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# THE TRACKER

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# The Organ Historical Society

Post Office Box 26811, Richmond, Virginia 23261 • (804)353-9226 • FAX (804)353-9266  
 e-mail: tracker@organsociety.org • web: www.organsociety.org • online catalog: www.ohscatalog.org

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### OHS STAFF

William T. Van Pelt . . . . . Executive Director  
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### THE TRACKER STAFF

Agnes Armstrong . . . . . Editor  
 P.O. Box 19, Altamont, NY 12009 agnesrosea@aol.com  
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 jmmccabe@acsu.buffalo.edu  
 Saratoga NY, 50th Anniversary, 6/25-7/02, 2006  
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 slhorgans@aol.com  
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 Richard Hill, Matthew Bellocchio  
 mmbell@rochester.rr.com  
 Central Indiana, July 2007  
 Joseph G. Roberts  
 jroberts@in.net

### OHS American Organ Archives at Talbot Library

Westminster Choir College, Princeton, New Jersey  
 Stephen L. Pinel, Archivist  
 629 Edison Dr., East Windsor, NJ 08520  
 (609) 448-8427 spinel@worldnet.att.net

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*Auditorium and Convention Hall  
Atlantic City, New Jersey circa 1929*

## Back to the Future



**W**e are confronted with insurmountable opportunities. So said Pogo, the opossum. Do you remember that cherished character created by the late cartoonist Walt Kelly? His homespun philosophies are still recognized for their universal appeal.

We all face magnificent opportunities every day of our lives. Sometimes these opportunities are brilliantly disguised as impossible situations. Yet their potential is real and it's up to each of us to affirm their inherent possibilities.

Rose-colored glasses, you say? Misplaced optimism? Is the glass half-empty or half-full?

In this, my final issue as Editor of *The Tracker*, my personal thanks is extended especially to all those who assisted me along this most recent path of opportunity. Serving the Organ Historical Society in the post of Editor during the past year has been my pleasure as well as my privilege.

*The Tracker* presents its own magnificent opportunity, a unique vehicle where serious scholars may publish their research on the history of the pipe organ—its builders, its players, its music—with a particular focus pertaining to American topics. Likewise, the OHS itself faces magnificent opportunities. It affords unique potential to encourage interest in the preservation of historic pipe organs, with a particular focus on those located in North America.

It has now been nearly 50 years since the founding of the Organ Historical Society. During the past half-century, the world has seen a lot of changes: some for the better, some for the worse. As we mark our Golden Anniversary, OHS members are looking forward to looking back at past accomplishments. At the same time, we should also be taking a look back at looking forward to our future promise and purpose.

**Looking Forward, Looking Back**—another philosopher, Heraclitus, is credited with having said that there is nothing permanent except change. Change is inevitable. The OHS founders had a vision, and 50 years ago, it was to heighten public awareness of an endangered species: the old mechanical-action pipe organs which were disappearing or falling into decrepitude at an alarming rate. Expanding this vision through the years, our Society now embraces all types of pipe organs. Our purpose, as outlined in the Bylaws, is "to encourage, promote, and further an active interest in the organ and its builders... to collect, preserve, evaluate, and publish detailed historical and technical information about organs and organbuilders... and to use its good office and influence to have significant organs... preserved in their original condition or carefully restored...".

We live now in the Information Age and the Age of Virtual Reality. On a positive note, through readily-available, low-cost, high-quality CD recordings, the sounds of almost every important pipe organ located anywhere in the world are readily available, and advanced technology allows us to bring reproductions of these sounds into our very living rooms. From a less-positive point-of-view, disturbing trends in the appreciation of pipe organs and their use in churches are rampant. Not the least of these troubling changes is the increasingly widespread use of electronic substitutes for pipe organs, not to mention the elimination of organs in worship altogether.

The need for us to educate has become more urgent and more extensive. If we — the Organ Historical Society — don't take care of this state of affairs, who will? We need to bring each new generation into the world of the pipe organ. My fervent hope is that the OHS — as *the* organization dedicated to this purpose — will seize the chance to educate and celebrate the magnificent King of Instruments in as public a way as possible, so that future generations will never say that our opportunities were insurmountable, or sing wistfully along with Pogo:

A Song not for Now  
You need not put stay...  
A tune for the Was  
Can be sung for Today...  
The notes for the Does-not  
Will sound as the Does...  
Today you can sing  
For the Will-be that was.\*

Every job is a self-portrait of the person who did it. Let us all autograph our work with excellence. And now, back to the future . . .

\* — Walt Kelly, 1953

# The World's Largest Organ and Its Connection With The Baroque Organ

BY STEPHEN D. SMITH

The Midmer-Losh organ in the main auditorium of the Atlantic City Convention Hall (now known as Boardwalk Hall) is well known as the largest pipe organ in the world. Among its 320 stops (449 ranks totalling 33,114 pipes) are four reed voices blown by 100 inches of wind. Also, there are ten stops on 50-inch pressure, including two 32-foot pipes. It is only one of two instruments in the world to have a full-length 64-foot pipe. Registers include curiosities like the “Pileata Magna” (a big-scaled stopped flute) and the Gamba Tuba (a version of William Haskell’s labial tuba). Strangely, though, no rank is named “Bourdon” nor “Salicional”—stop names that are usually found on even the most humble of organs!

Many people consider the instrument to be a monstrosity (the English organ builder Henry Willis III referred snootily to it as “the world’s largest collection of pipes”) with no musical use or tonal quality. However, those people who have actually heard it *in situ* have nothing but boundless enthusiasm for it. Robert Elmore, who recorded the organ in 1956, said “it could move men’s souls as no other organ could”.

Certainly, the Atlantic City Convention Hall organ is, in many respects, a bewildering instrument to comprehend, but among the novelties, curiosities, and excesses there is a serious and important message from its designer, Emerson Richards.

Richards was, by profession, a lawyer and a politician (State Senator for Atlantic County, New Jersey) but, for decades, he exerted a considerable influence on the organ scene in North America. He is now widely recognized as the “Commander-in-Chief of the American Revolution in Organ Building” (a title coined by David Fuller for his fascinating and comprehensive essay about Richards, published in Volume I of *Charles Benton Fisk: Essays in His Honor*).

Perhaps surprisingly, the best place to observe Richards’s message is in one of the Convention Hall organ’s smallest departments, with stops voiced on the instrument’s lowest wind pressure, just three-and-a-half inches. The department in question is the Unenclosed Choir and it consists of the following stops: Quintaton 16 (metal, capped), Diapason 8 (metal), Holz Flute 8 (wood, open), Octave 4 (metal), Fifteenth 2 (metal), Mixture 12-15 (metal), Mixture 19-22 (metal).

Richards said that this Unenclosed Choir was to be a “*little Great organ... similar to the Silbermann organ familiar to Bach*”. The message he was trying to put across to the American organ world at the time was about the need for tonal cohesion and harmonic structure: in a phrase, “proper choruses”.



*Emerson Richards at the seven-manual console.*

In fact, the origins of the Unenclosed Choir went back to the Atlantic City High School organ, which was also designed by Richards and built, in 1923, by Midmer-Losh. On this instrument, Richards specified an unenclosed Choir division with the following stops: Diapason 8, Holz Flute 8, Octave 4, Fifteenth 2, Mixture 12-15-19-22. His reason(s) for providing this department were set out in *The American Organist* magazine of September, 1925:

The truth seems to be that the Choir has become a sort of depository for all the fancy stops and organists’ pets that cannot be conveniently distributed to other manuals... Builders and organists will tell us that the Choir is an accompanimental organ. Aside from the fact that there is nothing accompanimental about a clarinet or French horn or orchestral oboe, one finds nothing but the diapason and the occasional flute that will serve for accompanimental

purposes... no wonder Bach sounds uninteresting and stodgy as played on the average American organ compared with the blaze of color that Bach had at his disposal two centuries ago!"

Of course, "proper choruses" were nothing new, they had been included in organs for decades. However, that was in the past, and Richards and a growing number of other organists considered that the organ had "gone off" its tonal tracks since then. "Proper choruses" were out of favor; while an ever-increasing variety of flutes, strings, and diminutive reeds—usually at 8-foot pitch—were the vogue.

The Unenclosed Choir, as specified by Richards for the High School organ, was an attempt to "turn back the clock" or, at least, to remind players of "how things used to be". However, the department was added more than a year after the instrument's completion, long after the publicity about it had died down, so it went largely unnoticed.

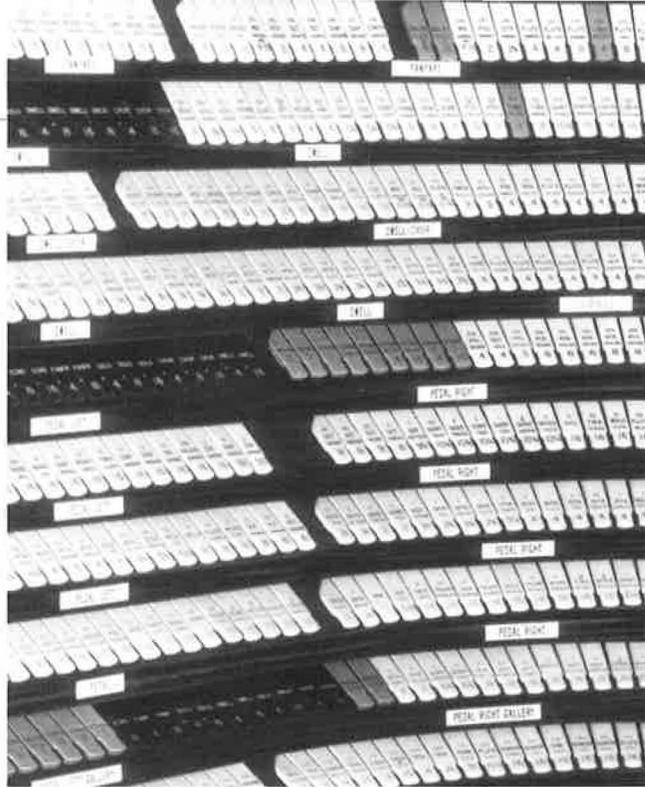
Nevertheless, Richards thought he was on to a good thing and, a few years later, he specified an Unenclosed Choir organ for the Convention Hall instrument. It was to be the world's largest organ and it would probably be the most publicized, too. What better place could there be to make such a statement?

The problem was that there were so many statements and so many attractions, that the message of the Unenclosed Choir was, again, lost. Also, because the instrument was built mainly during the Depression, its publicity was toned-down somewhat, for fear of inflaming the passions that prevailed at the time, as many people couldn't comprehend why such a large amount of money was being spent on a musical instrument at a time when the man-in-the-street didn't have two dimes to rub together.

Despite all of this, the message about "proper choruses" finally did get through. However, it wasn't because of the Unenclosed Choir alone, nor was it due purely to the efforts of Emerson Richards, although he undoubtedly took a lead role in changing opinion.

The message about "proper choruses" is repeated, in one form or another, time and time again throughout the core departments in the Convention Hall organ. The Great organ, for example, contains a number of "proper choruses" on a variety of pressures, ranging from four inches up to 30 inches! Similarly, the Solo, the Fanfare, and the first Gallery organs all contain big quint mixtures which are, in themselves, "proper choruses". However, it is only in the Unenclosed Choir that the "proper chorus" message is laid bare and self-evident. Elsewhere, it is all but lost among the myriad of other stops.

Although Richards was fairly certain that the Unenclosed Choir and "proper choruses" pointed to the future of the organ in North America, he wasn't so sure that the "traditionalists" would see it that way. So, in addition to the Unenclosed Choir, he provided the Convention Hall organ with a Romantic Choir. This vast, sprawling department of 29 voices

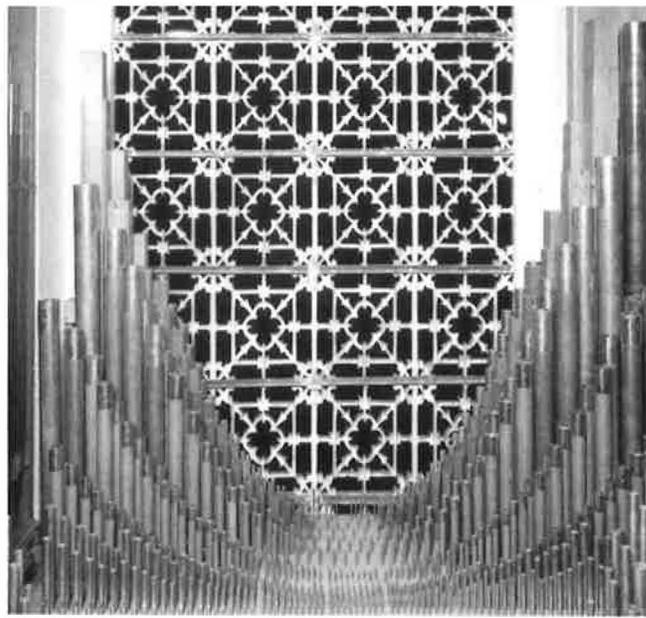


*Some of the stop-keys on the bass jamb of the seven-manual console.*

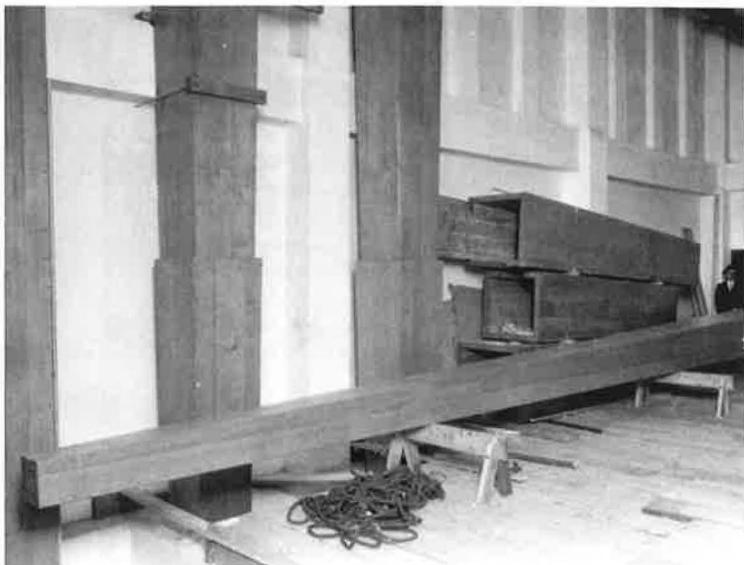
included many of the stops—e.g. clarinet, french horn—about which he had previously said there was "nothing accompanimental"! The nearest thing this enclosed Choir has to a "proper chorus" are two dulciana units that provide registers from 16-foot to 1-foot. Although these dulcianas are, strictly speaking, foundation stops (not string stops, as is sometimes thought), many people would not consider them to be "proper" choruses because their registers are extended.

The enclosed Choir was, obviously, a "back track" on the message about "proper choruses" as contained in the Unenclosed Choir, so why did Richards build it? As already mentioned, he was trying to cater to the "traditionalists" as well as for those who were seeking a "new" style. Also, he wanted to avoid becoming a laughing stock in his amateur role as (what he called) an "organ architect". The organ world's criticism had, on more than occasion, been directed at organbuilder Seibert Losh, who was considered eccentric by those who liked him and a lunatic by those who disliked him. Losh championed seven-octave manuals—confidently predicting that they would be commonplace by the 1950s—and melody couplers. He criticized "traditional" organ builders and, although he approved of mutations, he disliked mixtures. Richards did not want the same derision heaped upon him and his ideas, and the Convention Hall organ provided him with both space and scope to please everyone at the same time!

Of course, being "all things to all men" is well and fine when space and money are barely a consideration, as in the Convention Hall organ. One has to wonder,

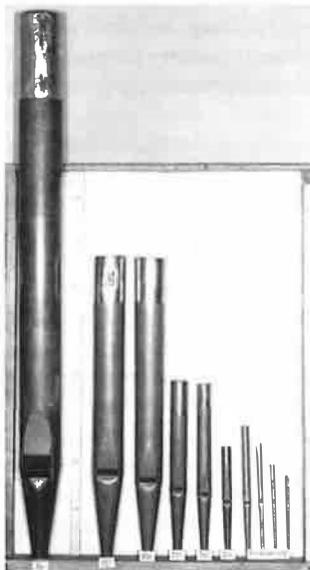


*The Unenclosed Choir organ's pipes are positioned at the front of the Left Stage chamber.*



*This pipe—part of the 64-foot rank—is thought to be the GGGGG note (42-2/3').*

though, if resources had been more limited, whether Richards would have opted for the “new” style Choir or the “old”? In my opinion, the “old” is the more likely option, while the “new” would be the preferred option (for Richards, at least).



*A “proper chorus”—pipes from ranks in the Gallery III organ, consisting of “Schulze-type” diapasons.*

However, while Richards had seemingly embraced the tonality of the Baroque organ, he had no enthusiasm for other aspects of it. Slider chests and mechanical action were, according to him, limitations imposed by a past technology. Pitman chests and electric action were to be preferred. Of course, what Richards didn't foresee (and some say he should have) was that he had let the Baroque genie out of the lamp. There was no way people would confine their interest purely to the tonality of the Baroque, or “Classical”, organ. Richards lived until 1963, long enough to see the reintroduction of mechanical actions, etc., and there can be little doubt that he was absolutely horrified by such

developments! Nevertheless, they were a logical progression in the revolution that he was largely responsible for starting. 

More information about Emerson Richards and the Atlantic City Convention Hall organ can be seen on the Internet at < [www.acchos.org](http://www.acchos.org) >

*Stephen D. Smith is President of the Atlantic City Convention Hall Organ Society.*

## ATLANTIC CITY ORGANS RECEIVE CITATIONS



*At the 7-manual Midmer-Losh organ console, left to right: Charles Swisher, Vice-President, ACCHOS; Jeffrey Vassar, Executive Director, NJSEA; Joanne Cocchiola, NJSEA; Scot Huntington, OHS Vice President; Paul Marchesano, OHS Councilor for Education; Stephen Schnurr, OHS National Council Secretary and Chair of the Historic Organ Citations Committee.*

On Tuesday afternoon, 26 October 2004, several members of the OHS National Council presented Historic Organ Citations to the two organs of the Atlantic City Convention Hall, Atlantic City, New Jersey. The Atlantic City Convention Hall Organ Society (ACCHOS) were hosts for day-long activities celebrating the history of the instruments in Boardwalk Hall. The day began with a tour of selected chambers of the organ for invited guests.

After lunch at the nearby Trump Plaza, a press conference was held on the stage of the Hall. During the news conference, led by Charles Swisher, Vice-President of ACCHOS, officials from the New Jersey Sports and Exhibition Authority (NJSEA) and the Atlantic City Convention & Visitors Authority (ACCVA) were on hand to accept the Citations. OHS Vice-President Scot Huntington presented the citation for the 1929-1932 Midmer-Losh organ to Joanne Cocchiola of the NJSEA. The ACCVA Executive Director, Jeffrey Vassar, received the citation for the 1929 W. W. Kimball organ from Paul Marchesano, OHS Councilor for Education. Photographs were then taken at each of the Midmer-Losh organ's consoles, and interviews conducted by local news journalists were videotaped by Vic Ferrer Productions of San Francisco for a forthcoming DVD release about the Midmer-Losh pipe organ.

## ANNOUNCEMENT

The Ruth and Clarence Mader Memorial Scholarship Fund is now accepting applications for grants for research related to the organ or organ music. To be eligible for grants in the year 2005, applications must be received by March 1. Award will be announced by March 31. Mader grants for research usually range from \$200 to \$1000, and preference is given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave., #C-38, Pomona, California 91767, or from the Mader website: [www.maderfund.com](http://www.maderfund.com).



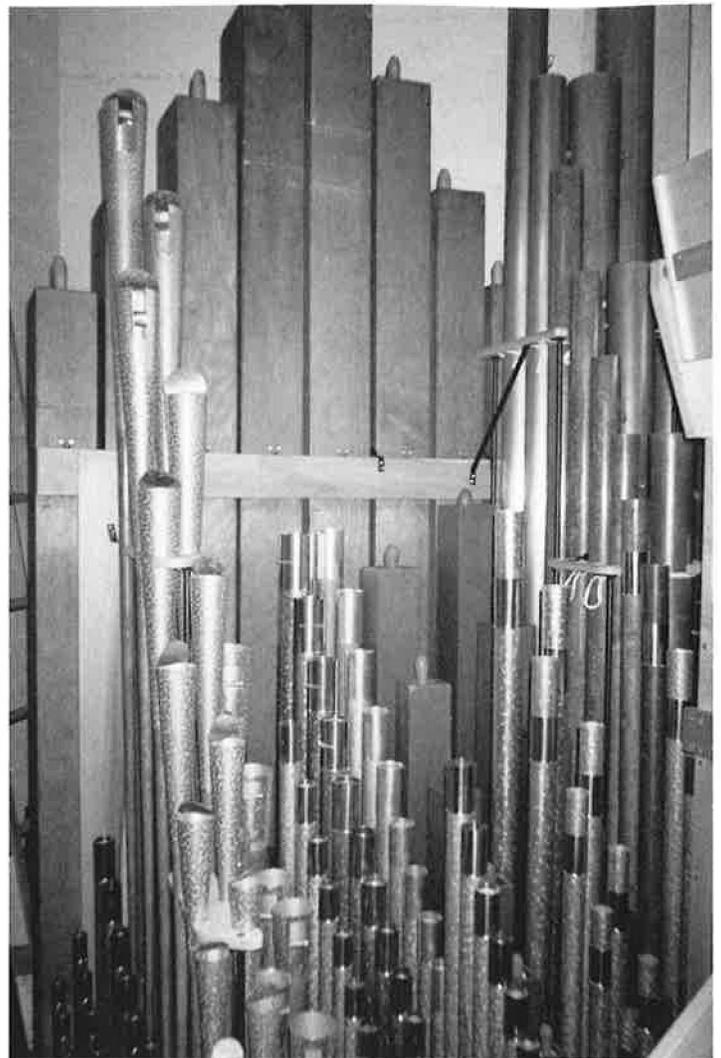
*The Van Nuys High School organ in its original location. Forty-six of the display pipes were speaking pipes from the bass of the Great 8' Open Diapason (17 pipes) and Pedal 16' Violone (29 pipes). Photo courtesy Jim Lewis.*

# The Organ In Van Nuys High School, Van Nuys, California

BY ORPHA OCHSE

## I. EARLY SOUTHERN CALIFORNIA ORGAN BUILDERS.

In the last years of the nineteenth century and the early decades of the twentieth century, Southern California was home territory for a series of organ companies, beginning with Fletcher and Harris (1894-1897), and continuing with the Murray M. Harris Organ Company (until 1904), the Los Angeles Art Organ Company (1904-1905), the Murray M. Harris Company (1906-1913), the Johnston Organ and Piano Manufacturing Company (1913-1915), the California Organ Company (1916-1917), and the Robert Morton Organ Company (1917-1933).<sup>1</sup> One company melted into another under the hot California sun, each retaining hand-me-downs from the previous company: style characteristics,



*Left: Jeanette Meyers (Bedel) at the console of the Van Nuys High School organ, 1939. Right: Interior of the renovated organ, 2004. (photo courtesy of Joan Mills)*

building techniques, and employees. During the years these companies were in business their instruments ranged from tiny chapel organs to the largest organ in the world (at that time); from church and concert organs to theater organs; from tracker to tubular-pneumatic and electric actions.

Two other companies were closely related to the family of Southern California organ firms. In 1905 the Los Angeles Art Organ Company moved to the East Coast, opening a showroom in New York City and a factory in Hoboken, New Jersey. Incorporated in November, 1905, as the Electrolian Organ Company, this unfortunate concern was out of business within a year. Better luck awaited the American Photo Player Company of Berkeley, California. Its owners acquired the California Organ Company, which ultimately blossomed forth as the Robert Morton Organ Company on May 2, 1917. Both the American Photo

Player plant in Berkeley and the Robert Morton plant in Van Nuys continued to operate until the mid-1920s. As most of their organs were for theaters, their market was virtually eliminated with the advent of movies with sound. The Berkeley plant was closed in 1925, but the Van Nuys plant continued on a limited basis until 1929. Liquidation of the property finally ended in 1933.

It is sometimes difficult to determine which of the Southern California companies built an organ. Few business records have survived, and there was considerable overlapping from one firm to the next. An organ begun by one company was sometimes completed by the succeeding company. Such was the case with the famous organ for the St. Louis 1904 Louisiana Purchase Exposition, initiated by the Murray M. Harris Organ Company and completed by the Los Angeles Art Organ Company.

