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# THE TRACKER

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*Gloria in Excelsis*





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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: The original console of the Boston Music Hall Organ, the 1863 E. F. Walcker that made so many waves upon its arrival on these shores from Germany, remains intact at the Methuen Memorial Music Hall which was built to house the organ after it left Boston. The instrument, which appears in an historic picture on page 22, was played weekly by Dudley Buck and inspired the parody on page 23.

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GUEST EDITORIAL

## Playing Early Organ Music

ONE OF THE MOST DIFFICULT questions facing the performer of early organ music is that of deciding what the score means. Because of the increasing move toward standardization of musical notation from the late eighteenth until the mid-twentieth centuries, the modern performer, using standard editions of early organ music, is faced with the immediate need to "retranslate" the musical text before him, since a literal reading of the seemingly specific text will result in a number of inadvertent mistakes in text, rhythm, or other matters. In other words, the printed text in any edition, however careful it may be, will not suffice to help the performer fully understand what the composer intended. Moreover, when one considers that printed musical texts were rare, even as late as the mid-eighteenth century, it becomes clear why our modern eyes view current editions incorrectly. This is especially vexing because most of us have been trained to observe carefully and to perform faithfully the prescriptions indicated by the musical text before us. (It is worth remarking here that the so-called "early music" movement of the 1950s and 1960s was particularly intent on obliterating the "Romantic excesses" of the past by adhering slavishly to the printed text without change. Indeed, it was during this period that the notion of "motoric rhythm" as a hallmark of Baroque musical style emerged.)

Added to the problem outlined above is the additional difficulty resulting from the rash of restorations of antique organs which characterized the period of roughly 1970 until the present. Here, too, the quest for authenticity has been thwarted by the vicissitudes of time and the unclear picture of history, not to mention the complete inability to recall the sounds of another age, until the more recent technology of recording became available. A clear example of the problem is now presented by the "restored" organ at St. Cosimae in Stade. This instrument, which underwent an extensive restoration lasting almost five years, was again playable in what was thought to be its original state by 1975. Today, many organ experts and the builder who did the work, Jürgen Ahrend, disagree with the manner in which the organ restoration was completed. Ahrend, for example, thinks the wind pressure chosen in 1975 was too high, and the consultant for that project, Harald Vogel, concurs. John Brombaugh in a recent article in *The American Organist* (January, 1994) postulates that each time organ pipes are cleaned, hammered, or when copies of missing pipes are made, the sound

of the organ is changed from its original character, especially on antique organs.

So, what does all of this mean? I recall a remark by one of my teachers, Gustav Leonhardt, many years ago. Referring to a performance practice question in a florid chorale of Bach which I was playing, he said, "Only their ghosts know for sure how they played this." I have never forgotten that remark. The fact is that we can never replicate either the interpretation of music or the sounds of musical instruments of the past. It may be one of the marks of human genius that some sort of individuality remains despite our best efforts to copy things exactly. Yet, we now have the technology to come very close to exact copies via the very kind of machine on which I am doing this word processing task. Perhaps it is the knowledge that we are close to making clones of almost everything we wish that drives us toward what we believe is authenticity both in performance and in the construction of musical instruments.

This leaves me wondering if the matter of *integrity* should be of greater concern to us than is the question of authenticity. Certainly in the case of early organ music, and to a greater or lesser degree in the case of all organ music, it is not possible to replicate exactly the interpretations of the past and, as we are learning, the musical instruments of the past. (We should have known this; how long have violin makers been trying to replicate a Stradivarius, to no avail?)

The following story may illustrate the point and answer the question at the same time. A while back I was sent a video of an all-Bach performance by Virgil Fox on a large Rieger organ in Japan. I believe it was taped sometime in the 1970s. I listened with particular interest to the Toccata, Adagio and Fugue and then hurried to listen to my new CD with the same piece played by Harald Vogel on a new (1992) organ built by Jürgen Ahrend and placed in an Italian church. The two interpretations, performed on such different instruments and in such different places, proved to be remarkably similar in many respects. Certainly the two men, who never met, could not be further apart in their thinking about the organ and how it is played; yet, because both came to the task of performing with a personal integrity and a passion for the music, the sum total of their work contained many elements which were similar. *Thomas Spacht, Towson State University, Maryland*

## LETTERS

Editor:

As an electrical engineer, I have dreamed of this: the vast space of Notre-Dame, Cavaillé-Coll in the chambers, and HAL in the console. Fabulous. Exciting. Ominous. And now, reality.

Industrial-grade 486 PS/2, high-vibration resistance. Check. And what a memory!

ATM card identification of the organist. Check plus. A special friend . . . we will call him the network dæmon, to welcome one at those late practice sessions in the cathedral, when the tourists are gone, and the bats leave the towers to fly into the night. The ultimate mentor.

Audio interface for the blind, too. But a temptor also, "Master, I'm here to help you. What's the harm? They'll never know. Lately you've seemed distracted. Just this once . . ."; the improvisation a stunning success, though perhaps the passage of double thirds in the pedal toward the end might have been a bit indiscrete.

Modem interface with dedicated phone line. Yes! This thing won't be playing solitaire at 3 a.m. It'll be networking with other organs. The first-time visitor may feel strangely at home.

I'm waiting patiently for THE BIG ONE. Every pipe of every rank suddenly, inexplicably, sounding simultaneously, the mother of all ciphers, the raging fury of the network dæmon unleashed. Time will be of the essence, every second precious. Such an event experienced at close range will be devastating. It will be time for the "big red



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switch." There is one, isn't there? Fortunately, there is a video interface, actually two, in the console ...for the deaf.

I've always wanted to play the organ at Notre-Dame. It's midnight, and I hear thunder in the distance. Better hurry. My performance — I call it *TAMDUPE.EXE*, 254,743 bytes — is ready. The concept is rather modal, or you might prefer to call it quasi-modal.

Now, where is that phone number . . .

Peter Treybal  
Shelburne, Vermont

Editor:

I much enjoyed reading about the history of the organ in Notre-Dame de Paris in the latest issue of *The Tracker* (38:2) I was, however, rather surprised to find no mention of the fact that the divisions of the 1868 Cavaillé-Coll instrument were originally split up into separate *layes*. There were two or more of the *layes*, or separate chests, in each division. One housed the *Jeux de fond* or foundation stops, and the other housed the *Jeux de combinaison* comprising the upperwork and reeds. In the case of the *Grand* division at Notre-Dame there were actually two separate keyboards, the *Grand Orgue* and *Grand Chœur*, and these divisions were further subdivided into *layes*. The *Grand Orgue* contained the principals, mixtures, and a set of small 16', 8', and 4' reeds of the *Basson* class. The *Grand Chœur* contained the flutes and mutations and a set of big 16', 8', and 4' reeds of the *Trompette* class. It was possible to isolate the individual *layes* and then bring them on by winding them in turn by means of ventil pedals. Since this did not involve moving large numbers of stop knobs, the ventil system was silent in operation. The successive addition of the *layes* of the *Grand Orgue* and the *Grand Chœur*, together with the coupling of the other divisions enabled the organist to achieve an even and subtle build-up even though there was no modern combination action. This, indeed, was the genius of Cavaillé-Coll's design. In this respect, the Notre-Dame organ of 1868 was a considerable advance on the St. Sulpice organ of 1862, where the mixtures and reeds were on the *Grand Chœur* and there were no reeds on the *Grand Orgue*. A more subtle build-up was thus possible at Notre-Dame than at St. Sulpice. Furthermore, although originally a smaller instrument than St. Sulpice, there was more subtlety of *timbre* as well as dynamic level on the Notre-Dame organ, with its larger selection of mutations. It also boasted rather better designed mixtures, an aspect of the design that is traditionally credited to the influence of Alexandre Guilmant.

It should, however, be clear from the foregoing paragraph that the tonal design of Cavaillé-Coll's masterpiece at Notre-Dame was inseparably linked with, and indeed to a large degree *determined* by the original mechanism and console with its ventil-controlled *layes*. Furthermore, since the original *Basson* reeds on the *Grand Orgue* have been replaced with an additional set of big *Trompette* reeds, the subtlety of the original Cavaillé-Coll buildup can no longer be achieved at all. Since Notre-Dame was one of the finest instruments of perhaps the greatest organbuilder who ever lived, I find it difficult to see how thus obliterating his original tonal concept might be viewed as an improvement. I also wonder what rationale there can be for continuing to have a separate *Grand Orgue* and *Grand Chœur* now that the original tonal concept has been abandoned.

The account in *The Tracker* suggests that it took some resourcefulness on the part of M. Cavaille-Coll to fit such a large instrument as Notre-Dame into the available space. It is doubtless very nice to have all the pedal upperwork and other additions that have been made to the original instrument. One wonders, however, whether cramming so much into the instrument is helpful to the egress of sound. A good comparison may be made with Willis' organ at St. Paul's Cathedral in London, where successive rebuilds had crammed more and more into the chambers to the point that the instrument was practically suffocated with pipes. All that was cleared out at the latest rebuild in 1977 and the chancel organ was restored to pretty much its original form. The improvement has been almost unbelievable. Perhaps the Notre-Dame organ, too, would speak out clearly if the later accretions were swept away.

I also wonder if the new computerized action at Notre-Dame has really made the instrument easier to play. I personally have enough trouble, for example, remembering which manual is which when playing a five-manual instrument with the added complication of



being able to switch the division around. The new "adjustable hysteresis" in the Notre-Dame organ sounds very promising and I would have thought the system would well-repay trial in a new instrument of ten or twenty stops. To use such an untried system for the first time in the largest organ in France, however, strikes me as somewhat odd to say the least. It certainly does not surprise me that there should have been serious teething problems. I suppose it is a vain and forlorn hope that these might prove to be an opportunity to restore the Notre-Dame organ to its original tonal scheme and reinstate the original Cavallé-Coll mechanisms and console. I do believe, nevertheless, this would make for a considerably more effective instrument than the present one.

John L. Speller  
St. Louis, Missouri

*NOTE: Since writing the guest editorial regarding the Notre-Dame organ (which is still not functioning properly in early October though a few stop combinations were made to play in mid-August for celebrations of the liberation of Paris), I have learned that I misled readers to believe, as I did, that the "follow-the-finger" mechanism, though abandoned, remained intact in the organ and could be tried "on a good day." Apparently, the chest pull-down magnets of that mechanism were removed shortly after they proved inadequate and were replaced with more powerful pull-down devices. As accurately reported, Hall-effect transistors remained as key "contacts" so that keydepth and firepoint were adjustable by the organist via a computer interface. Also, I have received a videotaped demonstration of the Gresing organ at the music school in Lyon. In Silbermannesque style, the instrument has conventional tracker action. In addition, the Syncordia "follow-the-finger" mechanism allows a student to record a performance, then command the organ to play it back with attack and release characteristics intact. For the videotape, a remote keyboard with Hall-effect transistors was connected to further demonstrate the reality of the system's ability to transmit the player's expressive keyboard manipulations.*

Wm. T. Van Pelt

Editor:

It was a delight to find in my mail delivery the latest issue of *The Tracker* as well as the *1994 Organ Handbook*. They are both superb and they will be well read. . . . Its too bad I didn't join OHS years before I did. The magazine has been outstanding, and I don't see how you do it on membership fees, which of course you don't. . . .

Charles A. Trexel  
Baltimore, Maryland

### Ogasapian Receives Distinguished Service Award

John K. Ogasapian received the OHS 1994 Distinguished Service Award at the Organ Historical Society's national convention in Central Connecticut. He has served the society in various capacities including several terms on the National Council. Professor of Music at the University of Massachusetts, Lowell, Dr. Ogasapian is also organist-choirmaster of St. Anne's Episcopal Church in Lowell and an active clinician, consultant, and recitalist. In addition to numerous articles on the history of American organs and church music, his writings include the books *Organ Building in New York City, 1700-1900*; *Henry Erben: Portrait of a Nineteenth-Century American Organbuilder*; and *Church Organs: A Guide to Selection and Purchase*. He was co-author of the AGO pamphlet *Buying an Organ* and is currently editor of the OHS magazine *The Tracker*. In the Fall, OHS will publish his new book, *English Cathedral Music in New York: Edward Hodges of Trinity Church*.

### Applicants Invited for Biggs Fellowship

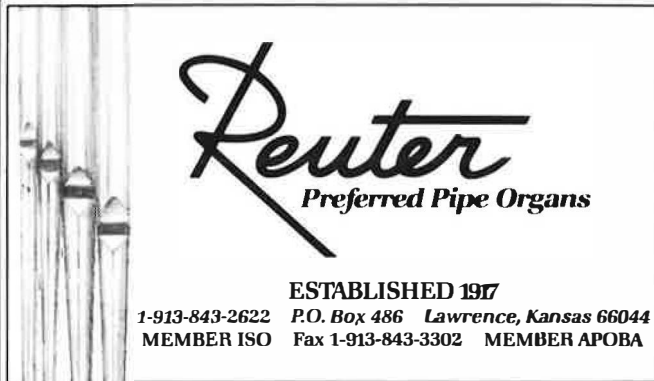
Applicants for E. Power Biggs Fellowships are invited for 1995. These fellowships are awarded to assist individuals in attending the OHS National Convention, which will be held August 6-12 in Ann Arbor, Michigan. The deadline for application is January 31, 1994.

The Fellowship is open to anyone who is genuinely interested in historic pipe organs, who has never attended an OHS convention, and who could not afford to do so without financial assistance.

OHS members or non-members are invited to nominate themselves or others. Request applications from the chairman of the Biggs Fellowship Committee, Julie Stephens, 10 South Catherine St., La Grange, IL 60525.

*Keith Bigger*

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## OBITUARIES

**Anthony Bufano**, 53, of New York, the curator of the organ at Riverside Church in Manhattan for more than 30 years, died July 6 of cancer. In addition to the Riverside Church organ, Mr. Bufano also maintained, among others, those of St. Bartholomew's Church, the Cathedral of St. John the Divine, the Church of the Epiphany, and the Metropolitan Opera House. He also had worked as a foreman for Aeolian-Skinner.

**Arthur William Crouthamel**, 63, of Telford, Pennsylvania, died April 25. Having served as principal of Central Junior High School, Pennridge District, he was also a musician in several churches in the Philadelphia area and was founding director and conductor of the Abingdon Oratorio Choir.

**The Rev. Dr. Leonard Webster Ellinwood**, 89, died of cancer at his home in Washington, D. C., on July 8. Dr. Ellinwood, who received his PhD from the University of Rochester in 1936, is best known for his work in American church music. His book, *The History of American Church Music* is a standard resource. He also edited the *Companion* to the *Episcopal Hymnal 1940*. Until his retirement in 1979, he was on the staff of the Washington Cathedral and of the Library of Congress.

## REVIEWS

### Books

**Crawford, Richard.** *The American Musical Landscape.* Berkeley: University of California Press, 1993. ISBN 0-520-07764-4. xi + 381 pp. \$32.

Over the past twenty-five years, Richard Crawford's research interests and publications in American music have ranged from the Colonial singing masters to Tin Pan Alley and jazz. (See for instance the review of the monumental *American Music Imprints, 1698-1810* in *The Tracker* 34:3:6.) Not the least of his significant contributions have been his pioneering essays on philosophy and directions for American music research in *American Studies and American Musicology* (Brooklyn: ISAM Monograph No. 4, 1975) and *A Historian's Introduction to Early American Music* (Worcester: American Antiquarian Society, 1979).

*The American Musical Landscape* is in this latter category of Crawford's work and grew out of his 1985 Ernest Bloch Lectures at Berkeley. In it, Crawford seeks to map out American music scholarship, or as he puts it, "identify big questions about American music that contain some of the smaller ones," and, with due regard for old-world roots, to discover, America's "vital, distinctive musical life."

The book is arranged in three main sections. The first of these is a comprehensive essay on the historiography of American music, surveying the literature on American music from Hood, Gould, and Ritter in the nineteenth century to Howard, Chase, Mellers, Hamm, and Hitchcock in the twentieth. Crawford, who is himself at work on a history of American music, distinguishes a sort of dialectic in the authors' emphases between the cosmopolitan European standard and the provincial and local musical practices that diverged to form a distinctively American music. The essay is invaluable; indeed, for Crawford's critical historiography alone the book is well worth owning. At another level, however, the dialectic in this first section, which Crawford characterizes as asking "How have Americans understood American music?" is by way of preparation for the second and third sections, which deal with music, at least in part, as an economic commodity as well as an art.

The second section addresses musical professions and patronage; in Crawford's words, "How have Americans supported the making of music?" Crawford limits himself to teaching, composing, and performing. Unfortunately, organs and organbuilding — indeed, instrument building in general — are passed over. Church music (apart from its intersection with teaching; i.e., the entrepreneurial singing masters and compilers up to Lowell Mason) receives only a passing reference, and that in an endnote. In a way, the omission seems reasonable, even if one wishes it were not. Church music is subject to a different set of market forces and patronage principles than are concert and commercial music. And of course, organbuilding has traditionally been tied in a large

measure to church music on one hand, and subject to the ebb and flow of the industrial economy on the other.

The third and last section, headed "Three Composers and a Song," sets forth four "success stories," as Crawford terms them. William Billings, George Frederick Root, Duke Ellington, and George and Ira Gershwin's "I got rhythm." Here Crawford looks at how three American musicians each attracted a large popular following in his time and social context, and how a song became an American classic; its "biography in performance," as Crawford puts it.

All this is by no means to suggest that Crawford has produced some sort of Marxian account and critique of American music. In fact, he has illuminated some rather basic and significant aspects of the art in the context of America's market-driven economy. Moreover, Richard Crawford is one of those rare academics who is able to write with lucidity and verve. One is reminded of the late Irving Lowens, whose clear, engaging style, even when dealing with unexciting matters, grew out of his writing for the popular press, as music critic for the *Washington Star*. Crawford seems to come by it naturally.

An excellent book, this; and well worth adding to one's library.  
*John Ogasapian, University of Massachusetts, Lowell*

### Recording

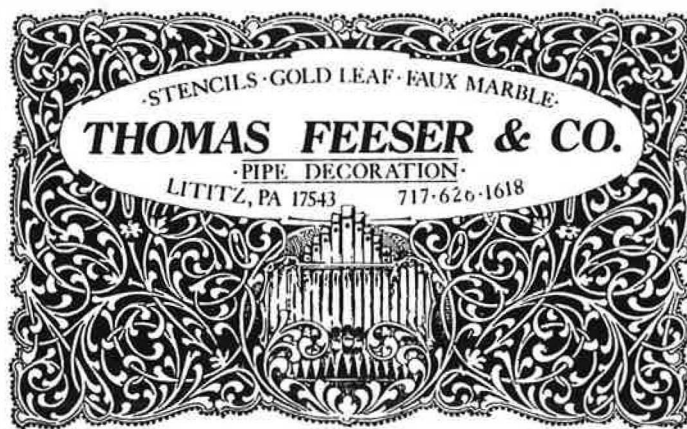
**The Old South Brass, Organ, and Timpani.** Frederick MacArthur, organist; Roger Voisin, conductor. Old South Church, Boston, Mass. Pro Organo CD 7051. Available from OHS Catalog, \$14.98 plus \$1.85 S&H.

Often overlooked because of its proximity to H. H. Richardson's landmark Trinity Church on Copley Square, Old South Church in Boston may well be the city's most significant Victorian Gothic ecclesiastical building. Designed by Cummings & Sears and completed in 1875, the church is a Ruskin scholar's dream: florid ornamentation, copious stenciling, and virtually no two capitals, rosettes, or corbels alike.

It contains one of Boston's most interesting organ installations. At its core is Skinner Opus 308, originally installed in the St. Paul Municipal Auditorium in Minnesota. A fancy job even by Skinner standards, Opus 308 contained Great, Swell, Choir, Solo, String and Pedal divisions, with not only the expected big-organ luxuries (three 32's, full-length 16' reeds on all manuals, four reed choruses, and every possible Skinner solo color), but the exotic extras as well (seven-foot grand piano, xylophone, semi-automatic player). Although its specification is a pared-down version of Skinner's mammoth 145-rank job for Cleveland's Public Auditorium, Opus 308 was undoubtedly more successful than its big brother. Immaculately installed in the ceiling (unlike Cleveland's disadvantageous side-stage placement), the St. Paul organ spoke directly into its acoustical environment, where its large scales, open-toe voicing, high pressures, and ample pedal converged to create what was arguably Skinner's most thrilling municipal organ.

In its original home, Opus 308 was highly popular for about a decade. But like many a municipal organ, it lost the battle to Sunday-afternoon radio, falling into disuse and eventual silence. A few weeks before the Auditorium was razed in 1982, Old South Church learned of the instrument. The news was fortuitous, as the parish had been seeking a way to recapture the spirit of its 1915 Skinner, Opus 231, which was replaced in 1968. In a flash, the church decided to save Opus 308, pulling together a team of restorers who got the organ out just a few hours short of the wrecking ball. It was installed at Old South in 1985; from 1988 to 1990 it was entirely rebuilt by Nelson Barden Associates under the direction of Old South's Organist and Choirmaster Frederick A. MacArthur, with Joseph Dzedza, the late Jason McKown, and Jack Bethards as consultants. MacArthur himself superintended all of the tonal finishing, with voicers Stuart Goodwin (who also played a large role in the tonal restoration of the Mormon Tabernacle Aeolian-Skinner) and Daniel Kingman (assistant tonal director at Austin Organs, Inc.)

