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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY





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William T. Van Pelt	Executive Director
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Tom Johnson	Administrative Assistant & Order Processing
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### THE TRACKER® Staff

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August Knoll  
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Alan Laufman (as  
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John D. Phillippe  
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Bridgeton, MO 63044

Peter Ziegler  
14300 Medwick Ct.  
Upper Marlboro, MD  
20772

June Marvel  
Crown Hill Rd.  
Wappingers Falls, NY  
12590

Michael Christiansen  
UNO Box 1378  
New Orleans, LA 70148

David Ruberg  
Box 2354  
Seattle, WA 98111

Stephen Baker  
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Monrovia, CA 91016

Phyllis Frankenstein  
120 Dana Drive  
Beaver Dam, WI 53916

Kristin Farmer  
3060 Fraternity Church Rd.  
Winston-Salem, NC 27107

James McFarland  
114 N. George St.  
Millersville, PA 17651

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COVER: Alexandre Guilmant (seated) poses with Clarence Eddy in January, 1898, at Steinway Hall in Chicago where Guilmant played the Farrand & Votey Opus 755 during his second recital tour of the United States. Agnes Armstrong's account of the tours, and Guilmant's accounts of American musicians, audiences, and organs, begin on page 15, followed by William Hays' translation of Louis Vierne's impressions on the same subjects.

OHS Members Save Organ With Harriman Fund . . . . .	8
IBM Corporation and the OHS Helen Harriman Fund Partially Enable Removal and Storage of 1849/1868 Hall & Labagh/1881 Roosevelt 3-Manual	
Alexandre Guilmant: American Tours and American Organs . . . . .	15
Agnes Armstrong Recounts Guilmant's Tours of the United States, with the Organists's Impressions of American Organs, Musicians, and Culture	
Which Cathedral? . . . . .	20
Montréal's Cathedrals Have Existed Under a Variety of Names That Have Confounded More Than One Historian; Agnes Armstrong Unravels the Confusion	
Music in America . . . . .	24
William Hays Translates Louis Vierne's Account of His 1927 Concert Tour of North America and Annotates Vierne's Remarks	
DEPARTMENTS	
Letters . . . . .	4
Reviews . . . . .	6
George Bozeman Review's David Britton's Recording on the Portland Rosales Organ Thomas F. Froelich Reviews Anton Heiller's Famous Recording of Hindemith Sonatas	
Obituaries . . . . .	8
Organ Update . . . . .	11
New Information & Errata . . . . .	13
Is a Hyphen Correct in the Name of Hutchings, Plaisted & Co. and the Robert Morton Organ Co.? New Findings Are Reported on Erben, McCollum, and William King	
Archivist's Report . . . . .	14
Minutes . . . . .	31

## A New Direction for *The Tracker*

## EDITORIAL

IN RECENT YEARS various significant changes have occurred in the OHS as it has matured. Some of these changes have included the hiring of an Executive Director and an Archivist, establishment of a headquarters office, a new and expanded Archives location, and publications of books. All of this has been to the benefit of the Society as it became evident that a purely voluntary organization could no longer manage the affairs of the Society to the extent that was needed.

This growth was seen as eventually also requiring the expansion of *The Tracker* staff. The time has now come for *The Tracker* to benefit from the larger membership and financial base of the Society by the provision of day-to-day management of its requirements. To this end the National Council has wisely established the full-time position of Managing Editor. This editor will oversee administration and production processes along with style/copy editing, while consulting on content with the Editor and the Editorial Review Board.

Mr. Jerry Morton was hired as Managing Editor by the Executive Director at the direction of Council, and

began his official duties in Richmond on December 1, 1988. He brings with him the background and experience to undertake this role very effectively, having been an English professor and having worked in the past for the Society on the production of *The Tracker*.

The position of Editor remains a volunteer whose duties include responsibility for issue and article content, overseeing the work of the Editorial Review Board, initiating article leads, and writing editorials. The entire *Tracker* staff as well as the Councillor for Research & Publications will further establish a longer-range issue planning process.

All material submitted for consideration for publication should now be sent directly to the attention of Mr. Morton at OHS headquarters in Richmond.

I strongly support this new direction for *The Tracker*. I enthusiastically welcome Jerry and look forward to working with him. *The Tracker* is a very vital part of the OHS, and this change will help improve it even further.

SRWF

*The Reverend Canon*  
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## LETTERS

Editor:

David P. Engen in "Minneapolis Works To Keep A Vital Organ Alive" (*Tracker*, 31:3) is to be commended for an interesting, informative, and well written article. I will forgive him for reprinting (without comment) that the Kimball organ in Minneapolis Auditorium "was said to be the second largest organ in the country at the time." Press puffery was evidently already in full bloom in 1928.

Philadelphia has a civic auditorium, a little larger and with a similar auditorium configuration. It also has a two-console Möller pipe organ that was to some extent modeled after the Minneapolis Kimball. The theatre organ has been intermittently operable, but the concert console has not been played since the 1950s. About 15 years ago, the Delaware Valley Chapter of ATOS, using their own funds, commenced a restoration which effected some concerts on the theatre organ but the classic portion has remained dormant.

I secured an appropriation from the Philadelphia City Council for materials, and now the second of two work crews is finishing the job. The restoration of the complete organ is on schedule.

The organ is contained in four large chambers situated above the arched ceiling of the auditorium. The swell shades face towards the stage, and the sound is delivered through a reverse tone chute to a latticework speaking area above the proscenium arch. Each console is on an elevator lift at either side of the similarly equipped orchestra pit.

The auditorium of the Philadelphia Civic Center is less than a block away from the Irvine Auditorium whose six-galleried interior houses the 162 rank Sesquicentennial Austin, a gift to the University of Pennsylvania and maintained by the Curtis Organ Restoration Society.

Irvin R. Glazer  
*Coordinator, Pipe Organ  
 Restoration Committee  
 The Philadelphia Civic Center*

Editor:

I am writing this after stewing and gnashing my teeth over the change in name of *The Tracker* to the nondescript, undistinguished name *The Journal*. Has the OHS forgotten its roots all of a sudden? Because we recognize E. M. Skinner and Murray Harris organs as historic as well as mechanical action instruments, does it mean that our magazine has to lose its name recognition and become a nebbish?

I rejoiced when the AGO finally changed the title of their magazine from *Music* in favor of *The American Organist*. It is discouraging to see just the reverse with this singularly unwelcome change. I think it's just plain stupid, and I await the day when I see *The Tracker* in caps on the front of our magazine again. Why change from the unique to the dreary? I hope those responsible manage to come to their senses and realize what a bore they have perpetrated on us.

Sally Slade Warner

Editor:

I am writing regarding the recent treatment of the title of our magazine. It was always understood (and I believe once voted) that the name of the publication would be *The Tracker*, and it has been generally so identified through the years. Recently, however, that name seems to be overshadowed by "The Journal." I think this is improper unless the membership has voted to actually change the name of the magazine. It is also inappropriate because there is a professional organbuilding organization (AIO) which publishes a newsletter/magazine under the name *Journal of American Organbuilding*. In the latter case, the words make up the first words of the only name that publication has, whereas in the case of *The Tracker* the words "The Journal of the" are neither the first nor legitimate parts of its title.

This similarity not only causes confusion but is misleading and an affront to our friends in the AIO. It seems to me that the organ world is small enough and has enough intellectual and

political conflicts among its members not to promote *unnecessary* further confusion and annoyance.

May I suggest returning to *The Tracker* in the 13mm. high letters and putting "The Journal of the Organ Historical Society" in its proper perspective underneath.

If the Society feels that the magazine should have a new name, the name should not cause confusion with other organ publications.

David W. Cogswell

[Ed.'s Note: Experimentation with typography of the journal name was directed by the OHS National Council at its meeting of October 16, 1987, recorded in 31:4:31. The name of the Society's magazine has not changed.]

Editor:

In regard to the controversy about the change in the title of the OHS quarterly, the appearance of the logo on the cover reminds me of certain roadside signs, e.g. "Take STOP Ticket" (at toll booths) or "Go CHILDREN Slow." The trouble with the present name of the magazine is that by analogy to the roadside signs, it reads, "The Journal, the Tracker of the Organ Historical Society." May I suggest that we return to the original, familiar name of the quarterly *The Tracker*, followed by The Journal of the Organ Historical Society, which is an accurate description of its contents. Or in other words, may we avoid years and years of the "Sixth Avenue vs. Avenue of the Americas" problem.

Peter T. Cameron

Editor:

I recently became a subscribing member of OHS. Having been an organist for over 25 years, however, and having earned a college degree in organ in 1970, my interest in organ history goes back a long way.

I am pleased at the change of the name of the journal. Until recent ads for books and recordings of E. M. Skinner and G. Donald Harrison organs, I thought from the journal name that OHS was a club for baroque purists, and I was not interested. I was aggravated at the letter in the last issue which implied that those of us who are interested in electric action organs do not have the "education" to prefer the "real (i.e., tracker)" organ.

This attitude appears in print frequently. I have even run across a recent publication which purports to be a guide on organ purchase for church committees, but is in fact little more than another pro-tracker diatribe.

I appreciate fine historic tracker organs such as the ones OHS has salvaged and featured in the journal. I acknowledge that some fine organs are made with mechanical action today. But there are many beautiful electric action organs, and this attitude that trackers are the only "real" organs is plain arrogance and stupidity!

(The Rev.) Robert S. Bates

Editor:

In the article concerning the restoration of the 1908 Kimball in First Baptist Church, Butte, Montana (31:2), Ken Kajkowski says, "The windchest bottom-board gaskets were replaced with leather because a substitute for the original blotter paper could not be found."

As a former chemist with 35 years experience in paper, I assume Mr. Kajkowski means what is known in the paper industry as "blotting paper," which is a standard kind of paper readily available in the paper industry.

The primary manufacturer is Sorg Paper Co., 901 Manchester Ave., Middletown, Ohio 45042. It is available in sizes 36" x 36" (and 12" x 12"). They may also be able to supply larger sheets. If Sorg Paper will not sell to you directly, brokers or suppliers in Boise can probably help. A last source would be the Institute of Paper Chemistry, Appleton, Wisconsin. The technical name for this blotting paper is "Standard Pulp Testing Blotting Paper."

Edwin H. Cole

Editor:

I compliment you on *The Tracker* and only wish it did not have to be a quarterly. Is it at all possible to change this? I also

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commend highly John L. Speller and James R. McFarland for the article "A Double Tannenberg Legacy" (31:3). The highly detailed Technical Appendix is a valuable contribution to the state of the art of the organ. I thank them for their meticulous efforts and their generosity in sharing this with the organ world. I hope we will continue to see future articles with this kind of valuable technical information.

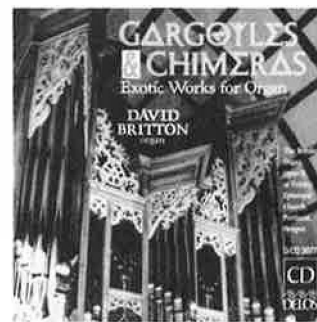
Rodney L. Degner

## REVIEWS

**Gargoyles & Chimeras**, played by David Britton on the Rosales Organ, Opus 11, at Trinity Episcopal Church, Portland, Oregon. Delos Compact Disc D/CD 3077. Available from the OHS Catalog, \$14.98 plus \$1.50 s & h.

THIS COMPACT DISC is a very important document in the early days of a new recording technology. This exciting advance captures at long last, with accuracy and dynamic range, musical performances worthy of the medium and organs which merit the new fidelity available. A well-made compact disc frees us of surface noise, distortion, and constricted dynamic range endemic to passing methods.

The new Rosales organ in Portland, Oregon, is the star of this show, and a glittering one it is indeed. It is unabashedly an instrument that sets out to do as much as possible, and it does it very well. In my lifetime I've seen many currents of style, and one such fascinating current posited that an organ could be successful only insofar as it hewed to some particular historical or geographical style. Thus, we have seen North German Renaissance copies tuned in meantone, French Classic copies with the Chaumont temperament, Silbermann copies with what we think was his tuning, etc. Another current maintained that the "American Classic" designs of G. Donald Harrison represented the ultimate in beauty and usefulness for the instrument. Many people felt that our own 19th-century organs by Hook, Jardine, Simmons, Roosevelt, *et al*, provided the best models for an American organ of today.



The problem is, of course, that Americans (and I suspect, many of our European colleagues) really want to play music of all periods and styles, and we want to play it as well as possible. We think with considerable justice that an organ and a playing style that is as "authentic," *i.e.*, as nearly identical with the composer's milieu as possible, is the surest way to accomplish this, but the fact remains that no reasonably sized organ can possibly accommodate every "authentic" ingredient needed to play all organ music.

This is hardly a new problem, although it is perhaps intensified by the fact that our present age, more than any gone by, is preoccupied with "old" music. Indeed, until about the time of Mendelssohn, almost all organ music was "contemporary," much of it improvised on the spot at that. But even before Mendelssohn, new styles were continually emerging. As always, the procession of styles was the result of eclectic blends from the past coupled with artistic creativity of the present, looking toward the future.

It was just this blend of objectives that brought forth the grand forward step of the mid-19th century American organs. No longer content to play English Cornet voluntaries, organists hankered to play the "real" organ works of Bach, an "old" composer, as well as Baptiste, a "new composer," and this music required a rational pedal and manual compass, and tonal schemes to match.

Rosales' Portland organ is a similar step, an instrument which is intended to play Couperin and Mendelssohn and Sowerby and Bach and Widor and Dupré. It is also an instrument which is decidedly American, designed to serve an American congregation, with real attention to tonal materials

needed to accompany choirs, placed-so that the choir and organ can work together rather than at odds. But it also meets a typical American problem, rather dry acoustics, and thus it has a very decided American flavor to its voicing: a pipe sound that is beautiful in spite of the acoustics, seeking out meager resonance and exploiting it.

The stoplist is intriguing in that there are hardly any "outstanding" stops. There are no high-pressure Trumpets mounted horizontally, nor are there any whisper-stops. In fact, it is hard to imagine any stop on this organ which could not be combined with any other in some useful way. It is this integration of each stop to every other, and of the divisions one to another, that is the key to the organ's amazing versatility. But there is little point in continuing this discussion when one can simply play the recording.

Let me instead turn to the music, which is the whole point of organbuilding. Appropriate to such an instrument and one's first approach to it, the program is wide ranging, starting with Diogo de Conceicao who flourished around 1695, through J. S. Bach, Michel Corette, Guiseppe Gherardeschi, Lefebure-Wely, Vieme, Saint-Saens, Sowerby, and finishing with Dupre. The chronological and geographical span is wide, but so is the range of textures and dynamic levels. A wealth of color is heard, with a kaleidoscopic sampling of timbres. Britton's playing is so assured that the music sounds "easy." Indeed my only quibble is that sometimes I wish the hard places sounded like they were causing him at least some effort.

My only real reservation is the title. It's a good title, but it suggests mysteries and there aren't any on this disc. The acoustics are too clear, the organ is too clean (although by no means cold), the playing too transparent for mysteries. The music is beautiful, the sound is glowing with sunshine and balance. With everything so "right" there is no place for the obfuscations of mystery.

*George Bozeman, Jr.*

**Heller Spielt Hindemith** (Hindemith's three organ sonatas played by Anton Heller) Pape Verlag Berlin, *Das Organisten-portrait 2*, LP record. \$12.00 plus \$2.00 postage from the Organ Literature Foundation, Braintree, MA 02184. (Note: Previously released in 1973 on the Harvard Square Records label DGR 73-3.)

There are any number of reasons why this disc deserves a place in every serious collector's library, not the least of which is that it offers an all too rare opportunity to hear one of America's landmark instruments on record. This 48-stop, 4-manual organ of Charles Fisk, installed in 1967 in the Appleton Chapel of Harvard University, perhaps did more than any other in establishing the reputation of the Fisk firm and also set the stage for the continued enthusiasm of the "tracker revival" in the United States.

Anton Heiller's own writing follows the polyphonic traditions utilized by Hindemith in these sonatas and, as such, serves to qualify him as a legitimate interpreter of Hindemith's music. Heiller brings warmth to these sonatas which, alas, too often receive too sterile a performance by today's players. His generous phrasings, sensitive control of rhythms and rubatos, and magnificent registrations, all serve to make this disc a perfect marriage of composer, interpreter, and instrument.

The jacket offers extensive notes about the organ, its planning and installation, and features a complete stoplist as well as other technical data. There is also biographical information about both Hindemith and Heiller. All texts are offered both in German and in English.

*Thomas F. Froehlich*

## Archive Fellows Named

The 1989 Fellows of the OHS American Organ Archive have been selected by the Archives Grant Committee. The recipients of stipends for research at the Society's Archive located at Westminster Choir College are Barbara Owen of Newburyport, Massachusetts, for continuing research on organbuilder Thomas Appleton; Elizabeth Towne Schmitt, Rolla, Missouri, for continuing work on the Henry Pilcher family; and Martin Kares, Munich, West Germany, for research on German in-

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fluences in 18th and 19th-century American organbuilding. Now in its second year, the program was instituted with an annual budget of \$1,000 to encourage scholarship on the American pipe organ. Funding is intended to assist researchers with traveling expenses to and from the Society's collection.

## Obituaries

**R**ANDALL J. MCCARTY of Seattle died February 10, 1989, at age 37. Elected to the OHS National Council in 1987, he accepted the post of Councillor for Historical Concerns. He had served the Society in many ways: as convention chair-



*Randall J. McCarty*

man in 1982, as a founder of the Pacific-Northwest Chapter, as the catalyst in many organ salvage and relocation projects, and as recitalist at several conventions. Having played the ca. 1860 one manual organ attributed to William H. Davis at Grace Cathedral in San Francisco on Monday afternoon of the 1988 Annual Convention, he announced in his Councillor's report during the Annual Meeting his affliction with AIDS, and pledged his continued allegiance to the Society.

A fifth-generation Seattlean, he was an instructor of harpsichord and early music at Pacific Lutheran University in Tacoma, organist and curator of musical instruments at the Museum of History and Industry, and organist/choirmaster of St. Paul's Episcopal Church in Seattle. He offered a small fleet of positiv organs for rental, he said, "rather than to allow electronic substitutes to be used in public performances." These positivs and the Organ Clearing House organs he moved, restored, and installed were serviced and refurbished in the workshop and in the household he maintained with harpsichord builder and OHS member David Calhoun.

**H**ELEN (MRS. LUDWIG T.) HARRIMAN, long-time member of OHS, died October 22, 1988, after a brief illness. She was a graduate of the New England Conservatory of Music and was active as a church organist and in other musical activities in Sharon, Massachusetts, where she made her home for many years. Mrs. Harriman served as corresponding secretary of the OHS from 1964 to 1976 and was a columnist for *The Tracker*.



*Helen Harriman*

A fund was established by the OHS in 1967 to honor Mrs. Harriman for her efforts for the cause of historic organs. The Helen Harriman Fund provides an emergency loan of funds for the preservation of organs in jeopardy. (See the article which follows.) Gifts to the fund in memory of Mrs. Harriman may be sent to OHS, P. O. Box 26811, Richmond, VA 23261.

## OHS Members Save Organ With Harriman Fund

**An Account by John Davis**

**W**HILE THE OHS WAS FROLICKING at the annual convention in San Francisco, R. J. Brunner & Co., Patrick Murphy & Co., and I converged on Asbury United Methodist Church in Philadelphia to remove the 1849/1868 Hall & Labagh/1881 Roosevelt of three manuals (described in *Organ Update*, 28:4:7). For three very hot days -- the temperature reached 104 one day -- we partially disassembled and depiped the organ. We had fun, got very dirty, sweaty, and tired, but it was all worth it. Materials for pipe trays, truck rental, riggers, some labor, and other costs were partially covered by a \$1,400 grant from the IBM Corporation to the OHS Helen Harriman Fund for the project.



*A mitred 16' Bell Gamba comes out of the 1848 Hall / 1881 Roosevelt in Philadelphia, as salvaged through the OHS Helen Harriman Fund and a grant from IBM Corporation*

Ray Brunner has recently completed the job at a total cost of some \$12,000 and the entire organ, case and all, is safely stored in Lancaster, Pennsylvania. Ray and the Organ Clearing House are seeking a home for the instrument. One prospect is a National Historic Landmark church where the organ would also be protected by the historic landmark status of the building which once housed a similar instrument.

