the face

Both the 1748 Haussmann portrait and the Weydenhammer Portrait Fragment show Bach in a three-quarter pose, with his face turned leftward. Comparing the facial features in detail, therefore, is made easier by the fortuitous choice of the same pose for both paintings.

The distinctive boundary line between light and shadow on the left side of the face is the same, in spite of the large discrepancy in weight between the Scheide Bach and the Weydenhammer Bach.

The distinctive, asymmetrical furrowed brow is immediately recognizable, and the distinctive vertical furrows near the top of the nose are already very much in evidence in the Weydenhammer Bach.

The Haussmann Bach's drooping eyelids are among the most distinctive of Bach's facial features, and it is universally agreed that the hereditary condition called *blepharochalasis* ran in the Bach family. The two folds at the outside end of the right eyelid of the Weydenhammer Bach are the beginnings of the fully collapsed right eyelid of the Scheide Bach. And the drooping of the Weydenhammer Bach's left eyelid lags behind that of the right eyelid, just as the Scheide Bach's does.

Blepharochalasis was not the only cause of Bach's puffy and collapsed eyelids, however. In addition to the hereditary predisposition to drooping eyelids, he had *ptosis*—muscular weakness of the eyelids—which can wax and wane and can be symptomatic of any number of medical problems, including diabetes and high blood pressure. The flushed cheeks of the Scheide Bach, like the *ptosis*, are symptomatic of adult on-set diabetes, fluid retention, and hypertension, serious conditions that help to clarify and explain the serious medical problems that devastated Bach in the last months of his life.

Next, in both the Scheide Bach and the Weydenhammer Bach the predominant color of the eyes is blue. In addition, the distinctive shape of the lower lid of the right eye, the dichotomy of the shapes of the right and the left eyes, and the particular contours of the bags beneath the eyes are the same in both portraits. Finally, as the renowned audio transfer engineer Seth B. Winner was the first to point out, Bach is slightly "wall-eyed" in the right eye, and this subtle but distinct physical anomaly is apparent in both the Scheide and the Weydenhammer portraits.

The slight arch about one-third of the way down on the left side of the bridge of the long nose and the distinctive flair and shape of the right nostril are as apparent in the Weydenhammer Bach as they are in the Scheide Bach.

The comparison of the mouths and jaws in the two portraits is particularly cogent. The tight, deep creases where the lips meet the cheeks are identical, and the lower jaw clearly protrudes beyond the upper jaw in both portraits. The firmer appearance of the lips in the Weydenhammer Bach is the direct reflection of the reality that the significantly older Scheide Bach had endured extensive tooth loss during the intervening years.

The significant absence of teeth that is evident in the jaws of the Scheide Bach is confirmed by the photos of the skull that were taken



The anatomical comparisons provide clear and convincing proof that the Weydenhammer Portrait Fragment is an accurate depiction of the facial features of Johann Sebastian Bach

at the time of the exhumation and identification of Bach's remains in 1894. In fact, the peculiar and distinctive appearance of Bach's mouth in the 1748 Haussmann portrait, the whereabouts of which were unknown in 1894, so accurately reflects the dentition of the skull that there can be no doubt that the forensic anthropologists and pathologists—*anatomist Prof. Dr. Wilhelm His and his colleagues*—were correct when they identified the bones that had been exhumed from the *Johanneskirchhof* as the skeleton of Johann Sebastian Bach.

The comparison of the lower jaws, the chins, and the necks of the Weydenhammer Bach and the Scheide Bach introduces the only possible anomaly that might challenge the accuracy of the identification of the Weydenhammer Portrait Fragment as a previously unknown portrait from life of Johann Sebastian Bach. The Weydenhammer Bach has a shallow dimple in his chin that is nowhere to be seen in the Scheide Bach. This discrepancy can be accounted for simply and directly. The Scheide Bach is obese, a man so heavy that he has no neck. Although heavy, the Weydenhammer Bach is a significantly lighter man, at least 25 to 30 pounds lighter, and he does have a neck. The subcutaneous fat that created the jowls that obscure Bach's neck in the Scheide Bach was also more than sufficient to "fill in" that shallow dimple. Finally, the shadows that are cast by the lower lip and the upper chin are distinctive, and they are congruent in both paintings.

The anatomical comparisons provide clear and convincing proof that the Weydenhammer Portrait Fragment is an accurate depiction of the facial features of a Johann Sebastian Bach who was both significantly younger and significantly lighter in weight than the Johann Sebastian Bach so familiar to us from the Haussmann portraits.

Three of the four Kittel portrait requirements now have been satisfied. All that remains is the requirement that the portrait depict Bach *im Staatskleide darstellend*, that it depict Bach in official regalia.

The tiny bit of the garment that the Weydenhammer Bach is wearing is more than adequate to show that it is a scalloped collared tunic of some kind, and that it is red with white trim. The *Staatskleide* of the Saxon royal and ducal courts, at Dresden and at Weissenfels, at least, unquestionably was red and white. Among the numerous bits and pieces of evidence that confirm that the livery in Weissenfels was red and white is a portfolio of hand-tinted prints depicting the livery of various officials at the Court of Weissenfels that was compiled especially for Duke Christian's older brother and immediate predecessor, Johann Georg. Portraits of the various Weissenfels dukes and princes and portraits of their royal cousins in Dresden not only confirm the evidence that the portfolio provides but also feature scalloped collared tunics of precisely the kind that the Weydenhammer Bach is wearing.


At least two of these portraits, a portrait print of Johann Adolf II and a portrait in oils of King August II by Louis Silvestre that are

contemporaneous with the Weydenhammer Portrait Fragment, also prove that short perruques of the kind that the Weydenhammer Bach is wearing were a part of the Saxon *Staatskleide* at the time that Bach was *Capellmeister von Haus aus* to Duke Christian.

A careful analysis of the Weydenhammer Portrait Fragment therefore proves by a preponderance of the evidence, if not beyond a reasonable doubt, that it fulfills all of the requirements that are necessary for it to be acknowledged and authenticated as what remains of the long lost Portrait of Bach That Belonged to Kittel.

The provenance of the Portrait of Bach That Belonged to Kittel during the six decades between its sale at auction after Kittel's death and its arrival in the United States with the young Edward Weidenhammer has yet to be determined, but the very existence of this priceless portrait head is, in and of itself, incontrovertible proof that its importance as a depiction of one of the greatest of all musicians was recognized at a time when its very survival was in grave doubt. Someone, perhaps more than one "someone," took drastic measures to rescue it and assure its preservation.

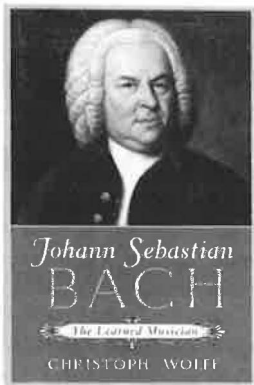
Those of us who revere the genius of Johann Sebastian Bach owe an immense debt of gratitude to the Weydenhammer family members who have passed the fragment down from one generation to another, first in Germany and then in the United States. Had it not been for them, the mystery of what became of the Portrait of Bach That Belonged to Kittel never would have been solved.

The emergence from the shadows of the Weydenhammer Portrait Fragment and its authentication as the long lost Portrait of Bach That Belonged to Kittel expand our understanding of Bach the person immeasurably. In his remarkable biography *Johann Sebastian Bach, The Learned Musician*, Christoph Wolff cogently explains why the Haussmann portraits epitomize Johann Sebastian Bach as he saw himself—the learned musician, the master of counterpoint, the private Bach. The Weydenhammer Portrait Fragment is the perfect companion and the perfect foil for the Haussmann portraits; it epitomizes Bach as his contemporaries saw him—the Court *Compositeur*, the *Capellmeister von Haus aus*, the *Director musices*, the public Bach. 

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A trusts and estates lawyer in New York, TERI NOEL TOWE majored in the history of art at Princeton University. Twice a recipient of the ASCAP Deems Taylor Award, he has written extensively on classical music in general and on Bach in particular for more than 30 years.

[Editor's note:] For detailed and profusely illustrated analyses of the Weydenhammer Portrait Fragment and many other Bach portraits, authentic and spurious, the reader is referred to the author's website, *The Face Of Bach* at <<http://www.npj.com/thefaceofbach/>>.



**Christoph Wolff, *Johann Sebastian Bach, The Learned Musician*.
New York: W. W. Norton & Co., 2000. xix+599 pp. ISBN 0-393-04825-X.**

By now, it is surely no news to anyone in music that a seismic shift has taken place in Bach research since 1950. Work have been displaced from or relocated in the Bach canon, especially but not exclusively the Leipzig-period cantatas. In the case of Bach biography, as Robert Marshall observed recently, “[t]he prevailing understanding of Bach’s life and outlook clearly had to be reconsidered.”¹ In other words, the need for a new synthesis of current Bach scholarship into a comprehensive biography has been with us for the past four decades or so. During that time, neither Karl Geiringer’s somewhat premature *Johann Sebastian Bach: The Culmination of an Era* (London: Oxford, 1966) nor Malcolm Boyd’s fuller and timelier *Bach* (New York: Schirmer, 1983; rev. 1997) answered that need.

Those who have read Wolff over the years will be aware that he has been diffident, even to the point of reluctance, about essaying a definitive biography of Bach from the perspective of our time, in the sense that Forkel and Spitta wrote from the perspective of theirs. A decade or more ago, he opened the preface to a collection of his essays with a sentence that caught his readers’ attention and surely raised an eyebrow here and there. “This volume,” he wrote, “may well be understood as a book about a book the author doesn’t feel quite ready to write.” And a few sentences later, “I readily admit my apprehension about undertaking a comprehensive life and works.”²

As he put it, Wolff was sensitive, and quite understandably so, to the scarcity of Bach letters, personal documents, ephemera, and similar sorts of primary source material

out of which biographies are laboriously pieced together. But he was also conscious that Spitta had had far less source material at hand when he did his magisterial work. Moreover, as I read him, Wolff was in some sense held back by the hope and even expectation that evidence heretofore presumed lost might yet turn up in newly accessible Eastern European libraries. Still diffident a decade later, he has introduced what is clearly a major biography, as a “biographical portrait,” setting forth as his reason for writing it thus: “to update and adjust the image of Bach in order to bring it in line—as objectively as possible and as subjectively as legitimate—with the current state of scholarship.”³

If the threshold assessment for any book is the extent to which the author has met his or her own stated goals (assuming he or she has stated them so clearly), there is no question that Wolff has more than met his. The book as it stands is indeed a biographical portrait; but the portrait is a large one, fully dimensioned and richly hued. That is not to say that the music is ignored, for Wolff turns to it constantly; however he has chosen, reasonably enough, to defer rigorous analytical and critical study of the works to a subsequent volume.

As with Bach biographers in the past, Wolff has organized his material chronologically. His usual lucid prose style is fully in evidence as he weaves a flowing and absorbing narrative, bringing to bear not only a thorough command of the source materials on his subject, but also a deep knowledge of the musical and historical context within which Bach worked. As a result, Wolff is often able to suggest tightly reasoned

hypotheses to fill in various gaps in the extant documentation.

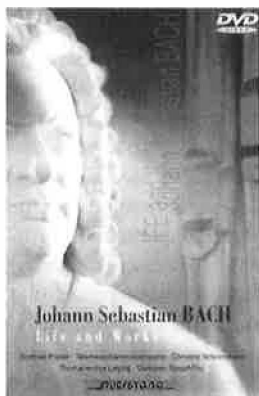
The four appendices contain chronological tables, a map of the area in which Bach lived and worked, modern approximations of monetary sums and living costs in Bach’s time, and a Lutheran liturgical calendar of the period. Tabular summaries within the text of such matters as schedules, chronologies, rosters, events, and similar elements are especially helpful. On the other hand, the grouping of musical examples at the end of the book, rather than at relevant places within the text is awkward. So then, what is the bottom line? Simply this. Irrespective of documents yet to be found, irrespective of the severe paucity of primary resource materials on Bach’s life, there is and has been the clear need for a major Bach study that, on the one hand, comprehends critically the monumental events of mid-century scholarship, and on the other, examines Bach’s life and works empirically and critically from the perspective of the 20th century. As far as he has gone in answering that need—i.e., the *life* part of “life and works”—Wolff has succeeded magnificently.

