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Chicago Midwest, 1980	<i>The Stopt Diapason, Susan R. Friesen, \$12</i>	Julie Stephens 520 W. 47th St., Western Springs, IL 60558
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Greater St. Louis, 1975	<i>The Cypher, Elizabeth Schmitt, \$5</i>	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
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New Orleans, 1983	<i>The Swell Shoe, Russel Deroche, \$5</i>	Rachelen Lien 1010 Nashville Avenue New Orleans, LA 70015
Pacific-Northwest, 1976	<i>The Bellows Signal, Beth Barber, \$3</i>	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
South Carolina, 1979	<i>Newsletter, Kristin Farmer, \$5</i>	Kristin Farmer 3060 Fraternity Church Rd Winston-Salem, NC 27107
South Texas (The San Antonio Pipe Organ Society), 1977, 1981*	<i>The Well-Tempered Communique, \$15</i>	James McFarland 114 N. George St. Millersville, PA 17551
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch, John L. Speller, \$5</i>	Phyllis Frankenstein 120 Dana Drive Beaver Dam, WI 53916
Wisconsin, 1988	<i>Die Winerflöte, David Bohn, \$5</i>	

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COVER: The organ in a very rare Egyptian Revival case at First Moravian Episcopal Church on Lexington Avenue in New York City was built in 1863 by Henry Erben for the Episcopal Church of the Mediator which then occupied the building. OHS Archivist Stephen Pinel photographed the organ for his article on Erben's career which begins on page 13.

An Organbuilder of International Stature: Henry Erben of New York13
Stephen Pinel Presents an Overview of Henry Erben, His Organs, and His Interactions with Clients and Organists, Including a Bibliography
"Organ Loft Whisperings"22
The Paris Correspondence of Fannie Edgar Thomas As Published in <i>The Musical Courier</i> Is Surveyed by Agnes Armstrong

DEPARTMENTS

Letters	4
For the Record	5
Book Reviews	6
Recording Reviews	9
Archivist's Report	11
Minutes	31
Treasurer's Report	32

New Organs Emulating 19th-Century American Organ Design GUEST EDITORIAL

IN RECENT YEARS A NEW PHENOMENON has manifested itself on the American organbuilding scene: the emulation of aspects of 19th-century American organ design. This aesthetic would have been virtually unthinkable before the 1980s. The great interest in historical authenticity in the organ field has run the gamut from performance practice to revivals of forgotten literature among organists, as well as a concomitant race among organbuilders to supply a variety of clients with re-creations or close models of many national styles of instruments. Having been deluged in the U.S. with the so-called (and truthfully often miscast) "German Baroque" organ in the 1950s and 1960s, the 1970s saw the introduction of French Classical, Dutch, and Italian styles, followed by Renaissance, French Romantic, and more carefully positioned, German regional examples by the 1980s.

It is no surprise, then, that the climate would by now also be favorable for reconsideration of our own country's organbuilding history, not to mention the influence of the Organ Historical Society in gaining new respect for these instruments. There are, however, perhaps two ways of thinking about this situation.

The first is that the copying of a former style is fraught with danger. It is usually impossible to duplicate all of a certain instrument's physical characteristics, its voicing, and its surroundings. Furthermore, the process tends to presume that there was some uniform formula that a style achieved that is theoretically duplicable, when in fact there are probably as many exceptions to be found as rules. Another problem is that the imposition of the tonal character of a given style of instrument on a church which conflicts with present-day service needs is not a good idea.

The second is that inspiration drawn from elements of other styles can be valid and serve to unlock the creativity of the builder to achieve the "new" while respecting the axioms of the "former." The key to this idea of course is the extent to which this is done. (In reality, it must be admitted that nothing is ever completely new.) Good builders always attempt to develop their own style or give a particular "personality" to their organs. They can learn from what

has worked well (or has not), and adapt their impressions into their own aesthetic.

With the latter thought in mind, consider for example an 1860s organ from a prominent New England firm. Typically an extant example will be found in a somewhat dry acoustic, an American phenomenon which still stubbornly clings to life. It can be described as rich and sweet, topped off at forte level by bright, not brilliant, choruses and rounded, not sharp, reeds. The sound amply fills the room and fulfills the ear, as it was voiced to compensate for the lack of reverberation while still exhibiting a certain gentility consistent with ecclesiastical expectations of that age. Of course, these are all qualitative words, but they convey something that people currently find desirable to emulate that cannot be found in any of the examples cited in the first paragraph.

Indeed, there is much that can be learned from our predecessors' work in how to scale and voice an organ for a "dead" room, let alone to go beyond that to achieve a certain overall tonal effect. Even if contemporary builders do not wish or try to "copy" 1860s American scaling and voicing practices or whether they live up to that standard when they do is not the point so much as the fact that they can now claim they are inspired by such models.

Another related aspect is the adaptation of styles of cases. While most 19th-century organs did not have true cases (i.e. free-standing cabinetry with four sides and a roof), one could argue that façades could be more readily identified with a particular builder than the sound. Many distinctive styles were created. With the growing sensitivity today that organs should harmonize as closely as possible with the architecture of 19th-century churches, these design elements are being reflected in the appearance of modern organs as well. Very attractive examples have been achieved by such firms as Andover, Dobson, Noack, Nordlie, Trupiano, and others.

The purpose of these remarks is not to call for the re-creation of the 19th-century American organ. Instead, it is to add a perspective that perhaps reflects parallels from the United States as being a melting-pot nation. Rather than embodying a certain aesthetic that evolves ever-so-slowly from deep historical roots (to which it in-

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evitably returns), as is the instance of indigenous organ styles in the European nations, we in America have had and will have a continuous procession of styles. Some have even argued that this is why there has not been the exportation of "American" organs to other countries as a counterpart to the considerable importation of instruments over the last four decades, because there is no perception of an indigenous American style that makes our organs attractive to other cultures.

The evolution of certain tastes and technology, their acceptance and rejection, and then their rediscovery and adaptation in this country has moved to a point that 19th-century American organs are fertile ground for inspiration in contemporary organbuilding. Whether this is only a temporary phenomenon or a more lasting effect remains to be seen, but it is now worthy of note.

Michael D. Friesen

LETTERS

Editor:

Regarding the fine article written by Richard Weber on Milwaukee organbuilders (34:1), I would like to make corrections and additions to the persons identified in the photo of William Schuelke's workers (page 26). This photograph was given to Henry Weiland and me by Schuelke's eldest son, Max, who identified as many of the people as he could remember.

The two children standing in the front are William "Jr." and Elizabeth. Seated in the front row, far right, with arms folded and bow tie, is Max Schuelke. To his left sits George Weickhardt. Seated in the front row, second from the left (with tie, hat, and vest), is John Rohn. In the top row, second from the right, stands Charles Besch.

J. Stanton Peters, President
Schlicker Organ Company
Buffalo, New York

Editor:

I truly enjoyed the latest issue of *The Tracker* (34:2) featuring the Wisconsin convention and the Wangerin Organ Company. My best wishes to the Society for a delightful convention in Wisconsin.

I would like to clarify a few points regarding the history of the Wangerin Company in Milwaukee. On page 26 of the journal there is a reference to George Weickhardt's sons, Joseph and Fred, and the organs at Sherman Park Lutheran church, Capitol Drive Lutheran Church, and St. Rita's R. C. Church in Milwaukee.

First, I believe George Weickhardt had three sons—Joseph, Eugene, and Fred C. It is Fred C. who would have been with Wangerin during the building of the organ at Sherman Park Lutheran Church, where I am currently music director. The design was worked out together with the then music director, Arthur E. Bergmann, who also functioned as a rather unofficial "salesman" for Wangerin. The Sherman Park Lutheran organ underwent some renovations in 1975-1976: re-leathering, some pipework alterations and additions, and a new console. Prof. Hugo Gehrke was the consultant for that work.

Fred C. Weickhardt's son, Fred G., became the area representative for the Reuter Organ Company. The organ at Capitol Drive Lutheran Church is a Reuter organ, sold to them by Fred G. That organ recently underwent some rescaling and revoicing by Peters, Weiland & Company of Milwaukee as part of an acoustical renovation of the building for which I was consultant. Fred G. was a member of Capitol Drive Lutheran Church.

The organ at St. Rita R. C. Church is also a Reuter, sold by Fred G., and to my knowledge is unchanged.

Scott R. Riedel
Wauwatosa, Wisconsin

Editor:

St. Luke's Braillists is a non-profit organization which publishes the braille editions of both *The Hymnal* 1940 and *The Hymnal* 1982 for the Episcopal Church. Operating from Christ Episcopal Church, Waukegan, Illinois, we also manage a 250-volume braille theological lending library.

It has taken several years and much hard work to obtain copyright permissions for *The Hymnal 1982* and to acquire the

equipment necessary to begin publication. Many hours of volunteer service went into the creation of this publication, which finally went into production in June 1989.

Our edition of the 1982 Hymnal includes only hymn texts. Musical notation and service music are not included at this time, although the inclusion of braille musical notation is currently under study. The volumes are loose leaf, and a binder and instructions are included for easy handling of the selected hymns for the day.

The Hymnal 1982 is currently being sold for \$125.00, which is well below cost. In order to keep it affordable and to maintain the library, we rely on outside donations. The library loan service is free to anyone who wishes to make use of it.

Orders and inquiries may be directed to St. Luke's Braillists, Christ Church Parish, 410 Grand Ave., Waukegan, IL 60085.

Ellen A. Jackson
St. Luke's Braillists

FOR THE RECORD

J. Stanton Peters of the Schlicker Organ Company, Buffalo, offers the following additions and corrections to the article on the Wangerin Organ Company (34:2).

George Weickhardt did not immigrate to America in 1893, but two years earlier. His petition for naturalization, filed 15 December 1892 in Richmond, Indiana, lists his arrival in New York as April 16, 1891. Weickhardt first came to Milwaukee in 1893, and according to my conversations with Max Schuelke, Weickhardt first worked for Max's father, William Schuelke, through the summer and fall of 1893. Weickhardt first appears in the Milwaukee City Directory under "Organbuilders" in 1894, when he went on his own.

One of the first organs Weickhardt built on his own was for the National Soldiers' Home in Milwaukee and was installed in 1896. Here is a testimonial letter from the first Hann-Wangerin-Weickhardt Co. catalog of ca. 1904., describing the organ:

To Whom it May Concern:

I take pleasure in saying that Mr. George Weickhardt, Milwaukee, took a contract to build a Pipe Organ for the Chapel at his Branch last summer; that he completed it in perfect compliance with the terms of his contract, even to the extent of furnishing a much better instrument than he was obliged to do; that the organ has now been in use since the 15th of November, 1896, and that it has given perfect satisfaction in all ways, and has been pronounced by organists and others, having knowledge of such instruments, as being a very superior one.

COL. CORNELIUS WHEELER, Governor

Regarding Philip Wirsching's tenure at Wangerin, the only year he is listed in the Milwaukee City Directory is 1923. Evidence in the following letter indicates that he was back in Salem by the spring of 1924. Wirsching did again return to Milwaukee in 1925.

Salem, Ohio, April 9th, 1924.

Mr. Fred. Weickhardt,
Milwaukee, Wis.
Dear Fred:—

I was sorry that I did not get to see you before I left for home last Saturday. It was news to me when I was told that you had quit the W. Co. and I have been wondering what your plans are for the future. Why don't you take up the proposition we were considering, when I first came to Milwaukee and which I could not very well take a hold of then, on account of my promises to Wangerin, that I would stay with him for one year at least, I think the time is ripe for you, to again consider this matter seriously and if I can help in any way, let me know. During the time I have been out there I have found out that Milwaukee is a fine center for an organ builder's activity, especially one, who understands the business thoroughly, therefore my advise [*sic*] is: Strike the Iron while it is hot. You need not worry about getting the orders, I have several fine prospects on hand that can be landed without difficulty and I am thinking of Charles' future also.

I shall be glad to hear from you. Not knowing your home address I send this to your mothers house, where it will reach you just as well.

Best regards, Yours very truly,
Ph. Wirsching

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REVIEWS

Books

Junchen, David L. *Encyclopedia of the American Theatre Organ, Volume II*. Pasadena, Ca.: Showcase Publications, 1989. 520 pp. and more than 1,000 illustrations. Available from OHS Catalog, members \$59; non-members \$65 plus \$1.75 S&H.

A few years ago, Showcase Publications issued the first volume of David Junchen's *Encyclopedia*, which included organbuilders from the first part of the alphabet—"Aeolian" to "Möller." A few months ago, Volume II was released, and it begins with "Morris" and ends with "William Wood." The third and final volume will deal solely with Wurlitzer, who built the majority of theatre organs in this country.

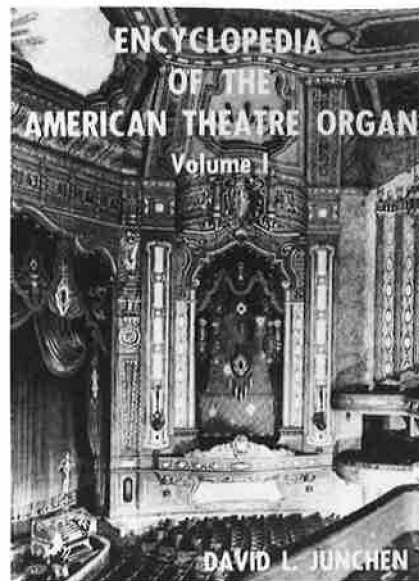
At first, this large-format (9" x 12") comes across as a merely enormous collection of data on the theatre organ. Prudent reading shows David Junchen, a Los Angeles-area theatre organ restorer, to be one of the most accomplished historians around. Wherever he has located the remotest possibility of any builder placing any instrument with any organ pipes in any theatre in the United States, Junchen has provided as much information as possible about that builder, be it Möller or Morris. This volume alone offers over 500 pages of virtuosic research. Often my delight with the facts was tempered by amazement and envy over where Junchen could possibly have unearthed all of this material.

Builders responsible for only one or two instruments are covered briefly but conclusively; major builders get the full treatment, including opus lists, advertisements, contracts, and photographs. While one expects ninety pages on Robert-Morton in such a book, it is pleasant to discover entries for builders whose normal trade was church and concert organs, such as Roosevelt, Skinner, and even Odell. Nor are such chapters a few quick pages; these three companies receive full histories, photographs, and other interesting materials.

Junchen's greatest contribution in this book is the section on parts suppliers to the organ industry. Indeed, it is surprising that no one has tackled the subject before, because it sheds fascinating light on companies long taken for granted. Once again, Junchen covers an enormous ground with remarkable thoroughness, from blowers to pipework to percussions, and, of all things, chamber heaters. Companies of long standing, such as Schopp's, Organ Supply Industries, Laukhuff, Riesner, and Klann are covered in the same manner as the principal builders in the main section of the book.

Throughout this volume, the reproduced material—factory photograph, advertisements, contracts—is magnificent. In the chapters dealing with the major builders, there are photographic factory tours; in some, we are even led down the workbench and introduced to each craftsman by name. There are also well-conceived opus lists for each major builder. For example, the Skinner list not only includes that firm's actual theatre instruments, which were relatively few, but any contract for an organ installed in a theatre (such as the Hershey Auditorium, opus 876).

The prose in Volume I tended to be garrulous, informal, and fun. Volume II is generally more erudite, though no less enthusiastic. Thankfully, Junchen has avoided the burdensome layer of judgment which has marred some other recent histories about the pipe organ. Instead, he employs spicy anecdotes and direct quotations to make



for lively reading. Wherever possible, builders' own writings are included to illuminate personal philosophies. This is not to say that Junchen's writing is without bias; one will soon detect a preference for Wurlitzer, Kimball, and any organ built under the tutelage of Robert Pier Elliot. But Junchen is clean with his opinions, puts them forth clearly and is rarely negative; the reader should have no trouble in knowing where fact ends and author's license begins.