In the early years the Southern California

organ builders worked in Los Angeles. It was not until 1913 that the operation was moved to Van Nuys (about eighteen miles northwest of central Los Angeles). At that time Van Nuys was little more than a vast barley field in the San Fernando Valley. Founded as a real estate development of the Los Angeles Suburban Homes Company, the town claimed February 22, 1911, as its birthday. Within two years H. J. Whitley, general manager for Suburban Homes, and W. P. Whitsett, general sales manager for the Van Nuys area, had induced the Murray M. Harris Company to relocate in the new community, as they needed some kind of industry to provide jobs for prospective home buyers. According to Malcolm K. Sears, W. P. Whitsett "donated the ten acres of land on which the factory was built and guaranteed the \$40,000 to have the factory built."<sup>2</sup>

Murray M. Harris himself had sold his

interest in the Murray M. Harris Company and had given up its management in 1908. Although he was listed as vice-president in 1911, he apparently took no active part in the operation of the firm after 1908. By 1913, when the move to Van Nuys was under way, officers who controlled the company were P. Bell, president, Edwin Spencer, vice-president and manager, and Edward S. Johnston, secretary-treasurer.

The press gave ample coverage to the change in location. The *Los Angeles Times* announced "Van Nuys Gets First Factory". Work was to begin at once on construction of a "model manufacturing establishment" which would be "the most modern structure of its type on the Coast." Upon completion of the plant the work force of 60 would be increased to "over 200."<sup>3</sup> News of the organ factory was hailed with bold headlines on the front page of the *Van Nuys News*. The first announcement, May 23, 1913, was headed "Important Industry to Locate in Van Nuys". It explained that the Murray M. Harris Company of Los Angeles had acquired a large site in Van Nuys and would move to the new location as soon as possible.<sup>4</sup>

Through the ensuing months readers of the *Van Nuys News* were apprised of progress on the factory building. By October 3, as the building neared completion, the press was referring to the company by a new name: the Johnston Organ and Piano Manufacturing Company. Later that month readers were informed: "The Johnston Company manufactures the Murray M. Harris organs, famous the world over for their quality and richness of tone."<sup>5</sup>

In 1976 ninety-year-old Wilbur Bergstrom recalled the move to Van Nuys. He was a machinist in the Harris-then-Johnston organ company, and later became foreman of the machine shop. "There weren't but 10 houses here and one grammar school. We had one policeman who rode everywhere on a bicycle." Some employees found rooms to rent, but others had a choice of enduring the long ride to and from Los Angeles, or building a place to live. Bergstrom bought a lot and the lumber for a house for \$265, and fellow workers helped him build a little one-room house not far from the factory.<sup>6</sup>

## II. THE HIGH SCHOOL ORGAN.

The year 1915 was a special one for the growing community. On June 7 the new Van Nuys High School was ready for use. Soon after, the *Van Nuys News* proudly described the outstanding features of the \$120,000 state-of-the-art school, including not only classrooms, offices, athletic fields and landscaping, but also



*Earthquake damage, 1994. (photo courtesy of Austin Organs, Inc.)*

an auditorium: "The spacious auditorium on the second floor has a seating capacity of 900 persons. Here, also, is located a \$10,000 pipe organ, the only one on the Pacific Coast built within a public school."<sup>7</sup>

Meanwhile, officials of the Suburban Homes Company had become disenchanted with organ company executives Johnston and

Bell. Their attempts to raise sufficient funds to guarantee a future for the firm had not been successful. As a major industry of Van Nuys, the organ factory was of vital importance in attracting more people to the area. Consequently, worried Suburban Homes managers took over the organ company, bade farewell to Johnston and Bell, and turned

control of the enterprise over to Title Insurance and Trust Company, a firm that handled land negotiations in the area.

It is not clear exactly when the change of ownership became effective, and when the name of the organ company was legally changed from Johnston Organ and Piano Manufacturing Company to California Organ Company. However, the Johnston name was still in use after the high school organ was completely installed. On August 6, 1915, the *Van Nuys News* carried a front-page story entitled "Organ Recital at New High School". It reported: "The galaxy of organ artists which toured the Valley Monday as the guests of the Johnston Organ Company came, played for us, and departed, but the impressions and memories they left behind will linger with us for many days."<sup>8</sup>

From at least February, 1916, the Van Nuys factory was known as the California Organ Company. At that time the company solicited letters of endorsement regarding the high school organ, and some respondents addressed the company by its new name. Mark Keppel, Los Angeles County Superintendent of Schools, was among those who responded, but he was quite circumspect about endorsing a specific organ company or instrument. While his letter of February 28, 1916, contained neither an indication of the intended recipient, nor the name of the organ builder, it stated very well the prevailing positive attitude toward pipe organs in Southern California schools:

This certifies that pipe organs are being installed in the high schools at Owensmouth and at Redondo Beach, and that a pipe organ was installed and is in use at Van Nuys high school. I believe that such use of pipe organs is desirable and praiseworthy, wherever the wealth of a school district exceeds a million dollars, for then the cost of the organ will not be an undue burden. The field of the pipe organ in the world of music is steadily enlarging and the public schools must do their share to meet this need.<sup>9</sup>

The next report of public use of the organ was a recital review printed in the *Van Nuys News* on March 3, 1916. On this occasion the guest organist was "Rev. Arnold G. H. Bode, of Long Beach, formerly dean of music at the University of Montana."<sup>10</sup> Meanwhile, and in the years that followed, the organ was used for lessons as well as programs, commencement exercises, and various other school functions.

Isabelle Vaughn, the first music instructor at the high school, initiated the program of organ instruction for students.

It was a major musical event for Van Nuys when Edwin H. Lemare came to town in July, 1916. He had played 121 recitals the year before at the San Francisco Panama-Pacific Exposition, nearly 400 miles north of Los Angeles. In the Southland he had played a few private recitals at the Mission Inn (Riverside, California), but his first public recital in Southern California was on the Van Nuys High School organ, July 31, 1916. General admission for the program was 50 cents, with reserved seats available for 75 cents, and a reduced price of 25 cents for children. The Pacific Electric Railway provided special rail service from downtown Los Angeles for the occasion. Among the prominent Los Angeles organists who journeyed to Van Nuys to hear Lemare were W. F. Skeele, Ernest Douglas, Archibald Sessions, and Arthur Blakeley.

Described in the press as "the greatest living organist," and "the world's most eminent organist,"<sup>11</sup> Lemare captivated the local audience even before he arrived, by expressing great interest in the use of the pipe organ in education, and in the fact that several other schools in Southern California were already following the example of Van Nuys. Lemare's program included something for everyone, with works by Bach, Dubois, Boccherini, Mendelssohn, Hollins, some of his own works, and an improvisation. The theme for the improvisation was selected from those submitted by visiting organists and other members of the audience. How pleased the local citizens were when Lemare chose to improvise on an original theme by Josephine Hanna, a student at Van Nuys High School!

The Lemare program has sometimes been described as the dedication or inaugural recital of the Van Nuys High School organ. These terms were not used in local news stories, but articles in the *Los Angeles Times* not only gave the impression that the Lemare program was the first true test of the organ, but also failed to credit the Johnston company with building the instrument. On July 30 the *Times* reported: "The big Van Nuys-made pipe organ recently installed in the local High School by the California Pipe Organ Company . . . will receive the test of the master hand Monday evening, when Edwin H. Lemare, styled 'the greatest living organist,' will give a recital."<sup>12</sup> Two days later, with the headline "Gives Premier Organ Recital", the *Times* reported: "Van Nuys High School, the first high school this side of New York to install a pipe organ in its building, last night

held the first public recital with this instrument as a feature." Discounting earlier programs on the organ, the article explained: "Recently there have been various minor trials made on the instrument . . . but at no time was it considered that the resources of the instrument was [sic] fully tested, until last night."<sup>13</sup>

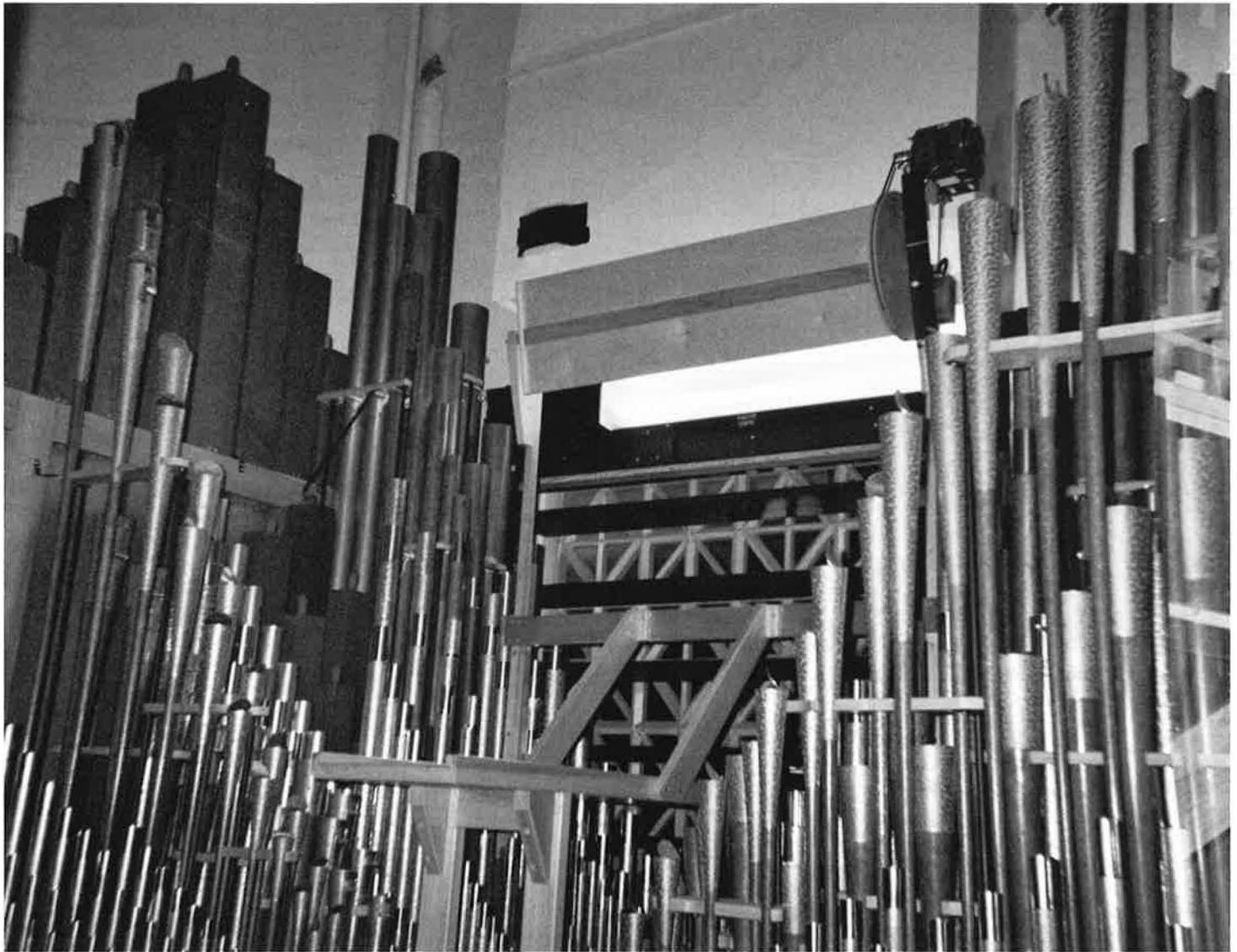
Within the community of Van Nuys, it remained a matter of civic pride that there was a local pipe organ factory (whatever its name), and that the high school had been a model for other schools. A promotion brochure published by the Van Nuys Chamber of Commerce in the early 1920s proclaimed:

One thing absolutely unique about the Van Nuys High School is that it has in its auditorium one of the best pipe organs that can be built. Ours is one of the very few high schools of America which can boast of such an advantage — and a matter of further notation is that the organ was built by the pipe organ factory located in the city of Van Nuys. Music lessons upon the pipe organ are given gratis as a part of the course of study to those pupils who are qualified musically to receive them.<sup>14</sup>

One Van Nuys student who qualified for lessons, Margaret Willoughby Sears, later recalled:

When I entered Van Nuys High School as a 7th-grader in 1928, John Sayre was the organist and one of the music teachers. He was a fine teacher and always played when students came to the auditorium for an assembly. Mr. Sayre taught a small class after school with organ lessons, the requirement was that the student already played the piano. Since I had had five years of piano, I became a student in 1930. At the 1932 graduation ceremony for an organ-piano duet I played the organ and a graduating senior played the piano.<sup>15</sup>

The organ continued in use until March 10, 1933, when the Long Beach earthquake and its aftershocks seriously damaged the building. On that evening a Van Nuys High School student, Jack Blake, was scheduled to play a short organ recital preceding a 7:30 PTA meeting. The initial shock came around 5:30, but all seemed reasonably normal in Van Nuys, and preparation for the evening's activities went on as usual. When he turned



*Interior of the renovated Van Nuys High School organ in 2004. (photo courtesy of Joan Mills)*

on the organ, Blake found that some troublesome ciphers he had been bothered with earlier had disappeared, apparently cured by the quake. However, he did have to go into the chambers to replace a few pipes that had been jolted askew. Then, he recalled, "all went smoothly until the PTA meeting began. An aftershock rattled the auditorium. People stood up. The Principal urged everyone to sit down and remain calm. Another aftershock opened a crack in the wall wide enough to stick your arm through. That's all." Everyone scurried home, and the next day the building was condemned.<sup>16</sup> The organ was removed soon after and placed in storage.

Four years later the organ was reinstalled in the school's new auditorium. Jeanette Meyers Bedel, Van Nuys High School class

of 1940, speaks in glowing terms of the opportunities she had as an organ student of John Sayre. The school organ, she said, was "virtually *my* organ.... I practiced on it every school day before and after school and played it on many special occasions during those years." She was also accompanist for some of the school's choral groups. All those experiences served her well, as she later enjoyed a long and satisfying career as a church organist and choir director.<sup>17</sup> The 1939 Van Nuys High School yearbook featured a picture of this attractive high school junior at the console.

By the 1970s the organ was badly in need of repair, and once more it was restored to playing condition. Disaster struck again with the Northridge earthquake in 1994, damaging both the auditorium and the

organ. At the time there seemed little hope that the organ would ever be repaired.

### III. BRINGING BACK THE MUSIC.

Through the persistent efforts of Joan C. Mills, a counselor at Van Nuys High School from 1982 to 1999, funds from the Federal Emergency Management Agency were finally designated for repairing the organ. William Hesterman, Austin representative, examined the organ in July 2000 and negotiated arrangements for its renovation by Austin Organs, Inc. The following January the organ was dismantled and sent to the Austin factory in Hartford, Connecticut. During the removal, Alan McNeely noted that all wood parts, including chests, wood pipes, and structure, were of carefully finished redwood. Metal pipes



Console, renovated Van Nuys High School Organ, 2004. (photo courtesy of Joan Mills)

were zinc and spotted metal except a Vox Humana of common metal. The original wind pressure was apparently 10 inches. It had been lowered to about 6 inches when the organ was reinstalled after the 1933 earthquake, but it was raised to 8 inches in the Austin renovation.<sup>18</sup>

The organ suffered extensive damage not only from the 1994 earthquake and a general lack of maintenance, but also from careless workers who had apparently trampled on pipes while installing heating ducts. The badly damaged chests had to be replaced, but most of the old magnets were salvaged and donated by the Austin company to the Wanamaker organ in Philadelphia (an organ that also traces its history to California). The original console had already been replaced by a Schantz electro-pneumatic draw-knob console. A set of Maas-Rowe chimes was also a later addition or replacement.

While most original pipes could be repaired and reinstalled, two ranks had to be replaced: the Swell 8' Salicional and 8' Voix Celeste. Some of the original pipes were used as samples for voicing the replacement ranks. During the pre-voicing at the Austin factory and final on-site tonal finishing by William Hesterman, Victor Hoyt and Alan McNeely, all pipes were regulated, but no changes were made to the original voicing.

McNeely described the full organ sound as "quite bold in the room. The full Swell registered 117 db on the school Science Department decibel meter."<sup>19</sup>

Austin Organs, Inc. completed re-installation of the organ in November, 2001. However, because renovation of the auditorium was still in progress, the organ could not be used, and it had to be sealed for protection. It was not until mid-2004 that the instrument was finally unsealed. A Pomona (California) firm, Pipe Organ Craftsmen, was given the task of opening up the organ and preparing it for use.<sup>20</sup> In addition, this company completely rebuilt the console. Schantz keyboards, pedalboard, and console cabinetry were retained, but the console is now completely electric, with solid state combination action, eight levels of memory, and a transposer function.

With its rejuvenated 89-year-old organ, Van Nuys High School can once again be a role model as the San Fernando Valley's number-one public-school pipe-organ pace-setter.<sup>21</sup>

#### IV. STOP LISTS.

Although the organ was given ample publicity in local newspapers when it was first installed, none of the reports included a stop list or other detailed description of the organ, nor has a contract or factory specification

been located. The first stop list below was derived from stop names on the Schantz console, and is probably close to the original. It is followed by the present stop list.

Van Nuys High School, Van Nuys, California  
Johnston Organ and Piano Manufacturing Company, Van Nuys, California, 1915

#### GREAT ORGAN

- 8' Open Diapason
- 8' Second Open Diapason
- 8' Flute
- 8' Dulciana
- 4' Octave
- Chimes
- Tremulant

#### PEDAL ORGAN

- 16' Open Diapason
- 16' Violone
- 16' Bourdon
- 16' Lieblich Gedeckt
- 8' Principal
- 8' Flute
- 4' Octave
- Chimes

#### SWELL ORGAN

- 8' Violin Diapason
- 8' Gedeckt
- 8' Salicional
- 8' Celeste
- 8' Aeoline
- 4' Flute
- 2' Piccolo
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- Tremulant

#### COUPLERS

Gt-Gt 4; Sw-Sw 16, 4, Sw Unison Off;  
Sw-Gt 16, 8, 4;  
Gt-Pd 8; Sw-Pd 8.

Van Nuys High School,  
Van Nuys, California  
Johnston 1915 / Austin Organs, Inc.,  
2002 / Pipe Organ Craftsmen, 2004

#### GREAT ORGAN

- |                              |       |    |
|------------------------------|-------|----|
| 8' First Open Diapason       | Pipes | 61 |
| 8' Second Open Diapason      |       | 61 |
| 8' Melodia                   |       | 61 |
| 8' Dulciana                  |       | 61 |
| 4' Octave (ext. Second Open) |       | 12 |
| 2' Fifteenth*                |       | 61 |
| Chimes                       |       |    |
| MIDI 1#; MIDI 3#             |       |    |

PEDAL ORGAN	Pipes
32' Resultant [16' Open + Bourdon]*	—
16' Open Diapason	32
16' Bourdon	32
16' Violone [ext. Gt. 2 <sup>nd</sup> Open]	12
16' Lieblich Gedeckt [Sw]	—
8' Principal [ext. 16' Open]	12
8' Flute [ext. Bourdon]	12
16' Trombone [console prep.]*	
Chimes	
MIDI 6#	

SWELL ORGAN	Pipes
16' Gedeckt**	12
8' Violin Diapason	61
8' Stopped Diapason	61
8' Salicional***	61
8' Voix Celeste [TC]***	49
4' Geigen Octave****	61
4' Harmonic Flute	61
2' Flageolet	61
Mixture III*	183
15-19-22 (12 notes)	
12-15-19 (24 notes)	
8-12-15 (25 notes)	
8' Cornopean	61
8' Oboe	61
8' Vox Humana	61
Vox Tremulant	
Tremulant	
MIDI 4#	

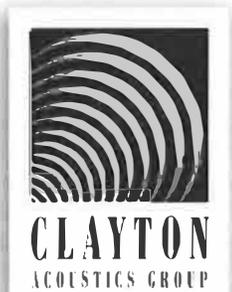
#### COUPLERS

Gt-Gt 16, 4, Gt Unison Off; Sw-Sw 16, 4, Sw Unison Off; Sw-Gt 16, 8, 4; Gt-Pd 8, 4; Sw-Pd 8, 4.

- \* New stop added by Austin
- \*\* New stop, pipes recycled from Austin opus 1601
- \*\*\* New pipes for original stops
- \*\*\*\* New stop, replacing original 8' Aeoline
- # Additions by Pipe Organ Craftsmen

#### NOTES

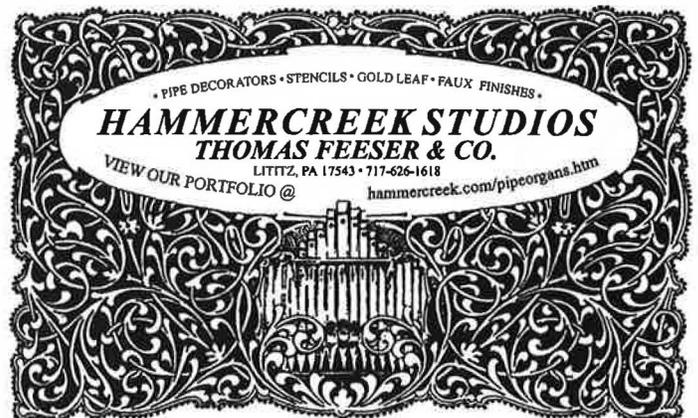
- 1 Organs built by the Robert Morton Organ Company were called Robert-Morton organs (with a hyphen) until the mid-1920s, when the hyphen was omitted.
- 2 Malcolm Sears, a 1934 graduate of Van Nuys High School, had a special interest in the organ factory: "One of the workers was my mother who did soldering of the many electro-magnets needed to produce an organ." (letter to Joan Mills 1/28/2002).
- 3 *Los Angeles Times* 5/18/13, Part VI, p. 1.
- 4 *Van Nuys News* 5/23/13, p. 1.
- 5 *Van Nuys News* 10/31/13, p. 8.
- 6 "When Van Nuys had 10 Homes." *Los Angeles Times*, 6/27/76, Part XI, p. 1. Some of the other organ factory employees in 1913 were listed in a local news article, "Johnson Company Plant Almost Half Moved" (*Van Nuys News* 11/21/13, p.1): W. A. Andrews, C. Christiansen, J. A. Frame (wood machine foreman), C. Helser, C. E. Hill (chest foreman), Mrs. Middendorf, F. G. Montgomery, Stephen Mursko (wood pipe foreman), Thomas Ross (metal pipe foreman), P. J. Shoquist, Otto Sior (bellows foreman), Fred Stammer (carving foreman), A. E. Streeter (shop superintendent), L. V. M. Toutjian, O. Warrecker.
- 7 "Van Nuys Modern School System." *Van Nuys News* 6/25/15, p. 1.
- 8 "Organ Recital at New High School." *Van Nuys News* 8/6/15, p. 1. The visiting organ recitalists were George A. Mortimer (Christian Science Church, Long Beach, California), Ernest Douglas (St. Paul's Pro-Cathedral, Los Angeles), and S. A. Wilson (Church of the Messiah, Brooklyn, New York).
- 9 This letter and two others on the same subject are reproduced in "The Robert Morton Pipe Organ" Part I, by Tom B'hend, published in *The Cipher* I, #10, Nov. 1964, Supplement, pp. 14, 31.
- 10 "Organ Recital an Artistic Success." *Van Nuys News* 3/3/16, p. 1.
- 11 *Los Angeles Times* 7/30/16, Part I, p. 11; *Van Nuys News* 7/21/16, p. 1.
- 12 "Master Organist to Give Recital." *Los Angeles Times* 7/30/16, Part I, p. 11.
- 13 "Gives Premier Organ Recital." *Los Angeles Times* 8/1/16, Part II, p. 3.
- 14 *Van Nuys (within Los Angeles) California: the Hub of the San Fernando Valley*. Compiled by George W. Bunton. Van Nuys: Chamber of Commerce, c. 1922, pp. 2-3.
- 15 Letter to Joan Mills 1/28/2002.
- 16 "The Last Organ Recital and the Long Beach Earthquake" by Jack Blake. Unpublished manuscript forwarded to the author by Joan Mills 2/24/2002.
- 17 Letter to Joan Mills 2/16/2002, and conversation with the author 2/23/2002. Among others who studied organ at Van Nuys High School were Lorraine Ross Hendrix (class of '45), Dora Oltmann Place (class of '34), and Barbara Oltmann Wight (class of '38).
- 18 Alan McNeely: reports to Austin Organs, Inc. 1/16/01, and correspondence with the writer 3/27/02
- 19 McNeely: reports. . . .
- 20 Participating in the 2004 phase of the organ's renovation were Duane Hanks (founder and owner of Pipe Organ Craftsmen), Greg Rister (shop foreman), Steve Hansen and Dan Hansen (technicians).
- 21 The writer is particularly indebted to Joan C. Mills for contacting former Van Nuys High School students, and forwarding their comments and reminiscences for use in this article. Thanks are also due to Jim Lewis for helpful suggestions and a photograph of the Van Nuys High School organ, to Curtis Hawkes, William Hesterman, and Alan McNeely for information about the 2001 renovation, and to Greg Rister for information about further work on the organ in 2004.