In addition to being the first recording of the organ, *Old South Brass* commemorates the annual New Year's Eve organ and brass concerts Old South has given since 1987. The identical back-to-back programs begin in the early evening and finish just before midnight, consisting of accessible music suited to a festive public at large. The



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organ-brass scores were arranged by the late George Faxon, who became Artist-in-Residence at Old South upon retiring from Trinity Church in 1980. As on this disc, every concert begins with the National Anthem and concludes with Auld Lang Syne, each retrofitted with Faxon's inventive harmonic detours. Faxon's stars and spangles in the National Anthem always catch the audience by surprise ("accomplished without any true modulation, don't you know," he once confided proudly). This foretaste of sophistication sets up an odd edge in the crowd, indicating that more than the usual Town Hall fare may be in store.

*Old South Brass* includes all the big pieces the group has performed over the past seven years, plus a group of organ solos. The recorded quality is not only superb, but remarkably faithful to what one hears in the church. In person, the chorus reeds dominate the ensemble more than the mixtures, and if anything, the 32's stir up more thunder, since they so easily shake the church's wooden floor (and those who stand upon it). But the real refreshment comes from how well this organ stands up to brass. Most organs seem to fade away when a simple brass quintet starts playing. While the Old South Skinner is not necessarily loud, it is solidly powerful in ways the brass are not. Its beefy mid-range and bass are not masked by the addition of the upperwork, and whereas its barbaric high-pressure 32'-16'-8'-4' Pedal reed readily dominates the organ alone, the stop fits under the combined ensemble with breathtaking grandeur.

Equally refreshing is the musical approach. These musicians play the gamut, and play it all well. Every piece is given a treatment entirely in keeping with its nature: the fun, popular selections are played with flair and élan; the challenging ones elicit virtuoso playing; and the more serious works, especially the Vierne, Dupré, and Faxon *Toccata*, receive compassionate, insightful readings. Conductor Roger Voisin chooses tempi which sound completely natural; rarely do the brass players let the meter sag or lose their ensemble. And despite many moments of bombast, the quieter brass playing is lyrical and expressive, so that one enjoys the disc's loud-louder-loudest aspect, rather than tiring of it. The organ solos offer additional repose, while displaying Fred MacArthur at his best; controlled, fluid, subtle, and in excellent taste besides. After all, how many can play a lullaby like Roy Perry's *Christos Patterakis* and keep it from devolving into hokum? MacArthur knows how to make a modest tune powerful, even when he veils the solo line behind the accompaniment. The mechanical side of the organ appears invisible; no rhythmic hitches, no slight pauses to change registration, natural and logical shaping with the swell boxes. And when it seems that all this polish might come at the expense of rhythmic energy, MacArthur delivers spirited playing — especially of the Faxon *Toccata*, imparting real drive and keeping right on top of the notes.

The disc offers rousing performances of many standard organ-brass arrangements, among them *Pomp & Circumstance No. 1*, Karg-Elert's *Praise the Lord with Drums and Cymbals*, and *Stars and Stripes Forever*. Certain arrangements are more audacious. In *Ride of the Valkyries*, George Faxon has given the brass most of the complicated string parts with novel and spectacular results. To these ears, the *1812 Overture* is the disc's unquestionable *tour-de-force*. elegantly and logically arranged, Faxon's transcription leaves one hardly missing the orchestral sonorities, and MacArthur devises a cannon effect worthy of the clichéd CD bass warnings. Furthermore, the performance is a model of pacing. After ever-growing intensity in the music and the playing, the chorale theme returns on full brass, full organ and the monstrous Pedal reed, creating an ensemble as one could ever wish to hear through loudspeakers.

Two of the disc's less familiar offerings were written by Frenchmen as memorials. Dupré's *Poème Heroïque* was written in 1937 for the restoration of Verdun Cathedral, dedicated to "not only the church but the district, where one million battle deaths had taken place in World War I" (Michael Murray). This eloquent piece begins with a bold thematic statement in the brass, accompanied by the organ and snare drum. Several themes follow, some on the organ, others on solo trumpet. A dazzling conclusion combines most of the tunes against a march motif. Equally as fascinating, but more extroverted, is the rarely heard Vierne *March Triumphale Centenaire de Napoleon I* (Opus 16), a piece heroic enough to accompany Napoleon and the entire French Navy. The main theme

is developed extensively, punctuated by fanfares and flourishes; the middle section includes a typical French "snakes-in-the-sewer" polytonal dialogue between organ and distant brass; and the main theme returns in a heraldic canonical variation, building to (yet another) enormous finale. For seismic variety, MacArthur adds the 32' reed for the last several measures, and the 32' Open Wood for the final note, creating an astonishing sense of finality.

The Nancy Plummer Faxon works reflect the composer in some especially noteworthy moments. It is difficult to pinpoint why her *Fanfare No. 2* is so moving; this simple prelude could hardly be more straightforward or uncomplicated in its harmonic language, and yet it is a gorgeous musical interlude. The *Toccata* for solo organ is Mrs. Faxon's at her best — a dramatic, tightly organized and entirely American piece of music borne of a simple theme and a complicated accompanimental motif. It out-ranks Sowerby and Farnam both, and deserves a wider exposure outside of Boston music circles. MacArthur does it complete justice.

Criticisms of this disc are few. The Elgar suffers from flagging tempi and lack of ensemble; the 32' Bombarde *does* cap every big piece; and while there is sufficient variety in mood, four or five pieces could have been omitted without detriment (or simply saved for the next recording project). But these are minor quibbles, since the disc so clearly achieves what it sets out to do. *Old South Brass* delivers excellent music making, good durability over repeated listenings and many moments of unforgettable grandeur. A must-have.

Jonathan Ambrosino, Los Angeles



1864 E. & G. G. Hook, Pilgrim Congregational Church, Sherborn, Massachusetts

## ORGAN UPDATE

Its console having been sawed off by parishioners in 1957 as they quested for more space, then "temporarily" reattached in 1961 by the Andover Organ Co., E. & G. G. Hook's op. 338 built in 1864 for Pilgrim Congregational Church, Sherborn MA was rebuilt and enlarged by Andover in 1991. Still in its original chamber at the front of the church and covered with a facade built by a carpenter to simulate an organ case, the instrument has suffered poor tonal egress since new. The Swell, located above the facade, had spoken into the back side of the wall until an opening was provided for it via a screen and by the Andover firm's modification of the central portion of the facade into a Romanesque arch, thus improving the simulation of an organ case. Stops at 4' pitch and higher in the Swell were extended to low C in the bass, 56 notes, as was the 8' Trumpet; the original 4' Harmonic Flute and 8' Trumpet originally terminated at tenor C, 44 notes

1864 E. & G. G. Hook op. 338  
1991 Andover Organ Co., rebuilt

<b>GREAT</b> 56 notes	
8' Open Diapason	56 PIPES
8' Melodia	44 PIPES
8' Bell Gamba	44 PIPES
8' St'd Diapason Bass	12 PIPES
4' Octave	56 PIPES
22 <sup>3</sup> / <sub>5</sub> ' Twelfth	56 PIPES
2' Fifteenth	56 PIPES
11 <sup>1</sup> / <sub>3</sub> ' Mixture	168 PIPES, NEW
<b>SWELL</b> 56 notes, chest compass extended	
8' Open Diapason	44 PIPES
8' St'd Diapason	44 PIPES
8' Unison Bass	12 PIPES
4' Flute Harmonique	56, was 44 PIPES
22 <sup>3</sup> / <sub>5</sub> ' Nazard	56 PIPES
2' Flautino	56 PIPES
13 <sup>5</sup> / <sub>8</sub> ' Tierce	56 PIPES
8' Trumpet	56, was 44 PIPES
Tremulant	
<b>PEDAL</b> 30 notes, originally 25	
16' Double Open Diapason	13 PIPES
16' Bourdon	30 PIPES, NEW
*made from Sw. Viola & Gt. Dulciana pipes	

(the Swell 8' Open Diapason and 8' St'd Diapason still share a 12-note Unison Bass of stopped diapason pipes). The Swell Flute Harmonique was returned to 4' pitch, having become a 2' in 1967. A new 11<sup>1</sup>/<sub>3</sub>' Mixture was installed in the Dulciana position in the Great. The Dulciana (having become a 4' Swell Principal in 1967) and the Swell 8' Viola (moved to the Great in 1967) were cut to become 22<sup>3</sup>/<sub>5</sub>' Nazard and 13<sup>5</sup>/<sub>8</sub>' Tierce stops in the 1991 Swell. The Pedal key compass was extended from 25 to 30 notes with a flat keyboard. A 30-note 16' Bourdon was added in an enlarged organ chamber to supplement the original 16' Double Open Diapason of 13 notes (the top 12 Pedal notes having originally been borrowed from the Great through a backfall action).

The case pipes were stenciled in original colors after subsequent layers of paint were removed. The organ and its history are more completely described in *The Tracker* 34:4:23, including the original stoplist, a subsequent stoplist, and a proposed stoplist which differs significantly from what was completed in 1991.

The 3-77 Rieger organ completed in 1974 at St. James' Episcopal Church, Richmond VA was destroyed by fire on July 13, 1994. Mann & Trupiano was in the midst of tonal revisions and installed a new console of walnut in the French "amphitheatre" style. Lightning ignited the roof which entirely collapsed into the brick edifice. The distinctive tower, walls, Tiffany windows, adjacent offices and education spaces were spared. Bruce Stevens, organist and choirmaster, reports that the building will be rebuilt on the present site. Services are conducted one block away in Temple Beth Ahaba. Founded in 1835, St. James' congregation completed its first building at 5<sup>th</sup> & Marshall Streets in 1839 with a 2m organ by Henry Erben (extant, owned by James Baird of Bealeton VA). L. C. Harrison, Erben's shop superintendent, built a new 2m for the church in 1875 (fate unknown). The congregation moved to its present site at 1205 W. Franklin St. in 1912 with three Austin organs installed in the chancel, tower, and Sunday School.

The console of the 2m Johnson & Son op. 812 of 1894 has been returned to the choir loft wherein the organ is located at Pullman Memorial Universalist Church, Albion NY. The console was moved by Heritage Pipe Organs of North Tonawanda NY. In 1959, Carl K. Rademaker of Middleport NY electrified the key action. The manual slider chests and pipework appear to be intact, as does the Pedal.



1894 Johnson op. 812

pipework which plays on 1959 e-p chests. The church centennial was celebrated with a concert on April 17, 1994.

An electrical short-circuit ignited a fire at St. Andrew Lutheran Church, Vancouver WA destroying the modern build-ing and the 1969 Detlef Kleuker 1-6 in it. The organ was built for the residence of Dr. Hannah Leonhardt of Richmond VA and was relocated to St. Andrew's in 1983 with installation by OHS members David Calhoun and the late Randall J. McCarty. The congregation will rebuild under the direction of Pastor David Hedman who had secured the Kleuker organ. The education building was spared.

Gene Biedert reports that his firm's op. 22 completed in 1987 for Christ Church Episcopal Cathedral, Louisville KY will be moved to the Roman Catholic Cathedral of St. John the Baptist in Charleston SC. It replaces the remains of E. M. Skinner's op. 139 of 1906, a 3m which was severely damaged when alien electronic speakers crushed the Great pipes and the console was jettisoned. The Louisville cathedral was visited by early arrivers before the 1993 OHS convention.

St. Mark's Episcopal Church, Malone NY has acquired the 1871 E. & G. G. Hook op. 579, a 2-13 built for Hancock Street Methodist Church in Boston. The organ had been located since 1901 in Christ Episcopal Church, Port Henry NY and was removed on February 22, 1991, by Harold W. DeMarse of Queensbury NY who restored it for St. Mark's. It was dedicated by James P. Autenrith on February 9, 1992. St. Mark's, which moved its 1878 E. & G. G. Hook & Hastings op. 894 to a new edifice in 1885, lost that organ to fire in 1982.

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# Dudley Buck: Leader of a Forgotten Tradition

by N. Lee Orr

IN HIS MEMORIES OF A MUSICAL LIFE (1901) the respected pianist and teacher William Mason (1829-1908) commented on “the enormous progress in the art and science of music” that had occurred in America during his lifetime. He also lauded the recent increase “in the cultivation of a refined musical taste in America.” Even more, “Our country has produced composers of the first rank, and the names of MacDowell, Parker, Kelley, Whiting, Paine, Buck, Shelley, Chadwick, Brockway, and Foote occur at once to the mind.”<sup>1</sup> Most of the critical groundwork for this “enormous progress” came from the efforts of two composers on Mason’s list: John Knowles Paine and Dudley Buck. Both were born in 1839 and both lived to see the dawn of this century. Each hailed from New England — Paine from Maine and Buck from Connecticut. Both traveled abroad for study and returned to the United States in 1862 to begin their pathbreaking work. Paine and Buck were superb performers, quite likely the first thoroughly trained organists this country had ever produced. More importantly, they served as two of the most influential founding fathers of American music, one in the symphonic field, the other in organ and choral music. “We must bear in mind that of all our native American musicians John K. Paine and Dudley Buck were the *first* [italics mine] to acquire the art of writing music, in all branches of composition. . . ,” one writer in *The Musician* astutely observed the year after Buck’s death.<sup>2</sup>

Upon their return to the United States in 1862 their paths diverged. John Knowles Paine (1839-1906) accepted a position at Harvard in that year, became a respected academic, and achieved his fame mainly through orchestral works such as his *Spring Symphony* and several symphonic poems (*The Tempest*, *Poseidon and Aphrodite*, *Island Fantasy*). Dudley Buck (1839-1909), on the other hand, concertized widely upon returning from Europe in 1862, going as far west as Chicago, where he assumed a position at St. James’ Episcopal Church. He moved to Boston after the Great Chicago Fire in 1871, followed Theodore Thomas to New York as assistant conductor, and finally settled in Brooklyn in 1875.

Like Paine, when Buck began his work, there was no American school of music. When a church choir or choral society sang they inevitably performed works imported from Europe. With his liturgical works, anthems, and cantatas Buck became the first serious American composer of choral music. He also led the way with his two organ sonatas (probably the first such works composed by an American) and his concert variations. The pedagogical works such as *Illustrations in Choir Accompaniment* show rare and practical insight into organ performance and instructed generations of organists. Arguably, “American organ music practically begins with him.”<sup>3</sup> What I intend to show here is that Dudley Buck was the most prominent figure of the first generation of American composers — the twenty-five years following the Civil War — and that he, as

**N. Lee Orr** is Associate Professor of Music and Chair of the Music History and Literature Area in the School of Music at Georgia State University in Atlanta. His *Church Music Handbook* was published by Abingdon Press in 1991 and his edition of *The Musical Stage Works of John Hill Hewitt* appeared earlier this year with Garland Press. He is currently completing a study of Atlanta composer Alfredo Barili.

much as any other single figure, provided the critical and pathbreaking musical leadership this country needed at the time.

It is not surprising that one of America’s leading musicians came from Hartford, Connecticut. By the time of Buck’s birth in 1839 it was a well-established, prosperous town with an impressive array of musical activities. The Buck family flourished over the years, growing considerably. The composer’s father, also named Dudley (1789-1867), was the youngest son of Daniel Buck and Sarah Saltonsall Buck (from another established Connecticut family). The elder Dudley Buck married Hetty G. Hempsted, on September 25,

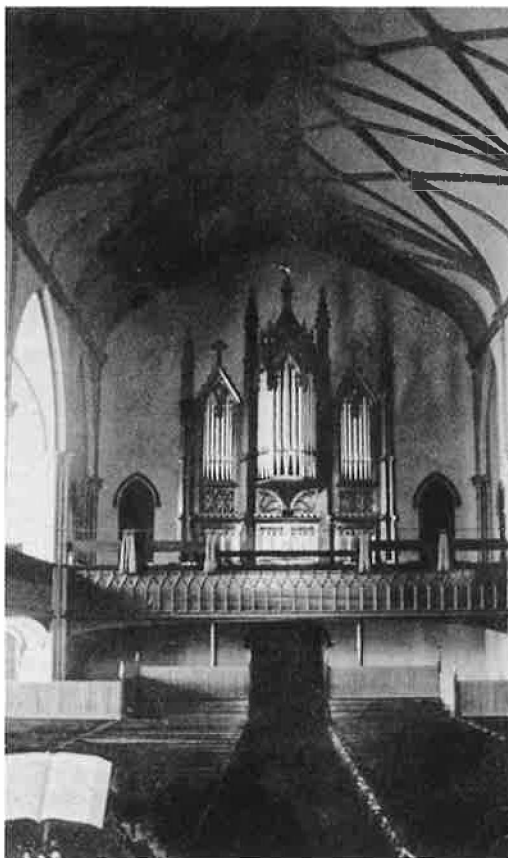
1827, producing three children, George, Mary, and Dudley, Jr. who died in 1836, as did Mrs. Hetty Buck. Buck subsequently married Martha C. Adams of Portsmouth, New Hampshire, on September 12, 1837. The couple also gave the name Dudley to their first son, born March 10, 1839.<sup>4</sup>

Dudley Buck senior was a prominent shipping merchant, who owned a line of steamers traveling between Hartford and New York. One of his ships towed the *Monitor* from New York to Fortress Monroe where she fought the *Merrimac* during their critical sea battle of the Civil War. It was assumed that Buck *filis* would enter the shipping business as well, and to that end he graduated from Hartford Public High School and entered Trinity College. Even though his musical talent showed itself at an early age, a career in music for a young man of an affluent mercantile family was simply out of the question. Buck *pere* voiced a typical New England view about buying a piano for the house: “If I had a daughter there would be some sense in it.” Buck finally received his own flute at age twelve as a birthday gift. Soon he was also given a melodeon and he taught himself to play masses of Mozart and Haydn, as well as some Handel choruses.<sup>5</sup>

At age sixteen his father finally relented, and Buck got his piano, as well as eight lessons from W. J. Babcock, a respected town organist. Young Dudley had also come under the influence of Henry Wilson, one of Hartford’s first

seriously trained musicians. Wilson had previously worked in Springfield, Connecticut, from where he had departed in 1854 to study in Leipzig for a year with Plaidy and Moscheles. He returned in 1855 and accepted a position at Christ Church in Hartford as organist-choirmaster, when Buck met him: “I consider it most fortunate that in the beginning of my career I should have had the advice and encouragement of Henry Wilson,” Buck wrote for *Musical Memories of Hartford*. “The autumn of the year 1855 found the position of organist at Christ Church vacant. For a few weeks between the departure of the previous organist and the coming of the new one, I filled in the gap, then a musical boy of fifteen years.”<sup>6</sup> It is quite likely that Wilson exerted the major stimulus in Buck’s pursuing musical study in Leipzig.

By this time Hartford had an established and thriving musical life. In 1816 enough citizens played instruments to form the Euterpean Society (with thirty-six members); they lasted through six concerts before folding.<sup>7</sup> The first organized choral group appeared briefly in 1822, but dissolved after a few years. Another attempt at serious choral music had to wait until 1828 when the newly established Choral Society presented a program of works that



THE HISTORY OF CHRIST CHURCH, HARTFORD BY CLARK HOADLY & RUSSELL, 1895

At age 15, Buck served as interim organist at Christ Church, Hartford, where he played this 1849 E. & G. G. Hook, Op. 96.

typified the core performance repertory of American choral life: choruses from the *Messiah* and *Samson* and the “Hallelujah” from Beethoven’s *Mount of Olives*, as well as solos and a duet from Handel and Haydn oratorios. The Choral Society’s second concert in April of that same year at North Church presented the first complete performance of *Messiah* in Connecticut.<sup>8</sup> By the time Buck returned in 1862 *Dwight’s Journal* claimed that outside of Boston and New York, “no better church music can be heard in this country” than in Hartford.<sup>9</sup> In December, 1868 the celebrated conductor Theodore Thomas, who would exert such a critical influence on Buck, brought his orchestra to Hartford and played at Allyn Hall, which is possibly where Buck first met him.<sup>10</sup>

As early as 1801 Hartford had an organ in Christ Church, which was built by a local craftsman, George Catlin. A subsequent instrument in 1812 by Catlin and Bacon cost \$500, which was augmented in 1817 by William Redstone. In 1827-28 the congregation undertook to subscribe for a new Christ Church (consecrated in 1829) and an organ to be built by Henry Erben of New York as the first three-manual in Connecticut. Thwarting Erben’s overtures made in 1848 to rebuild the organ, the parish raised \$3,500 to purchase a new one in 1849 from the Hooks of Boston. Forty years later, George S. Hutchings supplied a three-manual organ for \$6,000 and the Hook, which “gave great satisfaction,” was sold “for no less than \$500.” Ernest M. Skinner rebuilt the Hutchings in 1903 and contracted to replace it with a 4-manual organ in 1925. Austin replaced the Skinner in 1951, then rebuilt their organ in 1963.

Center Church bought a small organ of two manuals and pedal in 1822, then replaced it in 1835 with a larger instrument of three manuals and pedal by Thomas Appleton of Boston. Interest in the new instrument spread far and wide, attracting luminaries such as Nathaniel Hawthorne and Lowell Mason, who attended the dedication by George Webb on May 17. The organ, apparently rather aggressive for the times, made an immediate impression, and “shook the windows so, the audience thought they would fall out. They rattled to the dismay of the organist.” One particularly distressed congregant “later found the ‘sub-bass’ too much for his nerves and petitioned that it be dispensed with in the morning service.”<sup>11</sup>

Stimulated by these rich musical opportunities, it is not surprising that Buck refused to abandon his naturally developing inclinations. While a student at Trinity College, Hartford — The *Trinity College Calendar* lists Buck as a freshman in the 1855-56 academic year — he played the organ for St. John’s Episcopal Church (1841 E. & G. G. Hook op. 47). His musical ardor only increased as a student, and by the end of his sophomore year his parents could no longer ignore the obvious: they had a son with serious musical gifts as well as the dedication to maximize that talent. They finally agreed he should receive the finest musical education available and in 1858 (Buck was 19) they packed him off to Leipzig to study at the conservatory.

