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Fifty Years of Toledo Architecture

A Survey of the Recent Past

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Illustrated by the Author

1. *The 1951 Architectural Exhibit at the Toledo Museum of Art.*

In October 1951, as part of the celebration of the 50th year of its founding, The Toledo Museum of Art sponsored an exhibit reviewing the city's architectural history of the half-century just past. The collection and selection of the material exhibited and the design and installation of the exhibit were accomplished under the auspices of the Toledo Chapter of the American Institute of Architects.

The exhibit, titled "You Built Toledo," concentrated on the art aspect of Toledo's architecture, presenting to the eye by photographs skillfully executed by Karl H. Becker, A.I.A., and attractively displayed by John E. Kelly, both of the Toledo Chapter A.I.A., the visual aspects of the selected buildings. The historical aspect was touched on only briefly. For each building, the date, the architect and the style were mentioned. A catalogue of the exhibit giving this information was issued by the museum.

In the history of these buildings is written much of the history of Toledo. They are today the face of the city wherein the observant may read the story of her struggles and achievements. To study Toledo's buildings, to analyze them in relation to their time and place in the architectural history of America, gives insight into the lives of her citizens and an understanding of the inner forces that have guided the building of their city. As the introductory poster of the exhibit expressed it:

"You Built Toledo.

I built Toledo? Ob, no. They built Toledo. I just live here. I never served on any Building Committee. I never was on any Board of Directors. I've never even built a house!

Listen, friend, that's where you're wrong. This is a Democracy. No dictator shapes with his will the architecture of this land. Your

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hopes, your dreams, your will, they are the forces that shape our builders' art. The church that stirs your reverence, the home you'd like to own, the school you'd like your children to attend, that's what America builds.

In 50 years you've built Toledo. In 50 years you've transformed a little mid-west town into one of America's great cities. Written in stone and glass and steel, here is the record of your hopes and dreams. And here on the 50th anniversary of your Museum of Art we look back on these years to honor the Toledo you have built."

To tell the story of Toledo architecture, the following buildings were selected for exhibit. The dates are year of completion or dedication, or both.

END OF NINETEENTH CENTURY

<i>Boody House—SW corner Madison and St. Clair</i>	1872
<i>Memorial Hall—SW corner Adams and Ontario</i>	1886
<i>Old Post Office—SE corner Madison and St. Clair</i>	1888
<i>Old Toledo Club—SE corner Madison and Huron</i>	1891
<i>Gardner Building—NW corner Madison and Superior</i>	1893
<i>Nasby Building—SW corner Madison and Huron</i>	1895
<i>Spitzer Building—NE corner Madison and Huron</i>	1896
<i>Valentine Building—NW corner Adams and St. Clair</i>	1896
<i>Burt's Theater—SE corner Jefferson and Ontario</i>	1897
<i>Lucas County Court House</i>	1897

BEGINNING OF 20TH CENTURY—WORLD WAR I

<i>Berdan Building—SE corner Washington and Erie</i>	1902
<i>Old YMCA—Michigan Street opposite Court House</i>	1905
<i>Elks Club—Michigan Street opposite Court House</i>	1905
<i>Masonic Temple—SE corner Adams and Michigan</i>	1905
<i>Nicholas Building—NW corner Madison and Huron</i>	1907
<i>Old Ohio Building—NE corner Madison and Superior</i>	1907
<i>City Market—Erie and Market Streets</i>	1908
<i>Secor Hotel—SE corner Jefferson and Superior</i>	1908
<i>New Post Office—Jefferson, Madison, 13th & 14th Streets</i>	1912
<i>Toledo Museum of Art—Monroe at Scottwood</i>	1912
<i>Scott High School—2400 Collingwood</i>	1912
<i>Second National Bank—SW corner Summit and Madison</i>	1912

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<i>First Congregational Church—2315 Collingwood</i>	1914
<i>Northern National Bank—SW corner Superior and Madison</i>	1915
<i>New Toledo Club—SW corner Madison and 14th Street</i>	1915

WORLD WAR I—DEPRESSION

<i>George R. Ford Residence—East River Road, Perrysburg</i>	1921
<i>Second Church of Christ Scientist—2146 Collingwood</i>	1924
<i>Commodore Perry Hotel—SW corner Jefferson and Superior</i>	1927
<i>Toledo Blade Building—SW corner Superior and Orange</i>	1927
<i>Paramount Theater—NE corner Adams and Huron</i>	1929
<i>Civic Auditorium—201 South Erie Street</i>	1929
<i>New Ohio Building—SW corner Madison and St. Clair</i>	1930
<i>Cathedral of the Diocese of Toledo—Collingwood at Islington</i>	1931
<i>Maumee Valley Hospital—Arlington at Detroit</i>	1931
<i>Toledo University—2810 West Bancroft</i>	1931
<i>Federal Building—1710 Spielbusch</i>	1932

DEPRESSION—WORLD WAR II

<i>New YMCA—1110 Jefferson</i>	1934
<i>Old Bus Station—414 Jefferson</i>	1935
<i>Bell Building—SW corner Madison and Erie</i>	1936
<i>Brand Whitlock Homes—392 Nebraska Avenue</i>	1937
<i>Toledo Public Library—325 Michigan</i>	1939
<i>Toledo Scale Company Factory—Telegraph Road</i>	1939
<i>Crosby Building—717 Madison</i>	1940
<i>American Propeller Corp. Factory—1455 West Alexis Road</i>	1942
<i>Residence—2245 Marengo Drive</i>	1942

WORLD WAR II—MID-CENTURY

<i>Morris Residence—Riverside Drive, Rossford</i>	1949
<i>Roskin Residence—3921 Brookside Avenue</i>	1949
<i>Rossford Library—River Road at Eagle Point Road, Rossford</i>	1950
<i>Medical Building—2500 Central Avenue</i>	1950
<i>Home for the Aged—Arlington near Detroit</i>	1950
<i>Holy Trinity Lutheran Church—Broadway at Glendale</i>	1950
<i>Toledo Trust Co. Branch Bank—SW corner Broadway and South</i>	1950
<i>Zenobia Temple—SW corner Madison and 15th Street</i>	1950

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<i>Central Union Terminal</i>	1950
<i>Salvation Army Building—Erie at Orange</i>	1951
<i>Receiving Hospital, Toledo State Hospital—Detroit Avenue</i>	1951

2. *Toledo's Place in America's Architectural Development.*

What is the story that an understanding study of these buildings tells? Is it merely that in the first half of the century Toledo prospered wonderfully and built many buildings? Part of the story is the comparison of what Toledo did with what happened elsewhere in America. America, too, was prospering, was building much, and building well. And by comparison, Toledo fell short of what might have been.

Toledo built much during this period. In the down-town area all the old residences disappeared and were replaced by commercial structures. The city spread out rapidly. The Near North Side declined as residents rushed to the West End, which in turn became the Old West End as the migration moved on to Ottawa Hills, to Maumee and Perrysburg. New business centers developed to serve the new areas. Especially was this the era of the factory, when many of the city's enterprising industries proudly made their way from small, narrow-windowed old brick and wood buildings to the colossal structures of glass and steel which they occupy today.

Yes, Toledo grew and prospered, and to one who remembers the open fields where now stretch acres of factories and miles of homes, it seems like a tremendous change. But compared to the growth of metropolitan centers elsewhere in America, Toledo somehow failed to achieve the development that both its growth during the latter half of the 19th century and the inherent potentiality of its geographic location promised.

Toledo also built well during this period. The Boody House had an elegance second to no hotel between New York and Chicago, and the Valentine Theater held undisputed first place in the same area. Toledo built with fine marbles and limestone, with delicately modeled terra cotta and colorful glass mosaics, with rare and beautiful cabinet woods, with bronze, aluminum, stainless steel. Her buildings have structural soundness, well planned heating, plumbing and electrical equipment. The exteriors of her buildings have been beautifully decorated with a wealth of architectural details, cornices like Florentine palaces, Ionic and Corin-

thian colonnades like Greece and Rome, graceful Colonial spires like early New England churches, gothic arches and pinnacles like those of medieval England, France and Spain.

But well as Toledo built, her architecture has always been expressed in borrowed styles. Toledo originated no school of architectural thought, no leaders who have been in the vanguard of the architectural development of America, like the pioneers of the Chicago Style, the Classic Revivalists of the east or the architects of the San Francisco Bay Area School. Toledo architecture has followed in the footsteps of architectural movements, and usually at a conveniently safe distance.

Toledo followed when others led, but she was nevertheless an enthusiastic follower, and may well proudly take her place as the equal of many other American cities that were likewise not the leaders in America's architectural movements. Toledo built much and built well, but the main story that her buildings have to tell is of the growth and development of American architecture as one typical mid-western city reflected it in many commendable examples.

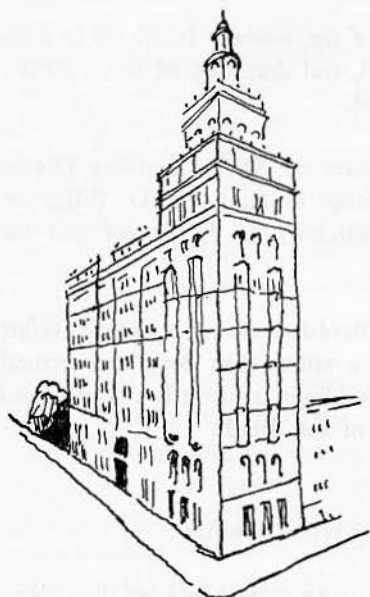
3. *Toledo at the Turn of the Century. The "Form Follows Function" Movement in Architecture.*

Our half-century witnesses the full swing of the architectural pendulum, a complete life-cycle of an architectural style. By 1890 the Victorian Style, marked by the Boody House, Memorial Hall and the Old Post Office had drawn to a close. We were about to witness the rise and decline of the great wave of architectural revivalism which swept America in the first half of the century, a period which, obscured by the multiple sources from which it drew, has not yet attained its merited designation as a distinct style nor yet been named with an accepted label.



Memorial Hall

But before this happened, and as the Victorian Style was drawing to a close, America witnessed the birth of an architectural movement that was to lie dormant for nearly a half century while revivalism ran its course. The leaders of this movement were the founders of the Chicago School of architecture, especially Louis Sullivan and Frank Lloyd Wright. They threw their emphasis on the originating rather than the copying of architectural forms and on the expression in the design of the fundamental functions of the building. The expression, "Form Follows Function," attributed to Louis Sullivan, became the by-word of the movement. They pioneered many architectural expressions that today we regard as standards, especially in the tall commercial buildings. Toledo architecture at this time was considerably influenced by this school. Two buildings deserve special mention, the Nasby Building, now called the Security Building, on the southwest corner of Madison and Huron, and the Berdan Building, headquarters for many years for the Berdan Company, wholesale grocers, on the southeast corner of Washington and Erie.