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# MEMOIR: HERMAN SCHLICKER AND THE SCHLICKER ORGAN COMPANY, IN PARTICULAR FROM 1956-1963

BY DONALD INGRAM

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*Herman Schlicker (at right) with workers in the shop at Military Road, Buffalo.*

**M**y association with Herman Schlicker began when I was a student at Syracuse University. My former teacher, Reed Jerome, invited me to play a recital on the new organ in Christ Chapel of Trinity Church, Buffalo, soon after that organ was installed in 1952. I much preferred the sound of the instrument to what other builders were doing at the same time, so when I became organist of a church which was considering the purchase of a new organ—Saint Peter's Episcopal in Cazenovia, New York—I helped guide the church to purchase the Schlicker which still serves them well, more than 50

years after it was installed. Subsequently two other churches where I served, Kenmore Methodist Church in Buffalo and Saint Peter's Church in Albany, purchased Schlicker organs. I also have a two-rank two-manual-and-pedal Schlicker in my home. When this organ was first presented in recital on Memorial Day weekend 1970, Dorothy and Arthur Poister and Alice and Herman Schlicker honored me with their presence.

From 1956 until my departure in 1963, I worked in the Schlicker Organ Company as Sales Manager, Staff Organist, and author of specifications for many new instruments. Most importantly, I typed

nearly every specification, contract and letter which went out of the office for a great deal of that time.

Herman Schlicker was born in Hohentruedingen, Bavaria, in 1902, the third generation of organ builders in the Schlicker family. He apprenticed with the Steinmeyer firm in Oettingen, near the town where he was born, and also worked in Denmark, France and Austria. His first trip to the United States was in 1924. He worked for a brief time with the WurliTzer firm in North Tonawanda, but soon decided that this was not the style of organ he wanted to build. Herman returned to Germany that year, but came back to the United States in 1925, and this time he stayed here. He was superintendent for the Tellers-Kent Organ Company in Erie, Pennsylvania, before coming to Buffalo in 1932 to establish the Schlicker Organ Company. He began his business in a shop located on the corner of Bailey Avenue and Broadway.

The first organ he built was for a person who became his life-long friend, Howard Marsh, in the First Presbyterian Church in Dunkirk, New York. This instrument was installed in 1933. The chairman of the church's music committee was Herbert Douglas, the first Dean of Men at what was then Fredonia State Teachers' College. Many years later Herman gave the Trompeta Real stop on the Concert Hall organ at Fredonia in memory of Dr. Douglas.

The second instrument Herman Schlicker built was for Saint Francis Roman Catholic Church in Black Rock section of Buffalo. (This instrument was heard during the 2004 OHS Convention.) In the early days he did rebuilding work as far away as Anniston, Alabama, both in an Episcopal church and in the First Methodist Church. The Methodist church returned to purchase a large new organ when they built their new building in the 1950s. The chairman of that building committee said: "Mr. Schlicker helped us when we had no money to spend, and we will go back to him now that we do!"

One of the early enthusiasts for Schlicker organs was William Gomph, who came to Buffalo from Albany in the late nineteenth century to be organist at Lafayette Avenue Presbyterian Church. Mr. Gomph was the official organist of the Pan American Exposition, and was playing the organ in the Temple of Music when President McKinley was wounded. He later made rolls for the WurliTzer company. After a difficult time with a minister at the Presbyterian Church, Mr. Gomph moved to Binghamton, and was responsible for Schlicker's rebuilding work and new organ installations in that area. It may have been that same minister who decreed that there be no music of J. S. Bach played in the church when Emily Yoder Davis was organist at Lafayette. Ms. Davis managed to get around this edict very nicely by playing numerous works by "John Brooks."

In the mid-1930s a feature article in a Buffalo newspaper showed Herman voicing a pipe in his shop. He was putting nicks in the languid of the pipe, and the article quoted him as saying that he was putting "teeth" in the pipe so that it would speak. In later years, when little or no nicking was used in our voicing, this article was not one we used in our publicity!

I won't try to cover the work before World War Two, because I have no personal knowledge of the company at that time. Like most other organ builders, the firm worked on defense contracts during the war, in Schlicker's case, building wooden boxes for machine guns. With restrictions on the use of materials used for manufacturing organs, it was impossible to build new instruments. During these years the company also built speaker cabinets.

In 1947 the factory at 1530 Military Road was built, and the company moved there. As the years progressed and the company prospered, this facility was enlarged several times. What had begun as a company with two employees eventually grew to a workforce of 47, installing organs throughout the continental United States, as well as in Hawaii, Canada, and Japan.

The organ installed in the late 1940s at Saint Mary of Sorrows on Genesee Street, Buffalo, contained some of the first elements of the neo-Baroque tonal design. This proved to be the direction in which Herman would continue, eventually assuming a position of leadership in this field. His first wife, Erma, who was an organist and was involved in the company during its early years, died while this organ was being installed. Erma and Herman had been married in 1939. She presented many recitals on the company's early instruments.

Soon after the Saint Mary's organ, in 1948 came a new organ for Kenmore Presbyterian, with Robert Noehren as consultant. The 1950 Bach anniversary was on the horizon. Noehren recorded on this instrument, which, among other things, had the first Terz-Zimbel on the Choir. This voice later appeared as a second mixture on Choir or Positiv divisions in large installations. Another feature on the Kenmore Presbyterian organ, not common at the time in the work of other builders, was the inclusion of an 8' Trumpet on the Great. Some pipes in this organ were rebuilt from the former Larkin Company Administration Building Möller organ, which Herman removed before the building was torn down in the mid-1940s. The Larkin building had been designed by Frank Lloyd Wright, who also designed several homes in Buffalo, most of them for employees of the Larkin Company.

The next major Buffalo installation, the 1951 Chancel Organ at Saint Paul's Cathedral, was built with Ernest White as consultant. I believe this was only time that he and Herman worked together. There was no trumpet on the Great here, since Mr. White did not think it necessary. However, when we made some revisions to Saint Paul's in 1967, this omission was corrected. Alice and Herman Schlicker *donated* the new 8' Great Trumpet! The 1951 organ had 35 voices, some of which were rebuilt pipes from the Larkin organ, and replaced the 6-voice WurliTzer unit Chancel Organ, which had replaced the 4-voice Hope-Jones unit Chancel Organ.

The Christ Chapel organ of 1952 (Trinity Church, Buffalo), to which I have previously referred, has some wonderful sounds from a former instrument installed in the room by the House Organ Company. One of these is the 8' Salicional on the Great (there is no 8' Principal). This was originally a Keraulophon before it was rebuilt and included in the new organ. Robert Noehren acted as consultant on this installation. The handsome architectural modifications which Bertram Goodhue had made in the room could not be tampered with, so all the pipes of the new organ were placed in the chamber behind the ornamental facade. Herman decided to enclose the whole instrument, thus enhancing its usefulness as a service instrument. The tonal ensemble of this instrument and others built in this period is very gentle, as opposed, for example, to the more aggressive sound of the ensembles in Holtkamp organs of that day.

Herman and Alice Hagman were married in Christ Chapel in 1953. Certainly a deciding factor in the location of their wedding was the organ. Alice is an organist and was also active in company affairs. However, she soon had a major responsibility at home with their two daughters, Maria and Elizabeth.

The large organ in Trinity Church, which was installed in

1954, marked the last time that Herman and Robert Noehren worked together. Noehren eventually built organs on his own. I believe that the reflective housing over the Trinity Great Organ is the first of its kind in North America. It marked the beginning of the trend which would ultimately bring about a return to the building of encased organs. There was also a reflective housing built for the Positiv. This was never installed, however, because the adult choir sang from the gallery and the housing would have made it impossible for the choir to hear this division when it was being used for accompanying. The inclusion of a Choir division on this organ was different from most Schlicker specifications of that time. The Ranket 32' is a curious sound which I, personally, never found very useful. The Trinity organ was featured on E. Power Biggs' Sunday broadcast, I believe it was in November 1954. It was my great joy to be there. I remember the picture in the then *Buffalo Evening News* of an archer shooting an arrow, to which a microphone chord was attached, through one of the open beams in the ceiling in preparation for the broadcast.

One of the events which moved the organ project forward in Trinity Church occurred on a certain Sunday when the leather in one of the old bellows gave way during the Service. This occasioned a great slide of the marble pieces and rocks which had been used as weights. It also produced an enormous cloud of dust. The organist's wife—a member of the choir—was heard to say in a loud voice, "Reed, do something!" He did. He turned off the blower.

About this time, Saint Benedict's Church in Eggertsville presented Herman with the opportunity to build an instrument in a fine acoustical setting in the Buffalo area. I remember demonstrating this organ many times when the only hymn I felt truly comfortable playing was "Holy God, We Praise Thy Name." Vatican Two changed all this! In those days, if I had played "*Ein' feste Burg*" I would have probably been asked to leave. This instrument was one of the favorites of the famous blind French organist André Marchal. We took him to play at Saint Benedict's every time he came to Buffalo. We also took him to Niagara Falls. I never go to a waterfall since those trips without closing my eyes to "listen" to the water falling. One seems to hear much more when one isn't looking at the sight.

The First Presbyterian Chapel installation of 1958 has a very favorable placement. It also is voiced somewhat more assertively than the Christ Chapel and Trinity organs.

Kenmore Methodist Church, which I was serving in 1961 when the 40-voice, 57-rank organ was installed, provided a setting which was not acoustically friendly and with a less than favorable placement, the divisions speaking from chambers towards each other into a divided chancel. Some pipes from the previous Estey organ were rebuilt and included in the new neo-Baroque installation. Louis Rothenbueger, Sr. voiced the entire instrument with almost no nicking of the pipe languids, and proved that we could build an instrument which was tonally as assertive as any instrument from any builder's shop in the United States. While so many of the instruments have been tonally altered, rebuilt or replaced, the Kenmore Methodist installation is tonally unchanged, and Louie Sr.'s voicing remains as he originally finished it in 1961. Before the church selected a builder for this organ, Arthur Poister was invited to be consultant on the project, an offer he declined. He advised the committee that if the church chose one of two builders (Holtkamp or Schlicker) there would be no need to have a consultant. However, if any other builder were chosen, they

would be well advised to engage the services of a consultant. Walter Holtkamp met with the committee, and suggested a solution to the installation problems that would have been very costly. He also told them that there was a fine organ builder several blocks away from the church, and he recommended that they purchase a Schlicker. I did not serve on the committee until after the builder had been selected.

There are many other Schlicker instruments in the Buffalo area including those at: Christ The King Seminary, East Aurora; Episcopal Church of the Advent, Kenmore; extensive rebuilding and enlarging of the Saint Paul's Cathedral organ; rebuilding and enlarging at Kenmore Presbyterian Church; and First Trinity Lutheran Church in the Town of Tonawanda, which was Alice and Herman's home parish, where they donated a substantial part of the organ in 1966, when the present church building was constructed; and Calvary Episcopal Church, Williamsville, where the Antiphonal organ was donated by Mr. and Mrs. Wesley Dudley.

In 1956, while I was working for a church in Rhode Island, Herman called me and invited me to attend a concert at MIT (Massachusetts Institute of Technology), sponsored jointly by the American Academy of Arts and Sciences and the Franklin Savings Bank. It was a festive occasion, and the only time I had the privilege of hearing Roland Hayes sing in concert. The Biggs portable organ was one of the instruments, and one of the others was an attempt at a glass harmonica played from a keyboard. Benjamin Franklin had built glass harmonicas and Mozart had composed music for them. For this instrument, Corning Glass had blown the glass (as well as provided most of the money available for the project) and the Schlicker company had created a keyboard. Herman, with the help of his father-in-law, had found that crude rubber, when placed in contact with rotating dry glass, would produce a sound. The results were a bit less than entirely satisfactory. The next day the reviewer for *The Boston Globe* stated that the result sounded like a squeegee passed over a dry window pane, or a French horn with a sticky valve.

A short time after this event, Herman came to Rhode Island and offered me a job. I moved to Buffalo and began working for the company that summer.

Prior to 1950 much of the work the company did was in the western New York area. However, this was about to change. The large two-manual-and-pedal portable organ (and trailer to accommodate it) which the company had built for E. Power Biggs was used at the 1956 AGO National Convention in a chamber concert at Hunter College. The Biggs organ was first presented to the public in 1953 on one of his regular Sunday morning broadcasts on the CBS network, from Capen Hall at the University of Buffalo. A few months later it was heard in concert at the Library of Congress, and later at the RCCO convention in Toronto. Mr. Biggs had come to Buffalo a few years earlier to play a recital at Saint Paul's Cathedral and was urged to hear and play the new Aeolian-Skinner in the chapel at Westminster Church. He was not particularly impressed with the organ, and coined the phrase "classic caboose" for the Positiv division on the rear wall.

After the 1956 convention, and during the next couple of years, people came from all over the country to hear Schlicker's work in Buffalo. I can't tell you how many trips I made to Niagara Falls at this time, because while the main reason for these trips was to view, hear and play our organs, everyone thought it also appropriate to visit the Falls while they were here. Clarence Mader

became a staunch supporter of our work, having become dissatisfied with the builders he formerly championed, and he served as consultant on many installations in southern California. Edward Hansen visited, and eventually Plymouth Congregational Church in Seattle was the home of two new Schlicker instruments. Paul Manz became another champion of Herman's work. Many other prominent Lutheran musicians visited both Cleveland and Buffalo. We got at least our fair share of work in Lutheran churches and academic institutions throughout the country. The list of those who visited could become very long, so I'll not go on to mention the many others who came to hear our work.

The new Schlicker organ installed at All Saints Episcopal Church in Pasadena, California was one of the instruments featured at the 1962 National AGO Convention. This was the company's first large installation on the West Coast. It would be followed by many more.

#### HERMAN SCHLICKER, THE MAN (AND SOME SCHLICKERISMS)

Herman liked people. He had "enough" pride, energy and ambition to be extremely successful, but never felt that he "had arrived." He was always interested in trying something else, even when what we were doing was working just fine. I can't help but contrast him with Walter Holtkamp, Sr., who spoke to our organ class at Syracuse in the early 1950s. Mr. Holtkamp told us that organ building had progressed about as far as it needed to go, except perhaps for improving design layouts. In reality, this assessment proved to be quite inaccurate. This was at a time when he and other builders would recycle pipes from old organs into new without any rebuilding or tonal alterations. This was also at a time when slider chests were seldom used (except in Holtkamp Great divisions) and tracker organs were routinely being electrified, with the slider chests often being thrown out.

The fact that Schlicker himself was a voicer and had a thorough knowledge of the mechanical workings of the pipe organ separated him from many other builders. He was also the first major U. S. builder to produce new tracker organs.

Herman very much enjoyed being with people, and this elicited a positive response from nearly all who knew him. True, he did have a temper, and it was far preferable to not bring this part of his personality to the fore. When he spoke he did not open his mouth very wide, and this—coupled with his Bavarian accent—occasionally made him difficult to understand. The donor of the organ at Saint Luke's Church in Smethport, Pennsylvania, was a very old man with a severe hearing problem. Following a visit from Mr. Schlicker, the donor told the Rector: "I couldn't understand a word he said, but I like him."

The organist of the Pierce Avenue Presbyterian Church in Niagara Falls was being given a lesson, and her teacher noticed that she had written the word "chinwell" in several places on her music. When the teacher inquired what this meant, she explained that Mr. Schlicker had shown her how to set the pistons on the new console. She had misunderstood "general" for "chinwell".

An employee who was a recent arrival from Germany was being offered a life insurance policy, and Herman was serving as translator. As the conversation progressed, he reversed what he was saying to whom, and eventually began speaking to the recent arrival in English and to the insurance man in German. It took awhile to get this sorted out.

Herman couldn't stand it when performers continually pumped

the Swell pedal "forth and back." Of course this expression makes perfect sense, because you have to pump forth before you can return the Swell shades to the closed position.

If it didn't really matter it was "a horse a piece". "Twice or once" was another reversing of words. "Isn't it" was a frequent sentence ending indicating "OK?", as in "Let's go downtown, isn't it." "Dinks" was used as a substitute for any word that didn't come readily to his mind, as in "Have you sent that letter to dinks yet?"

Procrastination was another trait which Herman possessed. I recall that he and Alice were going to Anniston, where he was going to personally do the tonal finishing of the organ, but every day something came up so that the trip was delayed for six weeks. Alice became very tired of living out of a suitcase before she had even left home!

#### PARTICULAR FEATURES OF SCHLICKER ORGANS

**Adjustable music racks:** Herman's good friend Ransom Hall was organist at Kenmore Presbyterian Church and began to have sight problems. Herman came up with the design of a sliding music rack so that his friend could move the music rack into a range where he could see. Mr. Hall was able to continue playing for much longer than would otherwise have been possible.

**Bench adjustment blocks:** two wooden blocks, of simple design so that the bench can be adjusted to five different heights. They are very economical and they work!

**Tracker touch:** using permanent magnets rather than springs. The "break" was at the top of the key travel, rather than at the middle or beyond.

**Unit organs:** with an independent chorus as the tonal resource from which the unification is derived, rather than a series of 8-foot stops: This 8', 4', 2', Mixture chorus was scaled as such. These instruments are not only good for practice, but are also very usable for solo and ensemble performance.

**Pedal units:** usually built for the 16' octave of the Gedeckt register on a unit organ. The lower pipes have common front and back panels and each one contains six pipes, the longest ones being mitered. There were two benefits from using these: unsightly mitering was not visible and the maximum height of the organ was 7' 6", so that it could be accommodated in a room with an 8' ceiling.

**Major reed voices:** returned to the Great at a time when many builders (Harrison, White, Holtkamp, etc.) placed either no or only minor reeds on the Great. Unfortunately, Schlicker only included 8' Trumpets in the Swell in quite large organs.

**8' Principals:** nearly always were included in the Great at a time when some builders were building four-manual organs with no 8' Principals at all. The organ installed in Holy Trinity Church, Toronto, was the company's first instrument with an 8' Principal on the Positiv. Herman almost never substituted 8' tapered stops for the Great foundation stop. Not only did he not like them, but he was known to sometimes curse them, though he rarely used strong language otherwise.

**Minimal sub- and super-couplers:** so that mixtures and mutations couldn't be abused by being coupled in a manner which would produce a sonically unpleasant result.

**Balanced divisions:** the manual and pedal divisions frequently had very nearly the same number of stops. This sometimes led to excessively large Pedal organs, with few borrows or extensions.

**Voicing:** in the acoustical environment which the organ was to serve, rather than doing a major amount of the voicing in the factory, or putting marks on pipes in the factory as to where slides were

to go for tuning. (This was actually done by some other builders).

**Scroll and cone tuning:** the smaller pipes in particular have far more stable tuning than is possible with slide tuning.

**Reflective housings:** These eventually led to the return of organs built in cases.

**Pouches:** mounted on the side rails of pitman and unit chests, rather than directly under the pipe feet. This makes a channel between pouch and pipe foot which cushions the speech of the pipes, somewhat simulating the pipe speech from slider chests. Eventually, with the exception of unit organs, the company went to nearly all slider main chests.

**Low cutup of the mouths of the pipes, lower wind pressures, minimal nicking of the pipe languids.**

**75% tin:** in principal stops and mixtures.

**Choirmaster Consoles:** used on most instruments. The design was straight-forward, simple, and the console provides minimal obstruction of the view which the choir has of the organist, who often also serves as choir director.

One innovation I remember which didn't make it to the outside world: The product Fabulon was new (and manufactured in Buffalo). This turned out to be great for bowling alleys, but when it was put on an organ bench top, I was asked to come from the office and try it. I slid onto the bench and kept right on sliding, becoming what would have been the human equivalent of a gutter ball, as I landed on the floor at the other end of the bench. The bench top was refinished before it left the shop.

#### **Former Schlicker workers who went into business independently:**

Donald Bohall and Wilfred Miller—the former Heritage Organ Co.  
Robert Colby—the former Delaware Organ Co.

John DeCamp—formerly had his own business in San Francisco

Walter Guzowski—Guzowski and Steppe, Fort Lauderdale

John Obermeyer (and now his son)—Minneapolis

Richard Radcliffe—formerly a senior technician with SSL (USA)

Ralph Richards and Bruce Fowkes—firm of Richards-Fowkes

Kurt Roderer—Chicago

Manuel Rosales—Rosales Organ Builders, Inc.

Louis Rothenbueger—Rothenbueger and Ploetz

Hiroshi Tsuji—Japan

#### IN THE OFFICE

These were pre-copy-machine days. All contracts, even proposals, were typed. Herman didn't believe in printed contract forms. We at least did have an electric typewriter.

Herman also did not believe in escalator clauses. He felt that some companies abused these, and it would appear that some firms still do. This policy became a little troublesome when our sales grew and we had a production backlog of from three to four years.

We did very little advertising. In those days specifications for two-manual organs were not published in *The Diapason* (then official journal of the AGO). Eventually *The Diapason* produced an annual two-manual issue, but basically instruments were deemed to be newsworthy only if they had three or more manuals. However, with a sales force of two (Herman primarily and me) and a few part-time representatives in various parts of the country, we sold in excess of \$1,000,000 in one calendar year at a time when we were charging \$1,250 per independent voice.

#### **Other instruments produced from 1956 to 1963:**

Some of the instruments installed or in production during that

time include: Church of the Ascension, Chicago; Boe Chapel at St. Olaf College; Concordia Senior College, Ft. Wayne; Valparaiso University; Wesleyan University; Grace Lutheran Church, Eau Claire, Wisconsin; Old North Church, Boston (rebuild); First Parish Church, Milton, Massachusetts; St. Paul's Chapel of Trinity Church, New York City; First Lutheran Church, Dayton, Ohio; St. Michael's Episcopal Cathedral, Boise, Idaho; Grace Episcopal Church, New York City; Cathedral of the Incarnation, Garden City, Long Island, New York; Evangelical Lutheran Church of St. Luke, Chicago; Whittier College, California; and the Chapel of Immanuel Presbyterian Church, Los Angeles.

In 1962, I left Kenmore Methodist Church to become Organist and Choirmaster at Saint Paul's Cathedral. A tradition of Christmas Carol programs sung by the Cathedral Choir of Men and Boys in the Sculpture Court of the Albright-Knox Art Gallery had been established by my predecessor. I asked Herman if he might have a unit organ available to accompany my first program there. He arranged to have such an organ worked into the production schedule so that one would be available every year while I was at Saint Paul's, at no cost to either the Gallery or the Cathedral.

By 1963 it became apparent to me that I must choose between Schlicker and Saint Paul's, so that it was with regret that I left my work at 1530 Military Road, to devote all my energy to building the music program at the Cathedral. However, I remained a loyal supporter of the work which the company produced as long as Herman lived and was President of the firm. At the time of his death in 1974 he was building the organs which are installed at Saint Peter's Church, Albany, where I was then organist. His funeral service at First Trinity Lutheran Church, Tonawanda, was played by Paul Manz, who was the only person I know who had the forethought to have Herman autograph the instrument which he built for Paul's home.

Much has been written about other twentieth-century builders, but unfortunately there is a scarcity of documentation regarding Herman and the Schlicker Organ Co. It is my hope that these remarks may stimulate others to do further research and documentation.

Thanks to the many people who helped me prepare this talk, particularly Alice Schlicker, Adelaide Marsh Gaeddert, John DeCamp, Ronald Gould, William MacGowan, Manuel Rosales, and Louis Rothenbueger. OHS

*Donald Ingram was born in Hinsdale, New York. During his high school years he studied organ with Reed Jerome at Trinity Episcopal Church, Buffalo. Following his graduation from Syracuse University, where he was a student of Arthur Poister, Mr. Ingram became Sales Manager and Staff Organist of the Schlicker Organ Company. He was Organist and Choirmaster at Kenmore Methodist Church and Saint Paul's Cathedral, Buffalo. After leaving western New York, he served at Saint Peter's Church, Albany; Trinity Church, Newport, Rhode Island; and Trinity Church, Vero Beach, Florida, from which he retired in 1999. He has presented recitals and workshops throughout North America and in Europe. He currently lives on the banks of the Mohawk River, north of Albany, and is serving as Organist-Choirmaster at Saint Paul's Church in Troy, New York.*

This essay is adapted from a lecture delivered at the National Convention of the Organ Historical Society at Buffalo, New York, July 15, 2004.