For eighteen months he studied with the leading teachers at the conservatory: harmony and composition with Moritz Hauptmann (1792-1868) and Ernst Richter (1808-1879), piano with Louis Plaidy (1810-1874) and Ignaz Moscheles (1794-1870), and orchestration with Julius Rietz (1812-1877). When Rietz moved to Dresden in 1860 as musical director of the city Buck followed him, and continued his organ lessons with Johann Gottlob Schneider, who played a critical role in the resurgence of interest in the organ works of Johann Sebastian Bach. Born in 1789, Schneider became friends with Mendelssohn, who praised him as one of the finest organ virtuosos of the period. In 1825 Schneider was appointed court organist at Dresden where he played the magnificent Silbermann organ of thirty-four stops. Placed in the corner of the gallery, the silver pipes shone out from a white case decorated by rococo-style gilded garlands. During the recital under discussion he played two fugues by Bach, the B Minor and the E Minor (“Wedge”), drawing out his own stops with no interruption of the music.<sup>12</sup> He was one of the first organists since the Baroque era to develop the technical ability needed to play the difficult pedal parts in Bach’s organ music.<sup>13</sup>



Dudley Buck, ca. 1865

During the first decades of the nineteenth century, Schneider’s performances in Germany and England did much to bring about a renewed enthusiasm for the Leipzig master’s organ music. It was this tradition that Schneider passed on to his young protégé from Connecticut: “Among the most famous of these [students] are Mr. William Mason, who took lessons of him only for a short time, and Mr. Dudley Buck. Mr. Buck almost exactly reproduces Schneider’s ‘quiet and unobtrusive style of pedal playing.’”<sup>14</sup> Later reports of Buck’s playing consistently comment on his remarkable pedal skill. Buck must have been a musician of extraordinary ability, for he later explained to W. S. B. Mathews, a Chicago music critic, that he spent all week composing and practiced his organ music only on Sunday in preparation for his Monday morning lessons with Herr Schneider, including the demanding Bach preludes and fugues. He claimed to be able to “play any good Bach fugue through fairly well after going through it half a dozen times [!]”<sup>15</sup> Buck spent one year in Paris, 1861-62, before returning to this country.

Though Buck was probably unaware of it during these early years, when he returned from Europe in 1862 the United States stood at the threshold of establishing its first major phase of art music. He was singularly fortunate in being present at one of those rare moments when events converged to create an unparalleled opportunity for musical leadership. At the close of the Civil War, with the seemingly intractable issue of slavery and states’ rights tragically but finally settled, Americans were ready turn to other concerns, including cultural ones. The time was ripe for a new direction in this country’s musical life. And almost any sustained effort would be plowing fertile ground, for even after almost a century the United States had not securely established any institutions for training and performing serious music. What artistic musical activity there was occurred mostly in cities in the Northeast. Boston’s Handel and Haydn Society had been singing Mendelssohn, Beethoven, and Schubert since 1815. That city also saw the first documented performance of a Bach work in the United States on March 2, 1853, when his Concerto in C Major for three harpsichords and orchestra was played by three pianists and a string quartet. And Samuel P. Morgan played the B Minor organ fugue at a recital in



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Theodore Thomas in 1857, age 22

August, 1856.<sup>16</sup> But these were uncommon exceptions. W. S. B. Mathews, writing in 1889, quotes one George James Webb, an English organist who came to Boston in 1830 where he played for more than twenty years, that “in his time there was not a single organist in Boston capable of playing a first-class fugue by Bach.”<sup>17</sup>

New York had also experienced a slowly growing number of serious music performances through the 1850s and 60s. Edward Hodges (1796-1867), an English Doctor of Music from Cambridge, served as organist at Trinity Church from 1839 to 1859 and quite likely performed Bach for the first time in that city.<sup>18</sup> He was one of the first organists in this country to make full use of the pedals and to that end designed a new organ for Trinity Church with a pedal-board of two octaves.<sup>19</sup>

The waves of German immigrants during the 1870s, 80s, and 90s gave enormous impetus to the budding native interest in art music. Indeed, artistic growth in America would probably have been much slower in coming without these well-trained and committed musicians, such as Theodore Thomas (1835-1905), perhaps the single most important figure for the development of classical music in America. Born to a *Stadtmusikus* in the German town of Esens, Thomas came with his family to the New York in 1845 where he joined the Philharmonic Society as a violinist nine years later. In 1862 he began conducting his own orchestral concerts at Irving Hall, the same year he was engaged as conductor of the Brooklyn Philharmonic Society. In 1869 Thomas started what would be the first of yearly tours with his orchestra that visited almost all major, and many, lesser American cities. Thomas’s approach was to program lighter pieces and popular soloists to attract an audience, then

sprinkle in more weighty fare. Early on his concerts showed ever-increasing sophistication in repertoire, where he introduced audiences for the first time to many masterworks by Beethoven, Schumann, Liszt, Mendelssohn, and Wagner. In 1891 he assumed directorship of the newly formed Chicago Orchestra and just lived to see the opening of the new Orchestra Hall on December 14, 1904.

Buck would do for American organ and choral music what Thomas did in the orchestral sphere. Buck established his reputation through his impressive ability as an organist, particularly in his extraordinary pedal technique, which he had learned from Johann Schneider. By this he stood apart from other organists. Mathews in his *One Hundred Years of Music* explained that aside from the performances of Paine, Buck’s “pedal playing was far ahead of anything then existing in America. In fact, Mr. Buck’s organ playing has rarely or never been duplicated, for while greater virtuosity may have appeared in America since, there has been no other concert organist with so much natural gift for music.”<sup>20</sup> Mathews recounts in another place that when Buck visited the organ factory of William A. Johnson in Westfield, Massachusetts, shortly after his return, “The certainty with which he pedaled was astonishing to the Westfield crowd.”<sup>21</sup> They went so far as to put a cloth over the pedals to see if he really could hit the right notes without looking.

Again like Thomas, Buck’s success also came from his sure sense of programming the serious along with the lighter organ literature. By the 1860s organ recitals were becoming routine, though the quality of the literature and the playing could vary enormously. The organ world was divided between performers who only sought to entertain their listeners and those who hoped to edify them. In a review of the dedicatory recital for the new Hook organ in Boston’s Arlington Street Church in 1861, Dwight, not identifying the organist (who was probably John Henry Willcox), wondered why the instrument was forced to go through the musically insipid “wanderings among solo stops, the *potpourris* of operas, popular airs, bits of secular and bits of sacred, strung together upon the idle fancy of the moment. . . .” Only the finest music would do as the listener “seeks to be edified and strengthened by the grandest of all instruments voicing the great thoughts of Eternity.” Light selections were okay, like “the queer scrolls and monsters carved here and there about a Gothic cathedral” but they should remain in their place.<sup>22</sup>

Dwight was not overstating the problem. One writer for *The Musical Visitor* despaired at the “trifling manner which is becoming more and more common” in organ recitals. After asserting that organ concerts should be molded by a “higher law, which directs and governs mechanical skill,” the writer goes on to decry many organists’ “ineffectual, slovenly manner” of playing. Organists may play “Mulligan Guards,” “My Gal Sal,” and “Pop Goes the Weasel” to entertain their audiences, but it desecrates the instrument, the performer, and the listener. Organists should hold fast to their noble calling, and avoid making the mistake of thinking that “true, grand organ music, well played and mated with the soul which the great composers gave it, will not be relished and appreciated by a music-loving public.”<sup>23</sup>

But where was the center? Buck and the other enlightened organists of the day understood the challenge of selecting programs that included something for everyone. Many of the places where Buck performed had literally never before heard a professional organist (or often any other professional musician, for that matter). Moreover, the majority of his audiences brought essentially no artistic frame of reference to his concerts; thus they had little experience with serious music such as Bach fugues. Gilbert Chase sums up the problem: “Aesthetic appreciation — that is, the quality that permits an artistic experience to be received and enjoyed as such — was almost entirely lacking.”<sup>24</sup> To complicate the situation was the issue of orchestral transcriptions. During the previous fifteen years new organs, influenced by the Great Organ in Boston’s Music Hall (1863) were growing larger, louder, and more complicated mechanically. Moreover, the general adoption of equal temperament had made the instruments capable of playing orchestral transcriptions in all keys, something previously impossible with the old meantone tuning.<sup>25</sup> With these grand new instruments at their disposal, organists increasingly turned to transcriptions, often at the expense of original organ music.

Buck addressed this issue in an essay "On the Legitimate in Organ Playing," putting his finger precisely, but "Without giving a dogmatic opinion," right on the problem.<sup>26</sup> From the beginning he left no doubt "that Bach was the greatest composer for his instrument that the world has ever known." The critics could not question his "faith" on that issue. (They should have noticed that no one had been more zealous than he in presenting the Leipzig master's works throughout this country). But why must they insist that organists play only his music and "turn with a sneer from nearly everything else of a dissimilar style." They forget that legitimacy in art results partly from its relevancy to the audience to whom the music is being presented. In fact, during the early eighteenth century, as Buck points out, Bach's audiences actually enjoyed "fugues upon the piano [!]." He points out that things were improving now: "within the last eight years [since Buck's return from Europe], so far as this country is concerned, what wonderful improvements in organ-building!" And these improvements will lead "to a new plane of the legitimate in organ-playing." Just in the last five years progress has been made, "and the comparative interest felt in organ performances, abundantly prove that this indispensable foundation-school of sound organ playing is attracting more and more attention." No doubt, it would be ideal to play only serious organ music for, "from a true standpoint an organist should throw his influence towards works originally composed for his instrument." But one would most likely turn listeners away from all organ music, Bach, and orchestral music. Then he'd be back to "My Gal Sal" and "Pop Goes the Weasel." Buck perceptively understands that "this matter of overture playing not infrequently serves as a stepping-stone to better things." For this reason, "Even the playing of light overtures may find a certain justification in this land, where so much musical missionary work has yet to be done. . . ."

And Buck stepped right forth as chief missionary with almost evangelical zeal. His recitals during this period judiciously ranged the entire spectrum of music from Bach fugues to lighter fare, including his enormously popular variations on "The Star-Spangled Banner," "Home Sweet Home," and "The Last Rose of Summer." Even his Grand Sonata in E-flat, in the best German romantic tradition, used the familiar tune "Hail! Columbia." To help his audiences in understanding the new works, he "adopted the very sensible practice of prefacing the more important pieces with a few explanatory remarks, which serve the important purpose of introducing unknown composers, and giving the listeners a clue to the proper stand-point from which to judge familiar works."<sup>27</sup>

Buck's widespread and lasting popularity resulted, then, from his striking virtuosity as an organist combined with his well-rounded programming. Understanding this explains why the writers of his day (and for some time after) were so effusive in their praise. His work indeed fell onto fertile ground and made the work of those who followed much easier. *The Dictionary of American Biography* suggests that "As a concert organist of imposing ability, his extensive tours during the first fifteen years of his public life helped greatly to uplift standards of organ-playing and organ-music, both of which were in dire need of improvement." Or, *The Outlook*, which, the week after his death, acclaimed "the concerts he gave in almost every part of America . . . set a standard which was within the understanding of his auditors and at the same time was higher than that to which they had been accustomed."<sup>28</sup>

Buck began attracting national attention in November 1865 when he presented the first of three series of organ recitals at the North Congregational Church in Hartford where he was organist (1850 E. & G. G. Hook op 110, three manuals). I think he made an intentional artistic statement by opening the series on November 25, 1865, with the E-flat Major Fugue ("St. Ann") by Bach. In total, he performed nine documented major Bach works: Fugues in G minor, E minor (the "Wedge" ?), A minor, E-flat, and B minor; the Prelude and Fugue in C major, another Prelude in C major, Prelude in B minor, and the Passacaglia in C minor.<sup>29</sup> Nearly every program he played would include one of these works by Bach or another serious piece, such as a Mendelssohn sonata. In addition, the recitals typically included contemporary works by Buck and other organists such as A. Batiste (1820-1876) and L. Lefebure-Wely (1817-1869). Immensely popular were the orchestral transcriptions as well as Buck's concert variations on the "Star-Spangled

Banner." In the fashion of the day, most recitals also included a vocal number or instrumental work. Typical of Buck's programs is the one from December 9 of that year:

Sonata 4 in B-flat	Mendelssohn
Larghetto from Symphony 2	Beethoven
Fugue in E minor	Bach
The Quartet from <i>Fidelio</i>	Beethoven
Adagio from the Quintet No. 1	Mozart
Grand Offertoire in E minor, op. 28	Batiste <sup>30</sup>

In January of the next year the reviewer for *The Hartford Courant* echoed Buck's hope of educating his listeners to appreciate better music: "Such music as that given by Mr. Buck at his concerts gains upon the hearer by repetition, being that kind which does not wear out, but discovers new beauties as it comes to be better understood." He also noted that Buck played selections from previous programs (quite probably because Buck had conducted Beethoven's Mass in C as well as his Fifth Symphony the night before, with players from Boston). The reviewer's only regret was that this organ concert was the last of the series.<sup>31</sup> The next month Buck dedicated a new William A. Johnson organ (32 "registers," 2 manuals) at the Second Baptist Church in Suffield, where Buck put the pedals "to a severe test . . . yet in the most rapid pedal passages (as in the "Tannhäuser March") they were quite noiseless in their action."<sup>32</sup> Buck would play at least thirty organ recitals during the two years from 1865 to 1867.

In Hartford, Buck added a second series that next September, moving to the South Congregational Church as the old North Church was being demolished to build a new one. For these recitals on the 1854 Johnson op. 35 of three manuals, he added the Mendelssohn Sonata 5, his own Grand Sonata in E-flat, as well as his two most popular and enduring pieces, the transcription of the overture to *William Tell*, and the Concert Variations on "The Star Spangled Banner." Then, as now, the overture "fairly electrified the audience" largely because "The last movement was performed fully up to orchestral time, which is rarely done."<sup>33</sup> By the last recital in November the audience "was larger than at any previous entertainment, every part of the house being filled — a gratifying fact." Buck recitals proved resoundingly successful, so much so that "Mr. Buck has decided to give a third series of organ matinees . . ."<sup>34</sup>

By the end of the third series Buck had securely established himself as an organist and composer of note. *The Courant* again reported, "These Saturday matinees have been among the most enjoyable of our concerts, as those who have attended will readily testify."<sup>35</sup> He went on to decry the lack in Hartford of "an organ upon which such music as we have heard at these matinees, can be given with better effect." Buck soon remedied the situation by installing a modest-sized Johnson organ of two manuals, eleven stops, and pedal, in 1867 in his home. Buck's recent study in Europe showed in his design for the organ. He insisted on a manual compass of 58 notes, previously used by Johnson only on his largest instruments, and a pedal compass of 30 notes, the largest pedal board the builder had constructed up to that time. In spite of its small size, the organ contained two reed stops, and the Great had a three-rank mixture, though no 4-foot principal. The instrument also used a water motor to supply wind, and included a "ratchet swell pedal."<sup>36</sup> Even though the organ was smaller than some in Hartford, *The Courant* found it "unquestionably superior in its voicing and general appointments to any organ in this city, not excepting the new Masonic Hall organ by the same builder."<sup>37</sup>

Buck ensured that his performance achievements would not go for naught by his teaching. Two of the most distinguished organists of the next generation studied with him in Hartford: Clarence Eddy (1851-1937) and Frederick Grant Gleason (1848-1903). Eddy worked with him in 1867 before departing for extended study in Europe, where he played before the Kaiser and Court in Berlin. After his return to Chicago in 1874 he became organist at First Congregational Church for a salary of \$2,500 (one of the highest in the country at the time) and then Director of the Hershey School of Musical Art. In the spring of 1877 the Hershey School built an 800-seat recital hall with a new three-manual, 30-stop organ, designed by Eddy and constructed by Johnson & Son, Op. 489. Following the organ dedication Eddy gave a celebrated series of 100



1867 Johnson op. 221, Buck's Hartford Residence

## Dudley Buck's Residence Organs

FOR HIS RESIDENCE in Hartford and for a music hall adjacent to his Chicago home, Buck commissioned organs from William A. Johnson. Both specifications feature full compasses of 58 notes from C in the manuals and 30 notes in the Pedal. The smaller, Hartford organ has no 4' Principal or independent 2' in the Great, though the Swell has the 4' Principal. The Hartford organ is reported to have had a tierce in the three-rank Mixture, which pitch was probably represented in the Chicago organ's two Great Mixtures, one of two ranks and the other of three. But the Chicago organ, too, had no independent 2' in the Great. An automatic page turner and water motor were novel in the 1867 organ; the page turner was apparently omitted from the 1869 instrument.

Rare was the Pedale Ventil on the Chicago organ. This device allowed a combination of the Pedale stops to be set, then brought on or off by a quick action of the foot upon the Pedale Ventil, which admitted or denied wind to the Pedale windchest(s). Thus, coupled registrations to the Pedale could quickly be augmented by the Pedale stops themselves. The organ also had two "pre-set" combination pedals for each manual division, as well as pedal "reversibles" for couplers Great to Pedale and Solo to Great 16'.

The 16' coupler Solo to Great had become popular in the early 1850s (the Solo had most often been called "Choir" before the mid-1860s); indeed, three manual organs by Hook rarely had an 8' Choir or Solo to Great in the '50s and '60s, the 16' coupler providing that pitch to the Great of an organ which had no 16' Great stop (and, in at least two cases of very large organs with 16' stops in Great and Choir, it provided a

### 1867 William A. Johnson Opus 221

#### Dudley Buck Residence, Hartford, Connecticut

GREAT 58 notes		COUPLERS	
8' Open Diapason . . . . .	58	Great to Pedal	
8' Melodia . . . . .	58	Swell to Pedal	
4' Suabe Flute . . . . .	58	Swell to Great	
III Mixture (12-15-17) . . . . .	174	ACCESSORIES	
8' Clarionet (TC) . . . . .	46	Pedal Check	
SWELL 58 notes		Engine	
8' Open Diapason (TC) . . . . .	46	Ratchet Swell Pedal	
8' Salicional (TC) . . . . .	46	Three Combination Pedals	
8' Stop'd Diapason Bass . . . . .	12	Pedal to Leaf Turner	
8' Gedackt Treble (TC) . . . . .	46		
4' Principal . . . . .	58		
8' Trumpet Bass . . . . .	12	Source: Homer Blanchard, "The	
8' Trumpet Treble (TC) . . . . .	46	Organ in United States: A Study	
PEDAL 30 notes		in Design," <i>The Bicentennial</i>	
16' Bourdon . . . . .	30	Tracker (OHS, 1976), p. 45.	

recitals, playing every Saturday (except during July and August) at noon without repeating any works, from March 3, 1877 to June 23, 1879.<sup>38</sup>

Frederick Grant Gleason followed in Eddy's footsteps, beginning his study with Buck in Hartford before moving on to Leipzig, Berlin and London for further work. He ended up in Chicago in 1876 or 1877 and joined the same Hershey School, later serving as general director of the Chicago Conservatory (1900-03). Eventually his reputation as a composer superseded that as an organist. He, along with Buck, was one of the few American composers promoted by Theodore Thomas. Gleason and Eddy never forgot who gave them their start, something Buck much appreciated. "It was very nice in Eddy and yourself to recognize the one who first started you," he wrote Gleason in 1879. Later: "I thank you for your kindly remembrance of me as having been one who so to speak "laid your musical keel."<sup>39</sup>

Early in 1868 *The Courant* noted a recital of Buck's that would prove a milestone for his career. He had been invited to Chicago to dedicate the new Johnson organ at First Baptist Church. His reputation must have preceded him, for according to *The Tribune*, Buck was greeted with "an audience which occupied every seat, and filled every available inch of standing room, while it was one of the most respectable and appreciative gatherings ever met with in this city." Another comment, however, illustrates the clear advancement Buck brought in the quality of organ programs — he played Best's



Clarence Eddy



Frederick Grant Gleason

transcription of "Schiller's March" (Meyerbeer), as well his own Fugue Finale on "Hail Columbia," the overture from *The Merry Wives of Windsor*, his Concert Variations on "The Star-Spangled Banner," and as an encore the variations on "Home, Sweet Home" — where the writer noted (probably with relief) that the recital was "devoid of claptrap." Of course, Buck's playing showed him to be "a first-class organist, worthy of a pupil of Schneider, Reetz [sic], and Richter. . . . He exhibited a thorough mastery of the instrument, bringing out powers and beauties *unknown before* [italics mine]." Yet again, however, it was "as a pedal performer that Mr. Buck acquitted himself most worthy." He displayed that quiet, subtle pedaling, "absolutely without noise, and effected with the least possible expenditure of motion."<sup>40</sup>

Buck's playing must have impressed some of the parishioners from St. James Episcopal Church enough to open discussions about his moving there, for by December we read in *The Musical Independent* that he "is said to contemplate taking up residence in Chicago. We bid him welcome."<sup>41</sup> By May 1869 he had assumed the position as music director at St. James where "he has a poor organ, but a good salary. His audience is eminently a fashionable and recherche one."<sup>42</sup> Buck arrived to assume leadership of an established tradition of musical excellence, something his work would greatly strengthen. The program he left was subsequently led by some of the most prominent names in American church music for the next hundred years: Peter Lutkin (1891-1897), Clarence Dickinson (1897-1898); 1903-1909) and Leo Sowerby (1927-1962).