OH5

1. Robert L. Marshall, “In Search of Bach,” *New York Review of Books* (15 June 2000): 47.
2. Christoph Wolff, *Bach: Essays on His Life and Music* (Cambridge: Harvard, 1991), ix.
3. Wolff, *Johann Sebastian Bach, the Learned Musician* (New York: Norton, 2000), xv.

Bach Organs on Disk: Naumburg, Leipzig, Arnstadt—and More

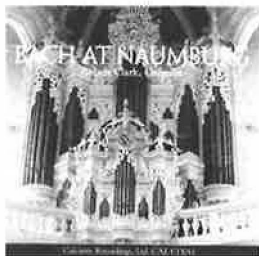
BY JAN-PIET KNIJFF



Johann Sebastian Bach: Life and Works. Gottfried Preller (organ), Telemann Chamber Orchestra, Christine Schornsheim (harpsichord), Choir of St. Thomas, Leipzig, Dresden String Trio. Querstand VKJK 0101N (DVD). \$19.95.



Die neue Bach-Orgel der Thomaskirche zu Leipzig. Thomasorganist Ullrich Böhme. Works of Johann Sebastian, Johann Christoph, and Carl Philipp Emanuel Bach. Querstand VKJK 0120 (CD). \$14.98.



Bach at Naumburg. Robert Clark, Organist. Works of J. S. Bach. Calcante Recordings CAL CD041 (2 CD). \$14.98 (for both).

All three titles available through the Organ Historical Society, P. O. Box 26811, Richmond VA 23261, (phone) 804-353-9226, (fax) 804-353-9266, (e-mail) <catalog@organsociety.org>, (web) <www.ohscatalog.org>. Shipping and handling charges will be added to all orders (min. \$1.50 per item + \$2.50 handling); Virginia residents add 4% sales tax.

At first sight, these three discs seem to have little in common, apart from the obvious fact that they all contain music by J. S. Bach played on historic or quasi-historic organs. Taking a closer look, however, it becomes clear that the organs here are an historic instrument known to and appreciated by Bach (Naumburg), and reconstructions of instruments that he played (Arnstadt) or at least must have been closely familiar with (Leipzig).

Robert Clark's double CD (over 2½ hours total playing time) was the first to be recorded on the recently restored Hildebrandt organ at St. Wenzel's Church in Naumburg, an instrument widely regarded as an ideal medium (if not *the* ideal medium) for Bach's organ music. Ullrich Bohme, organist at St. Thomas in Leipzig, presents the new "Bach organ" at that church, built by Gerald Woehl in 2000. The organ is based on the stoplist designed by Bach's uncle Johann Christoph for St. George's Church in Eisenach, while the design of the facade is based on the Scheibe organ at the University Church in Leipzig. On the DVD *Johann Sebastian Bach, Life and Works*, Gottfried Preller plays the famous D-minor Toccata (BWV 565) on the recent reconstruction of the Wender organ, in what is now called the Bach-Church in Arnstadt—the original organ was played by the composer during his tenure there.

To begin, the life-and-works DVD is an interesting experiment in a relatively new medium. The producers take six Bach works (or, in the case of the *Art of Fugue*, excerpts) back more-or-less to their place of origin (the famous toccata is considered an Arnstadt work for the sake of the argument). The Muhlhausen cantata *Gott ist mein König* (BWV 71) is performed at St. Mary's Church in that town, rather than at the *Divi Blasii* where Bach was organist for a year. In the castle at Weimar, we hear Bach's arrangement for harpsichord of a concerto by Johann Ernst of Saxony-Weimar, and in the castle at Cothen, the Third Brandenburg Concerto. Of course, the Boys Choir of St. Thomas in Leipzig could not be missed in this production—they perform the motet *Der Geist hilft unser Schwachheit auf* (BWV 226) "at home." Finally, we hear the three three-part movements from the *Art of Fugue* at the Old Bourse, also in Leipzig.

I find it amazing that the Leipzig cantata production is not at all represented here; after all, the weekly production of a cantata must have been a major part of Bach's job. The choice of the concerto by Johann Ernst as the one and only harpsichord piece on the DVD

also seems rather odd. No *Goldberg Variations*, no “48,” not even an Invention? While there is obviously nothing “wrong” with playing parts (or all) of the *Art of Fugue* in an ensemble version, and while it is technically true that no instruments were specified for the work, it seems as if the producers of the CD have missed over 40 years of both musicological and performance work that has made it more than clear that the *Art of Fugue* is a keyboard work, very probably composed with the harpsichord in mind.

A much bigger problem than the program in a production like this seems to me, the question of what to show. The performance of the D-minor Toccata is interesting in this respect: apart from the hands, feet, and facial expressions of the organist, the organ itself (which doesn't move), and the pretty-but-boring church building, there is very little to be shown. The makers must have felt this, and somebody must have gotten the idea of introducing two calants: we see two teenage boys in quasi-18th-century outfits running up the stairs (“Nun komm bloss!” — “Ja, ja!”). One of them switches on the light inside the organ, and the organist (in perfect 20th-century suit and tie) rings the “calcant” bell and begins to play. At the end of the piece, we find the two boys back in the bellows room, exhausted from their hard work.

In the cantata performance, there is, of course, a lot to be seen: four vocal soloists, plus *ripieno* singers, with trumpets and timpani, woodwinds, strings, and organ. Oddly enough, I never saw choir and orchestra together in one shot. Maybe this was not possible, because the choir members were apparently spread out over a large area (with at least a couple of feet between every two singers). But the alto aria with trumpets shows the extraordinary perspective of a lonely singer down in the church and the trumpets up in a balcony. This, to me, seems virtually unthinkable in actual performance. It is also strange that, while we see many of the musicians “watching the conductor,” the conductor him- or herself is nowhere to be seen. I suspect that the organist is the leader of the band (he is also the “maestro al cembalo” for the Third Brandenburg Concerto), but this is never made explicit (nor could I find his name anywhere on the DVD).

The performance of the harpsichord concerto is surrounded by pretty views of the Weimar castle, both inside and outside. There is, however, something very interesting going on, because, while it is clearly midday or so in the first and second movements, evening has fallen in the last movement—making, it is true, for some nice pictures, but giving the performance a bit of an unrealistic feel. None of the actual performances is in period costume, which is fine with me, though I do wonder whether many of the potential buyers of this DVD would not have liked to see “Bach himself” playing the organ; on the other hand, to show as much of the modern orchestral musician's practical life as, for example, a photocopy to avoid page-turning in the last movement of the Brandenburg Concerto is a bit much for my taste.

Finally, the makers of the DVD seem to have an overwhelming interest in candles. There are candles on both sides of the console in Arnstadt, candles everywhere at St. Mary's in Mühlhausen, candles at Weimar Castle, and candles at St. Thomas. There are candles in the *Art of Fugue* too, but this time projected on monitors. This must be some kind of a joke—emphasizing that we *are* in the 21st century, not in the 18th—but somehow I don't get it.

It is perhaps unfair to criticize the DVD for what may seem small things that relate only marginally to the music. To be fair, the performances are excellent and give a good idea of present-day per-

formance practice of Bach's music: we hear a lot of heavy and light beats, very little vibrato (even from the modern strings in the *Art of Fugue*), and a lot of ornaments (with the trills emphatically beginning on the upper neighbor). I liked the Choir of St. Thomas best—they show the fewest mannerisms, and tend to sing phrases rather than little motifs. While the text is available in English (in addition to quite a few other languages, including Spanish and Japanese), the translation is far from flawless. Harpsichordist Christine Schornsheim is called a “cembalo player” and a “Professor of Ancient Music,” the score of the Brandenburg Concertos is said to be written in 1725, the *Art of Fugue* is dated 1749/50, and we are led to believe that the cantata *Gott ist mein König* is “the only manuscript that Bach ever saw in print.” The short documentary that puts the different works in context is informative, but far too short to be anything more than totally superficial. I found it amazing that the story of Bach's “death chorale,” *Vor deinen Thron*, is not even mentioned. Apocryphal or not, this to me is certainly part of all-you-need-to-know-about J. S. Bach.

Although very different in scope, the two CDs make for an interesting comparison. One organ is a reconstruction of a very important historic instrument, while the other is a newly restored, and even more important historic instrument. While the Woehl organ at St. Thomas shows a wonderful array of tonal colors, including many fine reeds, string stops, and two 32' stops in the pedal, the organ does not sound nearly as refined as the Hildebrandt in Naumburg. This is particularly noticeable in *organo pleno* registrations: the Hildebrandt tends to sound silvery and radiant, while the Leipzig organ has a kind of harshness to it, a slightly unpleasant feeling in the sound. I heard a lot of “speech noises” at the beginning of the tone—frequently associated with neo-baroque organbuilding—but this is noticeable in some flute stops on the Naumburg also, so perhaps this is not so inauthentic after all.

It seems hard to convey a sense of intimacy on the Leipzig organ (even the flute and gemshorn together don't sound really intimate); on the Naumburg organ this is rather easy (listen to Clark playing *Schmücke dich*). One of the most disappointing moments in Leipzig is the Largo from the Bach-Vivaldi Concerto in D minor: while the registration looks very fancy and convincing on paper (gamba for the accompaniment, gemshorn and vox humana with tremulant for the solo), it does not come off at all. While Clark's registration on the Naumburg may look “old-fashioned” on paper (Rohrflöte 8 and Quintadehn 8 on the Rückpositiv, accompanied by Spitzflöte 8 on the Hauptwerk), it does sound much nicer in practice. To be sure, the organists are different too. Böhme tends to favor fast tempi—this is particularly clear in the Prelude and Fugue in C major (BWV 545), which he seems to take “Allegro con brio” or so. While Clark's version of the Prelude is only 20 seconds longer (10%), the whole piece seems to breathe much more than in Böhme's interpretation. The St. Thomas organist can't resist drawing the Untersatz 32' for the fugue (of course, he knows about the importance of *Gravität* for Bach's sound ideal), but this simply doesn't work in an upbeat tempo like this (Böhme does the fugue in less than four minutes; Clark, far from dragging, needs 25% more time; much more effectively, the American draws the Contra Posaune 32' for the last pedal entry). While Clark certainly seems to come from an historically-informed point of view (after all, why else go to Naumburg), his playing does not suffer so much from the mannerisms that prevail in much early-music organ playing. Clark can still play legato, and that is simply very helpful in making the music sing.

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BACH ORGANS ON DISK

Clark's double CD is exclusively devoted to J. S. Bach, with what appears to be a fairly random selection of chorales (including the chorale partita "Sei gegrüßet Jesu gütig" and the three settings of "Nun komm der Heiden Heiland"), three Prelude and Fugue pairs, the "Dorian" Toccata & Fugue, and the Bach-Vivaldi D-minor Concerto. Some people may prefer a somewhat more "thought-out" program, and the inclusion of a trio sonata certainly would have contributed to a nice overview of Bach's music. On the other hand, the many chorale settings do give Clark the opportunity of showcasing as many different colors of the organ as possible.

Since the Leipzig organ is a reconstruction of an instrument designed by Bach's uncle Johann Christoph, it seemed only fair to include at least one piece by this important member of the Bach family on the CD: an aria with no less than 15 variations. But whether this piece (undoubtedly written with the clavichord or harpsichord in mind) is an ideal vehicle to showcase 16 different registrations, ranging from *piano* in the first movement, to *fortissimo* in the last movement, is questionable. To me, it takes the piece—essentially a simple work in the Pachelbel tradition—totally over the top (the *Vogell-Geschrey* in the repeats in Variation 13 contribute particularly to this feeling).