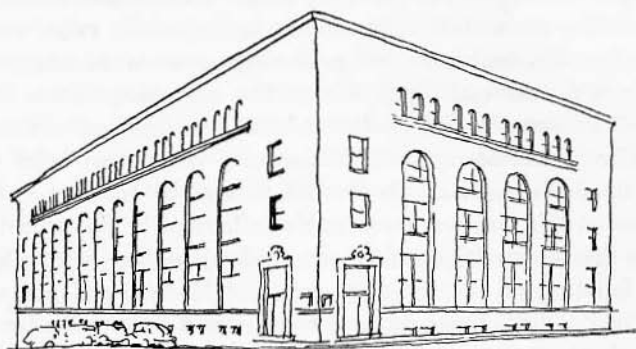
Nasby Building

The Nasby Building was from the office of E. O. Fallis, architect. Its debt to the Chicago School may be seen in the large unobstructed show windows of the street floor and the generous fenestration of the office space above with its multistory bay windows extending out to obtain the maximum of light and air. Known as Toledo's first skyscraper, its graceful tower, by happy fiction said to be a reproduction of a tower in Toledo, Spain, was for years a landmark of the Toledo skyline. In 1934, long since dwarfed by the towering heights of its Madison Avenue neighbors, the removal of the tower top for reasons of structural safety was largely unnoticed and unlamented.

Of different appearance but similar philosophy is the Berdan Build-

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ing. From the office of George S. Mills, architect, it is a well conceived expression of a warehouse structure. Here emphasis is upon massive masonry, clearly dominating the window openings, and crowned by a



Berdan Building

cornice formed only by the outswEEP of the masonry itself. It is a direct and vigorous design, well executed, and deserving of much greater recognition than it has thus far received.

Also showing the Chicago influence are the Spitzer Building (Bacon and Huber, architects) and the Valentine Building (E. O. Fallis, architect). Characteristic are the bay windows of the former and the simply conceived masonry of the latter.

In both the Nasby Building and the Berdan Building, a definite effort seems to have been made to originate rather than copy architectural forms. In the Spitzer and Valentine buildings, reliance has been placed on Classic forms for the development of the details.

4. The Rise of Architectural Revivalism.

But this early movement toward an architecture based on the "Form Follows Function" dictum was soon engulfed thruout America in the rising tide of architectural revivalism, and except for the works of a few non-conformists such as Wright, it lay dormant until revivalism had run its course.

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The cult of architectural revivalism, well entrenched in the east in the eighties, and sumptuously displayed to all America by these same architects in the Columbian Exposition, the World's Fair, in Chicago in 1893, achieved its first expression in Toledo that same year in the Gardner Building, northwest corner of Madison and Superior. Charles Gardner, the architect, was a Toledoan who had engaged in architectural practice in the east and had traveled extensively in Italy. Returning here to live, he erected on the site of the family homestead an office building conceived as a replica of an Italian Renaissance palace, and spent his remaining years as manager of the building.

This cult of architectural revivalism captivated the American mind. We were a lusty, growing nation. We had untold natural resources, great self-confidence, boundless energies, and with this, unhappily, a cultural inferiority complex. We had wealth, but we had no past. Among nations, we were the world's *nouveau riche*. The great crowd of American tourists who flocked to Europe to visit her cities and stare at her buildings came back impressed that at best we had only a meager architectural past. We did have a small but dignified eighteenth century heritage of English Georgian antecedents which, dubbed "Colonial," our patriots avidly pounced on and built into a special cult. We rushed to cover America with replicas of this heritage, but we also had to have replicas of the best of everything from every country in the Old World. This reached its ultimate in the lush days before the Depression when wealthy Americans bought old castles in Europe, shipped them bodily stone by stone to this country, and had them reerected here complete in their original glory, unobtrusively embellished, of course, with American plumbing.

This attitude toward architecture dominated the first half of the century. Lacking that quiet self-confidence that comes with adequate historical background, we fell back on what we were told was artistically "safe" or "always good." A building's architectural quality was assured to the public's mind if it could be shown that it was copied after a certain building somewhere which was generally considered to be of good design. It is a strictly American phenomenon which had no parallel in Europe.

In areas like Toledo where the architects had not had the opportunity to travel in Europe or our own eastern seaboard, there was a strong ten-

dency for the architecture to become copies of copies. Recent clever adaptations of historical prototypes by their more traveled brethren soon appeared in the architectural press with words of praise, and these, with many of the practical architectural problems already solved, served ideally as copy material for the architects of lesser training and travel opportunities. Not a few Toledo buildings owe design credit to their contemporaries in other cities.

It should be noted, however, that in the buildings of this period the fundamental architectural problems were usually well solved in spite of the borrowed forms in which the buildings were dressed. Problems of plan circulation, functional space relationships, fenestration, selection of materials, coordination of mechanical equipment were skilfully handled and gave us good schools and churches and stores. It is a strange phenomenon that as a nation we felt obliged to make these buildings look like something they were not, a Tudor castle for a school, a Florentine palace for an office building.

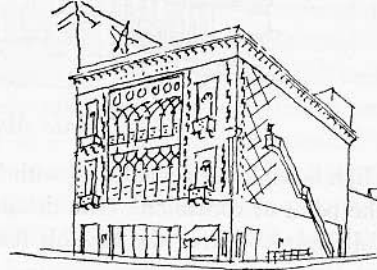
Further, it should be pointed out that since the architects were solving the fundamental architectural problems without recourse to historic precedent (since there was none), these buildings, therefore, are not in the styles that they have long been said to be. They are essentially new architectural creations trimmed with historic details and forced into historic forms. When the fundamental architectural problem was not much changed, as in churches, the adaptation was easy. But when the problem was new, as in the skyscraper, the adaptation was never satisfactorily achieved.

Our habit of designating these buildings as being in a historic style is an error that needs correction. If they were truly built in the style, they would then be like the reconstructed buildings at Williamsburg, Virginia, museum pieces and not practical buildings. So when we say, for example, that the Lucas County Court House is "in the Classic Style," we mean that although an original architectural conception, it has been embellished with certain decorative elements originated in ancient Greece or Rome. The real style of the building is in the as yet unnamed period of architectural revivalism of the first half of this century.

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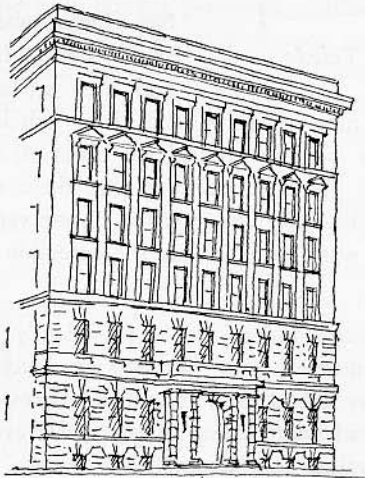
5. *The Course of Architectural Revivalism in Toledo.*

With the building of the Jefferson Avenue facade of Burt's Theater in 1897, as a replica of a Venetian Gothic Palace, the cult of architectural revivalism was well ushered in. The next half-century witnessed a kaleidoscopic whirl of almost every European and American style, including the Victorian, alone or in combination.



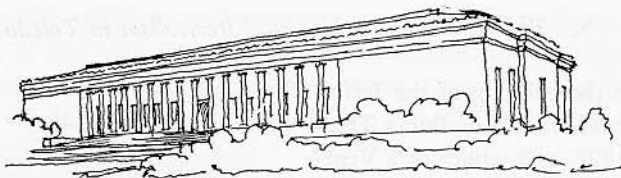
Burt's Theater

The century opened with a series of charming essays on various adapted styles. The Old YMCA was graceful Classic touched with a variety of late French Renaissance forms. The Elks Club is a blending of Renaissance composition and Gothic ornamentation. The Masonic Temple is an adaptation of domestic medieval Gothic.



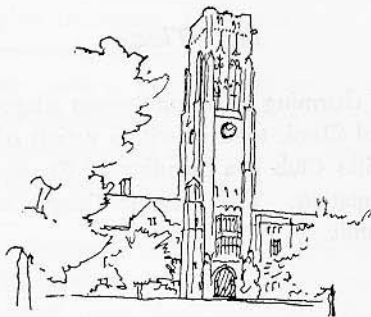
Old YMCA

Then as Toledo grew and prospered, the buildings become more "authentic," more highly embellished with more expensive detail. The New Post Office and the Museum of Art are very "correct" Classic. Their details are tastefully copied and beautifully executed. Scott and Waite



Toledo Museum of Art

High Schools are embellished with "correct" Tudor Gothic details almost to the point of confusion. The details of the new Toledo Club are beautifully adapted from the English Renaissance.



University of Toledo

The culmination of the period came between World War I and the Depression. The palatial estates along the Maumee River, the Commodore Perry Hotel, The Cathedral of the Diocese of Toledo, Toledo University's main building, the Federal Building all testify to the economic prosperity of the era. No expense was spared that these should be the finest in every way, and they set a standard of material opulence that may never be equaled in Toledo again. Each architectural detail was carefully studied for historical correctness and design appropriateness. It little mattered that there sometimes occurred a juxtaposition of styles quite disconcerting to one versed in architectural history. Each detail was "correct," and the ensemble achieved a popular beauty.

Then as the Depression deepened, we gradually discovered that we had built us an architectural past. We, too, in America now had Tudor Manor House country estates, and columned offices of state facing our civic centers. We had built us one of practically everything. The cult of architectural revivalism had accomplished its aim. Our ego was satisfied, and as the force that had nurtured revivalism waned, so too declined its manifestation as an architectural style.

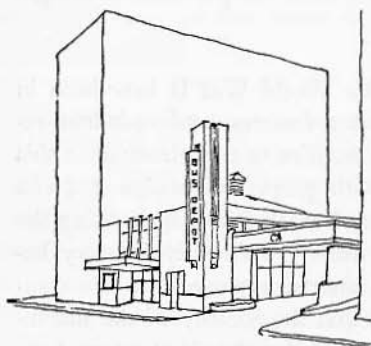
6. The Modern Style.

As the strength of architectural revivalism declined, the fundamental architectural problems that had engrossed Sullivan and Wright once more

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came to the fore. This trend back to the "Form Follows Function" school of thought was promptly dubbed "Modern." The name is a poor one, because actually, in its day, the Gardner Building, which introduced to Toledo fireproof floors of concrete and steel, was modern, although it was draped in Florentine details. Negatively, the trend expressed itself as a revolt against the historic ornament which was no longer felt as necessary. Positively, it expressed itself in a growing aesthetic sureness, a confidence in the ability to achieve an artistic fitness by the handling of architectural problems alone, by space, mass, color, materials. Appealing to the mind as well as to the senses, it by no means gained quick and universal acceptance, and in certain buildings such as churches, its use still arouses adverse criticism today.

In two fields, however, factories and tall office buildings, the style won ready approval. Factories, indeed, had scarcely been considered architecture, and with few exceptions had never been forced into a historic style. The tall office building, never too successful either as an attenuated Florentine palace or an overbindowed Gothic church tower, was a new building type, and the design advantages inherent in a freedom from historic details were quickly perceived. Aside from factories where the trend was quietly developing into a genuine architectural expression, the first major expression of the new style in Toledo was the New Ohio Building. Tall and imposing, outside at least bedecked with no historic style, it won almost immediate and universal admiration.



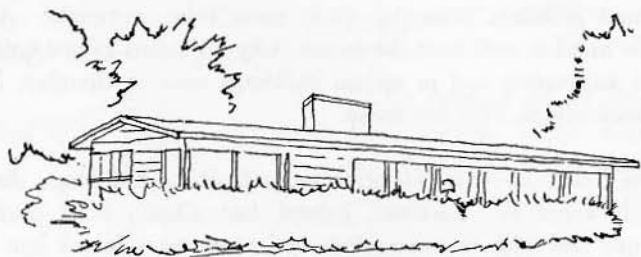
Old Bus Station

Less daring in their expressions, but showing clearly the decline of historic ornament were the Old Bus Station, the Bell Building and the Toledo Public Library. These are really transitional structures, as is the Ohio Building, retaining in a very weakened or modified form details attributable to a historic style. The Old Bus Station's modified Gothic exuberances were in a manner popularly called "Modernistic."