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# Name That Tune, *or* What Music Was Gompf Playing When McKinley Was Shot?

BY AGNES ARMSTRONG

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In the summer of 1938, a crew under Herman Schlicker's direction was busy removing the 25-ton, 4-manual-and-pedal tubular-pneumatic pipe organ from Buffalo's Elmwood Music Hall.<sup>1</sup> The building had recently been condemned, and was soon to be razed by employees of the Works Progress Administration.<sup>2</sup> This organ was well-known to Buffalonians. Constructed by Massachusetts organbuilder Emmons Howard for the Temple of Music at Buffalo's 1901 Pan-American Exposition, it had been inaugurated by the first Carnegie organist, Frederick K. Archer. Presented as a gift to the City of Buffalo by Alderman J. N. Adam at the close of the Exposition, the instrument had subsequently been installed in Elmwood Music Hall and re-opened in a recital by New York City organist William C. Carl. The organ was famous—infamous, even—for it was this organ which was being played in the Temple of Music on the afternoon of Friday 6 September 2004, just a few steps away from President William J. McKinley, when he was fatally wounded by an assassin's bullet.

Ever since that fateful moment, while the world concerned itself with the motives of the assassin and the implications of the President's death, many musicians were given to wonder, "What music was the organist playing when McKinley was shot?" And despite the availability of a primary witness—surely the organist himself knew what he was playing at the time that Leon Czolgosz shot the President—the speculation has continued for more than a century. Even contemporaneous published accounts present more than one version of what the organist was playing.

According to author Marshall Everett:

Two hundred people had not passed the President when the tragedy which was to startle the world turned the joyous scene into one of indestructible excitement, assault and pandemonium. Organist Gompf had reached the highest notes in one of Bach's masterpieces on the great pipe organ, and as he stopped at the height to let the strains reverberate through the auditorium the two shots rang out.<sup>3</sup>

Reporter Richard Barry, traveling with the President, agrees:

There was an immense, sonorous pipe organ in the Temple—one of the largest and one of the best ever built. An organist was playing. At the moment he had opened the lower diapason for a Bach sonata—a negatively religious invocation, charged with all the tremendous emotional and subtle aesthetic power that that master pos-

esses. Its tremulous pulsation caused by the magnificent acoustics of the building surcharged the mellow air with intense unfelt weight—not oppressive, but formidable, like the deep displacement of a man-of-war. It was a solemn, solvent setting for the tragic scene to follow.<sup>4</sup>

However, in his chronicle, the Rt. Rev. Samuel Fallows states:

The organ in the Temple broke into the stirring strains of the national air, and the crowd fell back from the doorway through which the chief was to pass.<sup>5</sup>

Many such reports—dramatic and romanticized as they are—have been cited as sources ever since the awful events of that day. While their style provides a taste of the times, these statements are not reliable, and their continued quoting perpetuates conjecture to the point of myth. Although in our day we may hope for more factual journalism, instead we find even the most recent and knowledgeable resources hanging on to the same old stories:

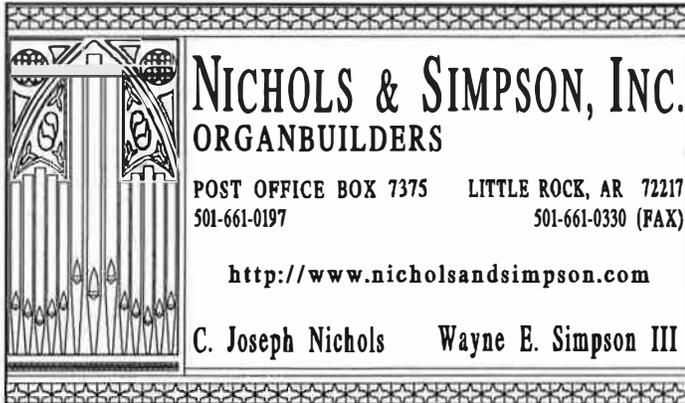
At 4:00 p.m. the doors to the auditorium were opened and the public flooded in. There was a thunderous applause as McKinley, with a broad, sincere smile, walked across the room and began to greet each visitor. "Let them come!" the President told his aides. McKinley stood in the center of the room as the crowd, in single file, moved past him, shaking hands as they passed. At precisely 4:07 p.m. while the organ played a Bach sonata, Czolgosz finally reached his target.<sup>6</sup>

As recently as June 2001, Martha Gompf, the organist's daughter, stated in an interview with organist David Bond that the piece her father had been playing was Robert Schumann's *Träumerei* from *Kinderscenen*.<sup>7</sup> Still, one has to wonder at the accuracy of this century-old memory, since Martha had not even been born yet when the tragedy occurred.<sup>8</sup>

Inconsequential as the question of "what the organist was playing" may seem, the search for the answer is intriguing and illuminates any number of long-forgotten or disregarded facts. A brief look at the events surrounding the tragic episode reveals that it was not the day of the assassination, but the previous day, which was designated "President's Day" at the Exposition. President and Mrs. McKinley had traveled to Buffalo by train on Wednesday 4 September 1901. Arriving at 6:00 p.m., they were immediately escorted by mounted guard to the Delaware Avenue home of their host, John G. Milburn,



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President of the Pan-American Exposition. Following a tour of the fairgrounds on Thursday morning, the President gave a speech in which he praised not only the Buffalo exposition in particular, but all expositions in general as supporting growth and progress, specifically pointing to the headway being made on the Panama Canal project.<sup>9</sup> On Friday morning, the President and Mrs. McKinley again visited the Exposition grounds, then traveled to Niagara Falls. Returning after 3:00 in the afternoon, Mrs. McKinley felt tired and went directly to the Milburn house, while the President proceeded to the Temple of Music for a public reception.<sup>10</sup>

The musical activities scheduled throughout the course of these two days included numerous open-air band concerts and daily organ recitals. On Thursday 5 September 1901—President's Day—the 112th Free Organ Recital in the Temple of Music took place from 4:00 to 6:00 p.m., featuring organist Mary Florence McConnell, of Buffalo, assisted by soprano Mabelle H. McConnell. The opening work on the program was listed as "Toccato [*sic*] and Fugue D minor—Bach".<sup>11</sup> President and Mrs. McKinley did not attend. They were dining at the Milburn home before returning for the fireworks and other evening activities.<sup>12</sup>

On the following day, the 113th Free Organ Recital was scheduled, as usual, for 4:00 p.m., to be played by Boston organist Everett E. Truette, assisted by soprano Bessie M. Greenwood. The opening work on Truette's program is listed as "Toccata and Fugue in D minor—Bach".<sup>13</sup> However, on the inside of the *Daily Official Program* for Friday 6 September 1901, the time of the recital is announced as being from 5:00 to 7:00 p.m., indicating that it had been postponed to allow for the President's public reception. It now seems unlikely that this recital ever took place.<sup>14</sup> Certainly Barry's description of President McKinley's arrival at Temple of Music leads us to believe that no organ recital had taken place that afternoon:

The Temple was cool, for it had been locked up all day. . . . tightly packed folding seats, pushed back smartly, so that they formed a great inextricable jumble, spread over the floor in reckless confusion, whose edges at the aisle were nicely mended by long strips of purple cloth, pieced at the end in a continuous weave of undulating invitation—invitation to the President's stand at the center.<sup>15</sup>

It was only proper that the organist for this occasion be William J. Gomph, whose duty it was to play for any such event. Born in Albany, New York in 1878, Gomph had studied with J. Albert Jeffery and J. Benton Tipton in Albany before moving in 1894 to Buffalo, where he served as organist of the Lafayette Avenue Presbyterian Church and Director of the First German Baptist Choral Society. In 1899 he had been awarded the Associate degree of the newly-formed American Guild of Organists.<sup>16</sup> He was just 23 years old when he was named Official Organist of the Pan-American Exposition. While daily recitals were presented by guest organists from all corners of the continent, it fell to Gomph to play for other affairs taking place in the Temple of Music. So then, why the confusion about what music Gomph was playing when McKinley was shot?

It appears that in the aftermath of that terrible moment, reporters relying upon the printed program for a hint of "what the organist was playing" seized upon the name of Johann Sebastian Bach as a detail for their written accounts. As for the report of hearing a "national air", it is logical to presume that upon

President McKinley's entry into the Temple of Music the organist played just such a characteristic piece and then, as the President took his place close to the organ, settled into some quieter music as background for the movement of the receiving line.

Recently some relevant newspaper clippings turned up in the pages of a scrapbook kept by the Schlicker family. In a 1938 interview connected with the removal of the instrument from Elmwood Music Hall, the then-60-year-old Gomph recounted the proceedings of that dreadful afternoon. Thus it now seems fitting and right to allow the final word on this subject to come from the lips of the man who was actually playing the organ:

"I had played a few measures of the prelude to Gounod's 'Slumber Song,'" said Mr. Gomph, "when the shots were fired.

"I ran down the steps of the Temple," he continued slowly as a narrator does to a background of music. "James Quackenbush was kneeling beside the President, opening his vest. I began fanning him.

"I can remember President McKinley looking at me, smiling, saying, 'Kindly desist.' I have never been able to forget those two words—or the way he said them."<sup>17</sup>

Then again, is this truly the end of the story? Where is "Gounod's 'Slumber Song'" to be found? Is it an organ work, or perhaps a transcription of one of his songs? Nearly every 19th-century French composer wrote a "Berceuse" and Charles Gounod is no exception. But which "Slumber Song" would this be? And so, even after a few more pieces of the puzzle have been put firmly in place, the mystery continues . . .

## NOTES

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- 4 Richard Hayes Barry, *An Historic Moment of the Nation's Loss: The True Story of the Assassination of President McKinley at Buffalo*. Buffalo: R. A. Reid, 1901, p. 20 <<http://ah.bfn.org/h/panam/pan-who/truemck>>.
- 5 Rt. Rev. Samuel Fallows, *Life of William McKinley; Our Martyred President*. Chicago: Regan, 1901.
- 6 Mark Gado, "Murder At the Expo: The Assassination of President William McKinley," <[http://www.crimelibrary.com/terrorists\\_spies/assassins/mckinley/5.html?sect=24](http://www.crimelibrary.com/terrorists_spies/assassins/mckinley/5.html?sect=24)> (11 September 2004).
- 7 "The Organ in the Temple of Music and the Organists Who Performed at the Pan-American Exposition" in *Music And Musicians At The Pan-American Exposition*. Buffalo, New York: Pan-American Exposition Company, 1901. The Libraries, University at Buffalo <<http://ublib.buffalo.edu/libraries/exhibits/panam/music/intro/music.html>> 16 February 2002.
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- 10 "Excerpt from the Buffalo Police Department annual report for the year 1901," *McKinley Assassin Trial Re-Creation, Erie County Bar Association, 22 September 2001*, <<http://www.eriebar.org>> (12 September 2004).
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- 12 *Buffalo Evening Times*, 5 September 1901. <<http://panam1901.bfn.org/thisday/septemberarchives.html>>
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- 14 Everett Truette did play a recital from 4:00 to 6:00 p.m. on the following Monday, assisted by violinist Annie May. *Buffalo Evening News*, 9 September 1901.
- 15 Barry, p. 10.
- 16 *Music At the Pan-American Exposition Buffalo 1901*. Buffalo, New York: Pan-American Exposition Company, 1901, p. 15.
- 17 "Organ 'Slumber Song' Died As Assassin Shot McKinley," *Buffalo Times*, 3 July 1938.

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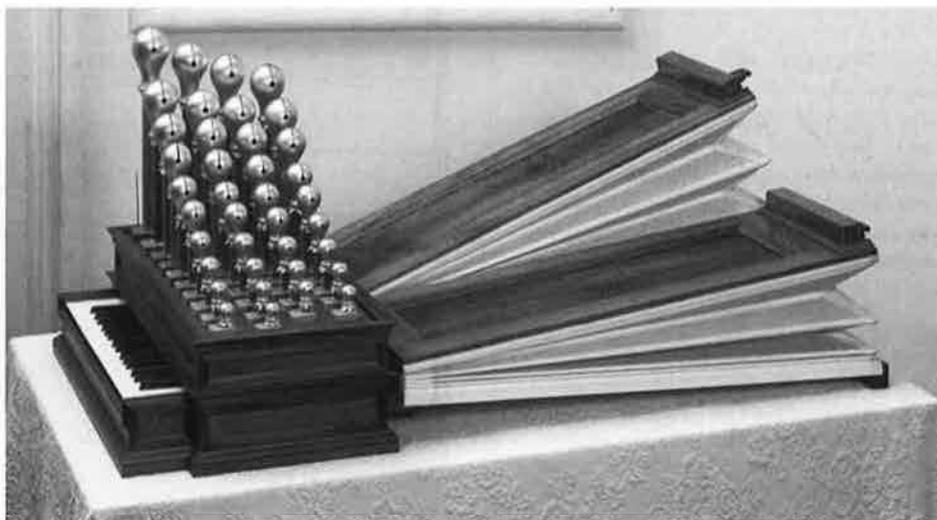
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AMENDED AND RESTATED BYLAWS  
of the  
ORGAN HISTORICAL SOCIETY

Adopted July 18, 2004

**1. GENERAL.**

- 1.1 Organ Historical Society. The Organ Historical Society (the "Society") was organized in 1956. The Society was incorporated in 1961 as a corporation not-for-profit organized under the laws of the Commonwealth of Pennsylvania.
- 1.2 Authority. These bylaws are subject to the articles of incorporation of the Society, as amended, and the Pennsylvania Nonprofit Corporation Law.
- 1.3 Effect of Bylaws. These bylaws restate and amend the current written by-laws of the Society, as amended, as they have been interpreted by the National Council and practiced by the Society. In the event of any conflict between any prior practice, resolution, action, or policy of the Society or the National Council relating to these bylaws, these bylaws shall prevail. Any practice, resolution, action, or policy of the National Council or the Society inconsistent with these bylaws shall be void *ab initio*.
- 1.4 Registered Office. As required by section 5507 of the Pennsylvania Nonprofit Corporation Law, the Society shall maintain a registered office in the Commonwealth of Pennsylvania.
- 1.5 Principal Place of Business. The National Council shall from time to time designate a principal place of business of the Society, which may be within or without the Commonwealth of Pennsylvania. The National Council may also designate one or more subsidiary places of business of the Society, which may be within or without the Commonwealth of Pennsylvania.
- 1.6 General Powers. The Society shall have power to exercise all powers described in section 5502(a) of the Pennsylvania Nonprofit Corporation Law.
- 1.7 No Pecuniary Gain. The Society is a corporation which does not contemplate pecuniary gain or profit, incidental or otherwise.
- 1.8 Definitions. The following terms have the meanings given them in these bylaws.
- (a) "American Organ Archives" is defined in Section 5.6.
  - (b) "Annual Meeting" means the annual meeting of the Society described in Section 6.1.
  - (c) "Bylaws" means these amended and restated bylaws of the Society.
  - (d) "Chapter" is defined in Section 7.
  - (e) "Council Members" is defined in Section 4.3.
  - (f) "Councillors" is defined in Section 4.7.
  - (g) "General Members" is defined in Section 3.2(a).
  - (h) "Governing boards" is defined in Section 5.1.
  - (i) "Honorary Members" is defined in Section 3.2(b).
  - (j) "National Council" is defined in Section 4.3.
  - (k) "National Councillors" is defined in Section 4.7.
  - (l) "National Officers" is defined in Section 4.5.
  - (m) "National Voting Officers" is defined in Section 4.6.
  - (n) "Non-Voting Council Members" is defined in Section 4.10.
  - (o) "Non-Voting Members" is defined in Section 3.3.
  - (p) "Organ" means the traditional wind-blown musical instrument with pipes.
  - (q) "Organizational Affiliate Members" is defined in Section 3.3.
  - (r) "Pennsylvania Nonprofit Corporation Law" means the Nonprofit Corporation Law of 1988, Title 15, Part II, Subpart C of the Pennsylvania Consolidated Statutes, commencing with section 5101.
  - (s) "Society" is defined in Section 1.1.
  - (t) "Voting Council Members" is defined in Section 4.4.
  - (u) "Voting Members" is defined in Section 3.2.

**2. PURPOSE.**

The Society is an international organization for friends of the organ. The purpose of the Society is:

- (a) To encourage, promote, and further an active interest in the organ and its builders, particularly those in North America;
- (b) To collect, preserve, evaluate, and publish detailed historical and technical information about organs and organbuilders, particularly those in North America;

- (c) To use its good office and influence to have significant organs, particularly those in North America, preserved in their original condition or carefully restored; provided, however, that this clause (c) shall not require the Society to expend its funds to preserve or restore significant organs;
- (d) To provide members of the Society with opportunities for meetings and for the discussion of topics related to the organ;
- (e) To publish its journal and other books, serials, recordings, and videos;
- (f) To organize conventions;
- (g) To support its American Organ Archives;
- (h) To make available to its members and the public recordings of organs, books on the organ, organ music, and other materials concerning the organ, both produced or published by the Society and produced or published by third parties;
- (i) To establish other programs; and
- (j) To conduct other lawful acts consistent with this Section 2.

These bylaws shall be read and the Society's activities shall be undertaken in a manner not inconsistent with this Section 2.

**3. MEMBERSHIP.**

- 3.1 General. The membership of the Society shall be divided into two (2) classes: Voting Members (Section 3.2) and Non-Voting Members (Section 3.3). Membership in the Society shall not be denied on the basis of race, religion, gender, sexual orientation, national origin, marital status, disability, or any other protected class. Membership in the Society may be denied or withdrawn by the National Council, if, in the sole discretion of the National Council, a potential member or member does not support the purposes of the Society.
- 3.2 Voting Members. Voting Members consist of General Members and Honorary Members.
- (a) General Members. General Members shall consist of persons who support the purposes of the Society and who have paid the dues and fees set by the National Council. As long as they maintain their standing as members of the Society, General Members shall (1) be eligible for election to chapter and national office, and to the National Council (as long as otherwise eligible); (2) be eligible to serve on committees of the Society; (3) be eligible to vote in chapter and national elections; (4) receive the journal of the Society; and (5) have such other benefits and privileges as the National Council may from time to time determine.
  - (b) Honorary Members. Honorary Members shall consist of those individuals who have made a distinguished contribution to the furtherance of the purposes of the Society. Honorary Members shall be nominated by five (5) General Members and shall be approved by (1) the National Council and (2) the general membership of the Society at an Annual Meeting. Honorary Members shall be exempt from dues and fees set by the National Council but shall otherwise have the rights of General Members.
- 3.3 Non-Voting Members. Non-Voting Members shall consist of Organizational Affiliate Members. Organizational Affiliate Members shall consist of: (1) individuals who (A) are members of other organizations which, by approval of the National Council, are affiliated with the Society or receive the journal of the Society and (B) pay dues and fees as set by mutual agreement of the Society and such other organization; and (2) organizations which (A) receive the journal of the Society and (B) pay dues and fees set by the National Council.
- 3.4 Membership Subclasses. The National Council may designate subclasses of membership among Voting Members and Non-Voting Members (for example, student and senior memberships within General Members) and establish criteria and privileges for each membership subclass.
- 3.5 Good Standing Defined. Throughout these bylaws, members are assumed to be in good standing. A member in good standing is a member who is current with his, her, or its dues, fees, and debts to the Society.

**4. ORGANIZATION AND GOVERNANCE.**

- 4.1 General. Except as provided in Section 5, all powers enumerated by the Pennsylvania Nonprofit Corporation Law or otherwise vested by law in the Society shall be exercised by or under the authority of, and the business and affairs of the Society shall be managed under the direction of, the National Council. The National Council is the Society's board of directors, as that term is defined in the Pennsylvania Nonprofit Corporation Law.

- 4.2 **Duties and Responsibilities.** Without limitation to the authority granted in the first sentence of Section 4.1, the National Council is specifically charged with the following duties and responsibilities: (a) to organize and disband chapters, (b) to approve candidates to honorary membership, (c) to assess and collect dues and fees, (d) to invest and appropriate the funds of the Society (subject to Section 5.5), (e) to determine the place and time for the Annual Meeting, (f) to arrange the order of business for meetings, (g) to employ and engage such staff and other personnel as are necessary to conduct the business of the Society, (h) to appoint such committees and individuals as are needed for the work of the Society, (i) to fill vacancies among Council Members, (j) to enact and amend policies and procedures of the Society, (k) to amend these bylaws, or, if approval of the Society membership is required to amend these bylaws, to recommend amendments of these bylaws to the Society membership for approval, and (l) to take such action necessary for the orderly operation of the Society.
- 4.3 **National Council.** The National Council consists of Voting Council Members (Section 4.4) and Non-Voting Council Members (Section 4.10). "Council Members" includes Voting Council Members and Non-Voting Council Members. Council Members shall be natural persons of full age and members in good standing of the Society.
- 4.4 **National Council – Voting Council Members.** The National Voting Officers (Section 4.6) and the National Councillors (Section 4.7) are Voting Council Members.
- 4.5 **National Officers.** The President (Section 4.6(a)), Vice President (Section 4.6(b)), Secretary (Section 4.6(c)) and Treasurer (Section 4.10(a)) are the National Officers of the Society. The National Officers shall have such powers and duties as generally pertain to their respective offices, as well as the powers and duties set forth in these bylaws.
- 4.6 **National Voting Officers.** The National Voting Officers are the President, Vice President, and Secretary.
- (a) **President.** The President is the chief executive officer of the Society. The President shall preside at all meetings of the Society and of the National Council, shall be (except as otherwise provided in these bylaws or as determined by the National Council) *ex officio* a member of all special and standing committees and governing boards of the Society, and shall perform such other duties as designated by the National Council.
- (b) **Vice President.** The Vice President shall be (except as otherwise provided in these bylaws or as determined by the National Council) *ex officio* a member of all special and standing committees and governing boards of the Society and shall perform such other duties as designated by the National Council. In the absence or disability of the President, the Vice President shall perform the duties and exercise the powers of the President.
- (c) **Secretary.** The Secretary shall keep, or cause to be kept, lists of members of the Society and shall cause the records of the Society to be kept in proper order. The Secretary shall also be custodian of the corporate seal, and shall be responsible for recording the proceedings of the meetings of the Society and of the National Council. The minutes, once approved, shall appear in the journal of the Society. The Secretary shall perform such other duties as designated by the National Council.
- 4.7 **National Councillors.** The National Council shall have six (6) National Councillors ("Councillors"). Each Councillor shall coordinate and represent to the National Council a specific area of work of the Society. The National Council may from time to time determine the specific areas of work of the Society and the Councillor assigned to each specific area of work. The National Council shall assign a Councillor to chair or be a liaison to each standing committee.
- 4.8 **Terms of Office.** The President shall hold office for two (2) years or until his or her successor is duly elected. The Vice President, Secretary, and National Councillors shall hold office for four (4) years or until their successors are duly elected. The terms of Voting Council Members shall begin at the conclusion of the Annual Meeting of the Society, but in any case no later than on 1 October of that calendar year. No Voting Council Member may serve more than two (2) elected consecutive terms in the same office. A Voting Council Member may later serve in the same office if such later term(s) of service are non-consecutive to the earlier term(s) of service.
- 4.9 **Elections.** Elections for Voting Council Members shall be held at the Annual Meeting of the Society held in odd-numbered years. The term of the President shall expire in 2005, 2007, 2009, etc. The terms of the Vice President and the first group of three (3) National Councillors shall expire in 2005, 2009, 2013, etc. The terms of the Secretary and the second group of three (3) National Councillors shall expire in 2007, 2011, 2015, etc.
- 4.10 **National Council – Non-Voting Council Members.** The Treasurer and Executive Director are Non-Voting Council Members.
- (a) **Treasurer.** The National Council shall by majority vote of all Voting Council Members then in office appoint a Treasurer to serve at the pleasure of the National Council. The Treasurer shall have general supervision over the management of the funds of the Society; keep, or cause to be kept, full and accurate records and accounts of receipts and disbursements in books belonging to the Society; and deposit, or cause to be deposited, all monies and other valuable effects in the name of and to the credit of the Society. Prior to the close of the fiscal year of the Society, the Treasurer shall prepare, or cause to be prepared, a budget for the next fiscal year for presentation to the National Council for its approval. An annual budget and an annual Treasurer's report shall appear no less frequently than once a year in the journal of the Society. The Treasurer shall perform such other duties as designated by the National Council. The Treasurer is a National Officer of the Society.
- (b) **Executive Director.** The Society shall employ an Executive Director to assist the National Council in managing the operation of the Society. The Executive Director shall report to the National Council and be subject to its supervision and direction. The Executive Director shall be (except as otherwise provided in these bylaws or as determined by the National Council) *ex officio* a member of all special and standing committees and governing boards of the Society. The Executive Director is ineligible to hold or be appointed to elected office in the Society.
- (c) **Other Non-Voting Council Members.** From time to time the National Council may designate individuals other than the Treasurer and Executive Director to be Non-Voting Council Members to serve at the pleasure of the National Council.
- 4.11 **Auditors.** The National Council shall appoint two (2) or more individuals to audit the financial records of the Society as soon as practicable after the close of the Society's financial records for each fiscal year. The auditors shall determine whether the financial records of the Society give, in all material respects, a true and fair view of the financial situation of the Society as of the fiscal year under review and were properly prepared in accordance with relevant standards. The auditors may be the Society's regular accountants and need not be members of the Society.
- 4.12 **Regular Meetings.** The National Council shall hold three (3) regular meetings per year. One (1) regular meeting of the National Council shall be held immediately prior to, or in connection with, the regular annual convention of the Society. The other regular meetings of the National Council shall be held at a time and a place determined by the National Council.
- 4.13 **Special Meetings.** The National Council may hold a special meeting if called by the President or five (5) Voting Council Members. A special meeting shall be held at a time and a place determined by the President or the five (5) Voting Council Members, as the case may be.
- 4.14 **Notice of Meetings.**
- (a) The Secretary shall give Council Members written notice of the date, time, and place of each regular and special meeting of the National Council. Such notice shall be given as provided in Section 4.15(b) no less than sixty (60) days before the date of a regular meeting and no less than fourteen (14) days before the date of a special meeting.
- (b) Notice of the regular meetings need not state the purpose or purposes for which the meeting is called. Notice of a special meeting must state the purpose or purposes for which the meeting is called.
- (c) A draft agenda of matters to be considered at a regular meeting of the National Council shall be distributed by the Secretary to all Council Members no less than fourteen (14) days before the date of such meeting. An agenda of matters to be considered at a special meeting of the National Council shall be distributed by the Secretary to all Council Members no less than seven (7) days before the date of such meeting.
- (d) If a regular or special meeting is adjourned, recessed, or continued to a different date, time, or place, notice need not be given of the new date, time, or place if the new date, time, or place is announced at the meeting before adjournment.
- 4.15 **Notice.**
- (a) Notice must be in writing.
- (b) Notice may be communicated (i) in person; (ii) by telegraph, teletype, or other form of wire or wireless communication; (iii) by electronic transmission