The church that receives and restores an organ salvaged through a Harriman Fund loan would normally repay it, but, because the IBM Corporation made a grant for the project, the loan was, in effect, "repaid" when it was made. That fact enhances the opportunity that this organ represents. The church that receives it will gain a unique, historic, organ that was built with 16' stops, reeds, and mixtures in all three manual divisions and, through 19th-century enlargements, now has several 16' Pedal stops including a Bell Gamba as well as a Pedal mixture and reeds. Mr. Brunner estimates a thorough restoration of the 55-rank instrument will cost \$245,000.

A final memorial concert was wonderful. The organ hasn't been played like that for years! And I was very pleased that the organ made it through the entire concert with no mechanical failures (not even so much as a loosened leather retaining nut). I had a tremendous feeling of satisfaction and elation during the entire concert and could not hold back the tears during the postlude nor the final hymn. We had about fifty people, including the organist who played from about 1917 until sometime the late 1940s. Still sharp at 93, she saw the organ installed at Asbury when she was a young girl and could remember pipes and mechanism scattered about the church. It was an emotional day for her, as it really was "her" pipe organ. It is a tremendously good feeling knowing that all the time and hard (but enjoyable) work others and I put into maintaining, then removing the organ has resulted in such a wonderful outcome.

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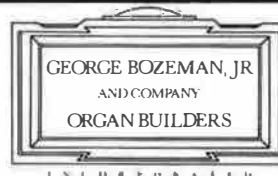
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1989 CATALOG OF TOOLS and other materials for organbuilders. Send \$5.00 for postage and handling which will be refunded on your first order. Tracker-Tool Supply, 799 West Water Street, Taunton, MA 02780.

**FOR SALE** — Rieger V needs a good new home. Tracker, straight, two manuals & pedal; each division tonally complete and playable separately. 21 stops, 25 ranks, 1200 pipes, 2 tremolos, 2 couplers. Compact, self contained; 5'7" x 7'5" x 7'11". Silent blower, TLC used in home. Moving. Call or write E. Marie Schulz, 50 Bow Rd., Belmont, MA 02178, 617/484-1232.

**FOR SALE** — Player Piano — Baby Grand: George Steck, electric, 1920, Duo-Art Aeolian reproducer. Completely restored. Roller Cabinet, rolls, and bench. \$8,000. Call 904/223-5502 or 904/223-1757. 14148 Hampton Falls Dr. North, Jacksonville, FL 33224.

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## International Interests

**T**HE ONE-MANUAL 1830 SEFERINO CASTRO organ in the church of Padre Jesus, San Pablo Apetatitlan, Tlaxcala, was re-dedicated on September 1, 1988, after nearly 40 years of silence. It is the largest organ in the State of Tlaxcala, having 14 stops in both right and left hands.

Done in two stages, all restoration work was completed on-site. Although some state funds were used in the first stage, the villagers alone provided both funds and manpower to aid in the second stage of the restoration. Ignacio Zapata, organophile

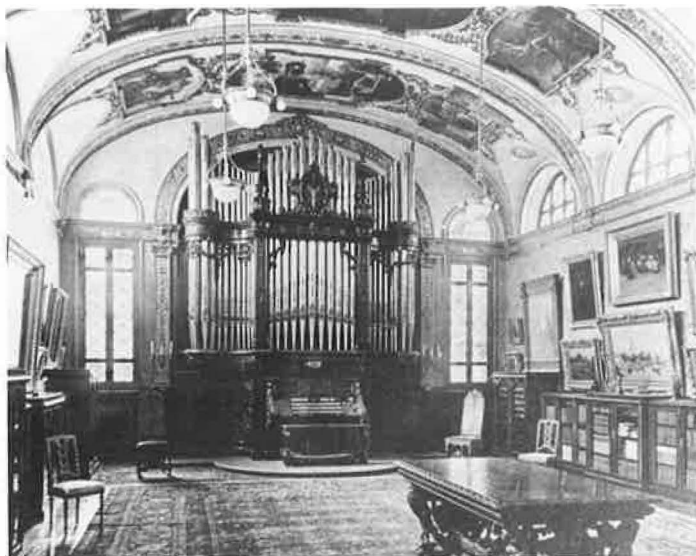


1830 Seferino Castro organ and Susan Tattershall

from Atlixco, re-leathered the three large cuneiform bellows. The organ was turned 90 degrees to face down the nave from its traditional position (against the Choir wall). The relocation was effected by a group who move the enormous machines used in the textile mills in the area. Local carpenters made missing stop knobs, mechanical parts, and wind-lines. A balcony-maker and member of the organ committee made the shallots for the missing 12 façade trumpets, and a tanner in the neighboring state of Puebla cured the sheepskins for the bellows. OHS member Susan Tattershall repaired the pipes, made the missing ones, cleaned and repaired the chests, attended to the re-assembly and tuning of the organ. This is her seventh organ restoration in Tlaxcala. Another OHS member, Manuel Rosales, contributed several days of work to the project.

Several hundred people attended the dedication ceremonies which lasted slightly over three hours, with works for organ played both before and after a sung Mass. Luis Fernando Guarneros, recently elected Conservatory conductor, played works by Frescobaldi. Conservatory organist José Suarez Molina played both Spanish and Italian works in addition to accompanying the Mass.

*Susan Tattershall*



COPY BY JIM LEWIS

1913 Aeolian, Beaumont at Bryn Mawr, to be restored

## ORGAN UPDATE

**A**EOLIAN OPUS 1274 OF 1913 located in Beaumont at Bryn Mawr, a residence near Philadelphia, PA, will be refurbished by the Curtis Organ Restoration Society of the University of Pennsylvania under a unique arrangement first suggested by OHS to the developers of a 200-person retirement community on the grounds of the estate. Formerly the home of William L. Austin, owner of the Baldwin Locomotive Works and the Baldwin Piano Co., the residence will serve as a gathering place within the community to be built around it. Under arrangements made by CORS, the university has become owner of the organ with a permanent easement on the fabulous music room in which it is the focal point. Of 28 ranks, the electropneumatic organ and its handsome and unusual, for Aeolian, drawknob console are intact, but

the Great and Pedal windchests and other components have suffered severe water damage. Some 37 residents of the community have volunteered time and funds to the restoration project for the room and the organ, which has begun. Arrangements with private sources seek long-term maintenance for the organ and its environment, according to Kevin Chun, director of CORS.

early 1950s by Jacob Gerger of Philadelphia, the organ barely functioned before its removal, though almost all pipework was intact and on its original, slider windchests.

Watersmith Organ Co. of Lebanon, NH, will retrofit a ca. 1907 M. P. Möller op. 739 tracker into the case that remains from an 1858 William Stevens organ at the United Church in Northfield, VT. The Stevens mechanism was removed ca. 1951 and replaced by old parts assembled into an electric unit organ by S. W. Holcombe, who included what appears to be one rank from the Stevens. The Möller op. 739 replacing it has served at least four previous institutions. The Möller chassis bears the number 739, listed for Tenth Avenue Presbyterian Church, Charlotte, NC, from which it was removed at an unknown date to Flora MacDonald College, Red Spring, NC, later serving in St. Stephen's Episcopal Church there. It was moved to St. Mark's Episcopal Church, now closed, in Fayetteville, NC, ca. 1975, and was removed from the building in February, 1989, by the Organ Clearing House.

The organ at Tabernacle Presbyterian Church in Philadelphia has been broken up for parts, most of which have been acquired by Kevin Chun and Patrick Murphy, former E. Power Biggs Fellow and now an organ-builder in Philadelphia. The instrument was built by William King of Elmira, NY, as a large 3m, then enlarged on new slider chests in 1909 by the Haskell firm of Philadelphia and subsequently rebuilt by Mudler-Hunter and reduced in size 1920-32. Now that the congregation meets in a chapel within the building, the space formerly occupied by the Pedal and Choir divisions has become an elevator shaft for access by the hand-

icapped. The large, Victorian, interior of the church has been converted for use as a theater. Remaining are slider chests of the Great (prepared by Haskell for two mixtures and a 16-8-4' reed chorus) and Swell organs, of 17 and 16 stops respectively, as well as most of the pipework. The Choir windchest, stored for many years in the church, was ejected through an upper-story window by the congregation, which has commissioned a local musician to build a pipe organ from some of the remains as well as new all-electric parts.

OHS member Paul Birckner, organist of Hope Lutheran Church, Clinton, MD, has installed a ca. 1920 Hinners in the church and played the dedicatory recital on December 4. He obtained the instrument for the church from Faith United Methodist Church, Geneva, PA, through the Organ Clearing House.

Severely damaged in a fire on August 21, 1986, the 2-27 Roosevelt Op. 148 built in Philadelphia in 1884 for the building now serving the Highway Tabernacle, has been restored by Patrick Murphy Associates of



1884 Roosevelt Op. 148, restored

Philadelphia. Todd Wilson will demonstrate the organ on an optional tour of the Region III AGO convention at the same time that an electronic will be demonstrated at another location. More information on the organ was reported in this column in 30:3:9.

Patrick Murphy has relocated and restored a 1905 Hinners 2-21 for the residence of OHS member Robert B. Whiting in Schwenksville, PA. The organ was built for St. Peter's Evangelical Lutheran Church, and later



1905 Hinners at Whiting residence



1884 Roosevelt Op. 146, rebuilt

served other congregations in the same building, including John Wesley United Methodist Church and the Community Church of God. Mr. Murphy added a mixture on a "jump" slider chest, replaced some string ranks with Principal stops by William King, and supplied a new mechanical action of wood. Mr. Murphy reports that the Hinners is the largest in a succession of more than 30 organs housed at the Whiting residence over the past 30 years.

Murphy reports that fire destroyed the pristine 1899 C. S. Haskell 2-18 tracker at Holy Cross Lutheran Church in Philadelphia during August. A workman's torch ignited the roof.

The 1966 Joseph Chapline 2-20 tracker built for First Presbyterian Church, Woodstown, NJ, has been moved to Trinity Lutheran Church, Alamogordo, NM, by Patrick Murphy.

Roosevelt Op. 146 of 1884 at St. John's Episcopal Church, Decatur, IL, has been rebuilt by H. A. Howell Pipe Organs of Dixon, IL. The tracker-action organ was originally built for St. Clement's Episcopal Church in Chicago and moved to a new building of St. John's ca. 1892, when a deaf congregation took over the St. Clement's building. Rebuilt and electrified in 1947 by the Freeport Organ Co. under subcontract from the Reuter Organ Co., the instrument was extensively changed in the style of the day. Deterioration of the instrument led to OHS member Dr. Gary Zwicky's consultation with the church beginning in 1984. The resulting Howell/Roosevelt organ on electric, slider, manual windchests was dedicated in March, 1987.

Albert F. Robinson reports that the 1912 J. W. Steere & Son 3-29 at First Presbyterian Church, Franklin, IN, has been completely rebuilt and moved to the front of the room by Goulding & Wood of Indianapolis. A new console, slider windchests with electropneumatic actions, and solid-state switching and combination action replace the original mechanisms. Five ranks were added. John Wright Harvey played the dedication recital on November 6.

Interest in studying and perhaps restoring what may be the oldest organ in the Americas has been expressed at Mission San Fernando in the Archdiocese of Los Angeles. The instrument came to the mission in 1944 from the chapel attached to the congregation of St. Philip Neri in Ezcaray (near Burgos), Spain. The chapel was dismantled and placed in storage in 1925, after which Raymond Gould of Pasadena, CA, acquired many of the



ca. 1875 Pomplitz, Baltimore

The largest extant Pomplitz organ has been removed by hobbyist and English professor Donald Connell from the closed St. James & St. John Roman Catholic Church, the steeple of which is reputed to reach the highest altitude of any building in Baltimore, for installation at St. Patrick's Roman Catholic Church in Norristown, PA. The very deep, hardwood, case will remain with the ca. 1875 organ, according to reports. Electrified in the



The organ at Mission San Fernando

furnishings, including the organ. Much of the instrument is absent. Short-term goals for research have been set to date the organ as closely as possible through a study of regional styles and periods of Spanish organ-building, examine and inventory the extant pipework, and examine the windchest closely to help determine a likely stoptlist, according to Manuel Roales.

Fund raising for restoration of the 1937 Austin op. 2004 3-42 designed in the "American Classic" style by James B. Jamison for First Unitarian Church in Oakland, CA has been aided by a series of concerts. Begun last year, proceeds have already funded restoration of the combination action. New work will include restoration of Pedal windchests, re-leathering, and replacement of the rectifier. The first concert in the 1989 series was played by music director Eric Howe on January 29 and featured Hindemith Sonata No. 1 and two works by Bach.



1904 Eifert & Stoehr

The 1904 Eifert & Stoehr organ at Wartburg Chapel, Mount Vernon, NY, has been restored by A. & J. Organ Co. of Newburgh, NY, according to Albert F. Robinson, the former editor of this journal who presented a lecture at the chapel in October. The instrument contains pipes dated 1865 and had been essentially unused for 25 years. OHS member Peter Cameron reports that the firm had a factory in Steinway, NY (now Long Island City). Much of the impetus for restoration came from OHS member Edna Schloton who played the rededication recital on October 1 during an installation service for the chaplain of the Wartburg Home, a retirement community.

For sale by organbuilder John Farmer of Winston-Salem, NC, is the 1896 Hook & Hastings op. 1724 built for the Baptist Church in Culpeper, VA. The intact and playing, 2m instrument was removed in May, 1979, by this writer and the Organ Clearing House under the threat of its destruction by thespians who were using the building which was then owned by St.

MANUEL ROALES

Stephen's Episcopal Church in Culpeper. The organ was stored in pipetrays in the gallery of St. Patrick's Roman Catholic Church in Charleston, SC, through arrangements by OCH with the diocese. Subsequently, the instrument suffered severe damage when parishioners moved part of it, removing pipes from the trays. St. Patrick's purchased a new electronic. Mr. Farmer offers full or partial restoration, or an entirely new stoptlist.



1896 Hook & Hastings Op. 1724

Keith Chapman, organist at the Wanamaker Department Store in Philadelphia, and John Shykun, composer and player of a Kurzweil 250 synthesizer, presented a "duel/duet" in a 45-minute concert at the store on August 10 as part of The Franklin Institute's *What Makes Music* exhibit. The Wanamaker organ was built in 1911, incorporating the Los Angeles Art Organ Co. instrument built for the 1904 St. Louis World's Fair and played by Alexandre Guilmant in a series of 40 recitals that repeated none but two works. Facsimiles of the program booklet of Guilmant's recitals are available from the OHS for \$6.95.

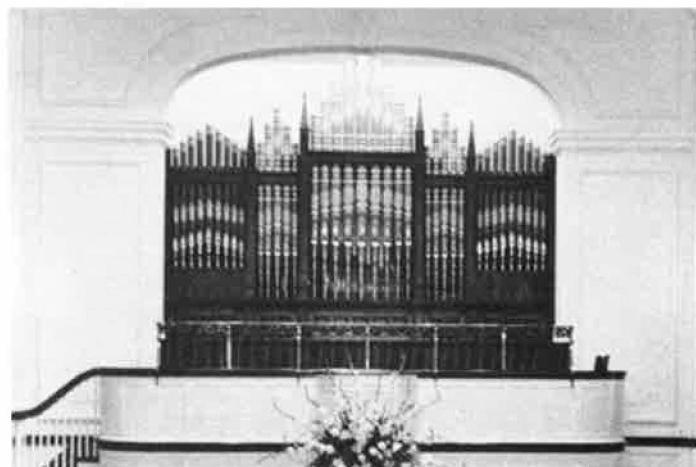
A 1911 Hinners 2-7 tracker from the Assembly of God Church in Haverhill, MA, has been installed by the Fisk firm in the gallery of St. Paul's Episcopal Church, Newburyport, according to Barbara Owen. The instrument has been used as a "loaner" by the Fisk firm for many years and was most recently located at St. John's Episcopal Church in Niantic, CT. Reasoning that the existing Great 4' coupler could derive a 4' pitch from 8' pipes, the Fisk firm repitched the Great 4' Principal to 2'.

An organ attributed to Charles Strohl of Baltimore and bearing his signature and the date 1860 on its pipes has been restored by Columbia Organ Works of Columbia, PA, for Historic Old Salem, Inc., of Catonsville, MD, which maintains as a museum the 1849 structure of Old Salem Lutheran



1860 organ, attr. Charles Strohl

COPY BY BILL VAN PELT



1900 Henry Kilgen, Memphis, rebuilt by John Farmer

Church. The 1-7 was rededicated on May 29.

A 1923 tubular-pneumatic Hinners built with 10 ranks for First Baptist Church, Mitchell, IN, now comprises 14 ranks of pipes, one electronic 16' "Contra-trompette," and 29 stops on two manuals as rebuilt by the Miller Organ Co. of Louisville, KY. Messrs. James and Wilbur Miller played during a rededication service on November 6.

An E. W. Lane tracker rebuilt in 1975 by the Stuart Organ Co. as its op. 9 for the Byfield, MA, Congregational Church has been relocated to the gallery of St. Louis de Gonzague Roman

Church. The 1-7 was rededicated on May 29.

was celebrated January 19-22, 1989, with a symposium on the American Classic Organ. Work on the instrument by Schoenstein & Co. included the addition of 15 new ranks of pipes and regulation of existing ranks. A ca. 1895 John Brown 2-19 tracker bearing the opus number 13 on its pipes has been restored by Columbia Organ Works for St. Michael's Lutheran Church, Harrisburg, PA. The organ was installed in the church in 1985 by Thomas Eader, who had made several tonal changes including the removal of the original 16' Swell Bourdon, Great 8' Dulciana and 4' Flute, and the installation of a 2-rank



1895 John Brown restored by Columbia Organ Works in Harrisburg, PA

Catholic Church in Newburyport by Darren Wissinger, according to Barbara Owen. The instrument, op. 119, was built as a 2-9 in 1911 for Puffer Memorial Methodist Church in Morrisville, VT, relocated by the Organ Clearing House and rebuilt as a 2-12 in 1976 by Stuart Organ Co., the firm of Richard Hedgebeth, for the Byfield church, which has erected a larger edifice equipped with a hybrid. Formerly used in the Newburyport church was a 4-rank unit organ installed in the handsome, small, case of Geo. H. Ryder's op. 2, now for sale.

A 2m organ in First Congregational Church, Memphis, TN, bearing the nameplate, "Henry Kilgen/Builder/St. Louis, Mo./1900," has been rebuilt by J. Allen Farmer, Inc. of Winston-Salem, NC. Originally a 2-9 numbered op. 12, it now has 12 stops and 17 ranks.

Renovation of the Mormon Tabernacle organ, a 1948 Aeolian-Skinner,

Mixture taken from an old Austin and a Great Trumpet taken from an old Wicks. Mr. Eader also added another to many layers of paint on the facade pipes, and modified the case. Columbia Organ Works removed all of the paint from the facade and recovered the design of original stencilling, which has been reproduced in a new color scheme to harmonize with the church interior. The firm reconstituted the Mixture, regulated the pipework, replaced the Trumpet, rebuilt the action, re-leathered and restored the wind system, and have made the organ reliable. The instrument was built for a Presbyterian congregation in Philadelphia, the building of which was subsequently acquired by a Slovak Roman Catholic parish. OHS member Robert Whiting of Philadelphia removed the organ to his home and later sold it to Eader who sold it to the present owners.

JOHN SELLER

WTVP

# New Information and Errata

## Volume 31, Number 3

"Hutchings, Plaisted & Co." is the correct name of the firm as it appears on many nameplates and contracts, and in contemporary periodicals, while it is colloquially referred to by historians as "Hutchings-Plaisted."

## Volume 31, Number 4

The Temple Sherith Israel organ (p. 24, paragraph 3) has 57 ranks rather than 56 according to Jack Bethards, its restorer, whose correct information supplied in manuscript was mistakenly changed. Also, the chests of the Johnson organ in St. John's Presbyterian are original, although they have been electrified (p. 28, paragraph 5). The firm colloquially known as "Robert-Morton" is correctly spelled with a hyphen before 1923 and without a hyphen in and after that year (page 24, paragraphs 6 and 7), according to David Junchen, author of *Encyclopedia of the American Theatre Organ*. In *Diapason* advertisements of 1929, the firm appears as "Robert Morton Organ Company."

## INFORMATION FROM PERIODICALS

gathered by Stephen Pinel

### Erastus S. McCollum (1882)

South Baptist Church Hartford, Connecticut  
*Hartford Daily Courant*, Friday, 9 January 1852, p. 2.

We understand that the new Organ manufactured by our townsman E. S. McCollum, Esq., for the South Baptist Church will be exhibited this (Friday) evening at 7 o'clock. The choice talent of our city, and Mr. Warren a finished performer from Albany, are secured for the occasion.