I recommend this very highly. Rarely have I learned so much with such enjoyment.

Jonathan Ambrosino
Cambridge, Massachusetts

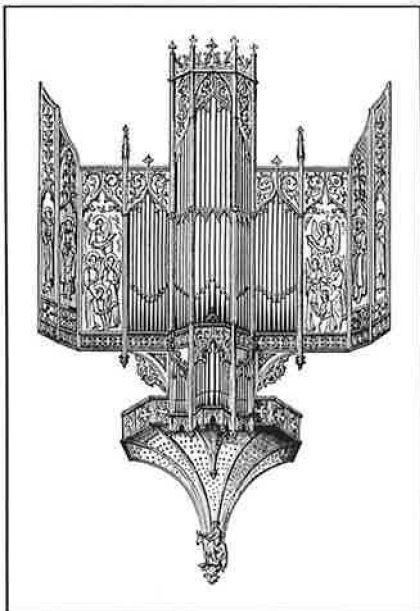
Sir John Sutton, *A Short Account of Organs Built in England from the Reign of King Charles II to the Present Time*, with an Introduction by Canon Hilary Davidson. Oxford: Positif Press, 1979, 163 pp. Available from OHS Catalog: \$8.95 to members; \$10.95, non-members, plus \$1.75 S&H.

First published anonymously in 1847, this book has long been known to have been the work of Sir John Sutton (1820-1873). The book is at once extremely informative and extremely eccentric. Sutton was also extremely eccentric. A former Fellow of Jesus College, Cambridge. Sutton was a baronet (hereditary knight) with a large fortune, who lived very frugally and gave most of his great wealth away. Like his close friend, architect Augustus Pugin, with whom he shared some of his eccentricities, Sutton later became a convert to Roman Catholicism, although neither of them could be described as normal Catholics. Sutton's particular love was of medieval and early renaissance church music, while he had a particular loathing for the music of his own day. He directed the restoration of the chapel at Jesus College, Cambridge, and donated a fourteen rank, two-manual organ built in seventeenth-century English style. He founded a choir school in Kiedrich, Germany, and a seminary at Bruges. He donated organs to several Rhineland churches and paid for a number of historic instruments to be repaired but not substantially altered. All this is ably chronicled in Canon Davidson's excellent introduction, which precedes a facsimile reprint of Sutton's book.

The general effect of Sutton's monograph may be characterized as fascinating in its archaism. The printing and illustrations are highly archaic, the English is highly archaic, the architectural and

musical views pro-
pounded in the book
are also highly archaic.
Sutton's main purpose
was to attack the
denigrators and de-
stroyers of seventeenth
and early eighteenth-
century English organs
and to make a plea for
the preservation of
such instruments as
still remained. In the
process of doing this,
Sutton provides us with
much information
about seventeenth and
eighteenth-century or-
ganbuilders. Not all of
this is now believed to
be accurate, but there is
also some information
which Sutton has
related and which
might not otherwise

now be known. Sutton is particularly informative about Bernard Smith, whose instruments he admired above all others. Although he was also an admirer of John Snetzler, for example, he could not forbear to mention that Snetzler's instruments "fall short of that fulness of tone which characterized those of Schmidt . . ." (p. 73). Later builders such as Samuel Green come in for more vicious criticism: "One would suppose that Green was anxious in his instruments to emulate the tone of a musical snuff box, rather than that of an Organ" (p. 82). Sutton attacked the instruments of his own days as "Music Mills," hideously loud and tonally unsatisfying (pp.



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3-12), although he does allow that modern builders such as Hill, Grey [sic], and Bishop had made considerable advances over Smith in their action, winding systems, and in the smoothness of their reeds (p. 10).

The final chapter of the book outlines Sutton's views on organ design, and a number of attractive Gothic case designs are printed at the end. Altogether, Sutton's monograph is a fascinating and informative product of the ecclesiastical movement of the nineteenth century, and the Positif Press are to be congratulated for their timely and attractive reprinting of it.

John L. Speller
Columbia Organ Works, Penn.

Rowntree, John P., and Brennan, John F., *The Classical Organ in Britain. Volume 1. 1955-1974. Second Edition, revised and enlarged.* Oxford: Positif Press, 1987, 148 pp.

This attractively produced book contains descriptions of all the "classical" organs built in Britain between 1955 and 1974. For the purposes of the book, "classical" instruments are defined as free-standing organs with *Werkprinzip* tone-cabinet cases and tracker key and pedal action. The stop list of each instrument is given, and many of the organs are illustrated by photographs and/or line drawings. When the first edition appeared in 1975, the book was well received and helped to further the cause of tracker-action organs in Britain. (It should be mentioned that over 75% of new organs in Britain now have tracker action, compared with fewer than 20% in the USA.)

The problem with this book is that a mere stop list tells us remarkably little about an organ. We are not told which instruments are well made of traditional materials and which ones are made with cheap plastic and aluminum parts. The book gives no indication of wind pressures, scalings, or voicing techniques. The lack of information can at times be very misleading. From the photographs we might correctly surmise that the Bruggencate 1-6 of 1974 in Haverfordwest (p. 110) or the Frobenius 2-30 of 1965 at Queen's College, Oxford (p. 129) are extremely fine instruments, clothed as they are in elegant carved cases. What, however, of the "Brave New World" appearance of the Grant, Degens & Bradbeer 3-67 of 1969 at New College, Oxford (p. 140)? Indeed, the actual case looks even less attractive than the photograph, with strips of metal applied to create an organ case somewhat in the style of a 1957 Chevrolet. This does not sit well in the fine medieval chapel. The stop list does not help us much either—looking as it does like an extreme example of an *Orgelbewegung* instrument of the late 'sixties. In actuality the case contains a rather fine organ, incorporating some good tonal design and voicing. Even that, however, is not the whole story. As the members of the OHS we need to know that in order to make way for this instrument a very fine Gothic case by Sir Gilbert Scott (1875) was destroyed. (So well made was the old case that it proved to be an excellent source of materials for foraging organbuilders: the oak was milled down to make a case for the new Grant, Degens & Bradbeer organ at Faringdon Parish Church, while the wrought-iron decoration was incorporated into the Hill, Norman & Beard organ at Exeter College, Oxford.) The former New College organ was a Henry Willis 4-52 of 1875 and was of exceptionally fine quality. It contained pipework from previous organs, including three seventeenth-century ranks by Dallam and six eighteenth-century ones by Green. What could be more economical than Willis' six stop Pedal of 1875, comprising 16' Open Diapason, 16' Violone, 8' Octave, III Rank Mixture, 16' Ophicleide, and 8' Clarion? True, the Willis organ had been rebuilt and somewhat altered in 1926, but it was still a fine instrument, and its wanton destruction was a piece of inexcusable vandalism.

The only American-built organ in the book is the Phelps & Associates 2-45 of 1974 at Hexham Abbey. Again the photograph (p. 137) gives a misleading impression—the casework being only marginally less hideous than the New College one. Again, however, the organ inside is a rather fine one—probably Larry Phelps' best work. Once more, nevertheless, we have to weight against this the fact that a fine old organ was destroyed in order to make way for the Phelps organ—in this instance a 4-52 of 1905 by Norman & Beard, incorporating pipework from a previous instrument of 1804

**Henry Willis & Sons, London, 1875
New College, Oxford, England**

Source: *English Mechanic* 30:11 (November 1879), p. 237.

GREAT C-g ³ 56 notes	2' Fifteenth	PEDAL C-f ¹ 30 nts
16' Double Diapason	IV Mixture	16' Open Diap'n
8' Large Open Diapason	8' Cornopean	16' Violone
8' Small Open Diapason	8' Hautboy	8' Octave
8' Claribel Flute	4' Clarion	III Mixture
4' Principal	CHOIR C-g ³ 56 notes	16' Ophicleide
4' Flûte Harmonique	16' Bourdon	8' Clarion
2 ² / ₃ ' Twelfth	8' Viol d'Amour	COUPLERS
2' Fifteenth	8' Dulciana	Solo to Great
IV Mixture	8' Claribel Flute	Swell to Great
III Furniture	8' Lieblich Gedact	Choir to Great
8' Trumpet	4' Principal	Swell Super Oct.
4' Clarion	4' Flûte Harmonique	Swell Sub Octave
SWELL C-g ³ 56 notes	4' Stopt Flute	Swell to Choir
16' Bourdon	8' Corno di Bassetto	Great to Pedal
8' Open Diapason	SOLO C-g ³ 56 notes	Swell to Pedal
8' Salicional	8' Harmonic Flute	Choir to Pedal
8' Voix Celeste	4' Harmonic Flute	Solo to Pedal
8' Stopt Diapason	8' Tuba Mirabilis	
4' Principal	8' Orchestral Oboe	

by John Avery. So please, Messrs. Rowntree and brennan, give us the whole story.

John L. Speller

Columbia Organ Works, Penn.

Recordings

J. S. Bach. *Chefs-d'oeuvre pour orgue*. André Marchal, organist, at the organ of the Grossmünster, Zurich, Switzerland. CD Or 13.279-2, Adès disques, 54, rue Saint-Lazare, 75009 Paris. Available in the U. S. from Harmonia Mundi, 33-64 South Robertson, Los Angeles, CA 90034 and the Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

Students, friends and admirers of the late André Marchal will be happy to know that the Bach recordings he made in 1964 at the Grossmünster, Zurich, are now available on compact disc. This collection of Bach works includes Prelude and Fugue in C major (BWV 547); Prelude and Fugue in A minor (BWV 543); the Advent, Christmas, and New Year's chorales, numbers 1-15, from the *Orgelbüchlein* ("Nun komm der Heiden Heiland" through "In dir ist Freude"); Fantasia in G major (BWV 592); Prelude and Fugue in B minor (BWV 544); and "Schmücke dich, o liebe Seele" (BWV 654).

To some younger lovers of organ music, the name of André Marchal may be unfamiliar, but those who knew him will attest that he was among the most outstanding performers of this century, as well as one of the greatest teachers—some would say the greatest. It was Marchal who almost single-handedly led the French, and many North Americans as well, away from the unyielding legato of the Lemmens-Widor school and into a style of playing which allows the organ to breathe and articulate as do wind and stringed instruments. And it was Marchal, together with the organbuilder, Victor Gonzales, who championed the return to an organ more like those of the seventeenth and eighteenth centuries in principles of voicing and specification.

André Marchal was not a purist, and he was a scholar more by his uncanny historical and musical instinct than by research. There are, therefore, details of interpretation within these works which may surprise, or even offend, those who accept only the pronouncements of this or that current Baroque expert. Marchal's preludes and fugues are not played throughout with no change of sound. There are changes of manual and, at times, of registrations. Some passages are played delightfully non-legato, and there are many others that might be described as loosely legato, and some that sound purely legato. But to mention this seems only to quibble about such vigorous and exciting performances. The playing is always meticulous, exciting in its rhythmic drive, and totally satisfying musically.

These recordings, first made when the artist was seventy years old, are some of his finest Bach playing. Those who knew the performer will welcome them in more durable form. Those who did not know him should get acquainted.

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Clarence Watters

Clarence Watters—In Memoriam. Clarence Watters, organist. SK-508CD, digitally re-mastered by BKM Associates. Available from OHS Catalog, \$14.98 plus \$1.75 S&H.

Throughout a career spanning half a century, Clarence Watters was considered America's foremost authority on the French Symphonic organ school. From the time of his receipt of the FAGO certificate at the age of 18 to his retirement from Trinity College in Hartford, Connecticut, nearly fifty years later, audiences and students alike looked to him as the consummate virtuoso and supreme interpreter of music from all periods.

Watters met Marcel Dupré when Dupré was on his first American tour in 1921 and was subsequently invited to Paris for a year under his tutelage. This came to pass in 1926-27 during which time Watters studied both organ and improvisation with *le maître*, an experience which developed in him a commitment to the "Dupré style" of which he was to be a firm advocate throughout his life.

The works recorded on this disc represent many of Dupré's most familiar—"Ava Maris Stella" from *Fifteen Pieces*, *Cortege* and *Litany*, *Prelude* and *Fugue* in F minor, and two selections from *Stations of the Cross*—as well as the Widor "Gothique" symphony and were recorded over a period of twenty years, from 1952-1972. Three organs are heard: Aeolian-Skinner opus 1 at Trinity College Chapel; E. M. Skinner opus 722 at Yale University's Woolsey Hall; and Austin opus 2536, also at Trinity College Chapel. Though recorded years ago on analog tape, the quality of sound is exceptional throughout. If anyone ever doubted the merits of compact disc technology, the transference of these tapes to CD ought to win them over. The sound is thrilling! Jacket notes by Mickey Thomas Terry and Paul Hume are both informative and nostalgic. Specifications of the two Trinity College organs are included but, alas, the Yale specification is omitted.

Certainly this disc will be warmly received by Dupré enthusiasts everywhere, since Watters' performances represent a quickly vanishing school and style of approaching the organ. On a simpler level, the disc can also be enjoyed solely for its breathtaking virtuosity and speaker-rumbling big organ sound.

Thomas Froehlich
First Presbyterian Church, Dallas, Texas

Sandra Soderlund Performs on the Rosales Opus 11, Trinity Episcopal Church, Portland, Oregon. Arkay Records, AR6089, 4893 Annapolis Dr., San Jose, CA 95129.

The Rosales organ heard here is a landmark instrument. History may, in fact, single it out as being "the" organ of the 80s, much like the Fisk at the House of Hope Presbyterian Church in Minneapolis is considered by many as "the" organ of the 70s, or the Harvard Fisk as "the" organ of the 60s. In any case, Rosales opus 11 is indeed

sumptuous in every way and certainly destined to be a benchmark for the instruments of the 90s.

Sandra Soderlund's program demonstrates the versatility of this well-conceived, 58-stop organ beginning with the 2nd Suite of Clérambault. The movements are tastefully and historically registered, affording the opportunity to hear a number of the organ's distinctive solo stops and combinations. The suite receives a historically accurate, though somewhat dry, performance at the hands of Ms. Soderlund.

The disc is worth having just for the *Quodlibet SF 42569* of Herbert Bielawa. This is an impressive piece, one which marries the electronic sounds to those of the organ in a remarkable way. What a showpiece this selection is for a good stereo system! In fact, the extremes in both dynamic range and timbre will give any system such a workout that the jacket notes even carry a disclaimer!

The bulk of the disc is given over to an able performance of the complete 5th Symphony of Vierne. Although perhaps not the most listenable of the six symphonies, the work is a tour de force for the resources of any instrument. The Rosales organ comes through with flying colors: it's foundations are warm and rich; the cornets are bright and personable; the reeds are both powerful and brilliant. With thanks to Ms. Soderlund's technical facilities, everything is here for a thoroughly satisfying performance of this seldom heard work.

The disc is accompanied by brief notes about each piece and a biographical paragraph about Ms. Soderlund. Best of all there is a detailed stoplist and a color picture of the absolutely gorgeous case. This organ ought to be put to bed once and for all any remaining criticism about the integrity of eclectic instruments, for it certainly represents eclecticism at its very best. Let's hope this CD will be one of many of this remarkable American organ. *Thomas Froehlich*
First Presbyterian Church, Dallas, Texas

ARCHIVIST'S REPORT

THE AMERICAN ORGAN ARCHIVE OF THE OHS has now become a collection of international repute. During the past year, researchers have visited the collection from England, Holland, Switzerland, Germany, New Zealand, as well as from all over the United States, and written inquiries arrive regularly from all over the world. Articles about the collection have appeared in Dutch, English, French, and German organ journals.


