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RICE UNIVERSITY

Lynnwood Farnam: American Classic Organist

by

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IN PARTIAL FULFILLMENT OF THE
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ABSTRACT

Lynnwood Farnam: American Classic Organist

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Lynnwood Farnam, who lived from 1885 to 1930, was considered by most of his contemporaries to be the greatest organist of his day. He came from a close-knit family in a small Canadian town, and his precocious musical gifts led to a scholarship at the Royal College of Music in London at age fifteen. Qualities that characterize his entire life may be observed in correspondence, diaries, notebooks, and scrapbooks from his four years of study there. These have been preserved in the Lynnwood Farnam Collection at the Curtis Institute of Music in Philadelphia, along with numerous other personal items.

Farnam began his professional music career in Montreal, moved to Boston in 1913, and ultimately ended up in New York at the Church of the Holy Communion in 1920. His professional philosophy combined church and concert work into one musical career, as exemplified in his extensive twilight concert series. He also undertook several European and American concert tours, and befriended many of the greatest organists and organ composers of the era. His untimely death at age forty-five elicited an extensive public outpouring of grief.

Characteristics of Farnam’s playing universally cited time and again by critics include a prodigious manual and pedal technique, an incredible gift for utilizing the
myriad of tone colors available on the organ, and a choice of repertoire entirely idiomatic to the instrument. His personal standards of programming and performance would ultimately raise the standards of the profession, and his regular inclusion of Bach’s works and earlier compositions would inspire later generations of players to examine and perform this repertoire. Farnam also extensively promoted compositions by his contemporaries, often leading to their eventual inclusion in the standard organ repertoire.

Farnam was appointed to head the Organ Department at the Curtis Institute in 1927, and taught some of the most significant players and teachers of the next generation. Through them, his influence extended to future generations of organists.
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CHAPTER I

INTRODUCTION

When Lynnwood Farnam was only twenty-three years of age, a newspaper critic in Winnipeg reviewed of one of his organ recitals with the following effusive words:

There are organists by the grace of the Almighty Father, and there are organists who have laboriously attained to a high position as professional players, but there can only be one opinion as to the merits of Mr. Farnam, that he combines the heaven-born instinct of music, with all the innate fascination of its reproduction in the eloquent and expressive tones of the modern organ, with the consummate skill of a technician thoroughly master of his instrument.¹

Two years later, not only had superlatives become the norm in reviews of Farnam's playing, but some listeners had begun to understand that there was something truly new and unique in the nature of his playing, especially in comparison to his contemporaries:

Mr. Farnam stands quite alone among organists. In fact he is almost an anomaly [sic]. Playing with an authority far in advance of his years, he is at the same time the most correct and the most interpretive organist who has been heard in Montreal for years. The foundation of his art rests mainly upon what might be called his gift of tone. He understands tone, he can analyze [sic] it and he knows the value of it as it is given to few to understand or know...Where another would lose a little dignity for the sake of gaining a little a little more sensational effect, Mr. Farnam stirs up the imagination by the gorgeousness of his tone palette, painting deliberately with broad sure sweeps of his brush.²

¹ Charles H. Wheeler, “Music and Drama,” The Winnipeg Tribune, September 16, 1908. Farnam kept numerous scrapbooks and notebooks of varying types throughout his life. The complete review from which this excerpt is taken may be found in one of four scrapbooks that contain reviews of his performances. Upon his death, Farnam willed these scrapbooks and notebooks, along with diaries, correspondence, and other personal effects, to his sister, Arline Farnam Hall; his musical scores were left to the Curtis Institute of Music in Philadelphia. In the early 1940’s, a would-be biographer named John G. Greene borrowed all these personal effects from Mrs. Hall for his research. As time went by, Greene found it impossible to complete his projected Farnam biography, and handed over all these items to the Curtis Institute, along with his own papers and notes for the biography. These numerous items now form the Farnam Collection at the Curtis Institute, an invaluable source of primary materials for Farnam research. A complete catalog of the Farnam Collection appears as Appendix II on pp. 136-143 below. In this catalog, the items are arranged by general categories and specific items within each category, represented by Roman and Arabic numerals, respectively. Thus, the scrapbook containing the review cited at the beginning of this footnote is item III-1. This numbering system is used in all further citations from the Farnam Collection in the present study. Greene’s unsuccessful biography attempt is discussed in Appendix I on pp. 131-135 below.

² P. K., “Farnam Recital Reveals Master of Purest Organ Tone,” Montreal Herald, November 21, 1910. The complete review may be found in Farnam Collection, item III-1.
By the late 1920’s, the greatest organists and organ composers in Europe had begun
to discover this American virtuoso and his novel approach to organ playing:

I was present at two organ recitals in New York given by the incomparable virtuoso
and colorist, Lynnwood Farnam...His science of registration is a miracle. This man is
primarily a musician to the core. He knows all; he has played everything, and he has
the most extraordinary memory possible. ³

Critics in non-organ music journals were likewise raving, and recognized the way in
which every aspect of his performing was a veritable quest to enter into the mind of the
composer. Technique and registration always served nobler purposes in Farnam’s
performances than showmanship:

We know of no musical performances anywhere given under circumstances more
nearly ideal than these recitals of Mr. Farnam. There is no possibility of any sort of
personal exhibitionism, no opportunity for social display, no chance for the explosive
hero-worship of the concert hall. The personality of the performer cannot obscure that
of the composer... When under such circumstances the performer is an artist of the
simplicity and sincerity of Lynnwood Farnam, and when he adds to these essential
qualities a technical equipment which it would be inappropriate, although not
exaggerated, to call virtuosity, there is nothing for a reviewer to say... The eloquent
simplicity with which Mr. Farnam interpreted the music completely eliminated the
impression of the interpreter’s presence. No higher tribute could be paid.⁴

In relatively short order after Farnam’s unexpected death in 1930 at the age of forty-five,
musicians worldwide began to recognize his significance to the field of organ playing:

The teaching and the playing of Lynnwood Farnam have had an enormous influence
on the younger generation of American organists. Even more, the wonderful character
of this great master helped to attract many disciples and admirers...His technique was
incomparable; the beauty and the “architecture” of his work were distinctive. His
adaptation to an organ unknown to him was immediate.⁵

There are internationally known concert artists who would give anything to

³“La musique en Amérique.” By Louis Vierne in Le Courrier Musical, Paris, June 15, 1927. This quote
was forwarded in a letter from Lynnwood Farnam, dated August 26, 1927, to Emil Raymond for publicity
purposes.
⁴Musical America, December 15, 1928.
⁵“Charles Tournemire Pays Tribute to Life of Lynnwood Farnam,” The Diapason, 22 (July 1931): 40. This
was one of many articles written in tribute to Farnam during the year after his death.
receive one or two such reviews or tributes during their entire performing career. The selections excerpted above are but a smattering of the consistently exceptional reviews that Lynnwood Farnam regularly received throughout his entire performing career. By the age of nineteen, his keyboard repertoire numbered over two hundred organ compositions and fifty piano pieces.\(^6\) At the height of his career in 1925, he said that he had 900 pieces memorized that could be performance-ready in two weeks.\(^7\) By the time of his death in 1930, he had given nearly one thousand performances in a career spanning only thirty years. His recitals regularly drew full houses, and more than once he played to crowds numbering in the thousands.\(^8\) Lynnwood Farnam was the first performer to present the complete organ works of Johann Sebastian Bach in a series of recitals,\(^9\) and he repeated these complete Bach-cycle series more than once in his performing career.

Unfortunately, he is all but unknown to the current generations of organists for numerous reasons, not the least of which is the fact that he died while recording technology was still in its infancy. Little do they know how much the career of this fascinating man who lived in the first third of the previous century has affected their profession. Until the present, there has been no extensive biographical assessment of the significance of this great concert artist. The current study seeks to correct this oversight, putting Lynnwood Farnam into the proper perspective as regards his influence on modern organ playing and teaching, as well as the development of current standard organ recital programming.

\(^6\) Farnam’s Repertoire as of 1904 is listed in a small notebook in the Farnam Collection, item VI-3.


\(^8\) Ibid.

\(^9\) Marcel Dupré has frequently been credited with this accomplishment with his Bach series in Paris during the 1920-21 season, but he omitted a number of works. See Rizzo Conner, “Lynnwood Farnam”: 63-64.
CHAPTER II

BIOGRAPHY

II-1 CHILDHOOD: 1885-1900

Walter Lynnwood Farnam was born on January 13, 1885 in the small Canadian village of Sutton in the province of Quebec. His Canadian roots run very deep; indeed, his first name was that of his great-great-grandfather, Walter F. Farnam, who introduced the plow into Canada.¹ Walter Farnam also invented a plow with a cast-iron moldboard which brought him a fortune said to be between $75,000 and $100,000. Despite the appearance of his name in the parish register and on his tombstone as “Sir” Walter Farnam, there seems to be no proof of his having been knighted. Interestingly enough, the notoriety of “Sir” Walter Farnam notwithstanding, his great great grandson was always known to his family and friends as Lynn or Lynnwood. Although one can find professional correspondence signed W. Lynnwood Farnam as late as 1923, he seems to have dropped the “W.” from his name at the beginning of his performing career.

Farnam’s father, Arlington I. Farnam, was born in 1857 in a remote part of Dunham Township, Quebec. He was a farmer as well as the inventor of such things as the “Lightening Evaporator” for maple sugar, the design of which is still in use. His first musical experience came at age 21 with the investment of $7.50 in a dilapidated brass cornet. Arlington Farnam does not seem to have possessed any extraordinary musical talents, but he persevered with his practice and eventually joined a local band. However, there apparently were other musically gifted members of his family, since a Farnam

family orchestra seems to have developed in time.²

Music seems to have played an even more prominent role in the life of Farnam's mother. Bertha Curtis Wood was born in 1857 in the township of Dunham, Village of Dunham Flats, Lower Canada. Bertha's father was a farmer and the descendant of early settlers in the Dunham area. Her mother died when she was quite young, and her older sister Alice cared for her as a mother would.³ Even as a young girl, Bertha was interested in music. At the age of about ten her father secured an English spinet and engaged a teacher to give her one lesson a week. First-hand accounts of her keyboard skills record that:

...her playing had a charm that was not usually heard, and she developed a wonderful talent for memorizing (which was inherited by her son). This was still evident for after 50 years of home life, with practically no practice in the meantime, her playing of pieces from memory learned so many years ago, of rather difficult music, could rarely be equalled [sic]. Of her forefathers, both of the Woods and Curtis families, many outstanding musicians are found.⁴

Two years after Lynnwood's birth, Bertha Farnam bore a daughter, Arline. There were no other children, and Lynnwood and his sister shared a profoundly close relationship throughout his entire life. He was equally close to his parents and seems to have also stayed in close contact with his Aunt Alice and other relatives. Of the 144 extant items of correspondence found in the Farnam Collection at the Curtis Institute, over fifty are addressed to his parents and/or sister, and several others to his aunt and various other relatives.⁵

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² See p. 7 below, the reference to the earliest extant citation in print of Lynnwood Farnam’s public performance
³ Years later, it would be this sister, Alice Rublee. Lynnwood’s aunt, who would play surrogate mother to him in his first two years of musical study at the Royal College of Music in London (see below, p. 10).
⁴ Hawke, “Lynnwood Farnam”: 13. This article contains a nearly complete transcript of a biographical sketch of Lynnwood Farnam written by his sister, Arline Farnam Hall. The original copy of this sketch can be found in Farnam Collection, item IX-1.
⁵ All 144 items of correspondence have been transcribed chronologically for the present study as Farnam Correspondence. Henceforth individual items from the Farnam Correspondence will be cited thus: item
Obviously, Lynnwood Farnam’s earliest musical experiences took place in his family. His mother taught him to sing “Jockey Hat and Feather” when he was two or three years old, before he even spoke clearly. He apparently performed it so well that callers often asked for it. Another early indication of his musical tendencies manifested itself when, as a child, he would check the pitch of any glass or dish within his reach with a spoon or fork. While a word from his elders would check this behavior temporarily, his curiosity would get the better of him sooner or later, and the whole process would be repeated. He also displayed a fascination with sounds and machinery of all kinds, and even made toys and noise-making machines himself. One was:

...a box with spools attached with strings as belts hitched up to a sewing machine to make the spools spin and make a rattle.  

On another occasion,

...he found a cog-wheel about one foot in diameter, about one inch thick with a hole off center. To this with a bolt he attached a hard wood piece about four feet long. When the wheel was on the ground being pushed along with the stick it would have a similar motion to the driving wheels of a locomotive. ...One day an unaccountable noise was heard that at first could not be understood, but was soon accounted for by the appearance of the boy coming around the corner of the verandah, with his heavy boots crashing to the floor, and pushing his wheel along with a few feet of heavy chain fastened to one ankle, and puffing to imitate a locomotive.

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number/type of correspondence (letter, postcard, etc.)/addressee/date. The Farnam Correspondence maintains Farnam’s spelling, grammar, etc. exactly as written, without corrections. Two consistent peculiarities in his writing are worth noting. First, in contractions, the apostrophe is consistently placed between the two original words instead of replacing the dropped vowel: e.g., could ‘nt instead of couldn’t, does ‘nt instead of doesn’t, etc. This is so consistently followed in his writing until ca. 1917 that it was more than likely the style of contracting words taught in his school. Another curious feature of his writing style is that words such as tonight and tomorrow are frequently hyphenated to-night and to-morrow.

7 Farnam was fascinated with locomotives his entire life. Farnam Collection, item VI-4 includes a log of the numbers of train engines. In a letter to his parents and sister dated November 30, 1924 (Farnam Correspondence, item 52), he describes in great detail a performance of Pacific 231: ”A novelty on the programme was Hönner’s [sic] piece called “Pacific 231”, a new composition depicting the actions and moods of a locomotive. I was intensely interested to hear this, but did not find it so thrilling after all. The best part was the imitation of the machine’s breathing before she started off. After this she seemed to take a very long time to get up a sensation of speed. The end of her journey, with brakes and coming to a stop, was well imitated but the brakes took a long time to act."
At an early age, Lynnwood expressed an interest in sitting on the piano bench next to anyone performing, but only as long as they were actually playing. At one such session, his absolute pitch was discovered. At about the age of six, when he started to play with the keys of the piano, his mother taught him some simple songs. As time went on, his talent became so apparent that she recognized the need for a more advanced teacher. His family had by this time moved to the town of Dunham, which was a farming community located approximately 55 miles from Montreal and 15 miles from the Vermont border. Dunham was also the site of the Dunham Ladies’ College, which:

...on account of his youth and exceptional talent, allowed him [Farnam] to come to the college for piano lessons, first under Miss (Lillian) Jackson, later under Professor G. W. Cornish.\textsuperscript{9}

The earliest documentation of Lynnwood Farnam’s performing in public is a flyer advertising a:

GRAND CONCERT IN AID OF SUTTON CORNET BAND AT TOWN HALL. Friday, February 21\textsuperscript{st}—A CHOICE SELECTION OF MUSIC WILL BE GIVEN BY THE Farnham\textsuperscript{10} Orchestra—Vocal and Instrumental Solos, Duetts, etc. by different members of the Farnham Family, A. G. Eastman and others, including Piano Solo by Master Lynn Farnham (10 years old)\textsuperscript{11}.

The earliest dated program with his name on it lists a: “MUSICAL EVENING! Victoria Hall, Bedford, Thursday, Feb. 10. 1898.”\textsuperscript{12} The title of the composition Farnam performed is not listed on the program.

Farnam remained intensely devoted to his first piano instructor, Miss Lillian Jackson, for his entire life.\textsuperscript{13} However, he later said that George W. Cornish, his teacher

\textsuperscript{9} Ibid.
\textsuperscript{10} The Farnam family name was not infrequently misspelled on programs and in reviews throughout Lynnwood Farnam’s lifetime.
\textsuperscript{11} \textit{Farnam Collection}, III-1. There is no date on this flyer. Assuming that the information that it contains is accurate, the year would be 1895, as Lynnwood was born in January of 1885. This predates the subsequent 1898 Victoria Hall program by three years, making this the earliest printed documentation of Farnam’s public performance.
\textsuperscript{12} \textit{Farnam Collection}, III-1.
during his last two years of study at the Dunham Ladies’ College, laid the basis for his technical development, and that he never varied from the standard set down by Mr. Cornish.\textsuperscript{14}

II-1.A Earliest Interest in the Organ

Farnam’s interest in the organ seems to have developed in tandem with his early interest in music. It seems logical that a boy who had both musical and mechanical interests would be drawn to the complex and powerful organ. He was exposed to both reed and pipe organs, and even wrote to various reed organ makers for their literature. This practice was discontinued when one maker wrote him in return, asking him to act as their sales agent.\textsuperscript{15} The first reed organ Farnam ever played was in the Wesleyan Methodist Church in Dunham. Apparently, he never forgot this instrument and attempted to purchase it later in his life:

I tried this summer to get possession of the pretty old Mason & Hamlin organ on which I played so much in Dunham when a kid, but my fellow-townsmen would not part with it. It was presented to the Meth. Ch. By an old relative of his and I can understand his feeling for it.\textsuperscript{16}

His sentimental attachment was so great that he purchased one just like it from a friend:

However I have its “brother”! Richard Biggs when living in Brooklyn picked it up at an auction and I always envied it. Recently he moved to Montreal and I nabbed the organ. It has 2 manuals (“blow-your-own-wind”) and a handsome case, surmounted by urns. The old instrument has spent 3 weeks in a factory, and is now in perfect playing condition, and I enjoy its company, associations & appearance in the choir room.\textsuperscript{17}

\textsuperscript{13} Rizzo Conner, “Lynnwood Farnam”: 57. In a letter to his parents and sister dated June 26, 1901 (\textit{Farnam Correspondence}, item 6), he rather proudly quotes a compliment given him in a letter from Miss Jackson.
\textsuperscript{14} Ibid.
\textsuperscript{15} This information is found in the biographical sketch by Farnam’s sister included in Hawke, “Lynnwood Farnam”: 15.
\textsuperscript{16} \textit{Farnam Correspondence}, item 60: letter to Farnam’s friend Charlotte Greene dated November 29, 1926.
\textsuperscript{17} Ibid. Farnam used a drawing of this organ for his personalized Christmas cards one year.
Farnam’s first exposure to pipe organs was in the Anglican Church in Dunham, a small instrument of one manual and six stops, likely built before 1850. Although this was not the church attended by his family, he sought out every opportunity to hear or play it. On one occasion, Lynnwood’s father took him on a trip to Montreal. Here they visited the minister who had performed the marriage ceremony of Arlington and Bertha Farnam and also baptized Lynwood. This minister was serving a rather large church which apparently contained a larger pipe organ than young Lynnwood had ever seen. When he was introduced to the organist of the church, Arlington Farnam asked if young Lynnwood might be allowed to try the organ. Although this request was denied:

...to make the refusal a little easier for the sorely disappointed youngster, the organist played a little to console him. After seeing the banks of keys, the many stops above them, seeing them and the pedals operated, these things kept running through in the boy’s mind.\(^{18}\)

Beginning in 1900, Farnam would carry a notebook with him for the purpose of recording organ specifications any time he visited a church and could gain access to the organ therein. This was a practice that he maintained throughout his entire life. At the time of his death in 1930, Farnam had compiled ten such organ specification notebooks with an eleventh one indexing notebooks one through ten.\(^{19}\) There is also a photo album containing small photos of organs in Canada and the USA.\(^{20}\)

\(^{18}\) Hawke, “Lynnwood Farnam”: 15.

\(^{19}\) There is actually one notebook preceding the ten numbered ones, which records specifications of the organs Farnam encountered in England. These notebooks are found in the Farnam Collection, items I-B and I-1 to I-11.

\(^{20}\) Ibid., I-13.
II-2 STUDY IN LONDON: 1900-1904

At the age of fifteen, Lynnwood Farnam's piano instructor, George Cornish, suggested that he enter a competition in Montreal for the Lord Strathcona Musical Scholarship. However, Mr. Cornish lived in Montreal and taught only one day a week at the Ladies' College in Dunham. Farnam realized that, if he were to be adequately prepared for this competition, he would need more frequent piano lessons during the two or three months leading up to it. Hence, he moved to Montreal to be closer to Mr. Cornish during this time, and his academic studies were also arranged there. He won the Lord Strathcona competition, which awarded as its prize a scholarship for three years of piano study at the Royal College of Music in London. A problem of adult supervision for the young student arose, because his mother Bertha Farnam could not leave her daughter to go with Lynnwood to London for three years. His mother's elder sister Alice Rublee presented a solution for this obstacle by offering to accompany him to England.\(^\text{21}\) She and her son Herbert stayed on in London for Farnam's first two years of study. Letters IV to XV of the *Farnam Correspondence* date from this time of study in London, as does Farnam's extensive diary of 1902.\(^\text{22}\) These documents reveal a great deal about the personality of the young virtuoso, and are written in a rather rambling and chatty style. The adolescent Lynnwood was interested in everyone and everything around him; much of his writing is devoted to social activities as well as to his musical interests and studies.

We have a very nice book with lovely pictures in about the Queen's funeral which we are going to send... The pictures in it of the procession coming through Marble Arch and Spectators in the trees at Hyde Park look natural to us as that is where we saw it pass.\(^\text{23}\)

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\(^{21}\) This is the same sister who had cared for her after their mother's death. See p. 5 above.

\(^{22}\) *Farnam Collection*, VI-1.

\(^{23}\) *Farnam Correspondence*, item 4: letter to Farnam's mother dated March 7, 1901.
Yesterday we visited the Chrystal [sic] Palace and spent a most enjoyable day. It is the most wonderful place I have seen yet for some reasons... The great clock which is in the palace is the largest I ever saw and you may form some idea of its dimensions when I tell you that the distance from one minute to another is nearly 2 feet and the hands are enormous. There are ever so many little side shows and we went in one called the camera obscura in which you went into a dark room and could see everything that was going on at that moment on the grounds on a sheet... There was a fine program of rope walkers and other daring feats and Auntie was on pins & needles all the time lest they should get hurt. I can't tell an 8th of what they did but thought the most wonderful thing of all was this: a man rode a bicycle across a rope over 100 feet in the air. He also walked across it blindfolded and with his feet in baskets... There were 6 or 8 bands there and you could always hear music and I was really tired of band music before we heard it all.24

Farnam's teachers at the Royal College of Music included Franklin Taylor, F. A. Sewell, James Higgs, W. S. Hoyte, and Sir Walter Parratt. The director of the Royal College at this time was the celebrated composer C. Hubert H. Parry. Since the Strathcona Scholarship was designated for piano study, Farnam's energies were necessarily focused in that area. Although his teachers in both Canada and England discouraged his interest in the organ, he was allowed to commence organ study during his second year in London. The correspondence reveals that Farnam likewise had an ongoing struggle with his parents as he tried to convince them to agree to his organ study:

I showed Mr. Rielly papa's letter concerning the organ and he said it was his firm belief that the organ couldn't hurt piano playing as all organs now are made with electric or Tubular pneumatic action which with all the coupler, is as easy if not easier than any piano. As to the time I will spend with it I can't spend more than 4 hours a week as I only am allowed 2 hours at the college and 1 hour on the St. Gabriel's organ. I think I will get Douglas Smith, Mr. Higgs or someone to write you about it. You cannot have written to Mr. Taylor yet or I would have heard some thing about it before this. The organ cannot be learned with out good hard work any more than the piano. It is very hard in the pedalling [sic] to get contrary motion between the left hand and feet as there is a tendency for the feet to follow in the same direction as the left hand. Of course if you play a hymn tune or any thing like that you do not notice it as in a fugue.25

The Quarterly Reports from the Royal College are still in existence in the Farnam

24 *Farnam Correspondence*, item 5: letter to Farnam's parents and sister dated April 9, 1901.
25 *Farnam Correspondence*, item 6: letter to Farnam's parents and sister dated June 26, 1901.
Collection at Curtis, and they reveal the young man’s progress during his years of study, as well as the continuing development of his interest in the organ:

**1900 Midsummer Term Report**

Piano Instructor’s Remarks:
- Progress—“Has made a beginning.”
- Disposition—“Rather dreamy and unmethodical. Will wake up in time.”
Director’s Remarks: “Creditable—but must wake up to practical realities.”

**1901 Midsummer Term Report**

Piano Instructor’s Remarks:
- Progress—“Fair—Not quite all I had expected.”
- Disposition—“Quality of work varies from time to time.”
Organ Instructor’s Remarks: Progress—“Gives excellent promise.”

**1902 Midsummer Term Report**

Piano Instructor’s Remarks: Progress—“Uncertain, not what it might be
- Disposition—“Not very thorough or earnest.”
Organ Instructor’s Remarks: Progress—Very rapid—will do well.”
Director’s Remarks: “Seems to be doing better with Organ than Pianoforte.”

During the fall of 1901 Farnam fell ill and missed quite a bit of school. This certainly would account for some of the less-than-stellar comments in the Christmas Term Report of that year. Nevertheless, he achieved some professional honors at the end of his third year. He became an associate in both the Royal College of Organists and the Royal College of Music, which also found his progress good enough to award him a fourth year of study. In this final year, he was allowed to switch his “Principal Study” to the organ, and his “Second Study” to the piano. The result was a marked improvement in his progress in both organ and piano, as shown in the Royal College’s Quarterly Reports from his final year of study:

**1903 Midsummer Term Report**

Organ Instructor’s Remarks: Industry—“Very marked”
- Progress—“very satisfactory”
- Disposition—“love for his work”
Piano Instructor’s Remarks:
    Industry—“highly satisfactory.”
    Progress—“very much, in sentiment and style.”
    Disposition—“interested and earnest.”
Director’s Remarks: “I am very glad we have been able to have W. Farnham [sic] back, and to see he is making excellent use of his opportunities.”

II-2. A Primary Source Materials from Farnam’s London Study

Closer examination of the extant correspondence, diary, and other items which date from this period in Lynnwood Farnam’s life paints a picture of a young man intensely interested in everything that piqued his interest or curiosity. He loved to send musical puzzles and messages via musical codes to his family members. He also frequently attended concerts and cultural events of all sorts:

    Mrs. Bruce & I are making plans to hear Paderewski, July 2nd and I hope it will be so we can go. 27

January 19, 1902...In the afternoon Auntie & I walked across Kensington Gardens to the Albert Hall Concert at 3:30 P.M. 28

March 13, 1902...At 2:30 Bert met me at corner of Oxford Gardens and we took bus to Marble Arch and went to a Chamber Concert at St. James Hall by the Kruse String Quartet.

May 1, 1902...Went to Coronet Theatre in the eve. And heard the play “Sherlock Holmes.”

May 15, 1902...Went to an organ recital at St. Stephen’s, Walbrook at 1:45 (by Thos. Curry)...Heard Mendelssohn’s Hymn of Praise at St. Gabriel’s at 8:30.

Farnam’s diary of 1902 proves that he practiced regularly, sometimes as much as eight and one-half hours a day. 29 He frequently wrote in his diary and to his sister about

26 An example may be found in Farnam Correspondence, item 6: letter to Farnam’s parents and sister dated April 26, 1901.
27 Ibid.
28 This and the succeeding three diary entries from Farnam Collection, VI-1: diary from 1902.
29 Farnam Collection, VI-1
his most recent repertoire, which gives a good sense of both the difficulty level and speed at which he learned music:

I have finished Beethoven’s 1st concerto and am going to learn Mendelssohn’s D minor one now.30

I had a very good piano lesson yesterday. I am commencing Chopin’s B minor Scherzo which I do not like so very well.31

The other day I tried over Chopin’s 3d Ballade and other old pieces.32

On the piano for my lesson today I had a Henselt study. There are about 15 of them in the book and they all have French names. The one I had today was Orage. Tell me if you could tell what it means without looking in a book. Today I had also 3 Kessler studies. They are very very difficult I think, and very long as well but it is as good as a massage to practice 2 or 3 of them. I can make that “hole” in both hands now.33

An important resource for information about Lynnwood Farnam’s performing career is a set of four scrapbooks containing recital programs.34 These scrapbooks also reflect an interesting facet of his personality: a propensity for saving and organizing memorabilia.35 Farnam has pasted and numbered in chronological order virtually every recital program of his life, beginning with Friday, March 1, 1901, and ending just months before his untimely death in 1930. During his London school days, he took part in forty-two programs in England. Even a cursory perusal of these school-days programs reveals that the adolescent Lynnwood Farnam already possessed an extensive repertoire, which included large-scale Bach organ works and Mendelssohn Sonatas. Farnam presented the first all-Bach organ recital of his career at the age of eighteen, on Thursday,
June 4, 1903.\textsuperscript{36} Farnam’s school era correspondence also gives excellent insight to his tastes and preferences in music, as well as an appreciation for finely executed musical performance:

I heard one piece called Fugue à la Gigue which has just set me going. This is the second time I have heard it and will send you the subject of it. It is by J. S. Bach and goes like lightning. How I shall enjoy playing for you when I get home...\textsuperscript{37}

This morn. I went to church at that glorious place which I have told you of before—All Saints-Margaret Street, and heard most grand and exquisite music. The way that man—W. S. Hoyte\textsuperscript{38}—plays that organ is a treat and the choir is simply perfection. They do get most exquisite pianissimo and everything is so beautifully done. Oh! If you could only have the chance to hear a morning service there I should be glad. There are no choirs anywhere that can beat London boy choirs.\textsuperscript{39}

A small notebook contains notes from a choir-training class,\textsuperscript{40} further explaining Farnam’s preferences in choral sound. It also contains short biographical sketches of several early organ composers such as J. P. Sweelinck and Claudio Merulo, indicating that his interest in early music, which developed later in his performing career, had its roots in the era of Farnam’s London schooling.\textsuperscript{41}

Four of the earliest volumes of his organ specification notebooks indicate that he continued his habit of visiting as many organs as he could gain access to and recorded their specifications, occasionally with commentary and diagrams of stop-knob layout.\textsuperscript{42}

\textsuperscript{36} This is more than likely one of the earliest examples of an all-Bach organ recital in the twentieth century.
\textsuperscript{37} \textit{Farnam Correspondence}, item 12: letter to Farnam’s sister dated December 21, 1901. Farnam is referring to J. S. Bach’s Fugue in G Major, BWV 577, subtitled Fugue à la Gigue in some manuscripts.
\textsuperscript{38} Hoyte was Farnam’s principal organ teacher at the Royal College and quite well known in England.
\textsuperscript{39} \textit{Farnam Correspondence}, item 15: letter to Farnam’s cousin Alice dated September 21, 1902. This is a passage of some significance in regards to understanding Farnam’s taste in church music. In an interview in June, 2000, Robert Neebren (one of Farnam’s last living students) recalled that even when he studied with Farnam in 1930 (some 28 years after this letter was written), he still thought highly of the music at All Saints, Margaret Street.
\textsuperscript{40} Farnam Collection, VI-2.
\textsuperscript{41} There is nothing at the beginning of this section of the notebook to indicate the source of these biographical sketches. We cannot know with any certainty whether these were notes from a class at the Royal College of Music, or if these were the result of independent study on the boy’s part.
\textsuperscript{42} \textit{Farnam Collection}, items l-B and l-1 to l-3.
Many aspects of the young Farnam’s personality are manifested in his correspondence and diaries. He was obviously very close to his family, and his parents and sister were capable of understanding some fairly esoteric terminology. He loved to discuss socializing, especially concerning people known already to his family back in Canada. One does wonder how much of his detailed descriptions of pipe organs his family understood, but it certainly seems that they were willing to try. It is also clear that Farnam was doing quite a bit of organ playing for churches during these student years. He seems to have had many of the same life concerns as present-day adolescents:

After church to-night I went for a walk down Holland Park Ave. and it being a nice evening everybody is out with his girl and the streets are thronged. I do enjoy watching people like that. They all have on their very grandest clothes, and some of the costumongers have purple plush dresses which seems to be a favorite with them, though it is bad taste I think. Then all the servants, shopgirls and all kinds of girls, generally manage to get some fine clothes though you can tell in a moment by their talk and manner that they are not what they look to be, and “fine feathers do not make fine birds.” I always feel rather lonesome after seeing everybody enjoy themselves and rather wish I had a ‘girl’ but I have’nt one yet. But I look forward to being home among all the good friends and dear relations next spring, and to-morrow College opens which are things to be thankful for.43

The sentence that follows, though, is hardly typical of any adolescent of any era:

And when walking I enjoy trying to unravel a Bach fugue they are so marvellous [sic], and show the wonders and beauties of the great genius that created them. They are surely “the musician’s Bible” as my Montreal teacher once called them.44

At the end of this letter, we encounter a statement that shows a self-awareness and understanding unusual for anyone at any age:

This is a very rambling letter and am afraid I tell you the same things over & over again. But please excuse it and all the very’s, wonderful’s, grand’s etc. etc. which on looking this over I find I use rather freely. But you know youth is apt to tell things in glowing terms when they see new things and like I do now.45

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43 Farnam Correspondence, item 15: letter to Farnam’s cousin Alice dated September 19, 1902.
44 Ibid.
45 Ibid.
All in all, the adolescent Lynnwood Farnam was typical of his age in some ways, but highly unusual in many others. Here was a young man extremely focused on his primary career interests, practicing and learning about his art in every manner at every given opportunity, playing vast quantities of advanced repertoire at an early age. Here also was an unusually precocious individual who did not hesitate to take initiative to further his interest in and knowledge of the organ, traveling to churches all over the city of London to familiarize himself with as many instruments as he could see. Yet, here was a rather typical adolescent boy: yearning to fit in with his peers, devoted to a family thousands of miles away, and incredibly interested in social and cultural activities. Most fascinating of all, here was an individual able to step outside of himself and observe how others would likely perceive him, an ability that few people possess during their lives at any age, much less at the age of seventeen. These qualities of Lynnwood Farnam’s would remain unchanged for the rest of his relatively short life, only intensifying with age and time.

II-3 RETURN TO CANADA AND EARLY MUSICAL CAREER: 1904-1913

According to Farnam’s sister, upon being granted his wish to pursue organ studies for his principal instrument during his final year of study at the Royal College of Music:

...he entered upon his studies with such increased energy and enthusiasm that upon his return to Canada, he was nearly a physical wreck from over-work. A few recitals had been arranged before his return home, he gave some but could not complete the series and a substitute had to be engaged and excuses made at the advertised places to the disappointment of many, as the young man was under the Doctor’s care.46

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46 Hawke, “Lynnwood Farnam”: 16, and Rizzo Conner, “Lynnwood Farnam”: 58. There are no further details given regarding the nature of Farnam’s illness in these articles. From the description, it sounds like some sort of mental and/or emotional breakdown from physical exhaustion.
Once his health was restored, Farnam took the first of three church positions he would hold in Montreal, as organist at St. James’ Methodist Church. After one year at this post, he became the organist at St. James the Apostle Anglican Church (which he frequently referred to as “St. James the Impossible”\textsuperscript{47}). He stayed at this second Montreal church position until 1908, when he was hired as the organist and choirmaster at Christ Church Cathedral (Anglican). During this nine-year period, Farnam was establishing himself as a professional church musician and performing artist. Excluding a few short excursions into the upper East Coast of the United States, he stayed primarily in the same general region of Canada as Montreal. The primary source materials show that Farnam viewed his recital and concert work more as an extension of his church work than as a separate career.

II-3. A Primary Source Materials from Farnam’s Early Professional Days in Canada

There is no extant correspondence from this era of Lynnwood Farnam’s life in the Curtis Institute Farnam Collection. This seems rather curious, considering the volume of later correspondence preserved there. One reasonable speculation is this: since Farnam and his family were living in closer proximity during this era, there was less correspondence between them.\textsuperscript{48} Another possibility might be that, once Lynnwood had returned to Canada from his studies in London, his family did not preserve correspondence while he was living so near.\textsuperscript{49} However, some other valuable resources

\textsuperscript{47} Ibid. p. 18.

\textsuperscript{48} Another distinct possibility has to do with the rather eccentric personality of would-be-biographer John G. Greene (see pp. 131-136 below of Appendix V). Even if the Farnam family granted him access to any preserved correspondence from this era, perhaps he did not find any of the material useful or pertinent to his work.

\textsuperscript{49} Once Farnam moved to the United States, the family might well have begun saving his correspondence again.
do still exist in the Farnam Collection at Curtis which provide first-hand information of his life between 1904 and 1913. Of foremost significance are the diaries and engagement books from this era. Of these, item VI.8, *Canadian Scribbling Diary-1907*, provides us with the most details of Lynnwood Farnam's day-to-day existence. The entries from January first through twenty-third are nothing more than a ledger of expenses and letters mailed and received. Beginning with the January twenty-fourth entry, the character of this document changes to a more typical diary format. Farnam provides the reason for this change in that entry:

Leonard here for the evening and stayed with me all night. He made a strong suggestion that I keep a diary of my thoughts instead of engagements & expenses only.

Judging by this diary, this time in Farnam's life was as close to idyllic as a young musician could hope for. His days were occupied with many hours of practice and music-making with others, as well as a phenomenally active social life:

Saturday, February 9...Had 500 & dancing till 9:00, when I went to McGill Conserv. to meet Mr. Williams & Miss Grier where we practiced Bach Concerto No. 3 (for 2 violins) till ten after which went to the Grier’s house.