The chaste and hardened details of the Bell Building and the Library were known as "Modified Classic."

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Then things moved fast. Even the modified details were shed, and the architects, freed from stylistic encumbrances to planning, massing, fenestration, began a fresh attack on their architectural problems and achieved both practical and attractive solutions like Brand Whitlock Homes, The Toledo Scale Company Factory, the Martin-Parry (American Propeller Corporation) Factory, and the pioneering little residence at 2245 Marengo Drive.



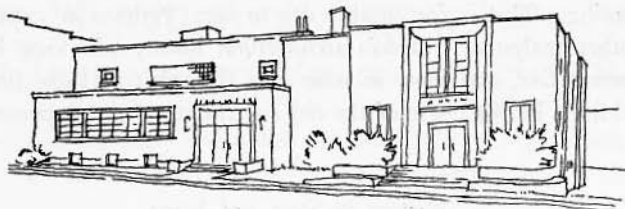
Residence 2245 Marengo

By mid-century, the battle of "Modern" was essentially over. Except for alterations to or extensions of projects already begun in a stylistic manner, and except for the field of domestic architecture, the clothing of architecture in copied historical details was no longer considered either appropriate or necessary. The trend was furthered by the ever-increasing cost of such details and by the growing public desire to eliminate "gingerbread" from buildings and thereby profit from the practical advantages which non-stylistic designing permits.

All major projects built in Toledo after World War II have been in the new vernacular. The Rossford Library features outdoor-indoor relationship through large glass areas, and testifies to the pleasantness this may give to interiors when combined with proper orientation and site development. The Toledo Trust Company Branch Bank, again using the openness of large glass areas, achieves thereby a friendly intimacy between the bank and the passer-by, and asserts, apparently to the complete satisfaction of the banking public, that the security of the institution lies not in great piles of stone masonry, but rather in the open honesty and economic integrity thus expressed.

The Medical Building at 2500 Central, the Home for the Aged, the Receiving Hospital at Toledo State Hospital, and especially the Salva-

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Salvation Army Building

tion Army Building all show that dignified and appropriate architectural design can be achieved without recourse to historic ornament. Effects are simply and directly obtained by disposition of masses, placement of openings, considered use of color and intelligent choice of materials. The designs of Holy Trinity Lutheran Church and Zenobia Temple in addition feature the use of purely decorative architectural elements, the portico of the latter, the exedra end of the former, but these too are developed without recourse to period details.

In the field of domestic architecture, however, Toledo's acceptance of modern design has been the exception rather than the rule. The stylistic house, especially when of "Colonial" antecedents, has had much in its favor, pleasant appearance, nostalgic associations, "safe" style, standardized materials and favorable costs. The great post-war boom in house-building, largely the work of the operative builder, has in the main produced a crop of routine dwellings variously dressed in period forms, some well designed, but others displaying only a questionable assortment of stylistic cliches.

The modern house grows out of modern living needs, and its creation requires the skill of a sympathetic designer. It is therefor in the field of the custom built house that we see the best examples of the style. The Morris house, like the earlier house at 2245 Marengo, achieves a very livable residential character, and a pleasant inter-relation between house and grounds, between inside and outside living areas. The Roskin residence has an original and unusual distribution of living spaces well adapted to a pattern of modern living. Appreciation of merits inherent in the style is growing, especially among the younger people, and popular demand may lead to its increasing use in the operative builders' field.

We are too close to the modern movement to properly evaluate its his-

toric meaning. That is for another day to say. Perhaps at some future time another analyst of Toledo's architectural history will view it in its proper perspective, and show in what way the spirit of these times has expressed itself in this phase of the city's architectural development.

7. *History in Steel and Stone.*

Yes, in steel and stone Toledo has written history. Ever active in American life, her achievements have expressed the common goal, and as America has built, Toledo has built likewise. Her story, frozen in stone and steel, ties her clearly and inseparably to the story of America, and while in ways she may have followed while others led, her monuments unite her spirit with the America of which she is so much a part. If in some sense she has achieved in less measure her fullest aims, in larger measure she has built well, and her sons and daughters should cherish with pride the architectural heritage they have received.

The Migration of Zophar Case from Cleveland to Vandalia, 1829-30

*From the diary of Zophar Case, owned by his grandson,
Warren Case of Toledo, Ohio*

EDITED BY RANDOLPH C. DOWNES

In 1829 Zophar Case left Warren, Ohio to seek his fortune. He was the eighth and last child of Meshach Case and his wife, Magdalene Eckstein Case. Zophar's oldest brother, Leonard Case, had gone to Cleveland to begin a long and distinguished career. However, in 1829 Cleveland had not yet hit its stride. Hence when Zophar went to see his brother in that year the future of Cleveland seemed less attractive to the younger man than the future of Illinois and its rich, fertile lands. Hence, early in the morning of December 9, 1829 Zophar Case and two companions, James S. Clark and Captain James Wilkinson left Cleveland by stage coach to see what could be seen in the lush lands of the Indiana and Illinois country.

The trip was hardly an enjoyable one. The migrating three and their travelling acquaintances often found each other poor company. As a rule they showed contempt for the crude standards of living of pioneers whom they met en route. They passed through Milan, Sandusky, the Black Swamp, the Maumee Valley, the Wabash, and on to Vandalia, the capital of the state of Illinois. They quarreled, got indigestion, fell in love with some lady companions, and fought with the weather. However, always, with the eyes of ambitious young men they noted the qualities of farmland. It was not necessarily farms of their own that they wanted but opportunities as lawyers or tradesmen in a fresh new country of great promise. They knew, of course, that the best opportunities along the way had already been taken by pioneers who had preceded them. Only on the frontier, that elusive and westward moving strip on the cutting edge of settlement, would there still be really good lands to be selected and a choice of opportunities to be found. Thus did they keep pushing on, sneering at the unfavorable conditions along the way, and showing themselves perfect examples of that buoyant, chip-on-the-shoulder spirit that decreed that only the best opportunities were good enough

The Migration of Zophar Case from Cleveland to Vandalia, 1829-30

for Americans and that each American had a right to his opportunity if he had the energy and enterprise to go out and be the first to get it.

Cleveland, December 9th 1829 At Hepburn's Hotel, 4 o'clock A. M. Left in the Stage paid stage fare and expenses. No remarkable incident happened that day, our company consisted of James S. Clark Esq. and Capt. Charles Wilkinson & myself up all night to the time we started and consequently all that day very sleepy—A little difficulty between Mr. Clark and two female passengers, roads very muddy. Carriage in the after part of the day sounded like thunder that had almost spent its force in the creaking of the wheels—

Thursday, Dec. 10th 1829 Spent on yesterday \$3.12½ at Milan. Started from Milan two horses four passengers beside the driver, roads abominable horses balky had to walk hired an extra team at Monroe, two lady passengers one a female who wished me to pay her in her own coin—

Sandusky Prairie delightful, would like the place if healthy land rich expenses \$2.31¼

Sandusky, Friday Dec 11th, 1829 At Wardens at the eastern side of what is known as the Black Swamp—Mud from 8 to 12 inches deep. Started on foot from Wardens, about 11 o'clock A. M. walk steadily the remainder of the day and got 13 miles within two miles of the Carion River—Capt. Wilkinsons back rather troublesome felt a little inclined to take lodgings few days.

At Gallager's Saturday Dec 12, 1829 Started about 10 o'clock mud as deep as yesterday. Capt. Wilkinsons-back as lame as yesterday—came to Leverings got some milk expenses for last two days \$2.18¾—Nothing to talk about or to see but the mud in the Maumee swamp, a good grass land, very rich, timber black ash elm hickory and basswood with occasionally a berch ridge and some lime stone—A hard days travel to Perrysburg only 18 miles. A. Blimn stopped and took a horn, Clark wanted to stay so Capt. Wilkinson and myself jodged on. at Perrysburg called for an extra supper at Mr. Spaffords had fried pork and warmed potatoes with desert of bread and butter. Tea in coffee cups made of Alloes and Birch bark—good living for footmen to bed and calculated to stay

The Migration of Zophar Case from Cleveland to Vandalia, 1829-30

over Sunday and wait for Mr. Clark to come up. Expenses at Spafford's \$1.45.

December 14th 1829 Started Mr. Clark and myself Capt. Wilkinson rather indisposed Mr Clark and myself stopped at the County Treasurer's office and shaved \$6.50 in County orders to help to help pay Capt W's taxes in Perrysburg made 44 cents in the operation, taxes settled and proceeded up the river to opposite Maumee village, left Capt. Wilkinsons at his uncles to stay and recreate until tomorrow morning, and Mr Clark and myself crossed the river to stay all night, stayed at Mr Lloyd's Inn and wrote a letter to friend O B Skinner, in the evening got in company with US engineers, they said the country was fine up the river. The best country in the Wabash valley they ever saw—On the Tippecanoe poor all oak barrens, on the Wabash good. On the big St. Josephs a very good country of land They have run a line of Canal from the mouth of the Tippecanoe to the big bend of the St Josephs about 90 miles to Fort Wayne, Can if we choose get head waters of the waters of the Wabash and go down in a Canoe—The engineers have completed their work for the fall and are now on ther to Washington, they feel well, with their face turned homeward. Jovial good company—did not learn their names—Expenses \$2.12½. Crossed back.

December 15, 1829 Started up the South bank of the Maumee river had to cross some bad creeks kept round on the hills, made only nine miles to Missionary Station, snow and sleet pelting in all day, kept Capt Wilkinsons spirits up, Mr. Clark unusually dull, so we all waded along through the mud, snow and sleet and red water, when we got to the station, we anticipated something good for the body and soul and found ourselves disappointed. Station had 23 Indian Schollars—Some attended to the farm, all under the direction of the Rev Mr Van Tassel Preach and Indians all poor and deluded, have been there about six years. Expenses at Station 58 cents, ferriage and all

December 16th 1829 Crossed the river in a canoe Indian paddled. Thence up the north bank of the river 16 miles to Judge Vance's— at 9 miles on the route Monroes. Land lays good along the river, flat back, had some bad creeks to cross, Left Capt W to come from Monroes to Vance's in a canoe along with three frenchmen. Expenses \$0.88

December 17th 1829 Left Vances, thence up the river on the

South side. Troubled with stream putting in on the South bank, for every three steps forward lost four by slipping on the snow. walked hard all day and only mde 14½ miles to Flat Rock, thence crossed the river to the north side to Mr Bowens as I supposed Methodist was highly delighted with his prayer. Expenses \$0.55

December 18, 1829 At Flat Rock Mr. Bowens left passed up the river to Defiance to breakfast. fine bottom land. Mr. Clark's toe was blistered 9 miles to Defiance, ferried over. Mr. Leavitt breakfast. Continued up the river on south side. Land very poor Oak plains and hills in abundance up the river to an old Frenchmans, looked more like the Devil than a human being dressed in buckskin, hogs and hens lived in Common with him in his house at Delawaretown. Then up the river on the north side through some very fine bottom to Mr. Hughies three miles when Capt W. came in company with a Mrs. Platter and Mr. Clark and myself might follow One mile had to cross a bad stream—Capt W. and Mr. Clark undertook to cross on the ice Capt W. succeeded and Mr. Clark broke through, they left me to cross as best I could at the mouth, with the fair conductress, Mr. Clark gave up crossing on the ice and afterwards crossed at the mouth in a canoe, all arrived at Mr Platters about dark Capt W. very much smitten with the young miss Mr Clark was put to bed on the floor with the old lady's son and Capt W. and myself bunked together we all slept uncomfortable that night—we had walked 21 miles that day