Strides have been made in cataloging during the past year: about 800 books and pamphlets have been processed. These are catalogued according to the Library of Congress System and then entered into a library data base known as OCLC. Of the 800 items catalogued to date, roughly 300 had never been put in the system before. Noting that the OCLC data base already contains more than 21 million items, we get a glimpse of just how specialized our own collection really is. About 25 percent of the book titles are being catalogued for the first time.

Materials continue to arrive from members, and we are grateful for these and all contributions. Recent donors include E. A. Boadway, Edwin H. Cole, William Czelusniak, David Fox, John Fesperman, David Junchen, Alan M. Laufman, Thomas McBeth, Forrest Mack, Robert Oliphant, Barbara Owen, Robert Reich, Elizabeth Towne Schmitt, Edward F. Small, Bruce Stevens, Richard Weber, and Robert B. Whiting.

A significant collection of important materials has recently been contributed to the Archive by Richard Hamar. The following list is selective:

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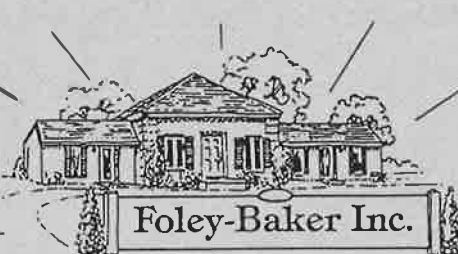
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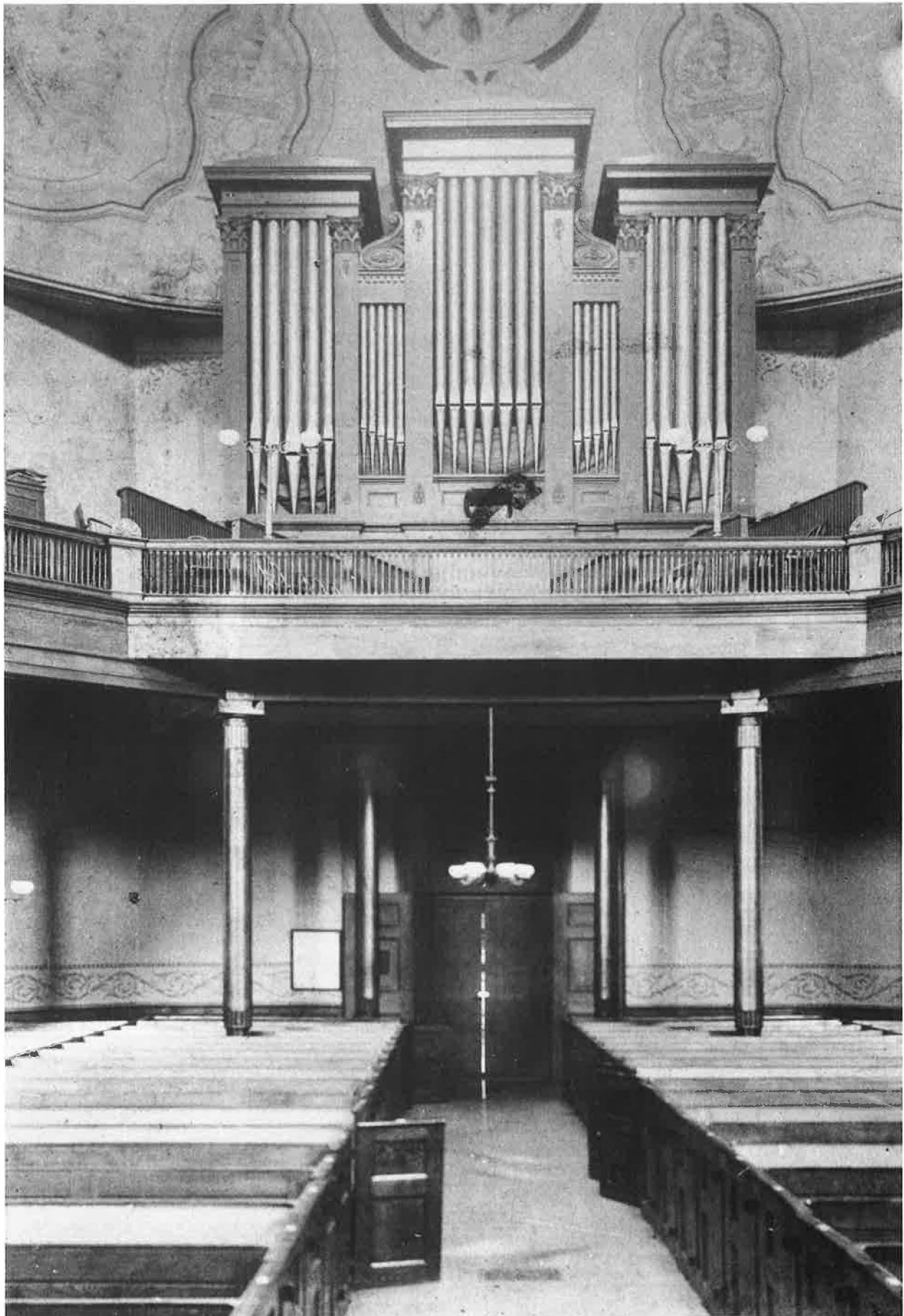


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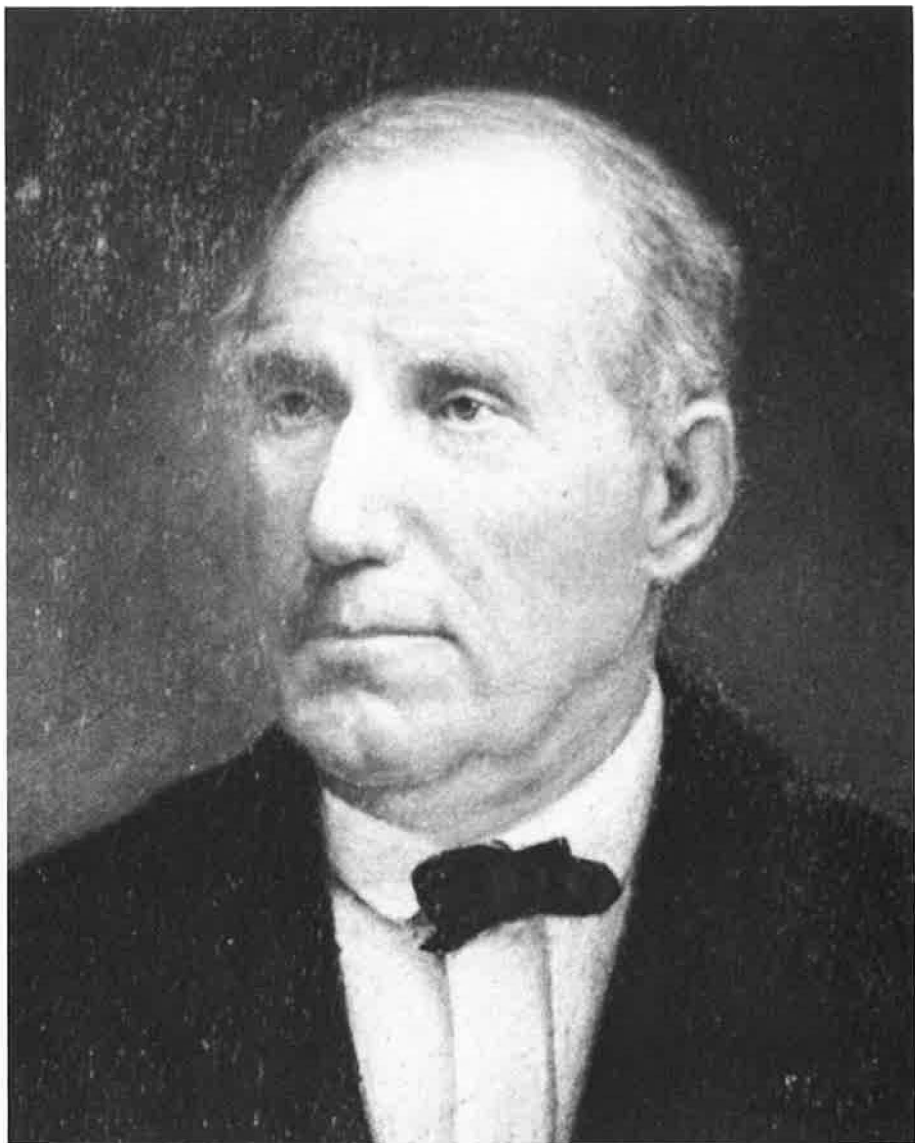


Monumental Church (Episcopal) in Richmond, Virginia, replaced an 1830 Erben with this three-manual Erben built in 1850. It was moved to the front of the church (with a new keydesk) ca. 1894 by Adam Stein and relocated in 1926 to Mt. Olivet Baptist Church in Richmond when E. M. Skinner installed his op. 574 behind the Greek Revival case which remained at Monumental. The organ was reunited with its case in 1976 by OHS member James Baird who installed it at Trinity United Methodist Church, McLean, Virginia and who moved the Skinner to St. Bridget's Roman Catholic Church, Richmond, when the Monumental building was restored and Mt. Olivet was remodelled.

Our portrait gallery . . . is graced by the likeness of a man not only universally known and respected, but one who may be truly said to have contributed more to the proper solemnity and excellence of instrumental church music than any other man in the United States. We need scarcely say that his name is Henry Erben, an unrivaled artist in the construction of that noble and sublime instrument the organ

Henry Erben has, perhaps, built more organs than any other man in the world. There is scarcely a church of any size or importance in this country which cannot boast of possessing one of his admirable instruments.¹

AMERICAN ART JOURNAL, 1881



An American Organbuilder of International Stature: Henry Erben of New York

by Stephen L. Pinel

[A paper given on Tuesday, 20 June 1989, at the 34th Annual Convention of the Organ Historical Society, at Temple Sinai, New Orleans, Louisiana.]

THE AMERICAN ART JOURNAL of 1881, in its portrait of Henry Erben, declares him to be one of New York City's "most respected citizens," his record of "57 years in business" was "both straightforward and honorable," and the volume of his activity was "remarkable."²

Still another author observes:

Among the builders of pipe organs, it is doubtful if any displayed more eccentricity or was awarded a greater measure of tolerance than was Henry Erben of New York. He had a decided genius for work, recognized no degrees of good and bad, and never sacrificed his ideals to the spirit of commercialism. This adherence to a fixed principle is reflected in every organ built by him. . . .³

The *Richmond Daily Enquirer* also acknowledges Erben's commanding reputation. An article, published in 1845, calls him "Mr. E. . . the famous manufacturer in New York," as if "Erben" were a commonly known name.⁴

In 1881, recapitulating his own career, Erben himself insists, and without a hint of modesty:

I shall continue to build only FIRST-CLASS Organs, embracing the same SOLIDITY and DURABILITY which has characterized my ORGANS for the past FIFTY YEARS, and which has rendered the name of HENRY ERBEN in THAT LINE "a household word in the land"⁵

Despite competition from Thomas Appleton, the brothers Hook, George Jardine, and later, Richard M. Ferris, Erben proceeded to out-build, out-class, and out-rate virtually all his competitors in New York, Boston, Philadelphia, and Baltimore for the greater part of the nineteenth century. Revered by the musical aristocracy of his age, Erben was notorious for his coarse language, irritable disposition, and violent temper. Yet despite the idiosyncrasies of his personality, Erben was, as Charles Radzinsky (1858-1927) concluded, "the most eminent organbuilder in America."⁶

Stephen L. Pinel, OHS Archivist and author of *Old Organs of Princeton*, frequently contributes articles on organ history to *The Tracker* and other journals.

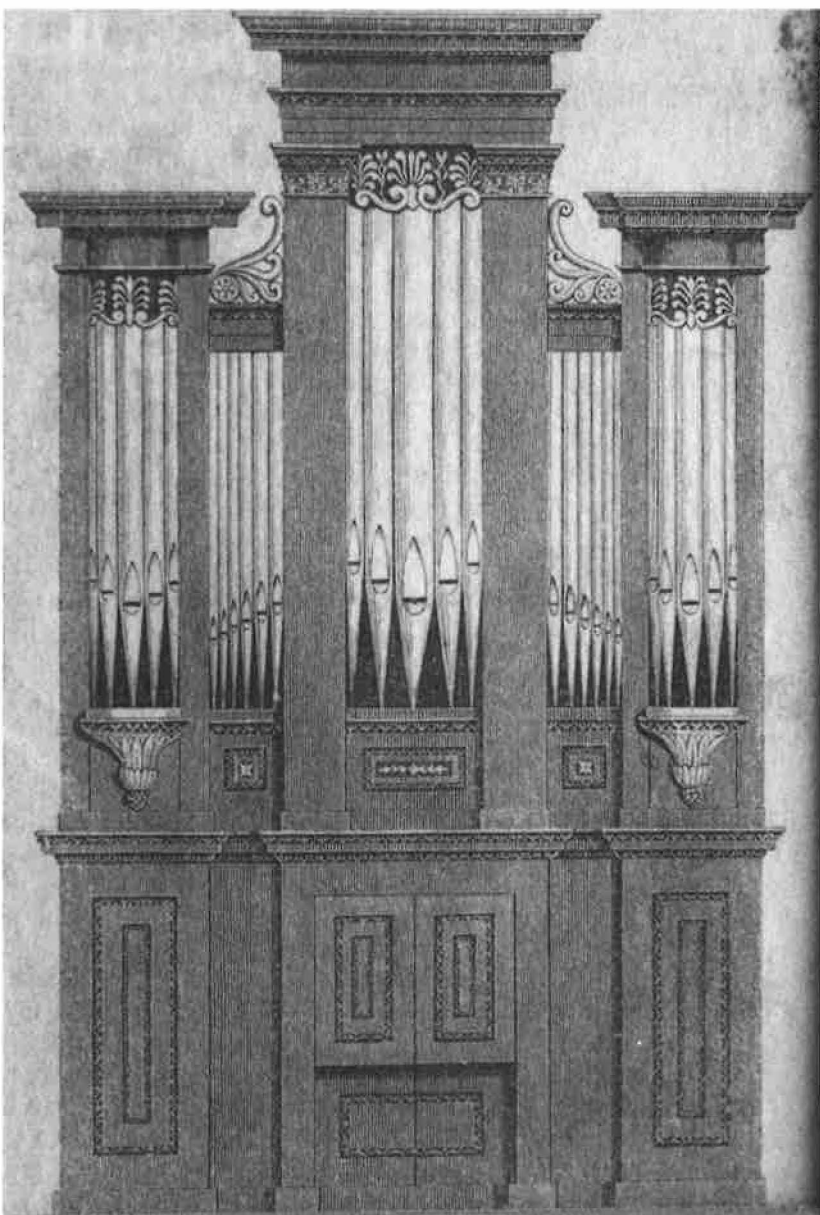


PHOTO COURTESY OF THE NEW YORK HERALD

This engraving appears in the New York Herald of 26 September 1839, with a report of a fire that destroyed the organ at the Church du St. Esprit, New York City. The 1880 Erben opus list enters three organs for this church, in the years 1824, 1840, and 1863. The building that burned had been erected in 1834 at Franklin & Church Streets, a new location for the parish founded in 1704, according to Jonathan Greenleaf in *A History of the Churches . . . in New York*, published in 1850. Because advertisements of 1824 do not mention this organ, it was probably constructed for the new building in 1834. The 1824 date on the opus list is likely erroneous, as are dates for several of the early organs on the list.