"Mr. McCollum's New Organ" *Hartford Daily Courant*, Monday, 13 January 1852, p. 2.

We were unable to avail ourselves Friday evening of the polite invitation of Mr. McCollum to witness the trial of his new organ in the South Baptist Church. We see, by an article in the Times, that those who did hear its tones, were highly delighted with the instrument. It is there spoken of as being upon a par with the best organs of the city. We have expressed our opinion of the perfection of Mr. McCollum's work before, and are satisfied that Hartford can produce as good an article of this description as any other place.

### Henry Erben (1851)

St. Patrick's Cathedral Hartford, Connecticut  
*Journal of the Fine Arts* (Dec. 1, 1851), p. 124.

On Wednesday, the 26th ult., the large room of Mr. Erben's organ factory, on Centre street, was filled with an enthusiastic audience, listening to Mr. Wm. A. King's performance on a first class organ, built for the cathedral of Hartford, Conn. This instrument is one of the largest constructed in America, having thirty-four stops, three sets of keys, and two octaves of pedals; and in richness, softness, and equality of tone, is not surpassed by any that we have heard. The programme was as follows: 1. Overture to the Bronze Horse. 2. Andante con moto, from Beethoven's Fifth Symphony. 3. Wedding March. 4. Chorus, Roundabout the Starry Throne. 5. Larghetto, from Beethoven's Second Symphony. 6. Extemporaneous Performance, introducing themes from Fesca, Thalbert, &c., &c.

"Organ Exhibition," *Hartford Courant*, Monday, 16 December 1851, p. 2.

The large Organ in St. Patrick's Church from the Manufactory of Mr. Henry Erben of New York, will be exhibited this afternoon by Mr. W. King the celebrated Organist of Grace Church, New York, one of the most talented players in this or any other country. The Public are respectfully invited. The performance to commence at 3 o'clock precisely.

"Dedication of St. Patrick's Church," *Hartford Daily Courant*, Monday, 15 December 1851, p. 2.

The organ is very large and of great power. It is from the well known establishment of Mr. Henry Erben, New York, and cost \$5000. It has between thirty and forty stops, and three sets of keys. It is said to be a splendid instrument.

"New Organ at St. Patrick's Church," *The Hartford Daily Courant*, Tuesday, 16 December 1851, p. 2.

This splendid and powerful instrument was exhibited to the public, yesterday afternoon, being played upon by one of the most skillful organists of New York. It was built by Mr. Henry Erben of that city and is an instrument of great compass and range of sound. It has three sets of keys, two octaves of Pedals, and thirty-four stops. It is twenty-three feet in front, forty-two feet high, and fifteen feet deep. It contains nearly two thousand pipes. Its cost was \$5000. It has a great variety and depth of expression. Its diapason stops are remarkably fine, while in what may be termed fancy stops it is peculiarly rich. It is altogether a very splendid effort of art, and is sufficiently powerful to fill that large house. It is well voiced, though if deficient in anything, not so well fitted for soft, sweet, plaintive thoughts as some of our smaller instruments. In the expression of grand and sublime ideas, it has not its equal in the city.

Mr. William King is certainly an extraordinary performer. His subjects are very beautiful, and the manner in which he varies them and the rapidity with which he changes to the different stops, showing the capabilities of the instrument, is certainly astonishing. The performance of the Wedding March made us almost forget that it was written for an orchestra, so beautifully adapted to the Organ. The overtures to the Bronze Horse and Massaniello were most delightfully performed, and the effects of the truly beautiful Organ displayed to the greatest advantage.



William King, organist and organbuilder

COPY BY STEPHEN PINEL

## PERIODICALS NEEDED FOR THE ARCHIVES

The following single issues of twentieth-century organ periodicals are needed for the American Organ Archive of the Organ Historical Society. If you have a subscription to any of these periodicals or have odd single issues, please check the following list for issues which would complete the Archive collection. The following list includes only issues *not* in the collection. (+ indicates that all subsequent issues are needed)

*Acta Organologica* (Germany): no. 2 (1968), no. 3 (1969)

*American Organist* (old): 1918: Nov.; 1919: Jan.-Sept., Nov.-Dec.; 1920: Jan.-June Aug.-Dec.; 1921: all; 1923: all; 1925: Mar., June-Sept.; 1926: Feb.-Apr., June-July; 1930: Apr., Dec.; 1933: June.

*Ars Organi* (Germany): Whole nos. 1-2, 4-5, 7, 10, 14-16, 22-24, 80.

*Asociacion Cabanilles de Amigos del Organo* (Spain): Whole nos. 1-12, 15-16, 18, 25+

*Bellows Signal*: vol. 1, no. 1; vol. 1, no. 4 through vol. 2; vol. 5, no. 4+

*Cabanilles* (Spain): Whole no. 9+

*Choral & Organ Guide*: vol. 1, no. 1 through vol. 2, no. 10; vol. 3, nos. 2, 4, 8-10; vol. 4, nos. 1-2; vol. 5, nos. 1-7; vol. 7, no. 7; vol. 9, nos. 1-4, 10; vol. 10, no. 7.

*Coupler, The*: Whole no. 17+ (1980).

*Da Prestant*: 1966-1972.

*Diapason, The*: 1910: Jan., May, Aug.-Oct.; 1911: Aug.; 1912: Apr., Aug.; 1914: Mar., Apr.; 1916: June; 1917: Jan., May, July-Aug.; 1918: Mar., Oct.; 1919: Jan.-Feb., Oct.; 1922: Oct.; 1923: Jan., Apr.; 1924: Jan., June, Aug.; 1925: Feb.-Mar., Sept.; 1926: May, July-Aug.

*Japan Organ Journal*: 1983+.

*Jeunesse et Orgue* (France): 1-8; 10-23; 26-27; 29-32; 35-36; 48.

*Leonce de Saint-Martin*: 5-10; 12.

*Music Review and Church Music Review, The*: Whole nos. 1-258; 261-280; 284; 286; 288-289; 291; 293-298; 320-321; 323; 330-331; 346-347; 349-350; 352-353; 357-360; 362; 364+.

continued, page 14

## Archivist's Report

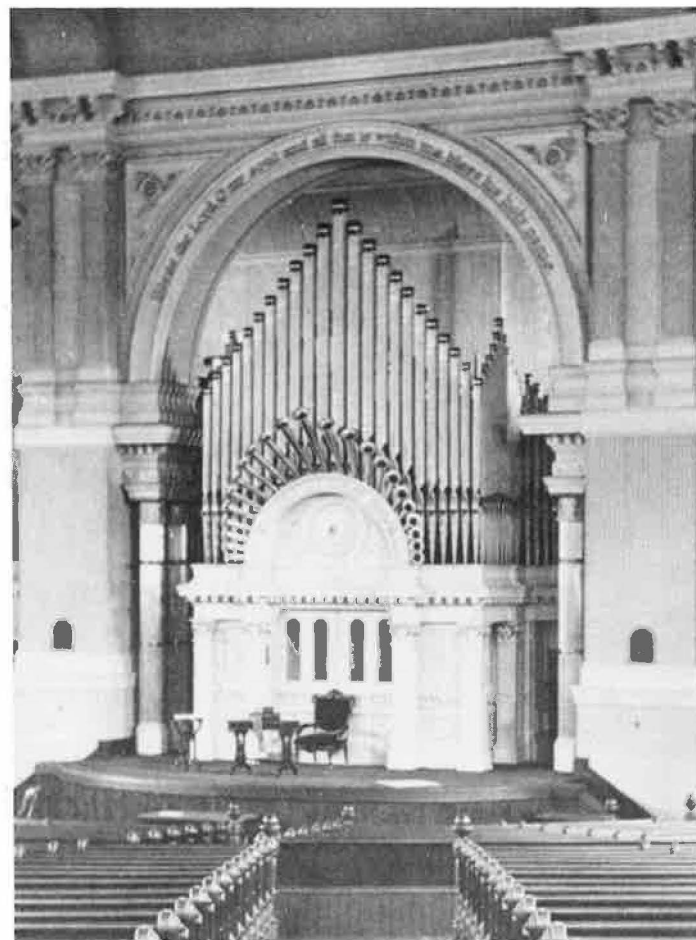
**N**OTABLE AMONG the numerous recent contributions to the American Organ Archive is an accumulation of nearly 100 superb photographs taken by OHS member James Lewis of Pasadena, California. The collection is astonishing for its variety of subject matter. A broad range covers the instruments of mainstream builders of the nineteenth century to factory interior photographs of the early twentieth and from contemporary images of extant organs to superb copy work of old stereopticon slides. These are some of the finest organ photographs in our collection.

A wide range of other contributions have been received from other members, including Agnes Armstrong, Susan Armstrong, Wilson Barry, E. A. Boadway, Edwin H. Cole, William F. Czelusniak, C. B. Fisk Inc., David Fox, Alan Laufman, Gregory Largent, Kay Standbridge Long, Robert Miller, M. P. Möller Inc., The Noack Organ Co., Barbara Owen, Manuel Rosales, Mary Julia Royall, John Speller, David Tiedman, Keith Williams, and W. Zimmer & Sons, Inc.

Stephen L. Pinel



ABOVE: A photographic copy by Jim Lewis shows the 1885 Geo. Kilgen organ at Trinity Southern Methodist Church in Los Angeles. RIGHT: Lewis copied a stereograph of the 1872 Hook & Hastings Op. 668 at Church of the Disciples, New York. BELOW: Lewis' copy of a photograph of the Estey console built for Henry Ford's residence.



### PERIODICALS NEEDED *continued from page 13*

*Organ, The* (England): Whole nos. 234 (1980); 242 (1982); 245 (1983)-250 (1984); 252 (1985)-257 (1986); 259 (1987)-260 (1987).

*Organist's Review, The* (England): vol. 1 (1915)-vol. 52 (1967); vol. 54 (Oct., 1968, no. 213); vol. 55 (Jan., 1970, no. 217)-vol. 55 (July, 1970, no. 219).

*L'Organo* (Italy): 1960, 1963; 1972; 1973; 1974; 1975; 1978; 1980.

*Orgel* (Sweden): vol. 1, nos. 1-4 (1962).

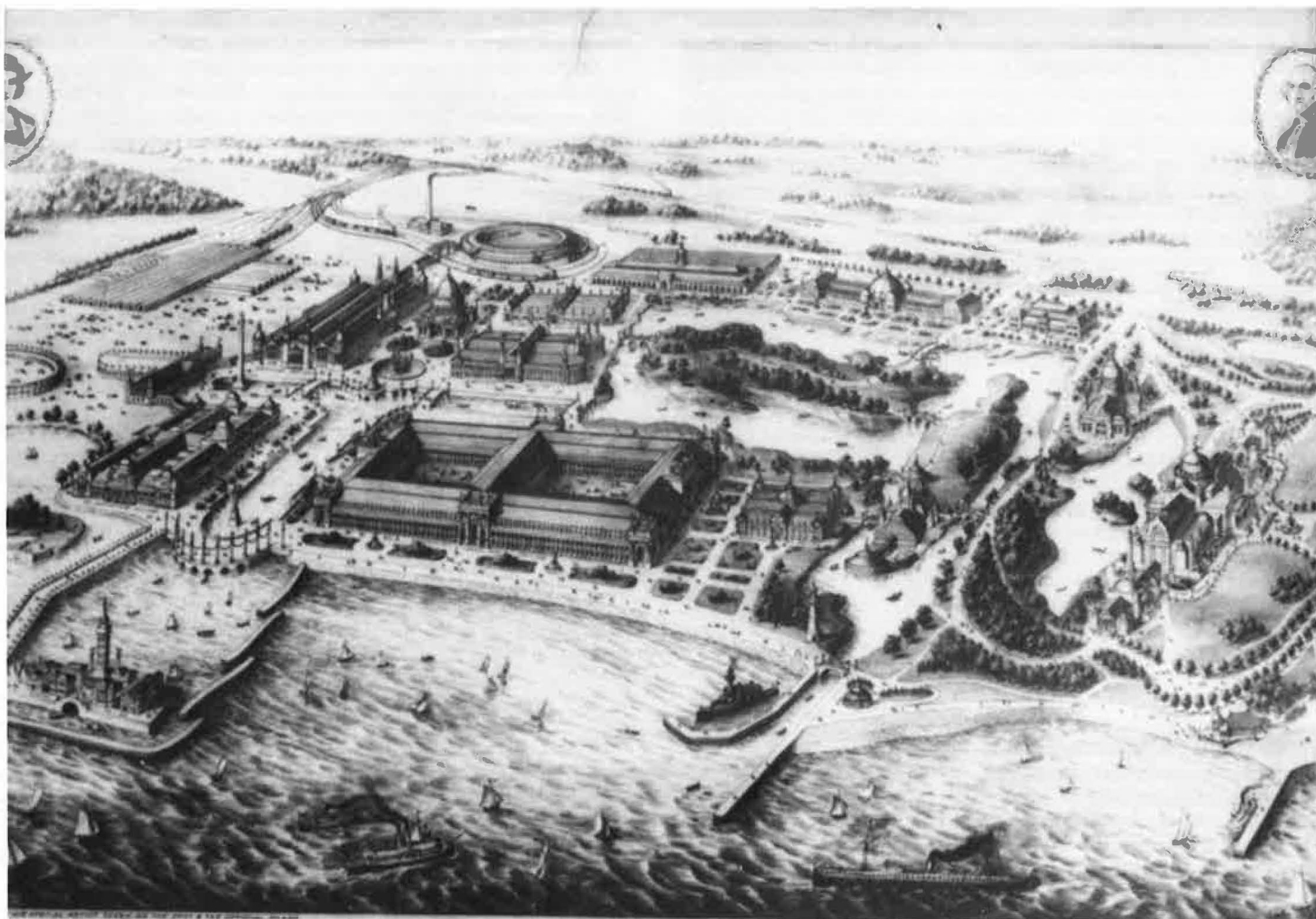
*Orgelkunst* (Belgium): vol. 1, nos. 1-2, 4 (1978); vol. 2, nos. 1-2 (1979).

*Het Orgel* (Netherlands): 1904-1929; 1972.

*L'Orgue* (France): 17-41, 50-54.

*Stop, Open and Reed*: vol. 1, no. 2.

*Whistlebox, The*: Whole nos. 3, 7.



*World's Columbian Exposition, 1893, Chicago, site of Alexandre Guilmant's first concerts in America*

## Alexandre Guilmant: American Tours and American Organs

by Agnes Armstrong

**F**ÉLIX-ALEXANDRE GUILMANT, the renowned French organist-composer, whose one hundred fiftieth birth anniversary was celebrated during 1987, was the first European concert organist to tour the United States. Guilmant visited America on three separate recital tours at the turn of the century -- in 1893, 1897-98, and 1904. Considered to be at the top of his profession, he was unabashedly referred to by journalists and music critics of his day as "the world's greatest organist." His immense popularity in this country began with his very first recital at the Chicago World's Columbian Exposition in 1893 and grew to enormous proportions. Throughout his three American tours, Guilmant played to capacity audiences. He was received with excitement everywhere he went, and, although the ticket prices were often costly by the standards of the day, his recitals were usually sold out in a few days.

Born on March 12, 1837, in Boulogne-sur-mer, a small northern French fishing and resort village on the English Channel, Alexandre Guilmant was one of a family of organists and organbuilders. His father and grandfather had built pipe organs mainly in the north of France, and Alexandre most likely

assisted in this enterprise as early as he was able.<sup>1</sup> The last known organ built by the Guilmants was a small, four-stop studio instrument of 1850, on which Alexandre later taught his students, including many Americans, in his apartments on the rue de Clichy in Paris.<sup>2</sup>

In 1872, Guilmant was appointed organist at the Parisian church of La Trinité, where he presided over a three-manual instrument of forty-six stops, built in 1869 by Aristide Cavaillé-Coll.<sup>3</sup> He also frequently played the Cavaillé-Coll organ in La Salle des Fêtes (the concert hall) of Paris' Palais Trocadéro, which had been constructed for the Exposition Universelle (World Exposition) of 1878. Originally a smaller instrument intended for a church in Paris, the organ was enlarged to four manuals and sixty-six stops and installed in the Trocadéro in 1878, where it remained in concert use for many years.<sup>4</sup> About 1900, Guilmant had a three-manual, twenty-eight stop organ built in his villa at Meudon by Charles Mutin, the successor to Cavaillé-Coll. The specifications and pipe scalings were determined by Guilmant himself.<sup>5</sup> These three instruments were the organs which Guilmant knew intimately and played most regularly.

Extensive recital tours of Europe took Guilmant to all the important organs of the time. He played the dedicatory recital on the 120-stop Walcker instrument at the Cathedral in Riga, Latvia; he gave regular organ recitals at the Crystal Palace, Albert Hall, and Windsor Chapel in London; and he opened the Merklin organ at the Church of St. Louis of France in Rome.<sup>6</sup> The inaugurations of many large, new organs, both in France

*Agnes Armstrong, a well-known authority on Alexandre Guilmant, has lectured on his life and performed recitals of his music extensively. Ms. Armstrong, recipient of a research grant from the District of Columbia AGO Foundation and a 1988 Fellow of the OHS American Organ Archive, is preparing a book about Guilmant's concert tours of the U.S.*

and abroad, were an important aspect of Guilmant's concert career. In fact, he opened a number of organs on this side of the Atlantic during his three tours, including the Casavant instrument, Opus 40 (1893), at the Nouvelle Cathédral in Montréal (September 21 and 22, 1893)<sup>7</sup>, the Karn & Warren organ at the Conservatory of Music in Toronto (February 14, 1898)<sup>8</sup>, and two Hutchings-Votey instruments in 1904 -- one at Vassar College, Poughkeepsie, New York, Opus 1517 (1903), and the other at the Peabody Conservatory in Baltimore, Maryland.

The late nineteenth century was a period of vigorous economic development in America, shared by the organbuilding industry. The growth of organbuilding corresponded directly with the rapid increase of construction, for it was considered imperative that the myriad new churches and municipal auditoriums being built should be equipped with pipe organs. At the same time, organbuilders were busy applying burgeoning and competitive new technologies to their own craft. In 1876, the Philadelphia Centennial Exposition boasted two large pipe organs: the Main Hall had a four-manual Hook & Hastings organ, Opus 828 (1876) (which still exists in the Old Cathedral, Buffalo, New York), while the New York section of the main building had a three-manual Roosevelt, Opus 15 (1876). The Roosevelt organ displayed the innovative technologies of electric key actions and wind pressure generated by electric motors, thus allowing the divisions of the organ to be located at great distances from each other.<sup>9</sup>

In late August and early September, 1893, Guilmant played his first four recitals in America on the organ at the World's Columbian Exposition in Chicago, a four-manual, sixty-three stop instrument built by Farrand & Votey, Opus 700 (1893). Officially commissioned by the World's Fair authorities, this organ was erected in Festival Hall under the guidance of Chicago organist Clarence Eddy. The organ contained several new developments of the time in organbuilding technology, making use of tilting tablets for couplers, a water engine to provide wind, and electric key, coupler, and combination piston actions.<sup>10</sup>

In an editorial on July 2, 1893, the *New York Times* voiced great expectations: "What American organbuilders can do will be far better illustrated in the large organ now nearing completion in the Festival Hall, upon which M. Guilmant has been expressly invited to give recitals later in the summer, than in any world exhibits."<sup>11</sup> After the end of the Chicago exposition, the instrument was installed in University Hall at the University of Michigan at Ann Arbor as the Frieze Memorial Organ. Guilmant apparently liked the organ well enough, as he requested to play it again on his second tour, remarking to Professor Stanley of the School of Music at Ann Arbor that he "could not go back home to Paris without once more playing upon that grand organ."<sup>12</sup> The instrument has since been

significantly altered and rebuilt several times, and the original Farrand & Votey work is no longer recognizable.

At the start of his third American tour in 1904, Guilmant performed his famous series of forty recitals on the Festival Hall organ at the Louisiana Purchase Exposition in St. Louis, Missouri. Built by the Los Angeles Art Organ Company as Opus 35 (1904), this five-manual organ was designed by George Ashdown Audsley to have one hundred forty stops, although it is unclear exactly how many were ever actually installed while the organ was in St. Louis. Intended mainly as a concert instrument, the organ could also be played by a mechanical

roll-player, and, at the time it was built, was claimed to be the largest organ in the world. After the St. Louis Exposition ended, the organ was acquired by John Wanamaker who had it installed in the Grand Court of his Philadelphia department store in 1909 where it became the nucleus for one of the world's largest instruments.