- (“e-mail”); (iv) by facsimile transmission; (v) by United States mail; or (vi) by private courier or delivery service.
- (c) Written notice, if in a comprehensible form, becomes effective at the earliest of the following:
- (1) When received;
  - (2) Five (5) days after its deposit in the United States mail, as evidenced by the postmark, if mailed postage prepaid and correctly addressed; or
  - (3) On the date shown on the return receipt, if sent by registered or certified mail, return receipt requested, and the receipt is signed by or on behalf of the addressee.
- 4.16 Waiver.
- (a) A Council Member may waive any notice required by these bylaws before or after the date and time stated in the notice, and such waiver is equivalent to the giving of such notice. Except as provided in Section 4.16(b), the waiver must be in writing, signed by the Council Member entitled to the notice, and filed with the minutes or records of the Society.
- (b) A Council Member’s attendance at or participation in a meeting waives any required notice to him or her of the meeting unless the Council Member at the beginning of the meeting, or promptly upon his or her arrival, objects to holding the meeting or transacting business at the meeting and, if a Voting Council Member, does not thereafter vote for or assent to action taken at the meeting.
- 4.17 Telephone Meetings. One or more Council Members or other persons may participate in a regular or special meeting of the National Council by means of conference telephone or similar communications equipment by means of which all persons participating in the meeting can hear each other. Participation in a meeting pursuant to this Section 4.17 shall constitute presence in person at the meeting.
- 4.18 No E-Mail Meetings. Council Members may communicate by electronic transmission (“e-mail”) but such communications do not constitute a meeting of the National Council. Voting Council Members may give written consent to an action of the National Council (Section 4.21) by electronic transmission.
- 4.19 Meetings Public. Meetings of the National Council are public and members of the Society and other interested individuals are invited to attend National Council meetings as observers. Unless recognized by the President or other presiding officer at a meeting (which recognition is at the discretion of the President or other presiding officer), observers have no right to be heard at a meeting of the National Council.
- 4.20 Executive Session. Notwithstanding Section 4.19, the National Council may from time to time choose to meet in executive session to discuss sensitive matters such as (without limitation) litigation, personnel matters, or complaints against a member of the Society or the National Council. To “meet in executive session” means that only Voting and Non-Voting Council Members are permitted to be present to participate in the discussion and the action taken, if any; provided, however, that if a matter to be discussed in executive session concerns a Council Member, that Council Member may be excused from that portion of the executive session.
- 4.21 Action by Unanimous Written Consent. Action required or permitted by these bylaws to be taken at a meeting of the National Council may be taken without a meeting if the action is taken by all Voting Council Members then in office. The action shall be evidenced by one or more written consents stating the action taken, signed by each Voting Council Member either before or after the action taken (including a signature by electronic transmission), and included in the minutes or filed with the records of the National Council reflecting the action taken.
- 4.22 Quorum and Voting.
- (a) A quorum of the National Council consists of five (5) or more Voting Council Members.
- (b) The act of the National Council requires (1) that a quorum be present when a vote is taken and (2) the affirmative vote of a majority of the Voting Council Members present, except (A) that actions under Sections 4.10(a) (appointment of Treasurer), 4.23 (vacancy in National Council), 4.24 (declared vacancy), 5.5(b)(1) (appointment of Endowment Fund advisors), and 5.8(a) (approval of governing board members), require a majority vote of all Voting Council Members then in office and (B) that actions under Section 10.1 (amendment of bylaws) and Section 10.2 (amendment of bylaws) require an affirmative vote of seven (7) Voting Council Members.
- (c) If these bylaws require the majority vote of all Voting Council Members then in office and the Voting Council Members then in office constitute fewer than a quorum of the National Council, the affirmative vote of a majority of the Voting Council Members remaining in office is sufficient.
- (d) A Voting Council Member who is present at a meeting of the National Council or a committee of the National Council when action is taken is deemed to have assented to the action taken unless: (1) the Voting Council Member objects at the beginning of the meeting, or promptly upon the Voting Council Member’s arrival, to holding it or transacting specified business at the meeting; or (2) the Voting Council Member votes against, or abstains from, the action taken.
- 4.23 Vacancies. If a vacancy occurs among Voting Council Members other than the President, the National Council by majority vote of all Voting Council Members then in office may fill the vacancy. A vacancy in the office of President shall be filled by the Vice President, in which case the Vice President shall fill the remaining term of the President and the vacancy in the office of Vice President shall be filled as set forth in the first sentence of this Section 4.23.
- 4.24 Declared Vacancy. The National Council by majority vote of all Voting Council Members then in office may declare vacant the office of a Voting Council Member if such individual (a) is declared of unsound mind by an order of court, (b) is convicted of a felony, (c) does not accept his or her office either in writing or by attending a meeting of the National Council, (d) is incapable of fulfilling his or her office, (e) is chronically absent from meetings of the National Council (defined as absent without good cause two (2) of any three (3) consecutive meetings), (f) refuses or fails to fulfill the minimum standard of his or her duties as a Voting Council Member, (g) has committed fraudulent or dishonest acts, (h) has committed gross abuse of authority or discretion with reference to the Society, or (i) is no longer a member in good standing of the Society.
- 4.25 Resignation. A Voting or Non-Voting Council Member may resign at any time by delivering written notice to the President or the Secretary. A resignation is effective when the notice is delivered unless the notice specifies a later effective date.
- 4.26 Standard of Care.
- (a) A Council Member stands in a fiduciary relation to the Society and shall perform his or her duties as a Council Member, including his or her duties as a member of any committee of the National Council upon which he or she may serve, in good faith, in a manner he or she reasonably believes to be in the best interest of the Society and with such care, including reasonable inquiry, skill, and diligence, as a person of ordinary prudence would use under similar circumstances.
- (b) In performing his or her duties, a Council Member is entitled to rely in good faith on information, opinions, reports, or statements, including financial statements and other financial data, in each case prepared or presented by any of the following:
- (1) One or more other Council Members or employees of the Society whom he or she reasonably believes to be reliable and competent in the matters presented.
  - (2) Legal counsel, public accountants, or other persons as to matters which he or she reasonably believes to be within the professional or expert competence of such person.
  - (3) A committee of the National Council upon which he or she does not serve, duly designated in accordance with law, as to matters within its designated authority, which committee he or she reasonably believes to merit confidence.
- (c) A Council Member shall not be considered to be acting in good faith if he or she has knowledge concerning the matter in question that would cause his or her reliance to be unwarranted.
- 4.27 No Personal Liability of Council Members; Indemnification.
- (a) Except as otherwise provided in these bylaws, a Council Member shall perform his or her duties in good faith, in a manner he or she reasonably believes to be in the best interests of the Society and with such care, including reasonable inquiry, skill and diligence, as a person of ordinary prudence would use under similar circumstances. A Council Member who so performs his or her duties shall not be liable by reason of having been a Council Member.
- (b) A Council Member shall not be personally liable as a Council Member for monetary damages for any action taken unless:

(1) He or she has breached or failed to perform the duties of his or her office or position under these bylaws; and

(2) The breach or failure to perform constitutes self-dealing, willful misconduct, or recklessness.

(c) The personal liability of Council Members and other employees and agents of the Society shall be limited to the fullest extent permitted by law.

4.28 Conflict of Interest Transactions.

(a) No contract or transaction between the Society and one or more Council Members or between the Society and any other corporation, partnership, association, or other organization in which one or more of its directors or officers are Council Members, or have a financial interest, shall be void or voidable solely for such reason, or solely because the Council Member is present at or participates in the meeting of the National Council which authorizes the contract or transaction, or solely because his, her, or their votes are counted for such purpose, if:

(1) The material facts as to the relationship or interest and as to the contract or transaction are disclosed or are known to the National Council and the National Council in good faith authorizes the contract or transaction by the affirmative vote of a majority of the disinterested Council Members even though the disinterested Council Members are less than a quorum (but subject to Section 4.28(b)); or

(2) The contract or transaction is fair as to the Society as of the time it is authorized, approved, or ratified by the National Council.

(b) A contract or transaction may not be authorized, approved, or ratified under this Section 4.28 by a single Council Member.

(c) Interested Council Members may be counted in determining the presence of a quorum at a meeting of the National Council which authorizes a contract or transaction specified in Section 4.28(a).

(d) A Council Member is not interested in a matter solely because he or she is a member of a governing board.

5. COMMITTEES AND GOVERNING BOARDS.

5.1 General. The National Council may create one or more committees (Section 5.3). These bylaws also establish a Nominating Committee (Section 5.4) and three (3) governing boards (Sections 5.5 to 5.7), each of which has those powers granted to it. Committees (whether called a committee or otherwise), except the Nominating Committee, are committees of the National Council and subject to the National Council. Governing boards (whether called an advisory board, a governing board, or otherwise) exercise authority expressly conferred by Pennsylvania Nonprofit Corporation Law and these bylaws with powers which, if not vested in the governing boards, would be required to be exercised by the National Council. Each of the three (3) governing boards herein defined, namely the Endowment Fund Advisory Board (Section 5.5), American Organ Archives Governing Board (Section 5.6), and the Publications Governing Board (Section 5.7), is an "other body" as that term is defined in section 5103 of Pennsylvania Nonprofit Corporation Law.

5.2 Ex Officio Defined. *Ex officio* membership on a committee or governing board means that the individual so designated is a non-voting member of such committee or governing board. An *ex officio* member of a committee or governing board is entitled to receive notice of meetings and participate in meetings, but has no vote.

5.3 Committees.

(a) The National Council may create one or more committees and appoint individuals to serve as members of each committee. A committee may be a standing committee of unlimited duration (until terminated by the National Council) or an *ad hoc* or special committee of limited duration. A committee will perform those tasks and have the responsibilities delegated to it by the National Council. A committee will normally have at least three (3) members, (i) all of which will be Voting Council Members or (ii) at least one of which should be a Voting Council Member and the others will normally be members of the Society. The members of each committee serve at the pleasure of the National Council. The action of a committee is subject to reversal or rescission by the National Council.

(b) The creation of a committee requires the approval of the National Council. The appointment of committee members will normally be approved by the National Council, although the National Council may delegate the appointment of committee members to the chair of that committee or to

one or more Council Members. The President may appoint committee members *pro tem* until their approval by the National Council.

(c) The provisions of these bylaws which govern meetings, action without meetings, notice and waiver of notice, and voting requirements of the National Council, apply to committees and their members as well. A majority of the members of a committee shall be necessary to constitute a quorum of that committee for the transaction of business. A committee may establish its own operating procedures not inconsistent with these bylaws, subject to the approval of the National Council.

(d) The provisions of Pennsylvania Nonprofit Corporate Law and these bylaws relating to fiduciary duty (Section 4.26), indemnification (Section 4.27) and conflict of interest (Section 4.28) and of other provisions of law applicable to the National Council and to Council Members individually shall be applicable also to the committees and their members individually.

(e) Each committee may exercise the authority of the National Council (if such authority has been so delegated by the National Council), except that a committee may not:

- (1) Fill vacancies on the National Council or on any of its committees;
- (2) Set the compensation of the Society's employees, staff, agents, or consultants;
- (3) Amend these bylaws;
- (4) Take action on matters committed by these bylaws or a resolution of the National Council to another committee or a governing board; or
- (5) Vote to dissolve the Society or dispose of its assets.

5.4 Nominating Committee.

(a) The Nominating Committee shall nominate candidates for National Officers and National Councillors. The Nominating Committee may also suggest individuals for committee positions to the National Council.

(b) The Nominating Committee shall have five (5) members, all of whom shall be Voting Members of the Society. No Council Member is eligible for membership on the Nominating Committee concurrent with his or her term on the National Council, nor is any individual employed by the Society, acting as an independent contractor to the Society, or having a non-trivial financial relationship to the Society eligible for membership on the Nominating Committee. Persons nominated for election to the Nominating Committee must affirm their willingness to serve if elected. The term of office shall be two (2) years. A member of the Nominating Committee may not serve consecutive terms, but there is no limit to the number of non-consecutive terms a member of the Nominating Committee may serve. There shall be no *ex officio* members of the Nominating Committee.

(c) Members of the Nominating Committee shall be nominated and elected by Voting Members in odd-numbered years at the Annual Meeting of the Society following the announcement of the results of the election of National Officers and National Councillors. Voting for members of the Nominating Committee shall be by written ballot among the Voting Members with each Voting Member able to vote for five (5) candidates for the Nominating Committee. A candidate for member of the Nominating Committee need not be present at the Annual Meeting to be nominated or elected. The five (5) candidates receiving the highest number of votes shall be designated as members of the Nominating Committee. The candidate who receives the highest number of votes shall be designated the Chair of the Nominating Committee.

(d) The Nominating Committee will prepare a slate consisting of a minimum of two (2) candidates for each elective position being vacated on the National Council; provided, however, that the Nominating Committee for good cause and in exceptional circumstances may nominate only one (1) candidate for an elective position. This slate is to be presented at the Annual Meeting of the Society held in even-numbered years.

(e) The provisions of Section 5.3(a) and Section 5.3(b) of these bylaws do not apply to the Nominating Committee.

5.5 Endowment Fund Advisory Board.

(a) Purposes, Governance and Powers.

- (1) The primary purposes of the Endowment Fund are:
  - (A) To preserve the principal of all donations to the Endowment Fund;

(B) To foster long-term growth of principal utilizing fiscally sound and reasonably prudent investment vehicles; and

(C) To provide income for the general use of the Society.

(2) The governance of the Endowment Fund is vested in the Endowment Fund Advisory Board ("Advisory Board"), which shall have full power to conduct, manage, and direct the business and affairs of the Endowment Fund as herein defined.

(b) Organization, Qualification and Selection.

(1) The Advisory Board shall consist of the Councillor for Finance and Development (or the then-current National Councillor who holds a similar position) who will serve as Chairman of the Advisory Board, the Treasurer, and three Advisors. The Councillor for Finance and Development and the Treasurer shall be members of the Advisory Board *ex officio* but shall not be eligible to vote. The National Council shall appoint as Advisors individuals with the necessary investment experience or training to carry out their duties as Advisors. The Advisors shall be appointed by majority vote of all Voting Council Members then in office and each shall serve until his or her successor shall have been elected and qualified, or until his or her earlier death, resignation, or removal. Any Advisor may be removed from office by a majority vote of the National Council. Each Advisor shall be a natural person of full age, but need not be a resident of Pennsylvania. In the case of vacancies, the National Council shall appoint new Advisors. There shall be no limitation on the successive terms of an Advisor.

(2) An Advisor shall not own stock shares of any business, nor hold a position as an officer, director, trustee, partner, employee, or the like, nor hold any position of management, of any bank, brokerage house, trust company, or other depository institution in which Endowment Fund assets are invested; provided, however, that an Advisor shall not be prohibited from owning securities of any class of any publicly traded entity, if such securities represent less than two percent (2%) of the outstanding amount of such class of securities. Not less than two (2) Advisors shall be members of the Society. Advisors may neither be members of the National Council nor members of the Governing Board of American Organ Archives of the Organ Historical Society.

(3) Each new Advisor shall be appointed by majority vote of the National Council at the scheduled meeting of the National Council immediately prior to the close of an Advisor's term. The term of office of an Advisor shall begin on the first working day of the fiscal year of the Society. Each Advisor shall hold office for six (6) years.

(c) Investment Discretion of Advisory Board.

(1) If not already established, the Advisory Board shall cause an account or accounts to be opened for the deposit of Endowment Fund assets. National Council shall provide such Corporate Resolutions as are necessary to establish such accounts. The Advisory Board is charged first and foremost with the preservation of principal, and shall utilize sound financial discretion in allocating such principal to investments. The Treasurer shall execute the transactions of the Advisory Board upon receipt of (i) a resolution of at least two voting members of the Advisory Board or (ii) written consent of all voting members of the Advisory Board. In keeping with its purposes, the Advisory Board shall have the sole discretion:

(A) To sell, exchange, assign, transfer and deliver to any person, at the Advisory Board's discretion, all or any part of any stocks, bonds, notes, mortgages, interests in partnerships or other securities, and any and all personal property standing in the name of the Endowment Fund or belonging to the Endowment Fund, or over which the Endowment Fund may have any power or control;

(B) To make, execute and deliver on behalf of the Endowment Fund all necessary deeds, assignments or transfers;

(C) To vote Endowment Fund securities in person or by proxy;

(D) To transact all business in relation to any stocks, bonds, securities, or other property in the nature thereof; to deposit the same under agreements of deposit; to participate in any plan of lease, mortgage, merger, consolidation, exchange, reorganization, recapitalization, liquidation, receivership, or foreclosure with respect

thereto; to exercise any rights to subscribe to new issues thereof; and generally to exercise all rights of management and ownership with respect thereto; and

(E) To invest in any form of property all funds and securities held or received for the Endowment Fund, keeping such cash reserves as, in the Advisory Board's discretion, are necessary or desirable to meet conditions as they may exist from time to time. In the exercise of this power, the Advisory Board may invest in any variety of real and personal property as in the Advisory Board's discretion appears to be prudent investments, and the Advisory Board shall not be liable to any person or to the Society for any error of judgment in the making or continuing of any investment.

(2) In no event shall the Advisory Board have the power to pledge the principal or income of the Endowment Fund as collateral for any loan.

(d) Definition of Principal and Income and Disposition of Annual Income.

(1) The term "principal" as used in this Article means any realty or personalty which has been so set aside by the Advisory Board that it and any substitutions for it are to remain in trust indefinitely, including, but not limited to, the initial contributions of donors to the Endowment Fund, plus additional contributions received from donors from time to time, plus any income reinvested as principal in any given year. The term "income" as used in this Article means the return derived from principal.

(2) The income generated by Endowment Fund assets shall be allocated by the Advisory Board annually as follows:

(A) Thirty percent (30%) shall be reinvested and added to principal;

(B) No more than ten percent (10%) may be used for the reasonable annual operating expenses of the Endowment Fund; and

(C) Sixty percent (60%) shall be remitted to the National Council for use at the discretion of the National Council.

(3) In the event that the reasonable annual operating expenses of the Endowment Fund exceed ten percent (10%) of the annual income in a given year, the Advisory Board may request assistance from the National Council in paying for its operating expenses. Any income not allocated in any given year shall be added to principal.

(e) Withdrawals of Principal. The affirmative vote of three-quarters of the Voting Members of the Society shall be required to authorize an expenditure of principal from the Endowment Fund. Such balloting may only be conducted by mailing ballots to the Voting Members of record at the time of the mailing. Ballots shall at a minimum indicate the amount of principal currently invested in the Endowment Fund, the amount of the expenditure to be voted upon, and the date by which ballots must be received. The ballots shall be mailed to the Voting Members no later than thirty days before the date by which the ballots must be received. The Voting Members shall then mail completed ballots to a person and place designated by the President.

(f) Reports of Operations. The Treasurer shall prepare and deliver a report of the holdings, asset allocation, income, and expenditures of the Endowment Fund to the National Council no less often than quarterly. The Advisory Board shall prepare, or cause to be prepared, an annual budget for presentation to the Treasurer.

5.6 American Organ Archives Governing Board.

(a) American Organ Archives. The American Organ Archives of the Organ Historical Society (the "American Organ Archives" or "Archives") were established in 1961 by the Society.

(b) Purpose. Consistent with one of the purposes of the Society, the purpose of the American Organ Archives is (1) to collect, preserve, catalog, and make available for study, (A) books, periodicals, and other publications pertaining to the organ, (B) printed material (including ephemera) pertaining to the organ, (C) manuscripts pertaining to the organ, and (D) other materials and artifacts pertaining to the organ (such as photographs, organbuilder's tools, organ nameplates, etc.); (2) to encourage the use of the collection of the Archives for scholarly purposes; (3) to publish, sponsor, and encourage scholarly publications pertaining to the organ; and (4) to organize conferences and symposia pertaining to the organ.

(c) Collection. The published, printed, and manuscript materials forming the

collection of the Archives are presently housed (1) in a separate space within Talbot Library at Westminster Choir College of Rider University in Princeton, New Jersey, and (2) in the Picker House, Enfield, New Hampshire.

(d) Archives Governing Board Powers. Subject to any limitation set forth in these bylaws and its operating procedures, the governing board of the Archives: (1) has all powers related to the Archives and the collection of the Archives, (2) manages the business and activities of the Archives, and (3) has exclusive responsibility for governing the Archives. To the extent the Archives undertakes any publications, it shall coordinate such activities with the Publications Governing Board. The governing board of the Archives shall have from five (5) to nine (9) voting members, the actual number of voting members to be set from time to time by the National Council.

(e) National Council Powers. As it relates to the Archives, the National Council has the power and authority to (1) establish the total amount of the budget for the Archives from the National Council (but the specifics of the budget fall within the discretion of the governing board of the Archives), (2) determine the actual number of voting members of the governing board of the Archives, (3) approve members of the governing board of the Archives, and (4) in consultation with the governing board of the Archives, to employ an Archivist and other personnel as are necessary to conduct the business of the Archives.

#### 5.7 Publications Governing Board.

(a) General. The Society has an extensive series of publications, including (1) its journal, (2) its annual *Organ Handbook* published in connection with the annual convention of the Society, and (3) monographs on subjects related to the organ published under the imprint of the Society.

(b) Purpose. The purpose of the Publications Governing Board is to coordinate and manage all publication-related activities of the Society.

(c) Publications Governing Board Powers. Subject to any limitation set forth in these bylaws and its operating procedures, the Publications Governing Board: (1) has all powers related to publications of the Society, (2) manages the publications of the Society, and (3) has exclusive responsibility for the publications of the Society. The Publications Governing Board shall have from five (5) to nine (9) voting members, the actual number of voting members to be set from time to time by the National Council.