### Chicago

Buck's arrival at St. James coincided with the completion of a \$100,000 renovation program fashioned to improve the musical



**1870 William A. Johnson Opus 334  
St. James's Episcopal Church, Chicago**

- GREAT** 58 notes  
 16' Open Diapason  
 8' Open Diapason  
 8' Doppel Flute  
 8' Gamba  
 8' Rohr Flute  
 4' Octave  
 4' Hohl Flute  
 II Mixture  
 V Mixture  
 8' Trumpet  
 4' Clarion  
**SWELL** 58 notes  
 16' Bourdon  
 8' Principal  
 8' Stopped Diapason  
 8' Salicional  
 8' Quintedena [sic]  
 4' Violina  
 4' Octave  
 4' Flauto Traverso  
 IV Mixture  
 16' Tenoroon Trumpet  
 8' Cornopeon  
 8' Oboe  
 8' Vox Humana (TC)

- SOLO** 58 notes  
 8' Kerulophon  
 8' Dulciana  
 8' Melodia  
 4' Flute d'amour  
 2' Piccolo  
 16' Euphone  
 8' Clarionet  
**PEDAL** 30 notes  
 16' Principal  
 16' Bourdon  
 16' Contrabass  
 8' Flute  
 8' Violoncello  
 16' Bombardon  
 8' Trombe  
**COUPLERS**  
 Gt. to Pd. Sw. to Pd.  
 Solo to Pd. Sw. to Gt.  
 Solo to Gt.  
 Sw. to Solo  
 Pneumatic action on Gt. and Ped.  
 3 & 4 inches, wind.  
 Source: *Musical Independent*  
 (January 1871), p. 11.

acoustics and space in the sanctuary, which had been built in 1857. At that time they had moved the old organ, a Hall & Labagh, once considered a grand instrument, to the new building. In 1870 Buck persuaded the vestry to purchase a new instrument from William A. Johnson, valued at \$12,000, for which supposedly the parish paid only \$7,000, probably as a result of Buck's friendship with the organbuilder. The organ (Op. 334) was designed according to Buck's specifications, with the newly patented pneumatic attachment on the Great and Pedal, which made the action as "easy as a piano." The elegant black walnut case matched the church's interior, and enclosed over 2,500 pipes.<sup>43</sup>

Buck built next to his home in Chicago a small music hall able to seat about 200 people, into which he installed a three-manual Johnson organ (Op. 294). The organ contained twenty-two stops enclosed in a black walnut case, with a statue of Beethoven sitting atop the arched impost. One writer praised the "full, rich, yet not overpowering tone" as well as the sound "in the full organ, and the proper relation of the several stops to each other is very excellent."<sup>44</sup> Buck also kept his extensive music library – quite possibly the largest in the Midwest at the time – in the hall. It contained "all of the Bach scores published by the Bach and Handel Society of Leipsic [sic], a great deal of organ music, the complete scores of Beethoven, orchestral, vocal, and chamber," as well as German theory texts and books on organ building.<sup>45</sup> Buck's playing continued to enjoy enthusiastic reviews; *The Musical Independent* noted in August, 1870: "Mr. Buck's playing was characterized by his usual precision and elegance . . . Mr. Buck displayed a mastery of organ technique . . . which placed him in the front rank of American organists" (p. 122).

In addition to his work as a performer and composer, Buck took great interest in the betterment of organ performance in this country. He realized that the nascent interest in serious organ literature would die on the vine should organists remain unable to perform it. To this end he wrote what was probably his first essay concerning organ pedagogy, "Hints for Young Organists."<sup>46</sup> Not much later (1877) Buck would expand on the issues of accompaniment facing the organist in his *Illustrations in Choir Accompaniment with Hints in Registration*. To assist young organists in improving their pedal technique, Buck wrote two collections of pedal studies: *Eighteen Studies in Pedal Phrasing for the Organ* (Op. 28), and *Six Choral [sic] Preludes on Familiar Church Tunes, Designed Primarily as Studies in Pedal Playing* (Op. 49).<sup>47</sup> Both proved popular, with the *Studies in Pedal Phrasing* going through at least one additional edition in 1895 (G. Schirmer) because of the "great improvements made in the 'action' of organs to-day as compared with those built twenty-five years ago" as Buck wrote in the new preface.

soft 32' pitch to the Great chorus). Johnson, however, often supplied an 8' Choir or Solo to Great exclusively, so the 16' coupler in Buck's house organ is unusual and obviously well-planned to achieve great utility from the piano and mezzo stops of which the Solo is comprised.

Nomenclature of the stops in the Chicago organ was quite uncommon, especially for organs built in New England and New York. Use of the term "Principal" for the 8' Open Diapason stops in Swell and Great and 16' open wood in the Pedal surely relates to Buck's European experience, as do the terms "Flote" and "Rohr Flote," the latter more precisely describing the common construction of most early and mid-19th-century Great Stopped Diapasons.

An exhibition of the Chicago organ was held at the Johnson factory in Westfield, Connecticut, on August 9, 1869. A brochure which was printed for the exhibition provides the stoplist and describes the organ:

THE case of the Organ is of Black Walnut to the Belt. The central section is arched above the Manuals, supporting a Pedestal on which is placed a bust of Beethoven. Under the Pedestal, and supporting it, is a Bracket of beautiful design and exquisite workmanship.

The Organ shows no wood work above the Belt, the upper section being composed entirely of Pipes. Those composing the central section are made of 'Spotted Metal' and are left in their natural state as to color and appearance. Four different ranks of Pipes are shown arising one above another, receding as they rise.

The side sections are beautifully decorated with gold and silver leaf picked out with black, producing a most pleasing effect.

The Hartford organ existed in a small Lutheran church in Detroit until 1947 or 1953 (sources differ), when it was replaced by Möller. The Chicago organ burned in the Great Fire of 1871. Buck is not known to have had a house organ after his return to the East. Wm. T. Van Pelt

**1869 William A. Johnson, Op. 294  
Music Hall of Dudley Buck, Chicago, Illinois**

Source: brochure for exhibition of organ in factory, Aug. 9, 1869

- |                                 |  |
|---------------------------------|--|
| <b>GREAT</b> 58 notes           | <b>PEDALE</b> 30 notes                         |
| 8' Principal (metal) . . . . 58 | 16' Principal (wood) . . . . 30                |
| 8' Gamba (metal) . . . . . 58   | 16' Bourdon (wood) . . . . 30                  |
| 8' Rohr Flote (wood & m) 58     | 8' Flote (wood) . . . . . 30                   |
| 4' Octave (metal) . . . . . 58  | Pedale Check                                   |
| II Mixture (metal) . . . . 116  | Tremblant                                      |
| III Mixture (metal) . . . . 174 | Engine   |
| 8' Trumpet (metal) . . . . 58   | <b>MECHANICAL MOVEMENT</b>                     |
| <b>SWELL</b> 58 notes           | Swell to Great                                 |
| 8' Principal (metal) . . . . 58 | Swell to Solo                                  |
| 8' Salicional (metal) . . . 58  | Solo to Great                                  |
| 8' Stop'd Diapason (wood) 58    | Solo to Great Sub-Octave                       |
| 4' Violin (metal) . . . . . 58  | Swell to Pedale                                |
| 4' Traverse Flute (wood) 46     | Great to Pedale                                |
| 8' Oboe (metal) . . . . . 58    | Solo to Pedale                                 |
| <b>SOLO</b> 58 notes            | <b>COMBINATION PEDALS</b>                      |
| 8' Kerulophon (metal) . . 58    | 1 and 2 act on Great Organ                     |
| 8' Dulciana (metal) . . . . 58  | 3 and 4 act on Solo Organ                      |
| 8' Melodia (wood) . . . . 58    | 5 and 6 act on Swell Organ                     |
| 4' Flute Harmonique (m) 58      | 7 acts on Pedale Ventil                        |
| 2' Piccolo (metal) . . . . . 58 | 8 acts on Great to Pedale Copula               |
| 8' Claironet (metal) . . . 46   | 9 acts on Tremblant                            |
|                                 | 10 acts on Solo to<br>Great Sub-Octave Copula. |

Buck continued touring widely across the mid-west and north-east from Chicago. *The Musical Independent* reviewed one recital in Springfield, Massachusetts, on July 20, 1871, where he opened with the Bach Passacaglia, played other selections from Cherubini, Thiele, Beethoven, Schubert, and Lortzing, and closed with his transcription of Wagner's overture to *Tannhäuser*.<sup>48</sup> Unfortunately, while away on a later tour the Great Chicago Fire struck on October 9, destroying most of the city. Buck returned home two days later to find his house, concert hall, organ, and worst of all, valuable

library gone, to the amount of \$20,000, a major sum for the time. By the time *Dwight's Journal* ran the news from their Chicago correspondent, "Der Freyschuetz," Buck had decided to move to Boston.<sup>3</sup> In summing up Buck's work in Chicago the writer speaks in superlatives, describing him as the pioneer he proved to be in so many other arenas. In fact, what finer valediction could any musician ever hope for than the following:

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

## Boston

The same issue of *Dwight's* that published the above piece warmly welcomed Buck to Boston: "And we commend particularly to the hospitality of musical Boston the gentleman of whom he speaks so feelingly, perhaps the most accomplished, useful and successful of all American musicians settled in the West, MR. DUDLEY BUCK. . . ." (p. 127). He arrived in town within a month, immediately joined the faculty of the New England Conservatory of Music where he taught organ, piano, and harmony, and soon accepted a position as organist of St. Paul's Episcopal Church, which is now the Cathedral Church of St. Paul.<sup>50</sup> The next spring the Boston Music Hall Association appointed Buck to the position of organist, where he would preside over the Great Organ and give three weekly concerts of an hour each. In Boston, Buck's recitals were right in step with the high standards that Paine and others had established. He confidently included in one of his first recitals at the Music Hall the Bach Passacaglia as well as his Sonata in E-flat. Dwight was delighted: "He always performs at least one good Prelude and Fugue by Bach, with a large variety of arranged pieces, variations, and improvisations well calculated to unfold the manifold resources of the instrument to curious listeners."<sup>51</sup>

During his Boston years Buck began to reorient the direction of his musical efforts away from organ performance towards composition. As he wrote Samuel P. Warren in February of 1875, "for the past year and half I have been so much occupied in other directions than concert organ-playing that I have wholly dropped my practice."<sup>52</sup> He would never resume an active career as a performing organist, though he continued playing at church until his retirement. This change in direction would firmly cement Buck's name as the most prominent composer of his generation.

Musically, America was ready for some leadership in moving toward higher artistic ground. It remains stubbornly difficult for us to really believe that things were as appalling as they were. Surely it couldn't be *that* bad, we wonder. Well, listen to this writer on the state of church music at the time: "Ignorant choristers, uneducated organists, untrained choirs, and more than all and worse than all, the abominations in the shape of musical compositions — chants, anthems, and psalm tunes, which make up the trashy flood of new singing books, published every day for the benefit of the authors, rather than the glory of God or the improvement of musical science, are among the difficulties which lie in the way of having good church music. . . ." <sup>53</sup> The problem was not only the wretched music, but the musicians in the churches. Placing musical leadership in their hands "shows the folly, not to say wickedness, of leaving the

arrangements and performances of 'sacred music' in the hands of ignorant and incompetent persons."

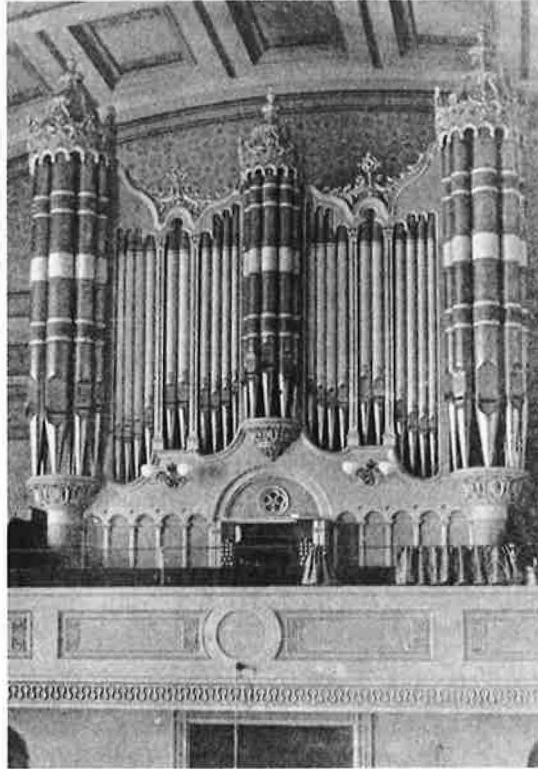
Dwight's and other musical voices called for a new musical life in the American church, which still had almost no genuine choral tradition. Into this circumstance stepped Dudley Buck with the unique combination of talent, training, and attitude to pull together what few threads of structure existed, strengthen them, and then spin new musical cloth. In addition to his considerable musical gifts he had a generous attitude — he sought to meet people on their level and encourage them towards better music. He was also tireless in his commitment to composing, playing, and teaching. He played throughout the West and East, taught many if not most of the next generation of organists, and was the most successful composer of choral music for thirty years. Finally, he possessed a healthy dose

of common sense; he understood the reality of the situation, that he was starting almost from scratch, and he knew what it would take to lead people without alienating them. Seeing how dreadful things actually were, how much there was to be done, and how few Americans had any musical background casts a whole new light on Buck's work, work that resulted in his leaving his mark on American music as no other musician did during the three decades following the Civil War.

Understanding the situation also confronts another complaint by musicians of this century, that of musical style. After World War I it became fashionable to disparage the Germanic model that informed Buck and his contemporaries. They were seen as second-rank imitators, whose music was largely derivative. When they began their professional lives, they were faced with a daunting dilemma: what kind of music would have artistic merit and substance, but still be understood by American audiences? We easily forget that the musicians composing during the 1860s and 70s worked in a native vacuum, with no historical precedents nor guides as to what to write or how to write it. Thus they turned to the only viable musical tradition available at the time. That Buck and others "did not discover typically

American paths is no cause for wonderment," observed Howard Hanson. "Their inspiration, their musical sustenance, was drawn almost entirely from Europe. The United States of that period had little to offer them from the musical standpoint in the ways of encouragement or assistance. The path of the pioneer . . . is a difficult one. . . ." <sup>54</sup> Indeed, Buck and his generation plowed practically barren soil in an almost hostile climate. They intentionally chose to compose music in a style with which they were comfortable, *and* one that would communicate with their audiences. Though we are quick to dismiss their music as superficial and sentimental, the listeners of Buck's day experienced no sense of stylistic exhaustion. The techniques the American composers transplanted from Europe still possessed tremendous potential. For them the music of Beethoven, Bach, Schumann, Schubert, and Mendelssohn not only had *not* been drained of vitality, it was largely unknown and therefore still fresh. Thus by intentionally choosing familiar models, they knew they would have musical ground in common with their audiences.

Buck's Grand Sonata in E Flat (Op. 22, 1866) typifies his reliance on German romantic models for its formal structure and contrapuntal techniques. As the first organ sonata composed by an American it comes as no surprise that Buck leaned heavily on an established form, which his four-movement work follows closely: *Allegro con brio* (E flat, sonata form), *Andante espressivo* (A flat, ABA), *Scherzo* (C minor/major, ABA), and *Allegro maestoso* (E flat, Fugue with



At St. Paul's Episcopal Church in Boston, Buck presided at the 1854 E. & G. G. Hook of three manuals and 50 "registers." The organ exists at St. Thomas Aquinas Church in Boston.

coda).<sup>55</sup> But Buck moved beyond simple academic formalism with his sure sense of craftsmanship and engaging lyricism. The two themes of the first movement — the first narrow ranged and chromatic, the second more lyrical and orchestral — offer musical contrast, while the transition areas, which grow from the themes, provide continuity. The second movement gently recalls the musical world of Mendelssohn's *Songs Without Words* while the scherzo has the direct appeal found in his livelier "fairy" music. Buck shows his firm grasp of the "learned" style by casting the concluding movement as a fugue on the popular patriotic theme "Hail Columbia." The chromatically elaborated motive builds to an impressive climax after more than twelve entries when the pedal breaks into a brilliant and demanding solo cadenza underneath one last statement of the melody.

Buck soon achieved another first as an American composer. After some apparent prodding the Harvard Musical Association, the leading resident instrumental ensemble in Boston, agreed to perform a work by an American. On their seventh concert of the season, January 29, 1874, they played their first American work, an overture by Buck. *The Song Journal* rejoiced: "The Harvard Musical Association has never done much for native art, and the public at large will be pleased as well as surprised at this new departure." Once again, Buck led the way for other Americans, as the writer noticed, "Now that Buck's music has been heard, there is no reason why other American composers should not receive some consideration."<sup>56</sup> Dwight's felt the work to be on the light side, "somewhat theatrical, pleasing," but not so fresh with its ideas. Nevertheless, it assured Buck that he "may well find encouragement and motive for higher aspiration in the success of this experiment."<sup>57</sup>

Buck's reputation as a composer in Boston grew rapidly as his works found increased performances. He had been in town almost no time when Patrick S. Gilmore (1829-92), the most popular band conductor of his day, commissioned him to compose a Festival Hymn for the World Peace Jubilee, which began on June 17, 1872 and worked up to an explosive finale on July 4. Along the way, a "chorus of some 17,000 voices. . . and an orchestra of 1,500; 40 vocal soloists from Europe and America sang arias from operas and oratorio, in unison." Johann Strauss, Jr., as well as Franz Abt were in attendance also.<sup>58</sup> Buck's uplifting music, set to his own words, opened the program for June 18:

O Peace! on thine upsoaring pinion,  
Thro' the world think onward flight taking,  
Teach the nations their turmoil forsaking,  
To seek thine eternal dominion.

Buck wisely kept the harmonies diatonic and the texture largely homophonic, realizing that anything more complicated would not work with such large forces. Even then, the performance left something to be desired — the Jubilee was too massive, with too many people too spread apart, and too little rehearsal. Nevertheless, Buck's Hymn found a positive reception.<sup>59</sup>

His greatest success to date came from the inclusion of his *Forty-sixth Psalm* in a program on May 7, 1874, by the celebrated Handel and Haydn Society of Boston on their Third Triennial Festival.<sup>60</sup> Buck had led it himself earlier that year with the Providence Philharmonic Society, which he conducted. Its finest hour, however, came when Theodore Thomas presented it at the Handel and Haydn Society Festival, where the 600-voice chorus was joined by Thomas' orchestra, which had been increased from 60 to 80 players for the occasion.<sup>61</sup> The work easily shows its close affinity to the psalm settings of Mendelssohn, with similar requirements of soloist, ensembles, and chorus, as well as the cantata form of the eleven verses cast into separate movements.

Thomas proved to be a fast friend (which speaks well for Buck since the authoritarian conductor was known far and wide for his rigidly discerning tastes as well as demanding requirements on performers and composers alike). Thomas must have thought uncommonly well of Buck's compositions, as he performed works by Buck with his orchestra on at least six different concerts throughout 1874.<sup>62</sup> This was a rare compliment considering Thomas's miserly performance record concerning American music (*The Musical Courier* of June 16, 1886, despaired that of "one hundred and fifty compositions performed by Mr. Thomas in his Popular Concerts, only two were the productions of American musicians. . ."). Buck's

life took a decided turn when Thomas, as music director for the Cincinnati May Festival of 1875 invited him to perform as organist for the Festival. Immediately afterwards he asked Buck to join him as assistant conductor for the Summer Garden Concerts in New York, which he had given since 1865. These were similar to the "pops" concerts of this century with tables and food available for the audience. Unfortunately, Thomas's 1875 season — his eighth — failed miserably partly due to constant rains, as well as the overly sophisticated programming, all of which reduced the audience. When people heard that Thomas was not conducting, attendance dropped even more. It was no slight to Buck's ability — "the concerts were successfully conducted by Mr. Dudley Buck" — people just wanted to see Thomas and no one else would do.<sup>63</sup>

#### New York

By the end of the summer Buck had decided to stay in New York, as he wrote Samuel Warren in September: "You probably know that I have decided to remain in New York, and I naturally turn to you as the one who can post me in sundry matters respecting which I should like to enquire."<sup>64</sup> For the next few months Buck's time was taken with his work on a cantata for the opening of the Philadelphia Centennial Exposition, scheduled to run for six months, opening on May 10, 1876. By the time the exhibition closed, an estimated eight million people (out of a population of forty million) had paid to view the amazing exhibition in some 167 buildings set on 450 acres in Fairmont Park. At the recommendation of Thomas, the Centennial's music director, Buck had been commissioned in late 1875 to compose a cantata for the commencement ceremonies. Wishing to use the occasion for the symbolic reconciliation between the North and South, Sidney Lanier, a southern poet, was asked to write the text. Thomas likewise obtained a commission for John Knowles Paine to write a hymn to words by John Greenleaf Whittier.<sup>65</sup>

Over 200,000 people attended the monster concert that opened the Centennial, including President Grant, his Cabinet, and members of Congress and the Supreme Court. The Thomas Orchestra, expanded to 150 players, and a Grand Centennial Chorus of nearly 1,000, played and sang in the open air to the huge crowd; unfortunately, only those up front could hear. Nevertheless, Thomas, radiant in a morning suit and top hat, and brandishing his baton like a field marshal, led his musical legions through a mix of national airs and popular tunes, followed by the *Centennial Inauguration March* by Richard Wagner, commissioned for \$5,000. Next came the Paine/Whittier *Centennial Hymn* — "Whittier's text was labored but mercifully short" — followed by Buck's *Centennial Meditation of Columbia*.