Böhme also includes Carl Philipp Emanuel Bach's Sonata in A minor, Wq. 70/4, H. 85. While the organ is certainly "modern" enough to allow for Emanuel's style, these sonatas are clearly composed with a (large) chamber organ in mind, and again, tend not to work very well in a big space. My favorite piece in the Leipzig CD is "Nun danket alle Gott," BWV 657, with principal 8, 4, 2' for the left hand and Sesquialtera for the chorale. In the Passacaglia, BWV 582, Böhme opts for a big plenum registration, with the exception of the manualiter variation—certainly a welcome change.

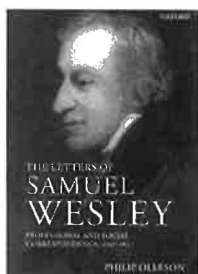
In summary, the DVD is recommended for those who like a minimal overview of Bach's life and works, favor fancy camera work, and don't bother too much about musicological details. The Naumburg CD is recommend to anybody who has not had the opportunity to hear the Hildebrandt organ live and/or who likes fine Bach playing without bothering too much about a balanced program. The Leipzig CD is recommended to those who want to form their own opinion of what is, if nothing else, a very interesting experiment: the reconstruction of a large, middle-German organ from the Bach family circle, in the church that is, more than any other, connected to the career of its most prominent member. 

JAN-PIET KNIJFF is a doctoral candidate at The City University of New York and teaches organ and music history at Fairfield University, Connecticut. He is a former student of Piet Kee, Ewald Kooiman, and Christoph Wolff.

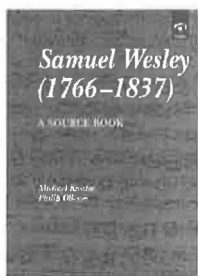
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New Materials on Samuel Wesley

BY JOHN OGASAPIAN



Philip Olleson, *The Letters of Samuel Wesley: Professional and Social Correspondence, 1797-1837*. Oxford: Oxford University Press, 2001. lxiii+516pp. ISBN 0-19-816423-8.



Michael Kassler and Philip Olleson, *Samuel Wesley (1766-1837): A Source Book*. Aldershot: Ashgate, 2001. xxiii+765pp. ISBN 1-85928-357-8.

Some twelve years after Samuel Wesley's death, William B. Kingston, an amateur musician, wrote to the composer, editor, publisher and performer Vincent Novello "Justice to the musical powers & genius of our poor friend was neither done during his lifetime; nor has been since his death; & I am sorely afraid, never will be." Prophetic words, indeed; for put plainly, Wesley has not received anything like the critical notice that his music deserves. Philip Olleson has emerged as the leading Wesley scholar, and we may hope that the virtually simultaneous appearance of two weighty volumes with his name on the title page as editor of one and co-editor of the other will draw much greater attention to a figure who was clearly a major performing talent and composer of a significant and varied body of music.

There is no question that Wesley was a difficult man. Indeed, if his musical gifts had earned him admiration early in his life, his erratic demeanor and mercurial temperament, especially as he grew older, leavened that admiration into a mixed reception and even distaste. The *London Times* report of his funeral in its issue of 17 October 1837 called him "one of the greatest musicians this country has ever produced." But an earlier death notice in the *Times* for 12 October 1837 remarked "As a musician, his celebrity is greater on the Continent than in his own Country."

There is the moving image of Wesley in September 1837, a month before his death, 71 years old and ailing, responding to the appreciative words of young Felix Mendelsohn for whom he had just played for the first and only time: "Oh sir, you have not heard me play; you should have heard me forty years ago." Perhaps his thoughts went momentarily to the autobiographical *Reminiscences* he had completed not long before. It is an inevitable reality of nature that age eventually drains musical technique along with

other physical powers; at the same time, however, one senses in Wesley's words a wisp of regret at his own lack, over the years, of the unflinching tact and courtesy Mendelssohn possessed in such measure.

At some level, the story to be read between the lines of many of the letters in Olleson's collection—especially in the context of that tight-knit, understated and refined, polite and self-controlled, class- and caste-conscious Georgian society famously and lucidly pictured in Jane Austen's novels—is Wesley's propensity for intemperate words imprudently uttered, unwarranted suspicions freely expressed, and influential people gratuitously offended. As his death notice in the *Times* of 12 October 1837 put it, "His powers were strong, and from habit of always speaking his mind, and having no idea of management or the finesse of human life, he too often by the brilliancy of his wit, or the bitterness of his sarcasm, unthinkingly caused estrangement if not raised up an enemy."

But such does not in the end explain the neglect of subsequent generations. Wesley's memory and his music lapsed quickly into an undeserved obscurity. That obscurity has continued to the present, even though it is apparent from the relatively small amount of his music that has made it into accessible publication—some organ music, some piano music, and a scattering of anthems—that Wesley the composer was well above the run of his contemporaries, on the continent as well as in England. Fertile of musical imagination, skillful in his management of materials and form, there are certain to be at least a few minor masterpieces among the great body of Wesley's chamber pieces, symphonic works, and concertos still in manuscript on various library shelves in Britain. Yet, and without wishing to put too fine a point on it, Wesley has yet to receive the sort of scholarly attention that leads to a life and works biography and critical edition of his music, as have others clearly not as gifted as he. Readable, well researched for its time and valuable as James T. Lightwood's lucid little biography of Wesley is, it is by no means comprehensive or critical; nor was it intended to be when it was published, nearly 70 years ago. When H. W. Gray issued three of the *Twelve Short Pieces* with the sort of added pedal parts and filled-out harmonies considered by mid-20th century organists to be appropriate adaptations for "the modern organ," it attributed the pieces not to Samuel, but rather to his son, Samuel Sebastian. Indeed, the editors may not even have realized the two were distinct individuals. This *doppelmeister* issue was germane enough to be the subject of a scholarly journal article as late as 1973.

Samuel Wesley was the second musical genius born into the Bristol family of the hymn writer Charles Wesley. Samuel's brother Charles (1757–1834), nine years older, had already created a stir with his musical precocity. Their father's connections provided the boys an added measure of visibility and brought them to the attention of musical luminaries as John Stanley, William Boyce and Thomas Augustine Arne. Charles Wesley senior moved his family to a large house in London in 1779, and for the next nine years the two boys could be heard in a series of concerts performed in its music rooms, subscribers to which included the Lord Mayor of London,

“...certainly the most visible and articulate exponent of Bach’s music in England, and arguably in Europe, before Mendelssohn, ...Wesley published the Bach trio sonatas (BWV 525–530) in a four-hand arrangement in 1809, and the *Well-Tempered Clavier* in the years 1810–13.”

and Bishops of London and Durham. The two boys were in due course summoned to Windsor and Buckingham Palace to play for George III, who was so taken with Charles that he evidently intended to bestow an annual pension of £200 per year (roughly the equivalent of \$30–\$40,000 in modern purchasing power) on the young man. As it turned out, the King suffered one of his bouts of insanity, and nothing came of the plan.

Charles lived his life in obscurity, in part because of the antipathy to his family name he encountered among influential clergy of the established church, and evidently in part out of deference to his father’s wishes, or even by his own choice. He appears purposely to have declined candidacy for the post of Chapel Royal organist because of his father; and after holding a chain of modest appointments, he ended his career as organist at St. Marylebone. His compositional style was conservative, even reactionary: “Handelian,” as Samuel termed it.

Samuel’s precocity, like that of Charles, was evident at an early age. William Boyce, at the Wesley residence to teach Charles, took time to look at the eight-year-old Samuel’s oratorio, *Ruth*, and called him the “English Mozart.” Daines Barrington heard Samuel only a year later and pronounced him a superb sight-reader and improviser. According to Barrington, Samuel could transpose immediately and extemporize in the style of various composers.

The second half of the 18th century blessed the field of English music with an extraordinary crop of gifted children, from another Boyce pupil, Thomas Linley, to the Wesleys, Thomas Attwood, and William Crotch. Yet the school they might have established never came to pass. Linley (1756–1778), the first-born of the group, died in a boating accident. Crotch (1775–1857) was the youngest and longest lived, but like Charles Wesley, his genius never flowered into mature mastery. Even Thomas Attwood (1765–1838), whose lifespan overlapped Samuel’s by one year at each end and whose royal patronage enabled him to study with Mozart and gained him appointment as organist of St. Paul’s Cathedral and composer to the Chapel Royal, never found his own voice, submerged as he was in Mozartean idioms. Only Samuel broke through, so to speak.

The question to be pondered is why this generation of musical genius, all of whose members save Linley lived to a respectable age, was unable to rescue England from decades of musical doldrums. The answer is not simple, of course, and the subject in and of itself could well do with an article or even a book. Context, however, is as good a place as any to start. William Gatens has coined the term *neo-puritanism* for the antipathy among English churchmen in the late-18th and early-19th centuries to the arts in general and music in particular, resulting from the combination and conflict of the Enlightenment on one hand and the pietistic evangelical revival on the other. But English church music was not alone in its stagnation. Even German church music declined from its high Baroque glories in response to the artistic sterility of the Enlightenment and Pietism.

The most significant factor was certainly the English attitude toward music, the arts, and learning in the context of the nation’s political and economic structure and values. Late-18th-century England was distinctive in Europe (along with the Netherlands) in

that its hereditary aristocracy and crown had no real power. The country was in fact ruled by the middle class: the landed gentry and men of industry and commerce. Power, as distinct from traditional class-consciousness and outward deference to social rank, inhered in wealth and property rather than birth, let alone intellect, education, or artistic talent. Central European nations on the other hand, maintained a quasi-medieval feudal system well into the 19th century, and the aristocracy held both power—often autonomous power—and wealth by virtue of birth. As such, the class was both possessed of leisure to cultivate the arts, and substance to support the artists who produced it.

The general attitude of late 18th-century England may be sampled in the person of William Pitt the younger (1759–1806), second son of the Earl of Chatham and—except for three years, between 1801 and 1804—prime minister from the age of 24 until his death. Largely without regard or respect for the arts or intellectual pursuits, Pitt’s interests and efforts were turned to commerce and the British economy. As such, he was very much in tune with the majority of his constituents.

For the most part, arts and learning were fostered in Pitt’s England only to the extent that they served utilitarian purposes. Music, of course, was the least utilitarian of all the arts. Charles Burney articulated the general consensus in his popular *General History of Music*, published in London in 1776, when he characterized it as “an innocent luxury, unnecessary indeed, to our existence, but a great gratification and improvement of the sense of hearing.” Small wonder that the generation’s crop of musical genius withered, for it had little fertile soil in which to take root. Francis Routh’s comparison of Samuel Wesley’s achievements with those of his predecessors Byrd and Bull, understates the context when he observes, “The England of 1800 was not nearly so susceptible of great music as the England of 1600.”

In the matter of church music, Samuel’s response—much to his family’s distress—was to move toward Roman Catholicism, certainly because of his infatuation with its music, and not conviction. The extent of his connection over the years is uncertain; but what is certain is that he wrote a quantity of Latin church music, including a mass setting which he sent to Rome and for which he received an acknowledgement from Pius VI.

Similarly, it is not clear if Samuel’s bouts of depression, propensity for drinking, and erratic behavior were the result of his accident in 1787—on the way home from a friend’s one night, he fell into an open excavation and lay there for some time—but the frustrations of trying to make his way in Georgian England as a performer, conductor, composer, and lecturer certainly did little for his state of mind. As Lightwood put it, Wesley had “fame and flattery” but no real honors or profit, even from the piano potboilers and hymn tunes he churned out, especially at the end of his life. He was clearly a bitter man. He disliked the teaching that he was forced to do, hated public life, and called music a “trivial and degrading business.” Vincent Novello’s wife, Mary, described Wesley in 1814 as given to “opposite extremes of mad fun and excessive depression.” In 1817, that depression drove him to attempt suicide.