(d) National Council Powers. As it relates to the Publications Governing Board the National Council has the power and authority to (1) establish the total amount of the publications budget of the Society (but the specifics of the budget fall within the discretion of the Publications Governing Board), (2) determine the actual number of voting members of the Publications Governing Board, (3) approve members of the Publications Governing Board, and (4) in consultation with the Publications Governing Board, to employ a Director of Publications and other personnel as are necessary to conduct the business of the Society.

#### 5.8 Governing Boards – Additional Provisions.

(a) Members of governing boards except the Endowment Fund Advisory Board are nominated by that governing board and approved by a majority vote of all Voting Council Members then in office when the action is taken.

(b) The provisions of these bylaws which govern meetings, action without meetings, notice and waiver of notice, and voting requirements of the National Council, apply to governing boards and their members as well. A majority of the members of a governing board shall be necessary to constitute a quorum of that governing board for the transaction of business. A governing board may establish its own operating procedures not inconsistent with these bylaws, subject to the approval of the National Council.

(c) The provisions of Pennsylvania Nonprofit Corporate Law and these bylaws relating to fiduciary duty (Section 4.26), indemnification (Section 4.27) and conflict of interest (Section 4.28) and of other provisions of law applicable to the National Council and to Council Members individually shall be applicable also to the governing boards and their members individually.

### 6. MEETINGS OF THE SOCIETY.

6.1 Annual Meeting. The Society shall hold an Annual Meeting open to all Voting

Members to conduct such business as may be properly brought before the Voting Members. Non-Voting Members and other individuals who are not Voting Members may attend the Annual Meeting of the Society. The Annual Meeting will normally be scheduled in conjunction with the National Convention of the Society but shall in no case be held later than 1 October of that calendar year. Notice of the Annual Meeting to Voting Members shall be made in writing at least thirty (30) days prior to the meeting date.

6.2 Agenda. The agenda of the Annual Meeting may include reports from National Officers, National Councillors, and members of committees and governing boards on the work and financial condition of the Society. In even-numbered years, the report of the Nominating Committee shall also be given. In odd-numbered years, the election and installation of National Officers and National Councillors shall also take place. Additional items for inclusion on the agenda of the Annual Meeting may be submitted by Voting Members of the Society, in writing, to the National Council for consideration and approval at its meeting prior to the Annual Meeting.

6.3 Authority of Members. The authority of Voting Members of the Society is limited to (a) submitting items to the National Council for consideration on the agenda of the Annual Meeting (Section 6.2), (b) the nomination of National Officers and National Councillors by petition (Section 8.1), (c) the election of National Officers and National Councillors (Section 8.2), (d) nominating and electing members of the Nominating Committee (Section 5.4(c)), and (e) the approval of amendments to these bylaws (Section 10.2). Any other action or resolution of the Voting Members of the Society at an Annual Meeting is advisory only and not binding on the National Council.

6.4 Quorum. At all meetings of the Society the presence of not fewer than seventy-five (75) Voting Members shall be necessary and sufficient to constitute a quorum for the transaction of any business.

6.5 Robert's Rules of Order. Subject to Section 6.2 and Section 6.3, all meetings of members of the Society shall be conducted in accordance with *Robert's Rules of Order Newly Revised*, current edition.

### 7. CHAPTERS.

A chapter of the Society is a group of persons who support the Society and share an interest in organs of a particular geographic area, organs by a particular organbuilder, or organs sharing distinguishing characteristics. The National Council may organize and disband chapters and establish procedures governing the organization, operation, and disbandment of chapters.

### 8. NOMINATIONS AND ELECTIONS.

8.1 Nominations for National Officers and National Councillors. The Nominating Committee shall present its slate of candidates for National Officers and National Councillors to the Voting Members at the Annual Meeting of the Society in even-numbered years. This slate will be published within fourteen (14) days of its announcement at the Annual Meeting of the Society and, in any case, in the next available issue of the journal of the Society. Additional nominations for National Officers and National Councillors may be made by petitions signed by at least seventy-five (75) Voting Members. Such petitions must be postmarked no later than ninety (90) days after the publication of the slate to the Voting Members of the Society. The official slate, consisting of the slate proposed by the Nominating Committee, together with any nominations by the petition of Voting Members, will be mailed with the ballot.

8.2 National Elections. Elections shall be by direct ballot, whether cast by mail or in person. Ballots shall be mailed no later than forty-five (45) days prior to the Annual Meeting in odd-numbered years to Voting Members of record at the time of the mailing. Voting Members will receive instructions to mail completed ballots to a designated person at the site of the Annual Meeting. In lieu of sending a completed ballot to the designated person at the site of the Annual Meeting, Voting Members may also cast their vote directly at the Annual Meeting. Ballots will be distributed in no other manner and will not be available at the Annual Meeting. Ballots received after the Annual Meeting of the Society will be invalid. Tellers, appointed by the President, will rank the candidates for each office in order according to the votes received. The number of votes cast for each candidate shall be published with the results of that election. Ballots shall be retained until the next national election of the Society. A plurality of votes cast shall be sufficient for election to an office.

### 9. DISSOLUTION.

Upon the dissolution or winding up of the Society, all remaining assets and property of the Society, if any, shall, after necessary expenses thereof, if any, be distributed to a nonprofit fund, foundation, or corporation which is organized

and operated exclusively for charitable purposes, has established its tax-exempt status under Section 501(c)(3) of the Internal Revenue Code, and has a purpose compatible with the purpose of the Society.

**10. AMENDMENT.**

- 10.1 Amendment by National Council. Except as provided in Section 10.2, these bylaws may be amended by an affirmative vote of seven (7) Voting Council Members.
- 10.2 Amendment by National Council and Society Members. Sections 3.2 (Voting Members), 4.3 (National Council), 4.4 (National Council – Voting Council Members), 4.5 (National Officers), 4.7 (National Councillors), 4.8 (Terms of Office), 4.9 (Elections), 4.10 (National Council – Non-Voting Council Members), 4.22 (Quorum and Voting), 5 (Committees and Governing Boards), 6.1 (Annual Meeting), 6.3 (Authority of Members), 6.4 (Quorum), 8.1 (Nominations for National Officers and National Councillors), 10 (Amendment of Bylaws) of these bylaws may be amended only by an affirmative vote of seven (7) Voting Council Members and approval by the Voting Members of the Society. Approval of amendments to the bylaws by the Voting Members of the Society shall be by direct ballot following the procedures described in Section 8.2 and need not take place with a regular election of the Society.

**11. MISCELLANEOUS.**

- 11.1 Construction and Definitions. Unless the context otherwise requires, the general provisions, rules and construction, and definitions contained in the Pennsylvania Nonprofit Corporation Law govern the construction of these bylaws. Without limiting the generality of the foregoing, the singular number includes the plural and the plural number includes the singular.
- 11.2 Contracts. The National Council may authorize the President, Vice President, Secretary, Treasurer, Archivist, one or more National Councillors, the Executive Director, or any one or more of them, or an agent or agents, or an employee or employees, to enter into any contract or execute any instrument in the name of and on behalf of the Society, and such authority may be general or confined to specific instances; and unless so authorized by the National Council, no officer, agent, or employee has any power or authority to bind the Society by any contract or engagement or to pledge its credit or to render it liable for any purpose or for any amount.
- 11.3 Fiscal Year. The fiscal year of the Society is from October 1 to September 30 of the following year.
- 11.4 Dedication of Society. The Society is irrevocably dedicated to charitable purposes. No part of the income of the Society shall inure to the benefit of any Council Member, any member of the Society, or any individual, and no individual is entitled to share in the distribution of any assets of the Society on dissolution of the Society.
- 11.5 Tax Requirements. The National Council shall knowingly take no action which may jeopardize the tax-exempt status of the Society.
- 11.6 Transitional Provision. National Officers, National Councillors, and all members of committees and governing boards in office immediately prior to the adoption of these bylaws shall remain in the same office for the same term upon adoption of these bylaws. If one or more of the aforementioned individuals are ineligible to serve in an office or on a committee or governing board by virtue of differences between the prior by-laws and these bylaws, such individual(s) may continue to serve until the next election or the next appointment of committee or governing board members.
- 11.7 Effect. These bylaws shall take effect upon approval by the National Council and by the membership of the Society.

**CERTIFICATE OF SECRETARY**

I am the duly elected, qualified and acting Secretary of the Organ Historical Society. The above and foregoing Amended and Restated Bylaws of the Organ Historical Society were adopted on March 6, 2004, by the members of the National Council of the Organ Historical Society and on July 18, 2004, by a vote of the members of the Society.

IN WITNESS WHEREOF, I have hereunto set my hand effective July 18, 2004.  
/s/ Stephen J. Schnurr, Jr.  
Stephen J. Schnurr, Jr.

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OF THE ORGAN HISTORICAL SOCIETY  
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Scientia Artis Adjuvat

## Hope - Jones Organ Co. of New York and Elmira N.Y.

**To the Editor:**

It was with some interest that I read your article on the Hope-Jones pipe organ in the residence of Mr. Alfred Brinkler in Portland, Maine. [*The Tracker*, Vol. 48, No. 2, Spring 2004, ed.]

My grandfather, Albert E. Lloyd, installed that organ during the months of July and August of 1909. In his weekly correspondence to the factory he wrote of the progress he made and the problems he encountered:

**July 14**

"I have landed here in the height of the season and it is the dearest place I have struck yet. I cannot get a room under a dollar a night and I spent quite some time hunting one."

"I have everything in place except Sw box and console and I will set a tinsmith on as soon as possible. Everything is going together fine so far . . ."

**July 21**

". . . I do not like finishing the class of voicing that is turned out at the factory and then after a time being blamed for faults that ought never to have left the voicing room, and others that are easily caused by inexperienced persons in organs. It was said a short time ago that a voicer should be sent on every job . . ."

"The organ stands nearly 2" further out into the room than intended on account of the foot boards and door frame . . ."

**July 28**

"In respect to the generator, it

works very steady at eight volts which is quite enough for this job, but when I try to raise the voltage by the reo it becomes unsteady . . ."

"The tremolo will shake every stop on the organ, the reservoir answers to every stroke."

**Aug. 4**

"The larger front pipes, 28 in all, are all damaged, four I am afraid I shall have to send back to the factory and let Mr. Brinkler put them in when sent here."

**Aug. 9**

". . . expect to finish here on Wednesday night or Thursday morning. Mr. Brinkler seems very pleased with the job, and I don't think he has been away from me more than once since I have been here."

"The temperature in the room has been between 80 and 90 except one day when it dropped to 72 so I got the pitch at that."

My grandfather mentioned that "There is a little hum with the blower" which your article says had become ". . . a roaring locomotive . . ." by 1981.

Many of the organs my grandfather worked on probably no longer exist, so it's nice to learn that this one survived and is being well cared for.

**Tom Lloyd**

*New Hyde Park, New York*

\* \* \*

**To the Editor:**

At the annual meeting of the OHS in Buffalo on July 18 I re-

signed my position as a member of the OHS National Council for the following reasons:

1) The council's action of giving a \$5,000 stipend to convention chairs is not in the best interest of the OHS.

2) I do not approve of the Council's treatment of former Convention Coordinator Kristen

Farmer.

3) I do not approve of the Council's treatment of the paid staff members of the OHS.

Although I do not want my name associated with the OHS National Council, I will continue to be a loyal supporter and member of the OHS.

**Mary Gifford**

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# A “Dutch Treat” in the Deep South

BY JAMES H. COOK

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Most organists do not think of the American southeast as a hub of organ-related activity, nor do they consider it the home of pilgrimage instruments. In fact, however, two instruments in Birmingham, Alabama are worth a visit, though for different reasons. One of them is especially important to anyone whose interest lies in organs of the late eighteenth or early nineteenth century.<sup>1</sup> Neither its builder nor its date has been accurately determined, but this organ was built in Holland at some time around 1790 or shortly thereafter, and it is now in a private apartment in the heart of the Old South.<sup>2</sup> Not only is the organ itself both beautiful to see and a joy to hear, the story of its journey from Amsterdam to Birmingham is a fascinating tale, one whose telling makes the instrument even more enjoyable to visit.

The story begins in 1936 in Amsterdam, when the current owner was a young nobleman, the Baron Hendrik van Tuyll van Serooskerken.<sup>3</sup> In his own words, his was the childhood of a “Victorian gentleman”, a childhood that was more than comfortable by modern American standards and one that included piano lessons beginning at the age of six. Even though he was attracted to the organ and didn’t like to play the piano, as a child he was not allowed to study organ. He played his first church service (on the piano) at the age of fourteen, in his grandmother’s church, although she was not present for his debut. Activities of this sort were beneath his station, in her opinion, and even when she was present, she would never acknowledge that he had actually performed in public. When van Tuyll was seventeen years old, Stoffel van Viegen—organist of the Dom church in Utrecht—became his organ teacher, and his earlier limitation to piano practice and technique turned to his advantage. Van Viegen believed that one couldn’t play the organ well until he or she could play Chopin, and his strong piano training made the transfer to the organ relatively easy for van Tuyll.

In 1935, even as the Nazi influence was being felt in nearby areas, van Tuyll entered the University of Utrecht and began a gentlemanly curriculum that concentrated on religion and philosophy—and organ lessons. In the second year of his university studies, van Tuyll visited the auction house of Mak van Waay and bought an antique house organ. Even though its working parts were in disrepair, van Tuyll couldn’t resist it, so he paid 90 guilders for the instrument, at the time the equivalent of approximately \$30.00 (U.S.). Repairs were made by the van der Ouw firm and the instrument put in working order, but this was only the beginning of the story of its long journey to Alabama.

Throughout the remainder of the 1930s and even during the conflicts of the early 1940s, the organ was safe in the family home, largely because such instruments were not highly valued at the time. During the war, and for the years immediately following the



*Figure 1*

conflict, the restored organ remained in van Tuyll’s mother’s house. After World War II, when his university studies could continue safely, in 1947 van Tuyll received his Ph.D. from the University of Utrecht. He soon moved to England, where, after seminary studies in Sussex, in 1952 he was ordained a deacon in the Church of England. The organ went with him to England and returned with him to Holland at the completion of his seminary studies.

Following a tumultuous ten-year period in Holland, serving part of that time as a pastor in the Dutch Reformed Church, in 1962

Dr. van Tuyl moved with his family to Toronto. There he joined the faculty of the University of Toronto, and had the organ erected in the Royal Conservatory. In 1966, he moved again, this time to the small town of Montevallo, some thirty miles south of Birmingham, Alabama, where he joined the faculty of philosophy and religion of the University of Montevallo. A respected member of the faculty, he remained there, with the organ in his home, until his retirement in 1980, when he and his wife moved into a comfortable apartment in a Birmingham suburb. After some repairs by a local technician—the first since 1936—the organ was erected in his apartment, and there it remains, a tribute both to the organ builder's art and to the perseverance of its present owner.



Figure II

Generally speaking, the organ is a secretary organ, so called because of the design of the case, a writing desk with separate upper and lower sections. Specifically, this case was designed as a *secrétaire en abbatants* in the Louis XVI style, with what appear to be drawers below and a cover for the upper section that would fold down to become a writing surface. The photograph in Figure I also shows some of the details in the elegant angled corner decoration and inlay figures in the mahogany veneer. From its outward appearance, then, the organ appears to be a *secrétaire* built in

Holland during the period from 1790 until around 1815, when the Louis XVI style was in vogue. However, the upper panel can be removed and a hinged keyboard lowered to a position where its keys can engage the sticker action of a small organ, as seen in Figures II and III. Given the appearance of its case, then, it is possible that the organ was built at some time during the twenty-five year period of the style's popularity.

Apart from the case, the organ itself can be considered typical of small Dutch house organs built at any time from approximately 1790 through the end of the nineteenth century.<sup>4</sup> Unfortunately there is no indication—a nameplate or a builder's signature, for example—of a more precise origin for the instrument. The records of the auction house—now Sotheby's of Amsterdam—are no longer extant, and there are no other records that speak to the organ's history before 1936.<sup>5</sup> The only way to determine the probable origin of the organ is to consider its details and their comparison to similar instruments whose builders and dates are known.

The manual compass is C-f<sup>7</sup>, 54 notes, a range that is consistent with other Dutch house organs from the middle of the eighteenth century through the late nineteenth century. The stoplist, the details of which appear in Table I, is also similar to that of many other small Dutch instruments. Each of the three full-compass ranks is divided into treble and bass stops between *b* and *c'*; again, a characteristic of practically all Dutch house organs. The wind was originally provided by a single-rise bellows located in the lowermost position of the instrument. Although an electric blower has been added to the organ, the original bellows is still present, now acting as a reservoir. The original pedal that operated the bellows, which was still a part of the organ while it was in Toronto, is now missing. At the time of this writing (August, 2004) the leather on the bellows/reservoir has deteriorated and needs to be replaced, and for that reason, it is impossible to determine the original wind pressure or even the pressure as it was set when the blower was added. Because of the almost universal appearance in Dutch house organs, there is little in any of these characteristics that can point to a specific builder or time of origin.

Another typical feature is the placement of the windchest directly above the bellows, below the level of the hinged keyboard. When it is lowered into place for playing, the keyboard fits over the top of stickers that extend directly down to the pallet box. The chest itself is channeled, and the off-set basses of the 8' Holpipp are not tubed off as they would have been in instruments of this size built in France or Germany. Numbers eight through twelve of the 8' stop are placed horizontally at the top of the case, though, and their wind is conducted from the chest through a channeled wooden trunk that terminates in a secondary, horizontal toeboard.

Although the general characteristics of the pipes themselves are again typical of the period, some of them have distinctive qualities. Both the 8' Holpipp and the 4' Fluit are made of quarter-sawn oak, even though most wood pipes by Dutch builders were made largely of less noble wood with oak only on the fronts. Pipes below middle *c* on these two ranks are stopped, while all smaller wooden pipes are actually wooden chimney flutes, each one being fitted with a shaped, pierced wooden stopper. The twelve smallest pipes of the 4' Fluit are open wood with metal tuning flaps. Two unusual features of the wood pipes are important, even though they point to different decades as possible times for the origin of the instrument. The first is found in the twelve largest pipes of the Holpipp, where each face is held in place by three pins that can be rotated to the side. This feature is common only in Dutch instru-

ments of the period around 1840<sup>6</sup>, certainly a possible date for the instrument if not for the style of the case. On the other hand, the first 24 pipes of the Holpijp have stoppers with chamfered and beveled octagonal handles, a characteristic of instruments built by Johannes Pieter Künckel (1750-1815).<sup>7</sup>

The metal pipes are also typical of Dutch pipework of the period around 1800, although tuning slides have been added to most of them. As is often the case with such widely-traveled instruments, some have been damaged through careless handling in the past, but on the whole they are in good condition and speak well. The only exceptional metal pipe is middle *c* of the Prestant, the first pipe in that rank, because ears have been added (somewhat inexpertly) at some point in the past. Although it is possible that the pipe is a replacement for the original, it is also possible that the pipe is original to the organ and has merely been altered. Certainly the scratched pitch designation on the face of middle *c* is similar if not identical to the style found on all the other metal pipes.

Some of the most interesting details of the instrument's pipework are in the scaling, mouth width, and cut-ups of the two registers of metal pipes. Table I gives dimensions of selected pipes, and the first thing to notice is the relatively small scale of the lower pipes in both the Prestant and the Octaaf. Given the instrument's original use in an intimate setting, this seems appropriate. However, the scale of each of these ranks is considerably wider in the treble than it is in the bass, a fact particularly evident when the dimensions are compared to the Normalmensur scale. Gierveld gives detailed measurements of the pipework of sixteen *huisorgels*, including the diameters, mouth width and cut-up at each *c* (notes 1, 13, 25, 37 and 49) of each rank.<sup>8</sup> A comparison of the characteristics of the organ in Birmingham to those of the examples in Gierveld shows the closest correspondence in scale to be between this instrument and one built in Amsterdam in 1804 by Johan Arnold Vool. That organ is in the Flentrop collection of Dutch organs and is apparently the only *huisorgel* known to have been built by J. A. Vool, the younger nephew of the more well-known—and more prolific—Jan Jacob Vool.<sup>9</sup> A photograph of the organ was included in a monograph by Gierveld translated by John Fesperman as *The Flentrop Collection of Antique Dutch Chamber Organs*.<sup>10</sup> That photograph shows a case that in its closed state is remarkably similar to Dr. Van Tuyll's organ, differing primarily in having *jalousie* doors instead of a solid panel in the upper section.



*Figure III*

In their angled corners, fine veneer work, and even in their dimensions, the two instruments have cases that are practically identical.<sup>11</sup> The stoplists are also the same, and the compass, keyboards, windchests and sticker actions of the two organs, while of the same general types found on many other instruments, appear to also be remarkably similar in their details. According to the Dutch organ builder Henk Ven Eeken, even the carved wooden chimneys on most of the wooden flutes have a shape that is reminiscent of the work of the elder organ builder Jan Jacob Vool.<sup>12</sup>

TABLE I: STOPLIST AND PIPE CHARACTERISTICS

Stop	Range	Construction		C	c	c'	c''	c'''
Holpijp	B/T	Wood; 1-24 stopped, 13-54 wood Rohrflöte.	W	71	52	31	20	13.5
			D	88	59	39	26	16
			C	24	15	8	6	3
Fluit	B/T	Wood; 1-12 stopped, 13-42 wood Rohrflöte, 43-54 open	W	47	31	19.5	13.5	.10
			D	61.5	38	26	15.5	12.5
			C	13.5	8	4.5	1.5	X
Oktaaf	B/T	Open Metal	d	42	25	18	12.5	8
			M	31	21.5	13	8	4
			C	8	4	3	1.5	1
Prestant	T	Open Metal	d		42	27	18.5	
			M		29	22	13	
			C		8	4.5	3.5	
Ventiel								

**Key:**  
**B** Bass (Notes 1-24)  
**W** Width, inside (mm.)  
**M** Mouth width (mm.)  
**T** Treble (Notes 25-47)  
**D** Depth, inside (mm.)  
**d** Outside Diameter (mm.)  
**C** Cut-up (mm.)

Without further evidence, of course, it is impossible to know who actually built this organ, and further research will no doubt shed further light on the history of the instrument. No one, for example, has searched newspapers of the 1930s for advertisements of sales at Mak van Waay, and it is surely possible that the original estate that owned the organ might be identified in such an advertisement. Another unexplored avenue for research is the search for records of the van der Ouw firm for any information written down during the restoration process. Based on characteristics found in the organ itself, however, it is not unreasonable to suggest that Dr. van Tuyl's organ was built in Amsterdam at some time before the deaths of the two organ-builders Vool: Johan Arnold (1770/1-1810) and Jan Jacob (1753-1819). After a century or so of service in a private home, through neglect, changes of fashion, or perhaps even some family tragedy, the organ—no longer a serviceable instrument but still a beautiful piece of furniture—was offered for sale in 1936. Then it began its long journey which eventually brought it to Alabama.

For several years I have enjoyed taking small groups of students to see and play this interesting organ, not so much that they might inspect it and learn something from its appearance or working parts, but so that they might hear it. Its sound, even with the leaking reservoir, is quite remarkable. In some respects it resembles the sound of some of the small instruments built by Jardine around the middle of the nineteenth century and still in service in nearby rural areas. The two flutes, however, are brighter and clearer than those found in American instruments of that period, and they have a property that reminds me of north German organs from the early eighteenth century. The future of this beautiful instrument is in doubt, but for the time being, it will continue to offer to those who hear it, echoes of the sound of our common European past.



James Cook, Ph.D., is College Organist and Professor of Music at Birmingham-Southern College, where he teaches organ students and music history classes. His on-line tutorial "Organ History" was developed for use by his students and has become widely used both in

this country and abroad. He also has a site that contains more photographs and short recordings of the Dutch organ described in this article. Both may be reached through his home page at: <<http://panther.bsc.edu/~jhcook>>.