Today research is only beginning to unlock the secrets of this brilliant and multi-faceted New Yorker. Erben's influence on the judicial system, in financial circles, in politics and civic organizations as well as with church authorities was considerable. No one was lukewarm about Erben; he was, as one author asserts, "a staunch friend or an implacable enemy."⁷

Henry Erben was born in New York to Peter Erben (1771-1863) and Elizabeth (Kern) Erben (1770?-1866) on 10 March 1800. Because Peter was a church musician, initially at Christ Church, and later at St. George's Chapel, St. John's Chapel, and eventually Trinity Church,⁸ the organ was an everyday part of Henry's rearing. Henry recalled in 1881 that the organ has been to him "a sweet memory of childhood. . . ."⁹

His formal introduction to organbuilding probably occurred in December 1813. John

Lowe (1760?-1813), an English organbuilder working in Philadelphia, completed a large three-manual organ for St. John's Chapel, New York, where Peter Erben was organist. Knowing that the British had a blockade in New York Harbor, Lowe agreed to have the organ shipped to New York but only after the captain of the sloop *Ann-Maria* assured him that he could successfully race and penetrate the blockade.¹⁰ Things did not, however, go as planned; as the *Ann-Maria* passed Sandy Hook, New Jersey, and began its wend toward the port, she was sighted by the British 74-gun *H. M. S. Plantagenet*.¹¹ A chase ensued, and before the *Ann-Maria* could reach the safety of the Jersey shore, she was captured by the *Plantagenet*.¹²

At first, the British captain refused to release the organ, and according to one newspaper, plans were made to send it to Halifax, Nova Scotia, where it would be erected in a new Anglican church there.¹³ Finally, through the intervention of Colonel Barclay and following lengthy negotiations, the British Captain acquiesced to 2,000 Spanish dollars as ransom.¹⁴ Thomas S. Hall (1794-1874), an apprentice of Lowe, later recalled carrying the currency across the docks under a flag of truce.¹⁵

Meanwhile, Lowe rushed to New York by fast coach, but the December journey was damp and cold; he contracted pneumonia en route and died in New York on 13 December 1813, four days after arriving.¹⁶ Hall, Peter Erben, and probably Peter's thirteen-year-old son, Henry, erected the organ in the church, where it was first used on Easter day, 1814.¹⁷ Following the completion of the instrument, Hall returned to Philadelphia where he took over Lowe's organbuilding enterprise.

Henry Erben became Hall's apprentice in 1816.¹⁸ Over the next seven years, Hall received many prominent contracts, including several three-manual organs in the cities of Baltimore and New York, among them the Roman Catholic cathedral in Baltimore about 1819 and St. George's Episcopal Church in New York during 1822.¹⁹

There are accounts which document master Hall sending apprentice Erben to the southern United States to "put up" organs built by the firm. A letter addressed to a representative of St. John's Lutheran Church, Charleston, South Carolina, reads:

Mr. Jacob Sass
Dear Sir

New York 24 May 1823

The pres^t serves to advise you of the shipment of the organ built for your church on board of the Ship Friend, which sails today. My Brother-in-Law, Mr. Henry Erben goes out as a passenger in the ship for the purpose of putting the organ up in church. Hoping it may entirely meet your expectations (of which I make no doubt) and recommending him to your protection,

I remain, Dear Sir, Yours very respectfully,
Tho^s Hall.²⁰

On another occasion, Hall shipped Erben off to Augusta, Georgia, where he installed a new organ in St. Paul's Episcopal Church during 1822.²¹



BILL VAN PELT

By the middle of 1823, we get our first glimpse of Erben as the direct and no-nonsense businessman which later made him famous. Henry presumably needed cash to take advantage of a partnership opportunity in the organ business with Hall. Turning to his father, Peter Erben, he requested \$6,000. For an undisclosed reason, Peter declined the request, so Henry—like any good nineteenth-century businessman—took Peter to court. Settled by the Supreme Court, State and County of New York, on the 23rd of August 1823, Peter was ordered to pay Henry \$6,000, plus court costs.²² Unfortunately, the court records provide no further details.

During the following June, 1824, a newspaper advertisement in the *City Gazette*, Charleston, South Carolina, notes a few changes in the business:

HALL & ERBEN, Church and Chamber ORGAN BUILDERS, New-York, respectfully inform their Southern Friends, that having considerably enlarged their Establishment, they are prepared to execute orders for Organs of every description upon the shortest notice, and upon the most accommodating terms.²³

Less than three years later, in March 1827, it is equally amazing that Erben became the sole owner of the establishment. A public announcement in *The Commercial Advertiser* reads:

DISSOLUTION OF COPARTNERSHIP.—The copartnership heretofore existing under the form of Hall & Erben, is this day dissolved by mutual consent. Those having claims against the firm will please present their bills immediately for payment; and those indebted to the firm will pay the same to Henry Erben at the Factory, No. 53 Mott-Street.

New York, March 2d, 1827.
Thomas Hall
Henry Erben²⁴

From 1827 until the beginning of the Civil War, the firm continued to expand, enlarge its work force, and increase production. During the later 1820s, the firm produced an average of about eight instruments annually, and the 1855 Industrial Census records that the firm manufactured 110 instruments in the twelve months preceding July 19th. The census also indicates that the firm had 45 employees, used \$50,000 in raw materials, and the aggregate value of organs sold totaled just less than \$100,000. No other American builder matched that production until twenty-five years later when, according to the 1880 census, E. & G. G. Hook & Hastings produced instruments valued at \$102,000.²⁵

Much of Erben's success as an organbuilder was clearly due to his uncanny sense of business practice. He was a shrewd negotiator, not above bribery, and when awarded a contract, was known to "donate" portions of the organ



PHOTOGRAPHIC COPY BY STEPHEN PINEL

Erben's 1846 organ for Trinity Church on Wall Street in New York remained the largest in the nation for many years. Designed by Edward Hodges, the instrument featured a Great with an extended compass of 66 notes that provided an extra octave in the Bass as seen in the photograph of the console, below, as it looked after subsequent rebuildings by Erben and, later, Roosevelt.



PHOTOGRAPHIC COPY BY STEPHEN PINEL

back to the church. His uncompromising demeanor with committees was legendary:

Committees calling upon Mr. Erben stated their needs and financial limitations and he specified the organ. If a committee attempted to urge upon him plans inconsistent with his own, it was dismissed with denunciations emphasized by words from his private vocabulary, expressive if not elegant, his walking-stick frequently assisting both emphasis and exit.²⁶

A letter Erben wrote in 1844 to Bishop Whittingham, the Episcopal prelate of Baltimore, is abruptly impersonal:

Rev'd & Dear Sir,

Herewith you have descriptions of various sized organs with the prices attached—The Organs will be packed up & marked so there will be no difficulty in putting them up.

I will take it as a favor, if you will give the necessary information to persons requiring organs, and state to them [that] the terms of payment are one half cash, and a credit of Six months for one half, for which an approved Note is to be given.

Yours respectfully, Henry Erben.²⁷

How many Catholic Bishops received a similar letter is not known.

Another Erben strategy was the clever use of printed brochures. In fact, he is believed to have been the first American organbuilder to distribute such materials. The earliest known document, dated

October 1841, contains a list of previous patronage and names 157 customers.²⁸ An updated list was published in 1844,²⁹ and there is good reason to speculate that he issued a revised list every few years until 1880, when the last known documents were published.³⁰ These brochures no doubt impressed church committees not accustomed to such promotional schemes. No other American organbuilder is known to have used similar items until 1857 when the Boston firms of E. & G.G. Hook and William B.D. Simmons issued their own promotional materials.

The purpose of Erben's brochures was purely promotional: they served as guides for church committees and clergy wishing to locate and inspect an instrument near them.³¹ When an organ was destroyed or replaced with the product of another maker, Erben removed it from his list.³² Today one can only conjecture at the total number of instruments produced by the firm. Erben's obituary asserted he built 1,734 organs, a number which some current scholars have questioned as too high. Yet the schedules of the Industrial Census, his inclination to remove instruments from his lists, the tally of instruments destroyed, and the large number of known, unlisted instruments seem to support a large total.

Erben maintained other commercial practices which tended to lure customers back to him when the time came to procure another organ. He always took his own instruments in trade, usually at a high price, knowing that he could resell them at or near their original cost. Erben was especially generous when a congregation yearned for a larger organ, offering financial incentives. (St. Paul's Episcopal Church, Columbus, Mississippi, is a good example: when their 1838 Erben organ was found to be too small, they traded up for a larger 1840 Erben.) Moreover, as early as 1824, all Erben organs were steadfastly warranted against defects in workmanship.³³

Erben customers were generally satisfied customers. Old St. Patrick's Cathedral on Mott Street in New York City is a good example. The edifice first housed an 1824 Hall & Erben organ. In 1852, they purchased a larger Erben, boasting fifty-two stops on three manuals and pedals.³⁴ Then following a ruinous fire in October, 1866, the parish ordered a third Erben, again of three manuals, which was exhibited in 1869.³⁵ Today, this magnificent instrument is one of the largest surviving Erben organs still housed in its original location.

Critics never failed to use superlatives where Erben organs were concerned. Referring to the 1837 organ, built for Christ Church, New Orleans, James Reynolds writes in 1920 in *The Diapason*:

I should not forget to say that the most prodigal use of fine woods were a distinctive feature of this organ. The tables of the wind chests and all slides were of imported mahogany, and all the small connections and rods were of finest black walnut . . .

I have been told that this venerable instrument was destroyed in a severe storm that damaged the church several years ago, an untimely end for so honest a product, and so thoroughly a work of art.³⁶

Gustav Döhring (1873-1956), a former employee of Frank Roosevelt, and a sharp critic of old organs, concurs with the account by Reynolds.³⁷ Commenting on the three-manual Erben organ at St. Stephen's R.C. Church, in New York, he notes:

. . . the old organ in question may be regarded as being of historical value, inasmuch as it was built in the year 1867, and by no less a party than the famous Henry Erben.

The work of this master was of a high order, of which the St. Stephen's organ is a fine example. . .



The Gothic Revival was in full expression in 1838 when Henry Erben built this organ for St. Peter's Episcopal Church in New York. A simpler Gothic style had evolved thirty years later when the organ for St. Patrick's Cathedral was built (facing page).

It is a pity that nothing more than the case is to be retained. This organ situation should have been entrusted to a conservative builder having a regard for tradition in this art of ours, and not viewing the acquisition of such a contract from a wholly commercial standpoint. . .

As to the fundamental structural qualities used therein, none better were ever employed in the building of an organ. . . The workmanship is superb. . .

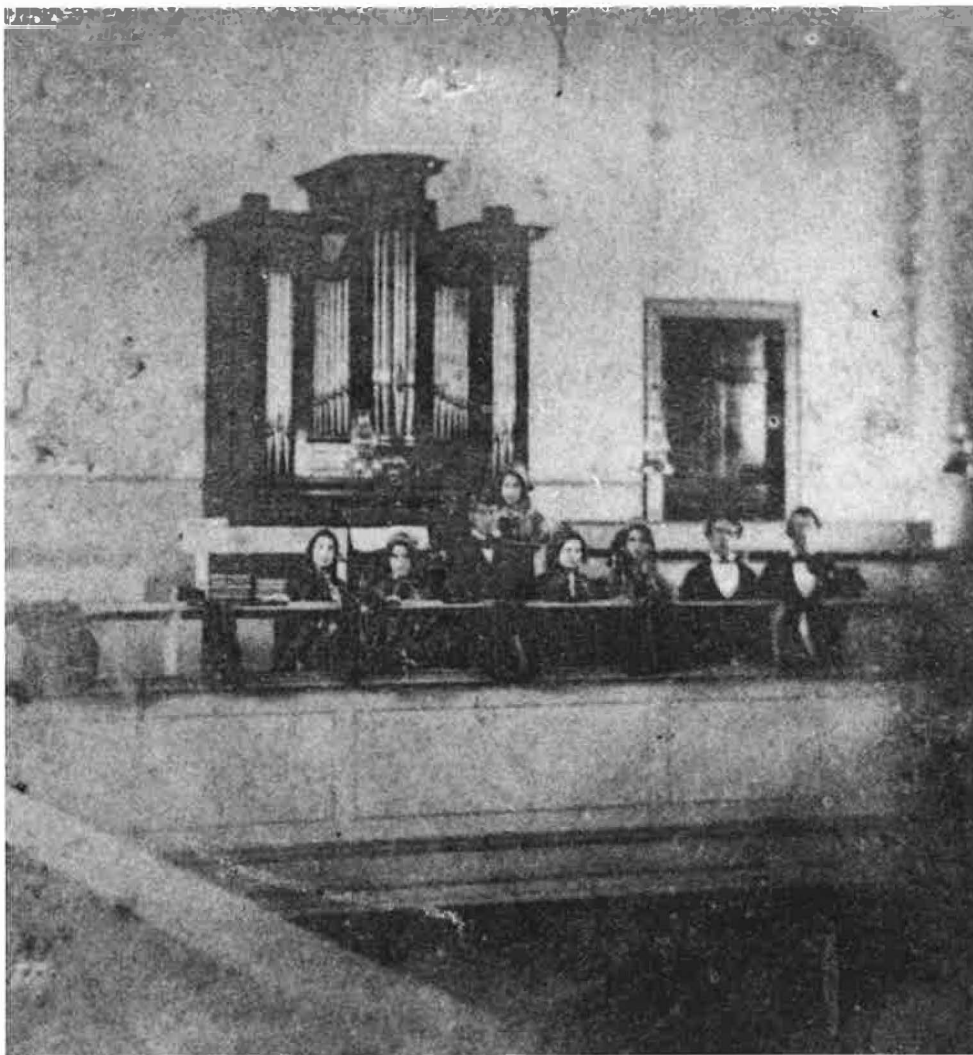
The pipes speak on only 2-3/4" wind, yet the fine voicing throughout, aided by the truly superb acoustic properties of the edifice, renders the tonality of this instrument most pleasing and effective, and of considerable power in the bargain without attaining that merciless stridency now so prevalent in most organs where high wind pressures are used to obtain power. . .³⁸

Erben had a significant market among rural congregations for small one-manual instruments. These organs, often in out-of-the-way places, could never have influenced buying trends; yet they illustrate the same level of quality as instruments built for the most prestigious congregations in metropolitan areas.

Tonally, Erben organs adhere closely to classical principles. An organ built in 1856 for the Pearl Street Congregational Church, Hartford, Connecticut, was typical. It had an ensemble based on the Great Open Diapason. The Great Double Open Diapason, Principal, Twelfth, Fifteenth, Mixture, and Sesquialtera employed scales which were consistent with the foundation rank. Gentle voicing and



Erben's organ installed in 1869 at St. Patrick's Cathedral (now Old St. Patrick's), Mott Street, in New York City is one of few large examples extant.



COURTESY MARGARET STONE

The oldest photograph of an American organ shows the 1835 Erben replaced by George Stevens in 1848 at the First Church in Belfast, Maine

low wind pressures combined to produce a tone which was bright, free-sounding, and decidedly unforced. Erben insisted on slider key-channel windchests and free-standing casework; he never succumbed to using electric or pneumatic key action though John C.B. Standbridge (1800-71), Hilborne Roosevelt (1850-86), and even his own mentor, Thomas Hall, were all experimenting with electricity by 1870. Even as taste began to shift in favor of heavier choruses and non-mechanical actions, Erben continued to build instruments based on classical precepts he knew were sound.