Whatever his personal traits, Wesley was clearly an extraordinarily gifted composer, and if his measure must largely be taken from

his organ music since most of his work for other media remains unpublished, that body of music gives eloquent testimony. John Caldwell was somewhat solicitous of Charles's muse, but otherwise on the mark when he wrote, "Only with the arrival of the Wesleys, and in particular Samuel, was a genuinely new voice heard in English keyboard music." Francis Routh ends his survey of early English organ music with Samuel Wesley, calling him "the most outstanding composer that the country had produced for a long time—or indeed was to produce for many a year to come." For Routh, only Samuel escaped the "musical and spiritual provincialism" of his context and rose to the level of his continental contemporaries. More recently, Robin Langley went further in flatly declaring Samuel's work from the years between 1800 and 1820 "some of the most significant organ music of that time in Europe."

This cosmopolitan, continental element in Wesley's music has much to do with his immersion in the keyboard works of Bach. He apparently encountered Bach's music at one of Salomon's concerts in the 1790's played by the youthful organist of the German Chapel at St. James Palace, George Frederick Pinto (1786–1806). Shortly after Pinto's death, Wesley began playing and lecturing on Bach. He attempted to enlist the influential Burney in a campaign against what Wesley called the "Handelians," and was certainly the most visible and articulate exponent of Bach's music in England, and arguably in Europe, before Mendelssohn. With Karl Friedrich Horn (1762–1830), an organist who had emigrated from Germany in 1782, Wesley published the Bach trio sonatas (BWV 525–530) in a four-hand arrangement in 1809, and the *Well-Tempered Clavier* in the years 1810–13. English organists, Wesley among them, played the 48 preludes and fugues on the organ as well as the piano. Several preludes in Edward Hodges's copy of the Wesley and Horn *WTC* carry pencil notations indicating their use as service voluntaries.

There is also ample testimony to Samuel Wesley's mature virtuosity. Organist and diarist R. J. S. Stevens heard him accompanying a 14 May 1801 performance of a forgotten oratorio, *Prophecy*, by organist, historian, and biographer Thomas Busby (1755–1838).

Samuel Wesley was at the organ, and it was really astonishing to hear his powers upon that Instrument. The whole Orchestra not being composed of Musicians of the first rate abilities, was absolutely kept together only by his guidance.

Six years later, Stevens again heard Wesley at a meeting of the Harmonists' Society, describing his piano improvisation as "some of the most ingenious and astonishing Combinations of *Harmony*, that I ever heard," but he also felt it necessary to add that Wesley had been "perfectly collected, and not the least flushed with liquor (his usual practice at this time of his life)." On 10 September 1829, Edward Hodges heard Wesley's opening recital on the Harris & Byfield organ, newly rebuilt by Smith, at St. Mary Redcliffe in Bristol. The entry in his journal, dated 1 October, shows how bowled over he was by Wesley's improvisation. "...seraphic genius... Prince of Musicians and Emperor of Organists."

The approbations of Hodges and Stevens notwithstanding, Wesley and his music received relatively little scholarly attention over the years. The bibliography in Kassler and Olleson's *Source Book*, including entries back to Burney (1779) and Barrington (1781) and including published obituary notices, takes up no more than eight pages and a part of a ninth. Apart from Olleson's own publications, the listing indicates rather few papers in peer-reviewed journals over the years; nor have there been many doctoral dissertations on Wesley, to judge from the online listing, even though he


and his music would seem to be the sort of subject Ph.D. candidates would flock to for original topics, from a life worthy of a best-selling novel if not a film or television mini-series, to a varied body of music waiting to be studied and edited. Certainly, much remains to be done in Wesley studies, but these two volumes have broken major ground.

The *Source Book* is a compendium of Wesley material, organized in seven sections. The biographical material includes a family tree, list of residences, chronology of significant events in his life, and an iconography of pictures and descriptions. Bibliographic portions contain a list of Wesley's own published and unpublished writings, and a complete list of the literature on Wesley. The largest section, 450 pages, is given over to summaries of some 1,100 letters and a few memoranda to, from, and about Wesley. Individuals named in the summaries are indexed at the end of the volume. The summaries themselves, the commentary and editorial remarks are clear and concise. The remaining section is a complete list of Wesley's music in print and manuscript, with sources, editions, performance forces required, and brief remarks. There is also a list of dedicatees and a discography. Of importance, and we may hope significance, the authors have assigned numbers to the individual pieces: a necessary step in the process of preparing a critical edition.

Olleson's edition of Wesley's professional correspondence is the first of two planned installments. A second volume, in preparation, will contain his personal letters. In essence, the collection expands the relevant section in the *Source Book*, supplying full text for the summarized pieces; in fact in a textual comment in the prefatory material terms the *Source Book* its "infrastructure." [xv] The professional correspondence volume in hand contains some 400 of Wesley's letters. Recipients vary from obscure amateurs and journeymen professionals to fellow organist-composers, like his brother Charles, William Crotch, Edward Hodges and Thomas Attwood, and the organbuilder James Bishop.

Another group of Wesley's correspondents are figures of interest in a broader musical context. In addition to historian Charles Burney, there are letters to violinist George Polgreen Bridgetower, for whom Beethoven composed—and with whom he gave the first performance of—the sonata subsequently dedicated to and named for Rudolphe Kreutzer; Christian Ignatius Latrobe, Moravian missionary, composer, and editor; Muzio Clementi, composer and piano virtuoso; violinist and concert impresario Johann Peter Salomon, under whose sponsorship Haydn made his London visits; and of course Wesley's long-time friend, organist, composer, editor, and publisher, Vincent Novello.

The letters themselves are especially valuable for Wesley's comments on a number of well-known figures in music history, from earlier masters like Handel, Marcello, Steffani, and Purcell to musicians of his own time. Here may be found insights to a musical period and place as seen through the eyes of one of its most talented and perceptive figures. There is a comprehensive index, and prefatory materials include a listing of the manuscript source collections and cited secondary materials, a chronology of Wesley's life, and an especially noteworthy biographical sketch of some 34 pages.

At a hefty \$115 each, these two volumes are more likely to find a place in institutional libraries than on the personal bookshelves of any, save those especially interested in the music of Wesley and his contemporaries. Nevertheless, each is a distinctive contribution to Wesley scholarship, and we may hope that the pair presage the all-too-long delayed flowering of Wesley studies. 

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The following donated \$10 or more to the general fund thru August 10, 2002

John Lanier
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HARRIMAN FUND

The Helen Harriman Fund was created to provide

emergency funds to save significant organs that are in distressed situations. The following made contributions to the fund thru August 10, 2002.

Fred Lawson
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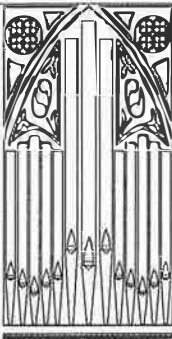


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Julie Stephens 2002 recipient

The OHS Distinguished Service Awards


Since its inception, the OHS has relied heavily upon volunteer support and leadership. As the Society grew, it became evident that there should be some way of recognizing the extraordinary services of talented individuals. The OHS Distinguished Service Awards were first proposed and implemented through the 1976 National Convention Committee. The present Awards committee is made up of past years' award recipients, and an administrative chairperson. Nominations emanate from within the committee according to established guidelines. This years Distinguished Service Award was conferred upon Julie Stephens. The award was accepted for Julie Stephens at the Annual Meeting of the Society by Councillor Mary Gifford, and former recipient Susan Friesen offered the following remarks:

"Julie Stephens first heard of the OHS in 1976 while in Boston attending an AGO convention. She saw advertisements for this 'other' group advertising their convention that was to be held in Detroit the following year and thought that might be interesting as well. She went, and the rest as we say 'is history!'"

"Julie is a charter member of the Chicago Midwest chapter of the OHS which was formed in 1980. She served on the 1984 Convention Committee in charge of meals and transportation. For many years she penned the column 'Dulciana's Diary' for *The Stopt Diapason*, the newsletter of the Chicago Midwest chapter.

"During the 1980's she was appointed chairman of the E. Power Biggs Fellowship Committee. She always insisted that her title was to be chairman, not chair. She said she was not a piece of furniture! With sheer determination and will she tirelessly worked to raise funds and helped develop the Biggs fund into what it is today. Many of the members here today are here because of her efforts. Ever protective of her 'Biggies,' she kept track of them during each convention.

"She is also part of this year's committee, heading up the meals committee. Due to health problems we met in her home each month for the last three years. You have her to thank for the wonderful meals we are having this week. She is unable to attend any of the convention for which she worked so hard; I had hoped she could come today.

"She is frequently outspoken and opinionated, but I can think of no one more deserving than Julie to receive the award this year." 

ROSTER OF RECIPIENTS

1976	Albert Robinson, deceased	1991	Susan Friesen, Lake in the Hills IL
1977	Norma Cunningham, McArthur OH	1991	Elizabeth Schmitt, Rolla MO
1978	Donald Rockwood,* Norfolk MA	1992	Lawrence Trupiano, Brooklyn NY
1979	Homer Blanchard, deceased	1993	Thomas Finch, Canton NY
1980	Donald Paterson, deceased	1994	John Ogasapian, Pepperell MA
1981	Helen Harriman deceased	1995	Dana Hull, Ann Arbor MI
1982	Norman Walter, Round Lake NY	1996	Michael Friesen, Loveland CO
1983	Alan Laufman, deceased	1997	Michael Barone, St. Paul MN
1984	No award	1998	Marilyn Stulken, Racine WI
1985	No award	1999	Kristin Farmer, Winston-Salem NC
1986	Kenneth Simmons, deceased	2000	Richard Hamar, Norwich CT
1987	Lois Regestein, Boston MA	2001	Peter Cameron, Methuen MA
1988	Barbara Owen, Newburyport MA	2002	Julie Stephens, LaGrange IL
1989	Stephen Pinel, East Windsor NJ		
1990	Edgar Boadway,* Claremont NH		

*withdrawn from committee

Göteborg Resolution: The European Organ Symposium (EOS), Göteborg, 2001

[The following is the text of the resolution drawn and approved by delegates to the European Organ Symposium (EOS) held in Göteborg, Sweden, June 6–9, 2001. See "European Organ Symposium Demands New Protections for our Cultural Heritage," Tracker 46:3.]

The organ has a clear and unique European identity and reflects centuries of European music, thought, science, and technology. Many visions that have contributed to the formation of the Europe we recognize today are given expression by the organ as a musical instrument, artistic tradition and bearer of culture. Today, we are faced with the challenge of preserving a seriously threatened legacy of European historical organs. At the same time, it is not enough to simply preserve this heritage, but also to find ways to make it live for the people of our time.

In order to communicate the European organ heritage and create an extensive legal protection for it, the following tasks should be carried out:

A. Communicating the European organ heritage

1. The importance of the European organ heritage and the organ as a symbol of the European vision par excellence will be communicated to, amongst others, the European Union Council, the European Union Parliament, the Council of Europe, UNESCO, religious authorities, national and regional heritage bodies, as well as owners, curators, and users of the organ.
2. A European contact network will be built with individuals and organizations in all of the countries that have actively taken part in the conferences so far or that are already European Union member nations; the communication of the European organ heritage will take place via this network. This applies to official bodies that already have the responsibility of safeguarding the organ heritage. Other organizations or institutes with the agreement of these official bodies may join this network. Where there is no clear authority over the organ heritage, groups already engaged in its protection should become involved.