Tuesday, September 10...went to St. J. the A. & prac. a while on Bach’s Gt. E mi. Prel. & Fugue, Sonata 1, &c., on such stops as would act.

Friday, September 13...Went out at 2:00, and walked to St. J. where I prac. 2 hrs. on Bach’s Sonatas 1, 2 & 4, & Passacaglia. Mr. Colquhoun with me and I endeavoured to show him how cheap & poor most of Batiste’s music is.

Frequently, friends would accompany him to his practice sessions, where he would present private “mini-recitals” for them, sometimes including analysis and explanations of Bach organ works:

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50 *Farnam Collection*, items VI-5, VI-6, VI-8, VI-10 and VI-11.
Wednesday, April 24...Met Mr. & Mrs. P. & Mr. Wms. At St. J. The A. And played
them a private recital—Fantasia & Fugue in G mi. (Bach), Caprice (Guilmant),
Marche Pontificale (Widor), Allegretto Grazioso (Fuchs), Sym. VI 1st Mov. (Widor),
Reverie (Lemare), Grd. Choeur Dialogueé (Gigout).

Thursday, April 25...Miss D., Philip K., Mrs. Shepherd & Miss Symonds carne & we
had Fan. & Fugue in G mi., Prel. & F. in A Maj., & Prel. in E mi. (Bach). I also
played 1st Mov. Of Sonata No. 1 (Guilmant) during which the water engine broke
down and couldn’t go on.

Monday, September 23...Mr. G(ilbert) & I walked to St. J. the A. 11:0 where I
showed him the exposition of the “Wedge” fugue till 12:30...Mr. G., Mrs. Chadwick
& Miss Duff came to ch. in p.m. & we had music to 6:0 (Explained St. Anne’s, the D
dorian, & Wedge fugues & had other music.)

Farnam also attended the recitals of fellow organists whenever possible, and
always had observations to make regarding the quality of their performances. These
comments give us some wonderful insights into the formation of his own performance
philosophy and the standards he set for himself as well as others:

Tuesday, April 2...went to the opening of St. Ann’s organ by Mr. O’Shea of Boston.
Very much disappointed in him. He is a fine concert organist (has good technique, &
plays brilliant things like “Overture to Wm. Tell” Rossini well) but is absolutely
unsatisfactory in Bach, & leans all to the flashy side. Bach Gt. G mi. Fugue too fast
and unsteady, & too much “filling up”; Thiele Variations & “Wm. Tell” best played.
He accompanied choir on Hallelujah Chorus (Handel) and absolutely swamped the
voices with tubas & subs & supers. Rest of program, utter truck—Irish airs,
Variations galore, Nux Vomica & trem. ad nauseam, which probably pleased most of
people there, but no use for my ears. Good sermon which was the best thing on the
prog. If Mr. O’Shea (& many other organists) would take to heart what was said re.
playing theatrical & concert hall music in church, and having reverence for the church
shown in the music, it would be a good thing.

Wednesday, April 17...Went to recital given by Jules Lemontagne at Jesuit Ch., 8:0.
He played the foll.—Mendelssohn Sonata II (3 movs.). Played this very well indeed,
but I was sorry he missed out the fugue at the end; Prayer & Toccata (Boellmann)—
Prayer taken very slowly 1st part, then 2nd theme quite brisk which was new to me;
Toccata a little too much for him as he had to slow up for stop changes but pedal
work good; Toccata & Fugue D mi. (Bach), I was very much “riled” by the
superficial, tempo rubato, & Frenchy way he has been taught to play this grand thing.
No grandeur or depth about it and all the fine nuances for climaxes simply passed
over. Hope Eng. & R.C.M. will change his outlook on Bach. Sonata No. 1 (Guilmant)
Played very well indeed. Two notes on Pedal reed ciphered badly in this but it did not seem to trouble the boy at all. Never heard a Casavant organ do this before.

Friday, May 17...went to St. George’s Ch. to hear organ recital by G. M. Brewer. On the whole it was good. The foll. 2 facts however stood out—(1) In soft pieces the effect was quite spoilt by the 2 pedal Bourdons (one in Gallery & one in Chancel) being going all the time. (2) In loud pieces the only combinations used were Gt. to Prin., Full Sw., (separate & coupled) Full Gt. & Full organ with no work-up in between these lumps of tone. Technique throughout fairly clean. No originality (on Brewer’s part) in management of stops as could be plainly seen. March (Silas) good but a terrible comb. used for the fugal exposition viz. Full Gt. with Double Trumpet. (Sonata No. 1 Mendelssohn)-First movement very dull, no climaxes, and chorale theme played on wretched reed tone. Andante in A (Smart) good. Tocc. & F. in D mi. (Bach) pleased me very much, & best thing on prog. bar a dull period when there was a great chance to work up. Taken at a sane tempo. Question & Ans. (Wolstenholme) Not nice. Very much distorted this trying to get a rubato effect. Pastoral sonata (Rheinberger) Very dull and disappointing, no “work-up”; tho’ fairly clean technical work. Tocc. In G (Dubois) Not very clean or accurate,

Of particular note is Farnam’s statement in the April second entry regarding not “playing theatrical and concert hall music in church, and having reverence for the church shown in the music.” It would seem that in his view, recital and concert work was not so much a separate career as an extension of church work. Also significant is Farnam’s comment in the April seventeenth entry regarding his reaction to the performer’s interpretation of the Bach Toccata and Fugue in D Minor. He “was much ‘riled’ by the superficial, tempo rubato & ‘Frenchy’ way he has been taught to play” Bach, and that there was no “grandeur or depth about it and all the fine nuances for climaxes simply passed over.” Clearly, Farnam had already formulated an approach to playing Bach that displayed depth and subtlety of character without vulgar and overdone changes of tempo or nuances. These two philosophies would eventually converge in Farnam’s series comprising the complete Bach organ works, which he would present later in his New York years.
Numerous entries in this 1907 diary relate details of Farnam’s daily routine in his church job at St. James the Apostle. We see that in his day, even a musician of Farnam’s stature and talent had to deal with the personality clashes and musical incompetence that so frequently “go with the territory:”

Thursday, March 28...Went to full rehearsal of “Messiah” at Douglas, 8:0. Mrs. Erwin came & talked to me after re. my taking the choir. A lot of them are sick of Richard Roberts at St. J. The A., and they have good reason to be as he is such an ignorant man regarding music.

Thursday, May 30...Walked to St. J. and met Miss Duff who walked a piece with me and admonished me to not give up about taking St. J. Choir myself. (I had just had a letter from Mr. Mach. saying they had decided to let things stand as at present.)

An entry from one of Farnam’s visits to his family in Saskatoon similarly demonstrates that the status of church music “in the provinces” was sometimes as grim in 1907 as it often is today:

Sunday, July 21...I went to Meth. Ch. to service. The organ playing was very bad and a lady played (Whom I since learned is only deputising.)...She played octaves only in the left hand and the pedal supplemented the bass in jumps. Her right foot never left the Swell pedal while she was playing, and her left foot just jumped among the low 12 notes. Good toned Casavant organ, but absurd specification.

...went across the road to Presby. Ch. where I heard last hymn. A man was playing (with great contortions) and his pedaling was worse than the Meth. lady as about every 5 notes out of 6 were entirely wrong.

...visited R.C. Church where I heard some singing (???). Never heard any children’s voices so near like cat-squalling, and men’s voices so near like “Bulls of Bashan”. Added to this everybody was singing their own sweet will.

Farnam also frequently attended musical performances of other types, a habit established in his student days in London. He commented regularly in his diary about the music he had heard as well as the quality of its performance:

Monday, January 28...Went to fine concert at Monument National at 8:15 and sat with Mr. Williams. Pittsburgh Orchestra under Pauer chief attraction. In their first number (Beethoven Eroica Symphony) last mvt. Immediately after a long chord of
dominant 7th in the middle of the mov. some stupid creature in gallery commenced clapping. Also in 3rd song of Mr. Witherspoon’s group (orch. Conducted by Harriss) they had to start three times as they could not seem to hold together. Otherwise the concert was very fine. I did not enjoy Variations on a theme of Schumann (Brahms) as much as I expected, as the theme was very long and I could not seem to get on to it first time. Heard Schumann’s Traumerei and Wagner’s Introduction to 3rd Act of Lohengrin played superbly as encores. Met some members of the orch. afterwards and rode up in the car with them & Mr. Williams.

Friday, October 11...concert this p.m. at Symphony Hall...was a magnificent program & lasted 2 hrs. I thoroughly enjoyed the Bach Suite & Mozart’s glorious G mi. Symphony. Also enjoyed Beethoven’s Pastoral Symphony, tho’ not as much as the other two, as I seemed to have had all the good that I could take in. The Aria in the Bach Suite was particularly exquisite, and in the first Mov. of this suite had to put my programme over my face to hide my grins of delight at the delightful fugue, and the charming, dainty accompaniment to one violin by all the strings (including double basses) in episode parts of this mov. Mozart’s G mi. sym. was nothing less than “heavenly” throughout, & it took me back to the time I heard it for the first time in Queen’s Hall, London with Mr. Rance. It did me a world of good to hear this concert and note the absolute attention & silence during the music by the vast audience...

Monday, October 28...Went to a fine Piano Recital by Mark Hambourg at 8:30 at Stanley Hall. He was in fine form and played magnificently all this: Chopin’s Bs mi. Sonata was quite a revelation to me...Chopin’s Black Key Study was played twice at terrific speed, and was most “fetching”. Rubenstein’s Staccato Etude was wonderfully enunciated also at great speed and was quite bewildering...Mark Hambourg’s own effusion toward the end of the program was the blot on the concert. Such a poor, weak washy affair! It has a “ crib” in it of the theme of a duet “Day is dying in the West” and a little imitation of the same theme also cribbed...Liszt’s 6th Rhapsody ended the prog. And was very finely played. I notice tho’ that every diff. pianist puts in their own embellishments in these compositions, which is all right. I had to smile at the straightforward way he played the 1st 2 pages, compared to Paderewski’s rubato playing of it. I have one small fault to find with Mr. H. In ending a loud thing, he puts down all the notes he can smash in the low oct(ave) of piano on the last chords, which destroys all effect of proper bass. He does this at other times too but never with good effect as it only can be called “din.”

Various features of Lynnwood Farnam’s personality and mind are disclosed in some diary entries that are essentially mundane observations of things that caught his fancy in every day life. For example, his somewhat obsessive/compulsive personality can be seen in this passage in which he counts footsteps between various landmarks:
Wednesday, February 27...Played service at St. J. 8:0...walked home as it was a
dazzling moonlight night. Counted steps from St. Mark St. home. From St. Mark to
our step 3,557. From St. M. to cor. Crescent (1,000) from Cresc. To Union Ave.
(Morgan’s) 1,000, From Morgan’s up Union to No. 2 Park Ave. (laundry) 1,000,
From No. 2 to 152 P.A. (951).

Farnam seemed to be constantly thinking about music. Indeed, when he heard the
whistles of two trains passing each other this simple event became much more than
clashing noises to his way of thinking:

Friday, August 30...A funny thing happened last night. At Whitemouth this train
crossed another train going the other way and the 2 engines saluted by whistling. Our
engine whistled first (this chord: fi-a-c#) and the other engine came in after with this
note: d which makes the chord that I am so fond of in the Finale to Widor’s
8th Symphony—d-fi—a-c#

Likewise, when attending a play, Farnam perceived the interactions of various
characters and the turns and twists in the plot as analogous to the compositional processes
of a contrapuntal composition:

Tuesday, October 1...Hazel & I went to a melodrama “When Nellie went away” at
Theatre Francois, 8:15. It was very funny. Heaps of hair-breadth escapes, firearms &
shooting, hot words, fighting, and ill-assorted happenings. The characters followed
each other around very closely (though not finding one another until the grand finale)
in all kinds of fugal workings, specially canons and strettos. The hero & heroine
followed each other like the long canon in Bach’s Toccata in F.

The daily lives of others seemed to interest Farnam a great deal, as evidenced in
snippets of conversation he overheard and recorded in his diary:

Sunday, March 17...Walked to St. J. The A. 6:0, and on the way took down snatches
of conversation overheard from people I passed. Did not hear anything of any acct.,
or anything funny except the foll. From a lady to a gent.—“Yes, but I’ll warm it up
before they come.”

People who knew Lynnwood Farnam have said that he was a teetotaler who did
not approve of drinking or smoking. There is evidence of this in one other short entry in
his 1907 Diary:
Tuesday, July 23...Mr. B. told me all about his career in school, also talked about music a lot. He likes the organ & plays "voluntaries" in church wherever he goes...I don’t like his habit of eating sen-sen all the time.\(^{51}\)

Also dating from this period in Farnam’s life are several scrapbooks of a wide variety of contents. One finds programs from both musical and theatrical performances that he attended, as well as programs that his friends attended or performed. Farnam has written comments on many of these, including themes of compositions, critiques of performances and lines from theatrical productions that he found amusing.

The final primary resources from this era in Lynnwood Farnam’s life are his recital scrapbooks\(^{52}\) and two repertoire notebooks,\(^{53}\) resources that provide a great deal of information about his development as a performer. Farnam played over two-hundred-and-fifty performances between May of 1904 and April of 1913, of which over one-hundred-and-fifty were presented in concert series at the churches in which he worked. The majority of the remaining programs were presented in other churches in Canada, with some six recitals in Vermont, and five or six in other cities on the northeast coast of the United States. A review of these two resources proves that the young artist had developed a repertoire of well over two-hundred pieces by the age of nineteen, a repertoire that he continued to build throughout this era of his life.

This overview of primary sources from Lynnwood Farnam’s early musical career shows the young artist developing his musical talents and skills in a relatively carefree

\(^{51}\) Sen-sen was a commonly used breath mint type of candy, frequently utilized to mask the odor of alcohol on the breath. For a specific reference to Farnam’s distaste for the use of alcohol see below, p.34, the excerpt from a letter to his sister during his military service where he refers to “the cursed booze” (also footnote 78 on the same page).

\(^{52}\) See above, p. 14.

\(^{53}\) Farnam Collection, items VI-3 and VI-7. VI.3 is dated 1904 and includes both organ and piano repertoire. This repertoire list seems to have been compiled at one time, with few later additions. Item VI.7, dated 1906, appears to be a document that Farnam continued adding to over the years, as it contains titles of compositions which were not written until the 1920’s.
atmosphere. His days were filled with musical as well as social activities; indeed, he frequently combined the two when he played private "mini-recitals" for friends or attended the concert performances of others. Nonetheless, Farnam always found ample practice time and began his concert career on a somewhat localized level during this era. His mind was constantly attuned to the musical aspects of any situation, even mundane events with no overt musical connection. A somewhat obsessive/compulsive streak in his personality worked to his benefit in the many hours of meticulous preparation he gave to all performances. This trait also manifested itself in his various scrapbooks, diaries, etc., which have preserved for posterity a very detailed and accurate account of Farnam's daily life. One can also find the origins of his philosophy of church and concert work as a unified church music career, not two separate ones.

II-4 EMMANUEL CHURCH, BOSTON: 1913-1918

In the October 1913 issue of The Diapason, the following brief notice essentially announced Lynnwood Farnam's arrival on the musical scene in the United States of America:

W. L. FARNAM IS IN BOSTON—Montreal Organist Is Succeeded by Arthur Egg in Cathedral—W. Lynnwood Farnam, who has returned from a holiday trip in France, left Montreal to take up his new duties at Emmanuel Church, Boston.\footnote{"Activities of the Organists," The Diapason 4 (October 1, 1913): 5.}

According to his friend William Hawke, Farnam traveled to Boston during his Montreal years, and

...there he met all the great organists of the day, played their organs, and made a decided impression upon them, playing so many great works from memory and in such impeccable style.\footnote{Hawke, "Lynnwood Farnam": 19.}

He seems to have impressed these local Boston organists enough that when the
prestigious post of organist at Emmanuel Church became vacant, he was recommended to the search committee. The rector at that time, the Rev. Elwood Worcester, had also heard Farnam in Canada, and told of the subsequent chain of events ultimately leading to Emmanuel Church hiring Lynnwood Farnam. This tale also contains one of the most famous anecdotes concerning Farnam’s immense repertoire:

As I had the great honor of bringing Farnam to the United States, I may be permitted to recall the circumstances of his coming. Not long before I had gone to preach in the cathedral of Montreal at some commemoration service. Naturally, I was impressed by Farnam’s playing and by his conducting of a very fine mixed choir. Emmanuel at that time was without an organist and I asked Farnam if he would come to Boston and give us an example of his playing. As none of our people had heard him I asked several good musicians, Wallace, Goodrich, Mrs. H. H. A. Beach, the composer, and one or two others, if they would be present and give me the benefit of their advice. At that time Farnam could not have been more than 26 years old and he looked like a child. He was small, meek in appearance and when presented to these celebrities he merely smiled in a humble deprecatory manner I saw them look at him quizzically and then at me as if to say: “Why did he send for us to listen to this urchin?” And I said: “Farnam, what can you play for us?” Even in those days he was by no means meek or deprecatory when it came to a question of his own powers. Drawing a well-worn notebook from his waistcoat pocket, he said very coolly: “Anything in this book.” I examined it and read the titles of about 200 of the greatest organ compositions in the world, and I said: “I guess you can’t play all of those, Mr. Farnam,” and he said: “Certainly I can.”...I selected a fugue of Bach’s and Mr. Goodrich and Mrs. Beach chose several difficult modern compositions. Without any written music Farnam sat down and played one great composition after another for two hours. These old musicians who had heard everyone and everything were amazed, and at the end their report was: “We can find nothing to criticize in his playing. The man is a genius. Engage him if you can.”

Coming to Boston marks the beginning of Lynnwood Farnam’s renown in the United States as a concert artist, and in many ways the start of his artistic reputation internationally. A formal acknowledgement of this “arrival” can be found on the front page of a later issue of The Diapason. A photograph of Farnam is at the center top of the page, with the caption above it: “W. LYNNWOOD FARNAM, BOSTON

56 Elwood Worcester, “Memorial Address on Lynnwood Farnam, the Modest Genius.” The Diapason 22 (February 1931): 52.
ORGANIST.” The short article below it has the heading, “BOSTON ORGANIST TO
THE FORE,” and the sub-heading, “W. Lynnwood Farnam of Emmanuel Church
Enhancing Fame.” The brief article begins:

W. Lynnwood Farnam, though comparatively new to the conservative and scholarly
organ center of Boston, and though a man young in years, is heard in recitals with
great frequency and his performances receive the most favorable criticism.”

Once he began working at Emmanuel church, Farnam quickly became dissatisfied
with the organ, and soon set about convincing the church members that a new instrument
was needed. Again, Reverend Worcester elaborates:

We had considered our organ an excellent one...after a few months Farnam began to
tell me that its resources were limited, that it was inadequate and that we must have a
new one—in fact, as he modestly stated, the greatest church organ in Christendom...
At last, to my surprise, a very generous woman came to me and informed me that she
would give the great west organ in memory of her husband, provided that the
congregation would undertake the building of the chancel organ and an echo organ on
which Farnam had set his heart. Then followed what Farnam often told me was the
happiest year of his life. At last the work was completed and on Sunday, January 20,
1918, the organs were dedicated and were heard for the first time in a magnificent
service Farnam had prepared for the occasion.58

The large Canadian firm of Casavant was selected to build the Emmanuel Church
organ, which became their opus 700. Farnam was well acquainted with Casavant organs
from his Montreal years, and seemed favorably disposed to their work, judging by
 correspondence59 with the Casavant company as well as comments in his diary of 1907.
A letter dated July 6, 1915 and addressed to the Casavant brothers begins with the
following glowing assessment of one of their new instruments:

Yesterday I tried your organ no. 600 in that big Maisonneuve church and want to
write and tell you how much I enjoyed it. It is surely a wonderful instrument and I
congratulate you on being able to carry out such a vast scheme. I was particularly
pleased to find that this organ contained a 32 ft. Bombarde. This is the first time I

59 Correspondence from Farnam to the Casavant Firm has been transcribed as Farnam Correspondence
Addendum, and the items therein are numbered with the prefix AD.
have ever found such a stop in any of your organs and to me it just crowns the "full organ" with thrilling effect. I will not speak of the many other points that delighted me, as beauty of tone, balance and finish were everywhere apparent. I saw your fine instrument in the R.C. church, New Bedford, Mass. a few weeks ago also.  

The Emmanuel Church Casavant organ was the third largest organ on the continent at the time, and in reality consisted of two complete organs: one in the chancel and the other in a gallery, both playable from a single four-manual console in the chancel. The chancel organ, whose purpose was primarily choir accompaniment and hymn playing, was designed in the style of the English cathedral instruments. In contrast, the gallery organ was modeled on the great organs found in French cathedrals: this included more mixtures and mutation stops in its specification than most new organs built in this era, and reeds designed with more fiery color. Farnam took a great interest in the 1917 installation of this instrument, as evidenced in item II.7 of the Farnam Collection at the Curtis Institute. This small brown-cardboard bound notebook includes notes from September 12 to November 16, 1917 regarding the preparations for and installation of the new Casavant organ. There are also three pages of photographs in item III-4 of the Curtis Farnam Collection (another of Farnam’s many scrapbooks) that document the arrival and installation of the Emmanuel Church organ. Judging by another letter to the Casavant Brothers after the installation was completed, he was ecstatically pleased with the results:

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60 Farnam Correspondence Addendum, item AD. 1: letter from Farnam to the Messers Casavant dated July 6, 1915.
61 The complete specification of this instrument is given in Appendix III, pp.144-145 below.
62 The Casavant firm retained much of the pipework from the previous organ of Emmanuel Church in this chancel division. This was an instrument built by the firm of George S. Hutchings in 1890, and consisted of forty-six ranks of pipes distributed over three manuals and pedal.
63 Farnam jotted down some of his thoughts regarding certain specific sounds in this instrument in the front inside cover of Farnam Collection item VI-13, his 1917 Engagement Book. These may very well have been observations he then made to the organ installers and voicers, such as: "Gross Flute more sugary tone—Sw(ell) reeds as fiery as poss(ible)—Ch(oir) reeds smooth."
I wish to express to you my feelings of heartiest appreciation and thanks with respect to the great success you have achieved in the work of building the new organs in Emmanuel Church, Boston. The manner in which you overcame the various difficulties of design connected with the installation of the...complete organs we now have is very notable. More remarkable still is the musical effect produced by the fine finish, blend and balance of the voicing. The more I use the instrument the more does it seem supremely beautiful and satisfying to one’s idea of what a true organ should be. A few of the many points that I am especially pleased with are: the grandeur and solidity of the diapason tone and its sparkling and lively chorus of harmonies represented by the various mixture stops, the clearness of the pedal organ, the effect of the “full” swells, the infinite and pleasing variety of the soft flutes, strings and solo reeds. And finally, the clean, rapid and accurate working of the action is a source of comfort and satisfaction to the player.  

II-4. A Primary Source Materials from Farnam’s Boston Days

Besides the items from the Farnam Collection at Curtis cited in the preceding paragraph, there are seven extant items of correspondence from Lynnwood Farnam’s years in Boston. The first of these is one of the few surviving letters addressed to Farnam from someone outside of his family: a friend named Christopher (last name not given), another pianist and organist who seems to have been part of Farnam’s circle of friends in Montreal. This letter includes gossip about their mutual friends and details of Christopher’s own life and musical endeavors. He obviously looked up to Farnam as a mentor and role model:

Now dear Lynnwood my mind has at last come to rest and I am going to follow my original course & become a fine organist. I am going to be like you – a specialist, for the more I hear these really splendid fellows who accumulate vast stores of musical knowledge – the more I realize the value of being a specialist. Of course I am not going to exclude all other studies than organ playing but my ambition & ideal is to be a fine recitalist. So you see dear Lynnwood I am where I was when I started – excepting that I am more now satisfied and feel as if I had come to my real decision as regards the channels through which I am going to guide my work.

64 Farnam Correspondence Addendum, item A.D. 2: letter from Farnam to the Casavant Organ Company dated May 22, 1918.
65 Farnam Correspondence, items 16 to 20, and Farnam Correspondence Addendum, items AD 1 and 2.
66 Farnam Correspondence, item 16: letter to Farnam from a friend Christopher (no last name given).
It also seems that Farnam continued in Boston his practice of regularly attending
musical and theatrical events:

By the way Lynnwood when we show your letters to each other, we invariably find a
sentence something like this – ‘Thank you for writing two letters to my one’ – now
this must not appear any more for you really must contrive to answer sooner – you
see every show that comes to Boston & you must be a good boy & give up a thing or
two once in a while to write to us. 67

During his tenure at Emmanuel Church, Farnam formed many close friendships
that would last the rest of his life. One of the most significant was his relationship with
Charlotte Greene, a wealthy patron of music and the arts, especially the organ. 68 While
Farnam’s three letters to her from this era indicate that their relationship at this time was
of a more formal nature (he addressed her as Mrs. Greene), we can tell from the content
that she had already taken an interest in him as a musician and artist, and had become a
benefactor to Farnam’s artistic pursuits:

I send this to convey to you my warm appreciation of and heartiest thanks for the
splendid way in which you and Mr. Greene have helped on the fund for the new
organ. It did give me such joy to receive the news, for I felt then more than ever that
the new instrument was an assured reality for next season. I am working hard to get
the remaining funds and am hoping that ere this month expires the order may be
given. 69

Weren’t you kind to make me a present of the two old French things which Bonnet
played. I am so glad to have them in my collection and you must autograph them
whenever convenient. 70

Your kind note and the check enclosed I have just received. Please let me return the
latter, however, as it was only a pleasure to do that little recital for love and I feel that
it would be impossible for me ever to get even with you and Mr. Greene for all your
kindness. 71

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67 Ibid.
68 The significance of Farnam’s friendship with Charlotte Greene cannot be overstated as regards the
primary source materials. It is ultimately thanks to her that the bulk of the Farnam Collection at the Curtis
Institute exists, as John G. Greene, who collected most of these materials, was her son.
69 Farnam Correspondence, item 17: letter from Farnam to Charlotte Greene dated February 9, 1917.
70 Farnam Correspondence, item 18: letter from Farnam to Charlotte Greene dated April 30, 1917.
71 Farnam Correspondence, item 20: letter from Farnam to Charlotte Greene dated May 29, 1918.
Charlotte Greene would eventually become one of Farnam’s closest friends with whom he would share musical ideas as well as social times. Her home in Boston was at times a welcome retreat for him in his travels during his New York years. This friendship could certainly be said to symbolize the essence of Lynnwood Farnam’s years in Boston: a happy and productive time in his life during which he participated in the design and attainment of the organ of his dreams and ideals.

The remaining correspondence consists of the two letters to the Casavant Brothers organ builders and a copy of Farnam’s letter of resignation from Emmanuel Church. It seems rather perplexing that Lynnwood Farnam would leave his job at Emmanuel Church less than one year after the organ was completed. One of Farnam’s last living students Robert Noehren, seemed at a loss to explain this, saying: “...he may have been ambitious; who knows?” This change occurred during the era of New York’s reputation as the cultural hub of the country, and Farnam may have felt that the city offered him greater potential for his artistic development. Other factors contributing to this decision probably included a salary triple that of his position at Emmanuel Church, and a friendship with the minister at Fifth Avenue Presbyterian Church. Interestingly enough, while Farnam was quite frank in his letter about making a move to New York for a new church position, he seemed to genuinely regret taking his leave of Emmanuel Church:

I have received an offer from the Fifth Avenue Presbyterian Church, New York, which, it appears, would be against my best interests not to accept. I am very sorry that the change could not be put off until later as I am loth [sic] to leave the numberless pleasant associations here, the kind friends, the choir, the services and the

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72 See above, pp. 28-30 for quotations from these two letters in the discussion of the design and installation of the Emmanuel Church organ.
73 *Farnam Correspondence*, item 19: Farnam’s letter of Resignation to Emmanuel Church dated April 13, 1918.
74 The current writer interviewed Robert Noehren between June 5 and 8, 2000 for the purpose of recording his recollections of Farnam’s playing and teaching.
75 Rizzo Conner, “Lynnwood Farnam”: 60.
glorious organ, all of which I have become so much attached to. In terminating my
engagement I want to express my deep and warm appreciation of the trust and faith
reposed in me by Emmanuel Church and the staunch and helpful support of myself
and my work during the past five years.\textsuperscript{76}

Yet another primary source for information about Farnam's activities during this
tale in his career is item III-2 of the \textit{Farnam Collection} at Curtis, the second of his recital
scrapbooks. He played nearly 200 recitals in his five years in Boston, most of them at
Emmanuel Church. These included several series of weekly recitals, which reveal a
repertoire of staggering proportions. There \textit{is} no repetition within a given four to
six-week series, and virtually none within any given year of organ concerts at Emmanuel
Church.

As was Farnam's practice during his early performing career days in Montreal,
his remaining recitals during his time in Boston were generally presented in the region
near where he was working at the time, or in Canada. For example, he played five recitals
for the Harvard Club in conjunction with the New England Chapter of the American
Guild of Organists as well as recitals in small Massachusetts towns such as West
Roxbury, West Newton, and Marlborough. Canadian recitals took place in cities like
Saskatoon, Edmonton, and Calgary, as well as in smaller townships. Of greater career
significance is a series of five recitals that Farnam played on August 16-20, 1915 in the
Festival Hall of the Panama Pacific International Exposition. In typical style, he played
five different programs in five days. His formal introduction to the American Guild of
Organists at the national level took place on Friday, December 28, 1917 in a recital
presented at the second national AGO convention in New York. With this performance,
Lynnwood Farnam had truly "arrived" on the organ scene in the U.S.A.

\textsuperscript{76} \textit{Farnam Correspondence}, item 19.
Judging from these sources, his five years in Boston were some of the happiest in Farnam’s life. Ultimately, this young artist was coming into his own professionally, while simultaneously forming friendships that would endure and deepen throughout the rest of his life.

II-5 TIME OF TRANSITION: ARMY DAYS AND NEW YORK, 1918-1920

Although Farnam resigned from Emmanuel Church at the beginning of April 1918, it would be more than a year before he would assume his duties at Fifth Avenue Presbyterian Church. He had applied to enlist in the Canadian Army earlier during World War I, but was refused due to an eye impairment. Towards the end of the war, men with physical defects were being accepted and Farnam reapplied. After completing basic training in Ontario he was sent to England and later transferred to Wales. He apparently managed to perform during this time, as evidenced by programs from four recital presented in England and Wales that he preserved in his second recital scrapbook (Farnam Collection item III-2). Two extant letters from his army days describe the day-to-day workings of his unit, his clerical job, and socializing with the locals:

I have just finished a 30 hr. run of work—a morning of exciting riding on a gun-wagon in a company doing all kinds of field manoeuvres [sic], a carpentry job which I did very little at, 18 hrs. of stable picquet, leading a pr. of horses to graze & ending with an inoculation and afternoon of rest.  

The past few days have been very exciting in camp. Some Bolshevist soldiers in our own ranks have wrecked many of the little “tin town” shops & plundered the contents. They have also plundered & wrecked the YMCA huts and the NACB canteens. Some fighting and quite a few casualties. I am not sure what is at the bottom of it all—probably discontented fellows anxious to get here, and the cursed booze.

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77 Farnam Correspondence, item 21: letter to Farnam’s cousin Ruth dated August 8, 1928.
78 Farnam Correspondence, item 22: letter to Farnam’s sister Arline date March 6, 1919. This statement strongly bolsters the image of Farnam as a teetotaler that was painted by his close associates.
After I had my tea The Misses Harrison, Trumpet-Major Smart & I went to the Parish Ch. where I had a try on the organ. (They want me to give a recital Easter Sun.) Smart & the youngest Miss H. blew the 16 stop Hill organ and talked loudly all the time, afterwards expressing their great enjoyment in the music!! The organist stood by and expressed her appreciation of the lack of airs & graces! We adjourned to the Parish Hall to find the audience there an hour ahead of time, even every bit of window space being filled by children, whom, to watch was the best part of all the entertainment. The program lasted 1½ hrs. and was full of tiresome encores, but never mind, the kids enjoyed it. There was a long interval after the concert & cleaning up of floor waiting for the dance-pianist to come...I danced one 2 step with a girl who didn’t know it very well, and after that Smart & I raced back to camp. But it was some festival!  

After his discharge from the army in 1919, Farnam began his brief tenure at Fifth Avenue Presbyterian Church. Harold Gleason, his friend and former student, had filled the post on an interim basis while he was away in the army. Farnam immediately began a series of recitals at Fifth Avenue Presbyterian similar to the numerous series he had presented in Montreal and Boston. In the eight months he was in the employ of his first New York church, Farnam played at least forty-two recitals there, including the five-hundredth organ recital of his life on May 30, 1920.

Unfortunately, the match between Farnam and the Manhattan Presbyterians was not a good one. There were numerous conflicts with the music committee as well as a generally unpleasant working atmosphere. A first-hand account of conditions at Fifth Avenue Presbyterian Church by Harold Gleason reveals enough about the unethical character of these churchmen to explain the short-lived nature of Farnam’s tenure there:

In regard to Mr. Farnam’s tenure at Fifth Avenue Presbyterian Church...he recommended me for the position... which I accepted with the understanding that he would replace me when he returned. At the end of the war, there was some talk of my continuing on and letting Mr. Farnam look for another position. That struck me as being very unfair, and I decided to leave... He certainly was not happy there, as he had comparatively little opportunity to exercise his great talents and I do not believe that many in the congregation appreciated his ability.

79 Ibid.
80 Letter from Harold Gleason to John G. Greene dated May 7, 1948, found in Farnam Collection: IX-1.
Farnam took the post vacated by David McK. Williams at the Church of the Holy Communion, beginning his tenure there in October of 1920.

II-6 THE CHURCH OF THE HOLY COMMUNION: 1920-1930

The Church of the Holy Communion, located at Twentieth Street and Sixth Avenue, was a downtown Manhattan church seating about 400 people. It had a very large endowment, but quite a small congregation.\(^{81}\) The rector, Dr. Henry Mottett, was a visionary of no small sophistication who appreciated Lynnwood Farnam’s musical genius. He considered it a privilege to allow Farnam to go on extensive concert tours abroad, knowing that the world would benefit from his art.\(^{82}\) Farnam in turn had the utmost respect and admiration for Dr. Mottett, and referred to him frequently in correspondence. His influence on Farnam must have been quite profound: even after Dr. Mottett’s death, Farnam would remember him at times of great career accomplishment, such as when he received an honorary doctoral degree from the Cincinnati College of Music:

Last night the College of Music of Cincinnati gave me the degree of Doctor of Music …on June 19 I went to Cincinnati, armed with an academic gown gorgeously trimmed with pink bars, also a cap with gold tassel (the prescribed outfit) and the college presented me with the hood at its commencement last night, strangely, the anniversary of Dr. Mottet’s death. As Dr. M. once expressed a special wish for something of this kind I wish he were here now to know of it, but perhaps he does. Mrs. Mottet was the only one I told about it at first.\(^{83}\)

This aftn. after going to Brooklyn for lunch with Nelson & Mrs. Sprackling I went to Woodlawn Cemetery for a visit to Dr. Mottet’s grave.\(^{84}\)

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\(^{81}\) Hawke, “Lynnwood Farnam”: 20. The Church of the Holy Communion closed in the 1970’s. The sanctuary building still exists; however, after it was deconsecrated, it was turned into a dance club.

\(^{82}\) Ibid.

\(^{83}\) *Farnam Correspondence*, item 122: note to Farnam’s sister Arline dated June 21, 1930.

\(^{84}\) *Farnam Correspondence*, item 123: letter to Farnam’s sister Arline dated June 22, 1930.
It was during these final ten years of Farnam’s life that his playing reached its artistic zenith, due in no small part to Dr. Mottet’s support and encouragement. He presented well over 450 recitals in this period, and undertook the first of several transatlantic concert tours, performing in England at such venues as York Minster and Westminster Cathedral. Just four months preceding this tour, readers of The Musical Times were introduced to Farnam in an article about Harold Darke’s playing. The author of this article quotes an article in the American organ journal The Diapason, enumerating the features of Darke’s Bach playing which held the audience’s interest. The American writer promotes Farnam’s technique as a standard to judge that of others, and the Musical Times writer elaborates:

‘Darke’s success in interesting and holding a crowded church...is due to...the impeccable technique, comparable only to that of a Lynnwood Farnam’...There may be a few readers asking ‘Who is Lynnwood Farnam?’—He is generally reckoned to have no superior among American players. Those of us who had the good luck to hear him play during his visit to England on military service will agree that there could be no higher compliment to Darke’s technique than this comparison.  

Farnam also visited Paris, where he had his first opportunity to meet some of the greatest French organists of the day:

Am staying at 79 Notre Dame des Champs (where are gardens both back and front) and have really had a wonderful time meeting many of the big men and hearing so much that is fine. I must say that the extent of treasure and beauty here fairly takes my breath. It is so surprising to meet so many friends from the other side. On Tuesday last I was at Fontainebleau with Mr. & Mrs. Dunham of Columbus and met Widor and Libert at the organ classes there.

Heard Widor and Henri Libert give several lessons...Yesterday I spent some time with Henri Mulet at Eglise St. Philippe du Roule. He played Widor’s Pontificale for a wedding entrance, then I played Barnes & Widor Toccatas as sorties. Most interesting and thrilling to play a French organ. Heard some fine music on Sunday—Bonnet, Dupré, Mulet and Marchal, also met Tournemire.