Despite Erben's unquestionable success as an organbuilder, he is believed to have endured more disastrous factory fires than any other maker in the history of organbuilding. The first occurred on the evening of Saturday, 3 January 1835, destroying his factory.³⁹ He rebounded, however, with astonishing celerity, and a notice in the January 6 issue of the *Advertiser* announced that business would continue as usual.⁴⁰

On Thursday, 7 October 1841, the factory was again destroyed. The *New York Tribune* reported that

Last night about eleven o'clock, a destructive fire broke out in the extensive organ factory of Mr. Henry Erben, Center street. Notwithstanding the exertions of the fireman, who were soon on the spot, the flames continued to rage until the whole building became a mass of blazing ruins. . . .⁴¹

The damage was reported at \$40,000.⁴²

Other property inhabited by Erben was destroyed or damaged by fire in 1845,⁴³ 1849,⁴⁴ 1852,⁴⁵ and in 1872.⁴⁶ In news accounts of the 1849 conflagration, the *Tribune* reported that 52 organs, either finished or in the process of construction, burned in the fire.⁴⁷ And, during the 1872 fire—perhaps the single greatest tragedy in the history of American organbuilding—two workers burned to death.⁴⁸

Erben's most celebrated organ was built in 1846 for Trinity Church, New York. The design was drafted by Edward Hodges, who also served as consultant. The instrument included many features not commonly found in domestic organbuilding of the period. Among these were three manual divisions, each with a different compass: (Great: CCC-f3, 66 notes; Choir: CC-f3, 54 notes; Swell CC-f3, 54 notes, with Swell bass), a "C" compass pedal division with a 32' Open Diapason of wood, and inter-manual octave couplers. Moreover, there were two Great Principals, pedal keys covered with brass, and a swell box with four sets of shades. The choir was mounted on the gallery rail like an English "chair" division.

Throughout the fabrication of the instrument, misunderstandings between Hodges and Erben mounted. There were delays, and when Trinity Church was consecrated on 21 May 1846, only a small portion of the organ was playable, much to Hodges' dismay. Their relationship hit an all-time low in September, 1846, when Hodges discovered that Erben had forced his way into the choir gallery, fracturing the lock. After catching Erben red-handed, Hodges records the confrontation thus:

I then went up & finding Mr. Erben still in the organ loft I said to him authoritatively that I should hold him responsible for the violence just committed. As I continued to expostulate with him, he had the audacity to order me to be silent! But this failing of effect, he eventually seized me by the arm as I stood near the organ keys & thrust me away with brute force. I was not so easily moved however as he had estimated in his own mind, & the consequence was that he himself staggered & overset the reading desk stationed immediately in front of the keys. Having a heavy

cane in my hand, I lifted it & was in the act of levelling a blow at his head, which would probably have cracked his skull, when a more prudential course was presented to my mind, & I refrained. There has ended all intercourse between myself and Mr. Erben.⁴⁹

The misgivings were apparently mutual and may have been fueled by an occurrence in 1845.

Erben had placed a large three-manual organ in the University Place Presbyterian Church in New York. The public exhibition was held on 18 September 1845, and the organ was hailed by the newspapers as a grand success.⁵⁰ Four days later, a letter to the editor, signed only with "E," appeared in the editorial columns of the *New York Daily Tribune*. Probably written by Hodges, it continues their altercation:

MR. EDITOR:

The organ in the Church on University place is indeed beautiful in external appearance. Still there seems something wanting to fill the top of the arch within which the instrument is placed. Is the form of the case the one best adapted for the situation it occupies? I was present as a listener at the exhibition of the Organ on Thursday afternoon, and although it was said that "it gave great satisfaction to the professional gentlemen and amateurs who performed on it," still I must infer that such was not the impression on the audience, from the fact that ten minutes after the playing commenced they began to retire. The general effect upon my own mind on leaving the Church was that of a hardness or harshness in the voicing of the instrument. . . . Even the diapasons lacked that mellow richness which is always so welcome to an ear attuned to sacred harmony; and the tendency was rather to grate on the feelings than to refresh and soothe them.⁵¹

Erben built many beautiful instruments for the churches of New York and elsewhere. In 1834, an organ was ordered by the vestry of the Church du St. Esprit in New York. It was described as an

instrument with a “beautifully polished mahogany case, 20 stops, and two-manuals with pedals.” It was unfortunately destroyed by fire on 23 September 1839, just shy of its fifth birthday.⁵² In 1835, a small organ was shipped to the Congregational Church, of Belfast, Maine.⁵³ There is an extant photograph of this organ, taken during or before 1848 when a new organ was installed by George Stevens (1803-94). It may be the oldest, extant, actual photograph of an American-built organ.

Two years later in 1837, a large Erben was placed in the rear gallery of Christ Church, Philadelphia. Many “historians” have mistaken this fine Erben case for the work of Philip Feyring (1730-67), a colonial builder. Martin Kares has set the record straight in his thesis, *Deutsche und deutschstämmige Orgelbauer und ihre Instrumente*, which shows an early nineteenth-century illustration of the Feyring case—clearly a different case from the one currently in the church.⁵⁴

A large three-manual organ was built for Monumental Episcopal Church, Richmond, Virginia, in 1850. Originally installed in the rear gallery, it was later moved to the front of the building. The organ still exists in a Methodist Church in McLean, Virginia, just outside Washington, D.C. An 1858 Erben organ was erected in Calvary Presbyterian Church, San Francisco, California, though the original Classic-style case was later altered to harmonize with the then current Victorian style.

An Erben organ with an especially elegant case was ordered in 1851 by the Church of the Holy Cross, Stateburg, South Carolina. Located until quite recently in the rear gallery of the Second Presbyterian Church, Charleston, South Carolina, was a divided Erben organ from 1857. The manual pipes and chests were in the case on the console side, and the pedal was located across the gallery.⁵⁵ The casework still exists.

Among Erben’s most significant surviving instruments is the organ found in the rear gallery of St. Peter’s Episcopal Church, West 20th Street, Chelsea, New York City. As was often common, this was the congregation’s second Erben organ. A temporary, one-manual instrument of 1838 costing \$500, was sold second-hand to General Theological Seminary.⁵⁶ Then, later the same year,⁵⁷ the parish contracted for a large three-manual Erben organ, which still exists in the back of this landmark church. Unfortunately, all the metal pipework has disappeared, as well as the keyboards and pedalboard. The exterior of the building is now undergoing restoration, and plans are underway to restore the interior. The parish is cognizant of the importance of the organ, and current plans call for a reconstructive restoration.

An equally charming Erben organ is found in the rear gallery of the First Moravian Episcopal Church on Lexington Avenue. Built in 1863 for the congregation of the Church of the Mediator, this organ is perhaps the only surviving example of Egyptian-revival case design although there are a few examples of organ cases with Moorish or Turkish motives.

Another interesting Erben organ is still found in the Shrine of St.

Anne on East 12th Street between Third and Fourth Avenues in New York. This organ, built in 1864, was electrified by W. W. Laws, but the windchests and nearly all the pipework are intact. At present, there are no plans to restore this fine instrument.

By the late 1830s Erben began the practice of holding elaborate public exhibitions for his new organs. Each time a large organ was completed, an announcement was published in the daily newspapers inviting the public to hear and examine the instrument. *The New York Tribune* announced seven of these events during 1845 alone, and Erben was keenly aware of the promotional value of these public exhibitions.

One such event was held in 1848 when Erben finished a large organ for the Roman Catholic cathedral in Detroit.⁵⁸ He hired the best recitalists of the day to demonstrate the instruments, often including artists like William King, George Loder, and George W. Morgan.

When the organ was ordered by a local client, the exhibition was often held in the church or hall where it would stand permanently. Sometimes the local newspapers published accounts of these exhibitions, and occasionally they were particularly detailed. One such report followed the exhibition of the large 1839 Erben organ built for Grace



1864 Erben, Shrine of St. Anne, East 12th Street, New York

Episcopal Church, New York.⁵⁹

Erben organs were sold throughout North and South America. His 1874 catalogue includes patrons in every state of the Union except New Hampshire, in addition to Canada, Mexico, the West Indies, Cuba, and both Central and South America. His organs were sought by the country’s wealthiest and most sophisticated congregations, and most cathedrals built in the United States during the 1840s or 1850s were furnished with large Erben organs.

Some of Henry Erben’s other activities included politics and banking. In 1836, he was elected Assistant Alderman of the Sixth Ward and later was involved in several New York political controversies.⁶⁰ Erben’s tempestuous and fiery personality sometimes got him into trouble: there are presently on file at the Municipal Archives in New York City the papers for nearly forty litigations. The most prominent was the case of “Henry Erben vs. the Mayor of New York”—which, incidentally, Erben won. His financial activities

include service on the Board of Directors for the Seventh Ward Bank of New York in 1838.⁶¹

From 1874 to 1879, Erben went into partnership with William M. Wilson under the name of Henry Erben & Co., and in 1880 until his death on 7 May 1884 he was working with his son, Charles.⁶² Ultimately Lewis C. Harrison (1838-1918) became his successor.⁶³

In 1881, Erben proclaimed:

I have now had over FIFTY-SIX years' experience in manufacturing Organs. In that time building the greater portion of the largest and most perfectly constructed Organs in the United States, Canadas, Mexico, Central and South America. . . I will unhesitatingly pronounce them not only EQUAL but SUPERIOR to those of any other manufacturer, whether American or European.⁶⁴

HENRY ERBEN.

And John Ogasapian writes:

Much has been said about Erben's obstinacy and questionable business ethics, but these traits of the man should not be allowed to obscure the basic and salient facts of his career and production. He built the finest organs obtainable in terms of quality and workmanship. . . His organs were highly prized and eagerly sought, and he supplied them to the whole country, the territories, the continent, and ultimately, the hemisphere.⁶⁵

Scholars need to re-evaluate the place of Henry Erben in the annals of organ history. Even rudimentary comparison with makers such as Gray & Davison in England, Bätz in Holland, Sauer or Ladegast in Germany, or Aristide Cavaillé-Coll in France indicate that Erben's work maintained the same high quality. In reality, Henry Erben built far more organs than any of his European colleagues and possibly as many as any two or three of them put together.

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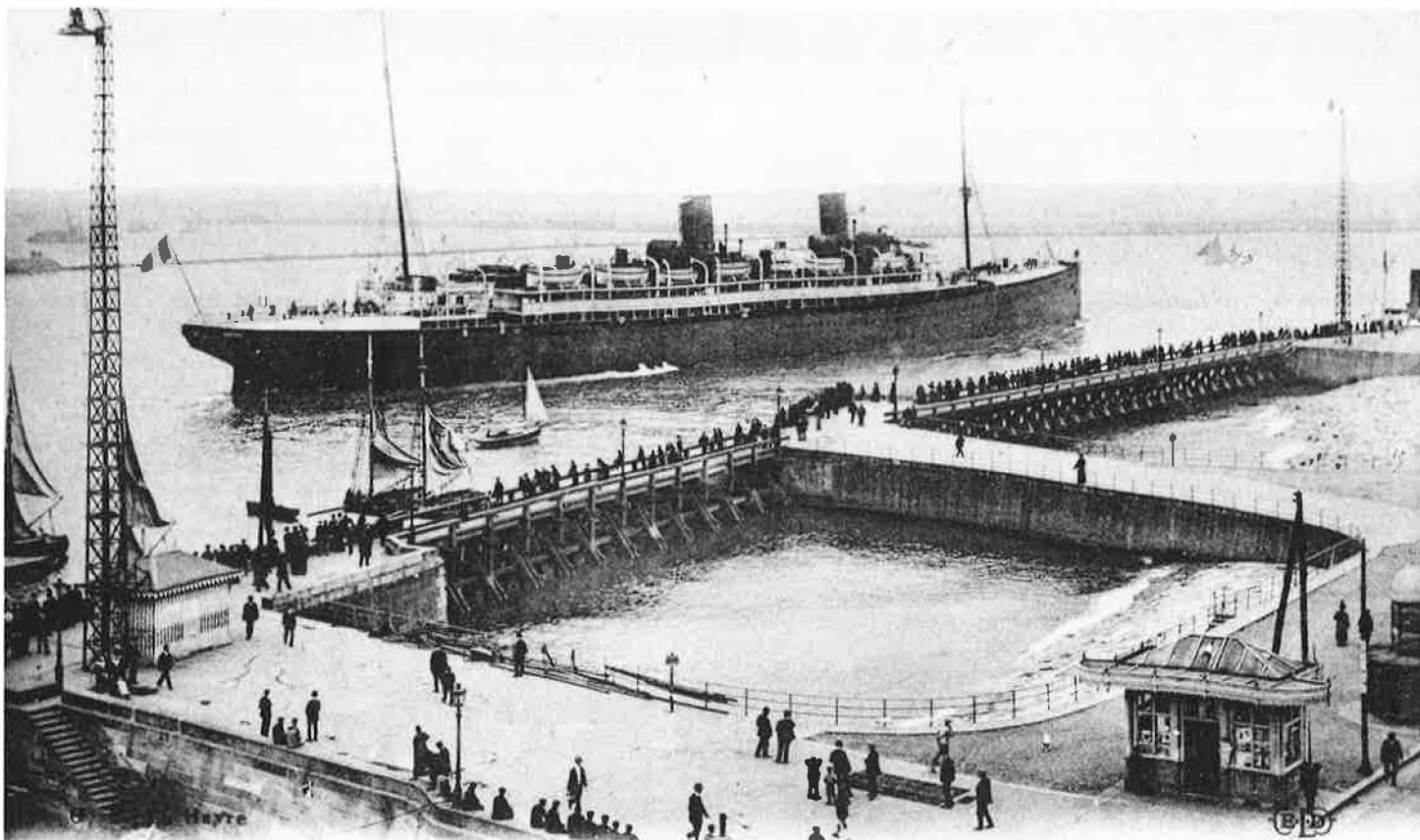
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The Touraine leaves port.

“Organ Loft Whisperings”: The Paris Correspondence of Fannie Edgar Thomas

by Agnes Armstrong

“VIVE LE GUILMANT! VIVE LE GUILMANT!” rose in echoes over New York Bay as with the grace and dignity of a queen of swans “La Touraine” pushed out from her pier, bearing on board the distinguished maestro after a two months’ revealing of organ mysteries to Americans. A splendid bouquet of earnest musicians had gathered around him till the last moment, bidding him “bon voyage,” hating to let him go, dreading to tear themselves away.

A pretty incident occurred as the boat moved out. Dr. Bowman, the solid centre of a solid group on the dock, taking a carnation from his buttonhole, skillfully aimed it over the gulf of water, the gangplank, the bulwarks, where, like a carrier dove it homed direct upon the broad lapel of the good man, whose genial face flushed at the graceful tribute.¹

THUS, UNDER THE DATELINE “October 27, aboard La Touraine,” begins the 1893 correspondence of Fannie Edgar Thomas from Paris to the readers of *The Musical Courier*. This definitive American music journal was published weekly in New York from 1880 until 1962. A regular feature of *The Musical Courier* in the year 1893 was the column by Fannie Edgar Thomas entitled “Organ Loft Whisperings,” which reported news of organists, choir directors, and church musicians throughout the United States.

Agnes Armstrong is an internationally recognized authority on organs, organists, and organ music of the nineteenth century. Articles and reviews she has written have appeared in the journals of the American Guild of Organists, Music Teachers’ National Association, Association Cavaillé-Coll and the Organ Historical Society. Her current project is the preparation of a book on the American concert tours of French organist-composer Alexandre Guilmant. She has received research grants from several foundations, and in 1988 was named one of the first Fellows of the American Organ Archive.

“Organ Loft Whisperings” had first appeared in the March 2, 1892, issue of *The Musical Courier* as an unsigned column. It was published as an unsigned column each week during the month of March until the issue of March 30, when it was signed “Edgar.” “Organ Loft Whisperings” with the signature “Edgar” appeared weekly through May. Then, starting with the issue of June 1, the columns were signed “Fannie Edgar Thomas.”

Previously *The Musical Courier* had carried some news from Paris concerning the French organ and church music establishment which had been written by the American organist William C. Carl during the time he was studying with Guilmant in 1891 and 1892. These correspondences did not appear as a regular feature but were published as feature articles as they were received.