B. Protecting the European organ heritage

1. Among others, those named in A.1. will be asked to work for an extensive legal protection of the organ heritage that can be realized throughout the whole of Europe.
2. The responsibility for the organ heritage and its safeguarding belongs in the first place to the individual countries. Because the organ is historically a pan-European phenomenon, and because it represents European culture in all of its regional manifestations, a European responsibility for this common cultural heritage is necessary and proper.
3. Notably, in view of the extension of the European Union, the situation with respect to the organ heritage that is to be protected changes dramatically: in the countries of central and eastern Europe, several thousand valuable historic organs are to be found, of which the majority are in very poor condition. This fact urges us once more to strive for a European responsibility for this common cultural heritage.
4. A comparative survey will be researched and published detailing the existing legal protection of historic organs in European countries.

5. Guidelines for protecting the European organ heritage should be further developed, and will be presented at coming EOS-conferences.

C. Conducting a complete survey of European historic organs

1. An important tool for the realization of the aims mentioned under A. and B. is a complete survey of historical organs in Europe. Such a survey should be assembled in cooperation with the respective authorities that are responsible for organ heritage. Where official registers of historic organs already exist, they will be included in this survey. A relevant list will also be included in the survey for countries that do not yet have their own official register, with the help of the contact persons and contact organizations mentioned under A. 2.
2. From this complete survey two lists will be generated. The first will identify the instruments that should be offered special legal protection on a European level. From this list, an exclusive group of organs will be nominated for World Heritage status.

D. Founding of a European organization

The EOS 2001 presidency will appoint a working group and an international reference group. During the EOS conference in 2003, the working group will present a report demonstrating how such a European organization could be established. This report will be produced with the international reference group as well as [with] interim information about contact persons and contact organizations.

The working group should be appointed by August 1, 2001 at the latest, the reference group by September 1, 2001 at the latest, and the contact persons as soon as possible but in any event by the end of the calendar year 2001.

Some priorities for this small and efficient European organization are:

- To be a partner in political discussions
- To coordinate the exchange of education resources, research, and knowledge
- To build networks
- To give advice and help in finding sponsors
- To organize EOS conferences
- To support the realization of the goals outlined in A. B. and C.

The coming EOS conferences: 2003 Bratislava, 2004 Bologna, 2005 Vilnius, 2006 United Kingdom, 2007 France.

Göteborg, June 14, 2001

Signed by the EOS 2001 Presidency:

Luigi Ferdinando Tagliavini (EOS 2001 honorary president)

Paul Peeters

Henrik Tobin

Roster of OHS Historic Citations

001	NY Candor	St. Mark's Episcopal	1867 Marklove	072	NH Portsmouth	St. John's Episcopal, Brattle Organ	c. 1700 unknown English
002	SC Charleston	Huguenot Church	1845 Erben	073	CT Hampton	Congregational	1836 D. Smith
003	CT New Haven	Westville Congregational	1852 Hook	074	MA S. Hadley	Mt. Holyoke College	1938 Skinner
004	MA Gt. Barrington	First Congregational	1883 H. Roosevelt	075	MA Holyoke	Second Congregational	1921 Skinner
005	MA Worcester	Mechanics Hall	1864 Hook	076	NH Seabrook	Historical Society	1838 Morris
006	VT Shrewsbury	Community Church	1867 Johnson	077	MA Newburyport	Old South Presbyterian	1866 Hook
007	VT Woodstock	Universalist	1875 Hutchings	078	IL Peoria	St. Martin de Porres R.C.	1896 Lancashire-Marshall
008	NY Buffalo	St. Joseph's Cathedral	1876 Hook & Hastings	079	MO Plattsburg	First Presbyterian c.	1875 Barckhoff
009	PA Shartlesville	Frieden's Lutheran	1891 Dieffenbach	080	MA Montague	First Congregational	1856 Johnson
010	NY Round Lake	Auditorium	1847 Ferris	081	OH Cleveland	Auditorium	1922 Skinner
011	MN St. Cloud	St. Wendelin's R.C.	1845 unknown	082	PA Philadelphia	University of PA (Irvine)(Auditorium)	1926 Austin
012	NY New York	First Chinese Presbyterian	1842 Erben	083	CT Waterbury	Sacred Heart R.C.	1892 Johnson
013	MA Nantucket	Centre St. Methodist	1831 Appleton	084	PA Harpville	Seventh Day Adventist	c. 1884 Pomplitz
014	MA Nantucket	South Church Unitarian	1831 Goodrich & others	085	CT Portland	United Methodist	1863 Johnson
015	MA Springfield	Symphony Hall (in storage)	1915 Steere	086	CA San Francisco	Trinity Episcopal	1925 Skinner
016	MA Jamaica Plain	Unitarian	1854 Hook	087	CT New Haven	Trinity Church on the Green	1935 Aeolian-Skinner
017	MI New Baltimore	St. John Lutheran	1905 Hinners	088	PA Philadelphia	Wanamaker Department Store	1904 (currently Hecht's Dept. Store) L.A. Art Organ & others
018	CT Riverton	Hitchcock Museum	c.1840 unknown	089	NJ Princeton	Westminster Choir College	1939 Aeolian-Skinner
019	CA Long Beach	Los Altos Methodist	1852 Simmons	090	CO Pueblo	Memorial Hall	1919 Austin
020	MA Boston	Immaculate Conception R.C.	1863 Hook/Hook & Hastings	091	PA Bernville	Christ Church	1862 Kantner
021	MI Cass City	First Presbyterian	1865 Erben	092	IL Streamwood	Immanuel U.C.C.	1888 Witzmann
022	NJ Orange	St. John's R.C.	1879 Hook & Hastings	093	IL Chicago	Lincoln Park Presbyterian	1888 Johnson & Son
023	VA Norfolk	St. Mary's R.C.	1858 Ferris	094	CA San Francisco	Palace of Legion of Honor	1924 Skinner
024	PA Lancaster	res. Ray Brunner	1805 Doll	095	CA San Francisco	Holy Cross Korean Catholic	1904 L.A. Art Organ
025	NY Syracuse	Westminster Presbyterian	1855 Johnson	096	CA San Francisco	First Ch. Christ Scientist	1924 Kimball
026	CT New Haven	St. Mary's R.C.	1871 Hook	097	CA San Francisco	Our Lady of Guadalupe R.C.	1888 Hook & Hastings
027	NY Leeds	Reformed	1843 Appleton	098	CA San Francisco	Temple Sherrith Israel	1904 L.A. Art Organ
028	PA Lititz	Luther Acres	1867 Hook	099	NY Georgetown	First Baptist	1888 Knollin
029	OH Shelby	Sacred Heart of Jesus	1879 Clarke	100	ME Lewiston	Ss. Peter & Paul R.C.	1938 Casavant
030	VT Manchester	Hildene Estate	1908 Aeolian	101	NE Aurora	Covenant Church	1888 Alexander Mills
031	PA Pittsburgh	Temple Rodef Shalom	1907 Kimball	102	NJ Shrewsbury	Christ Church	c. 1875 Odell
032	NY Rhinebeck	Old Stone Church	c.1848 Backus	103	CT Trumbull	Christ Church	1849 Simmons
033	NY Sag Harbor	First Presbyterian	1845 Erben	104	NY Katsbaan	Reformed Church	c. 1810 unknown
034	IN LaPorte	St. Paul's Episcopal	1872 Steer & Turner	105	MS Woodville	St. Paul's Episcopal	1837 Erben
035	VA Danville	Epiphany Episcopal	1928 Skinner	106	IA St. Francisville	Grace Episcopal	1860 Pilcher
036	PA Philadelphia	St. Mark's Episcopal	1937 Aeolian-Skinner	107	MA Cambridge	Pilgrim Congregational	1886 Hutchings
037	NY Oswego	Presbyterian	1889 Hutchings	108	NJ Elbeton	Memorial Church	1885 H. Roosevelt
038	WA Pt. Townsend	First Presbyterian	1889 Whalley-Genung	109	NY Syracuse	Syracuse University Crouse Auditorium	1950 Holtkamp
039	WA Seattle	St. James Cathedral	1907 Hutchings-Votey	110	MA Boston	Holy Cross Cathedral, R.C.	1875 Hook & Hastings
040	NY New York	Metropolitan Museum	1830 Appleton	111	NY Ithaca	Cornell University (Sage Chapel)	1940 Aeolian-Skinner
041	MO Kansas City	Grand Ave. Temple UMC	1910 Skinner	112	NY Brooklyn	Zion German Lutheran	1901 Muller & Abel
042	MA Worcester	Memorial Auditorium	1933 W.W. Kimball	113	WV Wheeling	Mt. de Chantal Academy	1867 Hook
043	MN Minneapolis	Auditorium	1928 W.W. Kimball	114	DC Washington	Soldiers & Airmens Home	c. 1855 Stevens & Jewett
044	MA Worcester	Art Museum	1942 Aeolian-Skinner	115	WI Milwaukee	St. Francis R.C.	1885 Schuelke
045	MI Canton	St. Thomas à Becket R.C.	1828 unknown	116	WI Mecan	Twp. Emmanuel Lutheran	1883 Schuelke
046	NH Lakeport	United Baptist	1892 Ryder	117	WI Milwaukee	Cooley Auditorium	1931 Skinner
047	NY Buffalo	St. Stephen's R.C.	1860 House	118	WI Lake Geneva	res. Rasin	1906 Aeolian
048	IL Chicago	Scottish Rite Cathedral	1875 Hook & Hastings	119	WI Madison	Masonic Auditorium	1924 Wangerin
049	IL Chicago	Pullman Methodist	1882 Steere & Turner	120	WI Madison	Mayer Theatre	1928 Barton
050	IL Chicago	St. James R.C.	1891 Roosevelt	121	TX Dallas	Our Lady of Guadalupe Cathedral, R.C.	1871 Midmer
051	IA Iowa City	St. Mary's R.C.	1893 Moline	122	TX Galveston	Reedy Chapel A.M.E.	1872 Hook & Hastings
052	IA New Vienna	St. Boniface R.C.	1891 Schuelke	123	TX Dallas	First Ch. Christ Scientist	1911 Hook & Hastings
053	IA Ft. Madison	St. Mary's R.C.	1878 Pfeffer	124	NH Orfordville	Congregational	c.1830 unknown
054	VA Madison	Hebron Lutheran	1802 Tannenber	125	VT Danville	Congregational	1902 H. Hall
055	MO St. Louis	St. Stanislaus Museum	1845 Metz	126	PA Bryn	Mawr res. Austin	1913 Aeolian
056	TX Round Top	Bethlehem Lutheran	1867 Wendke	127	MN Winona	First Baptist	1889 Moline
057	PA Lititz	Single Brethren's House	1793 Tannenber	128	NH Meriden	Congregational	1932 Estey
058	PA Lancaster	St. Joseph's R.C. c.	1890 Barckhoff	129	MD Catonsville	Charlestown Retir. Comm.	1919 Casavan
059	PA Shiremanstown	Peace Church	1807 Doll	130	MD Baltimore	Second-Fourth Baptist	1875 Pomplitz
060	PA Kennet Square	Longwood Gardens	1930 Aeolian	131	MD Baltimore	Mt. Manor Treatment Center	1887 Niemann
061	NC Elizabeth City	Christ Church, Episcopal	1845 Erben	132	MD Baltimore	Old Otterbein Methodist	1897 Niemann
062	NC Winston-Salem	Home Motavian	c.1800 Tannenber	133	MD Baltimore	Corpus Christi R.C.	1889 Odell
063	NY Oswego	St. Louis R.C.	1896 Casavant	134	MD Baltimore	St. Mary's Episcopal	1901 A. Stein
064	NY Durham	Susquehanna Methodist	1863 Simmons	135	MD Baltimore	Holy Cross R.C.	1886 Ganter-Schumacher
065	VA Richmond	St. Andrew's School	c.1890 Jardine	136	MD Baltimore	Mt. Calvary Episcopal	1961 Andover-Flentrop
066	NY Brooklyn	Queen of All Saints R.C.	1913 Wrsching				
067	MA Salem	Essex Institute	1827 Hook				
068	CT Litchfield	Trinity Church, Milton	1823 T. Hall				
069	MA N. Andover	Brooks School	1938 Aeolian-Skinner				
070	NY Mexico	Grace Episcopal	1874 Steer & Turner				
071	NY Addison	Church of the Redeemer	c. 1865 Marklove				