The St. Louis Exposition organ was a monstrous undertaking, resulting in financial ruin for Murray M. Harris, the builder who originally contracted for it. After a number of intricate business dealings and lengthy delays, construction on the instrument was finally started. The organ was supposed to be finished for the opening of the Fair on April 30, 1904, but at the time of Guilmant's first recital on September 12, it still had not been completed. Even by the end of the first week of Guilmant's recitals, several solo stops were yet to be installed. Although most authorities blamed the organbuilders, some officials claimed that the building crew had not completed the hall on schedule for the organ's installation.<sup>13</sup> The organ was used daily after its dedication of June 9, despite its unfinished state. The volume of sound must have been more than adequate, as a new dispatch from the Fair gives this account of an incident which took place during Guilmant's seventh recital on September 19, 1904:

"A large piece of heavy plaster, loosened by the vibration of the building, fell 40 feet from the ceiling to the floor of the balcony with a crash which was heard by the entire audience of 3,000 persons. Immediately the whole audience rose and started a rush for the exits. Only the coolness of Guilmant, who continued to the end of his selection, and the applause of several men in the front of the hall averted a serious panic. Half of the people left the hall before the next selection." It was suggested that "the tremendous vibration from the monster organ at the Fair should have been taken into consideration by the builders of Festival Hall. A more serious accident, with loss of life, might easily have happened." It was also reported that "the walls and ceilings now are being strengthened with girders."<sup>14</sup>

The overflow crowds who came to hear Guilmant play in America were treated to recitals in cathedrals, churches, college auditoriums, and public concert halls, almost anywhere



Alexandre Guilmant

that a decent instrument could be found. The organs which Guilmant played during his American tours were certainly the best instruments of the day. No accounts have yet been found of his having performed in recitals here on an organ smaller than three manuals. Guilmant did not differentiate between actions, playing the older mechanical instruments as well as those newer organs built with electric actions. Organbuilders were especially anxious for his endorsements, and Guilmant's testimonials often appeared in their advertising for several years after his recitals on the noted instruments.

Farrand & Votey, who had built the recital organ for the Chicago World's Fair, published the following translation of a letter from Guilmant which they had received on September 9, 1893, while he was still in Chicago:

It is with great pleasure that I have played the organ constructed for 'Festival Hall,' Chicago, by Messrs. Farrand & Votey. This instrument is excellent; it possesses stops of a charming quality (timbre); it has great power, and, besides, the sonority is expressive of it. The pistons, by which one can, at will, change the combinations, afford valuable resources to the organist for obtaining varied and instantaneous effects. I examined the interior of the organ, and I found the arrangement of it perfect; the work is executed with the greatest care and with excellent materials. It is an instrument of the first order.<sup>15</sup>

The firm of Pilcher & Sons of Louisville, Kentucky, builders of a smaller instrument for the Manufacturer's Building at the Chicago World's Fair, also received a highly complimentary letter from Guilmant. Although he had not concertized on that organ, he had asked to try it during his visit to the Fair.<sup>16</sup>

The Mason and Hamlin firm, which had exhibited reed organs at the Fair, published in their advertising the translation of a letter received from Guilmant, dated New York, October 21, 1893:

I thank you very much for showing me your excellent instruments. I have experienced great pleasure in playing your organs; the instrument (Liszt Organ), with two manuals and pedals, is of beautiful tone and will be very useful to persons wishing to learn to play the Great Organ.

Accept my hearty congratulations, and allow me to express my best sentiments.

Very sincerely yours,  
Alexandre Guilmant<sup>17</sup>

Many reports of the day quote Guilmant as having said that the organ he was playing in a given recital was of the highest quality or was even the best organ he had yet played. For instance, the review in the Oswego, New York *Daily Palladium*, published the day after Guilmant's recital at St. Paul's Church there in November, 1904, states that "Guilmant paid the organ and the city a great compliment. He said: 'It is the sweetest and purest toned organ upon which I have ever played. Few cities in the world have instruments that can compare with it and that one of this magnificence is in Oswego testifies to the taste that is here developed for the best in music. Six years ago, when I was last here, the instrument was a grand one, but the added attachments have made it complete. Your citizens should be proud of this organ and the good priest whose love for the best in music caused him to have it installed.'" The organ, a three-manual, forty-two stop Farrand & Votey of 1893, was un-

finished when Guilmant played it the first time. Another such example can be found in a letter written by Guilmant to the Newark, New Jersey, organist Edward Morris Bowman, after a recital on a four-manual, fifty-eight stop Odell, Opus 274 (1889)<sup>19</sup> in the Peddie Memorial Church there on October 11, 1893: "I have also had great pleasure in playing your beautiful organ. It is a magnificent and very sympathetic instrument."<sup>20</sup>

Guilmant was, obviously, quite politic in comments to his hosts concerning organs of which they were apparently proud. However, not all the instruments that Guilmant played in America worked well, especially those organs built with the new electric action, which was notoriously unreliable in its early years. Still other organs were evidently not well maintained. It is easy to imagine that Guilmant may often have longed for his familiar Cavaillé-Coll organs back home.

At the Chicago exposition in 1893, a reporter for the Chicago *Tribune* related that Guilmant's first recital on the large Farrand & Votey organ was "marred by the frequent failure of the electric batteries, owing to some confusion of the positive and negative currents. Mr. Eddy, who acted as factotum, was much annoyed, and so was every one present, excepting M. Guilmant, whom I found in the organ loft as amiable as a seraph."<sup>21</sup>

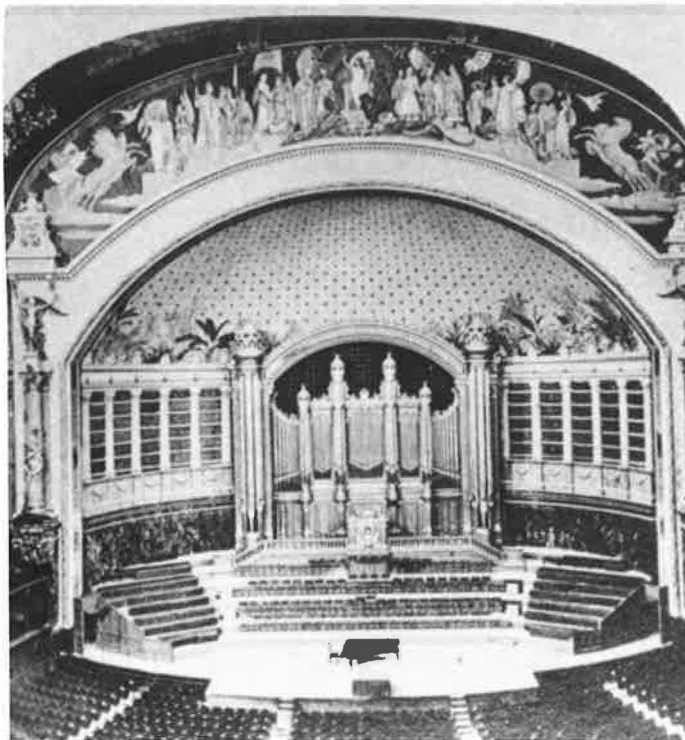
Another source recounting the same incident told that although "the organ achieved the worst fit of tantrums it has yet had, M. Guilmant being obliged three times to quit the instrument until the fault could be remedied, he retained his artistic balance unruffled throughout."<sup>22</sup>

In 1898, during Guilmant's second visit to America, a report of his recital on the Odell organ,

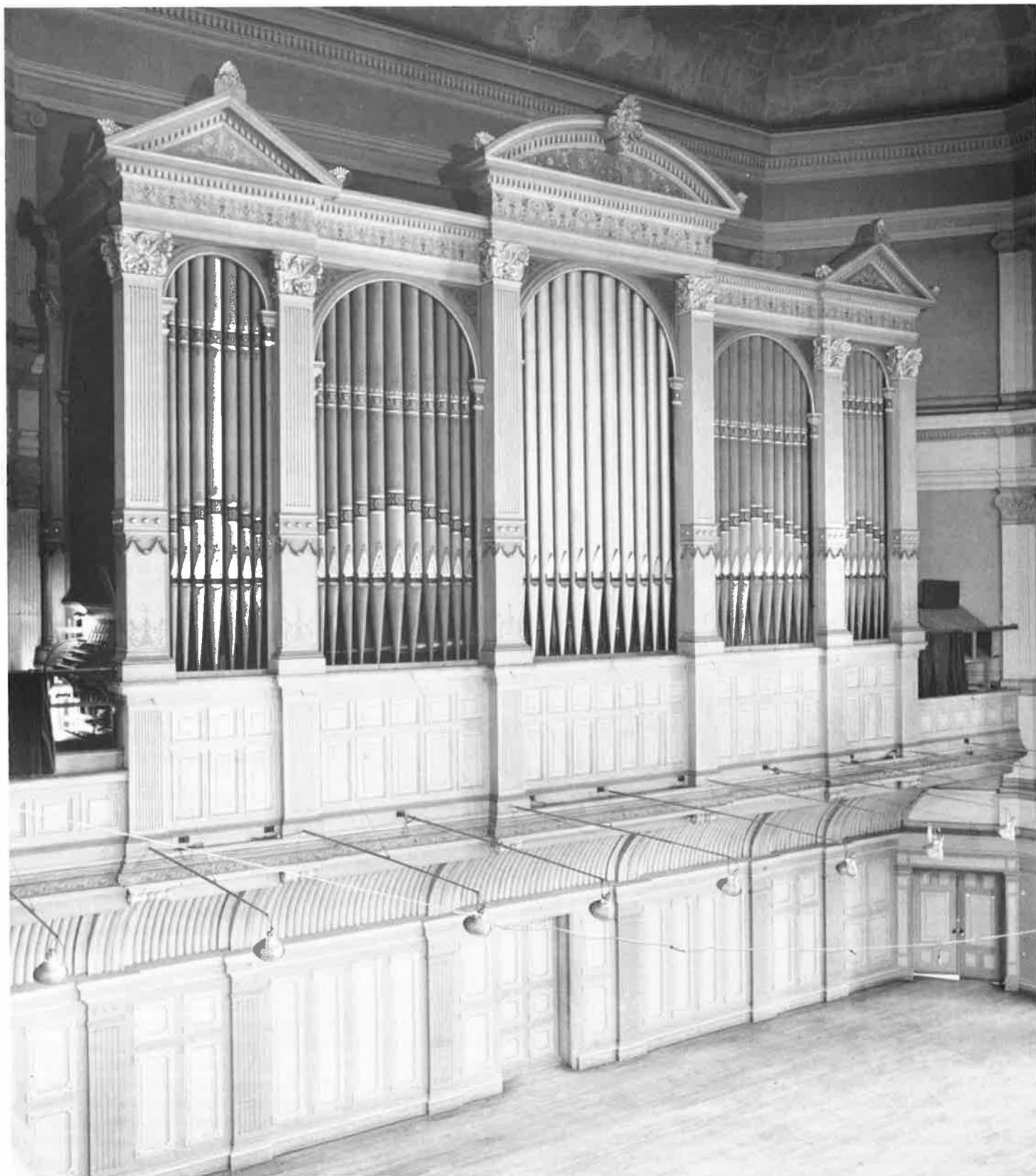
Opus 190 (1882), in the Troy (New York) Music Hall, related that "Troy was quite naturally proud of providing such a master entertainer as Alexandre Guilmant, and what an ignominious fall for that same pride it was when the great Music Hall organ suddenly expired with one prolonged groan of despair. Then was the innate politeness of the great Frenchman manifested as he stroked his snowy beard and paced the small enclosure, while restoratives were being applied to his wonder-filling instrument."<sup>23</sup>

One of the most telling accounts of *mal d'orgue* occurred during Guilmant's third American tour, at his recital of November 10, 1904, in the New York Avenue Methodist Episcopal Church, Brooklyn. The three-manual, sixty-stop Hutchings organ, Opus 200 (1890), had been the pride of its day when it was built, and Guilmant had previously played it on his tours in 1893 and 1898. In the Brooklyn *Eagle* under the headline, "The Guilmant Organ Recital Conducted Under Difficulties in the New York Avenue Church," it is reported that

Alexandre Guilmant's recital . . . last night was perilously near an artistic fiasco, through no fault of his own. A great throng had assembled to hear the man who, without much doubt, occupies the first chair among organ players of the world; but, the results were disappointing. . . . The Brooklyn instrument did not respond as it should have done. His notes seemed fumbling at times, his combinations hard, and the responses from some pipes were not prompt. At last, in the middle of César Franck's rather pumpy and self-conscious *Pièce Héroïque*, he gave us an angry shake of the head, threw out his hands and fled. One of the keys had stuck and persisted in speaking out of its turn. Several volunteer organists



*La Salle des Fêtes, Palais Trocadéro, Paris*



*The 1882 J. H. & C. S. Odell Opus 190, Troy Music Hall, Troy, New York, where Guilman played in 1898 during his second visit to the United States.*

hurried to the scene, there was a delay of a quarter of an hour or more while the big machine was inspected and overhauled, the pipes emitting queer noises meanwhile, and sounds coming into the auditorium which suggested that the examiners were falling over one another in the dark. Two of the musicians then announced to the audience that the organ was almost 'unplayable,' that it was in a wretched state as to repairs, and that the neglect to put it in order before giving a concert was inexcusable as it certainly was.

In the end the swell organ was cut entirely, and the concert was finished with such stops as remained. . . . M. Guilman

made a heroic struggle against difficulties, and he won hearty applause for his playing. . . . Guilman was several times called from his desk to bow his acknowledgements, and he achieved a personal and an artistic triumph over irritation and discouragements that would have sent some men from the building.<sup>24</sup>

It was certainly to Guilman's credit that he took such incidents in his stride. His many years of experience in playing the inaugural recitals on organs throughout Europe were, no doubt, an advantage here, as he had dealt with the unan-

ticipated idiosyncracies of many new instruments in the past. He must have maintained an adventuresome attitude toward his exploration of concert instruments in America, and it is well to keep in mind that this was the period before any real standardization in organ building or console design.

Everett Truette, a Boston organist and publisher of the monthly journal, *The Organ*, reviewing Guilmant's first Boston recital at New Old South Church on September 25, 1893, stated:

A word should be said about the organ used on this occasion. Built seventeen years ago by Mr. Geo. S. Hutchings [actually Hutchings, Plaisted & Co., Opus 58 (1876)], it has always been considered one of our best instruments. With all respect to the late Eugene Thayer, under whose guidance it was constructed, we must protest against the relative position of the manuals, the great being the lower manual, and the choir the upper. This arrangement proved more annoying to Mons. Guilmant than any peculiarity with which he has met this side of the water, and we cannot conceive of a reason for the arrangement.<sup>25</sup>

Boston organist Philip Hale, a former student of Guilmant, also reported this incident in his review of the same recital for *The Musical Courier*:

The organ in the New Old South Church was designed, as I am informed, by the late Eugene Thayer. There are about sixty "speaking stops," three manuals and an old-fashioned ribbon crescendo pedal. The manuals are thus arranged, and singularly for an American organ, the great is at the bottom, nearest the player; the swell is just above the great, and the choir is at the top. There is no coupler between the choir and swell.

But Mr. Guilmant triumphed over these obstacles, and showed fully his great characteristics as a player . . .<sup>26</sup>

Guilmant did feel compelled to make some suggestions for American organbuilders. He was quoted by New York organist William C. Carl, a former student of Guilmant, in an interview in *The Musical Courier* of December, 1898, as having "criticised the pedal board of American organs, suggesting that the pedal keys should be a trifle narrower, and nearer together, in order to give greater ease and facility." Carl goes on to say that "the American Guild of Organists are now taking the matter up, and will establish a standard for the country in a short time. This will be one of the best things that the Guild has accomplished, and I am confident the change will be welcomed by the builders as well as the organists."<sup>27</sup>

In his editorial column of *The Organ* for November, 1893, Everett Truette stated:

M. Alexandre Guilmant specially recommended to us to call the attention of our readers to the following omissions in the specifications of our large organs. First, the absence of a soft 8 feet stop (Lieblich Gedeckt, for example) in the Pedal; second, the omission of a 16 feet string tone (in addition to the usual 16 feet Open Diapason) in the Great Organ; third, the frequent absence of a soft accompanying stop (Dulciana or Keraulophone) in the Great Organ.<sup>28</sup>

In the same issue of *The Organ*, Alfred Pennington, also a former student of Guilmant and Director of the Oberlin Conservatory of Music, where Guilmant played a recital on October 6, 1893, related:

In our course of conversation I asked [Guilmant] how he liked the Festival Hall organ at the [Chicago] exposition. He replied that he was very much pleased with it, and remarked upon the system of combination pistons and pedals with enthusiasm. I inquired whether he preferred the system of pistons and pedals which threw out the stops, or the ventil system as used in France. His reply was to the effect that much could be accomplished with the ventil system, but ended in giving preference to the system as used in the Festival Hall organ. He spoke of his concurrence with Mr. Eddy's opinion that an organ with "adjustable pistons" should also be well supplied with "set" combination pedals, since there were times when a foot could be spared to bring on a combination, but a hand could not.<sup>29</sup>

Writing for *The Musical Courier*, after Guilmant's first American tour, Fannie Edgar Thomas, who accompanied the master on his return journey to France, related the following opinions expressed by Guilmant:

**1890 George S. Hutchings, Opus 200**  
**New York Avenue Methodist Church**  
**(Now Union Methodist Church)**  
**New York Avenue, Brooklyn, New York**  
*Unless otherwise noted, manual stops have 61 pipes, Pedal stops have 30 pipes, material is metal.*

<b>GREAT 61 notes</b>		8'	Gedeckt wood
16'	Double Open Diapason	4'	Octave
8'	Open Diapason	4'	Violina
8'	Open Diapason	4'	Flute d'Armour wood & metal
8'	Viola di Gamba pure tin	2'	Piccolo Harmonique
8'	Viola d'Amour	8'	Orchestral Oboe
8'	Clarabella wood	8'	Clarinet
8'	Doppel Flöte wood		Tremolo
4'	Octave	<b>PEDAL 30 notes</b>	
4'	Gambette pure tin	32'	Contra Bourdon wood
4'	Flute Harmonique	16'	Open Diapason wood
22 3/4'	Octave Quint	16'	Violone wood
2'	Super Octave	16'	Bourdon wood
V	Mixture 305	16'	Dulciana
III	Scharff 183	10 1/2'	Quint wood
16'	Double Trumpet	8'	Octave
8'	Trumpet	8'	Violincello
4'	Clarion	8'	Flute wood
<b>SWELL 61 notes, enclosed</b>		16'	Trombone wood
16'	Bourdon Bass 12 wood	8'	Tromba
16'	Bourdon Treble 49 wood	<b>COUPLERS</b>	
8'	Open Diapason	Swell to Great	
8'	Gemshorn	Choir to Great 8', 16'	
8'	Hohl Flöte wood	Swell to Choir	
8'	Salicional pure tin	Swell to Swell 4'(?)	
8'	Vox Celestis (tc) 49 tin	Great to Pneumatics	
8'	Aeoline	Great to Pedal	
8'	Stopped Diapason wood	Swell to Pedal	
8'	Quintadena	Choir to Pedal	
4'	Octave	<b>COMBINATION PEDALS</b>	
4'	Fugara	<b>ADJUSTABLE</b>	
4'	Flauto Traverso wood	5 for Great and Pedal	
2'	Flautino	5 for Swell and Pedal	
V	Dolce Cornet 305	4 for Choir and Pedal	
16'	Contra Fagotto	4 for Pedal	
8'	Corno pean	<b>PEDALS</b>	
8'	Oboe	Full Organ	
8'	Vox Humana	All Couplers	
4'	Saxophone	Swell to Great, and Swell on itself	
	Tremolo	Choir to Great Sub-octaves	
<b>CHOIR 61 notes, enclosed</b>		Reversible Great to Pedal	
16'	Lieblich Gedackt wood	Balanced Swell Pedal	
8'	Open Diapason	Balanced Choir Pedal	
8'	Geigen Principal	Grand Crescendo	
8'	Spitz Flöte		
8'	Concert Flute wood		
8'	Dolcissimo		

[Source: *Inaugural Recital Program, November 30, 1890 (OHS Archive)*. This organ was rebuilt in 1929 as Clarence E. Morey's Op. 397.]