Buck's work, set for bass solo, chorus, and orchestra found a mostly favorable reception with the critics. *The Atlantic Monthly*, which reviewed the work at length (in contrast to the scant paragraph it accorded Paine's hymn) liked the work: "Musically considered, the cantata is a most capital piece of writing." But the reviewer could not close without one veiled barb: "Mr. Buck does not write with a very Titanic pen, but his style is so pure and unforced, his effects are so easily and naturally brought about, that we cannot but overlook an occasional tendency to the trivial and commonplace."<sup>66</sup> The critic for *The New York Tribune* disagreed: "There is not a dull page in it. There is not a page which does not seem to be in just the right place as part of a well planned whole."<sup>67</sup> It was an amazing feat considering Lanier's bafflingly obscure and musically unsuitable text. The work shows Buck at his best, from the first stirring chords to the solos in Italian style, including fugal passages displaying his "learned" style, and sections of extreme chromaticism, "reminding us that he was the first American composer of the nineteenth century to appropriate some of the harmonic language of the 'modern' German school."<sup>68</sup>

At the time the exhibition opened, Buck had likely already begun working at St. Ann's Episcopal Church in Brooklyn, as May 1 was the usual starting date of the employment contracts for church musicians. St. Ann's was the parent parish in Brooklyn and had erected a building at Sands and Washington streets in 1795.<sup>69</sup> Buck had barely unpacked his music when he decided to move across town to the Church of the Holy Trinity (now St. Ann and Holy Trinity). The vestry records of March 17, 1877 read that they had engaged "Mr. Dudley Buck as organist & Musical Director for one

year from May 1st next at \$1500 salary & \$100 gratuity." The church obviously liked Buck, for by April, 1879 it had raised his salary to \$2,000, not only a twenty-five percent raise, but a magnificent sum in nineteenth-century dollars. Buck for his part must have felt he had finally found his niche as he remained there for twenty-five years until his retirement in 1902.

Buck's move to Holy Trinity turned out to be an extraordinarily fitting one. Both he and the church came to occupy singularly celebrated places in the maturation of American artistic life — he in music, the church in art and architecture. Holy Trinity was the vision of one man, Edgar John Bartow, a Huguenot, who had been born in Fishkill, N.Y. in 1809, and moved to Brooklyn in 1830 where he made a fortune in paper manufacturing. He had been an active member of St. Ann's when Richard Upjohn began his ambitious project for Trinity Church, Wall Street, in 1839. Bartow then decided to outdo Upjohn and construct the most imposing church edifice in New York. He personally paid for the building of Holy Trinity, intending to turn it debt free over to the congregation, but financial reverses forced him to turn title over to the vestry in the spring of 1856, which had to raise \$30,000 to avoid foreclosure. Bartow was keenly interested in Gothic architecture, which, in the 1830s, was entering its first mature phase in American life. He wisely chose one of the most important architects of the day, Minard Lafever, also a Huguenot, who, along with Richard Upjohn and James Renwick introduced this new style, which emphasized archeological and ecclesiological accuracy of design. "The outstanding, certainly the most splendid, achievement of Lafever's career was the Church of the Holy Trinity (1844-47) in Brooklyn Heights." Built at the corner of Clinton and Montague Streets, the most elevated section of Brooklyn Heights, the church in the decorated early English Gothic style (14th century) was begun in August 1844. The chapel, also designed by Lafever, opened for services on June 7, 1846, and the church on April 25, 1847, even though the vacant gallery windows were boarded up, the organ remained uncompleted, and the chancel had almost no furniture. The magnificent tower and spire, 275 feet high, were completed in December, 1867.<sup>70</sup>

While Holy Trinity stands as one the first distinguished examples of mature Gothic Revival churches in America, it is probably the stained glass windows that caused the Department of the Interior to designate the church as a National Historic Landmark in 1987. The designer of the windows, William Jay Bolton (1816-1884) was born in Bath, England, to an American father and English mother in 1816. In 1844, Bartow commissioned Bolton to make three ranks of large windows, forty-nine or fifty in all, for the Church of the Holy Trinity. No other artists working at the time approached Jay Bolton's "effective draughtsmanship or the balance of form and color he achieved in both the figures and their surroundings in his later windows at Holy Trinity."<sup>71</sup>

Fifteen years earlier in 1862 *Dwight's* had praised the music at Holy Trinity, with its well-prepared choir of eight singers, led by George Warren, a well-known organist and composer.<sup>72</sup> Warren moved to St. Thomas Church in New York in 1870, succeeded by S. B. Whitley, who led the music at Holy Trinity until Buck's appointment in 1877.<sup>73</sup> The original organ was constructed by Henry Crabb of Flatbush, Long Island, in 1845 as an instrument of three manuals, forty stops, and two octaves of pedals; later, Johnson added some new stops.<sup>74</sup> In 1873 Hilborne Roosevelt contracted his first three-manual instrument for the church, op. 3.<sup>75</sup> In 1899 the church purchased a three-manual organ by Hutchings, with 44 stops, including a Quinte in the pedal.

Buck quickly settled in at Holy Trinity as a serious professional composer and soon came to international prominence. He swiftly dispatched some of his most important works, beginning in that same year, 1877, with his *Illustration in Choir Accompaniment, with Hints in Registration*, arguably the most complete, professional, and enduring American organ pedagogical work for decades, even into this century where "this handsome book enjoyed many editions, and is still in use" as John Tasker Howard would write in 1931.<sup>76</sup> At the same time he published his Second Organ Sonata, Op. 77. The next year Theodore Thomas premiered his *Symphonic Overture Marmion* (after the poem of Sir Walter Scott) at the Brooklyn Academy of Music. Significant here was his use of the Wagnerian

*leitmotif* technique, one of the first American composers to do so. Within months he also finished the *Festival Overture on the American National Air, The Star-Spangled Banner*, probably his most successful symphonic work.

In the spring of 1878 Buck began his work with the recently organized Apollo Club of Brooklyn as Musical Director, a fortunate move that would result in a number of major works for men's chorus. For the opening concert of the second season on December 9, 1879, Buck programmed the first of five cantatas he would compose for the Club, *The Nun of Nidaros*, take from Longfellow's "Saga of King Olaf." In 1881 he again penned another excerpt from Longfellow's poem, *King Olaf's Christmas*, scored likewise for male chorus with solos, accompanied by piano, reed organ, and string quartet; the next year saw his *Chorus of Spirits and Hours* from "Prometheus Unbound" by Shelley. He followed this in 1884 with his most extensive work for male chorus, *The Voyage of Columbus* (on a text adapted from Washington Irving's *Life of Columbus*), which premiered in May, 1886, in Brooklyn and a few months later in Leipzig, Germany. This, along with S. G. Pratt's *The Triumph of Columbus* and G. F. Root's *Columbus, Hero of the Faith*, were scheduled for the World's Columbian Exposition in Chicago in 1892, but it never took place as Thomas, music director for the exposition, resigned in August because of political and financial difficulties.

These cantatas formed much of the male chorus' central performing repertoire in many American cities during the last quarter of the nineteenth century. Groups such as the Boston Apollo, Chicago Apollo, Arion Club of Milwaukee, Loring Club of San Francisco, the Mendelssohn Club of New York, and Mendelssohn Union of Orange, New Jersey, to name a few, eagerly present Buck's works, often within months of their premiere in Brooklyn. The choral movement throughout this country grew tremendously during the decades between the Civil War and the Great War. Many groups averaged upwards of fifty members, some even above one hundred, year after year. It was into this flourishing situation that Buck moved with well-crafted, appealing high-quality, and above all, *singable* works, many astutely composed on American texts. He joined his thorough European training with a penetrating knowledge of exactly how much he could challenge his singers without discouraging them musically. Yet he never sacrificed artistic integrity. This was his enduring achievement, something no contemporary composer quite matched in quality, quantity, and appeal.

Buck worked industriously for years, becoming the most prolific American composer of the last half of the nineteenth century, according to David D. DeVenney in his *Nineteenth-Century Music: An Annotated Guide*, where he credits Buck with 152 separate works, ahead of Paine, Parker, Foote, Gilchrist, and Chadwick. While quantity does not necessarily equal quality, Buck's works found as much and often more performances than any other single composer during the late 1880s and 90s, according to Henry Krebbiel's *Review of the New York Musical Season* and George Wilson's *Musical Year Book of the United States*.<sup>77</sup> Choral groups and church choirs from San Francisco, to Birmingham, Alabama, to Cleveland, Chicago, New York, Boston, Philadelphia, and throughout the Northeast programmed his works with regularity.

His works for mixed chorus brought him even wider acclaim. *The Legend of Don Munio* (1874), taken from *The Spanish Papers* of Washington Irving, had proved immensely popular, as did *The Centennial Meditation of Columbia* discussed above. When the May Festival Association of Cincinnati announced a prize of a thousand dollars for a composition to be performed at the 1880 May Festival, Buck submitted his *Scenes from the Golden Legend* (after Longfellow's "Christus") under a *nom de plume* as did other composers such as Silas Pratt, Paine, and George Bristow. In February 1880 the *American Art Journal* announced *Scenes* as the prizewinner. Though the journal was not supposed to reveal the composer, the writer admitted that "the composer of the work is Mr. Dudley Buck, a warm personal friend and admirer of Mr. Theodore Thomas."<sup>78</sup> As it turned out, three of the jurors had voted for Buck and two for George Whiting, the organ instructor at the Cincinnati College of Music. The predictable brouhaha erupted when it leaked out that Thomas, the chairman, had been the one to break the tie. Though he obviously recognized his friend's manuscript, he also felt that Buck had written the best work. The piece, which premiered

on May 20, 1880, along with Berlioz's *King Lear Overture* and selections from Wagner's *Siegfried* and *Die Götterdämmerung* — a thoroughly modern program — became Buck's most frequently performed work.<sup>79</sup>

Buck's reputation abroad was enhanced by the London performance of his last large-scale choral work, *The Light of Asia*, based on a text from Edwin Arnold's poem "Light of Asia," along with selected verses taken from his "Indian Song of Songs," which recounts episodes in the life of Guatama Siddhartha. The piano score was published in 1886 by Novello in London, something that did not escape serious notice on this side of the Atlantic. The Choral Society of Washington, D. C., presented the first public performance — against Buck's wishes, as it proved impossible to secure an orchestra at the time — on May 6, 1887. Later that month *The Light of Asia* received its premier with orchestra by the combined forces of the New York Philharmonic Orchestra and the Newark Harmonic Society in Newark. It found its most celebrated presentation, however, during the 1888-89 series of Novello Concerts at St. James's Hall in London, on March 19, 1889, with Alexander Mackenzie conducting. At least seven London journals ran extended critical reviews, including *The London Times* and *The Musical Times*.<sup>80</sup>

By the final decade of the century, Buck was arguably the single most celebrated American composer; in 1890 *The New York Herald* could write that "few will deny Dudley Buck's claim as foremost writer of Protestant American Church Music."<sup>81</sup> His sacred music had not only proved immeasurably superior to other church music of the day, but it was often the *only* music available containing artistic merit. The smaller works, the services, canticles, anthems, solos, hymns — musically engaging, well-crafted, and often deeply moving — offered "something better for the dreary and worn-out music that alone was familiar to churches when he began his work."<sup>82</sup> In *The Musical Courier*, which regularly published lists of compositions popular on church programs, Buck's music consistently comprised at least one quarter of all the works mentioned. Only Mendelssohn and the British composer Joseph Barnby were more popular.

Buck's success came from his unique combination of talents. *The Dictionary of American Biography* says this: "Buck was one of the first American composers to possess musicianship of genuine solidity, with respect both to technical equipment and creative ability."<sup>83</sup> He had enormous natural talent, which he thoroughly developed by four years of the finest professional training available in the world. To this he added the commitment, energy, and enthusiasm to do the work that was needed, by traversing the country, playing serious organ music or transcriptions of symphonic music in places that had never before heard a real organist. Even

more important, perhaps, was the flexibility in the programming that made his recitals consistently appealing to his audiences: he could meet them at their level, in other words. In this respect he also echoed the way Thomas programmed his orchestral concerts, which would contain a Beethoven symphony, a Wagner overture, with light fare, thus sugarcoating the entire evening. Finally, Buck generously transmitted this tradition to succeeding generations by his thorough pedagogical writings, his tireless teaching, and his overall musical leadership.

Buck's recognition began soon after his return from Europe and by the 1870s he stood on the verge of becoming America's most



The case of Henry Crabb's three-manual organ of 1845 remained in Holy Trinity Church, Brooklyn, surviving work done on the organ by Johnson and the 1873 rebuilding by Roosevelt, but was replaced when the Hutchings arrived in 1899. This image of the interior is from a watercolor.

prominent composer, a position he would arguable hold until Edward MacDowell overtook him in the last decade of the century. But few know this today. By World War I interest in his music had dwindled seriously: orchestras supplanted organs; secular culture displaced religious fervor; and nationalism deposed our Victorian heritage of which Buck was such a vital part. For these reasons we continue to neglect a major period of American music, which prevents us from understanding the real origins of art music in this country, even a scholar as thorough and informed as Nicholas Tawa, writing in 1992, perpetuates the dilemma. He persists in placing the major roots of cultured music in the United States a generation *after* their actual beginnings. Like many writers, he argues that the "first prominent native-born American composers" emerged during the last third of the nineteenth century, trotting out once again the tiresomely predictable pack of composers that musicologists so automatically parade around when they start to discuss our cultivated musical heritage: John Knowles Paine, George Chadwick, Edward MacDowell, Horatio Parker, Arthur Foote, and Amy Beach (the "Boston Classicists" if you will). And indeed these musicians did produce the first successful body of American *instrumental* music — mainly characteristic

pieces and sonatas for piano, chamber music, symphonies, and concertos. We are led to understand that this was the first important school of American art music as Tawa dismisses out of hand "the mostly church-centered music of Dudley Buck."<sup>84</sup> Perhaps by *our* standards here at the end of the hard-driving twentieth century we choose to think that only instrumental — read absolute, abstract — music has any substantial merit or impact. But the people in nineteenth-century America had far less sophisticated musical experiences and tastes. And it is this that we continue to misunderstand. *The Daily Republican* (Springfield, Conn.), on the day after Buck's death on October 7, 1909, put the right perspective on the situation: the writer acknowledged that it was fashionable to depreciate Buck's music, "and indeed his limitations are apparent enough." But, "he was writing primarily in the interest of inexperienced singers, and the composer had given them a more kindly



helping hand. . . . [H]is compositions . . . were exactly what the country wanted and needed.”

But we fail to see this, for two reasons, I think. First, we remain largely unaware of the subtle prejudice in much of the musicological community against most organ and choral music of any period, which prevents us from taking Buck’s music seriously. Second, we are still uncomfortable with most if not all of our Victorian heritage in American life. Nor is it just we musicians who have rejected our past. The visual arts could not wait to sweep their nineteenth-century origins under the rug, either. The New York artists and critics of the post World War I era smugly “relegated the Bostonians to the winds . . . . They were ridiculed for their cult of beauty and condemned for the knowledgeable workmanship which a rising generation of art students was being taught to despise as academic. Sneered at as the Genteel School by a new group of art writers . . . the Boston painters were shoved into temporary oblivion.<sup>85</sup> You only have to substitute “Buck and church musicians” for “Bostonians” and “Boston painters” and you get the same derogatory terms – “Genteel” and “academic” – to belittle our Victorian culture across the board: music, art, and literature. It is way past time to throw away our prejudices and reexamine our own Victorian heritage, and the enormous contribution it made to the establishment of art music in the United States. For this reason, Buck and his times deserve resurrection and attention.

The reality is this: the first important school of composition that paved the way for the generation of Paine, Foote, and others was exactly the “church-centered music of Dudley Buck” (the organ music, anthems, services, as well as his secular cantatas) that many would skip over in chronicling America’s music. While we may resist this fact, these were the better class of works that most Americans listened to for the three decades following the Civil War. The contemporary evidence – the journals, newspapers, periodicals, and programs from the 1860s into the first decade of this century – portrays the actual situation, something I think scholars of American music have missed, partly because of their prejudices, and partly because they have not objectively examined the contemporary sources on their own terms.

When he began composing in Hartford shortly after returning from Europe, Buck stood virtually alone in an unplowed field. Suddenly, with the appearance of *Buck’s Motette Collection* (Oliver Ditson, 1864) American church music seemed to come of age; his *Second Motette Collection* followed seven years later. Both works enjoyed a “popularity which is still unabated” as *The National Cyclopaedia* wrote thirty years later in 1897. He produced an impressive collection of canticles for the Morning, Evening, and Communion Services of the Episcopal Church, including numerous settings of the *Te Deum* (at least eight), *Venite, Nunc dimittis, Magnificat, Benedictus, and Jubilate Deo*. For non-liturgical uses he set more than ninety other popular sacred texts such as *Evening Hymn, Grant Us thy Peace, Hail to the Lord’s Anointed, I Will Lift Mine Eyes, O Clap your Hands All Ye People, Rock of Ages, and Sing Hosanna*. Late in life he completed four extensive cantatas at the request of Rudolph Schirmer for use in evening musical services which were becoming increasingly popular in American churches: *The Story of the Cross* (1892), *Christ the Victor* (1892), *The Triumph of David* (1892), and *The Coming of the King* (1895)

The periodicals of the day tell the whole story: *The Hartford Courant* of the 1860s, or *Dwight’s Journal of Music* into the 1880s. *The Musical Independent, The Musical Courier, The American Art Journal, The Atlantic Monthly, Watson’s Art Journal, The Song Journal, The Musical Visitor, The Brooklyn Eagle, The New York Tribune*, or many others. And there is more. Turn to the various biographies, encyclopedias, and music histories of the period and you find the same. Through these sources a fairly consistent picture emerges, as *The Musical Courier* so concisely put it in 1890. The writer discusses the most important American composers of the day. Right off he begins: “Chief among them by reason of his long popularity and national reputation, as well as by the great number of his works, is Mr. Dudley Buck. Of all American composers he is undoubtedly *the most widely known and appreciated in his own country* [italics mine].”<sup>86</sup>

There is one article that illustrates all this particularly well, because it touches on all of these points perhaps more eloquently

than any other single work. It appears in *The Musician* the year of Buck’s death (1909) and shows rare insight into Buck, his era, and his accomplishments. The writer, H. W. Greene, explains that had Buck been active later – “1965-2000 instead of from 1865 to 1900” – he would have gone unrecognized (a remarkably perceptive prophecy). Greene also recognizes that Buck was not in the class of Schumann and others, though I think he is right that “the highest moments of his work were easily on their level.” No, his “certainty of fame rests upon the unique manner in which he fitted into the needs of the country and period.” Following the work of William Billings, only Lowell Mason had provided any serious musical leadership. But with Mason’s death in 1872 “the native progress of the art was at a standstill until Dudley Buck came home from Germany and took up the work.” Thus, “it was upon Dudley Buck that his mantle fell.” Greene rightly places Buck’s musical origins in the styles of German romanticism, but understood his subtle transformation of those styles so that they would appeal to American musicians and audiences. “It met the need of the period, and for a number of years, Mr. Buck enjoyed the distinction of being the first among American composers, and as the musical taste of the people improved, *much of which improvement was due to his influence, so the young composer developed and broadened* [italics mine].”<sup>87</sup>

The critic and historian W. S. B. Mathews, writing some years earlier for the same journal, agreed. “It is impossible for a student living at this time to understand what curious influence the music of Buck had upon the Episcopal choirs. Up to his work there had not been any really well-written and modern music of this kind of use. A few writers of English mold followed their school and wrote thoroughly ‘well-deserving’ music; *but Buck awakened an appetite for something more modern* [italics mine].”<sup>88</sup>

Buck retired from Holy Trinity in January 1901, after twenty-five years. He briefly played at Plymouth Congregational Church, starting on May 4, 1902, exactly forty years after the date that he started at North Congregational Church in Hartford. In 1905 he finally quit music altogether, sold his property, and lived mostly in Europe with his wife, until his return to West Orange, New Jersey, where he died on October 6, 1909, at the home of his son, Dudley Buck, Jr., a noted tenor. He was buried in Rosedale Cemetery.

His last years had been marked by well-deserved honor and esteem. He had taught many of the major organists of his time, as well as served on the faculty of many prominent musical institutions, including the New England Conservatory. Buck had been recommended to the faculty at Yale, but he declined to move to New Haven. Yale had awarded him the honorary degree of Mus. Doc. in 1884, which he graciously, though decidedly turned down – “I have a distaste amounting to unconquerable repugnance to all titles of this kind in my profession,” he wrote President Noah Porter in August.<sup>89</sup> Choirs and choral groups all over this country as well as Europe were singing his music (and would continue to far into this century); organists played his compositions and practiced his pedal studies. When Gerrit Smith proposed establishing an American Guild of Organists in 1896, Buck joined right in and was named its first honorary president, 1896-1899.

He grew old with the century, and by the dawn of this one his place in American music was secure. Respect poured in from all corners: from grateful choir directors for a better class of singable music; from organists for a number of well-liked variations on American tunes, usable service music, as well as solid and practical technical manuals; from community choral groups for popular works based on American authors that drew singers as well as listeners; and from respected journalists for leading the way in establishing an American school of composition. Buck’s genial, gracious, and energetic personality only enhanced this reputation. He could be forceful, confident, and assertive without being dogmatic, difficult, or petulant. And through all his work – the compositions, conducting, writings, teaching – he displayed an unerring common sense regarding the performer, the listener, and the times, but without ever resorting to the cheap, banal, or trite.

Upon his death in 1909 obituaries from across the country lauded his exceptional leadership: *The Musical Courier, Musical America, New York Sun, The Musical Review, Detroit Tribune, The New York Tribune, The New York Times, The Chicago Tribune, The Cleveland Plain Dealer, The Hartford Times, The Hartford Courant,*

*The London Times*, and the list goes on. One is struck forcefully by their widespread recognition of Buck's seminal role in American music. A few excerpts will suffice: *The New York Sun* (October 7, 1909): "Dudley Buck, whose name was seen perhaps oftener than that of any other American composer on concert and choral programmes . . ." *The Chicago Tribune* (October 14, 1909): "one of the most eminent of American composers and organists" and "his compositions of the higher class are better known in Germany than they are in this country." *The Daily Republican* (Springfield, Conn., Oct. 7, 1909): "He must be given a place with Lowell Mason and Theodore Thomas among the men who have done the most to advance the cause of music in America." *The Cleveland Plain Dealer* (November 7, 1909): "With the passing of Dudley Buck one month ago, America lost the man who, *more than any other* [italics mine], stood for the growth of Protestant church music in this country." "To few men is it given to make so deep a mark upon the musical life of their generation as it was Dudley Buck." *The Hartford Times* (October 7, 1909) still remembered, after fifty years, his singular achievement in "substituting something better for the dreary and worn-out music that alone was familiar to most of the churches when he began his work." *The New York Tribune* (October 10, 1909):

"It is no more than just to the memory of Dudley Buck to say that no musician in the United States made himself so widely and so generally felt throughout the country for more than a generation as he."