137	NY Brooklyn	Baptist Temple	1918 Steere
138	MA Roxbury	First Unitarian	1883 Hook & Hastings
139	NY Rochester	First Unitarian	1908 Hope Jones
140	MA Bridgewater	First Parish	1852 Hook
141	CO Denver	All Saints Parish (Chapel)	1890 Farrand & Votey
142	PA Fleetwood	St. Paul's Lutheran	1859 S. Bohler
143	KY Louisville	St. Phillip Neri R.C.	1899 Prante
144	IN Madison	form. Second Presbyterian	1867 Johnson
145	KY Louisville	St. Frances of Rome R.C.	c. 1884 van Dinter
146	KY Louisville	Ascension	1892 Koehnken & Grimm
147	CO Boulder	First Methodist	1888 F. Roosevelt
148	FL Vero Beach	Community Church	1896 Morey & Barnes
149	IA Cedar Rapids	St. Michael's Episcopal	1904 Verney
150	MT Helena	Consistory Shrine Temple	1915 Hutchings
151	MD Catonsville	Historic Old Salem	1860 Strohl
152	NJ Morristown	St. Peter's Episcopal	1930 Skinner
153	NY Nyack	First Baptist	1893 Tallman
154	GA Augusta	Most Holy Trinity R.C.	1868 Jardine
155	PA Altoona	Blessed Sacrament Cathedral, R.C.	1931 Steinmeyer
156	CT Talcottville	Congregational	1912 Steere
157	UT Salt Lake City	Tabernacle	1948 Aeolian-Skinner
158	NY Cortland	Unitarian-Universalist	1895 Morey & Barnes
159	NH Claremont	St. Mary's R.C.	1895 Woodberry
160	VT Randolph	Bethany Congregational	1894 Hutchings
161	IL Evanston	St. Luke's Episcopal	1921 Skinner
162	CT New Britain	St. Mary's R.C.	1906 Austin
163	CT Meriden	Congregational	1893 Johnson & Son
164	CT Hartford	St. Justin's R.C.	1932 Kilgen
165	CT Greenville	Congregational	1869 Johnson
166	CT Hartford	Bushnell Auditorium	1929 Austin
167	CT New Haven	Yale University (Woolsey Hall)	1928 Skinner
168	CT New Haven	St. Casimir's R.C.	1874 Hook & Hastings
169	CO Central City	St. James United Methodist	1899 Steere
170	MO St. Louis	St. Joseph's Shrine, R.C.	1890 Pfeffer
171	NC Winston-Salem	St. Paul's Episcopal	1928 Skinner
172	IN Valparaiso	St. Paul R.C.	1883 Johnson
173	CT Middle Haddam	Second Congregational	1827 Appleton
174	GA Griffin	First Presbyterian	1894 Pilcher
175	MI Detroit	Sweetest Heart of Mary R.C.	1894 Clough-Warren
176	MI Dexter	St. James Episcopal	1857 Erben
177	MI Sandusky	St. John's Episcopal	1898 Möller
178	MI Battle Creek	Kellogg Auditorium	1933 Aeolian-Skinner
179	MI Detroit	Pilgrim Church	1889 G. Wood
180	MI Detroit	Trinity Episcopal	1892 Jardine
181	NY Mt. Vernon	Ascension Episcopal	1928 Skinner
182	IL Brimfield	Jubilee College	1848 Erben
183	CA Los Angeles	Good Samaritan Hospital	1928 Skinner
184	NY Cortland	St. Mary's R.C.	1895 Morey & Barnes
185	NY Orient	Methodist Church	1900 Hook & Hastings
186	MA N. Hadley	Congregational	1866 Johnson
187	NH Charlestown	South Parish Unitarian	1846 Hook
188	PA Philadelphia	Girard College	1933 Skinner
189	PA Philadelphia	Highway Tabernacle	1884 H. Roosevelt
190	PA Philadelphia	St. Malachy's R.C.	1869 Knauff
191	PA Philadelphia	St. Luke's Episcopal, Germantown	1894 Michell
192	PA Philadelphia	Kensington Methodist	1897 Bates & Culley
193	CA Los Angeles	Immanuel Presbyterian	1927 Skinner
194	VT Manchester	First Baptist	1896 Johnson & Son
195	PA Lancaster	Westgate Baptist	1929 Skinner
196	IA Spillville	St. Wenceslas R.C.	1876 Pfeffer
197	IA Clermont	Union Sunday School	1896 Kimball
198	LA Convent	St. Michael's R.C.	1857 Erben
199	MA Northfield	Northfield Unitarian Church	1842 E. & G.G. Hook
200	AL Mobile	St. John's Episcopal	1898 Kimball
201	NY Salem	St. Paul's Episcopal	1855 E.&G.G. Hook
202	NY Schaghticoke	The Presbyterian Church	1865 Giles Beach
203	PA Spring City	Zion Lutheran Church	1791 Tannenberg
204	MA Boston	Basilica of Our Lady of Perpetual Help R.C. (Mission Church)	1897 Hutchings
205	OR Portland	The Old Church	1883 Hook & Hastings
206	CAN Alta.	High River Lutheran Church of the Good Shepherd	1908 Hinners
207	WA Vancouver	The Church of the Good Shepherd	1879 Moline

208	VT Hartford	Greater Hartford U.C.C.	1872 Johnson Organ Co.
209	MA Lexington	Follen Community Church	1868 E.&G.G. Hook
210	FL St. Petersburg	Sr. Vincent's Episcopal	1885-86 Chas.F.Durner
211	CO Denver	St. Elizabeth Center	1903 Austin
212	CO Colo.Springs	Shove Chapel	1931 Welte-Tripp
213	CO Colo.Springs	Grace Episcopal	1928 Welte
214	CO Denver	Trinity United Methodist	1888 F. Roosevelt
215	CO Denver	St. John/Wilderness Cathedral	1938 Kimball
216	CO Denver	Iliff Seminary Chapel, U.of Denver	1910 Wirsching
217	CO Georgetown	Grace Episcopal	1876 Chas. Anderson
218	CO Denver	Grandview Methodist	c1910 Kimball
219	CO Leadville	St.George's Episcopal	1882 Ryder
220	CO Leadville	First Presbyterian	1889 Wm. Schuelke
221	CO Denver	South Gate Lodge	unknown Farrand & Votey
222	CO Denver	All Saints R.C.	1896 Hook & Hastings
223	CO Denver	Denver Consistory c.	1925 Kimball
224	CO Denver	Baha'i Assembly (2nd Christ Sci.)	1916 Hook & Hastings
225	NC Red Springs	Red Springs Presbyterian	1908 Pilcher
226	NJ Jersey City	St. Mary's R.C.	1939 Aeolian Skinner
227	IN Indianapolis	First Lutheran Church	1898 Möller
228	MN Duluth	Sacred Heart Music Center	1897 Felgemaker
229	IA Pomeroy	Elfsborg Lutheran	1887 Schuelke
230	NH Salem	Pleasant Street Methodist	1898 James Treat
231	CO Lyons	The Old Stone Congregational	1902 Hook & Hastings
232	IN Michigan	City First Congregational	1891 F. Roosevelt
233	FL Ruskin	St. Anne R.C.	1920 Hinners
234	FL Ruskin	St. Anne R.C.	1899 Gill
235	MA Conway	Conway Congregational	1886 Hook & Hastings
236	MI Royal Oak	Shrine of the Little Flower	1934 Geo.Kilgen & Sons
237	CT Hartford	Fourth Congregational	1898 Austin
238	MO Kansas City	First Church of Christ, Scientist	1911 Steere & Son
239	MI Detroit	St. Anne's R.C.	1899 Geo.Kilgen & Sons
240	NY Brooklyn	Episcopal Church of St. Ann and the Holy Trinity	1925 E.M. Skinner
241	CA Sacramento	Sacramento Memorial Auditorium	1927 Estey
242	MA Chesterfield	First Congregational	1867 Johnson
243	NY Lodi	Lodi Historical Society	1852 E.&G.G.Hook
244	CAN Montreal,P.Q.	Imaculée Conception R.C.	1961 von Beckerath
245	CAN Frelighsburg,P.Q.	Bishop Steward Mem. Ch. H. Trinity	1867 S.R. Warren
246	CAN Saint-Hyacinthe P.Q.	Cath. de Saint-Hyacinthe	1885 Casavant
247	CAN Sainte-Cécile	de Église Sainte-Cécile	1891 Casavant Milton
248	CAN Vaudreuil, P.Q.	Église Saint-Michel-de-Vaudreuil	1871 Louis Mitchell
249	MN Minneapolis	Northrop Mem. Aud.	1932 Aeolian-Skinner
250	KY Lexington	Christ Church Cath.	1949 Holtkamp
251	CAN St. Francois-	du-Église Saint-Francois-Xavier	1891 Casavant Lac, P.Q..
252	MI Monroe	IHM Motherhouse	1940 Casavant
253	VA McLean	Trinity Methodist	1850 Erben
254	IN Indianapolis	Zion Evangelical UCC	1933/1940 Kimball
255	IN Indianapolis	Scottish Rite Cathedral	1929 E.M. Skinner
256	NY Mt. Vernon	St. Paul's	1835 Erben
257	TX Houston	Covenant Baptist	1893 Hook & Hastings
258	MA Brookline	First Parish	1932 E.M. Skinner
259	MA Charlestown	St. Mary's	1893 Woodberry & Harris
260	MA Roxbury	St. Patrick's	1880 Hook & Hastings
261	MA Framingham	First Baptist ca.	1853 W.B.D. Simmons
262	MA Brookline	Sears Chapel	1862 E.&G.G. Hook
263	MA Cambridge	Adolphus Busch Hall	1959 Flentrop
264	MA Woburn	First Congregational	1860 E.&G.G. Hook
265	MA Jamaica	Plain St. Thomas Aquinas RC	1854 E.&G.G. Hook
266	FL Casselberry	Westminster Presbyterian	1906 Kilgen
267	MA Allston	Allston Congregational	1891 Hook & Hastings
268	MA Jamaica	Plain First Baptist	1859 E.&G.G. Hook
269	IL Oak Park	First Methodist	1925 E.M. Skinner
270	IN New Albany	St. Mary's	1886 Carl Barchhoff
271	TX Longview	First Baptist	1951 Aeolian-Skinner
272	NC Durham	Duke Univ. Chapel	1931-32 Aeolian
273	NC Asheville	Biltmore	1915 E.M. Skinner
274	NC Raleigh	Peace College Chapel	c.1880 Pomplitz

List current to October 2001.

Roster reflects status at time of citation. Builder names may be abridged.

Annual Meeting of the Organ Historical Society

June 29, 2002, Arts Center of Oak Park, Illinois

Call to Order: The meeting was called to order by President Barone at 5:19 p.m. and a quorum was established. President Barone presented an oral report. The President thanked the 2002 National Convention Committee for their work. A moment of silence was called in remembrance of those members who had died since the previous annual meeting: Larry Abbott, Gwendolyn Sautter Blanchard, Vernon Gotwals, Jr., Charles N. Henderson, Gerald E. Kinsella, Jack Goode, Ruth Plummer, Albert F. Robinson, Lawrence L. Schoenstein, and Ronald P. Stalford.

Approval of Minutes: Moved (Keith Bigger) and seconded (David Scribner) to accept the minutes of the 2001 Annual Meeting, held Sunday, June 24, 2001, at the Village Inn & Conference Center, Clemmons, North Carolina. Motion passed unanimously.