Music journalism in the 1890s was a thriving industry, not only in the United States but in almost every major city in the western world. Papers and magazines devoted solely to music and the music manufacturing industry were published weekly, bi-weekly, and monthly. There was fierce, if oft times friendly, competition among these publications, and editorial columns of the period are littered with needling references to publications in other cities.

In London, for instance, were published *The Musical Herald*, *The Monthly Musical Record*, and *The Musical Times*; in Paris *Le Menestrel*, *L’Art Musical*, and *Le Monde Musical*; in Rome *Musica*; in Milan *Musica Sacra*; in Leipzig *Zeitschrift der Internationalen Musik-Gesellschaft*; in Brussels *Guide Musical*; and in the United States *Musical America*, *The Etude*, *The Presto*, *The Organ*, *The Musical Courier*, and many more.

An important feature in all music periodicals of the time was the reporting of music news from other cities at home and abroad. The larger publications had foreign correspondents who sent news of music and musicians from the major cities of the world. Indeed, *The Musical Courier* had its own European edition, published in London starting August 1, 1894, with a printing of 40,000 copies, which were available in all major music establishments in the United Kingdom, on the European continent, in the United States of America, Canada, Mexico, South America, and Australia.²

In 1893 the editor of *The Musical Courier* was Marc A. Blumenberg, and the publisher, Louis Blumenberg. In their issue of October 18, 1893, they printed this "Special Announcement":

Miss Fannie Edgar Thomas, who has been on the staff of *The Musical Courier* for several years, especially engaged in the department of church music, to which she has contributed the now well-known "Organ Loft Whisperings," leaves on Saturday for Europe as special correspondent of *The Musical Courier* to write up "Organ Loft Whisperings" in Paris, London, and other European cities.

This step is a direct result of the widespread agitation in organ and organist circles coming from the visit of Alexandre Guilmant to this country. Miss Thomas travels on the same steamer with Guilmant and her first reports may be expected in the issue of November 15, if not earlier.

This enterprise is unprecedented in the history of music journalism, but in direct line with the many preceding steps taken by this paper as the chief musical authority of the globe.³

The Musical Courier's comment that Fannie Edgar Thomas' dispatch to Paris is "unprecedented in the history of music journalism," should not be taken to mean that she was unique in simply being a foreign correspondent, but rather to indicate that no other music journal (to the knowledge of the editor) had yet sent a foreign correspondent to report particularly on news of organs and organists.

"Organ Loft Whisperings" of November 15, 1893, under the dateline "October 27, aboard La Touraine," contains several paragraphs of philosophy and opinion on the state of music in France and in America:

The attention of American musicians has been strongly drawn to the French school of late years. Aside from an occult bond of concord between French and American temperaments, of which there is no doubt, and for which there is no accounting, the French first acquired the art of making classical music attractive to modern ear and thought. Americans will accept anything that is palatable; nothing which is not. Money advantage is the only thing which they will take undiluted in all its disagreeableness. The French school is pre-eminently calculated to impress the American favorably. It is melodic, dramatic, harmonic, full of verve, intensity and variableness, built on quicksilver like themselves, and withal sound in form, logical, correct, grammatical as the heaviest classics. Not only is the American ear attracted and pleased by the one, but, like the congregation which engaged its



Fannie Edgar Thomas

priest because he preached in Latin, they feel that in it they "get the value of their money in larnin'."

Well, as representative exponents of this ruby royal champagne musicale behold Widor and Guilmant—the one severe, conservative, reserved, utterly French, even to a crust of lightning, like the French language, that rebuffs the stoutest hearted student of the elusive tongue; the other a dweller in romance, original, intense, brilliant, sympathetic, yet classic to the core, and withal genial, open, approachable and adaptable by nature.⁴

Then follows some detailed description of the scene aboard ship:

Mr. Guilmant did not look at all fatigued after the taxing labors of his tour, yet he seemed glad of the opportunity of a comfortable easy chair, gentle salt breezes and quiet company to take a good nap in his chair as land slipped out of sight. After that he did not again sleep in day time, but sat thinking or chatting pleasantly with his friends when not pacing the deck. He wore no gloves, sat up late at night and was not afraid of the cold. He walked sturdily, his hands behind his back when not arm in arm with a friend. This has been his first extended ocean voyage, but he made a good sailor. Crossing the English Channel he is always



La Trinité, Paris

sick, but he was not once absent from his haunts on deck or at table on the Atlantic voyage. It was a pleasant sight to see his distinguished figure in the full brilliance of salon equipment, surrounded by a bevy of bright people, among whom was the captain, an artistic contrast to the gentle musician, a big, brawny fellow, looking very English, with his florid complexion, flowing blond whiskers and laughing blue eyes, but thoroughly French in words and manner. His cabin "264," was a gem of elegance in a nutshell, draped in the French flag, flowers in every corner. A simple liver, the good man enjoyed his "oeuf a la coque," egg in the shell, for breakfast, and wondered at the American habit of breaking it into a glass.⁵

At some points in this essay Thomas gives her readers glimpses of her personal seafaring conditions:

(My! I never wrote under such difficulties—such swishing and swaying and swinging of things, yet with such an exquisite rhythmic grace in it all that I cannot complain.)

(Oh dear me! this is hard work. I never know when the next sentence will be the last. I do wish something would stay still one instant!)

(Got to stop. This being "rocked in the cradle of the deep" is not what it is sung to be. I am sick of being rocked. Good bye.)

To-morrow we expect to see land.⁶

The opinions and philosophy of Alexandre Guilmant following his first American experience are also communicated in this column:

Mr. Guilmant 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.⁷

And here we read Guilmant's thoughts on the subject of women organists:

Yes, women may play well. Cannot cite Miss Welles as an example of the average talent, as she is much more—"a real artist, a perfect pupil, a beautiful player, a thorough musician." But in general women are imaginative, and if strong and persevering may be good organists. Women marry and drop it all, however; they change occupation. Organ playing is not bad for a woman's health. It is rare in France. He has now a few women pupils, not finished. The worst for them is the pedals.⁸

And these comments about the end of the journey:

Saturday noon, —Land sighted, just one week from sailing. The deck is lively. Passengers cheering "La Belle France," the peasantry in the second cabin singing songs of home, sailors pulling and hauling ropes and chains, baggage being drawn up from the hold in emphatic French, Guilmant in his chair, notebook in hand transcribing his emotions in music.

Later Guilmant in the salon rehearsing a Mr. Henrich, a French church singer, tenor, and Mr. Masier, a member of the French embassy, on violin in Gounod's "Ave Maria," for the last concert this evening. A Mr. Koenig, of California, is to play Bendel's "In the Moonlight."

La Touraine docked at le Havre October 28, and Fannie Edgar Thomas arrived in Paris forthwith, where she established as her address 7 Rue Scribe, Paris, Care Munroe & Co.⁹ Her initial communiqué from Paris describes in ample detail first experiences abroad, members of the Guilmant family, and the occasion of the first Mass played by the celebrated organist at l'église de la Trinité on return from his American tour:

Before Guilmant played it had begun to leak out that the organist had returned. One by one, two by two, three by three, people came trooping into the loft. You should see how that organist is loved at home! From that on there continued at intervals a whirr of whispered congratulation and welcome, with snatches of record of his success and journey. There were smiles and not a few tears. Among those who came were priests in their picturesque garb, singers and influential members who dared leave their seats. Many remained in the loft.

To each madame [Guilmant] explained my presence in the loft—an added laurel on the brow of her lord—and all were very kind and—strange! not a word, not even a thought in English anywhere! Even the notes, printed and ivory, of my beloved music in a foreign tongue!

But the music itself—that paid for all. What music! It was full of sensuo-religio-enchancement, full of paths of stern logic, of



PHOTOGRAPHIC COPY BY STEPHEN PINEL

Charles-Marie Widor at the Organ of Saint-Sulpice

flowery lanes of melody, of nooks and corners of transition, suspension and resolution, full of appeal, of triumph, of joy.

No one spoke while Guilmant played; all paid breathless and understanding attention. The family nodded to each other now and then and showed deep appreciation.

The parish has about 28,268 parishioners, admonished by twelve priests. The organ is by Cavaillé-Coll, with forty-six stops, three manuals, one pedal coupler, fifteen pedals of combination. It is an organ of the first class, possessing all the form, sweetness of tone, variety of quality and brilliancy of stops peculiar to the French school. The bass foundations are magnificent and powerful.¹⁰

The column closes with this point of view:

New York organists should see how Paris organists work. Paris organists should see how New York organists are paid! Paris shivers and burns candles!¹¹

From October 1893 to June 1894, more than thirty columns of "Organ Loft Whisperings" reported in great detail on the organs and organists of Paris, the training of church musicians, classes at the Paris Conservatoire, and many other aspects of the Parisian music scene. This list of the topics addressed in the "Organ Loft Whisperings" series was published in *Le Monde Musical*:

- M. Guilmant en voyage, à la Trinité, chez lui, en concert.
- M. Widor à Saint-Sulpice, à son atelier, sa class d'orgue au Conservatoire, ses opinions sur l'orgue.
- M. Dubois à La Madeleine, chez lui, ses oeuvres, notes, etc.
- M. Dallier à Saint-Eustache. M. Pierné à Sainte-Clotilde.
- M. Gigout à Saint-Augustin, ses récitals, etc., etc. Les Églises américaines à Paris.
- M. Ch. Bordes à Saint-Gervais. Les chanteurs de Saint-Gervais.
- M. Deshayes à l'Annonciation. M. MacMasters à Argenteuil.
- M. Audran à Saint-François de Sales. Notre-Dame.

Mlle. Taine et "Le Célesta-Ernestée."

Les anciens organistes de Paris. Les traitements des organistes à Paris.

Le Semaine sainte.

M. Eug. Lacroix. Les Dominicains.

M. Clément Loret, Saint-Louis-d'Antin.

M. Jules Stoltz, Saint-Germain-des-Prés.

M. Emile Bernard, Notre-Dame-des-Champs.

M. Marty, Saint-François-de-Xavier.

M. Pugno, Pianiste-organiste de Paris.

M. Lippacher, Saint-Eugène. M. Chapuis, Saint-Roch.

M. Percy Vincent, l'église d'Embassy-Anglais.

M. Léon Boëllman, Saint-Vincent-de-Paul.

Baron F. de la Tombelle, artiste-amateur.

M. Paul Seguy, l'Église de Saint-Joseph.

M. Wast, Saint-Germain-d'Auxerrois.

M. Rousseau, Sainte-Clotilde. M. Salomé, La Trinité.

M. Deslandre, Sainte-Marie-des-Batignolles.

MM. Lamoureux et Colonne. Marsick-violon.

Le Conservatoire à Paris.

MM. Pugno, Philipp, Falke, Mme. Piquet, piano.

Mme. de la Grange. M. Della Sédie, étude vocale.

MM. Saint-Saëns, Massenet, Savignac, Pfeiffer.

Le solfège au Conservatoire.

L'instruction des jeunes aveugles à Paris.

L'École de musique classique. M. Cavaillé-Coll.

Les concerts du Trocadéro et du Conservatoire.

Fêtes de Jeanne d'Arc. Ses "notes" de toutes sortes, d'adieu aux tribunes d'orgues.¹²

Widor's class at the Conservatoire was the subject of the column in *The Musical Courier* of December 27, 1893:

In New York the "Paris Conservatoire" is a harem of sweet sounds, carpets, curtains, perfume, fountains, elegant furniture, softly clad men and women, polished railings, glittering lights,

heat, courtly gallants and knightly autocrats of harmony in becoming thrones of dignified state—Fame in the foreground.

In Paris the real “Conservatoire” is a convent—bare, desolate, cold, dreary—in which monks and nuns “called” to “Career” agonized with Talent, Tradition, and Time, and come forth equipped for the artistic battle. . . . There is neither luxury, petting nor partiality in the Paris Conservatoire.

A bare, dark hall, a bleak narrow stairway, a small passage, a narrow door and—Widor’s classroom. The place looks unclothed in dying tones of green; long, narrow, lit by six primitive four pane dull-glass windows near the ceiling. A tiny gallery in light green rests on a pink granite wall. Immediately inside of the door is a table shaped like a bracket ([____]), covered with old green cloth, punctuated with round white ink wells, scraps of copying paper, pens and pencils, a few hard chairs inside the bracket. A grand piano and more chairs lie aimlessly farther on till a small stage is reached, old, worn, wooden, uncarpeted; a piano tucked away in one corner, and more monastery chairs.

The curving end is an organ, two manual, eighteen stops; overhead brown, open slat-work that makes one think of a chicken coop or dove cote; old, heavy, dark green curtains clothe the balance of the wooden curve from floor to ceiling. Directly back of the organ bench is a music stand; behind that a hard leather covered rung-backed chair; behind that a long, low, hard, canvas covered school bench, a noble, well inserted patch, indicating the French frugality, further accentuated by the few chairs and the total absence of anything else.

A young man about the age and very like your Mr. Kusdo, the violinist, with a bound copy of J. S. Bach under his arm, slips quietly upon the organ bench and, without ado or more than a glance at the enormous innovation of a woman in the case, plunges into the midst of a Bach fugue.

Once, twice, thrice the same “deedle, deedle, deedle, dee, dee, dee,” with grave “tum, tum, tum” from the pedals. What is he at? Every time different, now the accent here, again there, one time this note is short, next time long, here a flute, there an oboe. At last he is satisfied, the strain is joined to another and the fugue flows on. He has no book. The boys who get into this room know their Bach by heart and improvise their own fugues from a couple of notes of motive. “Know Bach, you know all” is the motto here. By this time some 15 men between the ages of 18 and 35 have dropped in, all with books or manuscripts, all with turned up trousers and mud, one with rubber boots on. All are neatly dressed and groomed but have not looked in a glass since removing hat and muffler, so that with the exception of one bristling blonde German, the soft flaky hair lies at narrow angles. Three remain at the table scraping and jotting on MSS, the others clustering round the organ, are buried in their companion’s work, humming, differing, keeping time, suggesting.

“Trop vite! Trop vite!! Trop vite!!!” Still and startling as a new tone in a combination, Widor is in the chair with the rungs and the leather seat, the boys fill up on the patched bench and chairs behind him, the heads all clustered together over the one Bach copy on the music stand.

The same short coat and tie, the grey trousers are tucked up once, the neat shoes indicate an ability to pick one’s way skillfully through mud, the erect form is independent of chair back, the neck is clean and red above the neat blue coat and white collar, the slight hair is polished to the round head, and one slender hand is beating the other, in that agony of rhythm restriction, which only the master of music teaching can know.

The lesson lasted 2½ hours. In all that time the burden of comment was “Go slow!” The last word as the first was “trop vite!” The master’s conception of Bach can be conveyed in these two words as well as though a volume were written. “Slowness” is the first principle of the “Bach style” as Widor sees it.

“Pum-pum-pum pa-pa-p-a-a-a!” One could feel the nerve strife between teacher and pupil—the former tranquil, over-looking, understanding, art-ripe, the other nervous, self-conscious, comparatively crude, though an artist, and with the student haste.

“Slow-slow-slow, time-enough-for-hasty-movement, where-will-be-your-climax?” all in rhythm with the music. Useless; the nervous tempo keeps up, and young colt might lead the elder by a half head, up hill, down dale through brushwood of cadence and harmony. Twice a veritable halt is called by peremptory slapping of the hands, “Stop, stop, you are playing Bach not opéra-bouffe, allez-lente-lente!”

The execution was perfect, not a break, not a failure, the thought was intelligent, accents defined, yet it was like a light water color sketch of a mountain landscape. Nothing was quite enough except speed, which was too much. One could see the end coming in the growing anxiety on the faces of the group. At last it came. A damaged trill and a muddled cadence—.