His lasting achievement was to take European musical traditions, especially choral and organ music, and reshape them into American music. He also did as much as any other musician in giving classical music a firm foothold in this country. As Barbara Owen perceptively sums up:

Despite the old-world forms, the music is distinctly American. One looks in vain for Gallic passion stifling Teutonic earnestness, or British reserve. Instead we find qualities that have always been associated with the American people, particularly in the nineteenth century. If we occasionally find maudlin sentimentality, we also find light-heartedness; if we find pomposity, it is balanced by fresh exuberance. Through it all runs a thread of naivete and even wonder that was perhaps the one thing common to all American art during the nineteenth century.<sup>90</sup>

I think William Mason would be thrilled to see how much more "enormous progress" we have made since Buck's time. I also think Mason would be glad to see us finally giving someone that helped start it all his due.

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This view from a stereograph shows the 1863 E. F. Walcker organ in the Boston Music Hall where Dudley Buck played it weekly beginning in the Spring of 1872. Exerting significant influence on American organbuilding, the mammoth organ encouraged reams of hyperbole such as that parodied in the article at the right. By 1884 it had been removed from the hall by W. O. Grover who paid \$5,000 for it. He stored it near the New England Conservatory of Music with the intent of giving it to the school. The conservatory never found space for it before Grover's death in 1896, so the organ was auctioned with Grover's estate in 1897. Edward F. Searles, owner of the Methuen Organ Co., purchased the organ for \$1,500, commissioned Henry Vaughn to design a hall for it adjacent to the factory in Methuen (the same factory occupied in the 1930s by Ernest and Richmond Skinner), and replaced the troublesome mechanism with slider windchests and electropneumatic action. Requiring twelve years to complete, the organ was heard again in 1909. Vaughn's building and the organ were saved when the adjacent factory burned in 1943. A group of Methuen citizens incorporated as the Methuen Memorial Music Hall Corporation in 1946 to rescue the building and establish a war memorial. In 1947, the Aeolian-Skinner firm rebuilt the organ using most of the pipes and the exquisite Methuen Organ Co. windchests. Though the German mechanism and inadequately seasoned wood had proven unreliable in the American climate, the stupendous case designed by Hammat Billings and built by the Herter Bros., furniture makers of New York, still evokes the awe that brought crowds to their feet cheering as "the green curtain was lowered from the top, gradually disclosing the . . . glory of the view," as reminisced organbuilder James Treat in 1896, reporting on the stored organ's condition. Every summer, weekly recitals are now played on the organ.

# Sheep, Gin, and the Telegraphic Crescendo Freaks

by David Francis Urrows

A Boston newspaper reports port activity on a day in 1863:

## Marine Intelligence

Sunday, Mar. 22

Arr. Dutch brig *Presto*. [Captain] Van Wyngarten [master], [Left] Rotterdam, Jan. 1. Helvoet. 10th had terrific gales from SW the greater part of the passage.

[partial invoice of cargo and consignees]

40 casks gin	J & M Williams
8 sheep	Chenery & Co.
200 bags coffee/ 2 casks herrings/ 1 case cheese	W. Winsel
1 organ	J B Upham
20 pipes/ 6 casks gin	J D Richards
6 casks nutmegs	J Schumaker
20 do. gin/ 500 bags chicory root	Order
etc.	

AMONG SUCH DIVERSE CARGO, consisting largely of potent Dutch *jenever*, the great Walcker organ, known as the Boston Musical Hall Organ, (and now as the Methuen Music Hall Organ) slipped into Boston and into our history on a stormy Sunday in the middle of the Civil War. The history of this instrument has been recounted in many places.<sup>1</sup> It is generally known that it was a sensation from its arrival, and, even in its present incarnation (last rebuilt by Aeolian-Skinner in 1947) a wonder to look at and to hear. After its erection in the Boston Music Hall in the summer and fall of 1863, the wider American public learned about the instrument principally from an article by Oliver Wendell Holmes, published in the November 1863 issue of *The Atlantic Monthly*.<sup>2</sup> So wondrous was the instrument, so overweening the pride of Bostonians, and so sententious Holmes' prose, that a few weeks after Holmes' article appeared, someone whose name is lost to history concocted a hilarious parody of Holmes' article for the Washington (D.C.) *Star*.

Holmes' article indeed was ripe for parody. In it, he drew a heavy-handed, pseudo-scientific parallel between the organ, "man's nearest approach to the creation of a true organism," and the organ of the human ear, which Holmes describes as if it were a musical instrument, "finished by its Divine Builder." This attitude, that the organ represented what Holmes called "a kind of Frankenstein-creation . . . a strange cross between the form and functions of animated beings . . . and the passive conditions of inert machinery . . ." was no novelty, however. Throughout much nineteenth-century literature, especially English and American poetry of a religious nature, we find the organ treated as a perfected instrument endowed with human qualities, as the human form was considered a kind of instrument perfected by God. In the Victorian world, the organ is often declared to be a sentient being.

"Within its breast," wrote Holmes of the Walcker, "all passions of humanity seem to reign in turn." Holmes continued this theme of the human, even divine, nature of the organ in his poem, "An Impromptu at the Walcker Dinner upon the completion of the great organ for Boston Music Hall in 1863":

I asked three little maidens who heard the organ play,  
Where all the music came from that stole our hearts away. . .

after three incorrect answers, Holmes advised:

. . . it was no earthly song;  
A band of blessed angels has left the heavenly choirs,  
And what you heard last evening were seraph lips and lyres.

From around the same period, we find Holmes extending the conceit in his poem, "The Organ Blower":

Six days the silent Memnon waits  
Behind his temple's folded gates;  
But when the seventh day's sunshine falls. . .  
He breathes, he sings, he shouts, he fills



Oliver Wendell Holmes

The quivering air with rapturous thrills.

This many-diapasoned maze,  
Through which the breath of being strays,  
Whose music makes out earth divine,  
Has work for mortal hands like mine.

Today, Holmes' excesses are probably forgivable, as we ruefully become aware in reading both Holmes' original, and the anonymous parody, of just how much dignity was attached to the organ, and our profession in general, in earlier times.<sup>3</sup>

When I came across this masterful parody, in the 9 January 1864 issue of *Dwight's Journal of Music*, (there called "an admirable and valuable addition to the literature of musical criticism") I was sure it must be a well-known jest. But it seems to have slipped by everyone's notice, and for the amusement and edification of modern-day readers, I present it in an annotated version here. This is best — and quite appropriately — enjoyed with a glass of gin.

## THE MONSTER ORGAN

Boston has been greatly excited lately over the inauguration at the Music Hall in that city, of the largest organ in the world, built expressly for "the hub" by Welcher of Wurtemberg.<sup>4</sup>

The pressure of war news has prevented us heretofore from noticing the organ of organs in appropriate terms, but we now propose to give the readers of the *Star* some ideas of the powers of the 'great instrument.' We make up our account from the Boston papers and magazines, taking the precaution, of course, to prune down their partial and doubtless high-colored statements to the bounds of credibility.

The monster organ, then, is equal in power to a choir of six thousand throats. Its longest wind-pipes are two hundred and thirty-five feet in length, (requiring the erection of a tower for their special accommodation), and a full sized man can crawl readily

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though its finest tubes.<sup>5</sup> Eight hundred and ninety stops produce the various changes and combinations of which its immense orchestra is capable.<sup>6</sup> Like all instruments of its class, it contains several distinct systems of pipes, commonly spoken of as separate organs, and capable of being played alone or in connection with each other.<sup>7</sup> Four manuals or hand keyboards, and two pedals or foot keyboards, command these several systems — the solo organ, the choir organ, the swell organ and the great organ, and the forte pedal organ.<sup>8</sup>

Dr. Holmes (O.W.<sup>9</sup>) says it was first proposed to move the sixty-five pairs of bellows designed to fill the monster instrument, by water power derived from the Cochituate reservoirs, but it has been found more convenient to substitute two nine-horse power self-regulating Ericsson engines, as motive power.<sup>10</sup> Dr. Holmes states that these engines keep an even stroke and work admirably. He adds that no description will do justice to this stupendous instrument.

It requires six able-bodied organists to manipulate this immense musical machine; and those engaged at the inauguration at the Boston Musical Hall were J.K. Paine, organist of West Church, Boston; Eugene Thayer, of Worcester; B.J. Lang, of the Old South Church; Dr. Tuckerman, of St. Paul's Church; J.H. Willcox, of the Church of the Immaculate Conception; and G.W. Morgan, of Grace Church, New York.<sup>11</sup> They were selected with reference to avoirdupois as well as musical qualifications, their weight ranging as follows:

Lbs.	
Paine	180
Thayer	200
Lang	175
Tuckerman	213
Willcox	192
Morgan	245
Total	1,225

When in the grand crescendo passage these six organists rose simultaneously from their seats, and receded a couple of paces, rushed forward in line, throwing their collective weight of over twelve hundred pounds upon the pedals, the musical explosion — for by no other name can it be designated — was terribly grand.

Through inadvertence the roof trap-doors of the Music Hall had not been raised, and the first effect of this great detonation of sound was to lift the heavy tin roof from the wall sockets some fifteen feet into the air, holding it suspended there until the immense volume of sound had forced a passage beneath it.

It is proposed to avert similar accidents by placing an immense sound-escape chimney over the Music Hall, after the style of the draught chimney to a furnace; but Dr. Holmes, who has given much attention to acoustics, suggests, perhaps not altogether seriously, that the condensed sound thus vented may fall upon the city in solid chunks, doing damage.

Outside the building the effects were quite as remarkable. It was noticed that the spires of churches in the city vibrated over an area of several degrees, the weather-vanes upon them dipping and oscillating in the most singular manner, from the same cause. The walls of houses throughout the city were sensibly shaken, furniture displaced, &c., causing many timid persons to rush to the street, thinking it an earthquake.

In the towns immediately adjoining Boston the concussion was also supposed to be an earthquake. At Newburyport it was thought that the sound indicated a heavy naval engagement off Boston Harbor. At Salem, a jarring concussion and report was experienced, resembling in sound a heavy burden [freight] train passing over a trestle work bridge. At Jamaica Plain it was thought to proceed from a thunder storm in the direction of Boston, and curiously enough, the barometer fell several degrees at that point; and the same fact was noticed at Natick, Lynn, and as far distant as Taunton.

The water receded from Boston harbor in a wave of considerable magnitude, and in its retrograde and return swamped, stranded, and keeled over several vessels, doing no little damage to the commercial interests.

Gold fish in globes, and fish of all kinds in aquaria, were instantly killed; and what, for a time, was unexplainable, was the fact that

they sank immediately, until it was ascertained by Dr. Holmes that their bladders had been burst by the concussion; when, of course, being minus their floating apparatus, they went down like lead. Dr. Holmes states also the remarkable fact that numerous dead bodies of drowned persons were brought to the surface in the harbor and in the Charles River by the same concussion.

A singular effect was produced by the pulsation of sound from the crescendo detonation passing along the telegraph lines from Boston in various directions, and which travelled a distance of from one hundred fifty to two hundred miles over some wires, or until considerable bodies of running water were encountered, over which, for some unexplainable cause in acoustics, the Aeolian tone — which is described as a wild, uncanny wail — would in no instance pass. Dr. Holmes humorously notes that the same fact is recorded of witches — i.e. that they cannot pass over streams of running water! Another curious feature of this phenomenon was the fact that the musical tone swelled and contracted in musical crescendos and diminuendos at equal intervals along the wires. Thus at Worcester, which is forty-five miles from Boston, the sound was barely perceptible, while at Springfield, just double the distance, the tone approached to a shriek in volume.

Dr. Holmes thus explains this interesting fact. It is well known among musicians that the vibrations upon the strings of a violin, harp, or any stringed instrument, do not take the shape of a single pulsation with its maximum expansion at the centre of the string, but are divided along the string, in numerous smaller pulsations or crescendos, crossing each other at regular diminuendo intervals, at which latter points the string is nearly or quite motionless. The knowledge of this curious law of vibration readily affords a solution, say Dr. Holmes, to the mystery of the telegraphic crescendo freaks noticed.<sup>12</sup>

Dr. Holmes, who, in company with Mayor Lincoln, a delegation of the Boston city councils, and a body of leading savans of the Harvard persuasion, made an interesting pedestrian tour through some eight or ten miles of the main pipes of the monster organ before it was set up, has written a graphic description of the trip, and of the organ as a whole. The party found no difficulty in walking quite erect through at least six miles of the major pipes, and got through the smaller Eolian tubes quite comfortably on their hands and knees. His description of the great instrument has appeared in book form under the apropos title of "Soundings from the Atlantic."<sup>13</sup>

#### Notes

1. See for example: E.J. Sampson, Jr., "Methuen Music Hall Organ," *The New England Organist* (May/June 1994), p. 24-28). See also *Dwight's Journal of Music* for 17 October 1863 (p. 117-19) and 31 October 1863 (p. 125-27). This latter article contains the extracts given at the beginning of this article, as well as a detailed description of each stop, its design and composition, and much information not available elsewhere.

2. "The Great Instrument: the organ in the Boston Music Hall, with a description of the anatomy of the human ear, including two illustrations." *The Atlantic Monthly*, Vol. XII (Nov. 1863,) p. 637-47.

3. For example, consider the following comments by Henry Ward Beecher, in his article, "The Organ" (*Dwight's Journal of Music*, 4 June 1859, p. 74): "A hymn is taken out of the soul as Eve was from the side of Adam. And music is the paradise where voice and hymn walk entranced. . . Likewise hath it been appointed to the Church of Christ to possess the sublimest instrument of the world — the Organ!" Nor should A. A. Proctor's poem, "The Lost Chord" (immortalized by Sir Arthur Sullivan's musical setting) be forgotten:

I have sought, but I seek it vainly,  
That one lost chord divine,  
Which came from the Soul of the organ  
And entered into mine. . .

4. The builder, of course, was Walcker of Ludwigsburg.

5. The author manages to tread the line between reality and absurdity so well, than an unsuspecting reader might actually be taken in! Holmes wrote: "The great organ of the Music Hall is a choir of nearly six thousand vocal throats. Its largest windpipes are thirty-two feet in length, and a man can crawl through them. Its finest tubes are too small for a baby's whistle." Here and elsewhere, the parody sticks close to the original.

6. The organ originally had 89 stops.

7. This sentence, and the one following, are reproduced exactly in the parody from Holmes' original.



8. The organ was indeed a four-manual instrument, The pedal division was divided into an unenclosed forte division of 14 stops, and a piano division (under expression in the swell box) of 6 stops.

9. Oliver Wendell Holmes, Sr. (1809-1894) distinguished physician, orator, and poet. He had no official connection with the organ, although he may have been a member of the Boston Music Hall Association which purchased the instrument. He was an eminent Boston 'worthy' of the day, and known to have strong musical interests (he played the violin.) As a very public – and sometime controversial – personage, the author of *The Autocrat of the Breakfast-Table* might be expected to 'take it', all in the name of good fun. His son, Oliver Wendell Holmes, Jr. (1841-1935) was appointed to the U.S. Supreme Court in 1902, where he served until 1932.

10. Indeed, it was first thought that water from the Cochituate reservoir would be somehow harnessed to power the six bellows.

11. These were in fact six of the seven organists who performed at the inaugural on 2 November 1863. J. B. Upham, president of the Boston Music Hall Association, who was the mastermind behind the purchase of the organ, is not mentioned here.

12. This nonsensical section parodies Holmes' description of the spatial dimensions of the Boston Music Hall, which had been designed in such proportions as accorded with a theory of "harmonic lengths" and "nodal points," so that the building itself was thought to be "a kind of passive musical instrument." The Boston Music Hall was built in 1852.

13. Again the author confuses the unsuspecting reader. This is the title of an actual book by Holmes, *Sounding from the Atlantic*, published by Ticknor & Fields in November of 1863, the same month in which the original article on the organ appeared. The book was a collection of articles which Holmes had previously written for *The Atlantic Monthly*.

## Restoring the William Redstone Organ of Trinity Church, Geneva, New York:

# A True Tale as Incredible as a Fairy Tale

by Susan Tattershall

IT TOOK ONLY A LITTLE IMAGINATION to realize that there was a prince of a pipe organ inside the froggish, dirty, empty organ case in the Parish Hall of Trinity Church. Peering through layers of blackened shellac, one could make out a mahogany case. Checking inside, most of the action was there; the chest was dirty and cluttered with all sorts of little square pipe-toe-holders nailed onto the toeboards. The charming drawer keyboard only moved in and out a bit, as far as the mangled action would permit it, and there were cute little doors that flopped down to reveal the stop knobs. The amazing thickness of the ivory key covers, the beautiful skunk-tail sharps – a sliver of ivory runs down the middle of the ebony sharps – and the delicacy of the lettering on the stop knobs caught my eye. Father Richard Norris, rector of Trinity Church, and Warren Huntingdon Smith, the benefactor, told me that the organ was rumored to have been built around 1818, but as Stephen Pinel has discovered, the organ was actually built in 1811.

In an upstairs room, the pipes were laid out and labelled, thanks to a previous visit by Barbara Owen. There was a wooden 4' Flute (with an octave of metal pipes in the treble) which was obviously a Romantic addition – an imposter, easily unmasked. A treble Dulciana (complement to the Stopped Diapason in the bass) was a more thorny issue. Clearly a Dulciana didn't belong in an organ built in 1811, yet the pipes were of the same manufacture as the rest of the metal pipes.

Once back in my workshop, the organ began to tell its story. Dismantling the chest revealed newspaper glued onto the bearers as spacing to

lift the toeboards off the sliders. Once soaked off and reassembled, these strips of newspaper proved to be the entire front page of an Episcopal Church publication, dated April 28, 1868. Deborah Evetts, paper conservator at the Pierpont Morgan Library, joined the strips and encased them in an acid-free protective casing. So now I knew the date of the tonal changes (Dulciana/Flute) made to the organ.

As the first step in reassembling an old organ, I like to re-leather the bellows for one important reason: it's automatic-pilot work – truth is, one could teach an orangutan to re-leather bellows – and so I get to wander around in my mind and ponder the larger questions. But in this case, I got a big surprise when I opened the bellows: more newspapers and even older-than-the-chest papers at that. There was an advertisement by Perry and Hayes, who had English sail cloth to sell, "Oznabrigs, Rigging, Lines, Sail and other Twine, short Pipes . . . also MOLASSES." Even more fascinating was a portion of a Loyalist newspaper containing the text of the congratulatory address of the House of Commons to King George III on the birth of "another Prince" on one side, and a Lion-and-Unicorn masthead at the top of a column containing a poem celebrating the idea of exterminating Native Americans on the other side. Here is the legible portion of the poem, including its original italics and upper-case letters:

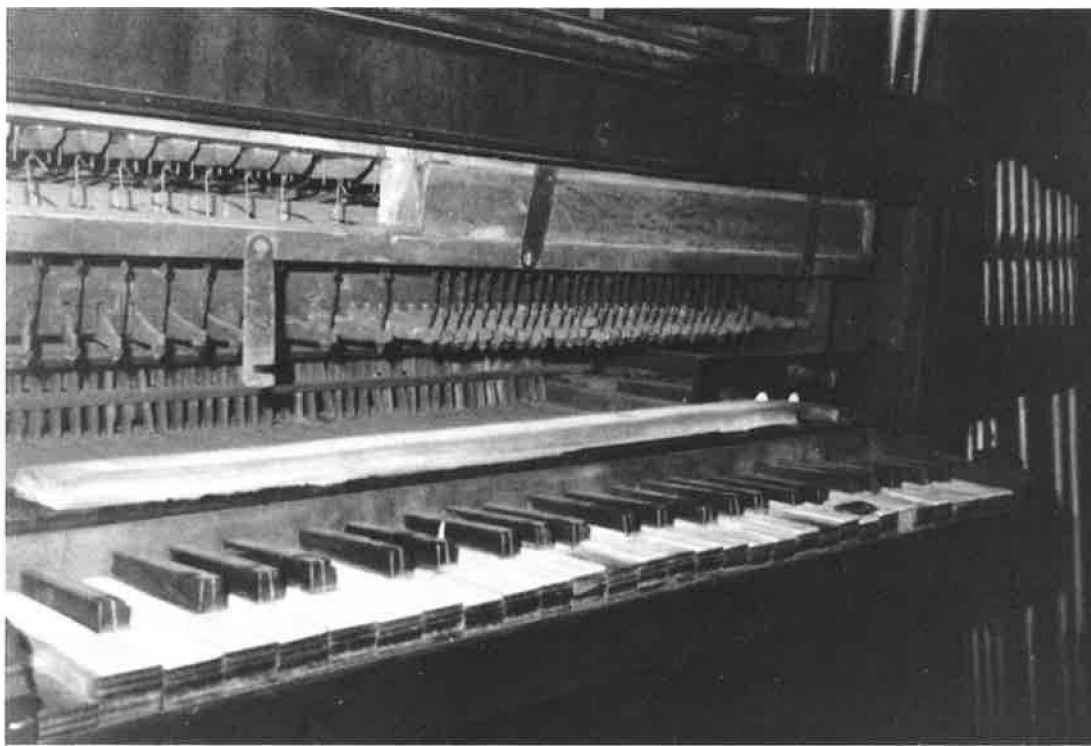
For though they have no Store of Riches  
Vex not those Warriors without Breeches.  
How did he think the Realm to Bilk  
That squint-eyed Patriot, *Mr. Wilk*  
But soon he found himself mistaken  
And well if yet he saves his Bacon.  
Now let us cease abroad to roam,  
And come to Matters nearer Home.