Treasurer's Report: David Barnett. For the Fiscal Year 2000–01, ending September 30, 2001, the Society's income was \$1,089,808 and expenses were \$1,023,541; income exceeded expenses by \$66,267. Assets at the year's end were \$519,355, with \$345,469 in deposit accounts and \$173,886 in inventory and other non-cash assets. Liabilities totaled \$17,112. Designated Funds totaled \$210,444 and undesignated retained earnings totaled \$291,799. The paid member/subscriber count for mailing the last issue of *The Tracker* was 3,682.

Executive Director's Report: William Van Pelt. The Society's headquarters moved to a new location, within sight of the previous location, but with larger and more appropriate space.

COUNCILLORS' REPORTS

Conventions: David Dahl. The Society held a mini-convention in New Orleans in January 2002. The *Convention Sourcebook* has been under study and review in recent months. Honoraria for recitalists and lecturers have been updated. Also, a stipend for Convention Chairs will now be offered. Upcoming Conventions for the years 2003–07 were briefly mentioned. Plans for the 2003 Convention in Pennsylvania and the 2004 Convention in Buffalo were reviewed.

Education: Paul Marchesano. Plans for update of the Slide-Tape program are being formulated. There have been no requests for Historic Recitals support in the past year. The Extant Organs List continues to grow, with approximately 9,900 entries. Ten historic citations were awarded within the past year.

Archives: Allison Alcorn-Oppedahl. Acquisitions and cataloging continues at a good pace. A call for applications for the Archives Fellowship has been made. A second Archives Symposium is scheduled for April 23–27, 2003, titled "Current Perspectives on Organ Research," in Princeton, New Jersey.

Finance and Development: Patrick Murphy. The Millennium Campaign for the Organ Historical Society Endowment Fund continues, with a present balance of \$187,797.11. An article to better inform membership of giving opportunities is in preparation for inclusion in *The Tracker*.

Organizational Concerns: Thomas Brown. The By-laws Revision Committee continues its work. Committee members are: Councillor Brown (chair), Scot Huntington, Agnes Armstrong, and James Wallmann.

Research and Publications:

Mary Gifford. The new editor of *The Tracker*, Frank Morana, has completed his first year and was recognized for his hard work. Jonathan Ambrosino, along with Stephen Schnurr and Michael Friesen, were recognized for their efforts with the *Organ Handbook* and *Hymnal Supplement*. Convention CDs from Montreal are now available for sale, Boston CDs are expected for autumn. The Publications Oversight Committee has been formed, with Lee Orr as chair, and has begun its work.

Biggs Fellows: After recognition of past Biggs Fellows, the two Biggs Fellows for the 2002 Convention were introduced, Charles Creech from Louisiana, and Michael Banks from Indiana.

Distinguished Service Award: The chair of the Distinguished Service Award committee, Dan Schwandt, presented the award to Julie E. Stephens. Mary Gifford accepted the Award on behalf of Ms. Stephens, and Susan Friesen listed a portion of some of Ms. Stephens's efforts on behalf of the Society.

OLD BUSINESS

Nominations of Members for Election to National Council: Cullie Mowers, chairman of the Nominating Committee (which included Sand Lawn, Lois Regestein, David Scribner, Christoph Wahl), presented the slate of members for election to National Council:

President: Michael Friesen and James Hammann

Secretary: Joseph McCabe and Stephen Schnurr

Councillors-at-large: Randy Bourne, Carol Britt, Allison Alcorn-Oppedahl, Paul Marchesano, Frances Nobert, and

Malcolm Wechsler

The Nominating Committee submitted the following recommendations:

1. Have the names of the Nominating Committee published as soon as possible, separately (if need be) from the meeting minutes. This will encourage more member input.
2. Instruct the Committee to find candidates for the specific positions ("portfolios") which are becoming vacant—Councillor for Conventions, for Education, etc. This will help focus the search on people with appropriate talents and interests.
3. Restructure officers' terms so that president and vice-president both serve four-year terms, and are chosen in alternate elections. This will increase continuity of leadership.

NEW BUSINESS

Moved (David Scribner) and seconded (Keith Bigger) that the OHS establish a Membership Committee to develop membership and that the By-laws Committee consider making this a standing committee. **Moved** (Paul Marchesano) and seconded (Dennis Huthnance) to amend the motion to appoint Mr. Scribner as chair of said committee. Mr. Scribner accepted the appointment. Motion as amended passed.

Founding members and past presidents were recognized.

ADJOURNMENT

Moved (George Nelson) and seconded (Michael Allen Fox) to adjourn. Motion passed unanimously. Meeting adjourned at 6:31 p.m.

*Draft, July 17, 2002
Respectfully submitted,
Stephen Schnurr, Secretary*

Meeting of the National Council of The Organ Historical Society

March 1–3, 2002, Linden Row Inn, Richmond, Virginia

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

Call to order: The meeting was called to order by President Barone on Friday, March 1, 2002 at 1:30 p.m. Present: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dah, Mary Gifford, Paul Marchesano, David Barnett (Treasurer, arrived 1:55 p.m.), and William Van Pelt (Executive Director). Absent: Thomas Brown, Patrick Murphy. Also present, briefly: Gerry Saunders.

Approval of minutes: Moved (Alcorn-Oppedahl) and seconded (Dahl) to approve minutes of the Princeton, New Jersey, meeting, October 26–27, 2001. Motion passed unanimously.

REPORTS

Executive Director: William Van Pelt. A written report was presented by the Executive Director. The headquarters office moved to a new location in mid-January. The 2002 Euro-Tour is once again sold out.

Treasurer: David Barnett. A written report and balance sheets were presented by the Treasurer. Gerry Saunders presented a report on the OHS computer system and led discussion of possibilities for improvements.

COUNCILLORS' REPORTS

Finance and Development: Patrick Murphy. A written report was distributed in the absence of Mr. Murphy. A supplementary report from the Endowment Fund Advisors Committee was presented as well.

Moved (Marchesano) and seconded (Alcorn-Oppedahl) that

National Council create a Solicitation Committee for the Millennium Campaign for the OHS Endowment Fund. This committee shall report to the Councillor for Finance and Development. The Chair of this Committee shall be Thomas Brown, who shall appoint up to four additional members. Motion passed unanimously.

Archives: Allison Alcorn-Oppedahl. A written report was submitted by Councillor Alcorn-Oppedahl. The Archives Fellowship Award for 2002 has been given to Dennis Ferrar of Detroit, Michigan.

Organizational Concerns: Thomas Brown. A written report was distributed in the absence of the Councillor. A new, four-member By-laws committee, chaired by Councillor Brown, has been appointed.

Research and Publications:

Mary Gifford. Written reports regarding production of *The Tracker*, *The Organ Handbook*, convention compact disc production, and a manuscript proposal for a forthcoming book were distributed. Production of *The Tracker* is on schedule and the compact disc from the 1998 Denver Convention is at the pressing house and is expected to be available soon.

Conventions: David Dahl. A written report was submitted by Councillor Dahl. Hotel selection for the 2003 Pennsylvania Convention is being finalized presently. A review of the 1995 *Convention Sourcebook*, including a proposal regarding recitalist compensation, requested by the 2004 Buffalo Convention Committee, was referred to the Councilor for Conventions for review as part of a *Sourcebook* revision.



MARTIN M. WICK, 82 years old, died June 15, 2002 while working at his home in Highland, Illinois. Mr. Wick served as president of the Wicks Organ Company, a position he held for over 60 years. Son of Wicks Organ Company founder John Wick, Martin grew up building pipe organs, working alongside his father and his older brother John Henry Wick in developing new innovations in organ design and Direct-Electric action. He learned the art of pipe voicing from Henry Vincent Willis, Jake Schaefer, and from his brother John Henry. He graduated from St. Louis University in St. Louis, Missouri. At the age of 22, Martin was called to run the family business after the early death of his older brother. He is credited with leading the company through some of its toughest times. During World War II, Martin kept the shop open by retooling to manufacture clock and airplane parts, and building new organs out of existing materials only. After the war, Wicks was the first American company to return to organbuilding after Martin successfully petitioned the government. Through perseverance and personal sacrifice, Martin Wick kept the company afloat through hard economic times that meant the demise of other organbuilding firms. Mr. Wick was a talented organist and, although organbuilding was his first love, he enjoyed many other passions, including flying and airplane building, sailing, collecting antique cars, being outdoors, being with his children and many grandchildren, and working around his home. He is survived by his wife Barbara, daughters Sharon L. Malloy, Patricia G. (Dennis) Riker, Kim Capelle, Mary Haberer, and Melinda Wick, sons Scott Wick and Mark Wick, and 17 grandchildren. Martin took great pride in the Wicks Organ Company and, after 60 years, still took time to walk through the shop and inspect every detail of every instrument, and to talk with his many employees. His last day at work was spent doing exactly this. Martin Wick died the way he lived, working hard at something he loved with his family near him.

Director of Publications Organ Historical Society



THE ORGAN HISTORICAL SOCIETY seeks a full-time **Director of Publications** who will be responsible for editing and publishing the Society's quarterly journal *The Tracker* and its annual convention handbook *Organ Handbook*, as well as overseeing the solicitation, submission, editing, and production of

all the Society's other published materials. Minimum requirement: Bachelor's degree, MA or Ph.D. preferred; or commensurate experience or certification. Competitive qualifications: three or more years experience in writing, editing, pre-press production, and/or related areas; fluency in QuarkXPress and/or Pagemaker; and knowledge of the organ and its history. Competitive salary with benefits; no relocation required.

The Organ Historical Society works to encourage, promote, and further an active interest in the organ and its builders, particularly in North America. The OHS Press is committed to helping fulfill this challenge. Send resume, cover letter, and three reference names to N. Lee Orr, School of Music, PO Box 4097, Georgia State University, Atlanta, GA 30302-4097. Review of applications will begin on December 1st and will continue until the position is filled. For more detailed information, contact <leeorrr@bellsouth.net>.

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minutes | OHS NATIONAL COUNCIL

Education: Paul Marchesano. Councillor Marchesano presented a written report. Ten applications for the E. Power Biggs Fellowship had been received before the published deadline.

The meeting adjourned for the day at 6:30 p.m.

The meeting resumed on Saturday morning, March 2, at 9:15 a.m.

Present were: Michael Barone (President); Scot Huntington (Vice-President); Stephen Schnurr (Secretary); Allison Alcorn-Oppedahl; David Dahl; Mary Gifford; Paul Marchesano; David Barnett (Treasurer); and William Van Pelt (Executive Director).

Absent: Thomas Brown, Patrick Murphy. Also present, briefly: Lee Orr.

OLD BUSINESS

Ten-Year Plan: There was no report on the Ten-Year Plan. Copies of the last revision of the Plan (2000) have been distributed to new members of Council.

Guidelines for Restoration: The committee is now reviewing a book on the proceedings of the Liverpool Conference on organ restoration.

Laufman Scholarship: Moved (Huntington) and seconded (Marchesano) that National Council create the Alan Laufman Publications Grant Committee. The Committee shall draft a proposal for establishment of a Publications Research Grant. The Councillor for Publications and Research, Mary Gifford, shall be chair, and shall appoint up to four additional members. Motion passed unanimously.

Fiftieth Anniversary: The Secretary reported his findings regarding sponsorship of a recital for the American Guild of Organists national convention to be held in Chicago in 2006. The Secretary is directed to continue negotiations with AGO, in coordination with the president and vice-president. The vice-president detailed several additional projects presently under consideration, including a special 50th Anniversary issue of *The Tracker* for 2006.

Moved (Alcorn-Oppedahl) and seconded (Huntington) that the Councillor for Archives, in cooperation with the Fiftieth Anniversary Committee, investigate the possibility of Organ Historical Society-sponsored sessions on the American Organ at the 2006 meetings of the Society for American Music and the American Musical Instrument Society. Motion passed unanimously.

Archives Operating Procedures:

There was no report.

The meeting recessed for luncheon at 12:30 p.m. The meeting reconvened at 1:38 p.m.