Organ mechanism in this country he found much more advanced than he expected. We have most clever builders, he said; also in Canada. He found here many new combinations, and mentioned especially that of pedal and piston. Electricity as an appliance is of French origin, but is cleverly adapted. The touch is perhaps too light in some; he likes a little resistance -- "not too much." That of the Cathedral of St. Pierre, Canada [See note box, page 20], he thought most to his liking. He missed the reeds everywhere. We must have more reeds, he said. He was glad to hear that some had been imported for use in the Exposition organ, which he thought very fine. Chickering Hall organ [Roosevelt Opus 25 (1876)] he thought quite bad, the reeds being sadly out of tune. Reeds are a necessity in French organbuilding, the idea being over a century old. He had played on the big organ at Riga, but said our organs and even the English were far ahead of it in effectiveness.

Our organ lofts he was pleased with. The beauty of their furnishing impressed him favorably, but he was sorry to see that they were not at all careful as to acoustics. I felt better when he said they had the very same difficulty of architect domination in France. "The architects put up the church," he says; "the organist must take what place he can get." There should be no carpets and less drapery in organ lofts.<sup>30</sup>

## Which Cathedral?

THERE IS A FAIR AMOUNT of confusion about the cathedrals in Montréal. Since the time of Bishop Lartigue, the first Bishop of Montréal, there have been six cathedrals. Currently, Montreal contains two structures which at various times have been called "cathedral." The Eglise de Notre Dame is actually a parish church facing Place d'Armes. Its organ is Casavant opus 26 (1890) an instrument of 4 manuals and 82 stops, which was inaugurated by Frederick Archer in May, 1891. The original installation included a 32' *Montre en façade* and many reed ranks imported from Cavallé-Coll. The church also contains one of the largest bells in North America, *Le gros Bourdon*, christened Jean Baptiste. This church was often referred to as the Cathedral of Notre Dame before the construction of the Nouvelle Cathédral, completed in 1893, although from 1855 to 1894, the "official" cathedral was a simple chapel at Mont St. Joseph.

The Nouvelle Cathédral is currently called Cathédral de Marie Reine du Monde-Cathédral Saint-Jacques. However, during the construction, which began in 1870, it was often referred to as St. Pierre since it is a replica to one-quarter scale of the Basilica of St. Peter at the Vatican in Rome. The Nouvelle Cathédral was consecrated in 1894 as the Cathédral Saint-Jacques. In 1904 it also became a parish, and in 1910 was constituted a minor basilica. On January 1, 1955, it was consecrated Cathédral de Marie Reine du Monde, while still maintaining the name of Saint-Jacques, its original titular saint. This structure contains Casavant opus 40 (1893), an organ of 3 manuals, 50 stops, which is the instrument inaugurated by Guilman on September 21 and 22, 1893. A. A.

During his second tour, Guilman in an article entitled "Organ Music and Organ Playing" published in the March, 1898, issue of the American journal *Forum*, stated his opinions concerning organs in America and gave some specific advice for American organbuilders.

In American I have found many good organs. They are especially effective in the softer stops, such as the Dulciana, Flutes, and Gamba. But the Full Organ lacks resonance and energy, and does not thrill. I do not think the mixtures and reeds of the Great Organ should be included in the swell-box, as this weakens the tone and destroys proper balance. The pedals in American organs are not so clear and distinct as they should be. They lack the Eight- and Four-Foot tone. The effect is the same as if there were too many double-basses in the orchestra and not enough violoncellos. The Sixteen-Foot Open Diapason in the Great organ is so powerful that every organ should also have the milder Sixteen-Foot Bourdon, which gives a mellow quality to the foundation stops. But, as a rule, the softer Sixteen-Foot stops are wholly lacking in American organs.

My opinion is that organbuilders should devote less time to mechanical improvements, and more time to the voicing of their instruments. Mechanical appliances are multiplying so fast that very soon the organist will be unable to occupy himself with anything except the mechanism of this instrument. This is a tendency greatly to be deplored. Organ-playing should be essentially musical, and, as far as possible, in

the pure style of the organ; it should involve the necessity of constantly changing the registration.

There is too great a tendency to use the vibrating stops, such as the Voix Celeste, Tremolo, or Vox Humana; so that, when these effects are really called for, they do not make the desired impression.<sup>31</sup>

In 1898, an interview published in the *Milwaukee Journal* also recorded Guilman's comments:

As to your beautiful country, I have found it most interesting and I am particularly struck with surprise at my audiences. I was warned that there was only a small public for classical organ music in American and yet my recitals have all been well patronized and my efforts have been received with great applause. This has been all the more gratifying to me as I had been thoroughly schooled to expect the contrary.

As to the American organs, I am somewhat less pleased with them than with my public. They contain, as a rule, many beautiful solo stops, but they lack sonority. There are too few eight-foot diapasons and also too few mixtures and other stops of that class. Another fault that I find with them is that there are too many sixteen-foot stops in the pedals and too few eight-foot stops there. What would one say of an orchestra in which one constantly heard an overpowering volume of tone from the contra basses, deadening everything else? The notes of the pedal part of an organ composition should be played where they are written, that is, with an eight-foot tone, unless the composer has explicitly stated that he wishes the sixteen-foot stops drawn also. It is a common fault with modern organists to use too many sixteen-foot stops, but it is one which a little thought would soon overcome. The preponderance of solo stops in the modern American organs and the comparative absence of diapasons, mixtures, cornets and so on, makes it very difficult, if not impossible, to play a Bach fugue, for example, in the spirit in which it is written. It would be a good thing if your organbuilders would first look to the general sonority and richness of their instruments and then add their pet beautiful solo stops afterwards.<sup>32</sup>

The May 4, 1898, edition of *The Musical Courier* also recorded Guilman's feelings on this subject: "The American organs, while capable and efficient instruments and astonishing in modern mechanism, lack in point of grandeur. Even when sonority and tone are beautiful, he [Guilman] is generally struck by this lack of the grandiose, the sublime, the majestic in general effect."<sup>33</sup>

During his three tours, Guilman met most of the prominent American organists and organbuilders of the day. In September, 1893, following his recital series at the Columbian Exposition in Chicago, Guilman was escorted to the Farrand & Votey factory in Detroit by Mr. Votey, where the firm presented Guilman with a large reed organ with pedal keys. On his tour of Canada, which immediately followed, Guilman visited with the builders of the electric Casavant organ Opus 26 (1890) at the Eglise de Notre Dame in Montréal, and tried the instrument.<sup>34</sup> In New York City, in October of 1893, a public reception at the Fifth Avenue Hotel included Frank Roosevelt of its committee of prominent musicians,<sup>35</sup> and builders attending as guests included Edward D. and George Jardine and John H. Odell.<sup>36</sup> Still in New York, later in the month, guests attending a private reception and musicale in Guilman's honor included George S. Hutchings.<sup>37</sup> In Brooklyn, George Ashdown Audsley and George S. Hutchings were guests at a banquet honoring Guilman at the Union League Club on October 18, 1893.<sup>38</sup>

In 1898, during the second tour, organbuilder Emmons Howard of Westfield, Massachusetts, was on hand to tune and maintain the 3-manual Hutchings, Opus 322 (1893), for Guilman's recital at the Methodist Episcopal Church in North Adams, Massachusetts, on January 14, 1898.<sup>39</sup> At the end of Guilman's second tour, an account of the farewell dinner given in his honor by the newly-formed American Guild of Organists in New York on March 11, 1898, lists among those attending Mr. Heins and Mr. Cross of the Votey Organ Company, as well as Mr. and Mrs. Charles Jardine.<sup>40</sup> It was at this occasion that Alexandre Guilman was named the first honorary member of the A.G.O.<sup>41</sup> During Guilman's third American tour in 1904, the account of a dinner given in his honor at the Hotel Astor in New York City listed among the invited guests Robert Hope-

### Methodist Episcopal Church North Adams, Massachusetts Organ Recital by Alexander Guilman Friday Evening, January 14, 1898

Prelude and Fugue in G major	J. S. Bach
Berceuse	Th. Salome
a. In Paradisum	Th. Dubois
b. Fugue in C	D. Buxtehude
Funeral March and Hymn of Seraphs	Alex. Guilman
Andante Cantabile (from the 4th Symphony)	Ch. M. Widor
Fifth Sonata	Alex. Guilman
I. Allegro Appassionata	
II. Adagio	
III. Scherzo	
IV. Recitativo	
V. Choral and Fugue	
Marche du St. Sacrement	A. Chauvet
Improvisation on a given theme	
Fiat Lux	Th. Dubois



An early class of the Guilman Organ School, founded in 1898, at "Old" First Presbyterian Church, New York City. Dr. William C. Carl is standing beside the keydesk of the 3m Roosevelt of 45 stops. The author seeks assistance in identifying the students.

Jones, of the Guilman Organ School faculty.<sup>42</sup> The views of Alexandre Guilman on America and Americans were certainly as interesting as his opinions on American organs. Fannie Edgar Thomas, on board ship with Guilman for the return trip to France in 1893, related in *The Musical Courier* Guilman's thoughts on the country in general:

Mr. Guilman was too short a time in the country, and too actively engaged personally while in it, to be able justly to judge of America's musical condition. The public as an audience he found sympathetic and appreciative -- perhaps a trifle more generous than discriminating, as they seemed equally pleased with everything. In the artists with whom he personally came in contact, he found nothing to be desired as regards earnestness, desire to learn, progress, artistic sincerity, and musical brain and spirit.

He deplores, however, our lack of standard. We are without headquarters, our growth is individual, and each man does his own untraditional thinking. As this boat through the ebb and flood and channel of ocean needs guidance, so America needs a helm to guide to Art perfection through the changing seas of Art experiment. The country is new and must have this before the public is imbued with sufficient confidence to follow a leading. America needs schools -- a school such as the Conservatoire of Paris to dictate terms of respect and opinion in music. He realizes the difficulty of this, as such a school founded by the Government would need first of all the feeling of people toward music which it would be supposed to create. Such school, he thinks, however, might be established by personal or society endowment in a country of America's wealth. American thought at present is more for progress than perfection, and music feels this.

He considers the nation the most progressive that ever has been. "Seek, seek seek," is their motto. They surge hither and thither like the waves, never satisfied and not seeking even comfort.

Among leading American organists whom he remembered enthusiastically were Clarence Eddy, Mr. Dudley Buck

(whose compositions he praised highly), Mr. Bowman, Mr. Carl, Mr. Woodman, Mr. Pecher, Mr. Morse, Mr. Bartlett, Miss Welles. A host of others whom he found thoroughly artistic he did not hear play. His eye lights and face warms as he speaks of Clarence Eddy, and it is with child-like pride he tells of the recitals given by that organist "all for me." He also speaks of Mr. Stainer and Mr. Best in this way, as though he were honored by their acquaintance and proud of it.

Guilman loves best the Gothic in church architecture as having the most religious sentiment. He considers the Cathedral of Notre Dame the noblest of them all and the nearest to perfection. He visited Italy on purpose to see the churches, but although astonished at the richness of structure and decoration, the statues, mosaics, frescoes, &c., he was not pleased with the Italian taste. It was not serious enough. He was delighted again to behold Notre Dame, although comparatively small. He also likes the dim religious light. Many of our churches were too light to please him, but of the Gothic of our structures he approved highly. Our church buildings all seemed small to him. The organ tone sonority is not the same as in Paris on this account. Yet Trinité, his church, is considered a "small" edifice. St. Pierre Cathedral in Canada, built in imitation of St. Peter's, was nearest to European perfection; was magnificent, artistically, religiously and musically. Over 20,000 people assembled there twice to hear him.

He does not know why it is that a country to which we are so much indebted musically as Germany, should remain so far behind in organ progress. In this the United States is far ahead. Holland, which has magnificent organ factories, is still worse. The art there is at a standstill. He becomes most enthusiastic in speaking of Cavallé-Coll, the great Parisian organbuilder, who, although he does not play himself, has worked a revolution in the art in twenty years. He describes him as a genius and the most charming of men. Sydney, Australia, he thought had the largest organ in the world; the organist is his friend.<sup>43</sup>

While visiting Detroit during his second tour of America, Guilmant related through an interpreter some of his thoughts about this country. Under the headline, "Americans Live Too Fast. M. Guilmant Says They Go Much Too Swift for Artistic Development," was this report:

I like America and the Americans, they are *très aimables*, very hospitable and interesting. It is a great country, with a friendly people. Everywhere they have treated me with the greatest courtesy. Of course, the country is comparatively new, but it is not without interest. There are splendid railroads here and the facilities for travel are better than in Europe. The hotels, too, are fine and well kept, and the street cars are beyond compare. In fact, everything for the material comfort of the people is well advanced. Perhaps the advance in these lines has been too great to allow musical education to be solidly founded. Americans live too fast to be genuinely and strongly built up in the arts. Such an atmosphere for the arts as there is in Europe is the result of slow development for centuries. Nevertheless, Americans are becoming more intelligent in musical matters, and are growing more and more appreciative.<sup>44</sup>

In 1904, during the third American tour, the *St. Louis Globe-Democrat* related an anecdote concerning the master's encounter with American popular culture:

It happened Saturday evening in a New York café. With his pupil and companion, Prof. William C. Carl, of New York, Professor went into the café for dinner. Their repast had just begun when suddenly the orchestra swung into "I've Got a Feelin' for You." For a moment the great virtuoso was surprised, and then his expression deepened into a puzzled look. He paused with uplifted spoon over his consommé. "What is it?" he asked of Mr. Carl.

Mr. Carl said it was rag time. Professor Guilmant speaks but little English and he didn't understand. As music, the ditty was incomprehensible to him, and rag time was a new word. He demanded an explanation, and Mr. Carl had to illustrate the rag time motif by beating out the measure on the table with his hands. Mr. Carl yesterday declined to state what were the professor's comments at the time, so the question was put directly to M. Guilmant as to what he thought of rag time. Professor Guilmant frowned almost audibly and shook his head in a droll fashion. Mr. Carl translated his reply as "It is music without rhyme or reason."<sup>45</sup>

Americans, from the general public to the most advanced musicians, were enthusiastic about Guilmant. After his first tour, Clarence Eddy stated, "This visit of Guilmant to the United States marks a new period in our organ history, and a stimulus has been given in the direction of a better class of organ music. It is a revival."<sup>46</sup>

An unsigned article in *The Musical Courier* of May 4, 1898, describing Guilmant's return home to Meudon at the conclusion of his second American tour, asserted the inspiration

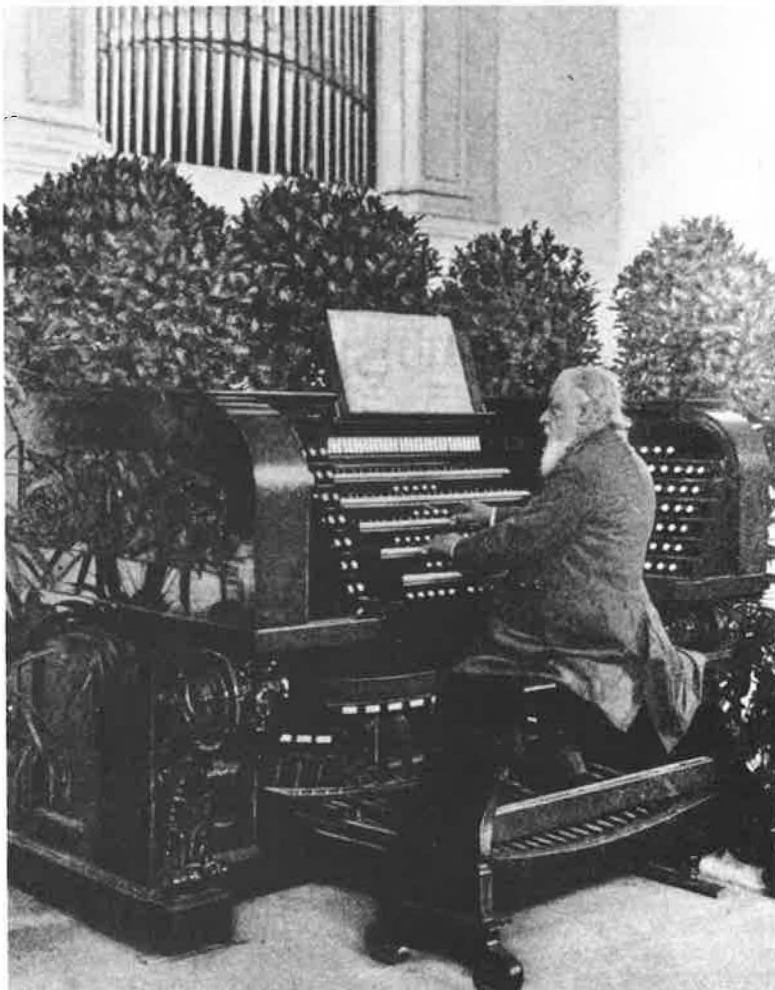
and influence which Guilmant brought here, and which can still be perceived today through succeeding generations of American organists:

To say that he was delighted with his trip does not express it. He had had no ennui or troubles, found himself surrounded and supported by friendly musicians and pupils at every turn, and went as far west as Kansas City. He found growth musically in the country since his last visit, advancement in every line, and above all the most anxious and earnest spirit of search after advancement. Search, search,

search everywhere after the unknown. His pupils had grown marvelously, and still flocked about him to profit by his presence in the country to take a few lessons, to receive more light, to be assured on certain points, to be corrected of recognized errors.

With the greatest of joy he discovered the best of the organ heart to be directed toward France instead of inevitably toward Germany, as in former days. While the most just of men and musicians, and while loving and admiring the German school of music, as all artists must, he feels what is doubtless true that in organ art France is the leader. M. Guilmant ought to feel much prouder of this change in musical sentiment with us than he is, being the most modest of men. For it must be seen by all that he, with his incomparable conscience, has been the influence to bring this condition about. It is difficult to say which country owes him the most -- his own or ours.<sup>47</sup>

William C. Carl, Guilmant's most dedicated American student, recounted precisely the effect which the master organist, composer, and teacher had



Guilmant at the St. Louis Exposition, 1904.

on the American music scene:

The estimate of his three visits to America will never fully be known. The great advance made here can easily be traced to the date of his first tour, when he was summoned to play the great organ at the World's Fair in Chicago. The succeeding visits did much to confirm this, and now in no country of the world is organ-music more appreciated than here. Guilmant's influence on the destiny of organ-music extended to many lands, as he was eagerly sought for, and traveled extensively. Whatever place he will fill in the history of his beloved France, it is safe to say that in no country will his name and the influence of his art live longer than in the United States of America.<sup>48</sup>

In a retrospect written more than two decades after Guilmant's third American tour, Carl also observed:

When Alexander [*sic*] Guilmant, the great French organist, played at the Chicago World's Fair, some people exclaimed, "Why, when he uses his hands and feet, the notes are struck exactly together. We have never heard anything like it before (and mind you, this was thirty years ago!). The influence of Guilmant in this country can never be fully estimated, for he came at the crucial moment and when he was most needed. At that time, we were not discussing the merits of Fundamentalists or Modernists in either the world of music or theology. A new school of organists was being formed and Guilmant was the man to do the work and he did

it well. His unaffected manner won the hearts of our people on each of his three tours, and his marvelous improvisations have not yet been surpassed in either Europe or America.<sup>49</sup>

The significance and import of Alexandre Guilmant's visits to America have largely been forgotten today, although few American organists have escaped the effects of his sphere of influence. Critics, musicians and the public who attended the virtuosic performances of his three American tours immediately raised the cry for the elevation of organ performance standards in this country. Guilmant's unequalled improvisations reawakened awareness and enthusiasm in extemporaneous organ playing. Indeed, the Guilmant Organ School in New York City, which was founded at the end of the second tour in 1898, and which existed for more than sixty years, taught Guilmant's techniques of organ performance to many of America's foremost organ performers and organ teachers. Several hundred Americans travelled to France to study with Guilmant as private students. Many other studied with illustrious French organists who had been students of Guilmant when he was professor of organ at the Paris Conservatoire,

most notably Joseph Bonnet, Nadia Boulanger, Marcel Dupré, and Louis Vierne.

Guilmant's recital programming, which included organ music of every style and period, encouraged performers to play the music written especially for the instrument. His publication of quality editions of early music for the organ made available to all organists many long-forgotten pieces for sacred service and recital use. His prolific composition of finely crafted music for the organ in many styles for both church and concert hall provided significant new additions to Romantic organ literature.

Alexandre Guilmant made an indelible impression on the organ world during his lifetime. In our own time there is a resurgence of interest in Guilmant the man, as performer, teacher, and composer. One hopes that this renewed realization of Guilmant's contributions to the organ world, and the recent renewal of interest in the Romantic organ and its music, will soon lead us to assign Alexandre Guilmant his rightful place in the long and colorful history of the organ.