December 19th 1829 At Cranes. Capt W and Mr Clark gerred me some on account said they were dirty as the devil. Continued up the river about 12 miles further to a Mr. Ruynion's some fine timbered bottom uncultivated land and bad streams to Cross made only 15 miles in whole day—Uplands not very good rather thin and cold—my feet a little soar and hard walking ground hove up with frost. at Reynolds Capt W very far gone—real hog and hominy concern. all turned in and slept heads and pints. Slept but little. Expenses \$0.50

December 20th 1829 Sunday took a luncheon in our pack. 25½ miles without a house. paid but little attention to land. Bad stream nothing but an Indian trail reached a house about sunset, within 3½ miles of Fort Wayne—about 8 o'clock as tired as hunting dogs, a poor supper, a dirty bed crossed ferry 1¼ miles below town—Expenses \$0.44

December 21, 1829 In the morning took a lecture from Mr. Clark on good manners had a poor breakfast took a walk to view the place

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about 500 inhabitants a more savage looking set seldom found who call themselves white, Saw a Mr Henderson & son did not make myself known to son returned to the Inn wrote to brother Leonard paid bill at the Gerard house—Expenses in all there \$1.06 $\frac{1}{4}$ and started for White Raccoon an Indian village 12 miles passed some wet prairie arrived at Raccoon Village about dark with some difficulty that we could find a place to stay—Indians not very conversant Indians got a decent supper for them feasted sumptuously, a Matrass on the floor for bed, rested hard, The principle Indian could understand and talk but he would not. Expenses \$0.25

December 22, 1829 Started on the trail from Raccoon lost the right one and travelled about six miles out of our way. Came across an Indian wigwam Paid boy for setting us right, land beech and maple and good to Black Raccoon about sun set about 14 miles from where we started and had travelled at least 20 to Wabash river thence down and cross about two miles distant—dark down the river, through the wood got lost, struck fire and camped about 7 o'clock on side of a hill, the most sitely place we could find built fire in old dry White Oak that had blown up laid down on the upper side of ther fire and when asleep we would find ourselves slipping down into the fire and our toes getting scorched, had walked about 22 miles and was quite tired—did not sleep soundly and dirty enough the next morning for comfort.

December 23 Had nothing to pay for lodging last night, started out in the woods found a road in about 30 rods thence on about 2 miles came to a Mr. Woodworths where we had intended to make last night, having fasted about 32 hours—the sight of a house or log cabin looked pleasant. fine bottom land on the Wabash, got a good breakfast stopped for the day, tried to buy a canoe but failed, hired Mr Woodruff and hands to build us one, immediately four hands commenced work at canoe say abut 10 oclock A. M.

December 24 At Woodruffs had nothing essential on hand, went occasionally into the woods to see the workmen at Canoe and view the land on the banks of the Wabash, land extremely fine. Timber—oak, beech, walnut, hickory, ash, ec.

December 25. Christmas 11 oclock A M Expenses for board and work on Canoe \$3.25 Got into canoe and put off down stream at 8 miles

two large rocks on left hand shore about 60 feet high composed of Lime, fine bottoms on each side of the river from $\frac{1}{2}$ to $1\frac{1}{2}$ miles wide, from Woodworths to Salmon creek put in on the left hand side at $8\frac{1}{2}$ miles Helneys, some refreshments banks of limestone, an Indian house occasionally along on the banks. The Miami reservation 30 miles square on the left hand shore (south of river) at 32 miles from Woodworths, the Mississinaway puts into the Wabash on the left hand side at 35 miles Miamisport a small village on the right hand shore on north bank of the river (sunset at 40 miles, 6 o'clock P. M. some little altercations took place between Mr Clark and myself about running in the night, I gained the point and we put up at Oldhams Expenses \$0.31

December 26, 1829 Started at $\frac{1}{2}$ past 6 clock A M from Oldhams yet dark at three miles pipe Creek put in the left hand bank at 11 miles the rapids of the Wabash at 13 miles Logans Port Eel River puts in on the right hand shore, Logans Port in the forks, Town just commenced only 18 months old and contains about 300 inhabitants and calculate in 18 months more will contain a 1000 so says the Landlord Thorp & Wilson keeping hotel—Passed down the river land on the right bank high, White Oak Barrens, on the left hand shore fine bottom lands, rather low, will overflow. At sunset passed Deer Creek prairie, on the left, at 40 miles from Logansport the Tippecanoe river, Dark at 44 miles, passed Pine river, turned more south at 50 miles from Logans Port. LaFayette commenced three years ago contains 1000 population, so says Genl Johnson the Hotel Keeper a real mud hole—got there $\frac{1}{2}$ past 7 O'clock P. M. The head of Steam Boat navigation. The mouth of Tippecanoe on the Wabash 6 miles above LaFayette Made in all this day 63 miles—Expenses \$1.12 $\frac{1}{2}$

December 27, 1829 After having paid bill passed down the river, Country not very pleasant rather a gloomy day being Sunday did not row very hard at 25 miles Attica on the East bank of the Wabash. 2 o'clock P M continued down river 8 miles to Portland. sunset calculated to stop 9 miles further down at Covington in the dark out of humor but Mr Clark and Capt W were on the look out, did not see it, or were a little too obstinate and would not see it. at 7 miles further down Perrysville. 9 O'clock P M on the west bank of the Wabash, a very small town did not see it—I am in rather ill humor on account of running so late at night—Expenses \$0.93 $\frac{3}{4}$. Brought a shirt Calico \$1.50

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December 28, 1829 Mr English store and tavern keeper. Started at 5 o'clock A M. across the country 7 miles to Eugene, a little village on the Vermillion three miles from its mouth to collect a debt for Mr. J Conger Esq against Dr. Richard Taylor, crossed the Vermillion went to the Doctors, not at home; keeps tavern from Prairie farm from Perrysville to Eugene Mills at Eugene thence down the Vermillion to its mouth to wait for Capt Wilkinson and Mr Clark to come up with the Canoe 9 miles by the river they arrived at the mouth of the Vermillion $\frac{1}{2}$ after 10 oclock continued down the river to Montezuma on the East Bank of the river 30 miles from Perrysville Continued down the river to Clinton on the west bank of the river, went 15 miles further to Ferry Mr Davis & Co at 7 o'clock very dark, stopped ten miles short of our intention nothing very remarkable land not very pleasing along the river, yet very rich bottoms Overflow. Saw some Paraquites, the first I ever saw it is said they can be trained and will imitate sounds. Expenses \$0.50

December 29, 1829 Paid Mr. Davis for sleeping on the floor and his wife blowing her nose in the bread as she mixed it up last night. Thence down the river 11 miles to Terre Haute, at 6 miles on the East bank of the river Fort Harrison Terre Haute 21 miles below Clinton and on the east bank of the river land rather better than above. The Population of Terre Haute about 600 actual census one year ago 550. On rise of ground a fine looking Court House Breakfasted at Dolis; paid 25 cents thence down the river 25 miles to Darwin, some altercation about leaving Canoe and going on foot by land stopped for the night at Mr Mott, a jilt or doxy the most lewd appearing woman I ever saw, Concluded to go by land from this place. Paid Mr. Mott at Darwin—25 cents.

December 30 Started by land on the road to York, a small village on the Wabash below 9 miles by land and 18 by water a little to the left some very good prairie farms from Darwin to York, saw some geese of mixed breed said to produce a greater quantity of feathers than the common tame geese but will not increase any, Farms already cleared producing corn, cotton, and tobacco will produce wheat rather dry and sandy no water excepting Wells, proceeded onward from York a southerly direction to intersect the road leading from Palestine to Vandalia some small wet prairie not very pleasant, timber of what is generally called Post oak soil not very good—Scrub Oak plains occasionally. People generally ignorant some of them have never heard of the name of

Vandalia the seat of Government, and others reckoned it to be a considerable distance off but did not know whether it was in the United States or not made the road about sunset at Mr. William Woods 12 miles from York a real hog and hominy concern putting up pork for New Orleans market, people live more like article they deal in than human beings

December 31st 1829 Left Woods after paying bill—25 washing, 10 cents—Thence west on the Vandalia road crossed some small prairies at 10½ miles an old Blockheads to breakfast had stinking pork, crout Indian bread and some burned coffee paid for breakfast 12½ continuation same course four miles further to a house paid contingent 6¼ tried to get horses but no had no any but some sow backs, and gone home 12 miles further to the Embarrass after dark some prairies a good deal displeased with the people. more like heathen than otherwise hallowed for ferryman came crossed over to the house ¾ of a mile tried to get horses but could not consent until after the Capt had the rheumatism. they consented to go to the St. Louis road at the little Wabash. A heathenish set of Devils

January 1st 1830 Got up and proposed to have a horse for the Capt to ride to Mr. McCalla's on the St. Louis road as they informed us the road to Vandalia was not open distance 5 miles but on hearing the amount they were about to charge to wit the sum of \$4 we came to the conclusion we would go till our legs dropped off and then lie down paid our bill each 37½ and put off on foot a SW direction across prairie continued so for about 8 miles came to Post Oak timber and scrubby underbrush continued same direction until sunset and did not make road as we calculated came into open Prairie. saw a smoke about a mile West of us and put for it. Found ourselves 5 miles from McCallas where we calculated to get to that night put up for the night a dish of tainted pork, spoiled venison and fried cabbage, without either salt or vinegar. Slept on the floor. 3 or 4 Bottle shaped girls as dirty as sin, as lazy as the devil, paid at the hog pen where we stayed last night 12½ cents

January 2 1830 Started across prairie and woods to Mr McCallas stated to be only 5 miles found it to be 7. got there 10 oclock A M on the St. Louis road where it crosses the Little Wabash. made a bargain with McCalla to carry us to Vandalia 50 miles paid stage here \$3.33 1/3 Breakfast 25 and started across woods by an old road left the little vil-

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lage of Maysville to our left get there in two miles to 6 mile prairie then a point timber 12 miles, to Dunhams on the edge of the Grand Prairie 22 miles from McCallas on a rise of ground a delightful looking place, could not help in crossing the prairie of thinking of how many poor worthless devils that are in my native place, might with a small spree of enterprise come here and live rent and tax free like kings.

January 3rd 1830 Paid Dunham 31¼ cents. crossed the Grand Prairie called 13 miles nigher 16 looked delightful, lies rolling with small ravines running through it land said to be good, moist and roads muddy. 12 o'clock breakfasted on the West edge of the Prairie, a poor breakfast paid 25 cents with the exception of two mile prairie from thence to Vandalia all timbered land and the last two miles very muddy on the Kaskaskia River bottom almost impassable some real good timber on the last 12 miles. Sunset Vandalia people from all parts of the state delivered letter to Mr. Tillson of Hillsboro, Do D E Cuyler St. Louis, Do John G Sanborn. All the above introduced themselves Mr. Tillson informs me he has written to Brother Leonard 4 weeks ago Stopped at M Duncans, called at the Post office—no letters or papers. Bills up to this time \$24.89¾

January 4th 1830 Paid Duncan 75; Barber—06¼ Rather a gloomy day, my boots worn out took them to the Shoe maker to mend. Lift Col Duncans and took lodgings at Mr. Lees, where matters and things looked a little more neat than at Col Duncans and less crowded. Called at the Auditors office with Mr Clarke where he had business—took special notice of the People and more especially of those who appeared to act in the office—1st a young stripling of a boy 21 or 22 years old, as pompous a young lad as I ever saw. Chief Steward and Bookkeeper. 2d a man say about 30 years of age, a thin spare man with a reel foot

The diary ends at this point. After three years in Vandalia, Zophar Case found his way to Carlyle, seat of nearby Clinton County. Here he became a lawyer and political leader, occupying at different times about every office that the county government had to offer. He served in the Black Hawk War, the Mexican War, and the Civil War. He was the pioneer journalist of Clinton County. In 1881 he moved to Cleveland to share in the fortune left by the Case family. He died in 1884 and was buried in Carlyle.