85 The Musical Times (March 1, 1923): 190-191.
86 Farnam Correspondence, item 28: letter from Farnam to Charlotte Greene dated July 7, 1923.
87 Farnam Correspondence, item 29: postcard from Farnam to Alfred Greenfield dated July 13, 1923.
Further details of Farnam’s impressions from his first trip to Paris may be found in an interview in *The Musical Times* published towards the end of this trip. Asked about meeting Vierne, he says:

I met him at the house of Maurice Blazy and also at Notre Dame… Vierne played six pieces while I was with him… *O Mensch bewein* was played very slowly (as of course it must be if the coloratura is not to sound trivial), and with all the ornaments. And a fine old castanetty rattle the action made during the shakes! I wonder how Vierne manages to put up with it. 88

Farnam “had a real thrill” hearing Charles Tournemire improvise, and considered his visits to the Church of Ste. Clotilde a sort of pilgrimage to “holy ground for organists.” 89 On one trip to St. Clotilde he encountered the young blind organist André Marchal playing for the service and “extemporizing admirably.” Farnam felt that Marchal was “one of the finest players I have ever heard.” 90 He also heard Bonnet at St. Eustache, and said that he was “a warm admirer of Bonnet.” 91

Farnam discloses many details of his musical tastes when asked about his predilections in repertoire later in this same article:

Bach is an easy first, evergreen and inexhaustible. The longer I live, the more wonderful he becomes… Then, as you will have perhaps gathered, my taste runs very much in the direction of the modern French school. About half of my repertory is made up from it. I want to get to know more of your contemporary English organ music. I have some that appeals to me very much, but, frankly, of such modern English organ music as I have played I do not find a large proportion stands the test of frequent repetition… I want to see more of the type of Herbert Howells’s *Psalm-Preludes*, Bairstow’s Toccata-Prelude on *Pange Lingua*, and Grace’s *Meditation in Ancient Tonality*. 92

Of greater significance is the following virtual manifesto regarding Farnam’s choices of repertoire for his post at the Church of the Holy Communion:

89 Ibid., 543-544.
90 Ibid., 544.
91 Ibid., 544.
92 Ibid., 544.
Owing to the simplicity of most of the service at Holy Communion Church, the musical interest invariably centers very largely in the organ voluntaries and regular recitals... The recitals take place in a practically dark church. I plead guilty to choosing programmes rather with a view to suiting my own taste than to making a wide appeal, so that my audiences are of rather a special character. It may be objected that my point of view is selfish, but there is, I think, a good deal that may be urged in its defence [sic]. When you remember the stream of obviously popular music that is always in full flood at restaurants, “movies,” theatres, and concert-halls, it seems to me that there is room in every great city for a few series of programmes that are designed on purely musical grounds, with no regard as to whether they draw the crowd or not. There is, thank goodness! always a section of the public that wants only the very best, and it is as well that a few players should devote at least a part of their efforts to catering to that section. When one is practically the only recitalist in a district the case is different of course; one has to take a more liberal view.93

One is reminded of the passages quoted previously in the present study from Farnam’s 1907 diary where he rails about organists who play theatrical and concert hall music in church rather than showing reverence for the church in their musical choices.94

It would seem that to his way of thinking, Lynnwood Farnam did not view the playing of organ voluntaries and recitals in church as “performing.” Rather, he considered these as much an intrinsic part of the worship experience as the ritual of the church’s liturgy in and of itself. He often included the order of worship programs from his Sunday morning church services in his recital scrapbooks, indicating further blurring of the line between the worlds of church and concert hall in his mind.

Like many other great organists in history, during the most fruitful period of his performing career Farnam presided over an organ of relatively modest means. The organ at the Church of the Holy Communion was a Roosevelt rebuilt by E. M. Skinner that consisted of thirty-three speaking stops, extensively borrowed and distributed over four manuals and pedals.95 This is indeed quite a comedown from Farnam’s Casavant organ at

93 Ibid., 545.
94 See above pages 20-21.
95 The complete specification as published in Farnam’s March 1923 series of recitals is included as Appendix IV, p.146 below.
Emmanuel Church in Boston that included well over one hundred speaking stops.

Curiously, Farnam had positive things to say about this instrument:

I have a beautiful Skinner organ of four manuals and forty-five speaking stops, exceptionally rich in noble diapason tone and delightful in solo registers, with a fine ensemble.⁹⁶

Even when acknowledging the shortcomings of this instrument in a letter to Herbert Bruening who was writing reviews of his Bach series at Holy Communion, Farnam ends on a positive note:

I quite agree regarding the treatment of “Now thank we”—it could have been fuller, but my organ would not in this case conspire to work such an effect. It needs a heroic Tuba accompanied by a bold Gt., and that I could not bring to pass. It is only once in a hundred times that this instrument will not afford me real satisfaction in expressing what I feel.⁹⁷

Despite the limitations of the organ, it was at the Church of the Holy Communion that Lynnwood Farnam made some of his most significant contributions to the future of organ recital programming. Of greatest importance were numerous series and theme recitals: the all-Bach series; the Franck and Brahms series; forerunners of Bach; recitals of music by contemporary composers (both international and all American). Farnam truly lived up to the integrity of his dream to play “series of programmes that are designed on purely musical grounds, with no regard as to whether they draw the crowd or not.”⁹⁸

There are a few other elements that played a part in the success of Lynnwood Farnam’s numerous recitals at the Church of the Holy Communion: certain features of the building itself, its neighborhood, and the atmosphere created by the twilight timing of most of these programs. Dr. Mottett’s widow, writing after Farnam’s death in a letter to The New Music Review, describes the following noteworthy aspects of the building:

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⁹⁷ Farnam Correspondence, item 85: letter from Farnam to Herbert D. Bruening dated December 1, 1928.
As to its fabric, the building is by Upjohn, the architect of Trinity Church, and the
glass is by Clayton, Bell and Co. of London, a complete unit, the windows in the
Nave representing the Church Militant, the Transepts the Church Triumphant, and the
Sanctuary the Church at rest. Students are often sent to the Church by their professor
to study and sketch there.99

Farnam took advantage of the fading sunlight at twilight, and had the church lit
with candles for these programs, cultivating a peaceful, calm, and meditative atmosphere.

One writer for The American Organist was so taken by the effect that he wrote a brief
article giving specific details of the lighting and its effects upon those in attendance:

At his recital series in the Church of the Holy Communion, Lynnwood Farnam,
ever on the alert for the new and unconventional [sic], introduced a novel feature in
regard to lighting, which appears to have the advantage of being both artistic and
economical. While the auditors are assembling, the church is lighted in the usual way:
but as soon as Mr. Farnam begins to play, all electric lights are switched off, the sole
remaining means of illumination being two large candelabras standing at the entrance
doors, two candles on the altar, and a number of candles to furnish light at the
console; in addition to this a large and beautiful stained glass window over the altar
diffuses a glow of twilight throughout the church, being illumined from without by
means of a powerful arc light.

The effect upon the auditor is at first rather weird and sepulchral: the imagination,
influenced by the severe Gothic outlines of the church, pictures a crypt or a tomb with
a corpse for company. After this peculiar impression wears off, one is conscious of
intense concentration upon the sounds emanating from the organ; and woe to the
organist if he could not bear this keen scrutiny. Mr. Farnam comes through the ordeal
a great deal better than does his organ, which, however, is by no means a poor
instrument, but rather clumsy for the modern concert works by reason of an excess of
Diapason tone.100

Many other reviewers felt moved to describe this ambience in their articles about

Farnam’s recitals at Holy Communion:

On every Sunday afternoon and Monday evening, Mr. Farnam plays organ music by
Johann Sebastian Bach in that placid neighborhood, which was once a busy center for
department stores and shoppers. Nowadays it is relatively tranquil there, especially on
Sundays and in the evenings; and those who can make the pilgrimage will find it an
adventure richly memorable to sit in the dim, candle-lit church on a Sunday afternoon

99 Mrs. Henry Mottett, Letter to the Editor: “Church of the Holy Communion,” New Music Review, 32,
or Monday evening..., and listen to these masterly readings of incomparable music.\textsuperscript{101}

Farnam undertook a second European tour in May of 1924, this time staying overseas for an even more extended period of time. Some details of his plans were related to his sister Arline in a letter dated one month before the first recital abroad:

The days rush by at the most surprising rate and I am fairly appalled at the nearness of my trip abroad. Just now I am not particularly anxious to leave, but my passage is booked. Wilbur Balch is going to take my place, during the five months I am away.\textsuperscript{102}

His concert venues in England included such places as Westminster Cathedral in London, Christ Church Cathedral in Oxford, and Trinity College at Cambridge. Farnam also played in France during this tour, at Sunday Masses at St. Ouen in Rouen and at the American Pro-Cathedral of the Holy Trinity in Paris. He always managed to combine some social activities with these tours, just as in his daily routine at home in New York. He befriended the English composer Edward Bairstow and stayed with him and his family in York:

...have been spending the time here with Dr. & Mrs. Bairstow who have made it so very pleasant. Hearing the services & practices of the choir has been enjoyable and Dr. B. I still feel is the best church musician of my experience. My organ prac's & the recital were also a joy...This morn. seven-yr. old Peter Bairstow took me for a walk on the old city walls from Monkgate to Bootham Bar. Cutest little red-cheeked boy and such good company. You should see the picturesque gardens we passed all circling around the glorious Minster. The Bairstows have a new car which Dr. B. is new, but good and careful, at driving. Thurs. night we took a 2 hr. spin to a lovely spot to see the ruins of Kirkham Abbey.\textsuperscript{103}

In both Rouen and Paris, Farnam stayed with the Dupré family:

Am here for three days with the Dupré family and going on this eve. to Paris with Marcel D. & his wife. Such a welcome as they all did give me. This is where Père Dupré is organist. I played all the organ solo music in St. Ouen yesterd. morn. at the


\textsuperscript{102} Farnam Correspondence, item 34: letter to Farnam's sister Arline dated April 12, 1924.

\textsuperscript{103} Farnam Correspondence, item 36: letter to Farnam's mother and family dated June 15, 1924.
10 & 11:30 masses, and Marcel extemporized magnificently. There were printed progs. and a great reception after. Such a beautiful church one rarely sees.  

During his 1923 European trip, Farnam remarked that "At Notre Dame on Sunday mornings, one meets many Americans." The same proved true during his 1924 tour:

Albert Riemenschneider of Berea, Ohio here also and we have enjoyed our glimpse of family life in France.  

Upon his return to the New York on July 11, Farnam made arrangements for a surgical procedure at St. Luke's Hospital:

...I think now is just the most convenient time for that little operation for piles which the doctor in the Equitable Co. strongly advised...Just making arrangements today for my operation and Dr. Mottet has been no end of a help in getting me into the St. Luke's Hosp. where the best of everything is to be had. It will take a little longer than I thought but if I had it on Tues. next should be able to travel in two wks.

He approached this with the same objectivity and interest in new experiences as if it were a visit to a new restaurant or theatre:

...after a very thorough cleaning out had my operation yesterday morn. at 11:00. I had often wondered if I should ever experience such a thing—the taking of gas, the awakening after it is all over and the convalescence...At present am swathed in multitudes of cloth inside & out and have had several bran (sic) new experiences. Did not taste food or water for nearly 24 hrs. and now am existing on lemonade, chicken broth & water...I wasn’t a bit sick with the gas & ether and didn’t mind the starving.

Many "firsts" of Lynnwood Farnam’s performing career took place during these last ten years of his life. Among these, his first radio broadcast took place at 9:00 P.M. on October 7, 1923, broadcasting from the Skinner Studio at 677 Fifth Avenue in New York. At least five more such broadcasts followed in the ensuing years, the last of which was

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104 Farnam Correspondence, item 41: postcard to Farnam’s sister Arline dated June 30, 1924.
106 Farnam Correspondence, item 41.
107 Farnam Correspondence, item 42: letter to Farnam’s father dated July 5, 1924. The term piles is a somewhat archaic term for hemorrhoids.
108 Farnam Correspondence, item 44: letter to Farnam’s mother dated July 16, 1924.
broadcast from Bushnell Memorial Hall in Hartford, Connecticut on Sunday, February 23, 1930 at 8:30 P.M. He concertized extensively throughout the United States during these years: from the Deep South in Atlanta to the West coast in Los Angeles and San Francisco, crossing the Midwest and Northwest regions of the country. The venues included churches, municipal and concert halls, universities and museums. Some of the more notable places include Finney Memorial Chapel of Oberlin Conservatory, The Cleveland Museum of Art, Detroit Symphony Orchestra Hall, Woolsey Hall of Yale University, and Appleton Chapel of Harvard University. Farnam played the dedication recitals of numerous new organs, including those at Town Hall in New York City, the University Chapel of Princeton University; the Chapel of the University of Chicago, and the organ of the Curtis Institute of Philadelphia. One of the great highlights of his many performances was the dedication of the Kimball organ in the Minneapolis Auditorium. He played two entirely different programs on successive evenings to the largest audience of his career:

The organ opening at Minneapolis marks a milestone in my career. It is very seldom that I give two programs on consecutive evenings and previous to Minneapolis’s audience of 9000 the largest crowd I ever had was 3500 in St. Paul, Minn. (1922) and Westminster Cathedral (1923) about the same. The organ behaved perfectly and I felt in the best of form.109

Many great honors were bestowed on Lynnwood Farnam in the last years of his life. Among these was his appointment to the faculty of the newly opened Curtis Institute of Music in Philadelphia in 1927. The public announcement of the formation of the Organ Department was made in March of that year, and Farnam prepared the following description of his vision for the program:

109 Farnam Correspondence, item 78: letter to Farnam’s mother dated June 7, 1928.
Mr. Farnam’s aim is to foster and develop an increasingly high standard of organ work, one comparable with that set by the most notable artists in other musical fields and befitting the high purpose and achievements of The Curtis Institute of Music. Students will be guided and encouraged to make new paths and express their individual gifts, and in order that this may be accomplished the instrument in all its varied manifestations and forms, so differing in its problems from all the others, must be studied in a spirit of constant experiment. Ample time is necessary for the development of tone-color sense, grace and beauty of phrasing, interpretation of the composer’s thought and especially the will to experiment—to get behind and mold the variety of controlling devices that must be assimilated ere the artist can express himself freely.\footnote{Farnam Correspondence, item 61: letter from Farnam to a Miss Bauer at the Curtis Institute dated February 19, 1927.}

Further negotiations and arrangements continued during Farnam’s European concert tour the succeeding summer. Emil Raymond, the head of publicity at Curtis, wrote to Farnam in London requesting photos and details of his upcoming concerts and vacation activities. In his reply, Farnam included some glowing comments from Louis Vierne:

I am having many pictures taken but have not the right ones to send you now. I sent Mr. Faurote\footnote{Fay Leone Faurote was Farnam’s manager at this time. By 1928, the name Bogue-Laberge appears in his programs as his management agency.} a copy of some press notices which I hope he may have relayed to you. Enclosed is a new bit from Vierne which has just come my way. Mr. Faurote can give you plenty of professional photos.\footnote{Farnam Correspondence, item 68b: Farnam’s letter replying to Emil Raymond dated August 26, 1927. For Vierne’s commentary regarding Lynnwood Farnam’s playing, see p.2 above.}

Details of the specifications for the new Aeolian organ being designed for the Curtis concert hall were worked out with some input from Farnam. These included a mechanism for recording performances on mechanical rolls not unlike those of a player-piano, as shown in this exchange between Farnam and Mary Louise Curtis Bok, founder and financier of the Curtis Institute:

As you probably know, the specifications for the new organ here, at the Institute, include a Duo-Art outfit for mechanical rolls, etc. The Aeolian people plan the
Duo-Art installation at the side of one the inner stage walls, opening onto the stage, and operated there from—from this little hole in the wall—and not at all an integral part of the organ keyboard. Is this just as you wish to have it?113

Replying to your inquiry regarding the Duo-Art outfit for the concert-hall organ I think the arrangement you outline of a separate console at the side of one of the stage walls is the best that can be made. I confess I had no special wishes on the subject, but I note that your arrangement is similar to that at old Aeolian Hall, New York.114

He dedicated the new concert hall organ in a recital on Tuesday, November 27, 1928 at 8:30 P.M. By all accounts, this was not a wonderful organ, and it is more than likely that the Curtis Institute had signed a contract with the Aeolian company before engaging Farnam as the head of the Organ Department. He made some complaints regarding this instrument even as it was being installed:

Matters have gone very slowly regarding the finishing up of our organ at the Curtis Institute, but last week the Aeolian Company sent a Mr. Smith who improved the tone of the Vox Humana Choir and of whom I have high hopes.115

In this same letter, he expressed great interest in another instrument that had just come up for sale:

I have heard that the historic old Boston Music Hall organ, brought over from Germany during civil war times, and after a chequered career of disuse and storage bought for a song and re-erected by Mr. Searles of Methuen, Massachusetts in a fine hall which he built for it, is now for sale. This instrument is one of the few most magnificent organs of my experience and the thought of what its fate may be excites me greatly. Its tone and ensemble are unique in this country and its case is a superb piece of work. An interesting feature is that its old console has been preserved as a relic. I wish we had room for it at the Curtis Institute. Perhaps you may have some idea or know of some way in which it might be disposed of to advantage and use. I am asking Mr. Laws, the agent for its sale, to send you a circular of it, hoping you won’t think me presumptuous.116

Unfortunately for Farnam and the Curtis Institute, Mrs. Curtis Bok was not

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113 Farnam Correspondence, item 65a: letter from Mary Louise Curtis Bok, dated May 25, 1927.
114 Farnam Correspondence, item 65b: Farnam’s reply to 65a.
115 Farnam Correspondence, item 71a: letter from Farnam to Mary Louise Curtis Bok dated February 20, 1928.
116 Ibid.
interested, although she did to some extent acknowledge the problems with the Aeolian organ:

What a pity to have the old Boston Music Hall organ begging for an owner! I don’t wonder you yearn toward it. Alas!, our Institute funds do not allow of any such purchase. Personally, I would be interested to see the console and presume I can do so vicariously when you send me the photograph, if there is one in the circular of which you write. I will call the existence and availability of the organ to the attention of my father, whom I shall see some time this next fortnight. Sometimes he is instrumental in placing organs... As to our own little organ in Casimir Hall—I dare not trust myself to launch into speech. Your own patience and forbearance have been phenomenal.\footnote{Farnam Correspondence, item 71b: Mary Louise Curtis Bok’s reply to 71a.}

The Curtis Organ Department was limited to eight students, permitting Farnam to travel to Philadelphia only once week, and to teach them all on one day. Despite the fact that he taught there only two years plus six weeks before his untimely death in November of 1930, Farnam taught and influenced some of the most important teachers and players of the next generation. These included Alexander McCurdy, Ernest White, Carl Weinrich, Robert Cato, Helen Hewitt, and Robert Noehren.\footnote{Some of these students had begun their study with Farnam previous to his Curtis appointment in 1927, and he brought them with him. See Chapter V, pp. 110-118 below for a discussion of Farnam’s impact on organ teaching.} Harold Gleason, Farnam’s student from earlier in his life, said that he felt Farnam’s real influence began with his tenure at the Curtis Institute. From there, his ideals of perfection in playing and high class of repertoire were spread by his students through their own performing and teaching.\footnote{Rizzo Conner, “Lynnwood Farnam”: 65.}

An in-depth discussion of Farnam’s influence as a teacher follows in Chapter V. of the present study.

One other great distinction was granted to Lynnwood Farnam less than five months before his death: the University of Cincinnati conferred on him an honorary Doctor of Music degree on June 20, 1930. This was a source of great pride to him and his
family, as shown by his delight in reporting the event to them\textsuperscript{120} and their reaction:

You will know, no doubt, through a telegram from Lynn of the great honor he has bestowed on him by the Cincinnati College of Music. His promotions have come slow, but he is so deserving, & has worked so faithfully all these years, he certainly deserves it all... Wouldn’t you like to see Lynn in his new cap & gown. He will send us some pictures perhaps.\textsuperscript{121}

II-6. A Primary Source Materials from Farnam’s Last Ten Years

It is with the period between 1920 and 1930 that the Farnam Correspondence yields its largest store of materials: there are 120 items from this era, forty of which date from the year 1930. Approximately one third are letters and postcards to his family, and more than twenty are addressed to Charlotte Greene. The remaining items reveal a good deal about his various friends and acquaintances, except for a few items devoted strictly to business matters. However, in almost every item the reader gets a strong sense of Farnam’s warm personality, as well as his nearly child-like delight in new gadgets of the era.

The content of Farnam’s correspondence with his family is more often than not of a somewhat pedestrian nature. He often relates tales of encounters with other relatives, as well as mutual friends and acquaintances:

Poor Aunt Matilda recently had a bad fall over a rolled carpet in the hall during house-cleaning. She struck her face and broke her glasses and has been confined to her room for some days. I am so sorry for her and Ruth. It is particularly hard when an older person or child has to go through with such a misfortune.\textsuperscript{122}

\textsuperscript{120} See above, p. 36.
\textsuperscript{121} \textit{Farnam Correspondence}, item 119: letter to Farnam’s aunt Alice dated June 6, 1930. This quotation is from a note appended by Farnam’s mother to this letter when forwarding it to his sister.
\textsuperscript{122} \textit{Farnam Correspondence}, item 32: letter to Farnam’s mother and family dated October 28, 1923.
Had a surprise call on Thursday afternoon from Frank Taylor. He was here for two days on business for the Prudential Trust Co. I had dinner with him and saw him off on the 7.45 train for Montreal armed with Easter eggs for Jean and Dorrance.\footnote{Farnam Correspondence, item 34: letter to Farnam's sister Arline dated April 12, 1924.}

Indeed, sometimes these passages read almost like a newspaper society column:

Mrs. Strickland and Mary from Pasadena were here over the weekend and we met several times, having music, visiting Skinner's studio, St. Thomas Church &c. Great treat to see them after the lapse of seven years...Miss Loliva Baldwin arrived in New York last Monday afternoon and gave me a pleasant surprise. Her first trip to New York in nineteen years and she stayed three days in all...Today Philip King, my old Montreal friend, had lunch with me. He has been in NYC for about a year since leaving the Montreal Star and is now on the staff of Musical America...Marjory Walton (daughter of Mama's old friend) called on me last Tuesday. I had lost track of her family for about 14 years and often wondered about them. Marjory and her mother live in Oakville, Ont. and M. has made extraordinarily well at silver-fox farming, in fact she was here for some days showing some of her live foxes at the Hotel Commodore. Her married sister, Mrs. Graumann lives in Boston now...Wilbur Balch's brother Harry, aged 19, got married in Cleveland this summer to everyone's surprise. His first year in college.\footnote{Farnam Correspondence, item 46: letter to Farnam's parents and sister Arline dated October 3, 1924.}

Even when on concert tours, Farnam always has chatty passages of this type interspersed with specifics of the performances themselves. Occasionally his attention to details of people and to whom they are related can be downright exhausting to follow:

On Tues. eve. at 6 I left for here and passed through London & Windsor as before. Bernhard Lowe met me with his Ford (which he keeps shining) and we took a drive around Belle Isle Park. How it reminded me of Mama & Papa & 1922 and how I wished you could be here now. The new bridge over to the island is finished and a beauty. I had two good practices in the afternoon on the splendid Casavant in the Orchestra Hall, between times paying a call on Francis Mackay at St. Paul's Cath. Also looked over the beautiful library. Mr. Murphy, who donated the organ to Orch. Hall was there during my first practice with his ear-phones on. Very lovable old man...B(ernhard) had a day off yesterday and was with me all the time. He is doing well as a draughtsman in a big machine-shop office, but longs to get into music again, not having had an organ for over two years now. He is a great lover of literature and reads most of his spare time. The three children Frances 7, Dorothy 4 and Lynnwood 2 are the picture of health. Frances goes to school and the others amuse themselves in very simple ways out of doors. Mrs. L. took the three of them to Saskatoon for 4 mos. visit on the Saskatoon farm where her folks live, and it did them all good...I came to this hotel for the day as I want to be quiet between practicing & the recital and
thought it would save an hours carring to the Lowe's—they are about 8 miles from
centre of the city.125

Arrived Wed. morning, spent the day practicing at Yorkminster Bapt. Ch. and
yesterday the recital came off in the eve. The new church is a very fine building
seating 2200 and the Casavant organ is magnificent, with an unusually advantageous
placing...The church was packed last night, hundreds being turned away. When we
arrived we found Geats and Corbett Whitton of Hamilton trying to get in and took
them in with us but it was quite a while before they could find a seat. Doors locked,
police on guard, very exciting! Had many interesting meetings after. The first person
to come “behind the scenes” was Mrs. Val Tilton whom I had not seen in 10 or 15
yrs. We had a great time recalling old times in Davidson &c. She had Jack with her, a
most pleasant appearing young man. He is to be in Saskatoon this summer in some
kind of church work, and I hope you can see something of him. They are at present in
Burlington, Ont...Nellie Margaret Eberts (Clara Smith’s friend from St. William)
turned up with her sister, also Miss Kemp (Dunham College teacher of 1902). Ernest
Johnson’s parents and wife sent their best regards to you all...Afterwards there was a
party given by Miss Cowan (no relation to Mrs. McCraney although she knows Miss
Georgie Cowan, Mrs. McC’s sister). About 50 there and we stood up and talked and
ate until 11:30.126

Sometimes the subject matter concerns food:

Yes, I have several times had artichokes at Mrs. Greene’s in Boston and I also had
several in Paris last summer. I do not see much in them as yet. Have just begun to like
mushrooms after years of waiting, so perhaps I’ll work up an appetite for the arts.
Thanks for sending me some. I shall get Ted’s “Stately, noble coo-oo-k” to prepare
them for me.127

The box of candy and nuts came on Monday and have been especially enjoyed.
Thanks ever so much for sending them. Is it possible that you picked up a bushel or
so of such nuts as those? I never saw or tasted any better.128

A new Chinese dish I have begun to partake freely of once a week:
Fung-Wung-War-Min. It is made with boiled soft noodles, chicken, celery, egg,
&c.129

Farnam’s reports to his family of his various performances and concert trips often

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125 *Farnam Correspondence*, item 49: letter to Farnam’s sister Arline dated November 6, 1924, and
written on stationary from the Hotel Statler, Detroit.
126 *Farnam Correspondence*, item 73: letter to Farnam’s aunt Alice, mother, and family dated
April 20, 1928.
127 *Farnam Correspondence*, item 34: letter to Farnam’s sister dated April 12, 1924.
128 *Farnam Correspondence*, item 49.
129 *Farnam Correspondence* item 52: letter to Farnam’s parents and sister dated November 30, 1924.
include details that give a glimpse into the lifestyles of some of the rich and famous of that epoch:

Last Monday I had a hurried trip to Rhinebeck, N.Y. to open a new organ in the Vincent Astor’s church. Had a great rush to catch the early evening train back to NYC, but Mrs. Astor’s chauffeur gave me the fastest ride of my life and we made it.\footnote{Farnam Correspondence, item 32.}

On Saturday last I went to Wilmington, Delaware to play at the DuPont mansion (or rather conservatory). As the house was full of guests I stayed at the Hotel DuPont in town and a car took me back and forth as much as necessary. I went out to “Longwood”, the DuPont residence (which is 12 miles out of Wilmington) on Saturday evening and heard a recital by Louise Homer, the famous contralto. The concert room is in the form of a conservatory, a bower of flowers and vines, with a fine organ (4 man. Aeolian) at one side of the stage, while behind the stage is a large reception room in which the console is also placed. The(re) were about 1000 invited guests at the Homer recital and afterwards a few of us went to supper at the house. I was driven back to Wilmington at 11 p.m. and fetched again Sunday morning. Practiced, rested and had lunch, then gave my recital at 3. About 200 invited guests present and there was a collation afterwards. As there was a beautiful Steinway piano in the console-room I played three piano solos, the first of these I have done in public since 1917. Came back to New York that evening. Mr. and Mrs. DuPont were very pleasant to meet and most hospitable. Their house is always filled with guests and they have a lot of musical events. They have no children and I was told that their “help” totals nearly 200, with 50 gardners [sic], 6 chauffeurs, &c.\footnote{Farnam Correspondence, item 46.}

Sat with Mr. & Mrs. Bok in one of the two boxes and Stokovski, Hofmann, and several others were with us. Drove out here with Mr. & Mrs. Bok and am going to spend the night...They are the most charming and friendly people you would imagine, and it is nice and quiet. I brought along my dress clothes but there’s no need of them after all, so I have a few minutes to write and correct proof of Dec. 4 prog. Mr. Bok is much interested in carillons and has a large one in their place in Florida. He is eager to get there. I had never seen him before and am glad to find him looking stronger than in his pictures. Mrs. Bok follows him to Florida in Jan...Nov. 26—A most pleasant evening. When I went down stairs for dinner found Mrs. Bok opening for inspection a collection of about 100 “Noah’s Ark” animals which she bought as a Christmas present for one of her grandchildren. Her father Cyrus Curtis came in for dinner and in the eve a Mrs. Elliot was here. Awfully nice to talk with Mr. Bok. He is retired and having time for rest & reading. Wish I had time for more.\footnote{Farnam Correspondence, item 97: letter to Farnam’s sister Arline dated November 25, 1929.
The aforementioned Charlotte Greene\(^\text{133}\) seems to have moved within the circles of this milieu. The friendship between her and Farnam continued to develop in this era, as shown in the twenty-two extant items of his correspondence to her from 1921-30. She frequently did small favors for Farnam, such as purchasing gifts for him to give others or sharing programs musical news of the day:

Thank you ever so much for the birthday-book which arrived safely this morning. I am delighted with its appearance and fine binding and am sure that it will please Mr. & Mrs. Channing Lefebvre. You were kind to think of it and go to the trouble of getting it for me, also have it christened by Dr. Wolle's signature. Thank you also for your note and the very interesting Glee Club programme...I saw “350” in the back. Is this check correct reimbursement for your outlay? L.\(^\text{134}\)

I have received the packages of papers and programmes you have sent every few weeks and enjoyed them so much. Ever so many thanks from others as well as myself, and sincere appreciation of your kindness.\(^\text{135}\)

Many of the wealthy of the day, such as George Eastman, had pipe organs in their homes. These instruments became a status symbol in this social world, and Charlotte Greene and her husband Edwin (known as Ned to family and close associates) kept pace with the times. Her friendship with Farnam was close enough by 1922 that, even while she was away, he and his family were invited to stay at her home while visiting Boston, and he performed on her house organ. It seems that he was pleased with the instrument:

I was not unmindful of your rare and kind invitation to go to No. 6 for our headquarters, but as our relatives and Rupert Sircom wanted us to be with them we contented ourselves with a morning at the organ for this time. I telephoned William and made arrangements and about ten of us were there for a hearing of my Chicago August 1\(^{st}\) programme. William welcomed us cordially and made me feel that I was doing the organ good by using it. We were all charmed by the beautiful room and its light and the organ is just splendid—so solid and satisfying without harshness or overbearing quality. I really felt that you and Ned are to be congratulated on the result and know you will have no end of pleasure from it, especially as Lad Greene is so

\(^\text{133}\) See pp. 31-32 above.
\(^\text{134}\) *Farnam Correspondence* item 25: letter from Farnam to Charlotte Greene dated June 9, 1922.
\(^\text{135}\) *Farnam Correspondence* item 27: letter from Farnam to Charlotte Greene dated March 13, 1923.
interested in organ-playing. I do wish you could have been with us, but know you are
having your profitable and useful time abroad.\textsuperscript{136}

I have achieved much writing, including the record of the Greenes’ noble Skinner
organ!\textsuperscript{137}

The “Lad Greene” Farnam refers to is Charlotte’s elder son, John G. Greene, who
would later make an unsuccessful attempt to write Farnam’s biography.\textsuperscript{138} John was
apparently a serious enough organ student that he studied in Paris, where Farnam visited
him during his 1923 European tour:

This morning I met Lad Greene at his practice room and he brought me over…for
lunch. Now, although it is very hot, we are going on a junket to Versailles. I wish I
might have struck Paris when you were here…Lad says we must go now.\textsuperscript{139}

What a wonderful preparation Lad is having with the years in Paris and Oxford.\textsuperscript{140}

One passion shared by Farnam and Charlotte Greene was the music of Bach.

Farnam regularly attended the Bach Festival in Bethlehem, Pennsylvania:

Am just returning from Bethlehem after a most inspiring and thrilling two days.
Really the Bach festival is a miracle and this year’s performances were more notable
and glorious than ever. I was sorry not to see Dr. Wolle, but I have just been writing
him and remembered to give him your messages.