## NOTES

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32. "Guilmant Discusses American Organs," 21 January 1898, p. 4.
33. "M. Guilmant At Home," *The Musical Courier*, vol. XXXVI, no. 18 (4 May 1898), p. 8.
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39. "The Guilmant Concert," *The North Adams Transcript*, North Adams, MA, 14 January 1898, p. 8.
40. "Guilmant Dinner," *The Musical Courier*, vol. XXXVI, no. 11 (16 March 1898), p. 19.
41. "In Musical Circles," *The Newark Sunday Call*, Newark, NJ, 13 March 1898, p. 4.
42. "Guilmant's Week in New York," *The Musical Courier*, vol. XLIX, no. 21 (23 November 1904), p. 40.
43. Thomas, pp. 10-12. The organist in Sydney, Australia, was the Belgian virtuoso Auguste Wiegand, who later was recommended by Guilmant for the position of organist at St. Paul's Church, in Oswego, New York, and who took that post in 1902.
44. *Detroit Free Press*, 13 February 1898, p. 10.
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**Translator's Preface:** On January 27, 1927, Louis Vierne arrived in New York to begin a three-month, transcontinental tour of the United States and Canada; it was his only trip to North America. He returned to France April 20 aboard the *Rochambeau*, accompanied by Mlle Madeleine Richepin, his guide and interpreter during the tour, and Mr. Bernard Laberge, one of his American managers. Upon his return to France, Vierne submitted the following to *Le Courier Musical*, a semi-monthly French journal. It appeared in three installments in their issues of June 1, June 15, and July 1, 1927, pp. 311-13, 355, and 378-79 respectively. In view of the fact that Vierne arrived back in France on or about April 27, it seems likely that the article was written during the week aboard ship. At any rate, it was composed while his memories of North America were still fresh.

Now, more than sixty years after the event, it is interesting to read how we were viewed then, to observe how we have since changed, and to get a better idea of the man who was Louis Vierne. I hope the readers will find it as fascinating as have I and those who have seen it during its preparation. I am most indebted to Mr. Thierry Spelle for his patience and assistance with the translation. He was able to identify certain printer's errors, obvious to him but not to me, and to disentangle me from more than one complicated French construction. *William Hays*

# Music in America

by Louis Vierne  
translated by William Hays

IT IS A COMPLEX SUBJECT. In order to form a rational opinion, one must arrange the questions in order of priority. Music, over there, is much more intensely connected with a busy life than in France. In this immense country everything takes on gigantic proportions, and that has certainly been the case for music. Before my recent stay in the New World, I had a perfectly false idea; the information that had been given me by my precursors now seems rudimentary and sometimes fantasy. I shall explain myself later.

Music plays such an integral role in American social life that one must glance at the general activity of the country in order to place our art where it belongs.

When, after a crossing sometimes painful (and that was the case for me)<sup>1</sup> you land in New York, you immediately have the feeling of entering a furnace where life is expressed by a hypertrophy of movement. An enormous noise; the frightening pace of a busy crowd; the dizzying traffic of cars, streetcars, buses, trucks, and vehicles of all sorts seems, at first impression, to be the manifestation of a disorderly fever. That is only an illusion, for one quickly comes to see that a strict organization reigns in the tumult. For the French temperament, it is necessary to stop and think in order to realize that this organization, in spite of its inflexibility, is absolutely indispensable for a social existence born of circumstances which have made it thus. The people who have evolved in this prodigious melting pot can live there only at the price of a labor without mercy, precisely because of their wealth, and that seems to be a paradox.

It is nothing of the sort, for these people have realized perfectly that idle wealth is an instrument of death, that abandoning work for inactivity in solely material well-being is mortal poison. With a remarkable natural instinct, this young people, avid to live, aspire to an eminent role in human history. They react violently against temptation and make a god of work. And, in the commonplace observation that "This man is worth such and such an amount of money," there must be seen not a stupidly concrete evaluation, but instead the idea of the relationship that exists between the man and the effort which has made him worth so much. I have discussed this with knowledgeable people, and I no longer have any doubt about it.

To pass judgment, favorable or unfavorable, on a people as a whole has always seemed to me the height of childishness. A society is only as good as its elite, and it is certain that America possesses now, for today henceforth, an imposing elite. When one has observed the thinking mass of the country as closely as I have, there is reason to believe that the realist period through which the Americans have just passed will give way to a surge

toward intellectualism and idealism. Eagerness for knowledge is manifestly possessed by a considerable number of Americans; the elite are tending to multiply, and proselytism is undeniable. "If we are just going to be a flash in the pan," an eminent professor said to me, "then it's not worth the trouble."<sup>2</sup>

This opinion is presently held by hundreds of thousands of persons who have questioned themselves about the natural development of America in view of the role it is to play in the world.

In spite of what many people believe in Europe, the problem causes agony among the American elite terribly; they are preoccupied with it in all its forms, and the cultural question in no way yields to the ethnic question.

"We have no traditions," a charming and intelligent artist of superior gifts said to me sadly. "I think the wise thing for us to do is first of all to assimilate those of Europe, from whence actually we come, and then try to make them reblossom in an original way."

I had the very clear impression of that concern when I was attempting to initiate, as completely as possible, into the ancient and modern traditions of our art, the some twenty-eight Americans who came to work with me in years past. Those disciples have done much over there to spread our principles, our methods, and our esthetic; I am able to state that they have guarded jealously all that they have taken from us and that they have transmitted it to their students with scrupulous conscience. That is singularly suggestive and indicates to us clearly what the Americans think and expect of our instruction, and we must force ourselves to take it seriously if we want to respond loyally to the confidence they have placed in us. They come from across the Atlantic asking from us the basis from which they may go to create a doctrine of beauty their own country.

Without pursuing further the question of general culture and I regret that, for there is much to be said -- I shall quickly confine myself to my subject, the part most especially interesting to the readers of *Le Courier Musical*, music.

Music? In America it is everywhere; stupefying quantities of it are consumed. In spite of the noise of the cities, music filters across the walls and one is frequently amazed by a passage coming from just any house whatever, a snatch of a piano piece, a chamber sonata, an organ piece, and I don't know what else, old acquaintances which remind one of Europe and which one welcomes for their evocative power. The most beautiful orchestras in the world are now in the United States. The Boston Symphony, the Philadelphia Symphony, the Chicago Orchestra, to cite only the most famous, are closely knit units of incomparable value, composed of elements of the first rank, disciplined almost militarily and working for extraordinary minuteness, thanks to the money which permits that. The results are ensemble performances of a perfection only to be dreamed of. Six times I had the experience of playing with an

*William Hays, who studied organ with André Marchal and specializes in French organ music, is Professor of Organ at Westminster Choir College. He is also National Organ Chairman in the Music Teachers' National Association.*

orchestra and it was for me a joy whose memory will be indelible.<sup>3</sup> The theaters, the cinemas, the large hotels often have extremely important orchestras who interpret all sorts of music, from the most severe to the latest and most eccentric novelties, with a finished performance that leads one to believe that it could have been attained only by meticulous work.

In the restaurants I amused myself by listening to and carefully noting down sounds which were quite original. The instrumentalists who played for the customers were virtuoso artists of the very first rank. The American people are still in a stage of visualism, and they are especially eager for orchestral color. For them unlimited experiments are made in this realm and, in spite of the inevitable abuse which results, there is something serious to be gleaned by the circumspect artist who knows how to eliminate the refuse. A great number of American musicians now understand this and are aspiring to an art simpler and more substantial as far as emotion is concerned.

It was, in fact, during my American stay that the Beethoven centennial was celebrated throughout the New World with a triumphal brilliance. On that solemn day America truly communicated with her elder sister, Old Europe . . . and in spite of oneself one thought of the future which will see mankind form one single, great family on the earth. Among the phenomena of intelligence which will finally instill that still so distant reign of brotherhood, is it dreaming to believe that art will be one of the most powerful forces? In any case, dreams afford much and are well worth the effort.

For a half-century America has seen parade across its soil all that Europe has in the way of artistic renown; she has welcomed the visitors with an enthusiasm which is not a myth, as can witness all those who have experienced it. Is that to say that America no longer has anything to be desired in this relationship? Here is the response that a high-ranking American artist gave me:

Artist's tours are so terribly fatiguing that it is indeed rare to hear a virtuoso at top form during the course of one. It is to their own countries that one must go to seek the absolute peak of their talent. That is why I and many of my colleagues are so willing to cross the Atlantic to Europe. There we expect the opportunity to hear the famous interpreters relatively rested and then we can form an opinion.

That is wise but how many people think that way?

But alas! Not only the indisputable stars have gone over there. Many artists have imagined that America was a field where one brought in the harvest easily. What a mistake! The



Louis Vierne at the Kilgen organ in St. Francis Xavier Church, St. Louis

public and the elite are not fooled by a musical display, and don't you think that technique is the only requirement for success there. There is a serious reactionary movement against extreme virtuosity taking shape among the musicians and true music lovers; the initial visualism is receding as is also purely cerebral theory. By coming into more intimate contact with certain masterworks which enjoy an immense popularity over there, the Americans have created needs of which they were unaware twenty years ago. More and more, they demand that music procreate for them emotion, the feeling of dreams, the impression of ascending towards the ideal, the unknown. And that is why virtuosity as an end in itself, acrobatics no matter how skillful they are, begin to resemble sports, to put it mildly. As I heard someone say, "For sport, I prefer boxing or trapeze." It would be rash to say that those who deluge with notes have ceased to please the public, but the idea of a purely musical purpose is making its way, slowly but surely; the elite is beginning, the public will follow.

### Translator's Notes

1. The North Atlantic was unusually rough during late January, 1927. Vierne's ship, the *France*, ran into a bad storm in mid-ocean and was delayed in arriving. See "Blind Organist Here from Paris" *New York Times*, January 28, 1927, p. 17.
2. Vierne's version of the professor's remarks proved to be the most difficult to translate of the entire article. No one, French or American, who saw it recognized the idiom. The French reads, "*Si c'est pour être Carthage, cela ne vaut pas la peine*" which

translates literally, "If it's in order to be Carthage, it isn't worth the trouble." Thierry Spelle is of the opinion that it is an idiom in vogue then but now forgotten. All who saw the phrase agree on the meaning however: if America's rising role in history is to be only of brief duration, then the struggle to achieve it will not have been worth the effort.

3. Two of those orchestral performances were with the Chicago Symphony, a third was with the New England Conservatory Orchestra. I have not been able to identify the remaining three. The work played was Vierne's *Pièces Symphoniques* for

organ and orchestra. These were arrangements of the "Scherzo" of *Symphonie II*, the "Adagio" of *Symphonie III* and the "Final" of *Symphonie I*. I am indebted to Michael Friesen for helping obtain a copy of the Chicago program, together with program notes, from the program books of the Chicago Symphony now housed in the Newberry Library. The Chicago program was given on Friday afternoon, March 4, at 2:15 p.m. and repeated on Saturday evening, March 5, at 8:15 p.m. It represented the twenty-first program of the thirty-sixth season of the orchestra.

Chamber music is becoming widespread in America; a swarm of instrumentalists of top quality, of remarkable pianists trained in European methods, constitute for the country an inexhaustible resource for the interpretation of masterworks of musical art of all periods. Besides innumerable public concerts given during the season, music is made at home by a sizable number of individuals, amateurs who engage in that practice like the Germans. One stands in admiration before the astonishing erudition of this choice public; nothing which exists in this area is unknown to them. When I say that there are, on the other side of the Atlantic, a respectable number of beautiful voices, male and female, which are capable of serving vocal music profitably, I think that my summary of general impressions is complete; there remains only for me to turn to the subject closest to my heart, the organ.

As in England, in America the organ is king.

I must call forth all my self-control to persuade myself that what I really saw in that respect was not witchcraft. For five years I had been asked to tour America, but I feared that it might go beyond the limits permitted by my health and my special case of quasi-blindness.<sup>4</sup> The invincible curiosity born in me following my visit to the beautiful Casavant in Paris owned by Mme Blumenthal was one of the most determining reasons for the decision I made in May 1926 to accept the offer reiterated so many times by the American and Canadian impresarios.

The trip was an effort and pushed me to the very limit of my strength, but my investigation of American organs more than paid for my extreme fatigue. From the stories told me by those of us who had already gone to the land where the organ reigns, I had a vague idea of the mechanical perfection and the curiosities of sound. Reality was so far beyond what I had thought that I still marvel in spite of the distance of perspective.

First of all, I shall say courageously and frankly that, in the matter of organ construction, the American builders have outstripped us by a half-century. While the organ of Notre Dame, for example, remains the most beautiful example of the work of the genius of Cavaillé-Coll, when placed opposite the organ of Trinity Church, Boston [*Skinner opus 573, 1925*], or that of St. Paul [*Anglican*], Toronto [*Casavant opus 550, 1914*], the effect is that of a sumptuous horse-carriage compared to the perfect Rolls-Royce. The seventy instruments which I played were all electrical; mechanical action disappeared entirely in the United States and Canada.<sup>5</sup> The builders of the New World have acquired, in the application of electricity to the construction of their instruments, a virtuosity which is akin to the prodigious. It is incredible, given what we have seen here up to now. The first impression received on contact with an American instrument is one of security. After a few experiences, it could not occur to one that a mistake might be produced in the course of a performance on those instruments of absolute obedience, of incomparable suppleness, whose handling is so easy and practical. I played with infinitely more calm and ease on the large Skinners and Casavants of 100, 110, 120, and 130 stops and four manuals than on a mechanical organ of thirty stops and three manuals in France. And may I speak of the touch of the keyboards? For several years the American builders have made a magnificent effort to obtain a tactile sensation conforming to that of the better pianos; one cannot imagine the enchantment that contact with a Skinner keyboard gives to a

sensitive hand. It is regulated so that the finger perceives precisely the exact moment of contact producing the unleashing of tone; the artist becomes the absolute master of the sound. He can shape it as he likes. The most subtle articulations are permitted, the touch becomes alive and capable of inflections forbidden on even the best constructed mechanical actions. There is no superfluous effort, just the degree of firmness proper to arouse the finger to a live attack. Nothing rough, nothing flabby; the keyboard seems to be a transmitter gifted with intelligence. All precision is attainable exactly and there results a certain clarity, the primary agent of all truly artistic interpretation.

The layout of the manuals and pedals is executed in such a way that it meticulously excludes all useless gesture, all contortion. All stops, couplers, and pistons are placed so as to be easily accessible to the organist. I confess to have sinned terribly with envy when seeing and experiencing the marvelous console of Trinity Church, Boston. In spite of myself I was thinking that our builders do not take enough pains to make things comfortable for us. Doubtless, for the past few years they have been thinking about it a little, but it is far from approaching what is done in America in that respect and, involuntarily, I dreamed of the possibilities which could come about at Notre Dame with the forty-eight adjustable pistons, the three expression boxes, the crescendo pedal, the *sforzando*, and the many couplers that I had beneath my hands and feet in Boston and Toronto.<sup>6</sup> It is right to condemn money when it causes evil, but one must realize that, should the occasion arise, money can produce many lovely things.

"You will be captivated by the mechanical perfection of American organs but the voicing may be somewhat disappointing. . . ." Such was the warning given me by certain organists before I played these instruments. No! I was not disappointed with the voicing. It is, on the contrary, of considerable interest in the sense that it stems from all European voicing with the addition of a considerable number of new timbres which add a singular richness to the palette. From the English I found the large-scale diapasons and the corneopane; from the French, the medium scale diapasons (*montres*, *principals*, etc.), the *bourdons*, some strings, *vox humanas*; from the Germans, some flutes, the *gemshorn*, the *aeoline*, the soft 16' strings, and the *trombone*; and finally the American contribution consisting of a magnificent series of strings, the orchestral oboe, the orchestral flute, the *doppelflute*, the French horn, the tubas (slightly resembling those of the English), the orchestral clarinets, and the *ophicleides*.

With the appearance of super-couplers on all manuals, the American builders, under pressure of the organists, gave up mixtures, thus depriving the organ of its most characteristic color. They have since reconsidered and for the most part have restored this color to the palette of their recent instruments. Mr. Skinner and the Casavant brothers have marched at the head of the movement, and they have been followed.<sup>7</sup> On an organ of fifty to sixty stops you now have a *Plein Jeu* and a *Quinte* on the *Swell*, a *Cornet Décomposable* on the *Positif*, and a *Gross Fourniture*, a *Cymbale*, and a *Cornet* on the *Great*. At Saint Paul, Toronto, the builder even dared try a reed *Quinte* of 10' on the *Pedal* and a *Quinte* of 5', also a reed, on the *Great*. The effect is thunderous. The same organ has a *Grand Plein Jeu* and a *Sesquialtera* on the *Pedal*.<sup>8</sup> What may be said of

## Translator's Notes

4. It must be remembered that in 1927 Vierne still had some vision, although extremely limited.
5. Vierne here is referring to the number of instruments shown him, not the number on which he gave concerts. There were around fifty recitals given on the tour.
6. Vierne played at St. Paul's, Toronto, on March 1 and at Trinity Church, Boston, on April 9. He was so captivated by North American consoles, especially these two, that upon his return to France he proposed to replace the console at Notre Dame with an electric one in the style of Skinner and

Casavant. There were to be numerous divisional and general pistons; sub and super-couplers; a crescendo pedal; two *tutti* buttons; and console lights to indicate crescendo, *tutti*, and wind. For the complete proposal see Louis Vierne, *Méthode d'Orgue*, reprinted in *L'Orgue: Cahiers et Mémoires*, no. 37 (1987-1), pp. 49-53. The project never came about.

7. Vierne was a great admirer of both Skinner and Casavant. On April 19, 1927, the evening before his departure for France, he wrote a letter to E. M. Skinner praising the Skinner organs he had played on the tour. Skinner used a copy of that letter in

his advertisements for some time thereafter. Examples may be found in *The Diapason* of 1927 and later years. Concerning the work of Casavant, Vierne said in an interview in *Montréal* on February 25, 1927, "These Casavant gentlemen are veritable artists. They are doing much for the organ, for its detail, for the progress of its mechanism. Their instruments are jewels, and I have had occasion to play them often. Their *(organ)* building is in the purest French tradition; that is to say that these instruments are of the first rank, clean under the hand, obeying to the utmost degree. See "Vous êtes un peuple spiritualiste," *La Presse* (Montréal), February 26, 1927, p. 29, col. 2.

American voicing, if one does not take sides, is that it is almost too rich and that it slightly bewilders the timid. Its timbres are of a rare perfection, suave or noble, mysterious or brilliant; there is an admirable and careful proportional balance among the different stops. The voicers over there have perfect voicing machines to work with. They are winded mechanically, thus permitting exact changes in wind pressure and delivering pipes which need almost no retouching when they are placed on the chests. The house of Skinner in Boston has eleven voicing rooms; that of the Casavant brothers at St. Hyacinthe, near Montréal, has ten.

As I visited the factories and went into ecstasy over the perfection of the instruments which came from them, I was told,

We sell our instruments at high prices, but we take pride in delivering only organs of incomparable quality. To do that there are three indispensable and fundamental things necessary and we have them. First, totally top choice materials, rigorously selected and submitted to tests after which they can be submitted with no risk to any climate; second, electrical engineers of consummate skill whose theoretical science and practical experience complement one another to produce an impeccable technique; third, workers of great professional skill, experienced in the finesse of the trade and taking great pride in themselves. The last factor is seen in the meticulously careful execution of the parts for which each is responsible. When you add that we never for an instant stop experimenting for perfections in the practical sense; that everything is inspected to the last detail; that we try to avoid everything unforeseen, of which we have a horror, you will understand why our instruments have the brilliance that you say.

After that preface I watched the crew at work and stood stupefied before the silence, the application, the interested air of those men, conscious of practicing an artistic profession and giving all their attention to it in the midst of the formidable hum of the motors and power-tools, the coming and going of that awful bustle required by the industry of organbuilding. "It's like this every day," a foreman told me, reading the astonishment on my face and suspecting what I was thinking to myself, that perhaps all this activity was special for visiting days.