Heavenly Music

BY MARION S. REVETT

In an era when we take the presence of our church choir as much for granted as three meals a day, or the next bus, how many give a thought to the origin of such voice training in a backwoods spot like the Maumee Valley? The melodic singing of hymns, brought down from generation to generation, was of course carried by the pioneers as they travelled westward from their home churches. The earliest record I have found concerning group singing in this area, dates back to July 4, 1843 when Rev. S. H. Thompson of the Sylvania District Methodist Church programmed a QUOIR as part of the holiday celebration. Since the Quoir was made up of Sunday School children and their teachers, it is unlikely that much harmony work was done at that time.

It was in 1846 that Mr. Bortle, of Lockport, N. Y., arrived in Toledo in November and advertised for a class in singing at the Brick church. Apparently there was little enthusiasm for vocal lessons in those hard-pressed days, for no more classes were formed until 1850, when the members of the Universalist group attempted to form a singing school. They may have been impressed by the concert, given a short time before, of a travelling family group calling themselves the "Alleghenians."

At any rate, the desire to sing in harmony was gaining headway. In 1853, Toledo's first "Barber Shop Quartet" as we would call it today, gave a concert at Jefferson Hall. The singers were German—Auld, Harvey, Hall and Krause—and they were known as the "Aeolian Melodists." So well were they received that they repeated the performance the next night. St. Paul's M.E. church, in 1853, sponsored a singing school taught by J. M. Allen, terms \$1.50 for thirteen lessons. So great was the demand for choir singers in local churches that Prof. Allen was able to form a second term of school in June of the same year.

The clearest, as well as the most amusing picture of local music in the 1850's, is found in a letter to the editor of the *Blade*, dated November 9, 1853. After discussing with approval the sincere effort to make music by local Germans, the writer then dissects relentlessly the seemingly hopeless tangle of amateurs trying to be professional.

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Pass now into the drawing room . . . the stock of small talk has fallen nigh to zero (and) as a final resort, the gods and goddesses of music are asked, urged, teased to draw from their vast musical storehouse a song or melody that shall be pleasing to the human ears. A half hour has nearly elapsed in an animated dialogue between the musical ones and the unmusical in regard to the extent of musical capacity requisite to show off, or in regard to condition of the glands and thorax or whether the state of the atmosphere is favorable or not.

These things having at last been satisfactorily got along with our heroes and heroines arrange themselves in bracing attitude and hum a few notes more replete with dischords than chords, and nasal twangs than symphony . . . It may be that keys of a piano or strings of a guitar are touched; if so, they grate harsher music than the gates of Milton's Pandemonium . . .

Very much of the same piece is our church music. Each church pretends to have a choir, but sometimes they want a head, sometimes a body and sometimes both. The chorister, being a man of function, may be in his seat or at home in the arms of Morpheus, just as it suits his convenience. The singers go (to rehearsals) or stay away, according to which way the wind blows. Gentlemen won't go and sing, because the ladies won't go. The ladies won't go because the gentlemen won't. But supposing, for a wonder, you got them all together, their efforts to sing the divine praises fall far short of that standard which should ever be required in the House of God . . .

Therefore, 1853 is the year to commemorate when you ponder your church choir. Subtly, as the growth of a child in a summer vacation, Voice Culture was here. There had arrived, slowly but consistently, teachers to teach and pupils to study. J. M. Allen at St. Paul's, and Louis Mathias among the Germans¹, were the two men destined to push Toledo, musically, in the road it should travel—and they both began in the same year.

Prof. Allen brought over two of the country's best known Music Conventionists, William P. Bradbury and C. M. Cady of New York, for a series of lessons in what we now call a "clinic." A Prof. Payne announced at the same time, that he had "met with unbounded success, had

thirty pupils and would open another class for adults at \$1.00 for twenty lessons."

Within a year after the Bradbury-Cady convention, St. Paul's brought in another leader in R. F. Beal of Boston, who had originated a type of Sight Singing classes guaranteed to teach the most music in the shortest possible time, using the Day & Beal Notation system. So successful was the first concert of his pupils, that another class was immediately formed.

By 1855, we had Prof. E. P. Mosman of Boston, who came to teach and offer "a few bass solos" and remained to organize the Beethoven Choral Society. His plan was "The Pestalozzian System" and he was sponsored by the First Presbyterian Church, with fifteen lessons for \$1.00 in voice, harmony and thorough bass. He, too, had "met with more encouragement than he expected." In addition to his Beethoven Society, Mosman introduced one hundred young ladies and gentlemen (his youth class) for a performance of the Juvenile Operetta "Flora's Festival." While the latter group was not furnishing immediate aid to the church choir problem, it was building a foundation for the future. At the same time, Prof. Bingham of Cleveland opened HIS singing school for adults and was so well thought of that he was hired to teach music in the public schools. His June graduating exercises included a singing class of five hundred children.

On October 14, 1856, a joint concert by the Baptist Choir and the Episcopal Choir gave indication that at last adults were singing together in a most commendable brotherhood-of-man attitude. Later, St. Paul's M. E. again established a precedent in group singing when it sponsored Prof. R. Loomis, who had visited Toledo nine years previously on a concert tour, to rehearse local singers in Wm. P. Bradbury's "Oratorio of Esther" for a first Toledo performance. "Eight lessons for a dollar," requested Prof. Loomis, "and all pupils will please read the Book of Esther before attending class." So popular did that Oratorio become that it was performed again in 1859 under the direction of A. N. Cole, with more than two hundred singers from Ohio and Michigan participating. In 1866 and 1867 it was given with Louis Mathias conducting. In 1868 the Oratorio was repeated at Wauseon, and in 1875 was revived by singers from Maumee, Perrysburg, Tontogany and Toledo, for the benefit of Third Presbyterian church.

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As more and more voice teachers moved into Toledo, with bigger and better efforts at chorus singing, impromptu musicales became popular and benefit performances were given at the drop of a hat. The "gods and goddesses" of music began to believe their press notices and suddenly everyone wanted to sing "firsts." Well-to-do hostesses were giving invitational musicales and the social angle had taken on a tremendous importance. Pressure was put upon the choir leaders in this jockeying for position, and the undeclared wars in one church choir after another soon had the harassed directors and overworked pastors praying that there would even BE a choir for next Sunday's services.

St. Paul's M. E. changed choir directors and established another precedent by hiring a six-piece orchestra to lead Sunday School singing, in 1883. In 1886, Trinity Episcopal announced flatly that it "could not afford to pay the salaries asked" and the choir was discharged. A double quartet was substituted, with organist William H. H. Smith continuing his long held position.

One year later, on June 1st, 1887, Trinity's first surpliced Boys' Choir was organized by Miss Mary Pomeroy, a Toledoan who had recently returned from months of vocal work in the East. Her group consisted of twenty-five boys in ages from twelve to fourteen, and included such later well known Toledoans as Roy Knabenshue, Thomas DeVilbiss and Ben Love. The double quartet continued functioning, and except for the usual inattention of choir boys and their typical pranks of teen-agers, peace reigned supreme at Trinity. When Miss Pomeroy resigned as head of the choir, in 1895, ex-Toledoan Charles H. Thompson was hired in her place.

Prof. Thompson had spent many years as soloist in various Eastern churches, had taught voice in New York City, and came to Toledo from the Church of the Advent in Boston. Taking charge of Trinity's music at the beginning of the year of 1896, Prof. Thompson waited patiently until schools were dismissed for the summer. Then he gave his choir boys two chances: they could accept some new rules or they could resign. All summer, four and sometimes five days a week, beginning at 8:30 a. m., rehearsals were called. The boys were given physical training, scientific breathing, tone production, vocal exercises and correct articulation. When they had acquired all of these details, Prof. Thompson then went over with the boys, word by word, the meaning of the hymns they were sing-

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ing. Finally, as the Fall season of 1896 was to begin, Thompson changed the hours of Sunday Song Service from 3 p. m. to 7:30 p. m. This gave his pupils plenty of time to eat their dinners, play and run themselves out, and then return to church tired enough to be docile. At the first Song Service, the congregation was ecstatic. "Now, instead of the harsh, shouting choir boys," they said, "Trinity boys sing with such purity of tone and intelligence of interpretation that their services have become an AID to devotion."

To this day, Trinity Boys' Choir sings with glorious voice and childish unconcern for the spiritual lift it gives to an entire congregation of mutely worshipping adults. Perhaps the nicest way in which to finish the story of Trinity's love of, and work with, boys is to record the date September 11, 1951. On that day, to Rev. and Mrs. Arthur W. Hargate, was born their first boy. At 1 o'clock in the afternoon, over the heads of hurrying passers-by in the downtown streets, joyously rang from the chimes in old Trinity's tower, the tune—"Little Boy Blue."

Getting back to the Nineteenth Century, however, it was on September 20th, 1891, that Rev. T. DeWitt Talmadge, from his pulpit in Brooklyn Tabernacle, N. Y., brought into the open this long series of cold wars that had been giving headaches to so many pastors all over the country. His sermons could always be found in the Monday evening papers of the nation, since he bluntly and with fervor attacked the sins of the day.

"Music in the church needs help," he announced. "One Sunday there is choir music—the next, none; because somebody in the choir is mad at somebody else or they are all mad at each other. Some want orchestras in church, others don't. Some want organs to do all the work, others want choirs. Others want to do their own singing, but nobody wants to sing out until somebody else starts, for fear they make a mistake in singing that is heard by their neighbors. We do not want any choir troubles. Scores of churches have perpetual contention in that direction. Some choirs are made up of the best Christian people, but the majority of the choirs throughout the land are NOT made up of Christian people and three-fourths of the church fights originate in the organ loft. I take that back and say NINE-TENTHS. A great many of our churches are dying of choirs."

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The Talmadge speech, printed in full, gave renewed courage to the church heads who needed it most. In Toledo, First Presbyterian was first to react by giving more and more of its Song Service work to the Orlo Male Quartet, composed of Harry Tiedtke, Otto and Andrew Weis and George Cole. For a time, a double male quartet was used and then, in 1893, the Orlo Male Quartet was hired outright. "Larger cities such as Boston, Rochester and others, employ male quartets to lead singing and furnish music instead of mixed choirs," it was explained, "but this is the first church in the city to hire a male quartet." Then First Baptist fell into line, and so angry were the discharged choristers that they made public, in the Blade Society column of August 13, 1892, the fact that these twelve (names given) "having rehearsed diligently for nearly twenty months, are now being replaced by a quartet." First Congregational Church hired Mr. W. A. Willett to lead the singing, and for two years managed to survive without a choir.