Director of Publications:

Moved (Huntington) and seconded (Gifford) that National Council create the position of Director of Publications, which position is a recommendation contained in the Final Report of the Implementation Committee for OHS Director of Publications. Target date for filling this position is July 1, 2003. Vote by roll call: Alcorn-Oppedahl, yes; Dahl, yes; Gifford, yes; Huntington, yes; Marchesano, yes; Schnurr, yes; Barnett, not present; Brown, not present; Murphy, not present. Motion passed unanimously.

Moved (Huntington), seconded (Alcorn-Oppedahl) that National Council create a Publications Oversight Committee, said committee to direct the publication activities of the Society. It shall formulate and administer publications policy; supervise the Director of Publications, act as a support and resource group for the Director of Publications, create operating procedures for publications, present an annual budget for presentation to National Council, set long-term goals, and evaluate progress. "Publications" is defined as printed serials (including *The Tracker*, *The Organ Handbook*, and the *Hymnlet*), books, monographs, festschrifts, music, CD-ROMs, facsimiles, and other materials and/or media. This does not at present include sound recordings. Said committee to draft a job description for the Director of Publications, and to implement the search process for said position. Said committee

shall be responsible to National Council through the Councillor for Publications. Said committee shall consist of the President and Executive Director as non-voting, *ex-officio* members, the Councillor for Publications and Vice-President as voting members, a Chair, and four additional members to serve staggered four-year terms. The initial membership of said committee is to be appointed by National Council and subsequent membership to be nominated by the committee and appointed by the National Council. Initial membership shall be: for two-year terms, Len Levasseur and Lee Orr, Chair; for four-year terms, Allison Alcorn-Oppedahl, Lynn Edwards, and Andrew Unsworth. Vote by roll call: Alcorn-Oppedahl, yes; Barnett, no; Dahl, no; Gifford, no; Huntington, yes; Marchesano, yes; Schnurr, yes; Brown, not present; Murphy, not present. Motion passes.

Moved (Huntington) and seconded (Gifford) that National Council appoint Honorary Member Orpha Ochse as permanent advisor to the Publications Oversight Committee. Motion passed unanimously.

Moved (Gifford) and seconded (Dahl) to seek permission to enter a minority report that Treasurer Barnett and Councillors Dahl and Gifford are in favor of the establishment of the Publications Oversight Committee in principle. Motion passed unanimously.

NEW BUSINESS

The Executive Director reported that the Society has filed the Decennial Report of Association Continued Existence with the Commonwealth of Pennsylvania, December 18, 2001.

Moved (Schnurr) and seconded (Huntington) that Councillors, the Executive Director, and the Treasurer be required to submit reports in advance of Council meetings, as well as the proposed annual budget, no later than 72 hours preceding the stated opening of each meeting by e-mail, or 10 days preceding by U.S. mail. Motion passed unanimously.

Moved (Dahl) and seconded

(Huntington) that National Council establish a Convention Sourcebook Review Committee to revise the *Convention Sourcebook*, to bring recommendations to National Council at the June 2002 meeting. The Chair of said committee shall be the Councillor for Conventions; the Chair shall appoint additional members at his discretion. Motion passed unanimously.

Resolved (Huntington) and seconded (Marchesano) that the Organ Historical Society shall not discriminate on the basis of gender, race, creed, age, sexual orientation, or national origin. Resolution passed unanimously.

Moved (Marchesano) and seconded (Schnurr) that National Council dissolve the Philadelphia Chapter of the Organ Historical Society, in light of the fact that no slate of officers has been received by National Council. Motion passed unanimously.

Moved (Alcorn-Oppedahl) and seconded (Huntington) that the Archives Governing Board be authorized with developing and implementing plans for a 2003 Archives Symposium as outlined in the proposal submitted by James Wallmann on behalf of the Archives Governing Board and

amended by National Council. Motion passed unanimously.

Moved (Huntington) and seconded (Schnurr) that the Organ Historical Society cause to be conducted a full corporate audit of the Society's books. Move to table motion (Dahl) and seconded (Gifford). Motion carried, three abstentions.

Moved (Huntington) and seconded (Marchesano) that National Council request the Endowment Fund Advisory Board to draft an article for *The Tracker* on the topic of tax-deferred annuities and other gift vehicles as a means of long-term support of the Organ Historical Society for publication within Volume 46, Number 4. Motion passed unanimously.

The meeting recessed for the day at 6:30 p.m.

The meeting reconvened on Sunday morning at 9:15 a.m. Present: Michael Barone (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Mary Gifford, Paul Marchesano, David Barnett (Treasurer), and William Van Pelt (Executive Director). Absent: Thomas Brown, Patrick Murphy.

Moved (Huntington) and seconded (Schnurr) that National Council appoint a committee to draft an *Employee Policy Manual* which will include but not be limited to job descriptions, employee benefit policy, and performance review policy. The chair of this committee shall be the Councillor for Organizational Concerns. The Chair shall appoint a minimum of two additional members at his discretion. The target date for results of this committee shall be the June 2002 meeting of the National Council. Motion passed unanimously.

Moved (Huntington) and seconded (Alcorn-Oppedahl) that National Council empower the Executive Director to seek options on a marketing analysis of Organ Historical Society catalogue operations. These options requested to be reported to National Council by the June 2002 meeting. Motion passed unanimously.

Moved (Huntington) and seconded (Marchesano) that an honorarium in the amount of \$5,000 be extended to Convention Chairs. Vote by roll call: Alcorn-Oppedahl, no; Barnett, no; Dahl, abstain; Gifford, abstain; Huntington, yes; Marchesano, yes; Schnurr, abstain; Brown, not present; Murphy, not present;

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OHS NATIONAL COUNCIL

Barone, no. Motion fails.

Moved (Alcorn-Oppedahl) and seconded (Gifford) that National Council direct the Councilor for Conventions to direct the Convention Sourcebook Review Committee to include in its deliberations the issue of honoraria for Convention Chairs. Motion passed, one abstention.

The meeting recessed for luncheon at 12:30 p.m., and reconvened at 1:30 p.m.

Moved (Huntington) and seconded (Dahl) that the Organ Historical Society loan \$2,000 from the Harriman Fund to the Organ Clearing House for the preservation of the Henry Erben organ at Saint Peter Catholic Church, Brooklyn, New York. Motion passed unanimously.

Moved (Huntington) and seconded (Alcorn-Oppedahl) that dues for regular and senior members be increased by \$7.00, to \$42.00 and \$36.00, respectively, and that the remaining membership categories be raised appropriately by the Executive Director, with Under age 25 category membership remaining the same, effective with the 2002-03 membership year. Motion passed unanimously.

Moved (Alcorn-Oppedahl) and seconded (Huntington) to authorize the Publications Oversight Committee to spend up to \$4,000 from retained earnings to cover immediate expenses during the current fiscal year. Motion passed unanimously.

Moved (Dahl) and seconded (Huntington) that up to four hotel rooms be provided to the Chicago Convention Committee for the duration of the Convention. Motion passed, one abstention (Schnurr).

Moved (Huntington) and seconded (Alcorn-Oppedahl) that a Convention Chair (or one Co-Chair) be required to attend the convention immediately prior to his or her convention, and that reimbursement for transportation, hotel, and meal expenses be provided along with complimentary convention registration. Motion

passed unanimously.

Moved (Marchesano) and seconded (Huntington) that the National Conventions of the Organ Historical Society be limited to a maximum of six days and one evening, excepting any conventions which already have contracts in force. **Moved** (Marchesano) and seconded (Alcorn-Oppedahl) to postpone action until the June 2002 meeting. Motion to postpone passed, one opposed.

Moved (Marchesano) and seconded (Huntington) that membership on all standing committees of the Organ Historical Society, with the exception of the European Tour Committee, the Archives Governing Board, the Endowment Fund Advisory Committee, and the Distinguished Service Award Committee, be limited to two consecutive five-year terms. All current committee memberships affected by this motion expire September 30, 2002. Motion passed, one opposed, one abstention.

UPCOMING MEETINGS

Monday-Tuesday, June 24-25, 2002, at the Hotel Allegro, Chicago, Illinois. Beginning 9:00 a.m. Monday until 6:30 p.m., resuming Tuesday morning at 9:00 a.m. until 2:30 p.m.

Friday-Saturday, October 18-19, 2002, at the American Organ Archives in Princeton, New Jersey. Beginning at 1:30 p.m. until 6:30 p.m., and from 7:30 until 9:30 p.m., resuming Saturday morning at 9:00 a.m. until 4:00 p.m.

Friday-Saturday, March 7-8, 2003, in the Minneapolis-Saint Paul, Minnesota area.

Tuesday-Thursday, June 17-19, 2003, in Pennsylvania.

Friday-Saturday, October 17-18, 2003, in Richmond, Virginia.

ADJOURNMENT

Moved (Marchesano) to adjourn. Motion passed unanimously. Meeting adjourned at 3:04 p.m.

*Respectfully submitted,
Stephen Schnurr, Secretary.
Approved, Monday, 24 July 2002,
in Chicago, Illinois.*

ORGAN HISTORICAL SOCIETY Endowment Fund

Do you own highly appreciated assets, such as stocks, real estate or a closely held business? If you do, a Charitable Remainder Trust (CRT) can play a crucial role in your estate planning, helping you to achieve any or all of the following objectives:

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Contributing highly appreciated assets to a CRT also reduces your estate by removing both the asset and all future appreciation on that asset. This may save you considerable estate taxes.

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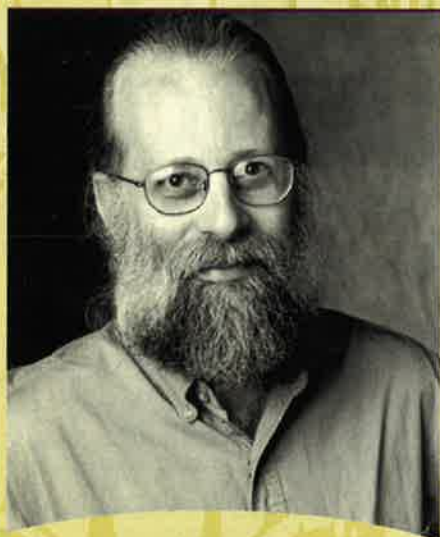
- *Establish an asset replacement trust-in essence, an irrevocable life insurance trust (ILIT).*
- *Make annual gifts to the trust. You can use some of the income stream from the CRT and the income tax savings from the charitable income tax deduction for this purpose. If the trust is drafted with particular provisions, the gifts may qualify for the annual gift tax exclusion or they may count toward one's applicable exclusion amount (the total estate and gift tax exemption is \$675,000 in 2000 and 2001).*
- *The trustee may then use the gifts to purchase life insurance on your life, or a second-to-die policy on you and your spouse. The trustee is both policy owner and beneficiary.*
- *Life insurance proceeds received by the trustee on behalf of the trust's beneficiaries are not subject to income taxes and are not included in your gross estate at death. Thus using the CRT and the asset replacement trust, you may be able to contribute significantly greater assets to charity and actually pass on more of your wealth to your beneficiaries!*

Estate planning can help you preserve the assets you have carefully accumulated. Bear in mind that these strategies are subject to the complex laws and regulations governing estate and gift tax, income tax and private foundations. To be effective, an estate plan should be designed and implemented by specialists. As with all such matters, you should consult with your attorney and tax advisor to help devise a plan appropriate for you.

Selecting a trustee for your CRT is an equally important decision. The trustee may be responsible for investing and reinvesting trust assets, making periodic accountings and filings to trust beneficiaries and appropriate tax authorities, and numerous other administrative functions. By utilizing a professional trustee, you may receive the benefit of ongoing relationship management, objectivity and proper trust administrative services.

Information courtesy of Salomon Smith Barney, Inc., Kathleen Kleppinger, V.P., investment brokerage for the Organ Historical Society Endowment Fund. Salomon Smith Barney does not provide tax or legal advice. Please consult your tax and/or legal advisor for such guidance.

Michael Barone, Host



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