In a letter from 1923, he asked Charlotte if she would be attending the Bach
festival that year, which would seem to imply that she had attended previous ones. He
also asked her to invite her son John to meet up with him at another Bach festival in
Hereford, England while they were both in Europe in late summer of 1927:

Is Lad spending the summer in Oxford, I wonder? Perhaps we may meet at the
Hereford festival in September. Wherever Bach’s B minor Mass is to be heard, there
would I be!\textsuperscript{141}

\textsuperscript{136} Farnam Correspondence, item 26: letter from Farnam to Charlotte Greene dated July 14, 1922.
\textsuperscript{137} Farnam Correspondence, item 35: letter from Farnam to Charlotte Greene dated April 28, 1924.
\textsuperscript{138} See Appendix V, pp. 131-135 below.
\textsuperscript{139} Farnam Correspondence, item 28: letter from Farnam to Charlotte Greene dated July 7, 1923.
\textsuperscript{140} Farnam Correspondence, item 60: letter from Farnam to Charlotte Greene dated November 29, 1926.
\textsuperscript{141} Farnam Correspondence, item 66: letter from Farnam to Charlotte Greene dated July 11, 1927.
Charlotte Greene seems to have been a particularly hospitable individual who took great pleasure in entertaining her guests. Farnam makes numerous references in his letters to her about various invitations and visits. One can get a strong sense of how comfortable he was in her company from the following excerpt:

What a week it has been with the delight of the visit to your house, Emmanuel and all! Those little friendly breakfast and lunch parties were as enjoyable and I do like your house and its atmosphere. You were so good to invite me and give me such a delectable background of cordiality and welcome. You know I always enjoy it, and am truly grateful.\textsuperscript{142}

There are two more affluent friends who emerge in Farnam’s correspondence in a thank-you note dated September 26, 1928. These are Adolph and Albert Anderson, brothers who lived on an old farm named “Happy Brooks” in the Catskill Mountains. It appears that they regularly opened their home to visitors as a country retreat from big city life:

It has been a great joy to recall my visit to you and I know that this will be the case through-out the winter. How refreshing to one’s mind and spirit are such glimpses of the beauties of nature. The air did seem so good and the walk in the rain was unforgettable. And you were both so kind as always, filling the time full of enjoyable experiences. Truly your friends are glad for you that you can create such a place where there is so much to inspire and where you can get so much of rest and health.\textsuperscript{143}

Farnam made regular off-season trips there to refresh himself, and referred to these as “delectable outings.”\textsuperscript{144} The Anderson brothers were most expert at entertaining their guests, balancing the joys of country living with rather urbane excursions:

My third clear day is gone and I have still almost two more of my visit here. It is just as wonderful as ever, if not more so. The brothers are well and flourishing and Bill Aurelius is also here spending till July 1... The new driveway is a great success and the banks are growing up to grass. The unsightly old house up the hill is a thing of the past and now in its place is rising up a new roofed tea-garden. I came up by boat on

\textsuperscript{142} Farnam Correspondence, item 75: letter from Farnam to Charlotte Greene dated May 12, 1928.
\textsuperscript{143} Farnam Correspondence, item 83: letter from Farnam to the brothers Anderson dated September 26, 1928.
\textsuperscript{144} Farnam Correspondence, item 120: letter to Farnam’s sister dated June 9, 1930.
Monday and the three met me at Kingston. Tuesday... We lunched at 12 and at 12:45 left for a drive to Kingston. Had to change a tire en route, but arrived in time to see the movie show at the principal theatre. The picture was “Lummox” and particularly fine—I was immensely taken with it and it contained an episode which included a corking rendering of the Grieg pf. Concerto. Don’t fail to see it if you get the chance—it is a “talkie.” After this we drove round by the Ashokan water system to Phoenicia near where we had a Japanese supper. We have gramophone music every eve. and go to bed at 9:30 approx. on the sleeping porch. Yesterday was marvellous after all the rain. I have done much necessary prac., of course, but ’tween times have mowed lawn, weeded, picked strawberries, and we all went swimming in the brook where the new concrete dam now gives a depth of 4½ ft. I am barefoot all the time of course, which is a treat.\textsuperscript{145}

One forgets that the introduction of sound into moving pictures was still enough of a novelty in 1930 that he felt it worth mentioning the film he saw was a “talkie.” It is also worth noting that Farnam refers to seeing movies in several other letters, including another one to Adolph Anderson written aboard the Cunard liner “Aquitania” on his last voyage to Europe:

One of the nice new features is the movie exhibition every day at 4:45. All English productions, and some good. I was delighted with “Seven Keys to Baldpate” and liked “The Loves of Robert Burns.”\textsuperscript{146}

In this same letter, Farnam comments about the enjoyable atmosphere aboard ship: “This is the best looking ship inside I have ever seen, and I admire its batik floorings.”\textsuperscript{147}

The reader is able to get some sense of the Andersons’ benevolent personalities as well as their aristocratic upbringing in the following excerpt from a note to Charlotte Greene apprising her of Farnam’s terminal illness. Even under such serious circumstances, it was unthinkable to someone of Albert Anderson’s breeding to dash off a note on hotel stationery without apologizing for the impropriety: “...I hope you will

\textsuperscript{145} Farnam Correspondence, item 121: letter to Farnam’s parents dated June 12, 1930.
\textsuperscript{146} Farnam Correspondence, item 128: letter from Farnam to Adolph Anderson dated July 12, 1930.
\textsuperscript{147} Ibid.
pardon this hasty note on hotel paper.” ¹⁴⁸ No one could ask for truer and more faithful friends than these two brothers who were considerate enough to attend to Farnam’s parents after his death and funeral during Thanksgiving week of 1930:

When I returned last Monday morning I found Lynnwood had already passed. My brother was in New York, and we were with the family. On Wednesday, we brought them home with us. We had planned a thanksgiving house party, and we were about to cancel it but decided to carry on, and I think it was well that we did. Lynnwood loved it so much here at Happy Brooks and Mr. & Mrs. Farnam had been here with him. So he was very present with us here in spirit.¹⁴⁹

Much of the correspondence between Lynnwood Farnam and Mary Louise Curtis Bok has already been referenced above. There is one remaining noteworthy interchange in which he asked her to propose him as a candidate for the Columbia Award:

I am desirous of trying for the Columbia Award of $5000 given by the Columbia Phonograph Company “for outstanding service rendered the cause of music” thinking that my complete Bach series of forty-four [sic] recitals may make me eligible under group “e” of the conditions which reads: “Which by the performance of neglected works in an organized manner enriches the scope of musical appreciation.” I wonder if you would be willing to propose me for this award? Perhaps my Complete Bach Series of organ recitals this season at the Church of the Holy Communion, New York would make this prize possible and, at any rate, I do not want to let such an opportunity pass without having a try.¹⁵⁰

Mrs. Bok was more than happy to comply:

May I propose the name of Lynnwood Farnam as a candidate for the award to be given “for outstanding service rendered the cause of music in the past year”? “The performance of neglected works in an organized manner”, in his case, has been superbly carried out in a series of organ recitals at the Church of the Holy Communion in New York City during the past season. He gave a complete performance of the Bach organ compositions in a forty-four recital series. Not only did he bring them from oblivion but he performed them with supreme artistry. I know

¹⁴⁸ Farnam Correspondence, item 139: letter from Albert Anderson to Charlotte Greene dated October 19, 1930.
¹⁴⁹ Farnam Correspondence, item 144: letter from Albert Anderson to Charlotte Greene dated November 30, 1930.
¹⁵⁰ Farnam Correspondence, item 88a: letter from Farnam to M. L. C. Bok dated May 9, 1929.
of no such outstanding piece of musical work done in recent times, and bring his name and performance to your attention with conviction and enthusiasm.\textsuperscript{151}

Among the numerous items of correspondence of a professional nature are several letters to Herbert Bruening, who would eventually review Farnam’s entire Bach series at the Church of the Holy Communion for \textit{The Diapason} at Farnam’s request. Judging by Farnam’s earliest extant letter to him, Bruening had a specific interest in his Bach playing even at the outset of their correspondence:

The Bach concert on November 7\textsuperscript{th} at the Town Hall takes place at 4 o’clock, and the tickets are, I believe, from $1.10 to 2.75 or 3.30. I do not know the entire make up of the program. I expect to play the choral-contains in C minor “Jesu meine Freude” and the Prelude and Fugue in G (Schirmer Vol. 1). The Bach recitals at the church of H.C. are on Mondays in February at 8:15, and admission is free.\textsuperscript{152}

Farnam’s next communiqué to Bruening shows him favorably disposed towards continuing discussion in person, which would seem to imply that Bruening’s comments written in response to hearing these programs must have been favorable:

I was very grateful for your letter and the interesting comments. It is always good to have a listener’s detailed impressions. I wish I had time to follow out your suggestion of a series of articles on Bach playing, but creation of this sort takes more time and energy than I can give at present...I should like to meet you sometime. If you come next Monday evening do plan to attend a little reception at Mrs. Schirmer’s, 212 E. 16\textsuperscript{th} St. afterwards and then we can have a chat.\textsuperscript{153}

Bruening’s article about Farnam’s Bach playing published in the November 1928 \textit{Lutheran School Journal} was the inspiration for Farnam’s request that he review the complete Bach series in \textit{the Diapason}:

It was very kind of you to send me the various articles regarding my Bach series and kinder still of you to write such an important one as that published in the Nov. 1928 Lutheran School Journal. And your letter expressing your varied reactions to the October offerings is most interesting and rewarding...The Bach series is like a

\textsuperscript{151} \textit{Farnam Correspondence}, item 88c: M. L. C. Bok’s letter to the Council of the Columbia Award for the Advancement of Music.

\textsuperscript{152} \textit{Farnam Correspondence}, item 59: letter from Farnam to Herbert Bruening dated October 9, 1926.

\textsuperscript{153} \textit{Farnam Correspondence}, item 62: letter from Farnam to Herbert Bruening dated March 1, 1927.
wonderful adventure as I keep discovering such interesting things... I wonder if you would have the time and inclination to write about the Bach series in a comprehensive critical way for the Diapason? If so I feel sure Mr. Gruenstein would welcome your contributions. I should like to have the recitals "covered" in this publication and thus far no arrangement has been made. I wouldn't for anything put a troublesome burden upon you, so if for any reason you cannot do it please don't hesitate to decline.\footnote{Farnam Correspondence, item 84: letter from Farnam to Herbert Bruening dated November 26, 1928.}

Bruening was glad to comply with this request, and his articles appeared in the Issues for the months of January, February, April, June and July of 1928. His reviews are said to have "sparked renewed interest in the works of Bach."\footnote{Rizzo Conner, "Lynnwood Farnam": 64. More observations regarding the Bruening Bach series reviews are made in Chapter IV, on pp. 104-105 below.} In Herbert Bruening, Farnam evidently had found not only a proponent of his playing, but also a friend with whom he could share his special appreciation for all of Bach's music:

Here are your Bach Festival tickets with my compliments and I have arranged that while in Bethlehem we are to stay at the American Hotel. Probably we shall journey there together on the Lehigh Valley route from Penn Station, Friday Morn. May 16\textsuperscript{th}. I am so grateful for your splendid rejoinder in the Diapason for February.\footnote{Farnam Correspondence, item 115: letter from Farnam to Herbert Bruening dated March 5, 1930.}

There are many extant items of correspondence to Farnam's students preserved in the Curtis Farnam Collection. By far the majority of these are addressed to Alfred Greenfield and occasionally his wife, Elsie. They became close enough as friends that Farnam called upon Alfred to retrieve him from the hospital after some surgical procedure in July of 1929, and invited both him and Elsie to supper later that night:

Good news, the doctor tells me that I may get up this aftn., walk about a little tomorrow and go home on Wednesday, the 10\textsuperscript{th}. So if you can come and get me any time later on that aftn. it will be fine. Mama wants to know if you and Elsie won't have supper at 102 E. 22 that eve. That would be so nice and you would be nearby for your Wed. eve. service. I'll expect you around five unless I hear to the contrary.\footnote{Farnam Correspondence, items 90a and 90b: postcards from Farnam to Alfred Greenfield dated July 8, 1929.}
European tours. As in much other correspondence, we find a mixture of the typical reports any tourist would make combined with Farnam's observations about music and musicians:

Gave my 2 recits. in Paris and my first five days there were entirely taken up with preparations. The stop-pullers (Tournemire & a friend of his in the case of Ste. Clotilde) had to practice as much as I too. French organs are certainly clumsy, but I love to hear & play them. One of Tournemire's improvisations Sun. July 13 nearly tore me inside out it was so thrilling. Saw many friends from U.S.A. while there, and went about a good deal. This morning I attended service at Lucerne Cath., and was pleasantly impressed with the music...The organ is fine but the full organ is unpleasantly brassy (a la Trocadero, Paris) although the moderate stops & mixtures are pleasant enough. From what I have heard reported, expected to find much more roll & resonance...saw the console. (Only up to f in the treble, a la the 2 orgs. I played in Paris-I had to be jumping down an octave now & then-and, think of it, St. C. pedal board only goes up to No. 27 d!). This aftn. I took a 5½ hr. trip by boat to the cog-railway and up one of the mountains (Pilatus Kulm). The view was indescribably magnificent, and all up the mountain so much green. Coming back about 5:30 on the boat a bunch of girl picknicks [sic] were on board with an older lady or two & a few young men. The lady passed round sweets and after awhile the girls put multi-colored hdkfs. around their heads. Later they sang in 2 & 3 parts by heart some nice little ditties of a Mendelssohn and folk song type and it was delightful. They seemed to enjoy it so much and it was refreshing to find such a group doing something of this sort beside Jazz.\footnote{Farnam Correspondence, item 130: letter from Farnam to Alfred Greenfield dated July 27, 1930.}

The relationship between Farnam and the Greenfields was close enough that there are references to them in some of Farnam's correspondence to his family. It appears that after the birth of their son in 1930, Elsie suffered a case of postpartum depression severe enough to require hospitalization:

Elsie Greenfield's condition is about the same and it looks as though it would be some months yet ere she recovers. Alfred goes to see her every week or so, and asks me to say as little about it as possible. The baby is splendid and developing ideally. I must try & get to see him ere I sail.\footnote{Farnam Correspondence, item 121: letter to Farnam's parents dated June 12, 1930.}

The Greenfields also helped Farnam's parents through his terminal days, opening their home to them upon their arrival in New York:
Mr. Perkins and Alfred Greenfield have been particular brigs, the latter saying that Mama & Papa when they arrive are to stay with him.\textsuperscript{160}

There was also a common spiritual bond shared by the Greenfield and Farnam families: Christian Science. In a letter dated July 16, 1924, Lynnwood referred to taking his mother and sister to the Christian Science Church where Alfred Greenfield played. Succeeding references in later correspondence confirm that Farnam’s parents were quite involved in Christian Science, especially his mother. Lynnwood himself consulted a practitioner in his final days, seeking relief from the terrible pain he had begun to experience as a result of the cancer that would eventually take his life.\textsuperscript{161}

This morn. I went to see a most lovable practitioner, Mrs. Seton, whom Alfred Greenfield recommended. She cheered me greatly and I got some help, but only for a short time.\textsuperscript{162}

There are four extant items of correspondence from Farnam to Helen Hewitt, another of his students at Curtis. These letters disclose something of the nature of Farnam’s relationships with students who were not necessarily close personal friends. They are quite cordial in tone, and display great interest in the professional well being of the student, but are written very much from the position of mentor to his charge. There is nothing of the nature of the casual, chatty tone found in the letters to Alfred Greenfield.

The first of these letters predates Farnam’s tenure at the Curtis Institute, and is his response to Miss Hewitt’s inquiry into studying with him in the summer of 1925. Farnam was not available, but we learn that he charged $20.00 for the first two hour-long lessons, and $15.00 per hour thereafter.\textsuperscript{163} The next letter seems to confirm Farnam’s acceptance

\begin{footnotes}
\item[160] Farnam Correspondence, item 138: letter to Farnam’s sister dated October 17, 1930. Mr. Perkins succeeded Dr. Moitett as the rector at the Church of the Holy Communion.
\item[161] Farnam Correspondence, items 133, 137, and 140.
\item[162] Farnam Correspondence, item 137: letter to Farnam’s parents and sister, portion dated October 8, 1930.
\item[163] Farnam Correspondence, item 55: letter from Farnam to Helen Hewitt dated April 9, 1925.
\end{footnotes}
of Miss Hewitt into the Curtis Institute for the fall semester of 1929. He lists repertoire
for her to work on during the intervening months, and makes two pedagogic suggestions
based on her live audition:

From hearing you that one time I also would like it if you learnt the end of the “Gt.
G mi.” exactly as written. Don’t put in any extra notes. Also try and sit quiet when
you are playing.¹⁶⁴

Those who knew Helen Hewitt later in life would probably find this rather
amusing, as she developed a fine reputation as a musicologist who was a stickler for
“sticking to the notes as written,” and would have been the first to criticize a student for
putting in any extra notes. This passage also confirms what many have observed
regarding Farnam’s demeanor at the console: he sat very still and avoided any type of
extraneous movements.

The third of Farnam’s letters to Helen Hewitt provides a glimpse into the
development of this mentor/protégé relationship. Written in the summer of 1929, it is a
response into a query on her part into repertoire for organ and violin:

Regarding music for organ and violin there is a Sonata da Chiesa (can’t recall the old
Italian composer’s name now, I am sorry to say) for organ & two violins which I
played at the Coolidge Chamber Music Festival in Washington a few years ago.
I also have a Sonata by Rheinberger for the same combination. With the exception of
Bach’s Concerto for two violins that is as near as I can come at present to suggesting
works for your ensemble, I feel sure however that Rheinberger has written something
for organ and violin solo.¹⁶⁵

Towards the end of the letter, he shares information about the activities of some
of his other students over the summer, and wishes Helen well with encouraging words
regarding some upcoming recitals of her own.¹⁶⁶

¹⁶⁴ Farnam Correspondence, item 77: letter from Farnam to Helen Hewitt dated May 22, 1928.
¹⁶⁵ Farnam Correspondence, item 93: letter from Farnam to Helen Hewitt dated August 13, 1929.
¹⁶⁶ Ibid.
One remaining letter in the Farnam Correspondence bears reference, but in a
ccontext different from the preceding discussion of Farnam’s friends and family. In a letter
to Marjorie Winn, the librarian at the Curtis Institute, he inquires after the availability of
some very early organ music:

I have been much interested to read in *Overtones* the article by Dr. Beck on the early
organ pieces of Adam Ileborgh, and should like very much to learn and play them
sometime next season. Would Dr. Beck have time to make a transcription of these
works into modern notation, or if he is too busy for such a task do you think he would
help me to do it?\(^{167}\)

This provides further evidence of Farnam’s continuing interest in early repertoire
for the organ. The letter ends with the following amusing admission of Farnam’s
uncertainty in a somewhat delicate matter:

Would write to Dr. Beck personally only (don’t tell) I am not sure as to whether he is
Monsieur Jean or Miss Jean.\(^{168}\)

Another significant primary source for information about Farnam during these last
ten years of his life are items III.3 and III.4, the last two volumes of his recital
scrapbooks. These provide documentation of the 450 plus concerts he played from the
beginning of his tenure at the Church of the Holy Communion until his death.
Information from these scrapbooks will be utilized in Chapters III and IV of the present
study.

In closing this discourse on Farnam’s years at the Church of the Holy
Communion, the vast store of materials documenting these ten years substantiate that
they were the most productive and creative of his artistic life. In spite of its limitations,
the Holy Communion Skinner organ was the instrument that served as the vehicle for
Farnam’s delivery of many of the most significant recitals of his performing career. The

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\(^{167}\) *Farnam Correspondence*, item 113: letter from Farnam to Marjorie Winn dated February 21, 1930.
\(^{168}\) Ibid.
atmosphere of the church itself played a part in his numerous twilight and evening recital series. The support of the Holy Communion rector for most of these years, Dr. Henry Mottett, played a key role in the development of Farnam’s international performing career. Yet, in spite of his professional activities, Farnam found time for an active social calendar, continuing to foster his numerous friendships and family relationships. His association with the Curtis Institute of Music in Philadelphia enabled him to teach significant players and teachers of future generations of organists in the United States.

II-7 THE DEATH OF LYNNWOOD FARNAM

In mid-June of 1930, Lynnwood Farnam made one of those trips that he so relished to the Anderson brothers’ retreat in the Catskills, “Happy Brooks.” He had the time of his life and recorded details in a letter to his parents as well as in what appears to be a page for some kind of guest album kept by the Anderson brothers. A few weeks later his niece Jeannie visited him in New York en route to Europe, and he delighted in showing her the town. He sailed out of New York on board the R.M.S. Aquitania on July 7 for what would prove to be his last concert tour of Europe. There are signs that something was amiss with Farnam’s health in the correspondence from this trip:

I have been too lazy for words, not getting up any day before noon. Strange I have no appetite and in spite of the best voyage.

A letter to his parents and Arline begun on September 26 is a virtual log of the progress of what would prove to be Farnam’s final illness:

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169 Farnam Correspondence, item 121: letter to Farnam’s parents dated June 12, 1930.
170 Farnam Correspondence, item 121a: “Lynnwood’s Page.”
171 Farnam Correspondence, item 128: letter from Farnam to Adolph Anderson dated July 12, 1930.
172 Farnam Correspondence, item 137: letter to Farnam’s parents and sister dated from September 26 to October 9, 1930.
I am having a bit of trouble with my stomach of late. I think it began in May or early June, when after a season of feeling tip-top and only one cold all winter, the first heat-wave gave me a heavy cold. I got over this but had pain in my chest now and then and the next heat-wave was very trying. Abroad I easily tired and did a lot of resting in between doings. On Aug. 18 I consulted Dr. Geo. Neligan, a Wimpole St. surgeon, who gave me very careful examination and advised my taking bismuth, which I did. On the voyage back I visited the ship doctor three times, and got a little help by using bismuth and malted milk. Never was I more glad to get back here and have a little land food. The first thing I did on landing was to see my Doctor (Donovan) and ever since, I have been paying daily visits to the office of Dr. Imboden (on 59th St., overlooking Central Park) to find out what is the matter with me. They have twice given me buriam [sic], a white drink, then take X-ray pictures at various intervals to see its effect and action. I have had about 50 of these X-rays thus far. Day before yesterday I had considerable relief after an enema and felt a little more lively than be-fore. Am so glad I can go about and do a certain amount of my work. I have cut out all shows and everything except necessaries and am going to bed at 8, 9 & 10 every night. Very soon I shall have Dr. Donovan's report and advice, following all the observation of the past week.

Later—The last dose I took did not take effect (it should have entered the gall-bladder) so I have to try it over again in two days. After this has been completed I can expect a report from Dr. Donovan, also his advice.

The letter picks up again five days later:

Oct. 1—The second dose did not take effect and I had to try it a third time, but still no effect so I guess that part will be given up. (It was.)\textsuperscript{173} Shall know Dr. Donovan's decision tomorrow, I hope. Thankful to feel quite spry on my feet and able to do my work. Ten hours in bed last night after Philadelphia (the day did not try my strength) and I am careful as possible.

The letter stops here and is picked up again five days later. Another doctor was called in for an opinion at this point, and it is clear that poor Farnam was really beginning to suffer. One gets the sense in the following passage that he had not originally intended to let his family know just how badly he was feeling, but he had begun to realize just how serious his condition was:

Oct. 6—Dr. Donovan has turned me over to Dr. McIntyre, the former being primarily a surgeon & the latter a physician. Have had a blood test, and find everything O.K. Continued pain all through the region of my chest and back and I am

\textsuperscript{173} Added at the top of the page with a line drawn to this spot in the body of the letter text: possibly a note added by someone else at a later time.
having Dr. McI.'s perscription [sic] beginning tonight. Am also going on a strict diet and am still doing nothing unnecessary in the way of work or diversion. Nights are my worst times as I wake generally three times and my chest pains me. Hot baths give relief for about an hour. I have been reading Science & Health\textsuperscript{174} quite a bit and the testimonies seem too good to be true. Thus far I have had no noticeable help from that source. I shall try a practitioner if the doctors can't help me. The X-rays showed most of my insides to be normal. Stomach has dropped a trifle and there is a little growth or pouch on the curved passage between stomach & intestines. No stones in bladder either. Today I have my entire teeth x-rayed to see if any trouble can be issuing from that source. My stomach is a bit slow in emptying. Appendix O.K. But I wonder what causes me so much pain? I get through my practices and recitals beautifully-mind is diverted and I forget a part of the trouble.

The letter stops and starts again two days later:

Oct. 8—Bad time today and last night. 10 hrs. in bed but woke up three times with pain. This morn. I went to see a most lovable practitioner, Mrs. Seton, whom Alfred Greenfield recommended. She cheered me greatly and I got some help, but only for a short time. Can take very little food and it goes sour on me bad as on a boat. Dr. Mc Intyre thinks I have a spasm in intestinal canal. I hate to tell you all this, but think you can be of help through knowing it. I surely should have a better story for you next time I write and it’s a long lane that has no turning.

Farnam stopped and started one last time before mailing this letter:

Oct. 9—The trouble seems to issue from my teeth, and I am having my lower right 2\textsuperscript{nd} back tooth taken out this aftn. as X-rays show it is infected and depositing poison in my system. May lose 2 other dead teeth later.

Unfortunately, Lynnwood Farnam's illness was nothing so simple as an abscessed tooth. His pain worsened, and he played the final performance of his life on October 12 at 2:30 P.M. at his beloved Church of the Holy Communion. He was visibly in great pain before the recital, but, according to his sister:

...the pain disappeared, his face brightened up and he gave a most wonderful recital, never to be forgotten by many...After the recital was completed, the pain returned, and the one who had given so freely of his time and talent to, and for the pleasure of others was nearly in a state of collapse.\textsuperscript{175}

The next day, October 13, he was taken to the hospital. The surgeons operated on

\textsuperscript{174} This must almost certainly be a reference to some Christian Science journal of the day.

\textsuperscript{175} Hawke, "Lynnwood Farnam": 17-18.
October 17, expecting to find the problem to be gallstones; instead, they found cancer of the liver. Astoundingly, on the very night of his surgery Lynnwood Farnam wrote to his sister, dictating the letter to his night nurse. Even in this condition, his first thoughts were for Arline's well being rather than his own:

Never rains but it pours, I only learned day before yesterday that you have had a siege of sickness. I do not know the full details yet because it may be my friends did not see fit to tell me the whole story. I am certainly sorry that you had such a siege, but I think you must be better or Mama & Papa would not have felt that they could leave you to come all the way to New York.—My kind night nurse is writing this for me.—I last wrote you the day I had one of my wisdom teeth out, sad to say this did me no good, and my weeks of pain & discomfort, & complete loss of appetite finally developed into a case of jaundice & gall stones—certainly the worst sickness I ever had but now the worst is past for my operation this a.m. has in spite of its painful character given me immediate relief, & I look forward to a fine recovery.—It will be wonderful to see the dear parents day after tomorrow, & no one can tell the kindness & consideration that has been heaped upon me.\footnote{Farnam Correspondence, item 138: letter to Farnam's sister, dated October 17, 1930. This is the last letter Lynnwood Farnam ever wrote.}

It is both touching and appropriate that Farnam's warm, caring nature should be reflected in the last words he was to write. The reality of his situation can be found in Albert Anderson's emergency note to Charlotte Greene:

I am writing you this note to let you know that our mutual friend, Lynnwood Farnam is desperately ill at St. Luke's Hospital. An exploratory operation disclosed conditions of the most serious character. His intense suffering is checked by narcotics, but no hope for recovery is offered by the physicians in charge.\footnote{Farnam Correspondence, item 139.}

Farnam hung on for more than four weeks, and finally died on the evening of Sunday, November 23. Details of his funeral were given in the January 1 issue of The Diapason:

There has probably never been an occasion in which more of the musical fraternity assembled to do honor to one of its brethren than that on the afternoon of November 25, when the Church of the Holy Communion... was crowded with those who would pay tribute to the memory of Dr. Lynnwood Farnam... The chancel was banked with flowers and a large wreath hid the organ bench from view. A group of Dr. Farnam's
pupils acted as ushers. They were Harold Gleason of Rochester, N.Y.; Robert Cato, Alexander McCurdy and Ernest White of Philadelphia; Alfred M. Greenfield, Hugh Porter and Carl Weinrich of New York...out of respect for him whose artistry had drawn great crowds to this church as to a shrine, there was no music. The full choir, vested, marched in silence behind the crucifer, who headed the funeral procession...The body was cremated and the ashes taken to California by Mr. Farnam’s parents.\textsuperscript{178}

The magnitude of the outpouring of grief over Lynnwood Farnam’s passing was utterly phenomenal. Tributes appeared not only in the professional journals of organists and other musicians, but also in mainstream newspapers in New York, Philadelphia, Boston, Los Angeles, Chicago, Toronto, and Saskatoon. Richard Aldrich, writing in the New York Times, assessed him to be:

…one of the greatest organists in the United States, perhaps the greatest, in executive power, in artistic sense, and in the range and comprehensiveness of his knowledge of organ literature.\textsuperscript{179}

In his column for The New York Herald Tribune, Lawrence Gilman had reviewed Farnam in the most glowing terms on numerous occasions. Writing the day after the funeral, his column reflects a deep admiration bordering on veneration:

Lynnwood Farnam was buried yesterday. The realization of that fact is peculiarly saddening to those who know how rare are the musical artists of his type: those who, self-effacing and devoted, combine with their humility and their priestly attitude toward the art they serve, the communicative power of the finely touched and greatly qualified interpreter. Lynnwood Farnam was an artist of that order. One of the first organists of his time, he was a virtuoso without the virtuoso’s usual curse of egoism; a great technician without the great technician’s frequent passion for display. He was a master, but he used his mastery only in the service of what seemed to him the noblest things in music.\textsuperscript{180}

A memorial program was presented at St. Thomas Church, Fifth Avenue on the evening of January 13, 1931, Farnam’s birthday. The service was arranged under the

\textsuperscript{178} “Many at Farnam’s Funeral,” The Diapason Vol. 22 (December 1930): 2.
\textsuperscript{180} Lawrence Gilman, “The Passing of Lynnwood Farnam: Some Notes on a Rare Musician and His Art,” New York Herald Tribune, Wednesday, November 26, 1930.
auspices of the National Association of Organists. T. Tertiis Noble, organist/choirmaster of St. Thomas Church, led his choir, who were joined by *The English Singers* who happened to be on tour in New York at that time. Dr. Elwood Worcester, Farnam’s good friend and rector emeritus of Emmanuel Church, Boston, was the principal speaker. Farnam’s pupils Hugh Porter, Ernest White, Carl Weinrich, and Alexander McCurdy played Bach organ works exclusively. A similar memorial was held at Christ Church Cathedral in Montreal, and plans were announced for the commissioning of a memorial bust to be placed there.

Besides the numerous tributes to Farnam’s great musicianship, there were many testimonials to his humanity. His close friend, Edward Shippen Barnes wrote:

…to his intimate friends greater even than the loss of his art is the loss of himself. No more loyal and affectionate soul ever lived. He became precisely like a member of my own family, and his loss is that of a dearly beloved brother, and can never lose its pang. His little mannerisms, his own oddities of speech, his simple, childlike friendship are things one can hardly bear to recall. He was a very perfect character, upright, utterly good and transparent; there are few such men…

One would understandably expect words of such a familiar nature from such a close friend as “Ted” Barnes (as Farnam referred to him in correspondence). It is entirely another matter, however, when organists from England and France speak of Farnam in a similarly personal manner. In a letter of tribute addressed to the National Association of Organists (NAO), Hugh C. Allen, the director of the Royal College of Music in London, wrote:

…he was among that rare company who combine the finest musicianship with outstanding executive ability. Added to these was a personality of particular charm—modest, enlightened, infectious and commanding. No one could come into contact with him and fail to realize something of the power that was in him. He served music

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in his own sphere with a devotion and force which will keep his name bright for many a year to come.\(^{182}\)

In a similar letter addressed to the NAO, Charles Tournemire wrote:

In numerous letters we conversed on things of art and our friendship gradually grew. We understood each other marvelously. When Farnam made known to me his coming to Paris in July, 1930, I suggested to him that he play a recital on my admirable instrument at the Basilique Sainte Clotilde... We often took long walks across Paris together. I could not have believed that four months afterward we would lose him!\(^{183}\)

A heart-warming anecdote, related in a Toronto newspaper article, demonstrates how Farnam's genuineness touched relative strangers to the extent that they felt as if they knew him personally. The incident took place outside the Church of the Holy Communion just after Farnam's funeral:

After leaving the church, I stood on the sidewalk for a few minutes. Next to me was a small man whom I supposed was simply looking on, but for some reason I happened to turn my head and looked at him. He was an elderly man, Jewish, apparently not well off, though not too poor either; but what I noticed about him was his bright brown eyes, and as I glanced at him idly, I saw that they were full of tears. As I looked at him, he caught my eye, shook his head, and said: "That's a shame." I replied: "Do you mean Mr. Farnam?" And he said: "Yes I do."... he told me he had been to every recital Mr. Farnam had given in that church and had followed him around in this city to every place he played. He said further: "He was so nice and democratic—if anyone at all went and told him how much they liked his playing he always thanked him and said he was glad he had enjoyed it. He will be missed in this neighborhood... I tell you, I am just broken hearted."\(^{184}\)

Perhaps the single most poignant tribute to Lynnwood Farnam, one which sums up the impact he made on all those privileged to know him, can be found in a letter to his mother from Louis Vierne. Writing in Paris on November 12, 1930 as Farnam lay dying across the Atlantic in New York, Vierne had just learned of Farnam's illness. The most remarkable aspect of Vierne's expression of sentiment in this letter is that he was not

\(^{183}\) "Charles Tournemire Pays Tribute to Life of Lynnwood Farnam," *The Diapason*, 22 (July 1931): 40
known to often exhibit warmth or tenderness of character:

If I have accurately understood your letter, Farnam has undergone an operation that has put his life in danger: I am astonished at this news as I have a profound admiration for the artist and a lively affection for the man. I am obsessed with this news and would like to know exactly for what he was operated upon. The disappearance of one such as Farnam would be a dreadful misfortune: for the art of the organ, it would constitute an irreparable loss: for those who have been able, as I have, to appreciate up close the man of refined sentiments and the generous heart that is this great musician, it would be an inconsolable sorrow. I am fixing my spirit with all my might on the idea that Farnam is still a young man, that youth offers such resources that it can produce miracles (I have seen with my own eyes subjects irreversibly condemned by all the doctors and surgeons who have returned to health in a manner altogether supernatural and that Providence wanted to save us). I am addressing to Him who can do everything, the most fervent prayer that Farnam will be able to escape from this danger.  

As Vierne’s letter continued, he announced the completion of a composition written for Farnam:

During my vacation, I composed my sixth organ Symphony for him (i.e., Farnam): at this time I am completing recopying my rough draft, and it will be at the publisher’s in a fortnight.  

With no further knowledge of Lynnwood Farnam’s reputation as a performer, anyone familiar with organ repertoire would immediately recognize that he would have to have been a player of prodigious technique and musicianship to have a work such as Vierne’s sixth organ Symphony written for him to perform. Indeed, the last movement is considered by many to be one of the most difficult pieces in the entire organ repertoire. Sadly, this tour de force intended for Farnam to premiere wound up as a memorial to him. Vierne’s words in the dedication once again reflect the deepest of emotions:

To the memory of my greatly regretted friend Lynnwood Farnam, organist in New York (U.S.A). In token of my profound admiration for the great musician and incomparable virtuoso prematurely vanished in full glory.

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185 *Farnam Correspondence*, item 142: letter from Louis Vierne to Bertha Farnam, dated November 12, 1930.
186 Ibid.
In his will, Farnam remembered those institutions where he spent his happiest times. He left $2000 each to the Church of the Holy Communion in New York and to Christ Church Cathedral in Montreal. Although they were not churches where he worked, Third Avenue United Church of Saskatoon received $1000, and another $500 went to the United Church of Dunham. His books and music library went to the Curtis Institute; eventually all of Farnam’s scrapbooks, diaries and correspondence would also find their way there to form the Farnam Collection.\textsuperscript{188}

Various memorials took place during 1931, the year after Farnam’s death. A three-day Bach festival was mounted at Third Avenue United Church in Saskatoon\textsuperscript{189} March 2\textsuperscript{nd} through 4\textsuperscript{th}. A memorial service was held at Emmanuel Church, Boston at 4:00 P.M. on Whitsuntide, May 24. Many memorial services were presented on or near the one-year anniversary of his death on November 23. These included the dedication of a memorial plaque at Third United Church, Saskatoon, and the bronze memorial bust at Christ Church Cathedral, Montreal, executed by the sculptor Alfred Laliberté.

Those who knew Farnam never forgot him; to some extent, some never totally recovered from his untimely death at forty-five. More than twenty years after his passing, two editorials appeared in The American Organist, written by its longtime editor T. Scott Buhrman.\textsuperscript{190} In both articles, Mr. Buhrman laments the loss of Farnam’s sense of color in his playing, superceded by the Baroque revival movement of the time:

The first indication of what Mr. Farnam was came in a recital at First Presbyterian. Mrs. Buhrman & I both remember through all these years one particular flash of totally unexpected color in that recital...there for the first time in New York was introduced a new art...Everything he played was done with unbelievable charm in

\textsuperscript{188} See footnote 1, p. 1 above.
\textsuperscript{189} This was the Canadian church that received $1000 from Farnam’s will.
color, delicacy, imagination, technical precision...he refused to be bound by notions other people tried to force on him...Now where is all the charm of his perfectly delightful colorings & delicacies? Buried beneath an unbearable weight of that atrocity most easily described as baroque...We demanded loudness instead of beauty, force instead of charm...Not a one of his pupils preserves the beauty of the Farnam tradition...I say Farnam was more useful to the world about him than any other man in his profession of that day.191

As noteworthy as it is that Farnam's playing would be remembered in such a vivid manner twenty-three years after his death, it is truly remarkable to read the words written by Dr. Robert Noehren in 1990, describing the first time he heard Lynnwood Farnam perform more than sixty years earlier:

I first heard Farnam play when I was a young student in high school. I had been studying the organ for four years and had already heard many organ recitals, including several by famous organists of the day. Farnam had been invited to play a recital for the 1926 AGO convention in Buffalo, at the large Masonic Consistory with its four-manual Estey organ. This organ had a movable console on the stage, and the organ itself was located high at the rear of the auditorium at a distance of some 100 feet or more. I remembered it as a difficult instrument to play, with a very disconcerting time lag...I find it difficult to describe the effect this recital had on me; it was like nothing I had ever heard before, and I couldn't believe any organ could be played so beautifully and with such perfection. It marked a turning point in my young life and set a standard of excellence I was never to forget. One of the marvels of the program was his performance of the Allegro from the Fourth Trio Sonata of Bach. He played the Tumult in the Praetorium of Paul de Maleingreau, which created an overwhelming effect on the whole audience. Farnam played the recital from memory, and it seemed to me to be flawless, musically and technically.192

Interviewed ten years later in 2000, Noehren's memories remained undimmed by time:

...I think that the high point for me was the fact that he played that last movement of that Trio Sonata on that difficult organ, and made it sound wonderful! My, he was good at Trio Sonatas. And of course, his playing was always immaculate. I did hear him hit one wrong note,193 and I remember it because he was playing on one of those quick changes, and apparently he hit a piston or a coupler and came down on the Choir manual on this chord, which was one whole step above what he wanted. I

191 Buhrman, "All Forgotten," ibid.
193 Dr. Noehren is here referring to a different recital than the one he heard in 1926.
remember that vividly because he never hit wrong notes! What I’m saying is, he didn’t treat the organ like an organ: he treated the music, and he was trying to find the right stops for a certain passage....I think he had a fantastic ear. And he did everything with his ear, and that’s something that’s very rare with organists! Even with organists with good ears.\footnote{Interview with Robert Noehren, June 5\textsuperscript{th} through 8\textsuperscript{th}, 2000.}

Even at age eighty-nine, Dr. Noehren’s memories were quite sharp, and his recollections were very detailed. Without hesitation, he said that Lynnwood Farnam was by far the greatest influence on his career, and was one of the few players from his long life who still interested him (in fact, almost to the point of obsession). What a unique player in all of organ history Farnam must have been, that a performer of Robert Noehren’s stature would still remember him with such awe and adulation from his perspective in life at such an advanced age.
CHAPTER III

RAISING THE BAR: LYNWOOD FARNAM SETS NEW PERFORMANCE STANDARDS

The effect of Lynnwood Farnam’s playing on the adolescent Robert Noehren referred to above on p. 73 is worth repeating in opening this discussion of the new performance standards Farnam set in his playing:

I find it difficult to describe the effect this recital had on me; it was like nothing I had ever heard before, and I couldn’t believe any organ could be played so beautifully and with such perfection. It marked a turning point in my young life and set a standard of excellence I was never to forget.  