This church revolt against prima donna-ism (both male and female) was beyond doubt the greatest single factor in the growth of Toledo's Twentieth Century music. Those who wanted to be "first" more for the pleasure of being seen and heard than for any particular desire to sing Heavenly Music, stopped singing and pouted. Those who sang for the sheer joy of it, began forming small groups of their own to sing in each other's homes. Renewed interest in Oratorio work was one immediate advantage.

The Eurydice Club, organized by Helen Beach in 1891 when twenty young ladies of Westminster Church began to prepare choruses to be sung during the celebration of a Sunday School anniversary, soon was receiving requests for admittance by many of Toledo's finest female singers. The Club was extended to include all those whose voices and musical knowledge could meet the high standard required by Club rules. Amos Whiting and his Apollo Club, beginning with twenty-six male voices, was also receiving more and more requests for membership. By 1894, with Eurydice and Apollo giving combined concerts, there were more than one hundred voices in the group.

Some of the best singers chose to teach. It also became a popular pastime, among those who could afford it, to continue their studies with advanced training in Chicago or New York, thereby building a pattern of perfection for the next generation of singers.

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This is not to indicate that there was ever a lack of choir singing in Toledo as a whole. Each church, as it took drastic steps and proved that it is much better to sing to God than the congregation, relented and re-hired those finest and best to work with, who were content to sing as one. As mentioned in a previous article², it was eventually the vocalists who made for Toledo the greatest share of its early musical history.

FOOT NOTES:

1. "Local Music and Louis Mathias"—Autumn, 1950.
2. "When 'A' Was For Amateur"—Spring, 1951.

Midwestern: Scientific and Musical Beginnings at Oberlin

BY ALFRED VANCE CHURCHILL

1. *A Study of a Teacher*

My father (Charles Henry Churchill) came to Oberlin as a student of Theology in 1849, only sixteen years after Finney and the first faculty, so that he took part in the life of the Town and College soon after the beginning. His term as professor covered 38 years. If I have selected him for the study of a member of the faculty, it is not only that he was the man I knew best but was the only one about whom I have sufficient data for the purpose. In this chapter as elsewhere the reader may depend on the historical accuracy of my material. But he must make what allowance he may think necessary for the fact that I am a prejudiced witness. "I'd be ashamed if I wasn't," as wrote Mark Twain in a similar connection.

Having received a Bachelor's degree at Dartmouth, father taught school for awhile and then entered Oberlin as a graduate student, bringing with him his young wife and their little son. In the next four years he pursued his studies earning his way by private teaching. He took an active part in the life of the community, especially in music.

In 1855,* having completed the course in the Theological Seminary under Finney and Morgan, he accepted a position as professor of languages in Hillsdale College. President Finney, who liked the young man's type of mind, valued his ability as a musician and was personally devoted to him, had made an effort to retain him at Oberlin. In the end, Finney offered him the chair of Mathematics and Natural Philosophy which he accepted in 1859.

*There is a discrepancy in the records here. The Oberlin Alumni Catalogue states that he was Professor of Sacred Music and Associate Professor of Mathematics in 1856-7.

2. *Science sans Subsidy*

The work in Natural Philosophy, meaning Physics and Astronomy, proceeded under great difficulties. Equipment was entirely inadequate. For example the only telescope was a spy-glass of three inch aperture. The College had very little money available for any purpose at that date, and practically none for Physics. The traditional course, based on classics and mathematics, still prevailed in all colleges. At Oberlin, where the idea of training ministers had influenced the curriculum from the start, the Trustees could not easily be reconciled to spending money for science. Yet father held on his way in spite of adverse conditions. Dr. F. Easton Carr, trained in Chicago and the Yerkes Observatory and appointed Professor of Astronomy at Oberlin in 1926, was enthusiastic about the hand-made apparatus he found when he arrived there. In his brief account of the work of his predecessors he writes,—“When (in 1859) Professor Fairchild’s interests turned from Natural Philosophy to Moral Philosophy and Theology, the Rev. Charles H. Churchill succeeded him in the Physics and Astronomy Departments. This event began a new era in the development of science at Oberlin. Professor Churchill had a genius for the design and construction of mechanical instruments and many pieces of apparatus that were long used in the physical science class-rooms and laboratories were due to his ingenuity and constructive ability.”

In the dearth of equipment father went to work to get by gift what instruments he could not make—and to make what he could not get. Fortunately Alvan Clark, the most celebrated of all telescope makers in the world (I take the Britannica’s word for it) was one of his dearest friends. Clark made and gave to him for the College their first real telescope. It was not a large instrument, the object glass was only about four and a half inches; but it was the most perfect one the College has ever possessed. The lenses were such as only Clark could make and “father handled them like eggs.” In 1876 he visited the Centennial Exposition at Philadelphia and secured the gift, after it was over, of a Frodsham clock.

About 1887 Peters Hall was finished and a new Physics laboratory installed. With his usual foresight father had prevailed on the authorities to build a deck on the roof for astronomy classes and a round tower for the astronomical dome that he felt was sure to come. But five or six years passed and there was still no dome. At this point the chronicle may

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be continued by Carroll, my youngest brother, later a mechanical engineer. "The observation roof had been completed and father went out nightly with his classes to view the stars. I was taken along to set up and demount the Alvan Clark telescope on its heavy tripod—to watch it and keep the students from damaging it . . .

"Father kept agitating for a dome. At last we discussed together the possibility of making a dome ourselves, on the deck, and this we did. The dome was constructed as I had built my canoes when a boy, with ribs of wood covered with canvas and painted. This made it very light compared with other domes. We got Russell, the colored superintendent of buildings, to do the carpentry work and he and I covered the structure together. Father suggested using croquet balls to reduce the friction of turning the dome. So we made grooves in the wooden "top-plate" under the edge of the dome and put in a lot of croquet balls. The dome rolled around easily and we had a very usable ball-bearing concern. It was a proud day for me when that dome was completed! I had designed it and in building it had been the 'boss.' It was my first responsibility. I think the year was 1890 and I was seventeen years old. Johnny Russell and I were lifelong friends."

Thirty-five years later the little wooden dome—still in use—was inclined to stick and the shutter no longer worked. They had to give it up. It is of record that they thought of repairing it but the repairs called "for some expense, and skill beyond that of local mechanics."

Two years after he made the dome we find the same lad constructing a sidereal clock, seeing there is no prospect of his father having one otherwise. "I was thrilled at the prospect of making a clock. Father had accumulated a great quantity of wheels, brass and other junk for use in the laboratory. Mr. Fenn of Elyria, a clock-maker by profession, turned over to me a large 'Index-plate' intended for clock work. With this I could make a gear-wheel of any number of teeth desired. I searched the junkyards of the neighboring towns for slabs of iron and finally found two stove-plates which were fairly flat. By the use of the college lathe—a small foot-power affair—I made the mountings for the wheels . . .

"Father had taken me, as a small boy, to Cleveland with him to see the Lick telescope just before it was dismantled to ship to California. I had been much impressed with the regulating mechanism by which the

great tube was made to follow a star. When, therefore, two years later, I undertook the job of making a regulator sidereal clock for the College telescope, I simply followed the principles which I had seen at work in Cleveland at Warner and Swasey's, and which father had carefully explained to me.

"With my father, Professor C. G. Fairchild and Professor Roe to check up my youthful mathematics we proceeded with the clock and were able within six months to keep our telescope on a star for periods of as much as two hours before having to reset it by hand. Thus we had a complete Observatory . . . When I returned from India—some twenty-five years after that equipment had been installed—I was very much surprised to find it still in use."

Father always took hold of any new scientific idea he felt to be important, worked with it, and spoke of it in his classes. It was so with the telephone, the phonograph, and many other things. Carroll writes,—
"Now father had some Crookes tubes and he was not long in trying them out on all sorts of objects. As soon as he heard of Roentgen's accidental discovery of the X-ray, it was a matter of hours rather than days before he had X-ray shadow-graphs of keys, coins, etc., to show us at home. Everything contributed to his doing this, for he was interested in photography and had apparatus and developers for making photos, including a dark room built into his new laboratory workshop in Peters Hall, and was rapidly becoming expert . . ." Grandmother Vance wrote me, in 1896, that little Jamie Brand had broken his wrist, and father had shown the surgeon the whole situation by an X-ray. He helped others in the same way.

In all such cases he or his sons had to make the instruments, taking pains to secure permission when necessary on the ground of "use for educational purposes." Such permissions were readily granted him. Long before the telephone was common he had a working line between the laboratory and our home—the first telephone in the town, perhaps in the state.

"I remember," writes Dr. Robert A. Millikan (once father's pupil in Sophomore Physics), "the demonstration of the Edison phonograph, at that time very new. He had one of us talk into a diaphragm, which

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caused a stylus to write its record on a tinfoil sheet which he had pressed tightly upon a grooved cylindrical surface."

An instrument like that is a delicate thing to construct, especially when you haven't a full complement of tools. Carroll made the castings, the talking apparatus, and the motor—a silent motor which ran the instrument from within. Having with some difficulty convinced J. D. Quick, a local jeweler, that he wouldn't hurt it, my brother was allowed the use of Quick's lathe for turning out the very tiny talking portions of the machine.

I have to admit that the production—whether of speaking or singing voice—was awful, a caricature of the human voice; but so was that of Edison's first model which my brother had copied after the inventor's description. As the student-body was wild to behold the marvel, father gave a demonstration in the chapel. He had various persons speak and sing, and George Westervelt played his cornet into the machine. I remember what fun it was to see the amazement of the students—and the cornettist—when his solo was reproduced.

Dr. Millikan calls attention to father's adoption—I think in 1888—of the new Anthony and Brackett text in the place of "the old Ganot which up to that time had been used in a large number of, if not in most colleges and universities, both in the United States, in England and in France. Professor Churchill had also organized in connection with this work a certain number of laboratory hours . . . under the direction of Professor C. G. Fairchild . . .

"In the preparation of class-room demonstrations during the class hour he was, I think, ahead of his time. I remember vividly today some of the experiments . . . After I began to teach elementary physics in the Academy, beginning in the year '89, I used to come over to Professor Churchill's preparation room to watch him prepare demonstrations for his class . . . I have a very vivid memory of the kindness and helpfulness of his attitude toward me . . ."

So it went. In his annual report for 1893 father writes,—“We are the fortunate possessors of a most excellent Frodsham clock . . . The round tower of Peters still lacks its Warner and Swasey dome and waits for its 20-in telescope long and ardently hoped for.” When he needed any-

thing he still had to make it, as he had made the pipe-organ in 1851. Fortunately Heaven had endowed two of his sons with gifts similar to his own—of invention and construction. When Nelson was taken away by death he had already made many valuable additions to the equipment in Physics. After that Carroll rose to be the staff of his father's age. "Father's lack of funds," he writes, "had come to be accepted when I came along. I didn't know there was any other way but to make the apparatus needed. Father and Nelt always had done so. Why shouldn't I, and we did."

I am aware that some of these facts belong to a later period of my father's life. But they illustrate the struggle he had to make throughout his experience as a teacher. And these are the things I remember. The early examples of the fight have been forgotten.