NOTES

- 1 The other unique instrument in Birmingham stands at the opposite end of the continuum of house organs, being an electro-mechanical organ of almost 200 ranks of pipes, also located in a private residence.
- 2 The owner was told by a technician some years ago that the date 1786 was inscribed inside one of the pipes. An examination I made with the assistance of Mark W. Hayes of Hayes Pipe Organ Service revealed no such date in any of the pipes. A recent article by Martin Balz ("Eine niederländische Sekretär-Orgel von 1786 in den USA." *Ars Organi*, Vol. 51 No. 4, December 2003, pp. 257-258) repeats the 1786 date, but the author has never seen the instrument and was merely repeating information he had received from the owner.
- 3 The summary of the last 60 years of the history of this organ is based on interviews conducted with the owner during the fall of 2002 and the spring of 2003.
- 4 Gierveld, Arend Jan. *Het Nederlandse huisorgel in de 17de en 18de eeuw. [The Dutch Chamber Organ in the Seventeenth and Eighteenth Centuries.]* (Utrecht, Vereniging voor Nederlandse Muziekgeschiedenis, 1977). The English summary, pp. 370-375, is succinct, but the details of both specific instruments and individual builders given in the body of the book are indispensable in developing an understanding of the rich history of these organs.
- 5 Personal communication from Sotheby's indicates that all records have been destroyed.
- 6 Personal communication from the Dutch organ builder Hank van Eeken, October, 2003.
- 7 Gierveld, *Het Nederlandse huisorgel*, p. 195.
- 8 Gierveld, *Het Nederlandse huisorgel*, Appendix IV, pp. 438-471.
- 9 Gierveld, *Het Nederlandse huisorgel*, pp. 303-304.
- 10 Gierveld, Dr. Arend Jan. *Antieke Nederlandse Huisorgels uit het bezit van Dirk Andries Flentrop*. Trans. John Fesperman as *The Flentrop Collection of Antique Dutch Chamber Organs*. (Unpublished typescript, 1981).
- 11 Gierveld-Fesperman, *The Flentrop Collection*, pp. 39-40.
- 12 Personal communication, October, 2003.

# JUSTIN HARTZ

concert organist



568A Thrush Court  
Yardley, PA 19067  
(215) 321-6385  
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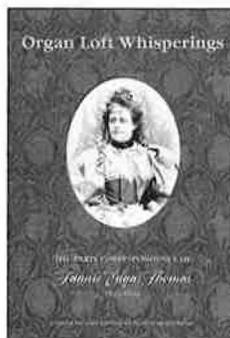
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## book review

BY JAMES L. WALLMAN



*Organ Loft Whisperings: The Paris Correspondence of Fannie Edgar Thomas to The Musical Courier, New York, 1893-1894*, 211 pp., ill. Compiled and edited with a preface by Agnes Armstrong. Altamont, N.Y.: Sticut tuum Productions, 2003. ISBN 0-9747338-0-6. \$36.95 (OHS member), \$39.95 (non-member). Available from the Organ Historical Society, Box 26811, Richmond, VA 23261 < www.ohscatalog.com >.

**O**rgan Loft Whisperings collects thirty-three columns appearing under that heading in *The Musical Courier*, a weekly musical periodical with international ambitions published in New York. The articles are by an American writer about whom little is known, Fannie Edgar Thomas (1870-?), and they offer a fascinating glimpse into the organists and church music of Paris in the last decade of the nineteenth century. Among the organists profiled by Miss Thomas are Alexandre Guilmant, Charles-Marie Widor, Théodore Dubois, Gabriel Pierné, Eugène Gigout, and Léon Boëllmann. Also mentioned are many lesser organists, other church musicians, and all of the important Parisian churches. Miss Thomas describes Widor this way (p. 39):

His coloring is brown. It is a long face, the features regularly divided, even with an unusually high brow, and a strong, straight nose. The head is pleasingly shaped; the hair upon it slight and fine and brown. The mouth is firm, neither stern nor smiling, and not covered by the stiff looking mustache that is without French point or turn. The eyes are large, round, brown, clear and inquiring, full of a changing expression that is very interesting to watch. The slender fingers have that slight turn upward at the point indicating the musician, and he has a very slight lip.

Obviously, this passage is typical of 1893, not 2005, but that only adds to the charm and authenticity of *Organ Loft Whisperings*.

Miss Thomas is a perceptive observer of the Parisian church music scene, which is not to say that she is always infallible. For example, in some of her earliest dispatches she writes about hearing "The Planchon" at services, a phonetic rendering of the French "plein chant" (plainchant). Her language skills must have improved during her time in Paris. She is especially struck by the excellent training of French musicians, particularly organists, and advocates a similar system for the New World. At times Miss Thomas strays from the organ loft to offer comments on the wider musical scene in Paris, but such digressions only highlight how closely related church music and concert life were in that time and place.

*Organ Loft Whisperings* transports the modern reader back to the choir lofts of late nineteenth-century Paris. Editorial help from Agnes Armstrong is more than adequate without getting in the way of what Miss Thomas has to say about church music in Paris. A nice preface gives the necessary background on Miss Thomas and a few footnotes assist the reader throughout the thirty-three chapters, but the "Glossary of Names" with about 500 entries is the most useful tool in explaining who is who. This book is highly recommended for all those interested in French organists and church music.



***Friendly Amendments*, Grant S. Peters, trumpet, and Charles W. Ore, organ.  
Available online at TAP Music Sales and Sheet Music Service.**

**F***riendly Amendments*, a new release on compact disc of music for trumpet and organ by American composers, represents a compilation of work by a remarkably close group of performers and composers. Throughout the disc, there is a special sense of cohesiveness and collaboration among all forces present. Robert Frank, professor of composition and theory at Southern Methodist University; Charles Ore, professor emeritus at Concordia University; Michael Murray, professor of music at Southwest Missouri State University; and John Prescott, also a professor of music at Southwest Missouri State University, are nationally known composers whose works are aptly essayed through the brilliant work of organist Charles Ore and trumpeter Grant Peters, assisted by fellow trumpeter Rick Bogard. The recording was made at First Plymouth Congregational Church, Lincoln, Nebraska. The featured organ is Schoenstein Opus 126 (1997). Trumpet and organ represent two of the most natural pairings of instruments. These performers continue that tradition with a CD of inspired virtuosity. Yet, one gets the feeling that this is not just a recording that features virtuosity for the sake of virtuosity. There is an unfolding sense of musical community indicative of an ensemble wherein everyone is contributing to the common good. It is a good wake-up call for those who are mired in tradition. *Friendly Amendments* is a reminder that there has been some strong writing for this combination in more recent times.

The collection begins with Robert Frank's "Liturgical Impressions" (1986). The work is cast in three movements — Introit, Sanctus, and Gloria. The first movement, Introit, is described in the accompanying notes as opening "with a majestic, formal invocation via a 12-tone row in the trumpet, which warms into flowing melodies when joined by the glowing sonorities of the organ's chorale." The quiet second movement, Sanctus, contains powerful images of the holy flames above the Ark of the Covenant with special emphasis given to the word "holy." The third movement, Gloria, presents moments of joyful praise leading into the climactic section where themes from all three movements are combined. Frank's music is permeated with numerous images of sound, all blending into a coherent whole. The technical prowess of both Peters and Ore, as well as their collaborative sense of expression, makes this performance exhilarating.

Ore's "The Seventh Trumpet", inspired by Revelation 11:15-19, is a reworking of an earlier work for solo organ. Described in the liner notes as being cast "in ritornello form," the piece is an effective rendering of lightening, rumblings, peals of thunder, earthquakes, and hailstorms. Peters and Ore portray these verses dramatically with virtuosic performances grounded in an understanding of the theological underpinnings of the subject. This work is a natural complement to the previous "Liturgical Impressions." With the blowing of the seventh trumpet, a heavenly chorus is unleashed proclaiming the universal sovereignty of God. Fear gives way to celebration as the setting shifts from earth to the heavenly throne room. The joy

permeating the piece is reminiscent of the joyful praise found in "Liturgical Impressions." The clarity of the writing style and the high performance level make this work a valuable addition to a body of music that might be described as "apocalyptic" music.

Compositions often mirror current events, providing moments for probing, philosophical reflection. Such is the case with Michael Murray's *What is it For?* This work received its world premiere performance on April 30, 2003 in Ellis Recital Hall on the campus of Southwest Missouri State University. While written as a reaction to a specific event, it offers a deeper glimpse at questions that traverse the ages. The work explores the idea of conflict and the impact that conflict can have on society. As described in the accompanying notes, trumpet and organ are set at odds with each other from the very beginning — never quite reaching agreement. Such themes as the loss of youth, optimism, innocence, and ideals are explored throughout the composition. The work comes to a pessimistic conclusion with no resolution of the conflict occurring. This composition is not for the passive listener. It demands engagement with extramusical concerns. The language is disturbing at times, but never ceases to be interesting and engaging.

John Prescott's *Toccata and Fugues* was composed in 1999 for the Centennial Convention of the National Federation of Music Clubs in St. Louis, Missouri, and was premiered in St. Louis Cathedral. The liner notes mention that "Fugues" in the title actually refer to the concept of psychogenic fugues where patients set out on a new life for months or years without any memory of the lives they have left behind. According to the notes, the trumpets in the work seemingly play musical fragments that have nothing to do with the organ toccata. However, all forces appear to join together at the end. Grant Peters is ably assisted by fellow trumpeter Rick Bogard, professor of music at the University of Texas at Arlington. Solid construction, imaginative thought, and clear musical insight mark this exciting piece.

The disc concludes with an outstanding offering of joy in worship with Charles Ore's "What a Friend We Have in Jesus." Described in the liner notes as being cast in the revival and gospel style of the late 19th and early 20th centuries, the work offers a delightful alternative to normal renderings of the tune "Converse." Published by Concordia Publishing House in *11 Compositions for Organ Set VII*, the work is meant, by the composer, to be played in the spirit of "just having fun." Chromatic scales, occasional parallel chords, ostinato patterns reminiscent of boogie woogie piano style, and various transformations of the tune combine in a spirit of exhilaration that should uplift the spirits of any gathering. Ore is one of America's finest organists. His improvisational skill is a spark that keeps the tradition of J. S. Bach alive. This work is to be commended as a wonderful "amendment" to organ literature.

*Friendly Amendments* offers a remarkable selection of new music for trumpet and organ and is highly recommended. It is hoped that this recording of *Friendly Amendments* represents only a beginning for the team of Grant Peters and Charles Ore.



# obituary

**Donald B. Austin** passed away on September 17 from complications of emphysema. He was 71 years old at the time of his death. Born in Hartford, Connecticut on March 27, 1933, he was the son of the late F. Basil Austin and Mary Taylor Austin.

His education as an organ builder began at an early age; as a young boy he often spent Saturdays and school holidays with his father at the Austin factory. In 1950 he began working at the factory during weekends and afternoons.

During the Korean conflict he served in the armed forces. Returning then to Hartford, he worked full time at the Austin factory while studying business administration at the University of Connecticut. In time, he worked in every department of the organ firm except the pipe shop.

His advancement to the administration of Austin Organs, Inc. began in 1968, when he was appointed vice president and treasurer of

the firm. When his father retired in 1973, he advanced to the position of president. In 1990 he succeeded F. Basil Austin as chairman of the Board of Directors.

Donald Austin announced his own partial retirement in 1994, although he still participated in policy decisions and the general direction of the company. Five years later he retired as the Austin firm's president, and that position was assumed by his daughter, Kimberlee Austin. He continued to serve as chairman of the Board of Directors until his death. Donald Austin had a prodigious command of all aspects of organ building, and he was proud of the contributions his family had made to the history of American organs. Throughout his career Donald Austin followed in the footsteps not only of his father, Frederic Basil Austin (1903-1990), but also those of an earlier generation. His great-uncles, John T. Austin (1869-1948) and Basil G. Austin (1874-1958), founded the original family firm,

the Austin Organ Company.

In addition to his career as an organ builder, Austin had a long association with the Bloomfield Central Fire District. He joined the fire department in 1951 and rose from the position of private to that of captain. He also served as treasurer and commissioner of the Bloomfield Central Fire District.

He is survived by his wife, Marilyn Austin, his daughters Sheryl Morales and Kimberlee Austin, three grandchildren, two nephews, and a niece. Funeral services were held September 21 in Old St. Andrew's Church, Bloomfield, Connecticut, and burial was in Old St. Andrew's Cemetery. Memorial donations may be made to Our Companions Animal Shelter, P.O. Box 673, Bloomfield, CT 06002, or to the Old St. Andrew's Church Endowment for Organ Maintenance, 59 Tariffville Road, Bloomfield, CT 06002.

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## GRAND ODELL ORGAN TO UNDERGO RESTORATION

Thanks to the efforts and cooperation of Father Charles Krauss and organist Donald Barnum, the J. H. & C. S. Odell Company of East Hampton, Connecticut, has signed a contract for the first phase of restorative work for the rare, three-manual, 36-rank Odell pipe organ at the Church of Saint Charles Borromeo in Brooklyn Heights, New York. Odell's Opus 178 has faithfully served the parish since 1880. The organ is used weekly and retains most of its original action. It is the only extant three-manual mechanical action instrument built by J. H. & C. S. Odell to be found within the five boroughs of New York City. The organ is mentioned in Orpha Ochse's *The History of the Organ in the United States*, as well as in Craig Whitney's recently published book *All the Stops*.

### Specification

<b>GREAT:</b>	58 notes
Double Open Diapason	16'
Open Diapason	8'
Clarionet Flute	8'
Gamba	8'
Principal	4'
Harmonic Flute	4'
Twelfth	3'
Fifteenth	2'
Mixture	III
Trumpet	8'

<b>SWELL:</b>	58 notes
Bourdon	16'
Open Diapason	8'
Stopped Diapason	8'
Salicional	8'
Fugara	4'
Flauto Traverso	4'
Flageolet	2'
Cornet	III
Cornopean	8'
Oboe	8'
Tremulant	

<b>SOLO:</b>	58 notes (lowest manual)
Open Diapason	8'
Melodia	8'
Keraulophon	8'
Dulciana	8'
Flute d'Amour	4'
Piccolo	2'
Tuba Cornet	8'
Clarionet TC	8'

<b>PEDAL:</b>	30 notes
Open Diapason	16'
Bourdon	16'
Violoncello	8'
Trombone	16'
Unison Couplers	
Swell to Great Reversible piston	

### PEDAL ACCESSORIES:

Swell Piano
Swell Forte
Great Piano
Great Forte
Great to Pedal Reversible
Swell Crescendo Lever

The Odell website is found at [www.odellorgans.com](http://www.odellorgans.com)

## NOACK TO RESTORE HISTORIC KOEHNKEN AND COMPANY ORGAN

The Noack Organ Company of Georgetown, Massachusetts has been awarded the contract for a complete restoration of the historic 1866 Koehnken and Company organ in the Plum Street Temple, Cincinnati, Ohio. The Temple's three-manual Koehnken organ is the last large instrument by this Cincinnati builder to survive in near-original condition and represents a monument of mid-nineteenth century organ building. The projected date for completion of the project is September of 2005.

The Noack Organ Company website is found at: [www.noackorgan.com](http://www.noackorgan.com)

### Specification

<b>GREAT:</b>	54 notes (middle manual)
Principal	16'
Principal	8'
Melodia	8'
Gedackt	8'
Flauto	8'
Viola di Gamba	8'
Quint	5 1/3'
Octav	4'
Nachthorn	4'
Quinte	2 2/3'
Wald Floete	2'
Cornet V	5 1/3'
Sesquialtera III	1 3/5'
Trompete	8'
(1949 Casavant, to be replaced)	

<b>SWELL:</b>	54 notes (upper manual)
Bourdon	16'
Principal	8'
Gedackt	8'
Violine	8'
Salicional	8'
Octav	4'
Rohrfloete	4'
Piccolo	2'
Cornet	III
Clarionet	8'

<b>CHOIR:</b>	54 notes (lower manual)
Hohlfloete	16'
Principal	8'
Fugara	8'
Gedackt	8'
Octav	4'
Flauto	4'
Oboe	8'

<b>PEDAL:</b>	25 notes
Subbass	16'
Bourdon	16'
Violoncello	8'
Octav	4'
Posaune	16'
Trompete	8'
(1949 Casavant, to be replaced)	
Bassethorn	4'
(1949 Casavant, to be replaced)	

### COUPLERS:

Swell to Manual
Choir to Manual
Manual to Pedal

### PEDAL MOVEMENTS:

Manual Forte
Manual Piano
Pedal Forte
Pedal Piano

Hitch-down Swell pedal  
Detached, reversed keydesk

The Noack Organ Company website is found at [www.noackorgan.com](http://www.noackorgan.com)

## TENNESSEE CHURCH ACQUIRES BARCKHOFF ORGAN

B. Rule and Company of Knoxville, Tennessee has been engaged to move, rebuild and enlarge a circa 1890 Carl Barckhoff organ for Kern Methodist Church, Oak Ridge, Tennessee. Rule and volunteers from the Kern church recently removed the two-manual, 14-rank organ from the former St. Paul Lutheran Church in Kingston, New York, where it had been installed in 1928 by Theodore Beregh and Son. At that time, the case was badly damaged. It will be rebuilt for its new home in Oak Ridge. Markings found within the organ, appear to indicate that the Barckhoff was originally installed in a church in New Paltz, New York. The organ will be enlarged to 22 stops for the Tennessee church, retaining most of the original pipework.

### Present Specification

<b>GREAT:</b>	58 notes
Open Diapason	8'
Melodia	8'
Dulciana	8'
Principal	4'
Flute d'Amour	4'

<b>SWELL:</b>	58 notes
Bourdon TC	16'
Violin Diapason	8'
Stopped Diapason	8'
Salicional	8'
Flute Harmonic	4'

Gemshorn	4'
Flageolet	2'
Oboe/Bassoon	8'
Tremolo	

<b>PEDAL:</b>	27 notes
Bourdon	16'

**COUPLERS:**  
(by thumb pistons)  
Swell to Great  
Swell to Pedal  
Great to Pedal

In the proposed new stoplist, the Swell will remain the same. A new Mixture will replace the Great 4' Flute and a Trumpet will be added. Additions to the Pedal division will include an 8' Principal, 8' Gedeckt, 4' Choral Bass, 16' Trombone and an 8' Trumpet.

### 1880 FELGEMAKER TRACKER IS SAVED

Haven United Methodist Church, Haven, Kansas, has signed a contract with B. Rule and Company to restore an A. B. Felgemaker tracker for their church. The organ, built about 1880, was installed in the Dayton, Ohio church about 1900, after the Lutherans sold their building to a German Baptist congregation. The church, owned by a Pentecostal group for many years before closing its doors, has now been converted to a private residence. Neglected for some 75 years, the Felgemaker pipework is in pristine condition. Rule will restore the organ case, altered perhaps at the time it was relocated. A new bass octave of pipes will be added to the present Tenor-C Trumpet.

#### Specification

<b>MANUAL:</b>	61 notes
Bourdon TC	16'
Open Diapason	8'
Melodia	8'
Dulciana	8'
Common Bass	8'
Octave	4'

Flute d'Amour	4'
Fifteenth	2'
Trumpet	8'
Tremolo	

<b>PEDAL:</b>	27 notes
Bourdon	16'

**COUPLER:**  
Manual to Pedal

### HOOK AND HASTINGS ORGAN LOOKS FOR A NEW HOME

B. Rule and Company, Knoxville, Tennessee rescued an 1880 Hook and Hastings tracker from Patten Chapel at the University of Tennessee in Chattanooga. Built as Opus 976, the two-manual, ten rank organ was originally built for the First Congregational Church in Keokuk, Iowa. It was disassembled, possibly by the Hinners Organ Company, about 1900 and shipped to the Rev. I. D. Steele at the Third Presbyterian Church in Chattanooga. It was eventually installed about 1920 in a tiny, unheated room in the bell tower of Patten Chapel. The façade pipes were stood on the floor and the case dismantled in order to fit the organ into the tower room. Most of the case pieces have been recovered and are considered reusable. The Hook and Hastings is now in storage and is being offered for sale. B. Rule and Company welcomes inquiries on this instrument.

#### Specification

<b>GREAT:</b>	58 notes
Open Diapason	8'
Melodia	8'
Dulciana TC	8'
Unison Bass	8'
Octave	4'
Fifteenth	2'
<b>SWELL:</b>	58 notes
Stopped Diapason	8'
Viola TC	8'
Unison Bass	8'

Harmonic Flute	4'
Oboe	8'
Tremolo	

<b>PEDAL:</b>	27 notes
Bourdon	16'

**COUPLERS:**  
Swell to Great  
Swell to Pedal  
Great to Pedal

The B. Rule website is found at < [www.esper.com/organbuilder](http://www.esper.com/organbuilder) >

### SANDUSKY, OHIO CHURCH CLOSES

Calvary Episcopal Church of Sandusky, Ohio, closed its doors on Easter Sunday, 2004. The fate of their pristine 1865 E. L. Holbrook organ, much loved by the congregation, is unknown at this time. The organ was originally built for Grace Episcopal Church in Sandusky and dedicated on August 9, 1865 in a recital played by the builder. A three-manual Johnson tracker instrument replaced the organ in 1893. The Holbrook then was given to one of Grace Church's contributors, who in turn gave it to Calvary Church. In 1900, when the Calvary congregation moved into its present building, the organ was relocated for a second time. By 1965, the organ was in such a state of disrepair that most of it did not function.

Calvary Church engaged John Leek of Oberlin, Ohio, to rebuild the 31-rank organ in three stages. Four new bellows were installed while the windchests were fitted with slider seals and exhaust valves. A new 30-note concave pedalboard was installed and the keyboards were repaired. Much of the action was renewed by Leek and new casework was built to house the organ. At the time of the rebuilding (1965-68), the Swell manual's 16' Bourdon was placed in storage and is believed to be extant.

#### Present Specification

<b>GREAT:</b>	56 notes
Principal	16'
(bottom octave stopped wood)	
Prestant (17 in case)	8'
Gedeckt	8'
Dulciana	8'
Octave	4'
Waldflöte	4'
Quint	2 2/3'
Super Octave	2'
Tierce (new)	1 3/5'
Super Quint	1 1/3'
(from old Keraulophon)	
Mixture (new)	IV
Trompette (new)	8'
Krummhorn (new)	8'

<b>SWELL:</b>	56 notes
Bourdon (in storage)	16'
Principal	8'
Bourdon	8'
Viola da Gamba	8'
Voix Celeste	8'
(old 4' Violina)	
Octave	4'
Hohlflöte	4'
(old Great 8' Clarabella)	
Quint	2 2/3'
Doublette	2'
Flageolet (new)	1'
Scharff (new)	III
Hautboy	8'
(bottom octave by Roosevelt)	
Tremolo (prepared for)	

<b>PEDAL:</b>	30 notes
Contrebass (25 pipes)	16'

### A FELGEMAKER'S FATE IS UNCERTAIN

The oldest organ in Springfield, Missouri, was removed from its home during August, 2004 and is presently in storage. Later this year, a new Casavant organ will replace the 1910 A. B. Felgemaker organ in St. Agnes Roman Catholic Cathedral. In an attempt to keep the organ from being dispersed for parts, a new home is sought for this tubular-pneumatic organ. Opus 1067 is essentially in original mechanical condition and in need of total restoration or rebuilding. The pipework, in

*E. G. & G. Hook's Opus 171  
Jamaica Plain, Massachusetts 1854*

good condition and housed within the spacious casework, could form the basis of a new instrument. The façade pipes, originally stenciled, have been repainted many times. For further information regarding this instrument, please contact Timothy Daniel Hancock by e-mail at < dhancock@brpae.com > or telephone: 417-862-6272.

**Specification**

<b>GREAT:</b>	61 notes
Open Diapason	8'
Melodia	8'
Dulciana	8'
Octave	4'
Flute d'Amour	4'
<b>SWELL:</b>	61 notes
Violin Diapason	8'
Stopped Diapason	8'
Salicional	8'
Aeoline	4'
Oboe (labial)	8'
Tremulant	
<b>PEDAL:</b>	30 notes
Bourdon	16'

**COUPLERS:**

Swell to Great 16-8-4  
Swell to Pedal  
Great to Pedal  
All Couplers Off

**PEDAL MOVEMENTS:**

Great to Pedal reversible  
Swell Piano  
Swell Forte  
Great Piano  
Great Forte

**HELPING HISTORIC HOOK ORGAN**

A benefit concert by organist Peter Sykes on November 19, 2004, at First Unitarian-Universalist Church, Jamaica Plain, Massachusetts, was planned to aid the Organ Restoration Fund for the 1854 E. G & G Hook organ, Opus 171. The organ's ensemble is known for its sense of completeness, thanks to its fine Pedal Possaune. This Hook organ was made familiar by Thomas Murray's 1974 recording of the Mendelssohn sonatas. Maintained for years by



Richard Lahaise of Henri Lahaise and Son, the organ has been evaluated by a group from the Boston AGO chapter, which recommended that a thorough restoration be undertaken. To that end, the church has begun fundraising efforts, with the production and sale of a CD featuring the First Church choir and Sykes' concert. Additional fundraising and grant application efforts are planned, as the costs for this restoration work are estimated to be approximately \$250,000. For information or to contribute to the Organ Fund, please call Betsy McDowell of First Church at: (617) 327-6018.