Noehren’s statement that Farnam’s playing “was like nothing I had ever heard before” is echoed in countless first-hand accounts of others. Equally noteworthy is the comment about the “standard of excellence” this set for the rest of Noehren’s life. On another occasion, Noehren learned something more about Farnam’s playing: regardless of the nature of the program or the size of the crowd in attendance, the quality of the playing was consistent:

On one Sunday afternoon I had attended a Bach recital in the candlelit church with an audience which filled every seat. It was a memorable program. At the end, as I left, I saw an announcement for Evensong to be held that evening, and I noted that it was to be preceded by a short recital. Over the past several months I had heard Farnam play nothing but Bach, and so I became curious to hear him again, playing perhaps some modern works. In the evening I returned to the church a few minutes before the recital was to begin. When I entered I noticed that the church was nearly empty with no more than a baker’s dozen in the congregation. Soon Farnam entered and took his place on the organ bench with a young page turner. I soon discovered to my surprise that Farnam had programmed among three or so works the Prelude and Fugue in B Major by Marcel Dupré, which had only recently been published. It was a dazzling performance of this difficult and exciting work, and I noted...that although the score was on the music rack and the pages were being turned, Farnam had his eyes glued to the manual keyboards. It was obvious that he was playing from memory and again in a flawless manner. This occasion has stuck in my memory, for I realized that here

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1 Noehren, “Lynnwood Farnam”: 70.
2 The recital Dr. Noehren is referring to was one of those in Farnam’s Bach series at the Church of the Holy Communion.
was a great organist playing again at his very best but for an audience of only a handful of people.\(^3\)

In other words, Farnam brought a type of integrity to all aspects of his playing that was unique in Robert Noehren's experience. This further reinforces the perception of many of his contemporaries that Lynnwood Farnam aspired at all times and in all things to the highest and noblest goals and standards. The accuracy of this perception is borne out in Farnam's own words, criticizing other organists for their questionable, sometimes sensationalistic programming,\(^4\) as well as in his discourse about his own choices in recital and service music programming for the Church of the Holy Communion.\(^5\)

Lofty standards notwithstanding, there was much more about Farnam's playing that made him unique in the eyes of his contemporaries. The first element was his technique and note-accuracy. As early as 1903, reviewers were using the term "genius" in describing Farnam's playing:

Mr. W. L. Farnam, A.R.C.M. kindly gave another recital before leaving for America. He has great genius, born a musician, clever as an accompanist, and most precise in form and time. He exercises amazing judgement and taste in the use of the slides, "adapted the right thing to the right place."\(^6\)

A specific reference to his technique can be found in another review from September of that same year:

One of the most interesting organ recitals which has been given in Montreal for some years was that at St. James the Apostle's church last evening, when Mr. Lynnwood Farnam...presided at the manules [sic]...when it is taken into

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\(^3\) Noehren, "Lynnwood Farnam": 70.
\(^4\) See above pp. 20-21
\(^6\) Review from Parish Magazine of St. Clement Danes' Strand of a recital Farnam played some time between mid May and late June at that church. The exact date is not given in the review, and the clipping can be found in one of Farnam's clippings scrapbooks, Farnam Collection. item IV-1. (See above, p. 1, footnote 1 for details about this scrapbook, as well as a brief history of the Farnam Collection.) The reviewer's comment about Farnam's "use of the slides" is in reference to his use of the organ stops; i.e., registration. The uniqueness of his style of registration is discussed later in the present chapter, pp. 83-88 below.
consideration that Mr. Farnam is but eighteen years of age, and showed such mastery of technique, it can well be understood how he enraptured those present...His treatment of all numbers was exquisite.\textsuperscript{7}

It bears mentioning that during this earliest stage of his performing career, Farnam was presenting both organ and piano recitals, including some programs alternating both instruments. The following excerpt is drawn from a review of just one such event, given September 25, 1903:

The organ and piano recital given in the Congregational Church on Tuesday evening by Mr. Lynnwood Farnam was attended by a very appreciative audience which nearly filled the building. The youthful musician is not by any means overrated. He plays the most difficult and lengthy compositions of the great masters entirely from memory without the least apparent effort and his execution is marvellously [sic] clear and distinct. He is to be especially commended for the fact that he does not appear to be developing any of the mannerisms and affectations which some musicians think so essential to their artistic career. He sits erect, attends strictly to business, and lets the music tell the story intended by the composer...Canadians in general, and Eastern Townships people in particular, should feel very proud of such a genius as Lynnwood Farnam. He is living proof of the fact that it is not necessary to be born in Germany, Italy or any other old country in order to be endowed with the true artistic temperament.\textsuperscript{8}

Throughout the rest of Farnam’s career, reviewers and commentators would similarly call attention to the accuracy and clarity of his playing, as well as to the fact that he played from memory. That they found these elements worth noting implies that these traits were not commonly observed in the performances of his contemporaries. There are other characteristics of Farnam’s playing cited in this review that would become hallmarks of his performances: the seeming effortlessness with which he approached even the most difficult passages; his erect posture coupled with an absence of mannerisms or affectations; and the way that he “lets the music tell the story intended by the composer.” Many firsthand observers of Farnam’s performances have commented on

\textsuperscript{7} "Gave Organ Recital—that by Mr. Farnam Last Night Was a Success," \textit{Montreal Gazette}, September 18, 1903 (found in \textit{Farnam Collection}, item IV-1).

\textsuperscript{8} \textit{Granby Leader Mail}, September 25, 1903 (found in \textit{Farnam Collection}, item IV-1).
how still he was when he played. Robert Noehren mentioned this aspect first when asked in an interview about his impressions of Farnam’s playing: “He was very stiff—very still. He had a bow that was very, sort of, studied.”

As time went by, many listeners were prone to misinterpret Farnam’s quiet performance demeanor as lack of warmth or personality. A prime example of this can be found in an article about Farnam by T. Scott Buhrman, editor of The American Organist, that was part of a series giving brief biography and background information on the prominent American organists of the day (1922):

> Of his personality, there is little to tell. He is modest, even reticent. Doesn’t indulge in the ordinary clatter of the day, is mild in conversation, not boisterous in anything. In fact if he would only explode now and then, tear his hair and go on a general tantrum, he would be even a better player than he already is and the only critics he now has would join the ranks of his devotees: he could reign as Caesar without ever drawing sword. This lack of personal warmth, or aggressiveness, or whatever you may call it, is marked by nearly every man who writes of his work. They all join the throng that cries, “Why can’t he humanize his art, humanize himself, humanize his organ?” This remains one big question. But what do we mean by it? If we should be so foolish as to infer that his playing is, in any conceivable sense of the word, mechanical — well, it is impossible to finish the sentence. Farnam’s playing mechanical? Have you ever heard him? No, it is decidedly human in comparison to mechanical; and yet there is that feeling that some missing human quality is all that can yet be dreamed of in organ playing. Perhaps it will come with the passing years.

Interestingly enough, Mr. Buhrman dramatically changed his tune two issues later, in a review of Farnam’s first recital at Aeolian Hall in New York:

> That Mr. Farnam should manifest such personal style, personal warmth — call it by your own pet name — in the James, Jepson, Yon, Stoughton, and Henselt numbers disprove indisputably what I hinted at as the “missing human quality” when I wrote of Mr. Farnam in these columns some months ago. Now I’m sorry I mentioned it. I have never heard in organ playing or in any other music anything more playful and make-believe than what Mr. Farnam did with PANTOMIME, or more jocular than the slap-on-the-back with which he tossed of the joke Mr. Yon wrote into the startling

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9 Interview with Robert Noehren, June of 2000.
11 The detailed program of this recital may be found on pp. 160-161 below in Appendix V, program 46. FS-569.
final measures of MINUETTO, or more emotional and eager than his rendition of the James MEDITATION...or more faithful in its picturing of the world of dreams and fairies than his ENCHANTED FOREST, or more warm-hearted than AVE MARIA and REVERIE.  

Buhrman continues by pointing out how still Farnam is when he performs, and how this deceived the New York newspaper critics in his performance of a difficult work:

In passages of the greatest difficulty Mr. Farnam is provokingly quiet and restful of body and limb. So mild about it in fact that the whole raft of press critics on the Metropolitan dailies passed off his Roger-Ducasse PASTORALE without comment (because it had so mild a name) though they did make note of his PASSACAGLIA—which they are all schooled to know is the “proper thing” for a critic to do. I was vastly disappointed with the intelligence of New York’s press critics and energetically recant every word I recently wrote in their favor. The big name with foreign connections remains to them the only thing worth writing about. They had outgrown this childishness, I thought.  

Even in recent times, it is not uncommon for performers who exhibit phenomenal technique and consistent note-accuracy to be accused of lack of warmth or personality in their playing. Judging by the reviews, from the beginning of Farnam’s performing days, his performances were so consistently perfect in these regards that many were more than likely led to question whether or not he was really human:

...The recitals given by the organist of the church, Mr. J. [sic] Lynnwood Farnam, during the winter have established his reputation as an organist, finished and distinguished. His technique, which is one of his strongest features as an organist, was exemplified last night in four numbers....

...He had great command of the keyboard, and the brilliancy of his technique was one of the most noticeable features in his performance. The various items tested and displayed his great capabilities to the full.

One reviewer finds Farnam’s note-accuracy in and of itself worth mentioning.

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13 Ibid.
14 Montreal Gazette, May 3, 1905 (found in Farnam Collection, item IV-1).
15 “Organ Recital at Plymouth Church,” Sherbrooke Daily Record, May 16, 1908 (found in Farnam Collection, item IV-1).
This would imply that it was something not commonly found in organ recitals of the day:

...In the line of organ music and organ playing the public could not turn to a better teacher than Mr. Farnam. He never disappoints, either in his programmes, or in his readings of them. A certain high standard is always maintained by him; and not infrequently he rises above it in a way that surprises those to whom his work is comparatively new, but to which his admirers have long been accustomed. For one thing, Mr. Farnam appears to be technically infallible. His feet are as nimble as his fingers, a run on the pedals is as sure and swift as one on the manuals, and his manipulation of stops is as dexterous as his touch on the keys. Hesitation and fumbling are two words that cannot be found in Mr. Farnam's dictionary.  

There were those listeners who, even from the beginning, understood that Farnam's phenomenal technique always served a higher purpose: it was simply one more tool at his disposal that he used to communicate what he perceived to be the composer's intentions. He never put on a display of technique for its own sake:

...His technique is nearly as certain as the workings of an automaton, yet there is nothing approaching mere mechanism in his playing. Quick and elaborate pedal passages seem as simple of execution for him as ordinary finger work....

...If he were at all inclined to cater to lovers of the sensational he might easily exploit his remarkable technique, and so be merely astonishing; but he is too pure an artist to stoop to conquer, and his technical skill is only part of a cause, never an effect.

Another feature of Lynnwood Farnam's performances which reviewers called attention to time and again was his performance by memory. In reviews between 1904 and 1909 alone, it is mentioned in no less than seven reviews:

...The young organist, however, quickly revealed his claim to the two degrees he holds from the Royal College of Music...The entire program was memorized with the exception of the accompaniments....

...Mr. Farnam plays entirely from memory, which is most commendable....

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16 "Mr. Farnam's Recital," Montreal Daily Star, March 29, 1909 (found in Farnam Collection, item IV-1).
17 Musical Canada, May 1909 (found in Farnam Collection, item IV-1).
18 Montreal Daily Star, April 26, 1909 (found in Farnam Collection, item IV-1).
19 "New Organist in Recital: W. Lynnwood Farnam Gives his Initial at St. James Methodist Church," Montreal Gazette, Monday, September 26, 1904 (found in Farnam Collection, item IV-1).
20 "First Appearance of Youthful Organist," Montreal Herald, Tuesday, September 27, 1904 (found in Farnam Collection, item IV-1).
...With a phenomenal memory—the programme of last night played by heart forming but a fraction of his repertoire—he can interpret with equal ease intricate fugues of Bach or musical delicacies....  

...Mr. Farnam, although a young man, is recognized as one of the best organists in Canada, and possesses a repertoire of over a hundred compositions which he plays entirely from memory.  

Two of these reviewers, in drawing attention to Farnam’s memory, venture to place Farnam at the top of his field among other performers, including non-organists:

...Perhaps it is well within the truth to state that, within his chosen field, Mr. Farnam, despite his youth, is the foremost executive musician in the Dominion, possibly on the continent. Certainly neither vocalist nor instrumentalist in Canada is so indisputably at the head of their competitors as Mr. Farnam is among organists...He combines, in a remarkable degree, musicianly temperament, training and dignity with wonderful executive skill. His memory is phenomenal—he plays scores of difficult compositions wholly without the printed page.

...The whole recital was from memory and executed without apparent effort, a feat seldom, if ever, attempted by the great organ geniuses of any country.

For a reviewer in Boston, Farnam's performing by memory recalled a controversy from fifteen years previous concerning the issue of organists performing by memory:

The brilliant organ recital given by Mr. Farnam, the gifted organist of St. James Cathedral, Montreal, in the Old South Church, Boston, in January, entirely without notes, brings up again the question, “Ought organ recitalists to dispense with the music?” Some fifteen years ago there was a newspaper war in Chicago over the same question, provoked by a remarkable performance of William Middelschulthe “without book,” as the English have it...He devotes his time almost entirely to practice, and the results are seen in his finished execution and brilliant concert style. He is easily one of the most gifted and accomplished organists we have ever heard in Boston.

Another characteristic of Farnam’s recitals that differentiated him from his peers

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21 "Lynnwood Farnam’s Recital," Calgary Daily Herald, July 17, 1906 (found in Farnam Collection, item IV-1).
22 Winnipeg Town Topics, July 1906 (found in Farnam Collection, item IV-1).
23 Winnipeg Free Press, September 16, 1908 (found in Farnam Collection, item IV-1).
24 Winnipeg Free Press, September 14, 1909 (found in Farnam Collection, item IV-1).
25 The reviewer has made a mistake in referring to St. James Episcopal Church as a cathedral. Farnam would later work at the Episcopal Cathedral in Montreal, named Christ Church Cathedral.
26 The Musician (Boston), April 1909 (found in Farnam Collection, item IV-1).
from the outset was his choice of repertoire. Reviewers frequently remarked on this, and all seemed to welcome the change from the norm of orchestral transcriptions that constituted the bulk of most contemporary organ recitals in Farnam’s day.27

...Mr. Farnam does not follow the example of many concert organists whose repertoires consist chiefly of oratorio, orchestral, and Wagnerian transcriptions, neither does he imitate their efforts to make the organ sound like something unlike itself. On the contrary, his programmes are made up almost exclusively of the music written expressly for this instrument by its greatest masters...28

...Noticeable, too, that with the exception of the Elgar and Clementi selections, the rest were in genuine organ form, written for that noble instrument by organists of fame, and therefore without the showy qualities which pertain to grand opera excerpts, with their melodious phrases, honey smooth arias, and brilliant orchestral devices. In this respect Mr. Farnam rises superior to any solo organist who has visited the city.29

Reviewers also responded enthusiastically to Farnam’s predilection for the organ works of J. S. Bach. Once again, it is mentioned so frequently that one is drawn to the conclusion that listeners were not often treated to Bach in Farnam’s day, especially entire programs devoted to Bach’s music:

On Saturday afternoon Mr. Farnam...gave the seventh of his series of recitals, which proved to be more interesting than any of its predecessors, being devoted to the works of Bach and Handel. This is a rather unusual programme arrangement for Montreal, probably because organists here feel that the admirers of Bach and Handel are not numerous enough to warrant their devoting a whole programme to the exposition of these great master’s works.30

A musical event of more than usual interest took place on Saturday afternoon in the Church of St. James the Apostle, when Mr. Lynnwood Farnam gave an organ recital, playing only the music of Johann Sebastian Bach. The educational value of such a programme cannot be overestimated, and the large audience assembled on this occasion proved that Bach is not better understood, merely because he is so seldom

27 The way in which Farnam’s programming and choice of repertoire affected the history of the organ recital is the subject of Chapter IV of the present study, pp. 90-109 below.
28 "Mr. Farnam’s Organ Recital," Montreal Daily Witness, Monday, November 4, 1907 (found in Farnam Collection, item IV-1).
29 "Music and Drama," Winnipeg Tribune, September 16, 1908 (found in Farnam Collection, item IV-1).
30 "Bach and Handel Recital," Montreal Daily Star, Monday, December 19, 1904 (found in Farnam Collection, item IV-1).
heard...The programme on Saturday was carefully made, and played with reverence, musicianly feeling, variety of tone color, and a technical correctness in which no flaw could be found. Mr. Farnam is an artist of whom much may be reasonably expected in the future... 31

...He realizes the breadth, height, and depth of Bach as few players do; and succeeds, in a remarkable degree, in making an audience share his enthusiasm. In addition to this, technical difficulties are almost lost sight of, so easily does Mr. Farnam overcome them. 32

The vast scope of Farnam’s repertoire was also noted even at the earliest stage of his performing career. One reviewer was impressed not only by its quantity, but also by the quality and variety of schools represented:

...His repertoire is immense and he has identified himself with all that is best in ancient and modern organ music. To play either the classics, or modern compositions well is as much, as a rule, as one man can do; but Mr. Farnam does both. In this, as in other respects, he differs from many concert organists of more advanced years and longer public experience...Mr. Farnam’s sense of right and wrong, good and bad, is unfailing. It is this instinctive feeling for correctness of sound as well as correctness of execution that makes him seek and find the happy medium between the commonplace and the outré in organ playing. 33

Early on, there were those who understood that Farnam answered to no one’s standards but his own, and that he possessed a comprehensive, seemingly innate understanding of the organ as a musical instrument unlike anyone else:

...For variety of effect—without ever deviating from the straight path of the purist—for broad understanding and technical certainty, Mr. Farnam has won the commendation of musicians and the gratitude of the public. His sympathy with music of every style, his profound knowledge of the capabilities and limitations of the organ, his high ideals and mechanical skill, make him a performer not to be lightly considered, or once heard, easily forgotten. 34

...he knows the possibilities of his instrument and its limitations, and brings out of the organ all it can give without making demands that cannot be met upon its

31 “The Farnam Recital,” Montreal Daily Star, March 18, 1907 (found in Farnam Collection, item IV-1).
32 “Bach Recital by Mr. Lynnwood Farnam,” Montreal Daily Star, December 2, 1907 (found in Farnam Collection, item IV-1).
33 Montreal Daily Star, April 26, 1909 (found in Farnam Collection, item IV-1).
34 “Mr. Farnam’s Recital,” Montreal Daily Star, Monday, April 27, 1908 (found in Farnam Collection, item IV-1).
resources. Orchestral imitations are not the highest form of organ playing, and Mr. Farnam's playing is of the highest type. He is not in any sense an imitator. What other organists think is of less importance to him than the composer's thought as he understands it; and in obeying his own pure taste, his own musical conscience, his interpretations gain an authority that clever insincerity could not acquire.\(^{35}\)

The words of yet another critic were prophetic, for Lynnwood Farnam's influence would indeed extend far beyond his profession as time went by:

To one who closely followed the items on the programme last night it was clearly established that Mr. Farnam does not aim to secure an "effect" alone, but creates an atmosphere, an artistic environment, thus maintaining the musical situation without resort to claptrap devices to startle listeners into momentary admiration. The keynote of his efforts is, on the other hand, intense sincerity of purpose, which in so young a performer will further extend his influence not only in the profession but among all classes of music lovers, who really can enjoy a organ recital when the player has first-class ability, and the mentality to compile a program of sufficiently high standard, and pleasing diversity to compel the attention of audiences.\(^{36}\)

"Intense sincerity of purpose," which could also be more simply expressed in the single word, "integrity," was unquestionably the most significant characteristic of Farnam's playing. It was this integrity, this single-mindedness of intent, which commanded the attention and respect of anyone fortunate enough to hear him play.

One aspect of Farnam's playing that set him apart from the masses was his use of registration. He grew up at the same time that electric action was becoming the norm for pipe organs, with all of its capabilities for changing stop combinations more easily. Reviewers consistently pointed to his unique approach to registration and his masterful understanding of the tone color capabilities of the organ:

...His combination of stops was splendid, each part being brought out clearly and distinctly, showing a wonderful control over the instrument.\(^{37}\)

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\(^{35}\) "Mr. Farnam's Recital," *Montreal Daily Star*, March 29, 1909 (found in *Farnam Collection*, item IV-1).

\(^{36}\) "Music and Drama," *Winnipeg Tribune*, September 16, 1908 (found in *Farnam Collection*, item IV-1).

\(^{37}\) "Brilliant Organ Recital," *Brandon Daily* (Manitoba), August 28, 1907 (found in *Farnam Collection*, item IV-1).
...One of the principal charms of his playing lies in the variety of his registration, a variety that never degenerates into exaggeration of spectacular show.\(^{38}\)

...his registration is remarkable for contrasts of color and refinement of taste; and his conceptions for strict adherence to high ideals and principals [sic].\(^{39}\)

Another critic addressed Farnam’s use of registration in very basic terms that come closest to the heart of his approach to and understanding of the organ as a musical medium:

The foundation of his art rests mainly upon what might be called his gift of tone. He understands tone, he can analyse [sic] it and he knows the value of it as it is given to few to understand or know...Where another would lose a little dignity for the sake of gaining a little a little more sensational effect, Mr. Farnam stirs up the imagination by the gorgeousness of his tone palette, painting deliberately with broad sure sweeps of his brush.\(^{40}\)

The word “tone” as used by this reviewer is the key to truly understanding how Lynnwood Farnam used organ stops. He approached the organ as a musical instrument in much the same way that a violinist approaches the violin: first, striving to elicit the most beautiful and interesting tone colors from that particular instrument; then, discerning how those sounds can best serve the player’s own concept of the music. While Farnam knew and understood the principles of registration current in his day, he did not allow these to limit him. Robert Noehren has said, “If I were to sum up Farnam’s approach to playing in one phrase, I would say that he played by ear!”\(^{41}\) His account of how Farnam prepared some of his Curtis students for a radio broadcast demonstrates just how he depended on his ear in registration choices:

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\(^{38}\) "Mr. Farnam’s Recital," *Montreal Daily Witness*, Monday, November 4, 1907 (found in Farnam Collection, item IV-1).

\(^{39}\) *Musical Canada*, May 1909 (found in Farnam Collection, item IV-1)

\(^{40}\) “Farnam Recital Reveals Master of Purest Organ Tone,” *Montreal Herald*, November 21, 1920 (found in Farnam Collection, item IV-1).

\(^{41}\) Paraphrase from a telephone conversation with the author of the present study in December of 2001.
As the time approached, Farnam decided to have the students play their various pieces while he listened to them in the studio control room, to hear the program as it would finally sound on the air. All the pieces to be performed had been carefully prepared and registered at the students' lessons, but when Farnam began to hear the results he was dissatisfied and realized that what had been prepared in the hall sounded quite different on the air. He finally suggested new and sometimes strange registrations that would sound more effective on the broadcast. It was an illustration of Farnam's approach to registration; he had a conception for the sounds he wished to use, and he depended on his ear to tell him when they were right.  

Based on eyewitness accounts, Farnam employed numerous stop changes through the course of his performance of most pieces, often involving complicated maneuvers. The most often quoted tale related to this practice is Farnam's method of practicing stop changes by hand. He would place a pencil at one end of a keyboard. At the moment that he intended to effect a change, he would lift the hand that was to pull the stop knob, grab the pencil with it, move the pencil to the opposite side of the keyboard, and finally bring the hand back to its place on the keyboard. This was rehearsed first slowly, and then with increasing speed, until the hand movement was automatic at that spot in the music. It would be easy to misinterpret this style of registration as one in which the changing of stops was part of some theatrical display, but nothing could be further from the truth. This is best understood by turning once again to Robert Noehren, an eyewitness to Farnam's playing who has the unique insight of his study with Farnam:

Farnam developed a style of playing the organ—not easy to describe, especially to another generation which has been exposed to a vastly different kind of organ than the instruments of the early part of the century that Farnam had to play. The historic organs of Schnitger, Silbermann, and even Cavaillé-Coll were not well known and of little interest to his generation. A modern organ had evolved with basic remnants from the past, containing foundation stops, mixtures, and reed voices which largely reflected the styles of English and American organ building of the nineteenth century. Today organists have become increasingly interested in performing organ music with what they believe to be an authentic sound and using authentic traditions of organ playing. Nevertheless, Farnam had developed a remarkable sense for the organ; he played the entire repertory, even from early times, including such composers as

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42 Noehren, "Lynnwood Farnam": 71.
Frescobaldi, Scheidt, Buxtehude, and Couperin, and was unusually curious about the various styles of organ building that had inspired these composers. He sensed somehow how this music should sound, and his registrations were far more convincing than what was usually heard in his day. He accepted the organs of the day, for better or worse, and created an organ of his own, so to speak, by the way he handled registration. It was remarkable for instance, how he was able to make a piece of Titelouze sound as if it were coming from the traditions of his own time. I sensed that Farnam was never happy with most of the organs he played. During lessons at Curtis he expressed dissatisfaction with the Aeolian organ in Casimir Hall, but then we would watch him seek a registration he had in mind and, in spite of the organ, achieve a remarkably effective sound for the piece being studied.

Along with his involved method of manipulating stops, Farnam also regularly utilized the swell box in creating his interpretations. Once again, this is best understood by turning to Robert Noehren’s description, which includes an explanation of Farnam’s philosophy in using the swell box:

Farnam’s use of the swell shoes also represented unusual technical skill. He once remarked that the use of the swell pedal should give an illusion to the listener that it is not being used at all. He was very careful at the opening of the box and suggested that the swell pedal should be used mainly for diminishing the sound, or for closing the box, and this should usually be done as slowly as possible. His custom was to begin a phrase with the box somewhat open, and he made the suggestion that in most cases it is better to play from a box which is at least partially open than from a closed one. He reminded us that a swell box being opened and closed within a phrase is often likely to make the organ sound like a hurdy-gurdy. Nevertheless, he added that there are times when the box is used to intensify the sound, such as that of the full swell.

When it came to more contemporary repertoire, Farnam was more likely to follow any registration indications that had been made by the composer:

Farnam took the organs of his day, and with his imagination of how a given work should sound, somehow conceived an appropriate registration. Often he would create sounds and colors by using stops in an unusual manner with the use of octave and sub-octave couplers, or he would sometimes play individual stops an octave above or below their designated pitches. Nevertheless, like any serious musician, he was guided by the intention of the composer, and the phrasing and expression they had indicated. Moreover, in music of the nineteenth and twentieth centuries he was guided by any registrations provided by the composer, for example, in the music of César

43 See above, pp. 46–47.
44 Noehren, “Lynnwood Farnam” : 71
45 Ibid.
Franck. If, for instance, a Flûte Harmonique was called for, he sought for a sound or registration that would come as close as possible to resembling it. His experience with all the various kinds of organs he had known, together with his imagination and ear, worked to create a registration that would best fulfill the intentions of the composer as he conceived them.46

It would be easier to comprehend exactly what Farnam did with registration and swell boxes if he had made any audio recordings; unfortunately, he did not. The only record of what he sounded like when he played are several player rolls that he cut for Austin, Aeolian, Duo-Art, Welte Philharmonic, and Skinner player organs.47 In theory, these should be of great assistance, especially reading Farnam’s own comments after hearing some rolls he had just cut for the Welte Philharmonic organ:

The invention of the Welte Philharmonic Organ is undoubtedly the musical and artistic marvel of our day. That it should be capable of so extraordinary a feat as to reproduce and realize a player’s spirit and intention in so perfect a way is a fact that many are inclined to but half believe until they hear with their own ears. I can, with others, only express my wonder at your remarkable achievement and my great interest in the novel experience of making some records for the instrument.48

Regretfully, certain details prevent these rolls from representing Farnam’s playing exactly as he recorded it. To begin with, the player organs were not first-rate instruments even by the standards of their own day, and were usually installed in small rooms with very dry acoustics. As regards registration, unless the roll was to be played on the same instrument on which Farnam recorded it, his own registration would not be reproduced when the roll was played. There is also the very serious question of tempo, which leads to a discussion of an audio recording from some of Farnam’s Austin rolls, released in 1954 by the Austin Organ Company. The recording was overseen by Clarence Watters, and the organ used was not the Austin player organ on which Farnam had recorded the rolls.

47 The complete known list of these rolls is given as Appendix VI, pp.170-171 below.
Hence, Clarence Watters made all the registration decisions, supposedly based on what Farnam had done on the original rolls, and he also chose to speed up the tempos.

According to Robert Noehren and others who knew Farnam’s playing, this recording borders on being an abomination to the memory of Farnam’s ideals and standards of playing:

Clarence Watters designed a record of Farnam from old Austin reproducing rolls. I think the trouble, I can only guess, (is that) he expected more virtuosity from Farnam; so, all the tempos have been changed [i.e., speeded up]... And the registrations and dynamics are not Farnam’s, so you can’t get anything out of it... Clarence Watters has taken it upon himself to do the registration. The original (Austin player) organ was gone, so the registrations are awful—it’s just a crime. I couldn’t play anybody that record... I got a hold of those rolls, and I was going to do it (a recording) on an Austin over here... My engineer from Delos was going to do it, but I couldn’t make it work. I would have had to register it, but I would have respected the tempos—my God, I wouldn’t have touched them!49

The upshot of this is that any understanding of the nature of Lynnwood Farnam’s performances and their effect on his listeners must be drawn from contemporary accounts and reviews of his playing. One can begin to comprehend this from Robert Noehren’s description of hearing Farnam interpret one brief passage of Bach at another student’s lesson:

On one occasion a student was studying the Toccata, Adagio, and Fugue of Bach. He had come to the interlude between the Adagio and the Fugue, a phrase of about four measures every organist knows well. Farnam chose then to show the student how he would play the passage and sat down at the console. We usually hear a registration which attempts to be authentic, consisting of principals, or some kind of plenum. It was obvious that such a registration could not be found on the Curtis organ. Instead, Farnam drew several carefully selected 8 and 4 flutes and strings on two or three manuals coupled together and began the passage with the boxes half closed. As he progressed he added one stop after another, camouflaging these additions with a skillful use of the boxes, until he reached a minor climax and then gradually reduced the sound in the same manner to the end, shaping the phrase with a subtle crescendo and diminuendo. During the course of this passage, he probably made as many as fifteen additions and subtractions with the use of manual pistons, set up very quickly before his performance. I have heard this passage over and over again throughout my

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49 Interview with Robert Noehren, June 5th through 8th, 2000.
lifetime with various registrations, but I shall never forget how impressed I was with the lovely, almost beautiful quality of sound and the total musical effectiveness of this passage, being played in a most unorthodox manner on a poor sounding organ. ⁵⁰

In summation, there were several features characteristic of Lynnwood Farnam’s playing that also set him apart from his contemporaries, and consequently elevated the standards of organ-playing from his time forward. Farnam displayed prodigious manual and pedal technique from the commencement of his performing career, as well as consistently note-accurate performances. In his early performing days, all of his recitals were presented by memory; this particularly pleased many of his reviewers, as did his choice of repertoire. Farnam did not play orchestral transcriptions and flashy showstoppers, but presented programs that consisted almost entirely of works conceived and written for the organ. He was the first to extensively champion the performance of Bach’s organ works, including all-Bach recitals this ultimately culminated in his series of the complete organ works at the Church of the Holy Communion. His art of registration was founded on the quest for beauty of tone in service to the composer’s intentions as he perceived them. Farnam’s ear dictated his choices of stops, and he approached the organ as a musical instrument first and foremost. He answered to the standards and ideals of no one but himself, and brought an integrity and single-mindedness to every aspect of his playing unlike anyone heard before or since. Once someone heard Lynnwood Farnam play, they never forgot the experience.

CHAPTER IV

FARNAM'S INFLUENCE ON THE DEVELOPMENT OF
THE MODERN AMERICAN ORGAN RECITAL

As noted in the previous chapter of the present study, among the characteristics of
Lynnwood Farnam's performances consistently singled out for praise by reviewers was
his choice of repertoire idiomatic to the pipe organ, as opposed to the orchestral and
choral transcriptions that so frequently comprised the bulk of the programs presented by
his contemporaries.¹ One need only turn to the pages of The Diapason to get a sense of
how radically different his programming was from that of his contemporaries. The first
mention of Farnam in this organists' journal is found in the May 1, 1912 edition, where
two of his recital programs from Christ Church Cathedral in Montreal are listed.² The
first of these was an all-Bach recital as follows:

March 23—Prelude and Fugue in G Major; Sonata No. 2 in C minor; Passacaglia in
C minor; Pastorale (from "Christmas Oratorio"); Fantasia on Chorale, "Come Holy
Ghost" (F major).³

The other program listed is a mixed one:

March 30—Fantaisie (A major), Boellman; Allegro Con Grazia (Symphony
Pathetique), Tschaikowsky; Prelude and Fugue in D major, Bach; Trois Impressions,
Sigfrid Karg-Elert; Fantasia in F minor, Mozart.

The only one of the Bach pieces that was not originally written for the organ was
the Pastorale from the Christmas Oratorio. Similarly, the March 30 program contains but
a single orchestral transcription. On the same page of The Diapason, programs from five
other performances from around the United States are listed. Here follows a sampling of
their contents:

¹ See above, pp. 80-83.
³ Ibid.
Clarence Carson, March 30 at St. Paul’s Church in Indianapolis: *An Autumn Sketch*, Brewer; *Il Penseroso*, Gaul; *The Son of God Goes Forth to War*, Whiting.

Edwin Vaile McIntyre, April 2 at First Presbyterian Church, Oklahoma City: *The Nightingale’s Song*, Nevin; *Overture to “Tannhaeuser [sic]*, Wagner; *Suite from Faust*, Gounod; *Way Down Upon the Suwanee [sic] River* and a medley of *Dixie* and *America* played as encores.

Arthur Davis, April 14 at Washington University in St. Louis: *Spring Song*, Hollins; *Reverie du Soir (Suite Algerienne)*, Saint-Saens; *Russian Romance*, Hoffman.


A. F. McCarrell, April 14 at Second Presbyterian Church in Chicago: *Evening Rest*, Loeschhorn; *Largo* from *New World Symphony*, Dvorak; *Scherzo* from *Reformation Symphony*, Mendelssohn.4

The contrast between the repertoire in these programs and that of Farnam is vast. While, admittedly, each of Farnam’s programs included an orchestral transcription, their original source compositions were written in styles that permitted them to be adapted in a manner idiomatic to the organ. On the other hand, organ transcriptions of original orchestral works such as the aforementioned suite arranged from Gounod’s *Faust*, the movement from the *Suite Algerienne* of Saint-Saens, or the Overture to *Tannhäuser* of Richard Wagner are far less likely to succeed in maintaining the instrument’s basic integrity. And if one were to contemplate the encores played by Edwin Vaile McIntyre,5 the term “integrity” could not conceivably be applied in even the most remote manner. It was most likely exactly these kinds of pieces that Farnam was railing against in his 1907 diary when he stated that organists should not be “playing theatrical and concert hall music in church,”6 and likewise when he spoke of programming “designed purely on

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4 Ibid.
5 I.e., the arrangements of *Suwanee River* and *Dixie/America*.
6 See above, pp. 20-21.
musical grounds” in the 1923 *Musical Times* interview.\(^7\)

Upon further inspection of the above sampling of repertoire from recitals of Farnam’s contemporaries, it is sometimes difficult to tell which pieces were originally written for the organ. In the first place, many of these are out of print and otherwise inaccessible compositions unfamiliar to present day organists. Secondly, several of the composers are similarly unknown, which would lead to the suppositions that either they wrote in a style suited strictly to the tastes of the day, and/or that these were compositions of dubious merit as regards their compositional nature. In sharp contrast, all of the composers listed in the second of Farnam’s recitals are still mainstream in current programming, as are most of the actual compositions.

However, none of the performers whose recital programs are listed on the page from *The Diapason* under discussion were players of any great renown. One must of necessity examine a sampling of Farnam’s contemporaries who had national exposure as performers. *The Diapason* is an invaluable source for this information, as a regular “Recital Programs” column was in place by the January 1, 1914 edition.

A recital on November 25, 1913 at St. Alban’s Church in Chicago by Palmer Christian, later to head the organ department at the University of Michigan, consisted of the following selections:

*Allegro con fuoco*, de Boeck; *Intermizzo*, Hollins; *Benediction*, Karg-Elert; *Toccata*, Mereaux; *Rhapsodie on a Breton Melody*, Saint-Saëns; *Humoresque*; Dvorak; *Chorale*, “*Rejoice Beloved*,” Ducis (1544); *Sonata 11*: *Agitato*, Rheinberger; *Berceuse*, Dickinson; *Suite in Miniature*, De Lamarter.\(^8\)

Karg-Elert, Rheinberger, and Saint-Saëns are all composers whose original organ compositions have remained in the standard repertoire. The organ compositions of Alfred

\(^7\) See above, pp. 38-39.

Hollins, Clarence Dickinson, and Eric De Lamarter, though not played currently, were quite popular in Farnam's day. Indeed, he played several works by Hollins and Dickinson in his own earlier programs. On the other hand, it is anyone's guess as to who Mereaux, Ducis, and de Boeck were, much less what their compositions were like. And of course, Palmer Christian's program includes an orchestral transcription of a hackneyed crowd pleaser, Dvorak's *Humoresque*. Notably missing are any works by J. S. Bach, much less any other major organ composers. In another recital later that same year, Christian's program included *Largo* from the *New World Symphony* of Dvorak and a *Rhapsody on a Brittany Melody* by Saint-Saëns.⁹ Another program the next year included *Vorspiel* and *Liebestod* from *Tristan and Isolde* by Wagner.¹⁰

T. Tertius Noble, organist/choirmaster at the prestigious St. Thomas Church in New York, played a program there on January 4, 1914 that included *Overture to Athalia* by Handel, *Largo in C* by Beethoven, and transcriptions of piano compositions by Edward Mac Dowell and Anton Rubinstein.¹¹ T. Scott Buhrmann, longtime editor of *The American Organist*, the American organ journal in competition with *The Diapason*, presented recitals that same year that included *Andante Cantabile* from Beethoven's *First Symphony*,¹² *Reve Angelique* by Rubinstein, and *Vorspiel to Rienzi* by Wagner.¹³

Edwin Arthur Kraft, who would many years later record the complete Bach organ works, included *Coronation March* from *Le Prophète* of Meyerbeer, *Festal Prelude* on *Onward Christian Soldiers* by Edythe Pruyn Hall, *the Last Hope* by Louis Moreau Gottschalk, *Barcarolle* from *Tales of Hoffman* by Offenbach, *Dead March* from *Saul* by

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¹² Ibid.
¹³ Ibid.
Handel, and March and Chorus from Tanhäuser by Wagner. Some of Kraft’s later programs included Marche aux Flambeaux by I. Barton, Mountain Idyll by Oscar E. Schminke, Grand March from Aida by Verdi, Melody from L’Arlesienne by Bizet, Overture to the Merry Wives of Windsor by Nicolai, Overture to Der Freischütz by Weber, and The Magic Harp by Meale.