A situation like that is hard to realize nowadays, nor is it easy to appraise the value of results achieved under such a handicap. Anyone can estimate work done in familiar conditions. A person of average ability who crosses the ocean today can tell whether the vessel rolled little or much, whether she was fast or slow, whether the table was good or bad. But who—if the rolling, the speed, or the food, of Columbus's flagship were described to him—would dare to say whether she had done badly or miraculously well? There may be some who will smile at the pipe-organ "with four sets of pipes and a swell," or laugh at the four-and-a-half inch telescope and the "dome" built like an Indian wigwam. But beginnings are important as well as fulfillment, and it is the beginnings that are forever difficult. My father succeeded in arousing the interest and enthusiasm of scores of students in the wonders of creation so that their lives were permanently enriched; and it must not be forgotten that Gray, Hall, and Millikan passed through his laboratory.

3. Pupils and Friends

My father gave time and strength without counting to his pupils, especially to anyone who seemed to show a special gift. To this latter sort he taught the use of tools and gave them the freedom of his laboratory. They worked side by side with him. In this way he formed Elisha Gray, the inventor of the telautograph, and perhaps of the telephone too. (At any rate his claim to that honor was strong enough so that his op-

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ponents were glad to settle that matter out of court and to grant him a royalty on every telephone they made.) The word "form" must not be taken too literally. Of course Gray was a born genius. But he was an awkward, ignorant boy extremely diffident and earning his living by peddling milk, when father got hold of him; which those who knew him later may find it hard to believe. In the same way father encouraged James Severance, one of the first inventors of the automatic reaper-and-binder for harvesting and binding grain; John R. Rogers, who assisted in the development of linotype printing; and Charles Martin Hall, who discovered the electrolytic process for extracting aluminum.

There was a story in our family of a conversation that took place about the desk one day, after a recitation in Physics. One of the pupils had expressed a feeling of discouragement that all the great discoveries had already been made and there was nothing left to be done. My father was aghast. He replied that we were but "children picking up pebbles on the shore of the ocean of truth." He said we were only at the verge of the marvels the universe contained. And he finished by citing one instance after another of great discoveries still to be made and practical things to be done. One of these was a process for making commercially available a metal of remarkable lightness and strength—of which millions of tons were now lying in the clay almost under our feet—aluminum. Charles Hall stood by and listened.

My younger brother writes,—“Prof. C. G. Fairchild, a nephew of the President, has more than once said to me at long intervals, and again shortly before his death,—‘Carroll, your father was the grandfather of aluminum, for Charley Hall is its father and I was in the class-room when Charley received from your father the inspiration to go to it and find a way to secure this wonderful metal.’” My brother adds that he was present the day Charley Hall came running, and almost crying, to show father his first shining lump of pure aluminum.

The honor of inspiring Hall is usually given to my father's dear friend and colleague, Professor Frank F. Jewett. Jewett was a splendid man and a profound chemist. He had known Charley as a boy when he came to him to buy a few cents' worth of test-tubes and other things. When Hall became his pupil he gave him the run of his laboratory and helped him in every way. It makes no difference just which man the idea came

from. The beautiful thing is that there were two such men in the Oberlin faculty.

Besides the few great names nationally and internationally known who have promoted science and added to the material interests of the country, father had scores of pupils who have done excellent work and have given good service in the world.

It was only natural that some of his pupils should become life-long friends. A good example was Elisha Gray who never failed to tell the students, when he came to Oberlin to lecture, how much he owed his old teacher. In 1881 Gray took father for several months to Europe, and later on for a trip to Alaska. He would never have seen either place except for Gray's friendship and gratitude.

The most famous of his scientific friends, aside from these pupils, was Alvan Clark of Cambridge, Massachusetts, the telescope-maker. The two had probably met when father was in Dartmouth and Clark at the beginning of his career. In any case they were dear friends. They called each other by their first names—something that on my father's part was significant, for him it was very rare. It was "Alvan" who built and gave him the telescope already mentioned. Clark had ground the lenses with his own hands.

Alvan Clark's name was known in every observatory in the world. He and his sons made the object-glasses for the great telescopes of the Imperial Observatories of Russia and of Austria, and constructed many of the best telescopes in our own country including those of the U. S. Military Observatory at West Point and the Naval Observatory at Washington. Six times Clark was called on to grind and finish an objective larger than any then existing. He reached the zenith of his fame with the 36-inch object-glass of the Lick telescope on Mount Hamilton, California, at that time the largest in the world.

The Clark lenses were even more remarkable for the clearness of their definition. "Alvan Clark," says the *Britannica*, "was in 1867 awarded the Rumford medal of the American Academy of Arts and Sciences for the perfection of his optical surfaces . . . The Clark objectives are more perfect than the atmosphere in which they can generally be used; and when

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fine conditions are present they will bear magnifying powers of 100 diameters for each inch of aperture . . ."

I have often heard father speak of the wonderful achievements of his friend Alvan. Unable to repeat any of them with sufficient accuracy, I give an instance which came under Carroll's notice when he was studying in the Massachusetts Institute of Technology about 1899. "Charley Cross"—alias Professor Charles R. Cross—who had been a personal friend of Clark, was lecturing on accuracy in general, and especially on accuracy in lenses. After class he got to talking about Alvan Clark and told them something they could hardly believe.

One of the Harvard astronomers had said to the technician,—“Mr. Clark, we want a lens with one side absolutely flat. Can you make it?” “Well—no,” said the lens-grinder, “but I can make it reasonably flat—if you gave me time.” “How much time?” “Six months.” In due course Clark brought the lens and as he placed it in the hands of the great professor he remarked,—“Of course it isn't *flat*; it's the arc of a sphere of seven and one half miles radius. I presume I could make it flatter if you want me to. With a couple of year's work I could bring it to an arc of fifteen miles radius. That would be about our present limit.”

4. The Musician

More than once I have heard professional musicians expressing astonishment that music got such a start, at so early a date, in a small town of the Midwest. The achievement was in fact unique. Before many years had passed an excellent Conservatory of Music was being built up.* As for choral music it has been asserted that for half a century Oberlin was the only college in the country that maintained a large chorus composed of men and women studying classical music. It is indeed doubtful whether such magnificent music was to be heard in any other educational institution in the land. The First Church choir had given a yearly “grand concert” since 1840. That choir was built by native genius and twenty

*The Conservatory was organized in 1865. Even before that hundreds of young men and women had gone out from Oberlin to all parts of the new West—men and women trained in music—who carried with them a taste for the art and some technical knowledge of it.

years of hard work on the part of Professor George N. Allen. He it was also who created the "Oberlin Musical Association" which did excellent service from 1847 to 1860. The initial impulse, however, had come from Finney, a great lover of music, who was convinced of its value as a spiritual influence and thought it an indispensable element of education.

When my father arrived on the scene as a theological student in 1849 he was received with open arms by Allen, who was doing the work in music alone, in poor health, and with a heavy teaching burden aside from his musical activities. Allen, "of whom," says Dr. Andrews, "I have only heard great and beautiful things," was directing the choir, supported by his violin, a melodeon, and a little orchestra of five or six instruments. Father at once joined the choir under Allen, sang baritone solos and played the cello. In 1851 he built Oberlin's "first pipe-organ" and took his seat on the organ-bench. Not long afterward we find him at the leader's desk, serving as assistant conductor. "When Mr. Allen was sick or absent," writes Leonard, "Churchill was chosen to lead the choir. In such work he proved so proficient that it fell to him to make provision for the Commencement music." *The Evangelist* of September 1, 1852, contains a notice of what was perhaps his earliest effort in this field:—"The Oberlin choir gave concerts on both Tuesday and Wednesday evenings, in both of which they performed the *Oratorio of Absalom* to the great delight of crowded houses. This was the first performance of an oratorio in this place . . . The Genius of musical culture is on her way westward, and we hail her coming." The oratorio was accompanied by "a piano, two violins, one viola, one bass-viol (cello), one violone (double-bass), two flutes, one horn and one drum, besides the small pipe-organ."

Leonard says they used to get Mason or Hastings from the East in those days, to hold conventions and to lead the concerts after the singers had been drilled. Lowell Mason, especially, who had founded the Boston Academy of Music and was doing great pioneer work in New England, was a natural choice, for both Allen and Churchill had been associated with him.

In 1859 came the first real recognition of Oberlin music from the outside world. The occasion, described at some length by Cochran, was an ovation to Simeon Bushnell, returning from sixty days imprisonment in

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the Cuyahoga County jail for taking part in the rescue of a colored boy from Kentucky slave-catchers the year before. Editors and reporters of Democratic newspapers in Cleveland, the natural enemies of Oberlin, "had come down to scoff but returned to praise." "The dessert of the feast, which we purposely reserve to speak of last," wrote the *Plain Dealer*, "was the choir, led by C. H. Churchill, esq. . . . When we got back we distinctly recollect our resolution that if we ever went to Oberlin again, it would be to hear the choir." The *Cleveland Leader* of July 12, 1859, has this,—“It was without exception the most glorious singing—the nearest to our conception of a grand choral harmony of anything we ever heard . . . We do believe there is no choir like that one in the country.”

In 1860, the year following this generous recognition, there occurred an event of first importance in Oberlin's artistic history, the founding of the "Musical Union"; for the fame of our College as a music-center rests to no small extent on that of the Union. In this year the church, having become too large for its meeting-house, was divided into a "First" and a "Second" Church, and of course the choir was divided too. My father, who was conducting the First Church choir at the time, saw that it was a strategic moment for uniting the two choirs and improving the plan of the older "Music Association." He brought the two choirs together and called them the "Musical Union." He got a ruling that the boys might see the girls home after practice, and thus secured full attendance at rehearsals. This was a really remarkable invention. The social regulations were quite severe. They were so still, in my time. If you called on a girl you couldn't stay after 8 p. m. (7:30 in winter). It is my impression that you couldn't call more than once a week on the same girl. It was against the rule to *walk* with a girl, on the campus or anywhere else, *unless you were going the same way*. (Happily a kind Providence had so ordered that when you *did* you always *were*). Under such conditions it may easily be imagined how eager the boys and girls were to get together.

Father also arranged that all receipts from concerts given by the Union should be under its own control. The idea in securing this ruling was to improve the music by having better soloists, additions to the college orchestra and other helps, which the society could not otherwise afford. Father succeeded in making this ruling so "watertight" that it could not be interfered with, subsequently, by members of the faculty bent on

diverting the proceeds of the "grand concerts" to irrelevant uses. Fairchild says "the profits of these concerts were formerly devoted to some public object . . . the present chapel bell was thus paid for and several portraits of the older professors." This statement reveals the point of view of the lay members of the Faculty. From that of the conductor the merit of the concerts was itself a "public object."

The result of these arrangements was to place music on a higher plane. It was now possible to attempt great compositions and to achieve a degree of excellence in performance hitherto out of reach.

It is evident from the records that father's efforts had for a long time been bent toward improving the quality of the music selected. During his term as conductor he gave parts of works by Handel and Haydn. Twice he gave Handel's *Oratorio of Saul*. After speaking of the concert which he directed in 1852, Leonard writes:—"It was now, too, that portions of the *Messiah* and the *Creation* began to be heard, whereas hitherto the music had ordinarily been of lesser merit." Cochran, who graduated in 1869, writes that "Some people think grand choral music in Oberlin dates from the formation of the Musical Union in 1861, or thereabouts, and that Professor Churchill—I am glad they remembered *him*—was the first chorus conductor."

Father's part in Oberlin music was not overlooked by the older musicians of the Faculty. It was often spoken of by his dear friend Fenelon B. Rice, who built up the Conservatory of Music, and by Dr. George W. Andrews, organist and composer, who investigated and wrote about it; but his manuscripts have been lost. Does not Cochran's phrase—"I am glad they remembered *him*"—with its italics—suggest that father had sometimes been forgotten? I think the reason was that he was acting without official appointment or title, and always as a substitute and subordinate.