In America the organ has a five-fold use: church, concert hall, theater, cinema, and salon. The volume of sales is unbelievable. Amazed you hear a builder tell you in the most natural tone of voice, "We build three medium-sized three-manual organs a week; if we are building a series of two-manuals, we make five or six a week; if it's a question of an organ of a hundred stops, sometimes we turn out one a month . . ." During his first twenty years of business, Mr. Skinner constructed six hundred organs, of which two hundred were four-manuals of more than eighty stops. That production has increased considerably since he enlarged by opening a shop in Springfield; he employs 350 workers and has a respectable number of power-tools. Since 1884 the Casavant brothers have produced more than 1,220 organs, of which an imposing number are large instruments; their first electrical organ is in the cathedral of Montréal and has functioned without failure since 1892. Besides these two firms which hold the lead in American

**1893 Casavant Brothers Opus 40**  
**Cathédral de Marie Reine du Monde Cathédral St. Jacques**  
**"Nouvelle Cathédral", Montréal, Canada**

*Unless otherwise noted, manual stops have 61 pipes, Pedal stops*

**GRAND ORGUE**

16' Montre  
 8' Montre  
 8' Bourdon bois  
 8' Kérolophone  
 8' Salicional  
 8' Flûte Traversière  
 4' Flûte Harmonique  
 4' Prestant  
 22½' Nazard  
 2' Doublette

**5 rgs Mixture 305**

16' Bombarde  
 8' Trompette  
 8' Clarinette  
 4' Clairon

**RECIT EXPRESSIF**

16' Gambe  
 8' Principal  
 8' Mélodie bois  
 8' Viole de Gambe  
 8' Voix Celeste 49  
 4' Flûte Octavante  
 4' Octave  
 2' Octavin

**3 rgs Mixture 61 [sic]**

8' Cor Anglais  
 8' Voix Humaine  
 8' Hautbois-Basson  
 8' Trompette  
 4' Clairon

**POSITIF**

16' Quintaton bois  
 8' Principal  
 8' Bourdon bois  
 8' Flûte Harmonique  
 8' Dulciane  
 4' Flûte  
 4' Violina  
 2' Piccolo  
 8' Cromorne  
 8' Musette

**PEDALE**

32' Flûte Basse acoustique  
 16' Flûte Ouverte bois  
 16' Principal bois  
 16' Violon Basse  
 16' Bourdon bois  
 8' Grosse Flûte bois 12  
 8' Violoncelle 12  
 4' Flûte bois 12  
 16' Bombarde bois 30  
 8' Trompette 12  
 4' Clairon 12

**ACCOUPELEMENTS**

Récit au Grand Orgue  
 Positif au Grand Orgue  
 Octave Grave Récit au Grand Orgue  
 Octave Aigue Récit à la Pédale  
 Récit à la Pédale  
 Gr. Orgue à la Pédale  
 Positif à la Pédale

*[Source: Contract, courtesy Jacquelin Rochette, Casavant]*

and Canadian building, there are other interesting builders whose instruments I played in concert and who know their trade very well. In all justice I must cite the names of Austin (the inventor of a most interesting and very practical system of stop tablets)<sup>9</sup>; Kimball, who constructed in his hall in Chicago quite a beautiful instrument<sup>10</sup>; Reuter, of whom I played a very good organ in Kansas City<sup>11</sup>; Kilgen of St. Louis, who, in particular, has built a most beautiful organ in the cathedral of that city<sup>12</sup>; Aeolian, for whom I recorded four compositions and an improvisation on a charming organ in his hall in New York<sup>13</sup>; Mr. John Wanamaker, the owner of huge department stores [sic] in New York, an informed patron of the arts, in love with music, who has collected the most beautiful specimens of early Italian stringed instruments and who is particularly interested in the organ and organists.<sup>14</sup> He has had constructed in his auditorium in New York a large organ of 120 stops on which I made my debut in America,<sup>15</sup> and in the center of his store in Philadelphia he has had built a formidable organ of 240 stops, the largest in the world, whose sonority of ensemble is of rare

**Translator's Notes**

8. Vierende's remarks about the Casavant then in St. Paul's (Anglican), Toronto, are slightly misleading. There was indeed a Trombone Quinte 102½' on the Pedal and a manual reed, Quint Horn 5½', but the latter was in the Tuba Division, not the Great. The entire Tuba Division could, of course, be coupled to the Great. The Pedal Grand Plein Jeu and Sesquialtera were, in fact, a single stop called Harmonics V, consisting of 2, 1½, 1¼, 1 1/8, and 1. All the above-mentioned stops were enclosed in the expression chamber of the Tuba Division. When the organ was rebuilt by Casavant in 1956, the Quint Horn 5½' was retained but the Trombone Quint 102½' was removed. The Harmonics V was divided into two stops: Fourniture III (2, 1¼, 1) and Harmonics II (1½, 1 1/8). I am indebted to Ms. Nina Wu of Toronto for helping obtain this information and to Mr. John Tuttle, organist of St.

Paul's for providing it. See also "Design for Toronto Organ," *The Diapason*, II, 7 (June, 1911), pp. 1-2.

9. I am able to document two recitals on Austins, one at Smith College on February 20 (a copy of the program may be found in the Smith College Archives) and at Lewis and Clark High School, Spokane, Washington (opus 1167, ca. 1923) on March 21. May I thank Professor Grant Moes of Smith College for information about the concert there.

10. The recital at on the 1925 Kimball in Kimball Hall, Chicago, took place on April 6.

11. The Kansas City recital was played April 1 on the then Reuter (opus 215, 1927) in the Westport Avenue Presbyterian Church. The following day Vierende wrote a letter to the Reuter company complimenting the organ on its "excellent mechanism and charming voicing." I am indebted to Professor John Ditto, University of Missouri - Kansas City, for calling my attention to this letter and to Mr. Stephen M. Burk, national sales manager, the

Reuter Company, for sending not only a copy of the letter but also a copy of the program for the Kansas City recital. Originals of both are in the Reuter files.

12. The St. Louis recital, however, was not played in the cathedral. It was played instead on the Kilgen in the Church of St. Francis Xavier (R.C.) on April 3.

13. The "recordings" were almost certainly Aeolian Duo-Art player organ rolls. I do not know if copies still exist.

14. Vierende is probably referring not to John Wanamaker (1839-1922), whom he never met, but to John's younger son, Lewis Rodman Wanamaker (1863-1928). See Raymond A. Bisswanger III, "The Story of the Wanamaker Organs," *The American Organist*, 22:9 (September, 1988), pp. 50-64.

15. The three debut recitals at Wanamakers, New York, were played on February 1, 4, and 7. A farewell program took place on Good Friday, April 15.

power and which contains a considerable number of interesting solo stops. In the evenings the center of the store is transformed into an immense concert hall capable of holding more than ten thousand persons. I played before that audience with an emotion which I shall remember all my life.<sup>16</sup>

The notion that American builders scorn French organbuilding is absolutely false; the name of Aristide Cavaillé-Coll enjoys, with them, a prestige which I was able to verify many times. They are perfectly up-to-date with the inventions that the art of organbuilding owes to that genius French builder. They admit openly what they owe to him and they express their satisfaction with a particularly successful flute, for example, with the words, "A Cavaillé-Coll flute!" While they have some reservations about our present organbuilding, those reservations are extremely tactful and free of any ill will and, I must say, perfectly justified. They remain convinced of our eventual success on the road to modern progress, but they regret that we have not begun our industrial applications with serious and thorough laboratory tests. And, when I observed to them that the equipment necessary for such tests required great capital outlays, they replied that one could squander fortunes in miscalculations on the backs of the clients, and that perhaps it might be better to begin small, then, after the first successes, to enlarge the plants with the profits produced by an industry which had inspired confidence through results of integrity. Obviously, American capital has permitted the builders of the country to extend their factories beyond proportion with what exists in Europe, but most builders have begun small, even poorly if I may say so; it is their methodical ways which permitted their first achievements which inspired confidence and made their reputations little by little. Money then followed. In France one often thinks that an American is naturally rich, that he was born so, and by that fact nothing is difficult for him to undertake. That notion is more than fantasy. Actually, in the "country of dollars," all branches of human activity presume a gradual rise starting from the lowest echelons. He who is in charge must know everything and must be able to do anything in his own establishment if he wants to be prized for his workmanship. That is the unchallengeable condition for the prosperity of his enterprise. This principle thrives in large doses with the organ builders, and the results are there to prove the excellence of the institution.

To the profusion of organs spread across America and Canada there corresponds a proportional legion of organists. They are divided into three categories: church and concert organists, organists in theaters,<sup>17</sup> and cinema organists. A total of more than five thousand organists are grouped, without distinction as to category, into two huge organizations: The American Guild of Organists and the National Association of Organists.<sup>18</sup> One cannot imagine the influence exercised by these two groups in the New World. Thanks to their being united, organists have obtained material and more results which prove the truth of the adage, "There is strength in numbers." It was under their aegis that I undertook my concert tour, aided in my task by Mlle Madeleine Richepin who, besides lending me assistance in manipulating stops and pistons, took on the difficult task of interpreting, over there, my vocal music and a few works of the masters during the course of my reci-

tals.<sup>19</sup> I would be lacking of the most elementary justice in duty by not praising here, without reservation, her who defended me with a remarkable art, served by her vocal gifts of the first order.<sup>20</sup> She was a devoted collaborator, thanks to whom I did not have, during the course of the tour, the slightest accident in performance.

As soon as we arrived in New York there was, that evening, a sumptuous reception given by the New York chapter of the AGO. We immediately got an idea of the importance of the organization by the immense number of guests present at the banquet. They had come from great distances, attracted by our debut which they had awaited for more than five years. After the conversations I had with a great number of organists during the course of the evening, I began to become initiated into their professional life, and I felt an interest mixed with astonishment.

I noted with surprise the unanimity with which those hundreds of artists praised certain ones among them whom they placed in the first rank of virtuosos or musicians (or both). Later on when we heard them play we concurred that this collective judgment, so generously issued, conformed absolutely to the truth. If I may say so, this homage from all to those deemed the greatest simply surprised people so little accustomed to similar demonstrations in France.

Now, at a greater distance from the American and Canadian organists, one has the very clear impression of a tight solidarity among the members of the organizations, of a real general devotion to the common cause, and finally of an enthusiastic love of a profession of which they are proud. That gives them a great moral prestige and classes them on the highest rung of the elite. One cannot help experiencing a very great internal joy at this statement.

I must truthfully say also that the French school is profoundly admired, referred to at every turn, and honored almost mystically by our colleagues of the great countries across the Atlantic. I was profoundly moved and touched by the constant manifestation of those feelings.

In the some sixty speeches at the reception in New York,<sup>21</sup> then at identical receptions in Philadelphia, Boston, Montréal, Toronto, Chicago, Ontario,<sup>22</sup> Portland, St. Louis, etc., our national school was glorified in magnificent terms. My teacher, Widor, and I had the honor to be proclaimed loudly the most outstanding and significant examples of contemporary organ composers, the incontestable successors of Bach and Franck. I confess that my modesty, put to such an unexpected test, madly urged me to crawl under the table and hide. I dared not because of the ceremony, but I was embarrassed by blushing terribly. And what was worse, I had to respond; it was awfully hard not to mumble too much.

Fraternal generosity in America is demonstrated to the foreign organist in a thousand ways, all politely, eagerly, and lovingly expressed. The organist of the instrument on which you are to play a concert puts himself at your disposal from the minute you arrive in the city. He comes to the station to pick you up by car (almost everyone has one) no matter what time your train pulls in; he drives you to your hotel; he splits himself in two to see that you will be as comfortable as possible; he drives you to practice at whatever hour you choose; he shows

## Translator's Notes

16. The single appearance at Wanamakers, Philadelphia, took place on February 7, but it is unlikely that there were ten thousand present. *The Diapason* reported that there were "about 6,000 persons." Vienne's biographer, Bernard Gavoty, quotes Vienne as reporting that he played for 5,800 in Philadelphia. See "Philadelphia Fates Vienne," *The Diapason*, 18:4 (March, 1927, p. 2.), and Bernard Gavoty, *Louis Vienne: La Vie et L'Œuvre* (Paris: Albin Michel, 1943), p. 149.
17. It is not clear as to whether Vienne is including municipal organists in this category.
18. Vienne seems to be confused about the name of the AGO. He calls it the "*Guilde générale des organistes*."
19. Most of the vocal performances by Mlle Richepin were of songs by other composers, usually "Mein gläubiges Herz" from *Cantata 68* and "Bist du bei mir" by Bach; "En Prière" by Fauré; and "La Procession" by Franck. On at least one occasion, however, on April 12 in Montréal, she did sing three songs by Vienne: "Un grand sommeil noir," "Promenade sentimentale," and "Sapho." Her voice was described as "pleasant . . . but always of a limited scale" and as "more effective in its lower than in its upper part." See "Recital Louis Vienne," *La Presse* (Montréal), April 13, 1927, p. 8, and "Louis Vienne's Recital on Westport Organ Fills Victoria Hall," *Montréal Daily Star*, April 13, 1927, p. 6. I am indebted to M. Jacquelin Rochette of Casavant for providing the Montréal press clippings.
20. American critics do not appear to have been taken by Mlle Richepin's vocal prowess. The few reviews I have found have been unfavorable. Canadian critics, however, seem to have been kinder.
21. Vienne has become carried away. There were a number of speeches at the New York reception, perhaps more than a dozen, but sixty seems unlikely, considering that only about seventy-five were present. See "Vienne Is Acclaimed on First Visit to U. S.," *The Diapason*, 18:4 (March, 1927), pp. 1-2.
22. Vienne may mean Ottawa rather than Ontario.

you the organ which he has taken care to have tuned meticulously; he retires to let you work; he comes back to get you at the hour you have told him; for the rest of the day he puts himself at your complete service for anything that could be of use or pleasant for you; he comes to take you to the concert at the appointed hour; he presents you to those who, after the program, wish to meet you; he takes you back to the hotel and, if necessary, he takes you back to the train that same evening or the next day at whatever hour it might be.

Organists' positions are generally very well paid in America and Canada; one is presently told of fixed salaries of three thousand, four thousand, five thousand dollars and more. Extra services such as weddings and funerals pay twenty dollars.

Organ concerts are widespread over there. In the important churches and the municipal auditoriums the artists are heard at least once a week during the season, which means a formidable consumption of music because Americans do not improvise in public. Although I was rushed to death, I did attend three organ recitals: one in Los Angeles given by a young and truly gifted organist on the marvelous Skinner in the church of St. John<sup>23</sup>; two in New York given by the incomparable virtuoso and colorist, Lynnwood Farnam. His technique is, by far, superior to anything I have ever heard. His skill makes one dizzy; his knowledge of registration is miraculous and one wonders how, with only two hands and two feet, this extraordinary man can execute such rapid changes without giving the least bump to the music. At the second recital I was right beside him. Well! I never managed to achieve his handling of the instrument! I saw a hand cross over the opposite shoulder, with the speed of light, during a rest of a half-breath, to pull a knob completely at the top of a row of stops. Then that hand fell back into place without the slightest nervousness to resume its passagework alternating from the first to the third manual. During all that the pedal was playing a disjointed continuo line of terrible difficulty; it was really enough to send chills down one's spine.

This man is, furthermore, a musician to the core. He knows everything, he has played everything, he has the most fantastic memory possible, he is an apostle of French music and its defender *di primo cartello* [of the first rank], and he has won for us a considerable number of admirers.

In the two large American organizations of organists, and in those of Canada, organists and organbuilders communicate fraternally, because the latter are active members of these groups. From this frequent contact, there issues a collaboration that is the principal cause of the imposing progress accomplished by modern organbuilding on the new continent. Far from scoffing at the advice of the instrumentalists who will play the organs once they are built, the builders seek out such advice and file it away with the greatest care. They have succeeded in drawing from it its quintessence from the point of view of voicing and mechanics, and the result proves the fruitfulness of the procedure. One could never say enough for the immense benefit that building has drawn from the enlightened advice of Farnam, Courboin, Zeuch, and many others. From the very first I saw immediately that performance was the principal preoccupation of the builders. To make things as simple and natural as possible, even in spite of the complication inherent to the nature of the organ -- that was the ruling idea which presided mercilessly over the choice and arrangement of those mechanical items at the disposition of the organist.

When I was interviewed on the subject of mechanical perfections still to be desired, I had to search a long time to come up with a few changes in detail, all of which were perfectly insignificant and rather luxuries than necessities. The builders cited to me such and such a passage in my *Symphonies*, my *Pièces en Style Libre*, and in my new *Pièces de Fantaisie*. That is a far cry from the time when I heard myself put down, ridiculed,

and scoffed at when I timidly ventured a few suggestions with the aim of making the role of the organist less like that of a galley slave. French builders in those days were hide-bound in their ignorance of the fact that music had been written especially for the organ, with specific technical requirements for which certain mechanical resources were indispensable. Caprice seemed to them the only rational rule. Things have changed since then, fortunately, and I like to think that our builders have not regretted it.

The thing which characterizes the relations of American organists among themselves is solidarity. Thanks to that, the trade of organist has seen its destiny improve unceasingly, and prosperity is the fruit of this fraternal attitude.

Our little cliquish arguments, our petty jealousies, our far too great individual exclusivity are almost unknown over there. It takes all kinds to make a world, and it would be unfortunate if only one single form of talent had the right to exist. "That would be the end of art," an eminent organist said to me, a man of classic culture and sober and serious talent to whom I was giving my impressions. Starting from this concept it was not surprising to hear, "It is enough to be broadly tolerant." Tolerant -- now there is a word which in our country seems to have passed into the vocabulary of dead words. When one stops to think, however, one understands that my partner in conversation was right; there is room for everything under the sun. Some things astonished our American colleagues: the thirst for honors; the petty means of succeeding, borrowed from politics; the opportunism of some who, choosing to forget their former opinions, make themselves the tireless adversaries of others who still continue to champion ideas which they all used to have in common. "And music, what part does it play in all this?" That was the question asked me. Music! Good Lord, I know perfectly well that for some it is only a pretext to show off the ego. That is a concept as good as the next; however, it does not work without sometimes bringing disappointment to those who hold it. What one can affirm as dogma is that "to serve," when it is a question of music, is an invulnerable joy. "To serve" in spite of everything, in spite of life and its misfortunes, in spite of fashion and its caprices, in spite of all that can cause suffering; "to serve" as a supreme goal without egotistical afterthought, without pedantry, without pontificating, simply because one loves it and one believes in it, because one was born for that as a tree was born to bear leaves and fruit, because it is the role assigned in the harmony of the universe to those whom nature has gifted in this sense; now there is an ideal which, in spite of the present impression that life is the very opposite of dreams, is still that of many of us. Here is what I replied to those who questioned me and who expressed their enthusiasm: "We know that France will always be France, the beautiful country, the generous land, the cradle of Western civilization, the torch which lights the world; we know that the true sons of France are not always those who make the most noise, but rather those who work behind the scenes to enrich human patrimony and to do good to those who need to be sustained, encouraged, and consoled."

At all the receptions given for us, France was extolled, and the emotion that I experienced -- me, the unofficial one, the outsider, the Frenchman -- for my own country will perish only with me. On the evening of my first concert in New York, the stage of the hall was decorated with French and American flags intertwined! France was publicly acclaimed. In Chicago, after the formidable triumph of my second concert, the orchestra conductor cried "Vive la France!" when coming to bow with me.<sup>24</sup>

The gigantic effort put forth by the builders and the organists on the new continent has made the organ popular. Throughout the extent of this vast country, a host of instru-

## Translator's Notes

23. I am unable to identify this "young and truly gifted organist." The date, however, was probably March 25. Vienne had played that morning at Hollywood High School (Skinner, opus 481, 1924). It is pos-

sible that he remained in Los Angeles until Sunday 17, March, and attended an afternoon recital given by Roland Diggle, organist of St. John's Episcopal Church (Skinner, opus 446, 1923). It seems more likely, however, that by that time Vienne was in or en route to Stockton, California, where he was to

play the following day. Concerning the Diggle recital, see "Recital Programs," *The Diapason*, 18:5 (April, 1927), p. 28.

24. The conductor was Frederick Stock; the date was March 5.

ments, of which a great many are of colossal proportions, attracts, in the churches and concert halls, in the theaters and cinemas, a crowd who is becoming more and more interested in organistic art. As far as the church and concert hall are concerned, a public, whose culture will continue to grow, throngs to performances given by the titular organists as well as to those given by foreign artists. Obviously the masses in the United States and Canada are like those of Europe, that is to say, infinitely more sensitive to effects of color than to music, properly speaking. But there exists over there a special public, chosen and trained, whose importance, numerically speaking, much surpasses what I had been able to foresee. I played to more than one hundred fifty thousand listeners, and after each concert the organizers took pains to point out to me that those were true lovers of organ music, accustomed to organ music specifically, and capable of discerning as connoisseurs the respective worth of the performer.<sup>25</sup> Thus, under those conditions, the vote of the public was a flattering approval for me because I knew that the listeners were not mistaken about the musical implications of the works being performed for them. In consenting to undertake a concert tour there, I had posed as an essential condition to my impresarios, Mr. Bernard Laberge and Dr. Russell, that neither I nor Mlle Richepin would in any case make any exception to what we were accustomed to considering the meticulous interpretation of the music. There would be no circumstantial effects intended to induce bravos and "Encore," nothing eccentric to capture attention, no mannerisms, no affectation, no false sentimentality, only the music with whatever it included in rational nuance to make it come alive and in a color strictly appropriate to illustrate it. Those gentlemen gave no objection and let me take my chances in the company of my singer. We had no reason to be sorry, for our success was enormous. The public understood that Bach was not a little maker of whirligigs and that Franck could easily do without a clown's suit, and that it was even better to present him in his authentic frock coat. The public showed its agreement with clear approval and, thus, demonstrated to us its understanding.