Another well-known performer from Farnam’s day who would later gain a reputation as an eminent musicologist, Albert Riemenschneider, included Berceuse by Gounod, Humoreske by Frank E. Ward, and Overture to Flying Dutchman by Wagner in a March 12, 1916 recital at Baldwin-Wallace College.

Presented as the final example of renowned American organists of Farnam’s time and their programming is Clarence Eddy, by far the most well known of them all. An excellent brief assessment of Eddy, his work, and his own influence on American recitals may be found in an article in The American Organist in September 1987. The following is a brief synopsis from that source:

Certainly the most active recitalist of the period [i.e., 1860-1930] was Clarence Eddy. He also had trained under [August] Haupt in Berlin, practicing six to twelve hours a day, each of them always begun by reading straight through all six of Bach’s Trio sonatas on a pedal piano. He settled in Chicago in 1874 as organist of the First Congregational Church and later became general director and one-man departments of organ, piano, theory and composition at the Hershey School of Musical Art, which offered a four-year curriculum as well as a “post-graduate” course... He...accomplished the dazzling feat which established him as the most important organist of the time, “one of the main influences in elevating the standard of American organ playing and in extending the range of its repertory. On Saturday noons...he played a series of 100 recitals with no repetitions of literature... Programs 2-99 usually contained from one to three transcriptions, many of them by William T. Best, the renowned virtuoso who presided at St. George’s Hall. Liverpool, who adapted a seemingly limitless galaxy of literature drawn from every conceivable genre... However, each of the 100 programs contained a work of Bach. He played all

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16 Ibid.
the major preludes/fantasies/toccatas and fugues, the six sonatas (on successive weeks), the Canonic Variations, some of the concerti, smaller-scale pieces like the Pastorale, Canzona and Alla Breve, the Musical Offering fugue, chunks of The Art of the Fugue, three partitas and about 25 other chorale-based pieces...All in all, his was the “Herculean” accomplishment proclaimed in its day, especially when you consider that he concurrently taught, played chamber music as a pianist and carried on church work...the series became the hallmark of this remarkable man, a kind of Guinness-style record, to the point that in June 1928 The Diapason announced that Sibley Pease, organist of the Elk’s Temple in Los Angeles, had on May 20 played his 105th program over a span of two years, also without repeating literature, thus claiming to supersede Eddy’s sovereignty...There is little reason to doubt claims that he played to more people than any other American organist and that he dedicated more new instruments than any organist of his time. On one of the transcontinental tours which became a fixture of his later career he played no fewer than 100 recitals between October 16, 1900, and May 1, 1901...This “Dean of American Organists” made his last appearance in July 1933 at age 82 playing Bach’s D-minor Toccata and Fugue and Schubert’s “By the Sea” at the annual meeting of the National Association of Organists in Chicago.17

Again turning to the pages of The Diapason, a representative sampling may be made of Clarence Eddy’s programming based upon two recitals during the year 1914. Both of these recitals were played while Eddy was on tour, and both programs were submitted to The Diapason for publication. Hence, it seems reasonable to suppose that their contents were typical of Eddy’s programming. As in so many examples already scrutinized above, quite a large proportion of the repertoire includes transcriptions of various sorts, as well as original organ compositions designed to suit the tastes of the era:

Recital at Illinois Woman’s College on January 12, 1914: Concert Overture in E flat, William Faulkes; Supplication. Canzone and Gloria in Excelsis, Julius Harrison; Rondo: Soeur Monique, Francois Couperin; Toccata and Fugue in D minor, Bach; Cantique d’Amour (new), S. Tudor Strang; Allegretto in E flat, Wm. Wolstenholme; Le Secret d’Amour, Bruno Oscar Klein; From the Land of the Sky-Blue Water, Cadman; Fantasia on My Old Kentucky Home, J. E. W. Lord; At Twilight, J. Frank Fryisinger; Funeral March of a Marionette, Gounod; Overture to William Tell, Rossini.18

18 “Some Recital Programs,” The Diapason. 5 (February 1914): 4.
Recital in the artist series of the University School of Music in Lincoln, Nebraska, played at First Presbyterian Church on October 22, 1914: *Concert Prelude on a Chorale* (new), William Faulkes; *Supplication, Canzone and Gloria in Excelsis*, Julius Harrison; *Song of Sorrow* and *Will O' the Wisp* (new), Gordon Balch Nevin; *Third Sonata in E flat*, Op. 43, Rene L. Becker; *At Twilight*, J. Frank Fry singer; *Concert Prelude in D minor* (dedicated to Clarence Eddy), A. Walter Kramer; *Melodie Plaintive*, Giuseppe Ferrata; *Concert Gavotte* (dedicated to Clarence Eddy), Raymond Boileau Maxsell; *Sunset and Evening Bells* by Gottfried H. Federlin; *Fugue in E flat*, Nicolo Porpora; *Evening Song* (new), H. Alexander Matthews; *Allegro con fuoco* (new), August de Boeck.\(^{19}\)

There are several aspects of these two recitals deserving comment. Despite his practice of including one Bach work in his series at the Hershey School, it was only at the January 12 recital that Eddy played a Bach organ work: the famous Toccata and Fugue in D minor, BWV565, which was already over-performed by 1914. A very great percentage of the repertoire appears to be salon music with descriptive or programmatic titles. Many of the composers were Eddy’s contemporaries, and two of the pieces were even written for him. However, not one of these pieces has stood the test of time to become part of the standard organ repertoire, nor have any other works by these composers. In fact, except for the Bach piece and the Gounod and Rossini transcriptions, there is not a single work in either of these two programs by a mainstream composer.

Further on in the article from *The American Organist* referenced above for the biographical sketch of Clarence Eddy, the author gives the following assessment of Farnam’s position in the development of American organ recital programming:

The American (albeit Canadian born) probably most responsible for a shift in taste was that legendary titan Lynnwood Farnam, mentor to a whole generation of important performers and teachers and thus indirectly to many of today’s practicing recitalists. His model may have been a touring European like Dupré, but, during the 1920’s from his base of operations at the Church of the Holy Communion in New York he issued an unmistakable clarion call to the profession. Between October 1928 and May 1929 he played a series of 20 all-Bach programs, duplicated on Sunday afternoons and Monday evenings to accommodate the crowds. Then, between

October 1929 and April 1930 he presented a sequence of ten Sunday-Monday programs devoted to “Bach and His Forerunners.”

It is certainly accurate to observe that Farnam’s recitals at the Church of the Holy Communion would ultimately influence much of what was to come. Nevertheless, even a perfunctory examination of his earliest recital programs substantiates that significant differences in programming between Farnam and his contemporaries predate his tenure at the Church of the Holy Communion by many years. An absolutely invaluable resource for studying Lynnwood Farnam’s programming exists: items III.1 to 4 of the Curtis Institute’s Farnam Collection, his recital scrapbooks. Farnam pasted a copy of virtually every recital program of his life into these four volumes. Volume I begins with a recital he gave at the age of seventeen on March 1, 1901 at St. Peter’s Church in Bayswater, England; Volume IV ends with his last European concert at St. Germain des Près on July 18, 1930. The programs are generally in chronological order, and have been numbered as well. This could permit a complete survey of Farnam’s programming. However, that would be far beyond the scope of the present study. Representative programs from throughout Farnam’s life were selected as follows: six from his student days in London, 1900-1904; fourteen from his early career in Montreal, 1904-1913; nine from his tenure at Emmanuel Church in Boston, 1913-1918; and forty-nine from his years in New York, 1919-1930. These have been transcribed from the original programs in Farnam’s four recital scrapbooks, and may be found as Appendix V at the end of the present study. The programs represent several categories of recitals. There are “first recitals” of various types: first solo organ recital, first recital in Canada, first all-Bach recital, first recital in the United States, first dedication recital of a new organ, first recital

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at each church where Farnam worked. There are recitals for professional organizations, such as the American Guild of Organists and the National Association of Organists. There are recitals representing a variety of venues: at churches of every size (from College Street Congregational Church in Burlington, Vermont, to St. John the Divine and St. Bartholomew in New York); at various Universities (e.g., Yale, Oberlin, Vassar, and Stanford); at public concert halls ( Aeolian Hall, Town Hall, and the Wanamaker Auditorium in New York); at museums (Cleveland Museum of Art and the Toledo Museum of Art); and even at a world’s fair, the Panama-Pacific International Exposition of 1915. There are numerous dedication recital programs, programs from tours of both the USA and Europe, and also two radio broadcast programs.

The first six concert programs from Farnam’s earliest performing days included other musicians performing solos. Another observation from William Osborne’s article in The American Organist on organ programming from 1860 to 1930 serves to clarify this phenomenon. Osborne’s statement is given the context of discussing similarly mixed programs in this article:

This motley menu might serve to remind us that the idea of a solo recital planned and executed by a single individual was still a novelty, dating back no further than the 1840’s. Public concerts of virtually any sort had been almost random assemblages of both literature and performers, on the page at least, chaotic and interminable musical buffets.

Farnam’s first solo recital at the Duke of York’s Royal Military School chapel on August 31, 1902, played when he was seventeen years old, is the first of his performances considered in the present survey. It includes one transcription, a Händel Messiah chorus, Lift Up Your Heads. This leads to the first noteworthy difference between Farnam and all

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21 For a sample program of this type of concert, see pp. 148-149 below, Appendix V, program 8. FS-45, which includes a boy soprano and a violinist.
of his contemporaries: from the very outset of his performing career, Farnam focused on
bona-fide organ repertoire. He played very few transcriptions, and most of those were of
Händel choruses. In point of fact, there are fewer than ten performances of any type of
transcription to be found in all seventy-six recitals surveyed from throughout his life for the
present study.

 Appropriately, the second recital in the present survey\textsuperscript{23} begins with a Bach
work, \textit{Prelude and Fugue in G Major},\textsuperscript{24} giving rise to the observation of another
hallmark of Farnam's programming that set him apart from his peers: the inclusion of
Bach organ works on a regular basis in most of his recitals. Bach organ compositions are
found in fifty-four of the seventy-eight programs surveyed (i.e., in two-thirds of all
performances). He also performed all-Bach recitals as early as the year 1903, at the age
of eighteen,\textsuperscript{25} and was most likely one of the first organists in the twentieth century to do
so. Throughout all the recitals surveyed, Farnam played thirty-three different Bach
compositions, including eight choral preludes, eight preludes/fantasias and fugues, five
toccatas and fugues, four separate fugues, the Passacaglia, and individual movements
from five trio-sonatas. Regarding the trio-sonatas, it should be remarked that, as a rule,
Farnam did not play the entire multi-movement works; rather, he preferred to play
individual movements.\textsuperscript{26}

 In terms of any more preferred Bach works, there are some that received multiple
performances over the years. The Fugue in G Major \textit{à la Gigue}, the Preludes and Fugues

\textsuperscript{23} See p. 147 below, Appendix V, program 2. FS-8: a recital at St. Paul's, Covent Garden.
\textsuperscript{24} The BWV numbers were not yet in existence, and no further identification was given for this work.
Farnam attempted to identify Bach organ works in many of his later programs by referring to their location
in the Peters Edition of the complete Bach organ works.
\textsuperscript{25} See p. 148 below, Appendix V, program 5. FS-19: recital at St. Stephen's, Walbrook on June 4, 1903.
\textsuperscript{26} This was something that Robert Noehren mentioned more than once in the June 2000 interview with the
present writer.
in A Major, F Minor, and G Major, and the Toccata, Adagio and Fugue in C Major were each played three or four times. Movements from Trio-Sonatas three, four, and six were played even more frequently, especially the *Un poco Allegro* from Trio-Sonata Four with nine performances. Also, three Chorale Preludes were given ample play time, and may be used to demonstrate a pattern of programming which Farnam developed throughout his career. The three are titled: *Hark! A Voice Says: All Are Mortal; Now Rejoice Ye, Christians,* and *Thou Comest Now Jesu.* These three were a basic repertoire from which Farnam would draw various combinations of two per recital between 1921 and 1924.

Farnam later applied this same principle to programming entire recitals: he would draw upon a basic repertoire of twenty to twenty-five pieces to create several programs of various combinations of around twelve pieces each, so that no two programs were exactly alike. Added to this would be the gradual introduction of one or two new works to the basic repertoire, with a deletion or two as time went on. As an example, the basic common repertoire of Farnam's programs 37/FS-532, 38/FS-534, 39/FS-535, and 40/FS-537\(^2\) consisted of the following works:

1. Symphonie VI, Intermezzo—Ch. M. Widor
2. Les Heures Bourguignonnes: *Sunrise*—Georges Jacob
3. Symphonie II, Scherzo—Vierne
4. Berceuse—Vierne
5. Symphonie VI, Allegro—Widor
6. Rondo: *Soeur Monique*—F. Couperin
7. Idillio—Mauro-Cottone
8. Minuetto Antico e Musetta—Pietro A. Yon
9. L’Organo Primitivo—Pietro A. Yon
10. Ave Maria—Henselt
11. Toccata in E minor—Georges Kriéger
12. Two Antiphons to the Magnificat—Marcel Dupré

\(^2\) See pp. 156-158 below for the complete program listings of these recitals.
13. Trio-Sonata I, Allegro—J. S. Bach
14. Sunshine and Shadow—Clement R. Gale

Recital 37/FS-532 consisted of numbers one to eleven in that order, plus another movement from *Les Heures Bourguignonnes* and a Bach chorale prelude. In recital 38/FS-534 Farnam used numbers two, three, and seven, and added number thirteen. He also played a chorale prelude by Leo Sowerby, movements one, four, and five from Vierne Symphonie II (the same one that number three of the repertoire set comes from), three different movements from *Les Heures Bourguignonnes, Serenade* in A by E. Grasse and *Pantomime* of H. B. Jepson. The Sowerby, Grasse, and Jepson works were part of different “basic repertoire” sets than this one. In recital 39/FS-535 numbers two, three, five, eight, nine, ten, eleven, and twelve were played, and numbers thirteen and fourteen were added. The two other pieces played were both parts of other “repertoire sets:” *Introduction, Passacaglia and Fugue in E flat minor* of Healey Willan, and *Improvisation-Caprice* of Joseph Jongen. Finally, recital 40/FS-537 consisted of numbers two, three, four, five, six, nine, ten, eleven, thirteen, and fourteen plus *Divertissement* of Vierne, *Fantaisie Dialoguée* of Boëllman, and *Reverie* of Joseph Bonnet. All three of these latter works were likewise part of other “repertoire sets.” In this manner, Farnam was constantly adding new compositions to his repertoire in a gradual fashion, simultaneously avoiding the danger of becoming bored with the older pieces in his repertoire. The following chart provides a visual aid to the overlap and addition of pieces in these four programs:

532. 1-2-3-4-5-6-7-8-9-10-11
534. x-2-3-x-x-x-7-x-x--x--x--12
535. x-2-3-x-5-x-x-8-9-10-11-12-13-14
537. x-2-3-4-5-6-x-x-9-10-11--x-13-14
The frequent inclusion of works by Bach in Farnam’s recitals has already been discussed extensively above.\textsuperscript{28} An occasional Händel concerto, one or two arrangements of harpsichord pieces,\textsuperscript{39} and a few original organ compositions of the Baroque era found their way into his programs. He also performed numerous works by nineteenth-century composers such as Felix Mendelssohn, César Franck, Julius Reubke, Robert Schumann, and Max Reger. However, a very interesting and significant aspect of Farnam’s recital programming, which becomes increasingly obvious as one examines the programs, is that his recitals consisted primarily of contemporary music. Composers whose works have now been played for more than eighty years were still composing when Farnam was at the height of his career. Vierne and Tournemire were only fifteen years older than him, and Dupré was one year younger; Widor was still alive and playing at Ste. Sulpice. Farnam was really quite the champion of several works by his contemporaries that have become part of the standard organ repertoire, such as the \textit{Fugue in C sharp minor} of Arthur Honegger; the \textit{Pastorale in F} of Roger-Ducasse, and the Preludes and Fugues in B flat Major and G minor of Marcel Dupré. He also played numerous movements from the organ symphonies of Vierne and Widor, as well as some of Vierne’s character pieces. It is quite possible that he unknowingly gave the American premieres of such works; in any case, he was assuredly the foremost promoter of new compositions in the United States.

As with Farnam’s contemporaries, many compositions that he played multiple times did not make their way into the body of organ repertoire commonly performed in the present day. These would include works by Edward Bairstow, Edwin Shippen Barnes, \textsuperscript{28} See pp. 99-100. \textsuperscript{39} These include arrangements by Farnam himself of several virginal pieces by William Byrd such as \textit{The Woods So Wilde}.\textsuperscript{39}
H. L. Baumgartner, Joseph Bonnet, Adolph Henselt, Georges Jacob, Philip James, Sigfrid Karg-Elert, Georges Kriéger, Eric Delamarter, Paul de Maleingreau, Bruce Simonds, and Pietro A. Yon. Occasionally a player includes a work such as *The Tumult in the Praetorium* of Paul de Maleingreau or the *Chaconne in B flat minor* of Sigfrid Karg-Elert on a contemporary program, but for the most part these are forgotten pieces and/or composers. It would be easy to conclude that, like so many of the forgotten pieces from the programs of Farnam’s contemporaries, these were compositions of questionable merit; however, there is one major difference. These were pieces programmed repeatedly by a performer who, in contrast to other organists of the day, consistently received critical praise for the quality of his programs. Just by virtue of their pedigree, it would be well worth investigating whether or not some of these works merit rediscovery; but that is a topic for a different study. It is sufficient enough for the purposes of this study to note that the man generally considered in his time the greatest organist of the twentieth century by layman and critic alike saw fit to include their works regularly on his recitals.

Any discussion of Lynnwood Farnam’s influence on the programming practices of future generations of organists would be incomplete without acknowledging his creating individual recitals and series of recitals based upon the works of one composer or groups of composers. He essentially created the “theme series” of recitals, and played many such programs. Representative examples of the latter would include an all-Dupré recital performed in January 1921,30 one recital in an all-Widor retrospective series in January 1924,31 and recitals of all-contemporary32 and all-American33 composers’ works.

30 See p. 156 below, Appendix V, program 36. FS-525.
31 See p. 161 below, Appendix V, program 52. FS-614. Marcel Dupré and Charles Courboin each presented recitals in this series at the Wanamaker Auditorium in New York, and Widor wrote a letter copied into the program bestowing his blessing upon the effort.
32 See p. 166 below, Appendix V, program 66. FS-698.
Farnam’s first “theme” series was a set of four all-Bach recitals at the Church of the Holy Communion in February 1925, and he played two more all-Bach series in February of the succeeding years. It would appear that he was gearing up for his eventual project of presenting the complete Bach organ works in series: only five pieces from the 1925 series were repeated in the 1926 series, four from the 1925 series in the 1927 one, and not one of these nine was common to both 1926 and 1927. Farnam’s legendary complete Bach series took place between October 8, 1928 and May 13, 1929 in a set of twenty recitals, each played twice, on successive Sunday and Monday evenings. As noted above, Herbert D. Bruening reviewed the complete Bach series in his own series of five reviews in The Diapason. Each review dealt with a group of recitals from the series, and Bruening made the following declaration of intent in his first review:

It is not within the scope of these reviews to offer detailed descriptions of the manner in which every selection is played. Nor is it in order to present full historical and critical notes as given in the works of Schweitzer, Pirro, Grace, Spitta and others. Rather it is the purpose of these remarks (1) to mention matters of exceptional interest and (2) to give at the close of the series a few hints as to Farnam’s tempi, phrasing and registration.

In practice, Bruening does some of the very things he stated that he would not do. His reviews are consistently peppered with references to commentary by Schweitzer and Spitta regarding certain works, and comparisons of Farnam’s performances to those of other organists of the day who were known for their interpretations of Bach. However, his reviews are nearly 100% favorable regarding Farnam’s interpretations, and he remarks frequently on works that were neither well known nor frequently played at that

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33 See p. 168 below, Appendix V, program 75. FS-793.
35 See above pp. 57-58.
time. Farnam’s unique registration style consistently found favor with Bruening; in fact, his reviews provide a few more clues to readers more than eighty years later as to how and why the listeners of Farnam’s day responded to his approach. In closing this discussion of Farnam’s complete Bach cycle, it should be noted that he intended to repeat the cycle the year of his death, and not once but twice, performing again at Holy Communion in New York, and at the Church of St. James in Philadelphia. In fact, the programs for the Philadelphia series had already been printed, and several may be seen in the Farnam Collection at Curtis. Sadly, he became ill before beginning either series.

Farnam presented another important series of recitals the season previous to the complete Bach cycle: The Complete Organ Works of Franck and Brahms. This was a four-program series, with each program played twice on successive Sundays and Mondays as in the Bach cycle. According to some sources, Farnam did quite a bit of rearranging of the Brahms works to make them playable in a manner more idiomatic to the organ. However, he totally respected all details of the Franck works.

The last recital series of Farnam’s life was the ten-program series Bach and His Forerunners; each program was once again played twice, on successive Sunday and Monday evenings, beginning October 6, 1929, and concluding April 27, 1930. The series was a virtual mini-course in early organ music for the listeners. Farnam gave extensive, well-researched program notes at the beginning of the program booklet, including footnotes and a list of performing sources for everything played in the series. Sixty-one works by thirty-nine different composers were performed in addition to Bach pieces. Farnam played composition encompassing a time span that ranged from the late fifteenth

37 Robert Noehren among them, in the interview with the present writer, June 2000.
38 See above, p. 86, Robert Noehren’s observations regarding Farnam’s attention to registration in Franck.
and early sixteenth centuries (Josquin des Prés and Paulus Hofhaimer), through the early baroque era (William Byrd, Pieter Cornet, Jan Pieterszoon Sweelinck, Andrea Gabrieli, and Samuel Scheidt), the high baroque (Vincent Lübeck and Nicolas de Grigny), and ending with contemporaries of Bach in the mid-eighteenth century (Johann Pachelbel and J. G. Walther). Countries represented included the Netherlands (Sweelinck and Cornet), England (Byrd, William Bull, and Henry Purcell), Spain (Antonio de Cabezón), Italy (Gabrieli, Frescobaldi, and L. Luzzachi), France (Jehan Titelouze, Pierre DuMage, André Raison, and de Grigny), and of course, Germany (Scheidt, Delphin Strunk, Dietrich Buxtehude, Pachelbel, and Walther).

One very intriguing aspect of Farnam’s programming was the extensive choice of works based on vocal sources. There are twenty-five chorale-based compositions, as well as various hymn, Mass, and Magnificat movements, and variations on popular songs. Only twenty-one of the works presented were free compositions (approximately one-third). There are also numerous works by composers who, even more than eighty years later, are not well known (e.g., Daniel Erich, Fabrizio Fontana, J. N. Hanff, J. P. Kellner, and C. Malvezzi). If this same series were to be played again at the time of the writing of the present study, most audience members would come away having heard a significant amount of music previously unknown to them.

To conclude this study of Lynnwood Farnam’s procedures in programming, one last category should be considered: programming for radio broadcasts. As noted previously in the present study, he made six broadcasts, and the programs for these broadcasts are preserved in his recital scrapbooks. In chronological order, these are:

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39 See pp. 43-44 above.
1. October 7, 1923 at 9:00 P.M. from the Skinner Studio at 677 Fifth Ave., New York
2. April 19, 1925 at 9:20 P.M. from the Skinner Studio, New York
3. February 5, 1925 at 8:00 P.M. from the Skinner Studio, New York
4. January 21, 1927 (broadcast origin not given)
5. July 3, 1927 from the Welte Studio, broadcast on Station WEAF
6. February 23, 1930 at 8:30 P.M. from Bushnell Memorial Hall, Hartford, Conn.

The program from the first of these broadcasts represents the programming principles Farnam followed in all six of these performances: appealing to a larger audience, generally uninitiated to organ recitals, without resorting to cheap and/or theatrical repertoire. The program was as follows, and is presented with the last performing date of each piece if found in Appendix V of the present study:

1. Choral Song—Wesley—April 18, 1905;
2. Ave Maria—Arcadelt-Liszt—August 19, 1915;
3. Ronde Francaise—Leon Boellman—November 15, 1922;
4. Hailstone Chorus—Handel—June 16, 1905;
5. In Summer—Stebbins;
6. Allegretto in A—Merkel;
7. Holsworthy Bells—Wesley;
8. Cornelius March—Mendelssohn—August 16, 1915;
9. Three Favorite Hymns:
   “O What the joy”
   “O worship the King”
   “Abide with me”; and

The program admittedly does contain choral and hymn transcriptions, but the original musical sources would have been written in a style closer to idiomatic organ writing than a Wagner or Rossini overture. One interesting aspect is that Farnam turned to repertoire from earlier in his performing career for this program. Items one and four were last performed in 1905, and two, eight, and ten in 1915. Equally noteworthy is the fact that these 1915 performances were at the Panama-Pacific International Exposition in San Francisco, and were likewise geared for a generally less-sophisticated audience.
Clearly, without compromising his standards of programming by attempting to appeal only to the lowest common denominator in the audience, Farnam designed programs for these situations with the goal of maintaining the audience’s interest. This was accomplished through playing shorter pieces, often of a programmatic and/or somewhat sentimental style (*Hailstone Chorus*, *Holsworthy Bells*), as well as more familiar works (excerpts from Boëllman’s *Suite Gothique*).

To summarize, American organ recital programming was changed by several of Lynnwood Farnam’s innovations. First and foremost of these was his consistent application of the principle that anything performed on the organ should be written in a style idiomatic to the instrument. Hence, orchestral transcriptions ultimately held no place in his concerts; the few transcriptions that one finds amount to far less than one percent of his usual performance repertoire. In like manner, Farnam generally avoided the parlor music and character pieces that comprised a very large proportion of the programs of his contemporaries. Rather, he chose to focus on repertoire that possessed great depth of character and seriousness of intent, much of which has stood the test of time to become part of the standard repertoire of present-day organists.

Farnam was also the first person to regularly include the organ works of J. S. Bach in his programs, and was one of the first to play all-Bach recitals. This would ultimately lead to him being the first person to perform the complete organ works of Bach in a series. He also developed the “theme” type of recital series. Of particular significance was the exposure he gave to the music of early organ composers in his *Bach and His Forerunners* series. No less important was Farnam’s extensive promotion of organ compositions by his contemporaries. He also worked to bring the organ to a wider
audience of listeners and understood that to maintain their interest, he would have to
modify his programming. Yet, he accomplished such modifications while maintaining the
same standards he had set for himself at the outset of his career.
CHAPTER V
FARMAP AND ORGAN TEACHING

Harold Gleason's opinion regarding the connection between the real start of Farnam's influence on the profession and his teaching at the Curtis Institute has already been noted in the present study. He also "felt that Farnam's greatest contribution was the elevation of organ playing to the level of great artists in other fields." Similarly, Robert Noehren stated his opinion in these terms: "I think he probably influenced the whole organ profession in the direction of higher quality." Both of these assessments support the contention that foremost among any of Farnam's objectives in teaching was to impart his own high ideals of perfection in playing, as well as consistently high standards of repertoire. The first question that logically follows is this: in exactly what ways did Lynnwood Farnam's teaching influence future generations of organists?

A difficulty arises in trying to ascertain specifics of Farnam's approach to teaching. There is scarce published material in these regards, and only two of his students are still living at the writing of this study: Robert Noehren and Paul S. Robinson. Turning first to what is available in print, the first observation made in one source is that he "taught by influence rather than words." This is borne out in statements by other Farnam students published in the same article:

CARL WEINRICH: I became a Farnam "fan" while still in my teens; living near New York made it possible for me to attend his Monday night concerts, which already were attracting large audiences...I suppose the thing that struck me most was Farnam's extraordinary taste in registration. It seemed to me that I had never heard such beautiful sounds. ...when I began to study with Farnam shortly after, I

1 See above, p. 47.
2 Rizzo Conner, "Lynnwood Farnam": 71.
3 Interview with Robert Noehren, June 6, 2000.
4 Rizzo Conner, "Lynnwood Farnam": 70.
discovered that there were other aspects to good organ playing. Everyone was struck by the clarity of Farnam’s playing. While this was due in part to his registration—sometimes pieces were rescoring—I discovered also the importance of absolute accuracy. Farnam’s style was impeccable in its note and rhythmic perfection.5

ALEXANDER McCURDY: Being a student of Lynnwood Farnam from September 1924 until his death was a tremendous experience. The quiet little man could be as forceful as anyone can imagine. I was ready to take rough treatment from Mr. Farnam. He was always most kind to me but very demanding. He never told me that I did well! I am sure that his hallmark was EXCELLENCE—attention to detail in every phrase of organ playing. He thought nothing of working for hours with me on a few bars to get them RIGHT, before going on. Quality meant so much to him. Fine points of phrasing, proper use of the pedals, togetherness of hands and feet, console technique and careful fingering were stressed constantly. The idea of knowing the music well before starting to learn it was drilled into me. I was to make music and love it. Learning to make the best of the instruments at hand was awfully difficult for me at first. He could make instruments which did not deserve it sound gorgeous. For example, the organ in the Church of the Holy Communion was disappointing, to say the least, but, as G. Donald Harrison used to say about Mr. Farnam playing it, “This organ is all wrong, but it sounds all right!”6

HELEN HEWITT: I studied with Lynnwood Farnam at the Curtis Institute of Music from the fall of 1928 until the fall of 1930. Dr. Farnam was, to us, a stupendous performer and a fine teacher. I always felt proud to have studied with him. and believe he coaxed me to do things I had not thought I could possibly do. I was not a beginner when I entered Curtis, having graduated from the Eastman School of Music in 1925, so his teaching was more in the nature of coaching. But his comments were always helpful. He was very demanding and we worked hard to achieve the goals he set for us.7

Robert Noehren’s brief study with Farnam commenced in September of 1930, after Farnam was already ill. Noehren took only a few lessons before Farnam had to be hospitalized in mid-October of that year, and it seems reasonable to think that Farnam’s teaching in these last few weeks may not have represented his best work. It is no surprise then to read the following statement of Noehren’s regarding Farnam’s teaching:

I’ll tell you, the trouble with his teaching, and I think this is too bad: he made us do everything in performing the way he played it. He didn’t listen to anything else. That was a rather narrow approach, I thought, but that’s how he did it. So, he registered the

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5 Ibid.
6 Ibid.
7 Ibid.
piece for you, and you played it at the tempo that he liked. I can’t remember anything noteworthy about his teaching. … I thought that the teaching was very—unhelpful. It sort of contradicts everything else about him: that upsets me a little bit.  

In reality, Robert Noehren’s observation does not necessarily contradict the statements by Carl Weinrich, Alexander McCurdy, and Helen Hewitt that precede it. What he describes falls more under the category of coaching than teaching, which is exactly how Hewitt described Farnam’s approach. In Farnam’s case, it appears that his primary goal when starting a new student was to demonstrate his own interpretation of each composition from the beginning of their work together. Farnam certainly would have been aware that his approach to registration was unlike that of anyone else, and that this would probably be the first thing any new student would want from him in studying a piece. Therefore, it makes perfect sense that he would register everything at their lessons right away. Since an eighteen-year old at the start of his college study is seeking something quite different from his lessons than a more mature student who has already played a good bit of repertoire, it is perfectly understandable that Farnam’s approach seemed “narrow” to Noehren. Also, by virtue of the fact that Weinrich, McCurdy, and Hewitt had the opportunity to work under Farnam for a much more extended period of time, he would have eventually focused on more aspects of playing than just registration and tempo.

There is a source for some limited information regarding Farnam’s teaching that dates to less than three years after his death. In late 1999 and early 2000, the staff at the Curtis Institute went through files that had belonged to Mary Louise Curtis Bok. In this process, a file containing correspondence dating from immediately before Farnam’s death in November 1930 to May 1933 was uncovered. On the top of all the other documents in

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this file was a handwritten note signed with the initials E. H. that states:

"Farnam Biography—file closed—nothing more heard of this—September 24, 1935."

The initials stand for the name of Mrs. Bok's personal secretary, Elsie Hutt;

nearly all the remaining documents in this file are letters relating to interest in the writing

of a Farnam biography that began developing almost immediately after his death.\(^9\)

This includes letters to Helen Hewitt from several of his students that give a few details

of specifics from their lessons. Robert Cato wrote the first excerpt that follows:\(^{10}\)

...one thing occurs to me just now, and that was his treatment of the A Major Prelude

& Fugue. You may have studied it with him, I don't know, but in case you did not, I

think it's interesting to know that he played both prelude and fugue on a combination

of soft strings and flutes. He felt that something of this sort fitted the feeling of the

music, which is very romantic for Bach. Of course, he varied the combination

somewhat according to the rise and fall of the music itself. In the place in the fugue

where the pedals become active (after the exposition) he used to add with charming

effect a 4' bourdon or flute. At the end of the fugue, where the voices diverge in

thirds like this <, he used to open up the box on some solo gambas or something of

that sort, added someplace previously, under cover of the closed shutter. His whole

conception of this piece was quite novel, it seems to me, for I believe Widor-

Schweitzer recommend the same old "foundation plus mixtures & swell reeds."\(^{11}\)

This may well be the only recorded comparison between Farnam's registration

concept for a piece and that of highly respected performers of the day, Widor and Albert

Schweitzer. It is quite a contrast in terms of relative volume level, and Cato remarks on

its novelty.

Two excerpts from letters by H. William Hawke follow:\(^{12}\)

Bob Cato and I were talking about his [Farnam's] teaching this week - and both of us

are of the conclusion that it was very individual, for instance, he gave Ernest a very

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\(^9\) This has also been transcribed for the present study in the same manner as *The Farnam Correspondence*,

and will henceforth be referred to as *Curtis Farnam Biography File*, abbreviated *CFBF*. This file is

examined in detail in Appendix I on pp. 124-131 below.

\(^{10}\) According to Robert Noehren, Cato's playing came the closest to Farnam's of all his students in 1930.

\(^{11}\) *CFBF*, item 17: letter from Robert Cato to Helen Hewitt, dated July 5, 1932.

\(^{12}\) As noted above on p. 4, Hawke wrote the first published attempt at a biography of Farnam, his article in

different treatment of the Prelude and Fugue in A major than he gave Bob, most likely because each had a different trend of mind toward the piece.\textsuperscript{13}

This is a significant observation, echoed by others from Farnam’s time.\textsuperscript{14} It shows that Farnam took into account the personality and temperament of each student, and adjusted the details of registration to suit them. The second excerpt from one of Hawke’s letters imparts yet more information related to Farnam’s teaching regarding notebooks kept by each of his students.

Pleased to get your letter. Yesterday I went over and found one of the original notebooks which we made of our lessons, so I will do what I can with it. It will give you an idea of how the pieces were laid out in our lessons, but you will need the copies to check up on, and perhaps extend the remarks, for they were taken directly at the lessons and are of course as brief as possible.\textsuperscript{15}

The “note-books” Hawke refers to apparently contained Farnam’s detailed registrations of each piece studied, along with any other commentary by Farnam regarding each work. This same letter from Hawke also includes Farnam’s registrations for these Bach works: the “Dorian” Toccata and Fugue, the chorale prelude “O Man, Bewail,” and the Prelude and Fugue in B Minor.\textsuperscript{16}

One other feature of Farnam’s teaching at Curtis consistently mentioned by his students was the fact that he allowed and even encouraged them to sit in on each other’s lessons. Robert Noehren spoke of this in person in the June 2000 interview with the present author, and made the following comments in his 1990 article in \textit{The American Organist} about his lessons at Curtis with Farnam:

\textsuperscript{13} \textit{CFBF}, item 19: letter from H. William Hawke to Helen Hewitt, dated July 9, 1932.
\textsuperscript{14} Rizzo Conner, “Lynnwood Farnam,” 70.
\textsuperscript{15} \textit{CFBF}, item 21: letter from H. William Hawke to Helen Hewitt, dated July 20, 1932.
\textsuperscript{16} This also seems to confirm the hypothesis presented above on page 112 regarding Farnam’s registrations being the first detail one of his students would want in studying any piece with him. Detailed registrations to some other pieces may be found in \textit{Farnam Collection}, item VIII-3: materials from Lawrence Apgar.
Farnam taught eight students at Curtis and each was given an hour lesson once a week, but we were encouraged to visit any of the other lessons as auditors. We could then observe problems encountered by the other students and become exposed to pieces of organ music other than our own assignments and learn how they were being interpreted. During this brief Farnam assigned me the Great G-minor Fugue and the Allegro from the Fifth Trio Sonata of Bach and the Intermezzo from Symphony VI of Widor. My studies with Farnam at Curtis barely lasted a month when his growing illness so affected him that he was forced to give up all his activities. Two months later he was dead of cancer.\(^{17}\)

Paul S. Robinson, Farnam’s only other living student besides Noehren, also mentioned this aspect of his study at Curtis in a letter to the present writer:

We were free to sit in on other students’ lessons – without comment, of course! It is said that he knew the whole organ repertory from memory. At lessons he was not very talkative, but spoke right “to the point.”\(^{18}\)

Robinson’s comment about Farnam’s speaking right “to the point” is very much in line with several comments above from other Farnam students. Based on all of this somewhat limited first-hand information from his various students, Farnam’s approach to teaching can be summarized by observing that he taught more by the influence of his own playing on his students than by words. His primary goal in teaching was the same as that in all other aspects of his playing: to strive at all times for the highest possible standards and ideals in both playing and repertoire. His influence on teaching was extended by the work of some of his most prominent students. A brief synopsis of their work follows.