**Specification**

<b>GREAT:</b>	
Grand Open Diapason	16'
Open Diapason	8'
Melodia Treble	8'
Std. Diapason Bass	8'
Gamba	8'
Principal	4'
Twelfth	2 2/3'
Fifteenth	2'
Sesquialtera	III
Mixture	II
Trumpet Treble	8'
Trumpet Bass	8'
Clarion	4'
<b>SWELL:</b>	
Bourdon Treble	16'
Bourdon Bass	16'
Open Diapason	8'
Std. Diapason Treble	8'
Std. Diapason Bass	8'
Viol di Gamba	8'
Principal	4'
Mixture	II
Trumpet	8'
Oboe (Hautboy)	8'
Vox Humana (added 1860)	8'
Tremulant	

**CHOIR:**

(added 1860)	
Std. Diapason Treble	8'
Std. Diapason Bass	8'
Clarabella	8'
Dulciana	8'
Viol d'Amour	8'
Principal	4'
Flute	4'
Clarionet	8'

**PEDAL:**

(originally 20 notes, enlarged to 27 notes circa 1890 by G. S. Hutchings)	
Db'l. Open Diapason	16'
Db'l. Dulciana	16'
Bourdon	16'
Violoncello	8'
Possaune	16'

**COUPLERS:**

Swell to Great  
Swell to Choir  
Choir to Great Sub Octaves  
Great to Pedals  
Swell Bass to Pedals  
Choir to Pedals

**PEDAL MOVEMENTS:**

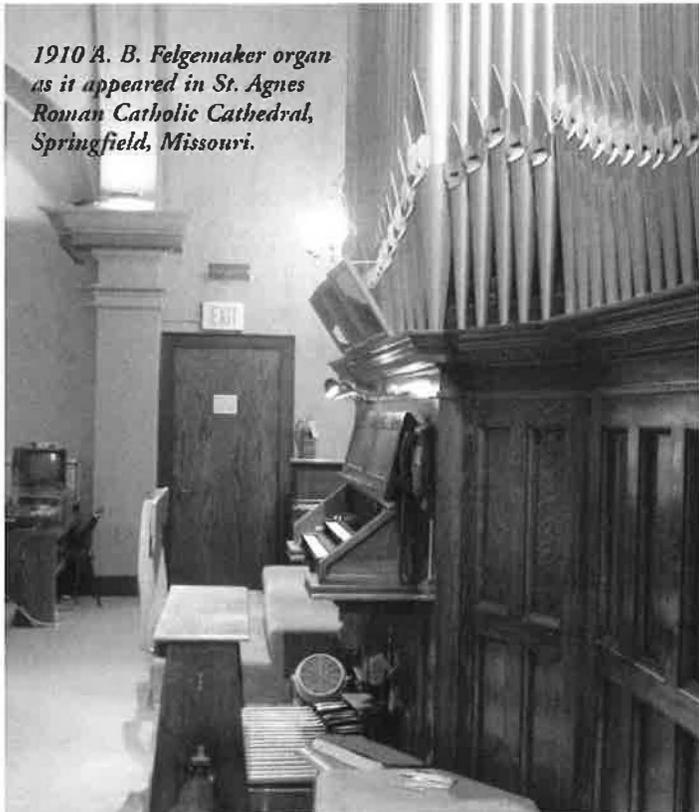
Great Piano  
Great Forte  
Swell Piano  
Swell Forte

**ACCESSORIES:**

Pedal Check  
Bellows Signal  
Balanced Swell Pedal (1890?)

**ESTEY ORGAN MUSEUM ACQUIRES ONE OF ITS OWN**

More than ninety-one years ago, in March of 1913, the regional Estey Organ Company representative in Citronelle, Alabama wrote a brief note to his home office in Brattleboro, Vermont, with



*1910 A. B. Felgemaker organ as it appeared in St. Agnes Roman Catholic Cathedral, Springfield, Missouri.*

The Organ Library of the Boston Chapter, AGO, seeks donations of used and new organ music of all periods for addition to its collection. Books also welcome. Contact [orglib@bu.edu](mailto:orglib@bu.edu)

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**organ update** | CONTINUED

the news that a Baptist church was under construction in Brewton, Alabama and that he would "follow-up this project at the proper time." Brewton is located in southwestern Alabama, about 50 miles north of Pensacola, Florida.

Letters were exchanged with the church for five years, and on June 25, 1918, the Estey representative informed the home office that the church had a budget of \$3,000 to \$4,000 to spend on a pipe organ. In July, the Rev. W.M. Murray wrote: "We will soon be in a position to place an order for an organ." On September 5, 1919, the company submitted specifications and blueprints of an organ for the church with the price tag of \$2,500. The contract for the new organ was signed on October 18, 1919. The organ was shipped to Brewton on September 8, 1920 and arrived in Brewton on September 29, 1920. The instrument was installed by Estey representative G. N. Bucklin.

Eventually, a young organist purchased the Estey, hoping to install it in his church. He went to Alabama and, with the help from a friend, dismantled and loaded it onto a rented truck, then drove it back and put it in storage in Barre, Vermont. When it became apparent that this dream was not to come to fruition, the organ was put up for sale.

In April of 2003, the Estey Organ Museum, located within the original Estey Organ Company complex in Brattleboro, Vermont, purchased this Estey — Opus 1814 — with funds donated

specifically for that purpose. The auditorium where the organ was originally installed is 48 feet by 48 feet and 21 feet high. Its present location, in the Estey Engine House, is about two-thirds the area and similar in height. During the organ's installation at the Museum, it was determined that the instrument is in need of a thorough restoration.

Officials at the Museum are hoping to have the organ ready for their EsteyFest in October of 2005, a cooperative event co-sponsored by the Reed Organ Society, Brattleboro Historical Society and the Estey Organ Museum. For now, the instrument remains set up in the Museum with hopes for a complete restoration in the near future.

**Specification**

**GREAT ORGAN:**

Diapason	8'
Clarabella	8'
Dolce	8'
Principal	4'

**SWELL ORGAN:**

Lieblich Gedeckt	8'
Salicional	8'
Flute D'Amour	4'
Oboe (Tenor C – labial)	8'

**PEDAL ORGAN:**

Bourdon	16'
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The Estey Organ Museum website is found at  
 < [www.esteyorganmuseum.org](http://www.esteyorganmuseum.org) >

*Contributions for this column may be sent electronically to Mr. Warren at [W8047@cs.com](mailto:W8047@cs.com) or by regular mail to OHS headquarters.*

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# Minutes of the National Council Meeting

*Friday, Saturday, and Sunday, March 5-7, 2004, New Orleans, Louisiana*

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

**Call to Order:** The meeting of the National Council of the Organ Historical Society was called to order by President Friesen on Friday, March 5, 2004, at 1:33 p.m., in the Saint Charles Suite of the Avenue Plaza Hotel, 2111 Saint Charles Avenue, New Orleans, Louisiana. A quorum of Council members was established. Present: Michael Friesen (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl, Mary Gifford, Rachelen Lien, Paul Marchesano (arrived 1:34 p.m.), David Barnett (Treasurer), and William Van Pelt (Executive Director). Absent: Malcolm Wechsler.

## Approval of Minutes:

Moved—Marchesano; second—Alcorn-Oppedahl, to approve minutes of the Richmond, Virginia, meeting, held October 17-19, 2003, as circulated by the Secretary and to be published in accordance with Roberts' Rules of Order. Motion passed unanimously.

## REPORTS

**Executive Director:** William Van Pelt. The Executive Director presented a written report. The mailing list for *The Tracker*, volume 48, number 1, stands at 3,655 recipients. A supplemental merchandise catalogue is in preparation. Two European Organ Tours are scheduled for August, one to France, the other to the Netherlands. Jerry D. Morton has officially

retired as of January of 2004, after sixteen years of service to the Society.

**Treasurer:** David Barnett. A written report was submitted by the Treasurer. As of January 31, 2004, there were 3,521 paid memberships. The Millennium Campaign for the Endowment Fund brought a total of \$84,851 over the three years of the campaign. The Endowment Fund now totals approximately \$242,500.

**President's Report:** Michael Friesen. The President presented an oral report. The American Guild of Organists has contacted the President about its intention to convert *Pulling Out All the Stops* to DVD format. James Thomashower, Executive Director of the American Guild of Organists, has worked with President Friesen to develop a policy towards involving the Society in the AGO's Pipe Organ Encounters.

**Vice-President's Report:** Scot Huntington. The Vice-President presented a brief report. He awaits further replies from Council members regarding the Ten-Year Plan.

## COUNCILORS' REPORTS

**Archives:** Allison Alcorn-Oppedahl. Councilor Alcorn-Oppedahl presented a written report. Plans for the 2005 Symposium are in formation. The Archives is in the process of acquiring the records of the former Skinner Organ Company and Æolian-Skinner Organ Company. Also, the records of the organbuilding activities of the late Robert

Noehren are expected to be acquired in the months ahead.

**Conventions:** David Dahl. A written report was submitted by Councilor Dahl. A supplemental report was submitted by Kristin Farmer, Convention Coordinator. Plans for the 2004 Buffalo Convention are in the final stages of preparation. Tentative itineraries for the 2005 Old Colony and 2006 Saratoga Conventions were presented. Model contracts for Convention recitalists and lecturers were presented from the Convention Sourcebook Review Committee.

*The meeting recessed for the day at 6:18 p.m.*

*The meeting reconvened the following morning at 9:29 a.m. in the Library of Saint Matthew United Church of Christ, 1333 South Carrollton Avenue, New Orleans. Present were: Michael Friesen (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, David Dahl (left at 2:40 p.m.), Mary Gifford, Rachelen Lien, Paul Marchesano, Malcolm Wechsler, David Barnett (Treasurer), and William Van Pelt (Executive Director).*

**Moved:** Marchesano; second—Wechsler, that e-mail addresses for OHS Convention registrants be published along with address information on the Convention attendees list. Motion passed, one opposed.

**Education:** Paul Marchesano. A written report was submitted by Councilor Marchesano. The report included a

Checklist of Desired Materials developed by the Historic Organ Citations Committee. There are five applicants for the E. Power Biggs Fellowship for the 2004 National Convention.

**Moved:** Marchesano; second—Schnurr, that National Council adopt the Operating Procedures as submitted by the Historic Organ Citations committee. Motion passed, one opposed.

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

## Organizational Concerns:

Rachelen Lien. Councilor Lien presented a written report. David Scribner has resigned as Chair of the Membership Committee. An Employment Policy Manual Committee has been formed with Rachelen Lien (Chair), Robert Zanca, Linda Fulton, and Michael Friesen.

**Moved:** Gifford; second—Lien, that National Council appoint Malcolm Wechsler as Chair of the Membership Committee. Motion passed unanimously.

*The meeting recessed for luncheon at 12:20 p.m. The meeting reconvened at 2:00 p.m.*

**Moved:** Gifford; second—Huntington, that National Council approve the Amended and Restated By-Laws as revised during the present meeting for presentation to the Membership for approval. Vote by roll call: Alcorn-Oppedahl—yes; Barnett—abstain; Gifford—yes; Huntington—yes; Lien yes;

Marchesano—yes; Schnurr—yes; Wechsler—yes. Motion passed.

**Moved:** Marchesano; second—Huntington, that the Amended and Restated By-Laws as approved by the National Council be printed with a ballot and mailed to the Membership by May 1, 2004. Motion passed unanimously.

**Moved:** Marchesano; second—Gifford, that the President appoint a teller to receive the By-Laws revision ballots. Motion passed unanimously.

**Resolved:** Alcorn-Oppedahl; second—Barnett, that the National Council extend its gratitude to James Wallmann, Esq., and the By-Laws committee for their diligence, expertise, and perseverance in the revision process. Motion passed unanimously.

Vice-President Huntington expressed the gratitude of the By-Laws Committee to the National Council for its approval of the Committee's work.

**Research and Publications:**

Mary Gifford. Councilor Gifford submitted a written report. Lee Orr has resigned as Chair of the Publications Oversight Committee. A book by Orpha Ochse on Murray Harris is in process for publication. There are presently fourteen applications for the position of Director of Publications. It is expected that the Committee will meet in Los Angeles, California, in July to interview potential candidates.

**Moved:** Gifford; second—Marchesano, pursuant to the recommendations of the Publications Oversight Committee, that the National

Council appoint Len Levasseur and Laurence Libin to fill the two vacancies of the Committee for four-year terms and to appoint Scot Huntington as Chair. Motion passed, one abstention.

Discussion of the *Organ Handbook* and its content ensued such that Scot Huntington, as Chair of the Publications Oversight Committee, will coordinate further discussion and direction between the Council, the Publications Oversight Committee, and the *Handbook* editor.

*The meeting recessed for the day at 5:57 p.m.*

*The meeting reconvened on Sunday morning at 9:23 a.m., in the Saint Charles Suite of the Avenue Plaza Hotel, New Orleans. Present were: Michael Friesen (President), Scot Huntington (Vice-President), Stephen Schnurr (Secretary), Allison Alcorn-Oppedahl, Mary Gifford, Paul Marchesano, Malcolm Wechsler, David Barnett (Treasurer), and William Van Pelt (Executive Director). Absent: David Dahl (excused).*

**OLD BUSINESS**

**Guidelines for Restoration:** Huntington. The Vice-President led a brief, yet lively discussion of the difficulties of setting proper parameters for updating the Guidelines.

**Fiftieth Anniversary:** Discussion of the Fiftieth Anniversary History followed. Mr. Huntington will work with the Publications Oversight Committee to secure an author.

**Chicago 2006 American Guild of Organists Convention Recital:** Further discussions have occurred

between Michael Barone, coordinator, and the Chicago 2006 National Convention Committee of the American Guild of Organists.

An Organizational Chart of the Society, including the National Council, its committees, employees, and contractors, was submitted by the President and discussed.

**OHS Coordination with Pipe Organ Encounters:** It was agreed that Councilor Wechsler would coordinate these efforts with appropriate American Guild of Organists officials.

**Restructuring Committee Report:** Lien. Councilor Lien shared her desire that a new Chair be appointed to the Restructuring Committee.

**Moved:** Schnurr; second—Alcorn-Oppedahl, that National Council appoint Paul Marchesano as Chair of the Restructuring Committee. Motion passed, one abstention.

**Moved:** Schnurr; second—Marchesano, that National Council appoint Scot Huntington to the Restructuring Committee. Motion passed, one abstention.

**Executive Director's Contract:** Councilor Marchesano will e-mail a proposed contract for the employment of the Executive Director to the Executive Director, with copies to the National Council.

**Membership Survey:** Marchesano. There was no report.

**Multimedia program:** Marchesano. There was no report.

**NEW BUSINESS**

**Resolved:** Huntington; second—Schnurr, that National Council express its sincere gratitude to Jerry Morton for sixteen years of outstanding service to the Organ Historical Society. Resolution passed unanimously.

The resignation of Kristin G. Farmer as Convention Coordinator and as a member of the Nominating Committee was received.

**Moved:** Marchesano; second—Alcorn-Oppedahl, that National Council transfer the Membership Committee from the purview of the Councilor for Organizational Concerns to that of the Councilor for Finance and Development. Motion passed unanimously.

Discussion of Society presence at the 2004 National Convention of the American Guild of Organists in Los Angeles occurred.

A goal-setting session was initiated. The Secretary is to send the list of items submitted to Council members for further discussion by e-mail before the July meeting of the Council.

**UPCOMING MEETINGS**

Tuesday afternoon (beginning at 1:00 p.m.) and all day Wednesday, July 13-14, 2004, at the Adam's Mark Hotel, Buffalo, New York. Friday and Saturday, October 22-23, 2004, in Princeton, New Jersey.

**ADJOURNMENT**

Meeting adjourned at 12:57 p.m.

—*Respectfully submitted, Stephen Schnurr, Secretary.*  
—*Approved Tuesday, July 13, 2004, in Buffalo, New York.*

# Organ Historical Society Annual Meeting

*Sunday, July 18, 2004, The Adam's Mark Hotel, Buffalo, New York*

**Call to Order:** The meeting was called to order by President Michael Friesen at 9:05 a.m. and a quorum was established.

## **Approval of Minutes:**

Moved: Randy Wagner; second—Stephen Pinel; to accept the minutes of the 2003 Annual Meeting, held June 22, 2003, at the Crowne Plaza Hotel, Harrisburg, Pennsylvania, as printed in *The Tracker*, Volume 47, Number 4, pages 38-39. Motion passed unanimously.

**President's Report**—Michael Friesen. The President reviewed his activities with the National Council, the Publications Oversight Committee, and the Archives Governing Board over the past year. He asked all conventioners to complete and submit their Convention Survey.

A moment of silence was observed in remembrance of those members who had died since the previous annual meeting: Robert H. Applegate; Michael L. Bachman; Dan Baudier; Philip A. Beaudry; Freeman D. Bell; Ruth Brunner; Arthur Carkeek; Janet Costello; Raymond D. Davies; John J. Engle; Thomas L. Finch; Harry Gibson; Catharine Crozier Gleason; William Hamilton; William Huber; L. J. Lehne; Alfred Lunsford; Steven Mitchell; Morris C. Queen; Jon B. Soule; Henry Szostak; William L. Winter.

**Vice-President's Report**—Scot Huntington. The Vice-President reported on the situation of several organs which have been in danger. \$1,525 was raised from conventioners for the benefit of the organ in Nativity of the Blessed Virgin Mary Catholic Church, Buffalo, New York, heard earlier on this Convention. The Guidelines for Restoration and Conservation of Organs is under revision, with a Committee reviewing numerous documents from around the world in the process of updating the present Guidelines. Preparations continue for the Fiftieth Anniversary celebration, including the National Convention in Saratoga Springs, New York, and an anniversary edition of *The Tracker*. The Society is now eight years into its Ten-Year Plan. Plans are underway for a second drive for the Endowment Fund. *The Organist's Quarterly Journal and Review* was introduced to the membership, the first effort of the newly-formed OHS Press. The Society's first Director of Publications has been appointed, Gregory Crowell, of Grand Rapids, Michigan.

**Treasurer's Report**—David Barnett. Malcolm Wechsler read a report submitted by the Treasurer. For the 2002-2003 Fiscal Year, the Society's income was \$1,186,880 and expenses were \$1,186,191; income exceeded expenses by

\$689. When income earmarked for Designated Funds is excluded, primarily the Organ Historical Society Endowment Fund and Archives Fund, the *operating* deficit for the Fiscal Year was \$37,711. Assets at year's end were \$608,053 with \$207,785 in deposit accounts, \$225,694 in investments, \$148,378 in catalog inventory for re-sale and \$26,196 in other non-cash assets. Liabilities totaled \$110,700, the amount of membership dues paid in advance. Designated Funds totaled \$276,148 and undesignated retained earnings totaled \$221,206. The books were reviewed by the firm of Martin, Dolan & Holton, Ltd., of Glen Allen, Virginia, who prepared the Society's Federal tax returns required of 501(c)(3) non-profit corporations. The paid Member/Subscriber count for mailing the last issue in the volume of *The Tracker* was 4,009.

**Executive Director's Report**—William Van Pelt. The Executive Director further discussed the publication of Eugene Thayer's *The Organist's Quarterly Journal and Review*. Estimated Buffalo Convention registration is about 380 persons.

## **COUNCILORS' REPORTS**

**Archives**—Allison Alcorn-Oppedahl. A Fiftieth Anniversary History of the Society is planned for publication in 2006, for which Councilor Alcorn-Oppedahl

invited persons to contact her regarding items which could be included. A Symposium is planned for late May 2005, at Rutgers University, New Brunswick, New Jersey. Dr. Peter Williams will be the keynote speaker. The Archives has recently acquired the personal library of the late Henry Karl Baker, of the Organ Literature Foundation, Braintree, Massachusetts.

**Conventions**—David Dahl. The Councilor thanked the present National Convention Committee for their industrious work in providing the membership with an excellent Convention. The Sourcebook for Convention Planning has been updated by a committee and accepted by the National Council. In light of the resignation of Kristin Farmer as Convention Coordinator, the Councilor thanked Ms. Farmer for her service. Jonathan Ambrosino served ably as interim Convention Coordinator for the Buffalo Convention. The National Council has decided not to appoint a Convention Coordinator immediately, and several Councilors will work with upcoming Convention committees. Matthew Bellocchio was introduced for a presentation on the July 12-18, 2005, National Convention of the Society in the Old Colony area of Massachusetts. Vice-President Huntington was introduced to speak briefly regarding the June 2006 National Convention, to be

held in the Saratoga Springs, New York, area. Other future conventions include: 2007 in Indianapolis, Indiana; and 2008 in the Seattle-Tacoma, Washington, region. Two European Organ Tours were offered this year, both fully subscribed, one in France, the other in the Netherlands, chaired by Bruce Stevens.

**Education**—Paul Marchesano. E. Power Biggs Fellowship Committee Chair, Derek Nickels, was introduced to those in attendance. The two Biggs Fellows for the 2004 National Convention were introduced by Fellowship Committee Chair Derek Nickels the preceding evening at Saint Paul Episcopal Cathedral: Michael Diorio, of Boston University, Boston, Massachusetts, and Nathan LeMahieu, of Northwestern University, Evanston, Illinois. The Historic Organ Citations Committee has a new Chair, Stephen Schnurr. Approximately 320 organs have been awarded Citations since the inception of the program. Historic Organ Recitals exists to provide

limited funding for recitals, for which two awards were presented this year: for events in Philadelphia, Pennsylvania, and in Tacoma, Washington. The OHS Database will soon be available online, due to the efforts of Dr. James Cook of Birmingham-Southern College.

**Finance and Development**—Malcolm Wechsler. The Councilor presented a verbal report on Membership. A mailing for new membership and other possible strategies may be considered. Jim Stark presented a brief report on behalf of the Endowment Fund Advisory Board.

**Organizational Concerns**—Rachelen Lien. The final draft of the revised and restated By-laws has been submitted to the membership for its approval. Councilor Lien thanked the By-laws Review Committee for their work. OHS Chapters were briefly discussed, with the largest chapters being Chicago-Midwest and Hilbus. The Michigan Chapter has been quite active recently.

Past recipients of the Distinguished Service Award

were recognized for their efforts on behalf of the Society by Councilor Lien, in the absence of the Chair of the Distinguished Service Award Committee, Dan Schwandt. The Award was presented *in absentia* to George Bozeman.

**Research and Publications**—Mary Gifford. The new Director of Publications will edit *The Tracker* and oversee publication of books and manuscripts. Agnes Armstrong was thanked for her work as interim editor of *The Tracker*. Jonathan Ambrosino was thanked for his efforts with the *Organ Handbook* and the *Hymnlet*. The Publications Oversight Committee, Scot Huntington, Chair, was thanked for their industrious work in the past year. A new book by Orpha Ochse on Murray Harris is in process. Councilor Gifford submitted her written resignation from the National Council, stating that she disagreed with actions taken by the Council.

**OLD BUSINESS**

**By-Laws**—Charles Szpara, teller. Mr. Szpara reported the results of the By-laws election. A total of 911 ballots were received, of which 887 voted to approve, 18 voted against, 6 were blank. The new By-laws are approved.

**Nominating Committee**—Michael Barone. Nominating Committee Chair Barone reported on the results of the work of the Nominating Committee for the 2005 National Council Elections:

**President:**  
Michael Friesen  
Frederick (“Rick”) Morrison

**Vice-President:**  
W. Randolph (“Randy”) Bourne  
Laurence Libin

**Councilors at large (three positions open):**  
Jack Bethards  
Carol Britt  
David Engen  
James Hammann  
Scot Huntington

**NEW BUSINESS**

**OHS/RCO Protocol:** Stephen Pinel, Archivist, was introduced along with Andrew McCrae, of the Royal College of Organists and the British Institute of Organ Studies, for signing a protocol of cooperation between the American Organ Archives of the Organ Historical Society and the library of the Royal College of Organists. In the presence of the membership, the protocol was signed by Mr. McCrae and OHS President, Michael Friesen. Mr. McCrae presented a report on the cooperating library in Birmingham, Great Britain. The Archivist thanked Mr. McCrae for traveling to the United States for this historic moment.

**ADJOURNMENT**

**Moved:** Elizabeth Towne Schmitt; second—Keith Bigger, to adjourn. Motion passed unanimously. Meeting adjourned at 11:00 a.m.

—*Respectfully submitted,*  
Stephen Schnurr, Secretary.  
—*Draft, Wednesday, August 18, 2004.*

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