Aid us, thou more than all the Nine,  
*Poetic Heartshorn*, good old Wine  
While we rehearse a little further  
And whip those greasy Sons of Murder.  
We mean the yellow faced Fellows  
For whom too good is rope and Gallows  
O for the Power which he desir'd  
Who kill'd his Dam, and City sir'd

Who wish'd, in wild outrageous Freak,  
That peopl'd *Rome* had but the Neck,  
That he, in wanton Mood, might lop  
The Head from Shoulders, at one Chop.  
Impious we grant in fiddling *Nero*  
And shew'd the Tyrant, not the Hero  
But we have for our Pleader Reason,  
T'extirpate these Sons of Treason . . .



William Redstone organ



Partially disassembled before restoration, the 1811-to-present key action shows stickers rising from the keytails to meet the back ends of backfalls. The front ends of the backfalls are attached to wires which enter the bottom of the windchest's pallet box and terminate in an eyehook on each pallet valve.

I hadn't been so excited since I found two-dozen 18th-century Plenary Indulgences papered to a bellows in Spain and figured I could save myself a long stint in Purgatory. The mention of Mr. Wilkes, who was alternately elected to and ejected from the British Parliament several times (he favored freedom for the Colonies) between 1762 and 1790 and the birth of George III's son date this paper before the American Revolution. These papers were also lifted off and encapsulated by Deborah Evetts. They are now kept in the Trinity Church archives. Copies were sent to the New York Newspaper Project, which has yet to determine their date of publication.

The bellows, consisting of a wedge-feeder nestled yin-yang style under a fan-reservoir was stabilized: cracks were filled with matching wood, checks were covered, a new mahogany rail was inserted along the width of the bottom feeder cover to straighten it against warpage, and a plate made of purple heart was set on it to take the abrasion of the foot-pumping mechanism. Once all the wood elements were strong, it was releathered. A more trying challenge was arranging for the pumping mechanism. The iron T-square was there, but the holes into which it fit in the pine bellows-frame were so worn that they had to be drilled out and plugged with a harder wood. The pedal for pumping was gone, and Gib Hague, Rhinebeck's blacksmith, made a new one, copied from the pedal of my 1830s house organ. Once installed for use, it bent after a day or two of voicing, so Gib strengthened its shaft. It bent again, and this time Gib trebled the thickness of the shaft. That finally did the trick.

The chest was prime material for an archaeologist. A spongel chest, it is made of poplar and pine, and its topside is covered in sheepskin. Removing the bearers revealed unused holes and shadows where bearers had been in different places; removing the sheepskin revealed clear evidence that the keyboard had sat atop the chest at one point, right above the pallets, as one often sees in processional organs and regals. A day spent with Barbara Owen

**Susan Tattershall**, who has long been an advocate for the organs of Mexico, has been appointed executive director of *Organos Históricos de México*, an organization formed to foster appreciation of Mexico's historic pipe organs, to intervene in their protection and restoration, and to document them. When Ms. Tattershall is not at her duties in Mexico, she restores North American organs in Rhinebeck, New York.

helped determine a series of incarnations: ca. 1765, 1811, and 1868.

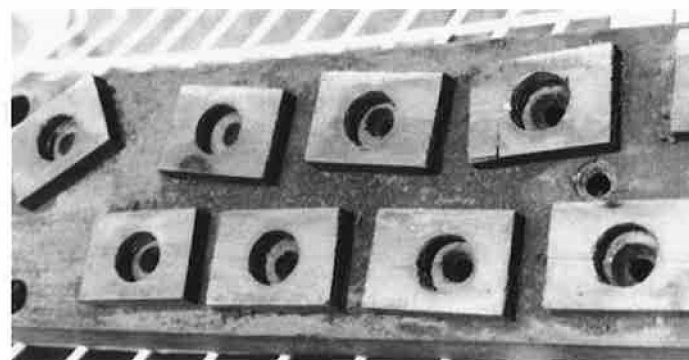
There was some work to be done with the sliders: the Stopped Diapason has two sliders, each going the whole length of the chest, joined together just beyond the edge of the chest, where the stop action engages. These had been cut apart to make a treble/bass split to accommodate the 1868 change, making the Stopped Diapason a bass stop only, with the Dulciana in the treble. These were rejoined, and some holes in the Twelfth slider had to be plugged and redrilled (which had been the Flute 4' in the 1868 incarnation). The toeboards needed to be liberated of the little square blocks that had been nailed on to hold the toes of the Flute and Dulciana and their channeling also needed to be checked. Many channels were only covered by sheepskin, where their original wood covers had

been lost (presumably in 1868), and so wood inserts were made for them.

Now it became obvious why the keyboard was a pastiche. Each key is in fact two pieces: the thick ivory key covers and skunk-tail sharps are on small, pine keys, that in turn are attached to longer key-tails that extend under the chest and meet the action at the back. The length of the front portion and worn spots on the underside of the keys matched exactly the old holes in the top of the chest proving that they had been hinged to a rail atop the chest in the pre-1811 incarnation. When the organ was rebuilt in 1811, these short keys were simply attached to long tails. Thus, keyboard, chest, and bellows pre-dated the Revolutionary War.

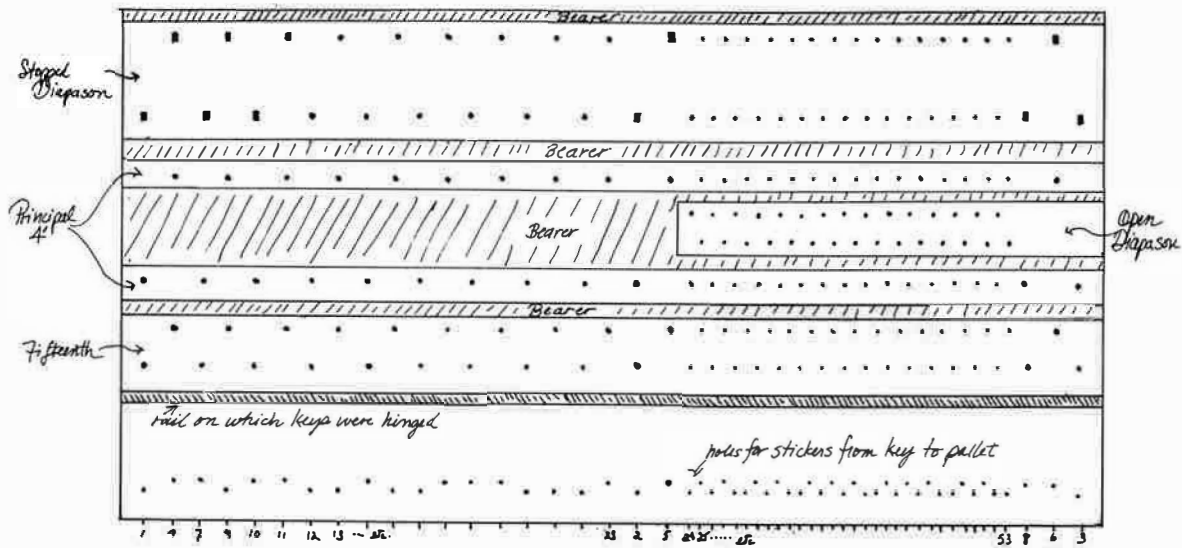
Polishing the ivories with whiting and fine (1000 grade) sand paper did lighten them substantially and took out the stains. I always give the final polish with car polish: the abrasive is the finest commercially available, and that hard wax is very resistant and durable. Two keycovers had been replaced many years ago with bone, and the one missing keycover I needed to deal with I also replaced with bone, leftover from a restoration of a Mexican organ. Mexican cowbone nestling with 200-year-old elephant tusk on an early American organ, built by an Englishman, using Dominican mahogany . . .

The keyboard frame rode on a pine support which had been so worn over time that the keyboard's tails were not high enough to contact the action when the keyboard was pulled out — and just

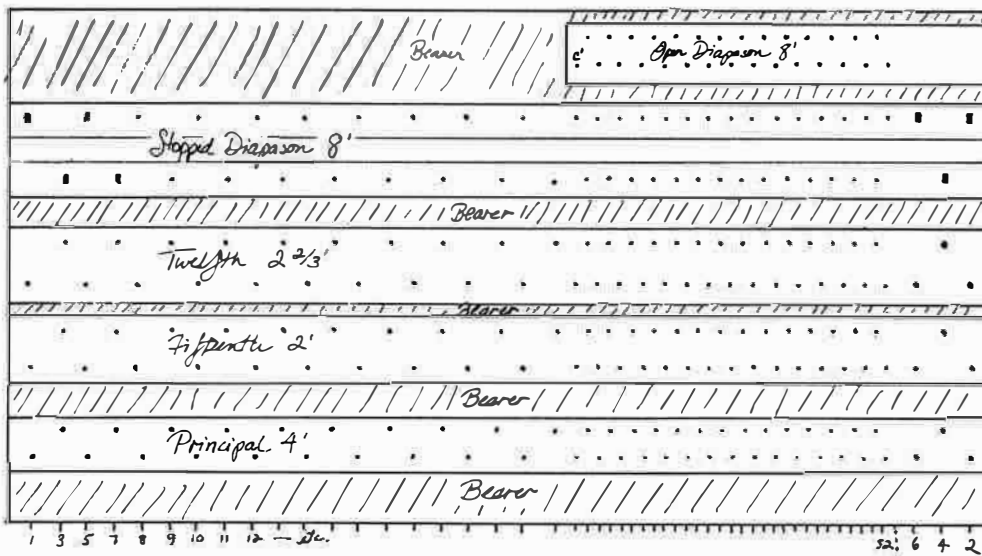


To adapt the toeboards of the Stopped Diapason treble and Twelfth to hold the toes of the Dulciana and 4' Flute which replaced them in 1868, small blocks were nailed in place. They were removed in restoration.

c. 1765 c-D-f''' OR G-A-e'''

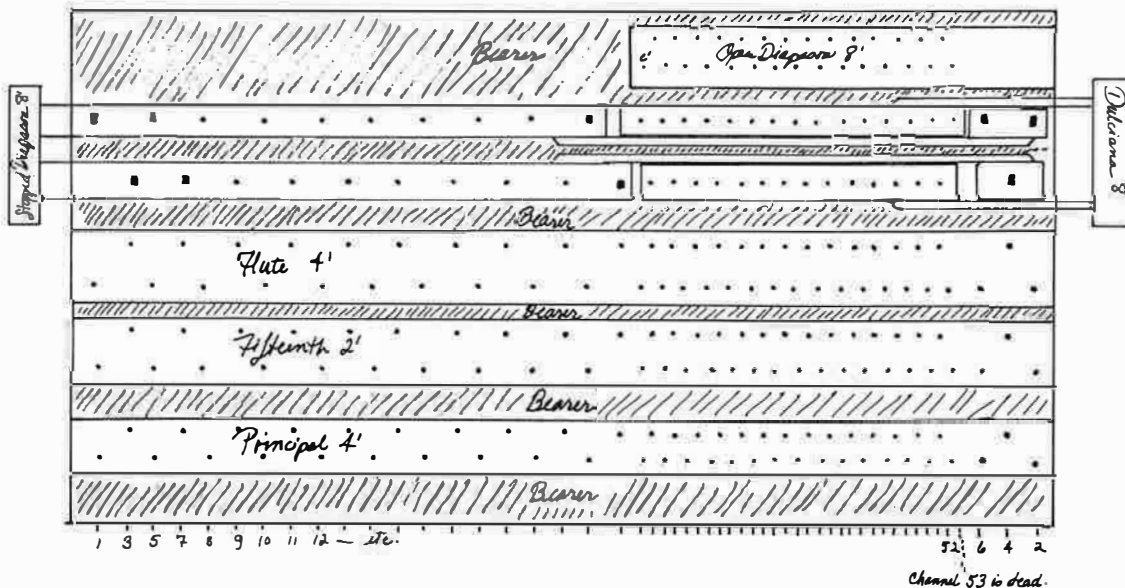


1811 c-D-e'''



1868 c-D-e'''

Showing division of St. Diap. slides into Dulciana treble stop, & St. Diap. Bass stop



These sketches show the top of the windchest which has served three specifications: the ca. 1765 organ had four stops including an Open Diapason of 30 notes in the treble only; the 1811 organ re-arranged the positions of stops, added a Twelfth, and had a treble Open Diapason of 29 notes; the 1868 stoplist replaced the Twelfth with a 4' flute and replaced the treble of the Stopped Diapason with a Dulciana. The action of the ca. 1765 organ passed through the top of the windchest.

pulling out the keyboard was difficult — involving yanking alternately on the left and right cheeks. So the underside of the frame, and the support against which it has to glide, were covered in purple heart and waxed thoroughly to make the keyboard slide out and in with little effort.

The old backfalls were repaired, the few missing stickers to the action made, new pull-down wires were made to replace the broken ones, the new threaded wires installed since the threads of the old ones had corroded beyond usefulness. The stop knobs were repaired, the squares blacked, the rods and levers cleaned, repaired, and installed — all the action work on this organ was fairly straightforward.

At that point, the pipework came on the agenda. I still experience the urge to consult a Ouija board — out of sheer desperation — when I think about the pipes in this organ. It was obvious from the original stop-knob labels, the layout of the chest, and our knowledge of the tradition just exactly what the original disposition of the organ was. It was not obvious why the Dulciana pipes — clearly added later in the 1868 incarnation — matched all the other metal pipes in the organ. Were *all* the pipes possibly replaced in 1868 for some reason? Was the attempt possibly made in 1868 to match the old 1811 pipes? There is a point in the reasoning process, however, where one simply has to go on and take action.

Something of a miracle in recycling was possible here. I decided that the wood 1868 Flute 4' should be appropriated to create the missing treble half of the Stopped Diapason 8'. Problem: the mouths were high and rounded, and the languids were deeply nicked. Solution: the four biggest pipes could not be used, and so they were disassembled to provide wood to insert new mouths on the old pipes. The languids were shaved with a chisel to remove nicks, which simply provided the appropriate windway, since the 1868 windway had been cut into the cap. New walnut caps were made



*Restored, the organ was photographed before the top of the case was erected. The restored bellows and feeder, dating from ca. 1765, resides in the bottom of the case where it is pumped via the pedal emerging from the front.*

and glued on. The six smallest pipes had to be made entirely new, but I was able to do this using the old wood. All stoppers were furnished with new leather of course. So now we had a complete Stopped Diapason.

This left the twenty-eight Dulciana pipes redundant, and the Twelfth missing. No prizes for guessing the solution: the missing Twelfth was replaced for the most part with the Dulciana pipes. Measuring the Principal, Fifteenth, and Open Diapason showed that the builder used the same scale for all metal stops, a common practice of that time all over Europe and Latin America for small organs. It wasn't hard to generate the scale of the missing Twelfth stop and cut the Dulciana pipes to make it. The first six pipes had to be made new, and the smallest pipes also.

One Principal pipe was missing from the bass octave, all the metal pipes needed rounding and tuning tears soldered up, and an occasional smashed foot needed to be redressed. And that took

care of the pipework.

There were few conundrums regarding the organ case: all the pieces were there except the back doors. Veneer was repaired; small corners that had been chipped off or bashed in were replaced with solid mahogany. The old shellac was cleaned with alcohol and cotton swabs, and the whole case was given new coats of shellac, finishing with a French polish. The back doors were made of new pine, of frame and panel construction, and Gib Hague made lift-off hinges from a 19th-century pattern book he owns.

The organ has a sweet, even tone. The Open Diapason lends weight to the treble end, yet doesn't overpower. The Stopped Diapason is light and flutey, and all stops blend well. The pitch is nearly a half-tone higher than modern pitch, and the organ has an unequal temperament based on a 1/6-comma temperament. Trinity Church has a large old Wicks organ in the chancel that fills the enormous building quite happily: the little Redstone organ is used to accompany the children's choir, and the children (I'm told) sing better with the intimate sound which the Redstone organ provides them.

Astonishingly, the Redstone organ has come back to its original home. Stephen Pinel's article (37:4:20) details the circuitous route the organ took in order to arrive, restored, back at Trinity Church. It was as if all the people were in place to accomplish the unravelling of a mystery, and Fate decided to cut to the chase: Minor Myers found and traced the organ's history (and left the area the very day I came to pick up the organ); Father Richard Norris, a cultivated man, sensitive to the concept of stewardship was happy to buy the organ back; Warren Huntingdon Smith, a wealthy man passionate about local history and about Trinity Church, needed little persuasion to fund the restoration; I happened to have moved into the area from Texas a short time before and specialize in just this sort of small, early organ.

Meanwhile, each unknown to the other, Stephen Pinel had been doing research on Redstone and other New York builders. But it wasn't until several months after the rededication of the organ that Stephen called me one day and asked, "You're in upstate New York — do you know anything about any early tracker organs that might still exist up in Geneva, New York?"

"Only one," I replied.



*As the keyboard with "skunk-tail" sharps was prepared for repairs, it became obvious that short keys of pine with thick ivory plates from the ca. 1765 organ had been extended in 1811 by being glued to long key tails, as seen clamped during re-gluing in the left foreground.*

# Minutes

## National Council Meeting February 5, 1994

Princeton, New Jersey

Call to order: The meeting was called to order by President Kristin Farmer at 9:30 a.m. Present were officers Kristin Farmer, Thomas Rench, Richard J. Ouellette; councillors Lois Regestein, Peter Sykes, Cheryl Drewes, Richard Walker, Jonathan Ambrosino; executive director William T. Van Pelt; and archivist Stephen Pinel.

**Approval of Minutes:** The minutes of the last council meeting were approved as published in *The Tracker* 37:4. (Moved by Thomas Rench, seconded by Jonathan Ambrosino) A postal reply card accompanies the minutes sent to councillors who indicate their approval or disapproval of the minutes. The post card is addressed to Richmond. Unanimous approval permits publication of minutes in *The Tracker*.

**Executive Directors Report:** William Van Pelt handed out a written report. It stated that registration material for the Connecticut convention will be printed and distributed within two weeks. The draft of convention guidelines will be sent next week to the committee appointed at the November 1993 council meeting. A recent letter was sent to nearly 4,000 OHS members and 3,500 non-members who order from the catalog. As of February 1, over \$3,000 in gifts has been raised along with \$1,565 for the archives. Catalog sales are down from last year at this time. There was discussion as to how catalog sales could be increased. A continuing trend would mean that we will not meet our budgeted income in the current fiscal year. A flyer describing an organ tour in Germany to be led by Bruce Stevens and Martin Kares was also handed out. They will be visiting organs in southwestern Germany which were built by Germans who also built organs for or in the United States, or trained those who did. Bill also talked about the Ozark Organ Tour (OOT) which was a New Orleans Chapter event and which was deemed a success with 57 participants.

**Treasurer's Report:** David Barnett could not attend the meeting but a written report with a balance sheet and an income/expense statement as of January 31, 1994, was handed out. David mentions in his report that we are somewhat ahead in membership income and gifts, but considerably behind in merchandise sales. Membership is holding about even with 3,768 paid members.

### Councillors' Reports

**Conventions** Peter Sykes: Alan Laufman's written report was read by Peter Sykes. There are some last minute problems with the Connecticut convention. St. Casimir's is still a question. The Holiday Inn at Cromwell will be convention headquarters which is off Route 91 between Hartford and New Haven at Exit 21. The Super 8 will be the overflow hotel. The 1995 lower-Michigan convention will be held the week of August 6, Dana Hull chairperson. The 1996 convention will be held in Philadelphia. Pat Murphy says that Wanamaker's is a possibility. There was also discussion about the possibility of holding mini-conventions at different times of the year. The Ozark Organ Tour could be used as a prototype to these conventions.

**Education** Cheryl Drewes: Ten applications have been received by the E. Power Biggs Fellowship committee from those interested in attending the Connecticut convention. The committee will find a mentor/chaperone for each of the accepted applicants.

Five historic organ recitals have been given since November 20, 1992, with \$950 remaining in the \$1,700 budget, but \$600 of that is promised. Marilyn Stulken has developed a system to expedite recital grants.

International Interests has nothing to report since Charles Ferguson is not receiving periodicals which have been going directly to the archives. Mr. Ferguson used to summarize articles from these periodicals for *The Tracker*. Cheryl stated that she would endeavor to make International Interests an active program again.

Jon Moyer for the slide-tape program is interested in developing a brochure to send to the Deans of AGO chapters. The Video Feasibility Committee does not have a report. It was agreed that a video should be of professional grade. The project is expected to be time-consuming and expensive. Grant funding will probably be necessary. The video may focus on organs designated by OHS as "organs of exceptional historic interest, worthy of preservation." Cheryl is to develop a project description, content description, and funding ideas for the next meeting. Kristin said we need to get aggressive with this project.

**Finance & Development** Richard Walker: Richard suggested that the budget should appropriate expenses to income. He would like the Society to be more self-sustaining and have a conservative budget. He mentioned that convention locale affects convention income. The Annual Fund meets exceptional projects and needs during the budget year. Richard was asked to write a report for the next meeting, when the 1994-95 will be considered, on how the budget should be reviewed and what topics for the future should be discussed.

William Van Pelt reported in writing on Council's directive that he investigate the formation of a foundation-like entity. The impetus for such an entity would be twofold: (1) to isolate the holdings of the OHS American Organ Archives from the possibility of liquidation in the event

of the financial failure of the Society; and (2) to provide an independent organization to hold funds which would be used to benefit the Archives and/or other programs. He reported that, if the collection were owned by a separate entity, the collection could be liquidated if that entity/foundation were to fail. The OHS attorney suggested that an endowment need not be, and usually is not, a separate corporate entity. The cost of incorporating a separate non-profit entity would be approximately \$2,000.00 according to the OHS attorney.