Widor speaks so continuously in rhythmic shape that it is a small cyclone when the pretty monologue of French correction and suggestion is broken by a sudden slapping of the hands, a torrent of French words and a “stop.” It is as if some machinery tangled and broke down.

“Arrêtez, arrêtez, toute suite! See, see, it is disgraceful. It is like a lot of bourgeois tumbling out of an omnibus, falling over one another!” With abashed air and crimson points to his cheeks, the player is called to a seat close beside the master, while a more exemplary one is invited to proceed. A short, sharp discourse of about seven terse sentences, then “Allez!” as the winding and knitting of thinking harmonies continues. The master’s best attention is given to the delinquent, in low, gentle tone, quiet, impressive manner, with pointed expression, finger now on coat collar, again on sleeve, times toward the floor, again toward the organ, earnestly, rhythmically, clearly, quietly, forcing upon his intelligence the article of the Bach creed. He had little fault to find with the second pupil. He had been chosen to assist in teaching the first. He gave, however, a few suggestions for change of color, use of pedal and lengthening of introduction to climax.

“Voyez, c’est un véritable cadence—1-2-3-4-5-6,” himself singing the trill and turn once, twice, thrice, till perfectly done. You should hear him guard that trill. It was a lesson in itself. Till a baby could count the number of turns and feel whether the cadenza began on the upper or lower note, it was not passed by.

(Ah, dear choirmasters, getting to the next measure is a small part of doing one measure well!)

He insists on uniformity between right and left hands in making a trill. Should the left hand be but half as skillful as the right, the latter must retard sufficiently, so that both hands are as one. There must be no jumble or wobble. As for omitting the left hand—!

The next player lacks melodic appreciation. “Fa, fa, sol, sol, mi,” the teacher sings, many strains dwelling on the melody notes. By the way, he constantly employs do, re, mi, &c., indicating the hold that the solfège system, begun with harmony at the age of seven in the schools, has upon the musical mind here. Twice he slipped from his seat to the bench to force the importance of what he said, and the melody was brought out with several different stops.

He frequently insisted upon “breathing” with the organ as a means of phrasing. As in singing he taught them to watch for beginning and end of a thought and “respirez,” though not marked in the work. He also taught the separation of organ point from phrase, as illustration of which may be found in Sonata 2, page 11, Peter’s edition, where the first two pedal eighth notes are joined together and quarter notes in bass and treble. He showed how useless and unmeaning to connect the two pedal notes together just to make a majestic “pom pom” of calling attention, the bass and treble notes at same time separated from the following phrase which ends on [orte]. The fourth measure on page 13 he called “beautiful, superb harmony,” when dwelt upon and listened to, how it was but an indifferent and neutral link when slurred over or played rapidly. “And it was so.”

“You must put yourself in the circuit,” he said, “when playing Bach. You must feel the music, not the notes. You must feel the color; you must think of the sounds of the instruments and what instruments Bach intended to be used and also how he missed the instruments not yet created! If there is any flaw in Bach it is due to the insufficient instrumentation of his day!”

"Long crescendos! In Bach a crescendo or diminuendo should occupy five or six bars. It is a crime to make it in one. Strong accents are insisted upon and illustrated. "Plus et plus grandement" was said over and over. "Continuity," "gravity," "depth" were spoken of as if material qualities. "Make responses." "How rich that idea — see it," "Supe-r-b-e!" "Enter into that thought quick, quick. It is inlaid." "Make it like writing for c-l-e-a-rness." "When you play Bach fast it is like wheels going around without belts in the machinery — a whirr without action." "You pull like a horse running away; why is this?" were some of his sentences in French, that is yet twice as forceful.

He does not bear a whisper or inattention. Once two turned their heads at the arrival of some one in the room. "What is it who arrives!" he said sadly. If he hears a whisper he looks in its direction without seeming to look at the person, as one disturbed in sleep—so wrapt is he in the work.

At a page of thirty-second notes and nothing else, he insisted on "exactness," "tranquility," "continuous legato," "equality," "precision," "strong accent where the theme arrived" and once indicated loose wrist motion. He spoke of the relation between strains as a matter of "thought," spoke of "growth," "mounting," "climbing" in going toward climax. An ever majestic pedal intent, and through, and in all a new coin distinctness and solidity in every point pervaded the instrument, and the Bach technic was closed.¹³

A visit to Camille Saint-Saëns formed part of the "Organ Loft Whisperings" correspondence of December 20, 1893, which also reported visits with Théodore Dubois and Henri Dallier:

Before the doors of St. Eustache are closed a small, stolid, hurried man in a square, cold well-furnished apartment in the very centre of Paris is deep in preparation for flight from the city of cold, candles and churches to the more genial clime of Algeria. Saint-Saëns, as usual, is on the wing, though apt to be found where he is at New Year's!

Standing by a piano, he is not playing nor going to play, for the closed instrument is laden and littered with articles in all stages of "doing up," while leather straps and stays and cases for holding them are lying about, and two busy valets are catching orders without speech from the traveler.

A small frown is on his forehead as his cold white hands flit about among layers of manuscript and unbound music sheets. "Antigone" is there, and "Phryne" and "Samson and Delilah" looking very disconsolate and un-Grecian and prim in their notation dresses, and anything more unlike what one would have supposed their writer is not to be imagined. You meet his counterpart on Wall street any day.

There is nothing about him to indicate the Frenchman, let alone the artist. He looks self-centered and bustling, like an American while at his business. He is dressed like one, too, in a black, rough-goods business suit, a heavy gold chain, well disposed over generous proportions; very pale lavender tie, with antique pin set in silver, and the red button of the Legion of Honor in his buttonhole. His rather small feet twinkle about the piano legs in his effort of decision as to which is to go where.

The room does not look itself in its disorder. There is a flavor of rose pink in the handsome furniture, and the carpet is entire



Camille Saint-Saëns

instead of rug and wax; the curtains are rich and well hung. It is not particularly well lighted; neither is it warm. No room in Paris looks home-like (unless it is Guilmant's). This is no exception to the rule.

Camille Saint-Saëns is taller than Morris Phillips, of New York. His face is longer and he wears his hair close-cut instead of bushy, but there is something in the sturdy, straight figure, square shoulders, the eyes and expression, the restless, nervous manner and hurried utterance, that reminds one of the bustling little editor of the "Home Journal."

He is pleased to speak of Gounod and stops even in the tapping and flapping of paper to describe with a Frenchman's love of the artistic, the beautiful draping and decorations of the room "specially dedicated to the organ," and to tell that it was he [Saint Saëns] who was invited to "open" the instrument, although he does not play the organ at all well. He [Saint-Saëns] played his "Lyre and Harp," the lamented composer of "Faust" [Gounod]

himself singing the tenor solo of the second part in the most exquisite manner.

Gounod sing? The first gleam of the music lover, as he expresses in rapid French and fitting gesture the exquisite delight one must feel on hearing "Gounod sing."

He was to hear "The Hymn" at Eustache. It was in good hands. It must have sounded splendid in the organ loft. He was proud that he was with Gounod on the program, and that he was well listened to; also that he was well liked in America. He knows very little about organ lofts and music more than to have a high regard for organ artists. He has written such religious music, but does not play the organ nor speak English.

He is not writing just now—has not the time; but smiles knowingly as to what occupies it else. "Antigone" was his last, and "Phryne." He does not know why Greek sentiment has been infusing his inspirations but it has. He has been making a deep study of it and wants to effect a restoration of Greek music. "Samson and Delilah" was written some fifteen years ago. He has no favorite among his compositions; does not know how it would seem to have one.

As to music in Paris. "A volume should be written." Russian music? "Yes, in the trunk with the brass corners."

Saint-Saëns somehow lacks the glow and the "largeness" of the real music lover. He impresses one as loving Saint-Saëns well, and finding matters relating to that truly delightful composer as being of prime and paramount interest.¹⁴

Who was the writer of these colorful descriptions, this *Americaine à Paris*? Fannie Edgar Thomas occupied in 1893 the singular position of an American woman writer turned international music journalist at a time when women journalists were only just emerging in western society. Her writings were in their time, as today, a unique contribution to American musicians and music lovers. Her articles on the Parisian music scene, particularly on the subject of organs and organists, are the most comprehensive and detailed accounts available.

Little is known about Fannie Edgar Thomas. She reportedly was born in Chicago¹⁵ in 1848.¹⁶ The only standard biographical source to acknowledge her existence is *A Woman of the Century*, published in Buffalo, New York, in 1893 by Charles Wells Mouton. Its editors, Frances E. Willard and Mary A. Livermore, offer readers a photograph of the young woman along with the following information:

Thomas, Miss Fannie Edgar, author, was born in Chicago, Ill. The death of her father threw her upon her own resources while she was only a girl. She became a book-keeper in a publishing

house, and worked hard and faithfully. As a diversion she wrote a small book during her leisure hours, which she published clandestinely by the aid of a printer. All the work was done outside of business hours. She signed the volume with the cabalistic pen-name, "6-5-20," and the venture was successful, clearing her

a comfortable sum of money. The small edition was soon exhausted. The book attracted the attention of Mrs. Ella Wheeler Wilcox, who invited the author to New York City and took her into her home. She soon became a contributor of taking sketches and essays, and the identity of "6-5-20" was established. She now uses her own full name. She has no overmastering ambition for a literary career, but her talents have already pushed her into prominence. She is now permanently settled in New York City, where she is concentrating her talents upon music and fiction.

Fannie Edgar Thomas lived in Paris for seven years,¹⁷ continuing to write her impressions and the musical news of the city weekly for *The Musical Courier*. The column, "Organ Loft Whisperings," was discontinued in June 1894. The final thoughts in this series of articles summed up the writer's impressions in "A Valedictory":

"All artistic labor should be accompanied by natural gifts and facility. The most enthusiastic and persistent labor without facility and gift amounts to

pedagogy. Gift and facility without labor amount to artistic inefficiency."

Baron F. de la Tombelle, Paris

Before closing this series a few words in general as to Paris organists. It is generally understood with us that there are about eight prominent organists in Paris. While it is true that about that number are "prominent" to us, there are among the other 192 scores of splendid musicians in the best sense of the word. Some are lacking in the genius to produce "great" works, others in the tact, enterprise or money to push what they do into public notice. But there has not been an organist mentioned in the "Whisperings" since November 15 who is not a representative musician with all that the word implies.

I have given many details of their lives and labors educative chiefly in suggesting to a thoughtful reader how elastic a well trained mentality is, how much can be done when well begun, and how little he himself has accomplished. The colossal amount of work achieved by the average Paris musician has been a source of astonishment to me since the first one I met. There is a life work in any of the seven departments comprising his activity.

Study, execution, recognition, composition, teaching, reading, serving — besides the capabilities of nature that are the result of all.



The young Widor

PHOTOGRAPHIC COPY BY STEPHEN PINEL

By "service" I mean association with societies and schools, professorships, choir directorships, &c., for the advancement of music. In "teaching," all organists teach piano as well as organ, for the piano work is made the basis of organ study as grammar is the basis of rhetoric. A man cannot be an organist who is not first a pianist.

But their composition is the most voluminous of all. You may say that much of this is indifferent and unattractive. But think what a tedious mass the uninteresting works of Saint-Saëns, Wagner and Rubenstein would make! Their works are not mere waltzes and voluntaries either, but great concertos, symphonies, operas, ballets, methods, orchestral work, &c., and most of them have had the recognition of the best French taste. No human being could accomplish so much writing who was at the same time obliged to struggle with the perplexities of harmony and composition who had not been properly taught from the beginning.

By "recognition" I refer to the work that comes after a perfect education is finished, of so presenting that ability to the public as to win its respect. It is not a question of presenting good work as opposed to bad. It must be "good" at this stage; but it is to test if that good work bear the stamp of individuality and entitles the worker to place. This is no easy matter.

By "execution" I mean the department of study which makes theory practical and expresses finesse of intelligence by finesse of action—no light task. "Study" in Paris does not mean doing as well as one can one's self, but better than somebody else. All the tests are competitive. The race is not between clever and dull, but between the clever. The dull are not in the race at all. Even after a student succeeds there is not luxury of conceit to fall back upon; that has been taken out by the seriousness of the effort.

A man who comes here for three or four months to "finish up," and takes private lessons of a kind teacher, who "does the best he can under the circumstances," can have no idea of the seriousness of winning first prize in organ, first prize in composition and harmony, first prize piano, first prize solfège, &c., all which go to make the organist proper.

The man who has the results positive to show of these seven solid musical departments is no "indifferent" musician, even if he be not "prominent."

That the organists here accomplish so much while still young is partly the result of the small salaries which men receive here, making it necessary for them to utilize many parts of their knowledge in order to live. But it is more largely due to the fact that they do not spend the first best years of their lives selling wash boilers, adding figures or following the plow. Art instinct is respected instead of being scorned. The instant evidence of it is found, the little lad is put to his solfège, [which is] the door of the course he is to run, and father, relative, curé, servant and sweetheart unite in effort and sympathy toward his success.

Another thing is that he concentrates as soon as possible upon a specialty.

You don't find him representing fugue, operetta, throat cultivation, pedals, piano, violin, composition, autoharp and banjo; turning a hand at scenic production, meanwhile painting and writing for the papers, and inventing an instrument for self-shutting a door at the same time.

* * *

But these are only small reasons. The real, the big cause of big accomplishment is in the manner of instruction.

The French musicians begin right. They go through preparation from beginning to end. Their laws of work are planned by the traditions of student life. Each man is not wasting his time and vitality hewing and hacking and cutting out a line for himself.

Instead of saying "There is no royal road to perfection," they say there is a royal road—a straight and narrow, but a certain one. We are not searching for it. It is already made. Mother France—wise and benign mother that she is—has settled that question in her mind long ago, and all know it. Every opportunity is offered for the race. The only punishment for those unable to endure is permission to back out. Hence, at the goal are found none but the tried and true valiants—musicians to the core. Of

course all are not equally gifted, but all must be equally trained and taught before assuming the name and responsibility of organist.

* * *

In study in America each one is forever thinking that he is discovering some new way for dodging routine, for cheating time and for slipping ahead of his fellows. He grabs and clutches and claws at the skirts of success, and if possessed of extraordinary agility clings. And our mother country, busy with her housekeeping, her breakfast and dinner getting, her buying and selling pays no attention whatever to her arts, talents, but lets each one plunge ahead—wasting time and gifts.

And there we are!

* * *

There is little change in organ loft life in Paris. Once on an organ bench or in "chappelle," the organist or director is there to stay. Seven of those I have met have been in the same position over forty-five years. Twenty-five years is an average. Four or six years was, I believe, the least number, except in the case of M. Seguy.

But one organist had access to his organ except for service; but two gave recitals; but one ever spoke criticisms in a manner that seemed like malice; but four were not married. By the way, as to their homes, I know almost all of them, and I must say that among my acquaintances in America no purer, sweeter, more domestic or wholesome homes exist than those I know of the organists of Paris.

"Enfin," as they say. Others may form opinions divergent from mine; I only tell of things as I found them. "I speak of that which I do know, and testify of that which I have seen," and that which I say I feel.

The next series of letters following "Organ Loft Whisperings," will be entitled "Musical Progress," which will comprehend many things of interest to many people of many minds, and will be for a time at least from Paris.

In all musical progress in time to come, as in time past, one of the dominant motors must be THE ORGAN LOFT.