A musician said to me in Boston,

We have always thought that only the false French use the term "to play for the Americans." We are convinced that the true sons of France respect the public far too much to categorize it with disparaging reservations. You have just justified our opinion, and we thank you as artists and francophiles.

I admit that at the first part of the sentence I had a little unpleasant shiver, and I wondered what this was all about, but I stood there day-dreaming until I heard certain words out of

context which could be interpreted in a sense contrary to what my partner in this conversation was saying to me. Fortunately, he was speaking only of silly things unleashed in outbursts by those poor souls who are French in name only. To those who were talking to me, I replied that it is not a special question of an American public, but of all publics, when after a concert less fortunate than it might have been, performers say, "That's good enough for them." And it was not difficult to prove that Pugno and Guilmant, to cite only the illustrious dead, the most shining examples of our geniuses, respected the public before whom they claimed to act as apostles of art.

As in England, the American public is distinguished by its remarkable silence during concerts. One feels them attentive, inquisitive, interested, and ready to be roused if the occasion is offered to them. They show their feelings with a spontaneity exempt from snobbery; they are in no way afraid to affix their preferences to those pieces which have been the most accessible to them, and they have no false shame in admitting not to have understood the pieces which left them indifferent. There is *(in the U.S.)* a good faith which quickly conquers the sincere artist of good will. This good faith is found over and over throughout cultivated American society, and honesty is its mistress. I can record that Bernard Fay's assertion in this respect is rigorously exact.<sup>26</sup>

If one wishes to learn why the American public is so numerous and so well informed, one must go back to its early education -- I mean that given in the secondary schools.

Those establishments are, in general, spacious, comfortable, provided with the most perfect equipment, and, among other specialties, they include extremely large auditoriums in which one often sees enthroned an organ. Each year the students' program of studies includes a certain number of organ concerts intended to teach them the history of the instrument and, little by little, to shape their artistic taste in this realm. The international "crack players" of the profession have filed across those stages before this enthusiastic public who manifests its sentiments with all the impetuosity of youth. One cannot imagine the noise that can be let loose by twenty to twenty-five hundred hands applauding at top speed. Mixed with it all are shouts, and the tumult gives you an awful jolt the first time you hear it. The natural taste of the Anglo-Saxons for the organ finds here a wonderful opportunity for development and proselytism. Classmates of other races are caught up by their friends of English extraction and, most of the time, are rapidly converted. That is what prepares countless generations for the future and assures the organ of a public easily recruitable.

## Translator's Notes

25. Gavoty, however, quotes Vierne as having stated, "Seventy thousand Americans were present at my concerts." See Gavoty, p. 149.

26. I am unable to identify Bernard Fay.

27. While the organ of Lewis and Clark High School in Spokane may have been intended to celebrate Washington's birthday, its opening did not take place until March 7 and 8, 1924. See "Spokane High School Opens Its New Organ," *The Diapason*, 14:5 (April, 1924): 1. The organ, Austin opus 1167, was one in which, apparently, the entire community took pride because Lewis and Clark Auditorium, then new, served as the municipal auditorium. (Letter from Frederick L. Mitchell, Vice President, Austin Organs, Inc. to William Hays, September 30, 1988). Vierne is mistaken, however, when he infers that the institution was a boys' school and that the students alone raised the money for the organ. The school was co-ed and not only the boys and girls, but also the faculty and others helped in raising the necessary funds. From Ms. Susan B. Henley of Spokane I have learned that (1) the organ was intended as a memorial to Spokane men who died in World War I; (2) Lewis and Clark High School has always been co-ed; and (3) one-half the original purchase price of \$26,000 was provided by the Spokane Board of Education, while the other half was raised by the students with help from the

faculty and alumni. The organ was restored in 1979 and is still in use. The instrument has been saved largely due to the efforts of Ms. Henley and others of the Spokane Parent-Teacher-Student Group (Letter and clippings from Susan B. Henley to William Hays, October 11, 1988).

28. Vierne is either confused or misleading concerning the Stockton college. He played at Pacific Auditorium in Stockton on Monday evening, March 28. Pacific Auditorium was the auditorium of the College of the Pacific (now the University of the Pacific), but it also served as a municipal auditorium; it is not known who sponsored the recital. The UOP has always been co-ed and was co-ed in 1927; furthermore, there is no evidence of a female college in Stockton. The files of the student newspaper of the College of the Pacific for 1927, unfortunately, are no longer to be found in the library, thus the female editor cannot be identified nor can a copy of the recital program be found in the University Archives. Considering Vierne's confusion about "the boys' school" in Spokane, one must assume that the concept of co-education was one foreign to him. I wish to thank Ms. Rachael E. Finch, Reference Library, William Holt Library, UOP, for her extensive research, completely beyond the call of duty, concerning the Stockton recital.

29. In an interview given in Montréal February 25, 1927 Vierne said further of French Canadians,

"You speak here a very beautiful French, elegant and pure. You use old French words, for example: *appareiller*; you struggle, I know, against Anglicisms, but it is the same in Paris. At home we have adopted I don't know how many new expressions from England. We are up-to-date about French life, thanks especially to those of our writers who have visited you and whom we always read with great interest. But how much more impressive are our own first-hand observations. Your society is important for the perpetuation of Latin life. It is quite obvious that you are more spiritualists than materialists. In the United States they are more realists than you, although there exists there an extremely interesting elite, particularly among the artists. There is, thus, an association of American organists having no less than 3,500 members. Well! There you have some interesting people, constantly concerned with a greater culture. I find that Canadians have the gracious character of the people of central France, of Anjou and Touraine. It is gentle, yes, but it is also energetic, with a formidable energy doubtless coming from the climate and from a constant struggle with a harsh Mother Nature. But in contact with others it is gentle, subtle, and often amusing." See "Vous êtes un peuple spiritualiste," *La Presse* (Montréal), February 26, 1927, p. 29, col. 2.

30. Who knows why Vierne chose to single out California.

To give an idea of the taste for the organ in the American schools, I shall limit myself to one story, from among those I gathered here and there, which I found quite touching. To celebrate a patriotic holiday (Washington's birthday) which was to be the occasion of an artistic addition to the high school in Spokane, the principal asked the students to vote for their choice of a work of art to be placed either in the large auditorium or in some other spot equally in view. The auditorium was immense and had no organ. By an overwhelming majority, the consensus voted for the king of instruments to be erected in the place of honor in the auditorium to celebrate the "Father of the Country." The price of the instrument was estimated to be as much as twenty seven thousand dollars, and the students were to pay for it from their private funds. Since those funds were rather meager, the students hired themselves out at odd jobs to earn whatever necessary to meet the expense. They were seen sweeping sidewalks, washing windows, run-ning errands, driving trucks, etc., and turning over their earnings to the fund whose total rose daily, to the great delight of those enthusiastic and industrious boys. The sum was thus reached and the organ installed just in time for the ceremony. If that is not touching I don't know what it is.<sup>27</sup> I also played in American colleges, and the reaction of that budding public will remain one of the most moving memories of my artistic life. At the girls' college in Stockton [California], following the luncheon which preceded my concert, I was interviewed by the female editor of the school newspaper. She dealt with artistic, musical, and critical training and was armed with a profusion of detail which I found surprising in one so young. I am convinced that the history of music is taught there with real mastery.<sup>28</sup> It is not unusual to see the vocation of organist call forth candidates from the ranks of college youth; many of today's professionals were students yesterday in one of those institutions.

I could not forgive myself if, at the end of my tale, I did not give a summary of my impressions of Canada. On arriving in Quebec one has the feeling of returning to France, to the France of two hundred years ago. To describe the welcome that the Canadians reserve for the French is impossible; all words would be cold beside the fact itself. It is deeply moving to feel the religious zeal with which the French Canadians have kept and defended the tradition of the mother country of yesteryear. Their quest for all they can learn about us is beyond limit; they speak of our art with devotion, and they are proud to be the

## MINUTES

### Annual Meeting

**San Francisco, California June 20, 1988**

The Annual Meeting of the Organ Historical Society was called to order at 4:43 p.m. by President William Aylesworth. It was moved and seconded that the minutes of the 1987 Annual Meeting be approved as printed in *The Tracker*. Motion passed unanimously.

Executive Director William T. Van Pelt III reported continuing growth in the membership of the OHS. *The Tracker*, the Society's journal, continues behind schedule. He stated that the costs for the journal could be reduced by means of desktop publishing. The budgeted income exceeded expectations by approximately \$100,000; the total income being \$211,281. In the area of merchandising, 30,000 catalogs have been mailed out with phenomenal response. All shipping is handled at the Richmond office. A fiscal inventory of merchandise will be conducted at year's end. Mr. Van Pelt introduced to the Society members Mr. Tom Johnson, who is a new employee of the OHS. Mr. Johnson is in charge of shipping merchandise, mailings, and does general office work.

Julie Stephens, Chair of the Biggs Fellowship Committee, introduced this year's Biggs Fellows: Eileen Bockheim, Diane E. Green, Michael F. Jack, and Wanda Underhill. These four Fellows were chosen from the eight applications the committee received.

Roy Redman, Councillor for Education, announced the resignation of Earl Miller as Chair of the Historic Organ Recital Series. Bruce Stevens has been appointed as the new chairperson.

The Slide-Tape program continues to be shown nationwide. Twenty groups representing AGO chapters, OHS chapters, and senior citizen groups made use of the program in the past year.

Jim Hammann, Councillor for Finance & Development, reported that the questionnaire sent to the membership this past winter was tremendously successful. Sixteen hundred responses were received and these are to be processed later this summer. Results will be tallied by the October Council meeting in Princeton.

Stephen Pinel announced that the name of the archives located at Westminster Choir College is now officially "The American Organ Archive of the Organ Historical Society."

Carol Teti, Councillor for Organizational Concerns, introduced Joseph Fitzer, who spoke briefly about the new guidelines drawn up by the Repertoire Committee. He stressed that the Repertoire Committee was not formed to "choose" the music for performers, but to act as an advisory committee concerning appropriateness of literature selected for a specific instrument, and to help avoid duplications in pieces to be heard during the convention.

Soosie Schmitt, Councillor for Research & Publications, reported that the Society purchased a computer for the use of the Editor of *The Tracker*. She also reported that there has been a streamlining of the Editors of *The Tracker* to help facilitate faster and more efficient publication of the journal. Other publications this year include the monograph on organ leathers. The Society also has a manuscript on the American Classic Organ, which is correspondence of G. Donald Harrison with dignitaries of the organ world. The opus lists of Kilgen, Pilcher, and

same culture as we. They are a spiritual people, but alive, active friends of all progress, who think only of the future. Canada is especially indebted to the tenacious effort of its admirable clergy for the conservation of the customs, feelings, and intellectual reactions characteristic of the French race. It has been a terrific struggle and the tales told me were sometimes epochal and also sometimes comical, for the Gallic wit never failed, not even in the most difficult moments. Québec is a totally French city. In Montréal the French make up two-thirds of the population, and French influence is extending itself more and more, patiently and slowly but surely. The rising birth rate is one of the most efficient arms used for the victory of our influence. One young lady, who still had the lively and elegant allure natural to her sex, was presented to me as the mother of twenty-four living children. "We must have French Canadians," she replied modestly to my congratulations. Families with eight to twelve children and more are a common thing in this country. And all those youngsters are raised to admire France; a galaxy of artists is being prepared there for a busy life, in touch with our ways and our products. There are already a goodly number of talented people who follow our teachings and, by that fact, a legitimate pride takes hold of the French visitor to whom all this is revealed very simply and naturally.

It is good that France knows that which is the soul of Canada. Our country can only be proud of having inspired within a people an emotional consciousness so vehement and so lively. One day, without doubt, French North America will become a neighbor to the United States such as is now Latin South America.<sup>29</sup>

One further sense of justice urges that I pay tribute here to my two impresarios, Dr. Alexander Russell and Mr. Bernard Laberge. Thanks to their understanding and affectionate devotion, I was able to make a grand tour of the United States, Canada, and California,<sup>30</sup> a formidable trip which involved meticulous organization. It was absolutely first class. An indelible memory of this trip remains with me.

Now may I thank all those -- organists, builders, managers, friends -- who received us over there and who by the strength of their congeniality, their kindness, their admiration, and their affection made of our difficult undertaking a thrilling and unforgettable journey.

Pfeffer have been put into a computer data base. The Society has issued its first compact disc.

Larry Trupiano, Chair of the Nominating Committee, announced the slate of candidates for the 1989 elections. (Editor's note: the slate was printed in issue 32:1.)

The Founder's Award was given to the founding members of the OHS. The recipients were: Homer Blanchard, Donald Paterson, Betty Simmons, Barbara Owen, Albert Robinson, Randy Wagner, and Kenneth Simmons (posthumously).

The OHS Distinguished Service Award went this year to Barbara Owen. It was presented by Lois Regestein.

Alan Laufman introduced Orpha Ochse, the person to whom the *Organ Handbook* was dedicated this year. He spoke briefly of her contributions to the organ world. President Aylesworth introduced the chairpersons and committee members of this year's convention. They were: Jim Carmichael and Warren Winkelstein, chairpersons; Jack Bethards, John DeCamp, Ed Stout, Richard Taylor, Retta Rule, and Anthony Smith. The former presidents of the OHS who were in attendance at the convention were recognized. Warren Winkelstein suggested that the name of the Society's Journal be retained as *The Tracker*. Joseph Fitzer spoke of the need to preserve American organ music to be played on early American instruments. It was asked if there were any plans to issue a recording of the hymn singing of the OHS.

There being no further business, it was moved and seconded that the 1988 Annual Meeting be adjourned. The meeting adjourned at 5:40 p.m.

**Kristin Gronning Farmer**  
Vice President, OHS, Acting Secretary

# Tune Up The King Of Instruments.

**T**HE FOLLOWING is a listing of stations which air *Pipedreams*. Day and time of broadcasts vary from city to city, so you are urged to call your station directly for specific schedule information. When doing so, make known your enthusiasm for *Pipedreams* (in honest and modest terms, of course), and ask about membership if you are not already a station supporter.

Too often, program directors around the country tell me they know a *Pipedreams* audience is out there...which they hear from only when something goes wrong. Let's be wise. Should you be lucky enough to be able to listen to *Pipedreams* (many of us are not so blessed), do the only logical and fair thing: support its con-

tinued carriage with a public radio membership contribution.

And don't assume that everyone knows the program is on the air. Spread the word through your A.G.O. and O.H.S. chapter newsletters, church bulletins, parish mailings, whatever. Should you live in a town where *Pipedreams* cannot be heard, reasoned discourse with local station management may develop an interest if it can be shown that a listening audience exists or can be generated.

Detailed program listings appear in our quarterly brochure. If you wish to be on our mailing list, write us at: *Pipedreams*, 45 E. 7th Street, St. Paul, MN 55101. Happy listening!



## ALABAMA

WBHM Birmingham  
WRAA Dothan  
WLRH Huntsville  
WQPR Muscle Shoals  
WTSU Troy  
WUAL Tuscaloosa

## ARKANSAS

KBSA El Dorado  
KUAF Fayetteville

## CALIFORNIA

KUSC Los Angeles  
KVCN San Bernardino  
KSCA Santa Barbara  
KCPB Thousand Oaks

## CONNECTICUT

WPKT Hartford  
WNPR Norwich / New London

## FLORIDA

WSFP Fort Myers  
WQCS Fort Pierce  
WJCT Jacksonville  
WUSF Tampa

## GEORGIA

WUGA Athens  
WABE Atlanta  
WACG Augusta  
WTJB Columbus  
WDGO Macon  
WABR Tifton  
WXVS Waycross

## IOWA

WOI Ames / Des Moines  
KHKE Cedar Falls  
KLCD Decorah  
KSUI Iowa City  
KWIT Sioux City

## IDAHO

KRIC Rexburg

## ILLINOIS

WSIU Carbondale  
WNIB Chicago  
WILL Urbana  
WNIZ Zion

## INDIANA

WNIN Evansville  
WBNI Fort Wayne  
WFYI Indianapolis  
WBST Muncie  
WBAA West Lafayette

## KANSAS

KZNA Hill City / Hays  
KHCC Hutchinson / Wichita  
KANZ Pierceville  
KRPS Pittsburg  
KHCD Salina

## KENTUCKY

WFPK Louisville

## LOUISIANA

KLSA Alexandria  
KSLU Hammond  
WWNO New Orleans  
KDAQ Shreveport

## MAINE

WMEH Bangor  
WMED Calais  
WMEA Portland  
WMEM Presque Isle  
WMEW Waterville

## MASSACHUSETTS

WICN Worcester

## MARYLAND

WSCL Salisbury

## MICHIGAN

WCML Alpena  
WUOM Ann Arbor / Detroit  
WFUM Flint  
WVGR Grand Rapids  
WGGL Houghton  
WIAA Interlochen  
WCMU Mount Pleasant  
WBLV Twin Lake

## MINNESOTA

KCRB Bemidji  
KBPR Brainerd  
WIRR Buhl / Virginia  
KSJR Collegeville  
WSCD Duluth  
KGAC Mankato / St. Peter  
KCCM Moorhead  
KLSE Rochester / LaCrosse  
KSJN St. Paul / Minneapolis  
KRSW Worthington

## MISSOURI

KCMW Warrensburg

## NORTH CAROLINA

WHQR Wilmington

## NEBRASKA

KUCV Lincoln  
KIOS Omaha

## NEW MEXICO

KRWG Las Cruces

## NEW YORK

WSKG Binghamton  
WNED Buffalo  
WSQG Ithaca  
WNYC New York  
WXXI Rochester

## OHIO

WGUC Cincinnati  
WCPN Cleveland  
WCBE Columbus  
WGLE Lima  
WGTE Toledo  
WYSU Youngstown

## OKLAHOMA

KOSU Stillwater

## OREGON

KWBX Bend  
KWAX Eugene  
KBPS Portland

## PENNSYLVANIA

WQLN Erie  
WITF Harrisburg  
WVIA Scranton

## SOUTH CAROLINA

WJWJ Beaufort  
WLTR Columbia  
WHMC Conway / Myrtle Beach  
WEPR Greenville  
WNSC Rock Hill  
WRJA Sumter

## SOUTH DAKOTA

KRSD Sioux Falls

## TENNESSEE

WSMC Collegedale  
WKNO Memphis  
WPLN Nashville

## TEXAS

KUT Austin  
KUHF Houston  
KPAC San Antonio

## UTAH

KBYU Provo / Salt Lake City

## VIRGINIA

WHRO Norfolk  
WCVE Richmond

## VERMONT

WVPS Burlington  
WVRT Rutland  
WVPR Windsor

## WASHINGTON D.C.

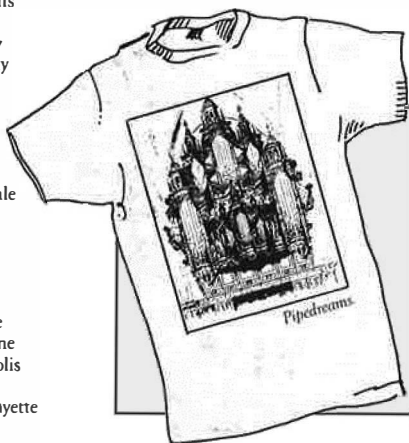
WETA Washington

## WISCONSIN

WWSA Brule / Duluth  
WHAD Delafield  
WPNE Green Bay  
WHHI Highland  
WHLA LaCrosse / Rochester  
WERN Madison  
WHWC Menomonie  
WHRM Wausau

## WEST VIRGINIA

WVPB Beckley  
WVPW Buckhannon  
WVPN Charleston  
WVMV Huntington  
WVEP Martinsburg  
WVPM Morgantown  
WVPG Parkersburg  
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