It is not only in music that his name has been overlooked. President Fairchild, our chief authority, describes the Soldiers' Monument and gives it a beautiful full-page illustration but does not mention the designer; he praises Westwood Cemetery but does not name the landscape-gardener; he writes of work in art in the College but says nothing of lectures on architecture. He finds place, in his brief review of music in Oberlin, for the first double-bass viol and names its maker but omits the

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first pipe-organ and the name of its builder. He speaks well of the older "Music Association" but has no praise for the "Musical Union" which made Oberlin music famous.

These omissions are largely accounted for by Fairchild's own words in the chapter of his history entitled—"Persons who have Shared in the Work." "It seems necessary that some mention should be made . . . of those who have occupied public positions, and have helped to give direction to the movement. But such mention will in general be limited to those who have passed away, or have retired from the field." (He did not even mention his own name).

As father was still active in the Faculty these words were applicable to him at the time and afford sufficient explanation for not dwelling at length on his work. That his musical activity passes entirely unnoticed must probably be charged to the fact that the writer was not musically minded. The curious locutions he uses would, I think, convince any musician that this was the case. For example he speaks of an orchestra as an "appliance." "With such a choir and orchestra and other appliances, Oberlin became distinguished for its music." (p. 198) Those familiar with Fairchild's beautiful and precise use of words will not be tempted to think of this as a slip in English. In another passage on the early music he says,—"There was no organ, and the satisfactory substitutes for the organ, afforded in these days (1883) had not been invented." One would like to know about these "satisfactory substitutes for the organ."

Our other chroniclers naturally follow their predecessor in omitting to mention the "first organ." Leonard and Dr. Andrews are the only ones to speak of it. Had they failed to do so it would have been forgotten. Leonard dismisses the matter in three lines, but his words are plain. Speaking of Charles H. Churchill, a theological student and a member of Allen's choir, he says,—"Erelong, coming across a set of unused pipes, he put them together and added a key-board, thus becoming the fashioner of the first organ Oberlin had ever seen." That is as if someone should write,—"came across some unused cylinders added a steering-wheel and so made an automobile!" A mechanic would have to laugh. Any one with a little acoustic imagination would have had a clearer idea of what it meant to build—and then to tune—a pipe-organ. I remember a lot of rejected reed-pipes, made of lead, that lay about our attic and

were good for making noises and playing soldier. Some of these pipes are still treasured in the village.

The "first organ" served the church and the "Musical Association" for the grand concerts for about five years, until displaced—in 1855—by a fine new organ built by professional builders. After that father's little organ went to the Episcopal Church for a while, subsequently to a church in Brownhelm and later still—I believe—to one in New London.

When I began to look up the facts about father's musical activities I found they were all or nearly all familiar to me as parts of our family tradition. He said very little about them, for he was by nature neither introspective nor retrospective; his mind dwelt in the present and the future. But we got to know them eventually, partly from him and partly from mother, and I have been astonished to find how accurate the traditions were and how little exaggerated.

There were things notwithstanding which seemed hard to believe, and which would never have found place in this chronicle had they not been confirmed—in some cases most unexpectedly and happily confirmed—by various documents. We said, for example, that father *tuned* his organ; and not only that one, but the big new organ that followed it, with its hundreds and hundreds of pipes. But when and where could he have learned that ticklish and difficult art? Anyway I would never have included the tuning in my story. But I found one day an old letter from my brother Frank, an organ-builder by profession and one of the best tuners in the country, which said in so many words,—“I learned my trade from father, he was an expert tuner.” An old letter from Fred adds a personal touch,—“When father used to tune the church organ, he would be up inside and I would sit on the organ-bench and sound the different pipes for him to tune. For this service I received fifty cents for an afternoon's work.” (I have little doubt that father did the work for nothing and paid the fifty cents out of his own pocket.)

Again it was part of our tradition that, later on, being both organist and conductor, he found that he could not lead the big choir satisfactorily from the organ-bench, situated as it was behind the singers at the back of the church; and that accordingly he placed the console with its keyboard down in front, and built a system of wooden "trackers" connect-

ing it with the organ. As far as I can see, he would have had to make a separate connection for every key on three banks of keys and pedals besides; and for every stop on the console. All without electricity. I couldn't really swallow that and was about to omit it from my record, but concluded to wait and see what Carroll might have to say on the subject. "Yes," he answered, "father made trackers for the organ. I remember his telling me about them." A short time afterward my brother closed the question by sending me a copy of a photograph preserved in the Oberlin archives, and there—sure enough—is the console down in front and the organ up at the back. Its plain gilded pipes and thirty stops show it to be the "second organ."

This photograph has other features of interest to those who knew the place and the time. The First Church is shown as it was in Finney's day. The occasion is apparently an afternoon rehearsal for a concert. On the platform are two men and two women who seem to be the soloists, for some of them have sheet-music in their hands. A square piano, covered with what looks like a Paisley shawl, has been placed temporarily in front of the choir at the right. Father, the only person standing, is distinctly recognizable. He is wearing a light garment with flowing sleeves something like a surplice but which may be only a duster. Behind him in the corner of the front row sits his young wife, the lady who became my mother. An expert could give us the date from the costumes. The kerosene chandeliers were replaced by gas brackets in 1860, so the photograph was taken at or before that date.

It was part of the family tradition that in those days, when Oberlin was wonderfully thirsty for music but had no money for music-books, father did his own printing. Allen had printed music before that, stamping the lines and notes with steel dies on cherry-blocks. This process of course gave white notes on a black ground. Fragments of Allen's music are still extant.

We said father improved on this by using real music-type, giving black notes on a white ground, and set up whole choruses of the *Messiah*,—among the rest "Hallelujah", "Lift up your Heads", "Worthy is the Lamb", and "Amen". (Presumably he set up the four voices separately, omitting the accompaniment.) I believe that this achievement has not been mentioned by any of our writers, nor have I ever

seen a scrap of the printing; and certainly I should have rejected this item also, except for one or two circumstances.

One of my earliest memories as a child is of great quantities of metal music-type scattered all over the attic. As this was no longer in use we were at liberty to employ it in any way we chose—melting it up and casting it into bullets, gun-triggers, keels for toy boats and other things. The fact proved nothing, but it offered a clue, and again I had recourse to Carroll who wrote as follows:—"I have not only seen the music, but I saw the music-type and many of the proofs, and listened while father explained how the type was set. It was this that inspired Nelt and me to make a printing-press. I was twelve years old when we made the press, so it must have been 1885."

It seems that father found a lot of second-hand music-type for sale cheap and "bought about a bushel of it in the form of 'pie' ". He and his wife sorted it out and he went ahead and built a whole printing-shop in our attic where so many things were done.

In addition to this, father printed music for teaching singing. The sheets were about four feet by six. I have seen several of them. He carved the clef sign—six or seven inches high—and the notes of various values, large enough to be seen distinctly across a class-room. Each note had to be printed by hand. The blocks father had cut for this purpose were also strewn about the attic in my time. They were of beech-wood. The music-printing had been long abandoned but beech-blocks and engraving tools were still there and he let me amuse myself with them. When Carroll came along and—I think at the age of ten or eleven—was editor or part-editor of a journal called *The Jumbo*, he used the same tools and blocks for the picture of the elephant that appeared at the top of the front page.

Father had some very distinguished pupils in music. I do not say that he formed them but only say that he gave them their start. I think it altogether probable that Penfield, Steele, and Morgan had from him their first organ lessons; for the only other man who could possibly have given them was Professor Allen, and he was not an organist. The three boys were the sons of early residents. Smith Penfield was the first regularly appointed organist at the church. The year was 1852 and the organ he played was the one father had built. All three were studying

music at Leipzig not long after 1860, a course father would certainly have recommended to them. They became distinguished musicians.

Fenelon B. Rice, who did such great things for music at Oberlin, has often reminded us that father was his first teacher—in piano and thorough-bass—when Rice was a boy and the teacher was a Professor of Greek and Latin at Hillsdale. Mary Swift Anderegg, a graduate of the Conservatory, writes to me in these words;—"Professor Rice had a very high regard for your father's ability in the days when I was living in your family and toiling at such lessons (harmony and counterpoint) for he forbade me asking help of him. He once told me that such facility in musical expression was a gift from God to be used humbly and thankfully . . . I always admired your father's skill in transposing almost anything that came along if it was not suited to the voices singing it, in its key."

Father did not often attempt composition. I remember an anthem which he composed in Finney's time, the only piece, I think, that he ever brought out in public. Father was happy about this, because Finney liked it. The text was,—“The lines are fallen unto me in pleasant places; yea, I have a goodly heritage.” I can whistle some of the melody still. Years later he wrote some verses and composed a song that he used sometimes to sing, entitled *The Prodigal Son*. I remember that he took it to Dr. Andrews—who loved him—“to see if the harmony was all right”, and that he was pleased when he found that it was.

The Professor of Physics continued to lead the Musical Union part of the time—or most of the time—until 1867, when Steele was appointed Professor of Sacred Music and Conductor of the Union. Steele at once gave the Oratorio of St. Paul. This innovation would seem to indicate that Steele, in the meantime, had studied at Leipzig where Mendelssohn's influence was still strong.

From the time that the Leipzig-trained boys began to come back from Germany the musicians of Oberlin were all “professionally educated” and father's usefulness in that field was at an end . . . I never saw him conduct but once. It was at Finney's funeral. They sang “Unveil thy Bosom” to the Dead March in *Saul*, and “Behold the Lamb of God” from the *Messiah*. I never saw him but once on the organ-bench. We were sitting together in church when it was discovered that the organist had not arrived. At the minister's request father took his place at the organ.

The President's Page

Since the last edition of the QUARTERLY, the Society has converted itself from a voluntary association to a non-profit corporation under the laws of Ohio. The charter was issued by the Secretary of State on March 6, 1952, to Lehr Fess, Randolph C. Downes and Walter A. Eversman to act as trustees until the first meeting. The commission was completed at the first meeting held March 18, 1950. At this meeting a Constitution was adopted containing substantially the same purposes and regulatory provisions as the former By-laws of the Society. The former trustees, whose names are carried on the inside of the cover, were re-elected for the same terms. Following the meeting of the members, the Trustees re-elected the officers for the current year.

The aims, ideals and rights of members are in no manner changed by the incorporation. Although incorporation had been considered for years, it was postponed from time to time until an amendment to Section 2457-1 of the General Code required it in order to qualify the Society to receive aid from the Board of County Commissioners of Lucas County. This year the Board has again generously contributed to the support of the work of the Society with a moderate increase to compensate for increased cost of services and printing.

Although the affairs of the Society are progressing satisfactorily, our efforts should be directed toward expansion. During the past two years your President, within the limitations of time at his disposal, has endeavored to interest the public in joining the Society. These efforts, together with those of other Trustees, have resulted in a moderate increase in membership. But we can not make any substantial progress without the interested co-operation of each and every member. Our principal function in this community is education,—particularly interest in local history. This can best be accomplished by a larger membership.

After reading your copy of this QUARTERLY, please hand it to one or more of your friends for examination, tell them of the work of the Society, and seek their membership. Even though they may not join, their reading of the QUARTERLY will promote our work. *Your co-operation is earnestly solicited.*

LEHR FESS