Fannie Edgar Thomas.¹⁸

This column also appeared in French translation in the November 15, 1894, issue of *Le Monde Musical*, with an editorial comment appended: "*Que le fleurs, que le fleurs; si nos organistes ne portent pas un jour miss Thomas en triomphe, ils seront bien ingrats.*"¹⁹

Beginning with the issue of June 20, 1894, Fannie Edgar Thomas' contributions to *The Musical Courier* took the form of a weekly column entitled "Musical Progress." These writings were more general in nature and allowed the discussion of topics in the philosophy of music as well as the reporting of musical events in Paris. This worthwhile series continued until after 1900, when Miss Thomas returned to the United States. In 1896 *The Musical Courier* attempted to restore "Organ Loft Whisperings" as a weekly report of news of church musicians throughout the United States. It appeared in the issue of March 4 as news particularly from New York City, signed "Mabel Lindley Thompson." It continued for three issues, through March 18, when Miss Thompson announced that she had reported all the current news items and was discontinuing the effort.

The Musical Courier of March 11, 1896, proudly announces the decoration of Fannie Edgar Thomas by the French Government in recognition of her contributions to the dissemination of French culture in the United States, especially through her column, "Organ Loft Whisperings." On February 18, 1896, Fannie Edgar Thomas was nominated *Officier d'Academie*, and decorated with the *palmes académiques*. In 1896 this was a remarkable achievement for an American woman in Paris.

In *Le Monde Musical* of March 30, 1896, we read the following:

Nous avons annoncé dernièrement à nos lecteurs que le correspondant du "Musical Courier" de New-York, miss F. E. Thomas, avait reçu les palmes académiques, mais nous devons faire connaître les circonstances très flatteuses à la suite desquelles notre aimable collègue a reçu cette distinction.

Les artistes le plus éminents de Paris étaient entrés en relation avec miss Fannie Edgar Thomas et ils avaient hautement apprécié les services rendus à notre art français par les correspondances qu'elle envoie toutes les semaines à son journal. Ils adressèrent donc il y a quelques mois la lettre suivante à M. le Ministre des Beaux-Arts, à Paris.

"Monsieur le Ministre,

"Nous avons l'honneur de recommander à votre bienveillante attention, Mademoiselle Fannie Edgar Thomas, critique musical de New-York qui a été envoyée à Paris à poste fixe par une importante feuille musicale des Etats-Unis, *The Musical Courier*.

"Les essais que Mlle. Thomas a envoyés en Amérique pendant un année ont pris une importance telle, qu'ils sont souvent reproduits dans nos journaux hebdomadaires et ont attiré l'attention des musiciens.

"Non seulement Mlle. Thomas s'efforce de pénétrer le génie musical de la France, mais elle le fait dans une forme si courtoise, qu'elle est déjà l'amie de presque tous nos artistes célèbres, qu'elle s'efforce de faire apprécier en Amérique, où l'art allemand était jusqu'ici prépondérant.

"Fixée à Paris depuis un an à peine, elle a déjà compris la beauté de notre art musical, grâce à une intelligence et une largeur d'idées, peu communes.

"L'enthousiasme qu'on trouve dans chacune de ses lettres, est joint à une grande sincérité; le éloges qu'elle adresse à notre pays auront une influence importante sur les Américains et pour la musique.

"Nous trouvons Mlle. Fannie Edgar Thomas digne d'une récompense qui serait pour elle un puissant encouragement pour ses travaux; et nous osons solliciter pour elle, monsieur le Ministre, la décoration d'officier d'Académie.

"Veuillez agréer, monsieur le Ministre, l'assurance de nos sentiments respectueux.

"Alexandre Guilmant—Ambroise Thomas—C. Saint-Saëns—Massenet—Marmontel—Lamoureux—Cèlone—Messager—Ernest Reyer—Ch. M. Widor—Eugène Gigout—Bourgault-Ducoudray—Joncière—Diémer—Lenepveu—Lefèvre—Dallier"

L'auteur de *Manon* a voulu donner son adhésion, dans une forme personnelle et il avait écrit de Ministre la lettre suivante:

"Je me joins avec le plus cher empressement au désir exprimé par mes éminents confrères afin d'obtenir pour miss Fannie Edgar Thomas les palmes Académiques.

"Miss Edgar Thomas est une personnalité *excessivement intéressante* qui mérite l'attention de M. le ministre des Beaux-Arts.

—"Massenet"

Miss Fannie Edgar Thomas méritait cet éloquent témoignage de sympathie et nous voulons encore l'en féliciter.²⁰

The Musical Courier of March 11, 1896 (32:11:19), carried this translation of the letter:

To the Minister of the Beaux-Arts, Paris,

We have the honor to recommend to your attention Miss Fannie Edgar Thomas, music critic, of New York, sent to remain permanently in Paris by an important musical paper of the United States, *The Musical Courier*.

The essays which Miss Thomas has sent to America during the past year have assumed such importance that they are frequently reproduced in our weekly papers, and have attracted the attention of musicians.



Jules Massenet

Not only has Miss Thomas succeeded in penetrating the musical spirit of France, but she has done it in so courteous a manner that she is already the friend of our celebrated artists, whom she is making appreciated in America, where German art has heretofore been predominant.

Established in Paris scarcely a year she has already grasped the beauty of our musical art, thanks to an intelligence and largeness of idea by no means common. The enthusiasm which is to be found in each of her letters is joined to a grand sincerity. The praise which she bestows upon our country will have an important influence upon Americans and upon music.

We find Miss Fannie Edgar Thomas worthy of a recompense which shall be to her an encouragement in her labors, and we beg for her the decoration officier d'Académie.

Other writings of Fannie Edgar Thomas from Paris to *The Musical Courier* include a lengthy article in the issue of December 25, 1895, entitled "The Study of French by Musical Students in Paris." All Americans considering the study of music in France are exhorted to begin the study of the French language immediately so that they can get the full benefit out of their musical experience in France.

After her return to the United States, Fannie Edgar Thomas presented a series of lectures throughout the country. In April of

1902 she resided in Boston, where she presented two series of twelve weekly talks with the titles "Musical Relations Between France and the United States" and "Paris and Parisians."²¹ A recurring theme of her lectures continued to be the situations of American music students in Paris and especially the necessity of their learning to speak the French language before commencing study in France:

... explaining how "time, money and spirit are wasted in its pursuit and career damaged by its lack; How it should be pursued to accomplish it practically and effectually ..."²²

In the report of the proceedings of the twenty-fourth annual convention of the Music Teachers' National Association at Put-in-Bay, Ohio, 1902, we are told that

On Thursday afternoon . . . Miss Fanny [sic] Edgar Thomas, the well known contributor to *The Musical Courier*, as Paris correspondent, read a unique and most eloquent address of dialogue essay upon the conditions of vocal study for American women in Paris, and she, after strongly pleading for more thorough preparation, closed with an eloquent prophecy of the grandeur of the musical future of the United States.

This paper had also been read to the fourteenth annual meeting of the New York State Music Teachers' Convention at Newburgh, New York, the week previous.²³

In 1907 Fannie Edgar Thomas published a paper entitled "Free musical education a necessity to the music art of a republic," in the *Journal of Proceedings and Addresses of the National Education Association of the United States*.²⁴

Her later writings are innovative and rational and contributed significantly to the development of public school music education in America, but the work of Fannie Edgar Thomas which is most fascinating to organists and organ historians is her 1893-1894 correspondence from Paris in "Organ Loft Whisperings."

Recently, the French Association Aristide Cavaillé-Coll, dedicated to preserving the rich tradition of that acclaimed nineteenth-century organbuilder and his epoch, has resolved to reprint the "Organ Loft Whisperings" columns from Paris as an ongoing series in its publi-

cation *La Flûte Harmonique*. These columns are appearing in French translation, making available to French readers and especially to French organ historians such detailed descriptions of the nineteenth-century Parisian organ scene as are not found elsewhere. One cannot help but think that Fannie would be pleased.

Notes

1. *The Musical Courier*, 27:20 (15 November 1893), 10. "Dr. Bowman" was Edward Morris Bowman (1848-1913), a former student in Paris of Alexandre Guilman and organist at Peddie Memorial Church, Newark, New Jersey. He later served as organist at Vassar College, the Baptist Temple in Brooklyn, and Calvary Baptist church in New York City. In 1896 he was one of the founders of the American Guild of Organists.
2. *Le Monde Musical*, 6me année: 2 (30 May 1894), 26.
3. *The Musical Courier*, 27:16 (18 October 1893), 7.
4. *The Musical Courier*, 27:20 (15 November 1893), 10-12.
5. *Ibid.*
6. *Ibid.*
7. *Ibid.*
8. *Ibid.* "Miss Welles" was Charlotte Welles, organist of the Church of the Incarnation, New York City, former student in Paris of Guilman and Widor.
9. *The Musical Courier*, 27:21 (22 November 1893), 15.
10. *Ibid.*
11. *Ibid.*
12. *Le Monde Musical*, 6me année:3 (15 June 1894), 45.
13. *The Musical Courier*, 27:26 (27 December 1893), 11-12.
14. *The Musical Courier*, 27:25 (20 December 1893), 22-23.
15. *A Woman of the Century*, rep. with new introduction by Leslie Shepard (Detroit: Gale Research Co.), p. 711.
16. Alice Kahler Marshall, *Pen Names of Women Writers from 1600 to the Present* (Camp Hill, Penn.: Alice Kahler Marshall, 1985), p. 61.
17. *The Musical Courier*, 44:15 (9 April 1902), 18.
18. *The Musical Courier*, 27:24 (13 June 1894), 12-13.
19. *Le Monde Musical*, 6me année:13 (15 November 1894), 247.
20. *Le Monde Musical*, 7me année:22 (30 March 1896), 437.
21. *The Musical Courier*, 44:16 (16 April 1902), 34.
22. *The Musical Courier*, 44:15 (9 April 1902), 18.
23. J. A. Homan, *The Musical Courier*, 45:28 (9 July 1902), 10-11.
24. *National Education Association of the United States Journal of Proceedings and Addresses*, 1907, pp. 865-872.

MINUTES

Annual Meeting

New Orleans, Louisiana

June 19, 1989

The Annual Meeting of the Organ Historical Society was called to order at 4:12 p.m. by President William Aylesworth. In order to facilitate the completion of the 1989 elections, he requested that all holders of extra ballots finish voting and hand them to Michael Christiansen, Election Teller, at this time.

President Aylesworth asked the assembly to stand for a minute of silence in memory of deceased members within the past year.

It was moved to approve the minutes of the 1988 Annual Meeting as printed in *The Tracker* (m-Alan Laufman, s-John DeCamp, v-unan).

Reports of the Councillors were as follows:

Alan Laufman spoke on behalf of John Panning, Councillor for Conventions, who could not be present, about upcoming conventions.

Roy Redman, Councillor for Education, called on Julie Stephens to introduce this year's Biggs Fellows: Thomas Becker, David Bowen, Larry Boyd, Marshall Foxworthy, Michael Morris, and Robert Zanca.

James Hammann, Councillor for Finance & Development, spoke about the results of the recent membership survey.

Timothy Smith, Councillor for Historical Concerns, called on Stephen Pinel, OHS Archivist, who reported on the status of the collection, and introduced Martin Karres, an Archive Fellow this year from West Germany, who is working on the topic of German organbuilders who emigrated to the United States.

Carol Teti, Councillor for Organizational Concerns, announced the organization of two new chapters: Wisconsin and New Jersey.

Elizabeth Schmitt, Councillor for Research & Publications, introduced Jerry Morton, a new staff member, who is Managing Editor of *The Tracker*. She urged everyone to purchase the new CD of the San Francisco convention. She spoke about upcoming Society publication projects: *The American Classic Organ* and an identification guide to North American organbuilders.

Executive Director William T. Van Pelt reported on recent activities of the Society and summarized the treasurer's report on behalf of David Barnett, who could not be present. He urged everyone to help in the solicitation of new members for the Society.

Results of the election were announced: President: Roy Redman; Vice-President: Kristin Farmer; Secretary: Michael Friesen; Treasurer: David Barnett; Councillors: James Hammann, Rachelen Lien, John Ogasapian, John Panning, Timothy Smith, and Susan Tattershall.

President Aylesworth called for election of a Nominating Committee. The following persons were nominated: Alan Laufman, Lois Regestein, Cullie Mowers, Joe Fitzer, Julie Stephens, Larry Trupiano, and William Hays. Elected were: Larry Trupiano, Chair; Alan Laufman, Julie Stephens, William Hays, and Lois Regestein.

The OHS Distinguished Service Award went this year to Stephen L. Pinel. It was presented by Alan Laufman.

It was moved to destroy the ballots (m-Laufman, s-Roger Elser, v-unan).

There being no further business, it was moved and seconded that the 1989 Annual Meeting be adjourned at 5:34 p.m. Motion passed.

Respectfully submitted,
James J. Hammann, Acting Sec'try

TREASURER'S REPORT

July 16, 1990

IN MY MOST RECENT REPORT to you, I projected that The Organ Historical Society would end our fiscal year 1988-89 with somewhat reduced reserves due to the scheduling of special projects, the income from which might not be realized before we closed the books for the year.

In fact, to meet our obligations through September 1989, we not only depleted our reserves, but also found it necessary to borrow cash from our designated funds. This was not due to any calamitous occurrence, but to a number of exigencies which we had foreseen. First, on the income side, the publication schedule for *The American Classic Organ* was such that we were unable to begin advance sales in the fiscal year ending September 30, 1989, which reduced net income by an estimated \$35,000. Second, Council authorized two major expenditures related to the Archives: the committee meeting in Princeton and the appraisal of the collection by Ed Boadway. Third, we had no major membership campaign during the year and, in fact, saw a small decline in membership; also, a number of members had pre-paid dues and contributed over the minimum dues level in response to a request made of them by our Executive Director, during the 1987-88 fiscal year.

We ended our 1988-89 fiscal year with assets of \$3,785.81 in cash, \$41,540.31 in inventory for re-sale, \$12,814.41 in equipment, \$3,274.83 in accounts receivable, and \$10,833.37 in advances receivable, with total assets of \$72,248.73. We had liabilities of \$1,940.94 accounts payable. Designated funds totaled \$9,979.42. Income was \$231,882.49 against expenses of \$276,781.12, for a loss of \$44,893.63 for the year.

In developing a budget for the 1989-90 fiscal year (the fiscal year begins in October and ends in September), Council faced going into the year with no reserves and with budget requests that far exceeded our projected income and adopted a \$234,000 balanced budget.

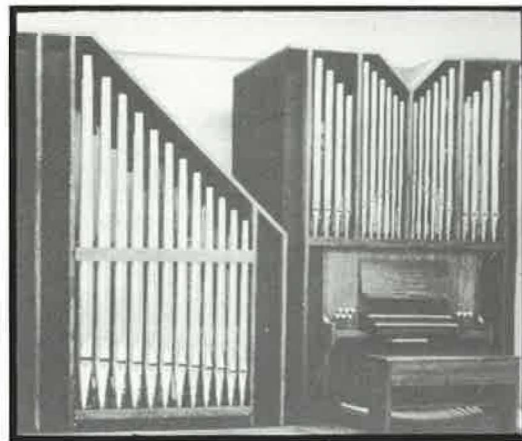
We have enjoyed income from memberships somewhat in excess of projections (103 percent of the budgeted membership income had been realized by May 31), and have seen income from catalog sales dramatically in excess of our projections (144 percent of budgeted income from the sale of merchandise had been received by May 31). Profits from catalog sales now account for about half of our net income with most of the other half coming from memberships.

At this point in the year, it is difficult to predict our year-end position because the expenses of the 1990 convention and some sale items are as yet unknown; however, I believe the Society has a good chance of ending this fiscal year on budget, and should there be a profit from the 1990 convention, we may show a modest surplus.

IRS Form 990 was filed for the 1988-89 fiscal year, and all Federal and Virginia payroll tax returns have been filed and the taxes paid.

David M. Barnett, Treasurer

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