First and foremost would be Harold Gleason, long time professor of organ at the Eastman School of music. He was one of Farnam’s earliest students, his study dating from Farnam’s Boston days, and the two remained close friends for the rest of Farnam’s life. The numerous editions of his *Method of Organ Playing* have been the foundation for

\(^{17}\) Noehren, “Lynnwood Farnam”: 71.

the techniques of scores of American organists for many generations.¹⁹ Gleason’s wife, world-renowned concert artist Catharine Crozier, continues to the present to promote his own lofty ideals and standards of playing.

Alexander McCurdy was one of the students already studying with Farnam in the late 1920’s who went with Farnam to the Curtis Institute to continue his organ studies. A reference to McCurdy in one of Farnam’s letters to his family from early November of 1924 indicates that they knew each other at least that far back:

Last Wednesday night I had a box-party for Winnie McBride’s (Mrs. Chris Thomas) debut recital at Aeolian Hall, Mrs. Schirmer, Ted, Dorothy, Hugh Porter and Alexander McCurdy coming with me.²⁰

McCurdy eventually succeeded Farnam as professor of organ at Curtis, and like Gleason taught several generations of highly respected and renowned performers. He was a regular contributor to The Etude magazine, a musicians’ journal geared to piano teachers, and read by many musicians of varying levels of ability and accomplishment. Hence, it is likely that many non-organists would have read McCurdy’s regular organ columns, and his influence would have spread far beyond the organ profession. Of any of Farnam’s students, McCurdy’s approach to registration changed the least from that of his mentor.

Carl Weinrich was one of the students who came to study with Farnam at Curtis in his first semester of teaching there. Weinrich was also Farnam’s successor at the Church of the Holy Communion, and he continued the recital series program during his tenure there. He taught at Westminster Choir College, Wellesley College, Columbia University, and Harvard University, and was organist of the Princeton University Chapel

²⁰ Farnam Correspondence, item 48: letter to Farnam’s parents and sister dated November 2, 1924.
from 1943-1973. Weinrich was one of the pioneers in the return to period performance practices in the performance of Baroque era organ music, and he made several landmark recordings.

Hugh Porter studied with Farnam before he went to the Curtis Institute, and like Gleason became one of Farnam's close friends. Porter was for many years the Director of the School of Sacred Music at Union Theological Seminary in New York. This was the one of the first institutes of higher learning in the United States to offer the Doctoral of Musical Arts degree in organ performance, and many of the most well-known and respected organ recitalists of the present day completed their higher educational studies there.

Farnam's correspondence with Helen Hewitt has already been considered in the present study, and proves that she was in contact with Farnam regarding organ study as early as April 9, 1925. She had already studied with Harold Gleason at Eastman and came to Curtis in the fall of 1928. Hewitt went on to become professor of organ at the University of North Texas, and was highly regarded as an eminent musicologist. She translated Hermann Keller's *The Organ Works of Bach* from its original German. In its day, this was one of the most important resource books for organ students in their study of Bach.

Robert Noehren has already been quoted regarding his brief time of study with Farnam in the fall of 1930. He has had one of the most remarkable, varied, and

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21 Porter's name appears with Alexander McCurdy's in the same letter from November 2, 1924, referred to on p. 116 above.
22 These include Clyde Holloway of the Shepherd School of Music of Rice University.
23 See above pp. 60-61.
24 See her remarks concerning studying with Farnam above, p. 111.
26 See above, pp. 114-115.
extensive careers of any organist in history, spanning more than seven decades. He was head of the organ department at the University of Michigan from 1949-1976. He also had an outstanding international concert career, including performances at such venues as the International Congress of Organists in Düsseldorf, Germany in 1954. Noehren also is one of only two American organists to be awarded the *Grand Prix du Disques*, which he received in 1953. Moreover, he is possibly the only internationally-known concert artist to have become a successful organ builder. His instruments were among the first to synthesize elements of French classic, Northern European, and modern traditions of organ design. He resides in San Diego, California with his wife Eloise, and at the time of this writing had achieved ninety-one years of age.

There were many other Farnam students who achieved a more limited notoriety in their lifetimes, including Ernest White, Alfred Greenfield, Lawrence Apgar, H. William Hawke, Robert Cato, Ruth Barrett Phelps, and Paul Robinson. Their common mentor, Lynnwood Farnam, instilled in each and every one of these organists the drive to achieve excellence in playing, the thirst to constantly learn new things related to their instrument, and the taste to select only the highest quality of literature.
CHAPTER VI
SUMMARY AND CONCLUSIONS

Lynnwood Farnam went from his simple beginnings in a small Canadian town to become an organist who was considered the greatest artist of his time by nearly everyone who heard him perform. Most of the qualities that characterized his adult life can be observed in his youth. He had a very close relationship with his parents and sister that never changed throughout his life. Due in large part to his frequent correspondence with his family during his student days in London, he later became a regular correspondent with all of his friends. He displayed a somewhat obsessive-compulsive streak in the various scrapbooks and notebooks that date from his student days and continue throughout his life, something that would later work to the advantage of anyone who would examine his life many years after his death. As a student at the Royal College of Music in London, he was intensely focused on his career interests, practicing many hours each day and seizing every opportunity to learn more about all aspects of the art of organ playing. He was simultaneously interested in all things cultural, and attended theater, symphony, and solo concert performances regularly. Farnam was typical of adolescents of his time in terms of his social interests; yet even in these student days, he manifested an ability to step outside himself to observe everything around him with a great deal of objectivity.

Farnam’s early professional music career in Montreal was a time filled with both musical and social activities in a relatively carefree atmosphere. He continued practicing long hours and began concertizing on a somewhat localized scale in Canada and New England. He would recognize the musical aspects of everyday occurrences, and left
several diaries for posterity from this era. The origins of his philosophy in which church and concert work joined to form one church music career can be found in these diaries.

With his move to the United States to become the organist at Emmanuel Church in Boston, Farnam began down the path that would eventually lead to a world-class career as a concert artist. The Boston years were a time in which he really started to come into his own professionally, and, during those years, he formed friendships to last a lifetime. It was also the only time Farnam had the opportunity to design his own instrument, the large Casavant organ for Emmanuel Church.

The last ten years of Lynnwood Farnam’s life, spent as organist/choirmaster at the Church of the Holy Communion in New York, were his most fruitful and creative years. Dr. Henry Mottett, the church rector, understood that Farnam deserved to be heard by the world, and encouraged his many concert tours. The atmosphere of the church itself played a role in Farnam’s numerous twilight recital series, and the limitations of the Skinner organ did not hinder him from presenting some of the most important performances of his life. He received many honors during this period, including his appointment to the Curtis Institute of Music in Philadelphia. It was with Farnam’s tenure at Curtis that his influence began to be extended to future generations of performers and teachers.

The public expression of grief at the untimely death of Lynnwood Farnam was of a quality and quantity rarely seen outside that for a world leader or movie star. Numerous tributes appeared in both music journals and public newspapers all over the world, and many who were close to Farnam never really recovered from his death. The effect of this humble man’s playing was such that all who heard him never forgot the experience, even
many years later.

Lynnwood Farnam elevated the standards of organ performance in terms of quality of both playing and repertoire. He displayed prodigious manual and pedal technique from the earliest performances of his career, and his note-accuracy and memory were legendary. He was the first major performer to play strictly repertoire written for the organ, and he abhorred cheap theatrics. Farnam was the first organist to extensively champion the organ works of J. S. Bach, and was likewise the first performer to present the complete Bach organ works in a series of recitals. He also played several other "theme" series of recitals at the Church of the Holy Communion, and promoted compositions written by composers ranging from the earliest known organ works to those by his contemporaries. Farnam's choice of tone color was always an attempt to express the intentions of the composer, as he perceived them. He relied on his ear to dictate his choice of stops for each composition, and his art of registration was noted time and again by reviewers. Most importantly, Farnam approached the organ first and foremost as a musical instrument in a manner unlike any organist before or since, and he did not answer to the ideals and standards of anyone but himself.

The standards of programming that Farnam set for himself would in time exert profound effects upon the future of organ recital programming. Foremost was the guiding principle that anything performed on the organ should be written in a style idiomatic to the instrument. He also chose to avoid orchestral transcriptions, salon music, character pieces, and frivolous music of any sort. Rather, Farnam focused on compositions that possessed depth of character, and that displayed seriousness of intent on the part of the composers. Much of Farnam's repertoire has withstood the test of time to become part of
the standard repertoire for the organ.

In more specific terms of Farnam’s repertoire, it was his pioneering that would lead other organists to develop more interest in the regular inclusion of Bach organ works on their programs. His *Bach and His Forerunners Series* was very influential on the eventual development of interest in the organ repertoire written before the time of J. S. Bach, and his repeated performance of several contemporary works contributed in no small part to their becoming part of the standard repertoire for the instrument today. Farnam can also be credited with developing the “theme” recital as well as the “theme” recital series. Through his radio broadcasts and performances in non-ecclesiastic public venues, Farnam reached a wide and varied audience. Even though he made some modifications to allow for a less musically sophisticated ear in such listeners, he always adhered to the same high standards of programming he set for his church recitals.

Farnam’s foremost long-range objective in his teaching was to impart his own ideals of perfection in playing, as well as his consistently high standards of repertoire. He taught more by the influence of his own playing than by words. This was reflected in his teaching style at the very beginning of work on each new piece of repertoire with his students. The first thing Farnam would do was to register the piece as he himself would play it. Eventually, certain details of this registration were adjusted to suit the personality of each student. He also encouraged his students to sit in on each other’s lessons. Many of these students went on to become prominent performers and teachers of successive generations of renowned players.

Farnam’s ultimate legacy to the generations of organists yet to come is threefold. First and foremost, the player should treat the organ as a musical instrument, and rely on
one's ear to achieve this goal. Secondly, one should strive at all times to achieve the
highest level of playing through perfection of technique and an intense study of the music
with an ear to understanding the composer’s intentions. Finally, one should play only the
finest music written for the organ, music that is truly idiomatic to the instrument. These
are ideals that all organists would do well to emulate, and could be equally well applied
by musicians of any stripe in an effort to elevate the level of their own art.
APPENDIX I

THE CHECKERED HISTORY OF ATTEMPTS AT THE WRITING OF
A FARNAM BIOGRAPHY

Why has no one written a biography of so important a figure in the history of
organ performance as Lynnwood Farnam? This was one of the first questions which
occurred to the author of the present study as research progressed and the significance of
Farnam became increasingly clear. After reading the preceding study, the reader is also
likely to ask just such a question. The answer is that attempts have been made over the
past seventy plus years to write a Farnam biography, but none succeeded.¹

The Curtis Farnam Biography File (abbreviated CFBF)² has already been briefly
described on pages 113-144. Beginning with CFBF item 6, the subject matter of the
majority of the material in CFBF turns to writing a biography of Lynnwood Farnam.
Most of the people whose correspondence appears in this file will be familiar to those
who have read Chapter II of the present study. These include Lynnwood's parents,
Arlington and Bertha Farnam; his sister, Arline Farnam Hall; Mary Louise Curtis Bok;
his students such as Helen Hewitt, William Hawke, Robert Cato, and Alexander
McCurdy; and many others.

One new character introduced into the scenario of the Farnam family in this
correspondence is with a cousin named Henry Curtis. His name first appears in CFBF
item 6, a letter written by Arline Farnam Hall and dated December 17, 1930, less than
one month after Farnam's death. It was addressed from New York, where Arline and her

¹ The article by Jeanne Rizzo Conner referenced many times throughout the present study, while scholarly
and of the highest quality, is not so extensive a work as the present study.
² Abbreviated CFBF, as noted above on p. 113, this acronym will be used in all further references to the
items of correspondence contained in the Curtis Farnam Biography File.
parents were in the process of packing up Lynnwood’s personal effects. This letter brings up two more questions that the present writer had while researching Farnam’s life. First, how did Farnam’s parents and sister feel regarding such a project? Secondly, were they willing to cooperate with any potential author? The answers to both questions are found in CFBF item 6: the Farnam family was not only enthusiastically interested in such a project, they were the ones who actually initiated it:

We are so pleased to have your thoughts on the matter of our dear Lynnwood’s biography, and it seems to us that no one could be found better qualified to do this big work than yourself. The editor of the “American Organist” has felt that I was the one to do it, and I have been considering and writing a good deal, but I am sure you are much better qualified; and you have no idea the diaries, letters, etc., etc., which he left with details of his whole life, that can be used for reference.

Truly he was a marvelous character & few, I believe, realized how complete he was, not only the musical side, but in every thing he undertook he was so thorough and consequently successful. Such a marvelous sense of humour and joyous delight he took in the simple things of life. So appreciative, unselfish, and helpful, always.

We are getting things pretty well into shape now, and hope to get away from New York in maybe a week or ten days.

If you would consider writing this biography, I would be glad to send you a great many things from here.³

Any further doubts as to whether or not Farnam’s family comprehended his importance to posterity are resolved in Arline’s closing remarks from this same letter:

It was my intention to keep everything together, & take it to California, where anyone who cared for information could have access to his many books. I feel I am merely a sort of trustee for his many priceless treasures, as he is a character who belongs to the world.⁴

The very next item is another letter to Henry Curtis, this time from Lynnwood’s father, Arlington Farnam, and dated one day later (December 18, 1930). Mr. Farnam appeared anxious to get this project off the ground as soon as possible, and seemed more than a bit overwhelmed by all of his son’s notebooks, scrapbooks, diaries, and other

³ CFBF item 6: letter from Arline Farnam Hall to her cousin Henry Curtis dated December 17, 1930.
⁴ Ibid.
personal effects, as well as by their organization:

Our united thoughts went out immediately to you as being the proper one to undertake this task, if you feel your strength would permit, you being so near and dear to him and both such staunch Canadians. Will you undertake it?

All of his music and musical library goes to the Curtis Institute of Music at Philadelphia. All of his personal belongings go to Arline. All of his life & life’s work can be taken from letters programs & records he kept as he has saved every scrap he has ever had and all so neatly and methodically filed away.

These papers can be put in a trunk and taken to you on our way back. You could take your time in looking these papers over taking out the items you wish to use and when you are ready we will be glad to pay a stenographer to whip your gleanings into line.

I have no doubt we shall be able to put it into book form if you think it desirable.\(^5\)

Henry Curtis, in turn, approached Mary Louise Curtis Bok for her input about and support for the project:

While we are eager to claim Farnam as a native son, we recognize that his adopted country furnished the congenial milieu in which his genius reached its highest development. It accorded him a discerning appreciation and in the end whole-hearted affection. We think that the honor and the privilege of recording the triumph and perpetuating the spirit of this sincere and gifted Canadian-American belong equally to the two countries, and we invite your co-operation and that of Dr. Farnam’s distinguished colleagues of the Curtis Institute and of the American Association of Organists. We are willing, if you think best, that an approved American author or critic should collaborate in the preparation of the manuscript; and, as you are associated with publishers, we think that you may be able to help us in choosing an American or an international publisher and in stimulating his interest in the enterprise.\(^6\)

Curtis also was seeking financial support from Mrs. Bok:

To be prepared for any contingency we are ready to find a wealthy Canadian willing to provide this nominal guarantee, which, at the worst, would not involve a large sum; but we think that such a display of confidence on your part would impress an American publisher, and perhaps make a guarantee unnecessary. We shall hope to have your advice on this point before taking any steps here.\(^7\)

Mrs. Bok replied with some suggestions, and a possible personal guarantee of financial assistance for the project:

\(^5\) CFBF item 7: letter from Arlington Farnam to his cousin Henry Curtis dated December 17, 1930.
\(^6\) CFB C item 9a: letter from H. H. Curtis to Mary Louise Curtis Bok dated January 26, 1931.
\(^7\) Ibid.
Replying to your letter of January twenty-sixth, I do not quite dare advise you as to the undertaking of the Farnam biography. So much depends on how the subject matter would be presented. Also, how it then strikes the publisher.

I can, however, suggest a publisher who might be interested, inasmuch as he takes personal interest in bringing out books relating to music — Alfred Knopf.

I would not know whom to suggest as a collaborator in the preparation of the manuscript. Mr. Knopf, in case the idea of a Farnam biography appeals to him, may be able to advise you on this point.

As to the Curtis Institute providing a financial guarantee, I have to tell you that we have no funds for this purpose. I may say, however, that I shall be glad to learn of your progress with the project and the actual figures of the publisher’s estimate. If reasonable, I may be able to help you here personally. I will look to you to keep me advised.

Henry Curtis eventually wrote to Alfred Knopf:

The object of this letter, as you have conjectured, is to ask you, on the advice of Mrs. Edward Bok, if you would consider the publication of this biography. Of course you can only answer this question when you have seen the manuscript, but in the meantime you may be willing to give us needed advice about authors, about the size and price of the book, about probable sales and generally about the condition under which, if you consider it at all, you would undertake the enterprise.\(^8\)

Mr. Curtis had lined up two potential collaborative authors for the project:

We have invited B. K. Sandwell, who has abandoned an editorial chair and a professorship at McGill University for a life of letters, to undertake this task in collaboration with George M. Brewer, organist and familiar friend of Dr. Farnam. We think that these men — one a professional musician who is also a competent writer, the other a professional writer who is also a competent and experienced musical critic — are as well qualified for this alluring task as any one in Canada, though final commitments have not been made and your opinion, if you are interested, will be sought.\(^9\)

Less than one month past this, Curtis wrote to Mrs. Bok again, having received Knopf’s reply, which he described as “not discouraging though it is necessarily inconclusive.”\(^10\) From other statements in this letter, it appears that the two potential authors were not working out, and the search was on for someone else to take on the task:

\(^8\) *CFBF* item 8c: letter from H. H. Curtis to Alfred A. Knopf dated February 15, 1931.
\(^9\) Ibid.
\(^10\) *CFBF* item 14a: letter from H. H. Curtis to Mary Louise Curtis Bok dated March 10, 1931.
If Mr. Buhrman, or Laurence Gilman, or Walter Lindsay could be induced to write the book, with Lynwood’s sister and parents and friends as one source of material, and with your patronage and financial support, that would seem to be a happy solution – one that could scarcely fail to result in a valuable and inspiring contribution to organ literature, with a wholesome influence beyond musical circles. ... One trouble seems to be that competent writers need some sort of assurance before they begin that they will be paid for their labour, and publishers naturally need to see the manuscript before they commit themselves. It seems a pity that a worthwhile enterprise in an artistic field can not always pay its way.\(^{11}\)

In her response to this letter, Mrs. Curtis made a most generous offer of financial support for the Farnam biography project:

My part in the matter has to myself finally crystallized, and I will ask you to convey my offer to Lynwood Farnam’s father or sister, or whoever it is that is to have the project of his biography in hand. Naturally, the biographer, whoever he or she is to be, must be paid, and Mr. Knopf states in his letter to you that the publisher must have some financial guarantee. Toward this expense I personally will contribute twenty-five hundred dollars ($2500). This payment I will make at the proper time to Mr. Farnam’s family or the person they shall indicate to me as the proper recipient. The Curtis Institute has no such funds for such a purpose, but I shall be glad personally to make this contribution, as we all hold Mr. Farnam in such high and affectionate esteem.\(^{12}\)

There follows a letter of thanks from Arlington Farnam to Mrs. Bok for her generous offer, and then there is a gap of several months before the next letter in the file.

Mr. Farnam again wrote Mrs. Bok, indicating that there had been more disappointments and delays in the biography project:

I have been hoping for a long time to get something definite [sic] to write you re. the contemplated biography of our beloved Lynwood which you so kindly consented through your letter to Mr. H. H. Curtis of Montreal to help us finance if need be.

From encouragement given us nearly a year go by Mr. Buhrman of The American Organist-We expected our author to be found but no one suitable has been offered.

Business called me to New York. While there I looked up an old friend, Mr. Leonard Young, highly respected and loved by Lynnwood who was with him a great deal through his early days in Montreal.

I asked him to undertake the writing of the biography which he has consented to do starting next autumn, as he at present has a book to finish.

\(^{11}\) Ibid.

\(^{12}\) CFBF item 14b: Mary Louise Curtis Bok’s response to item 14a.
We now feel this gives greater promise of a successful ending than any since Mr. Curtis had to give up the care of the work through failing health.\(^{13}\)

A response to this letter from Mrs. Bok follows, and then once again a lapse of six months ensues in the correspondence. The next letter is from Farnam’s close friend Edwin Shippen Barnes to Helen Hewitt. It seems to be in response to a letter he received from Hewitt in which she must have asked his opinion regarding her writing a Farnam biography. Barnes encouraged her in his response and gave her some advice:

Indeed, I would be the last to discourage you from attempting the book on Lynn. I believe that his father is gathering all the material he can on the matter for the same purpose, but I have a notion that your style would be superior (between us) but I think you ought to get in touch with Mr. Farnam.

I believe that such a book, if well written, could readily find a publisher. The technical side of Lynn’s teaching and his organ management and effects would best be obtained from his pupils like yourself, Weinrich and others.\(^{14}\)

What is not made clear in this letter is that Hewitt was not really planning a biography of Farnam so much as a book about his playing and teaching. This point is clarified in a letter from Leonard Young to Hewitt:

Mrs. Hall, Lynnwood Farnam’s sister, has sent me a letter written by you concerning a book about him. I have replied, telling her that I thought your idea was an excellent one, and that it would be of infinitely greater value than a biographical study, such as I would write. The book would serve a double purpose, that of help to students and of remembrance of the man we all admired and loved.\(^{15}\)

Further into this same letter, Young expresses relief at Hewitt taking on this project:

In any case, I would not have been able to commence work on a biography until sometime next season, and your undertaking it would relieve my mind of a great responsibility.\(^{16}\)

\(^{13}\) CFBF item 15: letter from Arlington Farnam to Mary Louise Curtis Bok dated December 14, 1931.

\(^{14}\) CFBF item 16: letter from Edwin Shippen Barnes to Helen Hewitt dated June 6, 1932.

\(^{15}\) CFBF item 18: letter from Leonard Young to Helen Hewitt dated July 9, 1932.

\(^{16}\) Ibid.
Helen Hewitt proceeded to contact several of Farnam's students, all of whom readily agreed to provide her with whatever information she needed for her writing. There is also a flurry of letters from Mrs. Bok's secretary, Elsie Hutt, to Leonard Young and Helen Hewitt as well as their responses. It becomes obvious that Mrs. Bok is indeed interested in this project, and in seeing it done well:

I have been informed that you are at work upon a book relating to the late Dr. Lynnwood Farnam, and would very greatly appreciate it if you would let me know if this is correct. If so, please tell me from what angle you are approaching it, what will be its scope, and are you collaborating with anyone in its preparation.

I hope you will not feel that I am being too inquisitive — surely you know our interest in anything relating to Dr. Farnam. Do please let me have all the details.  

Hewitt willingly provides Hutt with a very clearly detailed sketch of her involvement in this project:

Last spring (of course the idea had presented itself even earlier than that) I began to feel so strongly that his work should be permanently recorded, that I wrote his family. Negotiations continued throughout the summer, and the upshot of it was that the two-fold task of sketching both his life and his work was mine.

I have conferred with numerous friends of his, as well as with his last students. Everyone seems willing to cooperate. 

...I have looked at this task from the beginning as a labor of love. The years were passing. If the other boys were having the same experience I was, it was getting more difficult to remember little points and little sayings of his.

Although someone else could undoubtedly write a splendid biography from the enormous amount of material on hand, it seems to me no one else could deal adequately with his actually playing and teaching methods, except a pupil. 

...I am much pleased to know that you and Mrs. Bok are still cherishing Farnam's memory. I hope that in reply to this frank account of mine, you will speak as freely. I should so much like to know how you feel about this matter. My motive has been a friendly one and my eager wish — to help further this memory of a great and good man — not to hinder it.

You may be quite certain that I do not feel your letter an intrusion, but an evidence of an affection for Farnam which I cannot but welcome heartily.  

There follows Elsie Hutt's reply to Hewitt, and one more letter from Arlington

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17 CFBF item 30a: letter from Elsie Hutt to Helen Hewitt dated November 12, 1932.
18 CFBF item 30b: Helen Hewitt's response to item 30a dated November 13, 1932.
Farnam to Mrs. Bok, which comes after another six-month time lapse. In this letter, he explained why nothing more had transpired regarding his son’s biography:

I regret not being able to give you a more encouraging report on the writing of the biography. Miss Helen Hewitt, one of Lynnwood’s pupils, is the last to undertake the work. On acct of her studies, she has evidently undertaken too much [and] has so far not been able to do anything towards the writing of the book.19

There is no more correspondence in this file after Mr. Farnam’s letter, only the note from Elsie Hutt at the top of the stack referred above.20 The file closes mysteriously with no further information added. There is one intriguing aspect to this file; namely, how did all the correspondence to and from Helen Hewitt wind up there? This file was not with the rest of the Farnam collection when it was discovered, which implies that it was always with Mrs. Bok’s other files. This question is nothing compared to some of those raised in the next chapter in the saga of the perpetually thwarted Farnam biography project, questions related to the next would-be Farnam biographer: John G. Greene. His relation to Farnam has already been established in the present study.21

Greene’s involvement came about as a direct result of a request from Lawrence Apgar, another Farnam student, in a letter dated July 23, 1942:

As dean of the Rhode Island Chapter of the American Guild of Organists, and as a pupil of Lynnwood Farnam’s, I want to ask you whether you will not consider writing a life of Lynnwood? Such a biography has been on my mind for years and I had hoped to tackle it myself, but it now looks as if it will be too late when I get around to doing it.

Since you knew him (at least to some extent), since he designed the organ in your own house, since he often stayed there, since you may have more time than I have, and since your command of the English language is so much better than that of most of us, since these things are so, all signs point to you as the logical person to try it. 22

19 CFBF item 31: Letter from Arlington A. Farnam to Mary Louise Curtis Bok dated May 19, 1933.
20 See above p. 114.
21 See above p.53.
22 Letter from Lawrence Apgar to John G. Greene dated July 23, 1942; contained in Farnam Collection, item IX-1. See p. 143 below for a detailed description of the John G. Greene boxes and files in the Farnam Collection.
Greene seems to have jumped at this request, and in the September 1942 issue of The Diapason he published an all points bulletin aimed at anyone who knew Farnam regarding his intent to write said biography, and requesting memorabilia and/or personal recollections.\textsuperscript{23} The response was excellent, and there are numerous letters from Farnam’s students and acquaintances in response to Greene’s published request housed in item IX-1 of the Farnam Collection. A particularly terse letter from Helen Hewitt seems to answer the question raised above regarding her involvement in 1932 with the Farnam biography project. It seems that her life became too busy to pursue the writing any further. Her letter to John Greene is a response to one he had written her, and is presented here in its entirety:

Your letter has followed me here where I am spending ten days en route to Texas.

In regard to the contents of your letter may I say that I fear Mr. Apgar does not possess the authority to commission a biography of Dr. Farnam. If he mentioned my name to you, I am somewhat surprised that he did not inform you that the family of Dr. Farnam gave me that commission some years ago.

It is quite true that I have, in the meantime, done little or nothing about it, but this does not mean that I should quite so easily give up this idea which was originally mine and which I had hoped to be able to do something with this winter.

Won’t you write me something about yourself? Are you a writer? Are you a former Farnam pupil? Are you financially able to undertake such a task? (I do not mean this in the sense of prying into your affairs, -- but I have learned during the last ten years that one has to have money to live on, that writing books takes time, that earning money also takes time; in short, to write a biography of Farnam in a year’s time, one would have to have in advance the funds from which one could live for that period. I have not had such means at my disposal, which has to a large extent been responsible for my failure to get ahead with the Farnam book. I have had fellowships and other financial backing for a study of some early fifteenth-century music, with the result that this book (instead of a Farnam biography) is appearing this month (under the imprint of the Mediaeval Academy of America.))

I believe it would be a good plan for you to get in touch with Mr. Ernest White of the Church of St. Mary the Virgin (46\textsuperscript{th} St., New York City, not far from Times Square). I believe that a number of Dr. Farnam’s closest friends should have something to say in this matter, and you might start with Mr. White. I shall write him about you.

\textsuperscript{23} The Diapason, 31 (September 1942).
If you will be so good as to write me again after seeing Mr. White, I should be very grateful. My address after Sept. 5th will be Music Department, North Texas State Teachers College, Denton, Texas. I have an assistant professorship in this school of music for the coming season.

This seems to close the chapter on Helen Hewitt’s involvement with the Farnam biography project. One can still feel the chill from this letter sixty years later, but it is perfectly understandable that Helen Hewitt would be overly protective of such a project in which she had already invested some time and energy. It turns out that Greene had indeed received the approval and cooperation of Farnam’s family, and one would think that the ball was finally rolling for the long-delayed Farnam biography to begin to take shape. Here is where things began to take a peculiar turn: there is evidence that John Greene’s mental stability should be called into question.

Judging by the huge amount of material Greene collected, he did genuinely work very seriously on this project. However, some eccentricities of his personality start to manifest themselves as one examines these materials more closely. First of all, there is one envelope in Farnam Collection item IX-1 of the containing the remnants of a letter from Arline Farnam Hall to Lynnwood: the pages have been cut into small pieces, each containing a phrase, or occasionally a complete sentence. Numerous other small pieces of paper of varying sizes and shapes with notes in Greene’s handwriting are also contained in Farnam Collection items IX-1 to IX-3. How on earth he made sense of these scraps is anybody’s guess. It would take a mind reader to begin to make any sense of these materials today, all these years later.

An even more frightening bit of evidence of Greene’s possible mental instability is revealed in a letter to a publisher preserved in Farnam Collection item IX-3. He had apparently sent a chapter of his biography for this publisher to review, simultaneously
forwarding all of Farnam’s diaries with the request that the publisher rebind them all into one volume and return them to Greene. One shudders to contemplate the fate that could well have befallen these precious documents. It is truly a near-miracle that they survived at all, much less in relatively good condition.

The plot thickens in mid-summer of 1949: in a letter from Hugh Porter to John Greene dated July 1 of that year, it is evident that Greene had begun to give up on his Farnam biography:

Recently I had a conversation with Ernest White. He told me that you had come to the conclusion that it would be impossible for you to complete the book about Lynnwood Farnam that you have been contemplating. One of our graduate students here at the Seminary is writing a thesis with Farnam as the subject. Both White and Alfred Greenfield have expressed their willingness for this student, Mr. Joseph Coutret, to have the material which they have turned over to you.24

Greene’s response indicates that he has forwarded the “first draft of my memoir, insofar as it has been prepared” to Ernest White.25

To further complicate matters, according to a note to a Mrs. Hardy dated February 27, 1953,26 Greene was involved in some kind of accident. Perhaps he never fully recovered from this, as he refers to “poor health” in a handwritten note accompanying his formal release of all interests in the Farnam Collection to the Curtis Institute.27 The note is dated May 23, 1961, and the formal release is not dated. Greene made two requests of the Curtis Institute in his release:

(1) that the material collected by me should be worked up only by a person approved by the governing board of the Institute;
(2) that in all typescripts, books, etc. in which my own material is used, I be given credit for research work done by me (most of it concerning Farnam’s early years).28

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24 Letter from Hugh Porter to John G. Greene, dated July 1, 1949; housed in Farnam Collection, item IX-1.
25 Attempts to ascertain the fate of this seemingly missing rough draft have proved fruitless at the time of the writing of this study.
26 Contained in Farnam Collection, item IX-1.
27 Both of these are preserved in Farnam Collection, item VIII-1.
This ends John Greene’s part in this checkered history of Farnam’s biography
going written. The present author was not able to ascertain anything more about this
man or what eventually became of him. It must be acknowledged that posterity owes a
great debt to this seemingly eccentric man, for it appears that he was the person who
assembled all the correspondence from Farnam that is preserved in the Farnam
Collection at the Curtis Institute. Also, judging from various bits and pieces of
information gleaned while conducting research for the present study, it seems that many
of the numerous scrapbooks, notebooks, diaries, and other items that comprise the
Farnam Collection were not always there, and that it was John Greene who ultimately
saw to it that these items found their way back to the archives of the Curtis Institute.

The only remaining people who wrote about Farnam’s life were H. William
Hawke and Jeanne Rizzo Conner, both of whose articles have been cited extensively
throughout the present study. Their articles are the only published biographical studies
of any sort about Farnam, and Rizzo Conner’s is by far the more scholarly written of the
two. The present author gratefully acknowledges all those who have attempted on any
level to promote interest in and understanding of the genius of Lynnwood Farnam. It is
his sincere wish that the present study will likewise expose more people to the
importance of the work of this great man.

28 Ibid.
29 This includes several references to these items in letters in CFBF.
30 See pp. 3-4 above for complete citations of these articles. A final mysterious postscript to this adventure
in Farnam biography attempts is that the present writer was unable to ascertain anything regarding the
whereabouts of Jeanne Rizzo Conner. David Craighead, her former teacher at the Eastman School of
Music, was called in fall of 2001, and even he had no idea what had become of her.
APPENDIX II:

CONTENTS OF THE LYNNWOOD FARNAM COLLECTION
AT THE CURTIS INSTITUTE OF MUSIC

I. ORGAN SPECIFICATIONS (Fifteen Items)

A. Exercise Book—Paperbound, 8” X 6 ½”—seems to be “Categories” of organ stops
with specific examples from organs Farnam played—probably from ca. 1900.

B. The Star Exercise Book—Paperbound, 8 ¼” X 6 ½”—inscribed “W L Farnam,
Dec. 19th, 1900”—specifications of organs Farnam encountered in England
at age 15.

1. Volume I—Paper-covered cardboard, 8” X 6 ½”—basically maroon with a “feathered”
   pattern in blue, black, and beige; cloth and glue spine—Title page dated:

2. Volume II—Paper-covered cardboard, same size and design as Volume I; black cloth
   and glue spine—Title page: “Tuesday, August 6th, 1901”—pages numbered 1-222.

3. Volume III—Black textured leatherette-covered cardboard, 8” X 6 ½”—Title page:
   “March, 1902—pages numbered (from title page) 222-424; last entry ends
   on p. 419.

4. Volume IV—Paper-covered cardboard, same size and design as volumes I and III.
   Blue spine—Title page: “Thursday, January 14th, 1904—pages numbered (from
   title page) 425-526.

5. Volume V—Paper-covered, thick cardboard, 8: X 5 ½”—faux-marble pattern, maroon
   leather spine—covered again with a homemade brown paper cover—Title page:
   “June 15th, 1905” with new address—pages numbered from first organ
   specification 527/1-622/96.

6. Volume VI—Same cover design and size as Volume V—Title page: “October, 1907-
Organist of St. James the Apostle, Montreal”—pages numbered as in Volume V:
623/1-812/194; photographs and writing end on p. 809/191.

7. Volume VII—Black leatherette-covered cardboard (front cover missing), faux-marble
   blue page on top—Title page has only volume number—pages numbered
   813-1094; p. 1090 is last page used—pressed 5-leaf clover on p. 1085.

9. *Volume IX*—Black leatherette-covered cardboard 3-ring binder, 9” X 6 ¾”—Title page: no date, “49 West 20th St., NY”—pages numbered 1260-1518, much is typewritten.


11. *Index*—Black leatherette-covered cardboard 3-ring binder, 8 ¼” X 6”—Alphabetical tabs on outside of pages—index to the previous 10 volumes.

12. Some loose organ specifications.

13. *Photograph Scrapbook*—Dark gray construction paper, landscape format, 9 15/16” X 11 7/8”—Small photographs of organs: mostly Canadian, some from USA.

**II. CHURCH PROGRAMS AND RELATED ITEMS** (Twelve Items plus)

1. *No. 2 Public School Exercise Book*—Paperbound/stapled, 8 3/16” X 6 ½”—List of recitals, hymns, service music, preludes, and postludes at St. James Methodist Church, Montreal, 1904-5; lists of preludes, postludes, and offertories from St. James the Apostle Church, 1905-1907.


3. *Emmanuel Church, Boston*—Bound service programs, October 1913-June 3 1915—Maroon and black leatherette-covered hardbound, 8 15/16” X 6 ¼”—Spine engraved: Oct. 1913-June 1915

4. *Emmanuel Church, Boston*—Bound service programs, October 1915-December 1916—Brownish leatherette-covered, hardbound, 8 7/8” X 6 ¼”.

5. *Emmanuel Church, Boston*—Bound service programs, January 1917-June 1918—Brown leatherette-covered, hardbound, 9 1/16” X 6 3/8”.
6. **Yearbook of Emmanuel Parish, Boston 1917**—Paperbound, 7 7/16” X 5 1/8”.