**Historical Concerns** Lois Regestein: Archivist Stephen Pinel circulated a written report to the members of council prior to the meeting. Councillors were impressed with all that Stephen has done with his time and his attention to detail. Work continues to accelerate and much remains to be done.

David and Permelia Sears resigned from the Extant Organs Committee and Richard Ouellette picked up their files which will be located in the Richmond office at present. Lois Regestein will write a letter of thanks to the Seares on behalf of Council for their years of hard work and devotion to the project. A future meeting will consider computerization of the list.

**Organizational Concerns** Michael Barone: Michael was unable to attend and there was no report.

**Research and Publications** Jonathan Ambrosino: Jonathan handed out an excellent four-page report describing the activities of *The Tracker* and other publishing interests. A flow chart for the articles submitted to *The Tracker* has been established so that their evolution into print can be followed. At least two years worth of articles are in the works.

Jonathan has been writing reviews and helping with proof-reading. A manuscript from David Fox on Hilbourne Roosevelt is in hand, the Jardine opus lists are awaiting the galley stage, and John Ogasapian's biography of Edward Hodges is expected to be in page proofs shortly. Jonathan is now developing an agenda for the Research and Publications Committee. They have more manuscripts than can be published immediately. It is hoped that a meeting of these committee members can be planned at the Connecticut convention.

No awards were made for the Archives fellowships as there were no applications.

**Old Business:** None

### New Business:

1. Lois Regestein reported on the status of Immaculate Conception Church in Boston. The previous administration has left and Pastor John Spencer would like see a group formed called the Friends of the Organ. Plans for an organ recital series and a musical outreach program are being developed. There is a definite interest in the organ and a complete restoration is possible.

2. A consortium of organ-oriented organizations which include the AGO and many organ builders is in the process of planning for a 50-minute, all-purpose, educational videotape to introduce the general public to the pipe organ. The consortium seeks funds for the project. There is a possibility of TV broadcast of this video. It was moved by Jonathan Ambrosino and seconded by Lois Regestein that we show our support and interest by providing information for this project along with a check for \$500. Motion passed.

3. Cheryl Drewes will bring back some concrete ideas to the next meeting on ways to educate children in organ related areas.

4. Mona Smith produced a prototype necktie with the OHS logo embroidered on it. The OHS name is copyrighted but the logo is not according to Bill Van Pelt. Richard Walker moved and Tom Rench seconded to give Mona Smith permission to use the logo for up to 500 embroidered units. Motion passed.

5. Peter Sykes will act as a liaison on a dispute among Dr. Susan Armstrong, Sacred Heart Church of Waterbury, Connecticut, and the Connecticut convention committee.

6. The proposed renewal agreement between Rider College and the American Organ Archives should be amended to include availability of the Archivist to have access to the Archives.

7. A mini-convention guidelines manual will use the convention manual that is now being developed as a template. Peter Sykes will join a long-range task force to present to council a policy report by next February.

8. Kristin stated that Councillors should submit agenda items to the Secretary one month prior to the meeting. The proposed agenda with meeting instructions should be mailed to Councillors at least three weeks before the meeting.

The next meeting of the National Council will be conducted Saturday, June 18 at 9:00 a.m. at the Holiday Inn at Cromwell, Connecticut.

The meeting was adjourned by Kristin at 2:20 p.m.

Respectfully submitted, Richard J. Ouellette



# Donors & Gifts, 1993-94

**V**OLUNTARILY RAISING THE LEVEL at which they contribute dues, many OHS members responded to a plea from the National Council, adding several thousand dollars to the Society's income for the fiscal year ending September 30, 1994. Those members who contributed above the regular level are listed here. Membership dues notices for 1994-95 will be mailed in September.

In addition to the voluntary increase in dues, donations were made to the Campaign for the Archives, to the E. Power Biggs Fellowship, and to the General Fund by members, organizations, and firms. Many chose to include gifts to the Archives and to the Biggs Fellowship when they paid their dues. Members whose employers match gifts to non-profit organizations such as OHS added several hundred dollars by applying for the matching grants.

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**AGO Encore...** the 1986 AGO Convention features the 1960 Aeolian-Skinner in Detroit's Ford Auditorium, now closed. Organists Huw Lewis & Daniel Roth play. **GIGOUT:** Grand Choeur Dialogue **WESLEY:** Praise the Lord who reigns **FELIX COX:** Psalm 121 **ROBERT HARRIS:** The Hungry Angels **HYMN:** New Songs of Celebration **KENDER ROTH:** Improv. In Memoriam Durufle **WHALUM:** Mary was the Queen of Galilee **CHARLES COLEMAN:** Alleluia **GORDON YOUNG:** The Sure Foundation **WIDOR:** Allegro, fr Organ Sym. No. 6

## Program No. 9441 10/10/94

**From the Auditorium to the Temple...** John Obetz at the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Missouri, demonstrates the 1959 Aeolian-Skinner & \*1993 Casavant. **TOURNEMIRE:** *Victimae Paschali Laudes* **BARBER:** Adagio for Strings **REGER:** Introduction & Passacaglia in d **G. KEMNER:** 8 Studies on *Paraclete* **JEAN LANGLAIS:** La Nativité **NICOLAS SEJAN:** A la venue de Noël **CHARPENTIER:** Tambourin sur des Noël **PIERRE DuMAGE:** Tierce en taille **CESAR FRANCK:** Choral No. 1 in E

## Program No. 9442 10/17/94

**Naji Hakim of Paris...** the Beirut-born composer-performer's skills and accomplishments place him at the forefront of French organ culture. He plays at the Church of Our Lady of Grace in Edina, Minnesota (1985 Austin), and at Sacré-Coeur, Paris (1898 Cavaille-Coll). The performance by his wife Marie-Bernadette Dufourcet-Hakim was taped at the National Shrine of the Immaculate Conception in Washington, D.C. (1965 Möller). **BACH:** Toccata & Fugue in F, S. 540 **LANGLAIS:** The Sun at Midday **FRANCK:** Prayer **HAKIM:** Vivo, fr Sym in 3 Movements **DUPRÉ:** Scherzo, Op. 16 + **HAKIM:** Ver. on 2 Themes (1991); Adorate; Concert Paraphrase on America

## Program No. 9443 10/24/94

**At the Mighty Fortress...** **LUTHER:** Hymn, A Mighty Fortress—Frederick Swann (Crystal Cathedral, Garden Grove, CA) Gothic D-58519 **KARG-ELERT:** Choral-Improvis., A Mighty Fortress—Susan Armstrong (Methuen Music Hall, Mass.) \*AFKA CD-531 **BUXTEHUDE:** Chorale-prelude, A Mighty Fortress—Ton Koopman (1692 Schnitger/St. Ludgeri, Norden) Novalis CD 150 048-2 Qualiton Imports [QI] **BACH:** Chorale-prelude, A Mighty Fortress, S. 720—Hans Fagius (1724 Cahman/Kristine Church, Falun, Sweden) Bis CD-439/40 [QI] **MARPURG:** Chorale-prelude, A Mighty Fortress—Samuel Porter (1988 Noack/McFarlin Memorial Methodist Church, Norman, OK) \*Arkay CD 6129 **MOHRHEIM:** A Mighty Fortress—Oskar Blarr (1980 Hillebrand/St. Mary's Church, Danzig) Deutsche Harmonia Mundi HM/IOM-75502 **BRAGA:** Batalha on the 6th Tone—Irtraud Krüger (18thC. anon./Coimbra University Chapel, Portugal) Dabringhaus & Grimm CD-3371/72 **C. SMART:** Hymn, Through all the changing scenes of life—Peter Backhouse, o; Choir of St. Mary's Episcopal Cathedral, Edinburgh/Dennis Townhill, cond. Priory 376 (Allegro [AI], 800-288-2007) **H. SMART:** Fantasia with Choral—Margaret Phillips (1989 Mander/St. Andrew's, Holborn, Eng.) \*Camut 522 **JAN ZWART:** Fantasy, A Mighty Fortress—Klaas Bolt (1738 Müller/St. Bavo, Haarlem) Intersound CD-1002

**MATTHEWS:** *The Lord is My Shepherd*—Peter DuBois, o; Madrigalia/Roger Wilhelm, cond. \*Madrigalia CD-1001 **REGER:** 3 Chorale-Preudes on A Mighty Fortress (Op. 135a, no. 5; Op. 79b, no. 2; Op. 67, no. 6)—Rosaline Haas (1983 Albiez/Frankfurt-am-Main) Dabringhaus & Grimm CD-3351/3360/3353 **REGER:** Chorale-Fantasy, A Mighty Fortress, Op. 27—Rosaline Haas, o (see above) Dabringhaus & Grimm CD-3351

## Program No. 9444 10/31/94

**Widor Thou Goest...** the least-known music by famous French organist/composer, Charles-Marie Widor (1844-1937). **WIDOR:** Marche Américaine—Patrice Caire (Cavaillé-Coll-Conzalez/Ravel Auditorium, Lyon) REM CD31191 (AI) **WIDOR:** Mattheus-Finale, fr Bach's Memento—Edward Berryman (1928 Kimball/Minneapolis Auditorium) **WIDOR:** Marche du Veilleur de Nuit and Sicilienne, fr Bach's Memento—Susan Armstrong (1892 Johnson, Sacred Heart Church, Waterbury, CT) \*AFKA CD-520 **WIDOR:** Scherzando, fr La Korrigane Ballet Suite—Herman van Vliet (1883 Bätz/Museum, Utrecht) \*Festivo CD-108 **WIDOR:** 3 nouvelles pieces, Op. 87—No. 1, Thomas Trotter (1879 Cavaillé-Coll/St. Francois-de-Sales, Lyon) \*Argo CD 433 152-2; No. 2 Mystique, David Hill (1932 Willis/Westminster Cath., London) \*Hyperion CD-66161; No. 3, Charles Krigbaum (1928 Skinner/Woolsey Hall, New Haven, CT) \*OHS-100 **WIDOR:** Toccata, fr Sym5—Charles-Marie Widor (1862 Cavaillé-Coll/St. Sulpice, Paris; r. 1932) EMI \*CDC-55037 **WIDOR:** Suite Latine, Op. 86—Lawrence Archbold, o (St. Mark's, Minneapolis)

## Program No. 9445 11/7/94

**For Two to Play...** in duets, this program proves that you double your pleasure when two organists perform together. **BONELLI:** Toccata *Cleopatra* **FRESCOBALDI:** Canzona a due organi—Tagliavini, Li we Tamminga (15th & 16thC. organs/San Petronio Basilica, Bologna) **ARNATT:** Fanfaie & Tuckets—Eliz. & Ray Chenault (1989 Möller/Roswell (GA) Methodist Church) \*Gothic CD-49043 **KELLNER:** Quartetto in E-flat. **HESSE:** Fantasia in c, Op. 35—Hans Fagius, David Sanger (1981 Ak rman & Lund/Österhaninge Church, Sweden) **NESWICK:** Variations on *Langham*—Bruce Neswick, Brian Carson (1991 Richards-Fowkes/St. Barnabas Episcopal Church, Greenwich, CT) \*Raven OAR-240 **ALBRECHTSBERGER:** Prelude & Fugue in C—Joseph & Phoebe Payne (1991 Noack/Redeemer, Boston) Naxos CD 8.550964 **PINKHAM:** Requiem Collects—Eliz. & Ray Chenault, o \*Gothic CD-49043 **PIAZZA:** Sonata in D. **BANCHIERI:** Canzona alla Francese, *La Carissima*—Luigi Celeghin, Istvan Ella (18thC. organs/Basilica, Sant'Elpidio a Mare, Italy) Hungaroton CD-31464 (QI) **WESLEY:** 3 Duets for Eliza—Anthony and Mary Jane Newman (1989 Russell/1st Pres., Mount Kisco, NY) Becker CD-940, (914-762-3084) **LANGLAIS:** Double Fantasie—Elisabeth Spere, Winfried Enghardt (1977 Lechner/St. Boniface, Munich) FSM 91106

## Program No. 9446 11/14/94

**Pipedream Live!**... Musicians included on the *Pipedreams Premieres* CD celebrate by playing the 1979 Fisk and 1879 Merklin at House of Hope Presbyterian in St. Paul. Order *Pipedreams Premieres:* 612-290-1134. **BUXTEHUDE:** Prelude, Fugue & Chaconne—Michael Barone, o **DANEK:** Festival Prelude; 3 Chorales; Flowers; Finale, fr 3 Meditations on the Gospel of St. John—Leonard DaneK, o **FRANCK:** Andantino in g **BERRYMAN:** Polychrome 1—Edward Berryman, o

**VIERNE:** Maestoso in c#—Melanie Ninnemann, Michael Barone, o **ISAAC:** Gloria, fr *Missa Carnitum* **KELLY:** *Magnificat*—Melanie Ninnemann, o; Gregorian Singers & St. Cecilia Academy **HANDÉL:** Fugue in D—M. Barone, o **BACH:** Contrapunctus No. 14 in d, fr *Art of Fugue*—Michael Ferguson, o and arr.

## Program No. 9447 11/21/94

**Going On Record...** a guide to recent recordings. For a list: **PIPEDREAMS 9447**, 45 E. 7th St., Saint Paul, MN 55101. Include a SSAE, and identify the local station.

## Program No. 9448 11/28/94

**Advent Awaiting...** music in anticipation of the Christmas festival. **DRUSINSKY:** *Veni Redemptor gentium* **BACH:** *Nun komm, der Heiden Heiland*, S. 659. **SCHEIDT:** Var., *Veni Redemptor gentium*—Karin Nelson (1992 Brombaugh/Göteborg, Sweden) Proprius PRCD-9101 **AHRENS:** 3 Advent Chorale-Preudes—Sieglinde Ahrens (1972 Klais/Mülheim Parish) Christophorus CD-77123 (QI) **GENZMER:** Partita, *O Heiland, reiss die Himmel auf*—Hedwig Bilgram (1992 Rohlf/Brother Klaus Church, Gundelfingen-bei-Freiburg) Calig CD-CD-50928 **PICCOLO:** *I look from afar*—Dan Kiser, o (1970 Aeolian-Skinner); Choir of St. John's Epis., Washington, D.C. (recorded at National Pres. Ch.) \*Gothic CD-49050 **HOMILIUS:** 3 Advent Chorale-Preudes on *Nun komm, der Heiden Heiland*—Jan Van Mol (1727 König/Steinfeld Basilica) Pavane CD-7271 (QI) **BACH:** Fantasia in c; Chorale-Preudes on *Vom Himmel hoch*, S. 701/700—Harald Vogel (1991 Ahrend/SanSimpliciano, Milan) Deutsche Harmonia Mundi 1024 **KARG-ELERT:** Symphonic Chorale, *Jesu, meine Freude*, Op. 87, no. 2—Wolfgang Stockmeier (1982 Kreienbrink/St. John's, Osnabrück) CPO CD-999033 (Koch [K1])

## Program No. 9449 12/5/94

**Holiday International...** from Wales, Russia, England, France, Germany and the US **MATHIAS:** *Ave Rex*, A Carol Sequence—Christ Church Cathedral Choir; Oxford/Stephen Darlington, cond; Simon Lawford, o (Leominster Priory, Hereford) Nimbus CD-5243 (800-944-1341) **TCHAIKOVSKY** (trans. Hohman): The Nutcracker Suite—Frederick Hohman (1985 Reuter/Augustana Lutheran, Denver; CO) \*Pro Organo CD-7012 **BUXTEHUDE:** Partita, *Gelobet seist du, Jesu Christ*, BuxWV 188—Harald Vogel (1688 Schnitger/St. Ludgeri, Norden) \*Dabringhaus & Grimm CD-3268 **MARKS:** Rudolf, the Red-Nosed Reindeer **BEAL & BOOTH:** Jingle Bell Rock **GARLAND:** In the Mood **BERLIN:** White Christmas **LEONTOVICH:** Carol of the Bells **RODGERS:** My Favorite Things—Robert Maidhof, David Messineo (1928 Wurlitzer/Brooklyn Paramount) **HERBERT:** March of the Toys **STYNE:** Let It Snow **TRADITIONAL:** Deck the Hall—Michael Stairs (1930 Aeolian/Longwood Gardens) \*DTR CD-9102 **ALBRECHT:** Christmas Grace Notes—Timothy Albrecht (1982 Casavant/Emory University, Atlanta) MPR tape **BOELLMANN:** Offertoire sur des Noël's. **FRANCK:** Sortie on *Venez, divin Messie*—Philippe Gueit (1868 Cavaillé-Coll/St. Joseph's, Marseill ) Sonpac 92005 (QI) **LANGLAIS:** Joy to the World—Ann Labouinsky (1947 Aeolian-Skinner/Methuen Hall, Mass.) MHS 523622 **EDMUNDSON:** Toccata on *Vom Himmel hoch*—Andrew Lucas (Willis-Mander/St. Paul's, London) \*Mirabilis CD-905

## Program No. 9450 12/12/94

**An American Organist's Christmas...** noted soloists from the United States **DIEMER:** 2 Christmas Preludes (*Go, tell it on the mountain; What star is this*)—

Marian Ruhl Metson (1967 Fisk/Harvard Memorial Church) \*Raven CD-260 **PACHTELBEL:** *Vom Himmel hoch* **KARG-ELERT:** *Resonet in laudibus* **DRISCHNER:** How brightly shines—John Walker (Reuter organs, Denver & Colorado Springs) XPressions CD-1003, 13 Roosevelt Ave., San Rafael, CA 94093) **MANZ:** Soul, adorn thyself with gladness **ROHLIG:** A Little Shepherd Music—Jill Gidmark **MANZ:** How beautifully shines the morning star—Merilee Klemp, ob; Paul Manz, o (1971 Schlcker/Mt. Olive Lutheran, Minneapolis) Manz Music CD-921 & 2021 (612-644-5036) **HERMAN:** We need a little Christmas **MARKS:** Gene Autry Christmas Medley—Ron Rhode (1928 Wurlitzer/Minnesota Theatre) Roxy CD-106 **TITCOMB:** *Puer natus est*—Rudy Lucente (1929 Möller/Atlanta Fox) \*Vantage 6307 **TRADITIONAL:** The Christmas Waltz—Bob Ralston (1929 Barton/Granada, Kansas City, KS) CD-015533 (P&P, 1305 W. 8th St., Kansas City, MO 64101) **HEBBLE:** I wonder as I wander. **REGER:** The Virgin's Slumber Song—Louise Natale, s. **BUSH:** I saw three ships—Virgil Fox (1965 Möller/St. Paul the Apostle, NYC) \*Bainbridge CD-35265 **NEAIR:** My dancing day—Lanny Collins, o; Trinity Church Choir. **MULET:** Noël. **BAKER:** Christmas Lullaby (Improv.)—George Baker (1984 Rosales/Trinity Epis., Portland, OR) \*Delos CD-3129 **PURVIS:** Unto us a child is born. **deCORMIER:** What child is this? **ARGENTO:** 0—Grand Rapids Chamber Choir/Larry Biser, cond.; Jonathan Tuuk, Brian Bartusch (1981 Wicks/St. Adalbert's, Gnd Rpd) Pro Organo 7038 (800-336-2224)

## Program No. 9451 12/19/94

**Christmas Joy...** **BALBASTRE:** 2 Burgundian Noël's—Georges Guillard (1824 Cavaillé-Coll/St. Michel Abbey, Gaillac) REM 311169 (AI) **SAINT-SAENS:** Prelude & Chorus, fr Christmas Oratorio—Pacific Mozart Ensemble/Richard Grant, cond; Frederick Hohman (1982 Reuter/Holy Name, San Fran isco) Pro Organo CD-7040 **FRESCOBALDI:** Capriccio on a Pastoral—Sergio Vartolo (1596 Malamini/St. Petroni, Bologna) *Tactus* 58060780 (QI) **VAUGHAN WILLIAMS:** Yorkshire Carol. **STRAUSS:** The Three Holy Kings. **BEVERIDGE:** Angelic Jubilation—Rose Lamoreaux, s; Washington Men's Camerata/Thomas Beveridge, cond; Donald Sutherland (1973 Holtkamp/Bradley Hills Presbyterian Church, Bethesda, MD) Gothic CD-49063 **BURKHARDT:** Holiday Chorales (The God of Abraham Praise; Comfort ye, my people; more)—Michael Burkhardt (1988 Casavant/Christ College, Irvine, CA) Morning Star CD-11MB (2117 59th Street, St. Louis, MO 63110) **CHAUVEY:** Christmas Offertoire No. 8 **WALCHA:** *Gottes Sohn ist kommen*. **BOELLMANN:** Verset No. 2—Kurt Lueders (1988 Schoenstein/Good Counsel Church, Los Angeles) \*AFKA CD-514 **PHILLIPS:** *Hodie, Christus natus est* **SUSA:** Adam lay in bondage—All Saints, Beverly Hills/Thomas Foster, cond; Craig Phillips (1951 Casavant) \*Gothic CD-49064 **DAQUIN:** Noël Suisse No. 12 **DANDRIEU:** Noël de Saintonge—Jean-Maurice Capt, ob; Daniel Meylan, o. *Preludio* 2155 (QI) **DUBOIS:** Noël **ERMEND-BONNAL:** Noël Landais **NOWOWEJJSKI:** Christmas in the Old Church in Krakow—Paul Wisskirchen (1980 Klais/Altenberg Cathedral) Prezioso CD 800.011

## Program No. 9452 12/26/94

**An Organist's Yearbook...** our wrap-up of the preceding 12 months and a projection into the future... all contents TBA.