7. **Notebook**—Small brown cardboard-bound, 6 ⅞” X 4 1/8”—includes Farnam’s notes from September 12 to November 16, 1917 regarding the preparations for and installation of the new Casavant organ at Emmanuel Church, Boston.

8. **5th Avenue Presbyterian Church**—Bound service programs, 1919-1920—blue cloth-covered hardbound, 8 3/16” X 5 ⅝”—begins and ends with handwritten lists of music.

9. **Composition Book**—Same design paper-covered cardboard cover as organ specification Volumes I, II, and IV, cloth and glue spine, 8 ⅞” X 6 ⅞”—Catalogue of music at services, September 7, 1919-June 6, 1920—also, list of hymns.

10. **Church of the Holy Communion**—Bound service programs, October 1920-June, 1924—Rough-textured, black leatherette-covered hardbound, 8 ⅛” X 6”.

11. **Church of the Holy Communion**—Bound service programs, October 1924-December 1927—Black leatherette-covered hardbound, 8 ¼” X 5 15/16”.

12. **Church of the Holy Communion**—Bound service programs, January 1928-May 4, 1930—same binding and size as no. 11

13. Miscellaneous programs, organ company catalogs, booklets detailing organs, etc., hardbound

**III. RECITAL SCRAPBOOKS** (Five Items)

1. **Volume I**—Paper-covered cardboard-bound, maroon feathered pattern, red leather spine, 11” X 8 1/2”—Most of Farnam’s earliest recitals, numbered from 1 to 112.

2. **Volume II**—Maroon leatherette-covered hardbound, 11 1/8” X 9 1/16”—A few early programs, then numbers 113 to 510—a bookmark stuck in this volume says “1907-1920,” but does not look like Farnam’s handwriting.

3. **Volume III**—Grayish-green cloth-covered hardbound, black line design on cover—numbers 512 to 816: 1920 to May 1928.

4. **Volume IV**—Same binding and size as Volume III—numbers 817 to 948: 1928 to May 1930—organ photos in front, some of people also, including Farnam and Dupré at Meudon.

5. **27th May Music Festival at Cincinnati**—paper-pound, printed booklet, 8 13/16” X 6 1/16”—Farnam played in the fourth concert.
IV. CLIPPINGS SCRAPBOOKS (Three Items)

1. *Album*—Green cloth-covered hardbound with silver, black, red, and green decoration and inscription on the cover (including an aulos-playing ancient Greek woman), 12 ¼” × 10 ¼”—contains mostly newsprint clippings—Farnam’s earliest write-ups and reviews, the earliest dated April 30, 1900, and the last May 14, 1921. These seem to be in chronological order—starting more than halfway through the album, ca. 1913, the clippings are pasted onto the page overlapping each other.

2. *Scrapbook*—Black cloth-covered photo album style scrapbook, “bound” by a shoelace type cord, 11 1/16” × 9”—the cloth covering is severely deteriorated (possibly nibbled on by roaches or mice)—contains a continuation of news clippings from 1922 to 1929—includes the formal announcement of the founding of the Curtis Institute, Farnam’s subsequent appointment a few years later, etc.

3. *Scrapbook*—Dark-chocolate-colored leatherette covered hardbound photo album type scrapbook, 11 X 9 13/16”, in good condition—Newspaper clippings, mostly reviews of Farnam’s recitals, from 1922 to 1930.

V. VARIOUS SCRAPBOOKS: PROGRAMS OF PERFORMANCES ATTENDED BY FARNAM AND/OR HIS FRIENDS, VARIOUS NEWS CLIPPINGs, ARTICLES, PHOTOS, ETC. (Nine Items)

1. *The Ideal Scrapbook* (engraved in gold)—Maroon-reddish cloth-covered heavy cardboard photo album style “landscape format” scrapbook, 9 ½” × 11 3/8”—glued-in programs from 1914 to 1917, one or two from 1900 loosely inserted

2. *Album*—marbleized paper-covered cardboard-bound, black cloth and glue spine, 12 1/8” × 8”—Title page inscription describes the album’s contents: “Programs of functions which have been attended by friends of mine whose names appear over each one-August 10th, 1904.”

3. *Album*—Black water-silk-taffeta-covered, hardbound, red cloth and glue spine, 12 ¼” × 8”—programs performed by other people from 1900 to 1905—bookmark inserted in this album indicates “Recitals of friends of Farnam 1902-1905.”

4. *Album*—Maroon feathered-pattern paper-covered card-bound, disintegrated maroon leatherette spine and corners, 10 ½” × 8 ¼”—Title page inscribed: “W. L. Farnam, Montreal-November 8th, 1907”—one 1903 program, the remainder from 1906 to 1910—programs of widely varying sorts, including theater, oratorio, and opera—Farnam has written personal notes on several of these, including themes of compositions as well as critiques of their performance.
5. *Ideal Scrapbook*—Same color and material of binding as V.1, but in letter format, 11 ¼” X 9 ¼”—note in the front of this scrapbook inscribed: “Theatre programs 1913-17”—Farnam has written down lines from plays that amused him, and frequently the name of the character who delivered the line.

6. *Scrapbook*—Dark-chocolate-colored leatherette-covered cardboard binding, photo album style, 12” X 10 1/8”—scraps of all sorts: Charles Lindbergh, admission ticket to the Library of Congress, published photographs (e.g. Harold Gleason), newspaper articles concerning curious deaths (suicides, murders, mysterious circumstances), editorial cartoons—not in any discernible order, but seems to all date from the 1920’s.

7. *Scraps* (engraved in gold)—Blue cloth-covered cardboard, 11 ½” X 9 ½”—primarily published photographs of organs, some varied articles—autograph of Père Albert Dupré on photograph of St. Ouen in Rouen.

8. *Album*—Mottled paper-covered cardboard-bound album, black leatherette spine, 8 ¼” X 6 15/16”—Title page inscribed: “Lynnwood Farnam-New York-1921”—various clippings: poems, some articles written by Farnam, pages of signatures, things of personal interest to Farnam including some true curiosities.


**VI. DIARIES, ENGAGEMENT BOOKS, AND NOTEBOOKS** (Seventeen Items)


2. *Notebook*—Maroon paper-covered, cardboard-bound, 6 ¼” X 3 ¼”—Contains Farnam’s notes from a choir training class; biographical sketches of early organ composers, sketches of letters, list of 1902 Christmas presents.


4. *Diary*—Gray cloth-bound, pencil attaches on spine, metal appliqué owl on front cover (complete with yellow and black glass eyes), 3 9/16” X 2 7/16”—Title page inscribed: “A merry Xmas December, 1904-W Lynnwood Farnam-152 Park Ave-St. James Meth. Church-Montreal”—travel-log of train engines, inscribed: “CPR Engines, Passenger” and “CPR Engines Freight”—also includes lists of revenue from recitals, laundry lists.

6. *Diary*—Green cloth-bound, “day-planner” format, 3 3/8” X 2 1/8”—Farnam supplies a bit more than basic information of his day-to-day activities and engagements.

7. *Notebook*—Leather-bound, 5 7/16” X 2 1/2”—Title page inscribed: “Organ Repertoire—September 1906”—Farnam continued to add to this book over the years, proved by the inclusion of repertoire written and/or published as late as the 1920’s.

8. *Canadian Scribbling Diary-1907*—Leatherette-covered, cardboard-bound, cloth spine, 10 3/4” X 8 3/4”.

9. *Notebook*—Black leatherette-covered, cardboard-bound notebook, 6 3/16” X 4”—Title page inscribed: “The Styx (STICKS) Club-1907”—this is the membership and rules of organization of a dance club, of which Farnam was the secretary.


13. *1917 Engagement Book*—Cover missing, book stored in an envelope with John G. Greene’s name written on it, 5 3/16” X 2 1/4”—Notes scribbled on top page reflect Farnam’s ideas of desired voicing characteristics for a few stops of the Emmanuel Church Casavant organ installed late that year.


15. *Standard Accident Insurance Co./Delwick & Flanders*—Textured cloth or leatherette-bound engagement book, 4 3/16” X 2 13/16”—includes some chatty entries.

16. *Curtis Institute Class Book*—Black leather-bound engagement book, landscape format, Farnam’s name engraved in Gold on cover, 3 3/16” X 5 13/16”—dated 1930—list of Farnam’s students in 1930, their lesson times each week, and their repertoire (includes Robert Noehren and Paul S. Robinson).
17. Autograph Book—dark maroon leatherette-covered cardboard, front cover split, 6 1/8" X 3 ¾"—address book format, alphabetical tabs on edges of pages—autographs of numerous people with their birthdays.

VII. BOXED MATERIALS (3 Boxes)

1. Correspondence—Mostly correspondence from Farnam to others, some correspondence post-dating Farnam’s death—also includes Farnam’s student records from the Royal College of Music in London, and a Green cloth-covered, hardbound book, 8 15/16" X 6 7/8" entitled My Christmas List: intended to record Christmas gifts and cards; includes several years’ worth of gifts and cards that Farnam both received and sent.

2. Newspaper Clippings and Programs—Many tributes, obituaries, and memorials to Farnam—various loose copies of Farnam programs—several pages cut out of The Musical Times and other English music journals dating to the early 1900’s.

3. Assorted Farnam Clippings and Articles—includes the Alfred Greenfield Bequest, copies of The Diapason, articles from The American Organist and other organist’s journals—some loose newspaper clippings, some loose programs (some of which date from long after Farnam’s death).

VIII. VARIOUS FILES (four Files)

1. Farnam Bequest File—kept in head librarian’s office files—catalog of Farnam’s sheet music donated to the Curtis Institute at his death, correspondence from over many years’ time relating to the Farnam Collection at Curtis.

2. Farnam, Lynnwood-Organ—Kept in head librarian’s office files—varied and sundry clippings, programs, the Jeanne Rizzo article from its original publication in The Diapason, some Farnam correspondence.

3. Farnam materials (Apgar Gift)—donated to Curtis June 25, 1993 by Mrs. Lawrence Apgar, one of Farnam’s Curtis students—contains programs, newspaper clippings, lists of music Apgar studied with Farnam, typewritten Farnam registrations for J. s. Bach’s Toccata and Fugue in D Minor, BWV 565, and Louis Vierne’s Carillon de Westminster.

4. Photographs and Negatives—Appear to have originally been organized in envelopes marked with handwritten inscriptions probably from Arline Farnam Hall, these are now all sort of jumbled up with no discernible organization.
IX. JOHN G. GREENE COLLECTION: MATERIALS FOR AN INCOMPLETE PROJECTED FARNAM BIOGRAPHY

1. _Box_—Black cloth-covered cardboard, 14 7/8" X 11 ½" X 2", opens on one end like orchestral parts storage box—Notes, both organized and disorganized, correspondence from Farnam pupils, friends, and acquaintances.

2. _Box_—Black cloth-covered cardboard, 14 ½" X 12 ¼" X 4", opens like item IX.1—Numerous, varied files of notes for Farnam biography as well as some layout notes—contains some correspondence.

3. _Loose Stack of Files_—Approximately one-foot high, unboxed pile of assorted files for Farnam Biography, some of which have chapter titles on them—includes some incoherent handwritten notes on various sized scraps of paper.
### APPENDIX III

**SPECIFICATION OF THE ORGAN OF EMMANUEL CHURCH, BOSTON**

#### CHANCEL ORGAN

**GREAT**

<table>
<thead>
<tr>
<th>Stop</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16'</td>
<td>Open Diapason, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>First Open Diapason, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Second Open Diapason, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Gemshorn, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Stopped Diapason, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Principal, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Harmonic Flute, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>22⅔'</td>
<td>Twelfth, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>2'</td>
<td>Fifteenth, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>Mixture, 183 pipes</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>Mixture, 244 pipes</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Trombone, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Trumpet, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Clarion, 61 pipes</td>
<td></td>
</tr>
</tbody>
</table>

**SWELL**

<table>
<thead>
<tr>
<th>Stop</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16'</td>
<td>Bourdon, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Violin Diapason, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Stopped Flute, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Spitz Flute, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Salicional, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Voix Celeste, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Aeoline, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Octave, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Violina, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Traverse Flute, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>22⅔'</td>
<td>Nazard, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>2'</td>
<td>Piccolo, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>Mixture, 292 pipes</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Contra Bassoon, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Cornopean, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Oboe, 73 pipes</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Clarion, 61 pipes</td>
<td></td>
</tr>
</tbody>
</table>

**PEDAL**

<table>
<thead>
<tr>
<th>Stop</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>32'</td>
<td>Bourdon, 12 pipes</td>
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</tr>
<tr>
<td>16'</td>
<td>Open Diapason, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Open Metal (Great)</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Violone, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Bourdon, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Echo Bourdon (Swell)</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Dulciana (Choir)</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Octave, 12 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Violoncello, 12 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Bourdon, 12 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Echo Bourdon (Swell)</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Dulciana (Choir)</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Super Octave, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Bourdon, 12 pipes</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>Mixture, 160 pipes</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Trombone, 32 pipes</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Bombarde (Great)</td>
<td></td>
</tr>
<tr>
<td>16'</td>
<td>Bassoon (Swell)</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Tromba, 12 pipes</td>
<td></td>
</tr>
<tr>
<td>4'</td>
<td>Clarion, 12 pipes</td>
<td></td>
</tr>
</tbody>
</table>

**CHOIR**

<table>
<thead>
<tr>
<th>Stop</th>
<th>Description</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16'</td>
<td>Dulciana, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Open Diapason, 61 pipes</td>
<td></td>
</tr>
<tr>
<td>8'</td>
<td>Viola di Gamba, 61 pipes</td>
<td></td>
</tr>
</tbody>
</table>
## GALLERY ORGAN

### GREAT

| 16' | Contra Gamba, 61 pipes |
| 16' | Bourdon, 61 pipes |
| 8'  | First Open Diapason, 61 pipes |
| 8'  | Second Open Diapason, 61 pipes |
| 8'  | Stopped Flute, 61 pipes |
| 8'  | Harmonic Flute, 61 pipes |
| 5/3 | Quint, 61 pipes |
| 4'  | Octave, 61 pipes |
| 4'  | Harmonic Flute, 61 pipes |
| 3/5 | Tierce, 61 pipes |
| 2/3 | Twelfth, 61 pipes |
| 2'  | Fifteenth, 61 pipes |
| 13/5| Tierce, 61 pipes |
| 1  | Septième, 61 pipes |
| IV  | Mixture, 244 pipes |
| 16' | Trombone, 61 pipes |
| 8'  | Tromba, 61 pipes |
| 4'  | Clarion, 61 pipes |

### CHOIR

| 8'  | Stentorphone, 73 pipes |
| 8'  | Gross Flute, 73 pipes |
| 8'  | Viol d'Orchestra, 73 pipes |
| 8'  | Viole Céleste, 73 pipes |
| 8'  | Gemshorn, 73 pipes |
| 8'  | Quintadena, 73 pipes |
| 4'  | Harmonic Flute, 73 pipes |
| 2'  | Harmonic Piccolo, 61 pipes |
| 8'  | Orchestral Oboe, 73 pipes |

### SOLO

| 8'  | Tuba Mirabilis, 73 pipes |
| 8'  | Cor Anglais, 73 pipes |
|     | Célesta |

### PEDAL

| 32' | Bourdon, 12 pipes |
| 16' | Open Metal, 32 pipes |
| 16' | Bourdon (Great) |
| 16' | Gamba (Great) |
| 16' | Echo Bourdon (Swell) |
| 8'  | Octave, 12 pipes |
| 8'  | Bourdon (Great) |
| 8'  | Echo Bourdon (Swell) |
| 4'  | Open Flute, 32 pipes |
| IV  | Mixture, 128 pipes |
| 32' | Contra Trombone, 12 pipes |
| 16' | Trombone, 32 pipes |
| 16' | Small Trombone, 32 pipes |
| 16' | Echo Trombone (Swell) |
| 8'  | Tromba, 12 pipes |
| 4'  | Clarion, 12 pipes |

### SWELL

| 16' | Bourdon, 73 pipes |
| 8'  | Open Diapason, 73 pipes |
| 8'  | Stopped Flute, 73 pipes |
| 8'  | Viola di Gamba, 73 pipes |
| 8'  | Voix Céleste, 63 pipes |
| 8'  | Dolce, 73 pipes |
| 4'  | Gemshorn, 73 pipes |
| 4'  | Traverse Flute, 73 pipes |
| 2'  | Flautino, 73 pipes |
| III | Sesquialtera, 183 pipes |
| 16' | Double Trumpet, 73 pipes |
| 8'  | Trumpet, 73 pipes |
| 8'  | Oboe, 73 pipes |
| 8'  | Vox Humana, 73 pipes |
| 4'  | Clarion, 73 pipes |
APPENDIX IV

SPECIFICATION OF THE ORGAN OF
THE CHURCH OF THE HOLY COMMUNION, NEW YORK

GREAT

16' Bourdon
8' First Diapason
8' Second Diapason
8' Philomela
8' Soft Flute
8' Erzähler
4' Octave
4' Harmonic Flute
8' Tuba (Solo)

SOLO

8' Philomela (Great)
8' Concert Flute (Choir)
4' Flute (Choir)
8' Clarinet (Choir)
16' Ophicleide (12 pipes)
8' Tuba
4' Clarion (12 Pipes)

SWELL

16' Bourdon
8' Diapason
8' Gedeckt
8' Spitz Flute
8' Salicional
8' Voix Celeste
4' Flute
1 3/5' Tierce
III Mixture (12-15-17)
16' English Horn
8' Cornopean
8' Oboe
8' Vox Humana
Tremolo

PEDAL

16' Open Wood (Ext. Gt. Philomela)
16' Bourdon (Great)
16' Gamba (Choir)
16' Echo Bourdon (Swell)
10 2/3' Quint (Gt. Bourdon)
8' Octave (Great)
8' Gedeckt (Great)
8' 'Cello (Choir)
16' Ophicleide (Solo)
8' Tuba (Solo)
4' Clarion (Solo)

CHOIR

16' Gamba
8' Concert Flute
8' Quintadena
8' Unda Maris (II ranks)
4' Flute
2' Piccolo
8' Clarinet
Harp
Tremolo
APPENDIX V

SELECTED ORGAN RECITAL PROGRAMS OF
W. LYNNWOOD FARNAM

Two sets of numbers are used in this appendix: the first set is numbering for Appendix V of the present study; the second set indicates Farnam’s own numbering in his recital scrapbooks (Farnam’s numbers are preceded by the letters “FS” for “Farnam Scrapbook”). Titles, composers’ names, etc. have been copied exactly as printed in the original programs, preserving inconsistencies and idiosyncrasies contained therein.

1. FS-6. DUKE OF YORK’S R.M. SCHOOL CHAPEL—LONDON—8/31/02
FIRST SOLO ORGAN RECITAL
Prelude and Fugue in A minor—Steggall
Chorus: “Lift Up Your Heads”—Handel
Idyllic Pastorale—C. Bravington
Grand Choeur in D—Guilmant

2. FS-8. ST. PAUL, COVENT GARDEN—2/4/03
Prelude and Fugue in G major—J. S. Bach
Sonata 1 (complete)—Mendelssohn
Andante in B flat—Theo. Dubois
(a) Symphony to Motell [sic] “Silet Tenti”—Handel
(b) Chorus, “Lift up your heads”—Handel
(a) Chorale, “How shall I fitly meet Thee”—J. S. Bach
(b) Allegro in C—G. H. Swift
Festive March in C—J. B. Calkin

Fugue in B Minor—J. S. Bach
Intermezzo in E Minor (Sonata 8)—Rheinberger
Air and Variations with Fugued Finale in A—Henry Smart
Offertoire in F Minor—Salomé
Grand Choeur in E Flat—Guilmant

4. FS-16. ST. STEPHEN’S, WALBROOK—LONDON—5/7/03
Sonata No. 1 in F Minor (complete)—Mendelssohn
Pastorale in A (Sonata 1)—Guilmant
Prelude in C sharp minor—Rachmaninoff
(1. FS-16. Cont’d)
Prelude and Fugue in C minor (Peters’ Editions, Vol. 4)—J. S Bach
Reverie in F—W. R. Driffield
Toccata in G—Dubois

   FIRST ALL-BACH ORGAN RECITAL
   Prelude and Fugue in F Minor (Peters’ Editions, Vol. II., No. 5.)
   Adagio (Sonata I) (Peters’ Editions, Vol. I.)
   Fugue in E Flat (St. Ann’s) (Peters’ Editions, Vol. III., No.1.)
   Fugue in G Major (a la Gigue) (Peters’ Editions, Vol. IX., No. 4.)
   Toccata in F Major (Pedal Solo)— (Peters’ Editions, Vol. III., No. 2.)

6. FS-22. ST. STEPHEN’S, WALBROOK—LONDON—7/2/03
   Sonata No. VIII. In E Minor (complete)—J. Rheinberger
   Adagio in E flat—Merkel
   Cantilène—Salomé
   Double Chorus—“He gave them hailstones for rain” (Israel in Egypt)—Handel

7. FS-24. CHURCH OF ST. JAMES THE APOSTLE—MONTREAL—9/17/03
   FIRST RECITAL IN CANADA
   Organ Concerto in B flat, No. 2—G. F. Handel
   Intermezzo in B flat—E. H. Lemare
   Sonata in F minor, Op. 65—Mendelssohn
   Andante in D flat (Sonata No. 7)—Rheinberger
   Fugue in E flat (“St. Ann’s”)—J. S. Bach
   Fugue in G Major (à la Gigue)—J. S. Bach
   Allegro in F sharp minor—Guilmant
   March on a Theme of Handel’s—Guilmant
   “The Answer”—Wolstenholme
   Toccata in G—Dubois

8. FS-45. METHODIST CHURCH—ST. ALBANS, VERMONT—5/27/04
   ORGAN AND PIANO, PLUS BOY SOPRANO AND VIOLINIST
   FIRST RECITAL IN U.S.A./FIRST AFTER STUDY IN LONDON
   ORGAN—(a) “Great G Minor Fugue (b) Fugue in G (à la Gigue)—J. S. Bach
   {VOCAL SOLO—“Rejoice Greatly” (Messiah)—Handel}
   PIANO—Capriccio Brillante in B Minor—Mendelssohn
   {VIOLIN—Largo—Handel}
   ORGAN—(a) Offertoire in D Flat—Salomé
   (b) Caprice in B Flat—Guilmant
   ORGAN—Overture in C Major—Alfred Hollins
(8. FS-45. Cont’d)
{VOCAL SOLO—“Hear My Prayer”—Mendelssohn}
PIANO—Rhapsody Hongoise No. 6—Liszt
{VIOLIN—“Son of the Puszta”—Keler Bela}
ORGAN—Toccata in G—Dubois

ASSISTED BY MISS MABEL BARKER, SOPRANO
FIRST RECITAL AS ORGANIST OF ST. JAMES
Larghetto from Clarinet Quintett—Mozart
{Vocal Solo—With Verdure (Creation)—Haydn}
Scherzo in B flat—W. S. Hoyte
Overture in E flat—Faukkes
{Vocal Solo—The Holy Temple—Gounod}
Prayer in E flat—H. M. Higgs
Chorus—“For unto us a child is born”—Handel

10. FS-62. DOUGLAS METHODIST CHURCH—MONTREAL—3/16/05
FARNAM’S FIRST DEDICATION RECITAL
Organ Solo—March in E flat—W. S. Hoyte
{Sacred Song—Hymn to the Angels—Zardo}
Organ Solo—(a) Traumerei (by request)—Robert Schumann
(b) Intermezzo—Hollins
{Sacred Song—Crossing the Bar—Willeby}
Organ Solo—Overture in F—Faulkes
{Haydn’s Creation—Part I}
{Sacred Song—Gloria—Buzzi-Pecci}
Organ Solo—Romance in B flat—H. A. Wheeldon
{Air—God shall wipe away all tears—Sullivan}
Organ Solo—Toccata and Fugue in F major—J. S. Bach

11. FS-65. CHALMERS CHURCH—MONTREAL—4/18/05
DEDICATION RECITAL
Choral Song in C—S. S. Wesley
Prayer (from Suite in C minor)—Boëllmann
{Vocal Solo—“The Earth is the Lord’s”—Lynes}
“Worthy is the Lamb” (Messiah)—Handel
{Vocal Solo “Love not the World” (Prodigal Son)—Sullivan}
“The Answer”—Wolstenholme
Grand Offertoire in D—Batiste
{Flute Solo—“Concertstück in E”—Terschak}
Toccata in F Major—T. J. Crawford
(11. FS-65. Cont’d)
Scherzo in F—Wolstenholme
Festive March in D—H. Smart
Concluding Voluntary—Great G Minor Fugue (By request)—J. S. Bach

12. FS-70. COLLEGE STREET CONGREGATIONAL CHURCH
BURLINGTON, VERMONT—6/16/05
Prelude and Fugue in C Major (Peters’ Editions, Vol. IV. No. 1)—J. S. Bach
Andante in C—E. Silas
Double Chorus—“He gave them hailstones for rain” (Israel in Egypt)—Handel
{Vocal Solo—“Fear not Ye, O Israel”—Dudley Buck}
Grand Offertoire in D—Batiste
Nocturne in D—R. Goss-Custard
“Worthy Is the Lamb” (Messiah)—Handel
{Vocal Duet—“Hark! Hark, My Soul!”—H. R. Shelley}
Toccata in F Major—T. J. Crawford
Second Andantino in D Flat—E. H. Lemare
{Vocal Solo—“Eye hath not seen” (Holy City)—A. R. Gaul}
Caprice in B Flat—Guilmant
Military March in D—“Pomp and Circumstance”—E. Elgar

13. FS-71. CHURCH OF ST. JAMES THE APOSTLE—MONTREAL—11/22/05
FIRST RECITAL AS ORGANIST OF ST. JAMES
Processional Hymn—Prayers
Symphony No. 5 in C minor (complete)—Alex. Guilmant
Allegretto Grazioso—Robert Fuchs
{Vocal solo—“O, Divine Redeemer”—Gounod}
Fantasia in E flat—Saint-Saëns
Scherzo in B flat—W. S. Hoyte
Overture in E flat—W. Faulkes
Offertory Hymn
Romance in D flat—E. H. Lemare
Fragment Symphonique (alla Polacca)—Edmond Lemaigre
Recessional Hymn
Postlude—Prelude and Fugue in A major—J. S. Bach

14. FS-93. BAPTIST CHURCH—RICHFORD, VERMONT—5/31/06
DEDICATION RECITAL
Cornelius March—Mendelssohn
Siciliano (G major)—Hopkins
{Anthem—“O, Sing Unto the Lord”}
Grand Chorus in E flat—Guilmant
“The Answer”—Wolstenholme
{Vocal Solo—“Heart of Mine”—Galloway}
a Introduction and Fugue in C minor
b Fugue in G major (à la Gigue)—J. S. Bach
(14. FS-93. Cont’d)
Caprice in B flat—Guilmant
{Vocal Solo}
Toccata in G major—Dubois
Offertoire in D flat—Salomé
{Anthem—“Remember Now Thy Creator”}
Military March in D—“Pomp and Circumstance”—E. Elgar

15. FS-95. MEMORIAL BAPTIST CH.—MIDDLEBURY, VERMONT—6/13/06
DEDICATION RECITAL
Sonata No. 6 in D minor (complete)—Mendelssohn
Intermezzo in D flat—Hollins
Overture in C major—Hollins
Caprice in B flat—Guilmant
Siciliano (G major)—Hopkins
Toccata and Fugue in E major—J. S. Bach
“The Answer”—Wolstenholme
Military March in D, “Pomp and Circumstance”—E. Elgar

16. FS-132. CHRIST CHURCH CATHEDRAL—MONTREAL—10/18/08
FIRST RECITAL AS ORGANIST OF CHRIST CHURCH CATHEDRAL
Triumphal March (D maj.)—Lemmens
Nocturne (D maj.)—Goss-Custard
Symphony No. VI. In G (1st mov.)—Widor

17. FS-142. NEW OLD SOUTH CHURCH—BOSTON—1/28/09
NEW ENGLAND CHAPTER AGO—1ST AGO RECITAL
Symphony VI (in G)—Widor
  1 Allegro
  2 Adagio
Marche Pontificale (Symphony I)—Widor
Elegie (F sharp minor)—A. Claussmann
Toccata (B minor)—E. Gigout
(a) Chorale Prelude—“Thou comest now Jesu down from heaven”—J. S. Bach
(b) Toccata, Adagio and Fugue (C major)
“Le Carillon”—Wolstenholme
Theme, Variations, and Finale (A flat)—Louis Thiele

18. FS-223. WOOLSEY HALL—YALE UNIVERSITY—3/4/12
Chorale No. 3 in A minor—César Franck
Pastorale in E major—César Franck
Sonata in E flat—III. Allegro—J. S. Bach
Chorale Prelude in G major—“Thou comest now, Jesu, down from heaven”—J. S. Bach
Allegro (Symphony No. 6)—Ch. M. Widor
Scherzo (Symphony No. 4)—Ch. M. Widor
Fantasia on Chorale—“Hallelujah! Gott zu loben”—Max Reger
19. FS-224. ST. BARTHOLOMEW'S CHURCH—NEW YORK—3/7/12  
FARNAHAM'S FIRST NEW YORK RECITAL  
Fantaisie Dialoguée, Opus 35 (C major)—Boellman  
Larghetto from Clarinet Quintette—Mozart—Transcription by W. T. Best  
Scherzo in G minor—Bossi  
Toccata in B minor—Gigout  
Impressions—Karg-Elert  
(a) Harmonies du Soir  
(b) Clair de Lune  
Fantasia on Chorale: “Hallelujah! God be praised!”—Max Reger  

Fantasie and Finale (From Sonata No. 10 in B)—Rheinberger  
Larghetto in F sharp minor—S. S. Wesley  
Nocturne in D flat—E. C. Bairstow  
Chorale No. 1 in E major—César Franck  
Moderato Cantabile (From Symphony No. 8)—Ch. M. Widor  
Prelude and Fugue in A major—J. S. Bach  

21. FS-260. EMMANUEL CHURCH—BOSTON—10/12/13  
FIRST RECITAL AS ORGANIST OF EMMANUEL CHURCH  
Fantaisie (E flat)—Saint-Saëns  
Prayer (G flat)—Claussmann  
Ave Maria (E major)—Henselt  
Allegro (Symphony VI)—Widor  

PANAMA-PACIFIC INTERNATIONAL EXPOSITION RECITALS—8/16-20/15  
SAN FRANCISCO  

22. PPIE-1. FS-334. MONDAY, AUGUST 16, 1915  
Corneilus March (D major)—Mendelssohn  
Pastorale (from 12th sonata)—Rheinberger  
Allegretto Grazioso (E major)—R. Fuchs  
Concerto in C minor (complete)—Haendel  
Scherzo (from 4th symphony)—Widor  
Prayer (G major)—saint Saens  
Extra—Triumphal March—Lemmens  
Prelude and Fugue in G major—J. S. Bach  

23. PPIE-2, FS-335. TUESDAY, AUGUST 17, 1915  
Sixth Symphony in G—Widor  
1. Allegro  2. Intermezzo  
“Vielle Chanson (D major)—D’Evry  
Chorale in A minor—Cesar Franck  
“Priere a Notre Dame” (from “Suite Gothique”—Boellmann
(23. PPIE-2, FS-335. Cont’d)
Sonata in C minor—Mark Andrews
Caprice (B flat)—Guilmant
Legend—Faulkes
Marche Funèbre (by request)—Chopin
Scherzo in G minor—M. Enrico Bossi

24. PPIE-3, FS-336. WEDNESDAY, AUGUST 18, 1915
Scherzo Symphonique Concertante (A major)—Lemmens
Romance (D flat)—Lemare
Sonata No. 1 in F minor (complete)—Mendelssohn
Minueto (B minor)—Eugene Gigout
Toccato (B minor)
Scherzo (E major)
Extras:
   “For unto Us”—Handel
   Serenata (A maj.)—Wolstenholme
   Wedding March—Mendelssohn
   Caprice—Guilmant
Finale (from Sonata descriptive of 94th Psalm)—J. Reubke

25. PPIE-4, FS-337. THURSDAY, AUGUST 19, 1915
Marche Pontificale (from 1st Symphony)—Widor
Pastorale (from 1st Sonata)—Guilmant
Alléretto (A major)—Merkel
Theme, Variations and Fugue—G. W. Chadwick
Ave Maria d’Arcadelt—Liszt
Extras:
   Prayer & Toccata—Boëllmann
   Allegretto Grazioso—Fuchs
Finale (from 3rd Symphony)—L. Vieme

26. PPIE-5, FS-338. FRIDAY, AUGUST 20, 1915
Fanfare d’Orgue—Shelley
Sunrise—George Jacob
Impression “Harmonies du Soir”—Karg-Elert
Toccata and Fugue in C major—J. S. Bach
Sonata in G (last movement)—Clementi
Andante con moto (G minor)—A. P. F. Boelly
Ave Maria (E major)—Haenselt
Chaconne, op. 73 (B flat minor)—Karg-Elert
27. FS-393. SKINNER MEMORIAL CHAPEL—CARLETON COLLEGE—10/9/16
DEDICATION RECITAL
Hosannah (G major)—Lemmens
Minuetto (B minor)—Gigout
Scherzo (from 4th Symphony)—Widor
Cantilene (from Symphonie Romane)—Widor
Allegro Vivace (from 5th Symphony)—Widor
Prelude and Fugue in G minor (Schirmer Edition, Vol. IV., No. 11)—Bach
Meditation (A major)—Bairstow
Sunrise—Georges Jacob
Allegro Vivace (from 1st Symphony)—Vierne
Chaconne (op. 73, B flat minor)—Karg-Elert

Introduction et Thème Fugue (B flat minor)—Gigout
Sketch in D flat—Schumann
Meditation (A major)—Bairstow
Sixth Symphony (complete)—Widor
Berceuse (A major)—Louis Vierne
Improvisation-Caprice (E minor)—Joseph Jongen
Toccata (E minor)—Georges Krieger

29. FS-415. EMMANUEL CHURCH—BOSTON—1/28/18
DEDICATION RECITAL
Paradise ("And they shall see his face" from "Life")—Horace Wadham Nicoll
Berceuse (A major)—Louis Vierne
Toccata in D (Dorian)—J. S. Bach
Sixth Symphony (complete)—Ch. M. Widor
Selection from "Les Heures Bourguignonnes"—Georges Jacob
  I. Sunrise
  V. Shepherd's Song
  VI. Noon
  X. Song of the Wine-Pressers
Toccata (E minor)—Georges Krieger

30. FS-453. FIFTH AVENUE PRESBYTERIAN CHURCH—NEW YORK—9/7/19
FIRST RECITAL AS ORGANIST OF FIFTH AVENUE PRESBYTERIAN
Introduction and Allegro (D major)—Wolstenholme
Chorale from Symphonie Romane—Widor
Sketch in D flat—Schumann
Meditation, 1st Symphony—Widor
31. FS-471. CHURCH OF THE HOLY COMMUNION—NEW YORK—1/22/20
FIRST RECITAL AT HOLY COMMUNION (NOT AS ORGANIST)
Chorale Prelude (On the hymn tune “Martyrs”)—Harvey Grace
Meditation (A major)—E. C. Bairstow
Pastorale (F major)—Roger-Ducasse
Motet “Paucitas Die Rummneo”—Palestrina
Prelude and Fugue in F minor—Bach
“Paul receives his sight”—Otto Malling
Les Heures Bourguignones—Georges Jacob
“Sunrise”
“Vintage”
“Shepherd’s Song”
“Song of the Wine-Pressers”
Minueto Antico E Musetta—Pietro A. Yon
Toccata (G major)—H. B. Jepson

FIRST RECITAL AS ORGANIST OF CHURCH OF THE HOLY COMMUNION
Hosannah—Dubois
Chorale—Improvisation in F “By the Waters of Babylon”—Karg-Elert
Toccata, Adagio and Fugue in C major—J. s. Bach
Intermezzo from 1st Symphony—Widor
Prelude in D minor—Clérambault
Riposo—Rheinberger
Cantilène Pastorale—Guilmant
Toccata in E minor—Georges Kriéger

Prelude-Marche (E major) (from “Prelude, Aria and Finale”)—César Franck
Suite, Opus 14—Paul de Maleingreau
   Prelude
   Chorale
   Pastorale
   Toccata
Serenade (A major)—Edwin Grasse
Scherzo (E major)—Gigout
“Elan du Coeur”—Pietro A. Yon
Second Legend (D minor)—Bonnet

34. FS-514. CHURCH OF THE HOLY COMMUNION—N.Y.—11/18/20
Symphony No. 7 in a minor (complete)—Widor
Scherzetto (F sharp minor)—Vierne
Reverie (D flat)—Bonnet
“Dawn”—Lemare
Sketch (C major)—Schumann
Lied (A flat)—Vierne
Chorale No. 1 in E major—César Franck
Un poco Allegro from Fourth Trio-Sonata—J. S. Bach
“Idillio”—Mauro-Cottone
Marche Pittoresque—E. R. Kroeger
Scherzo (A flat)—E. C. Bairstow
“Rejoice, Ye Pure in Heart” (Chorale Prelude)—Leo Sowerby

36. FS-525. CHURCH OF THE HOLY COMMUNION—1/31/21
NEARLY ALL-DUPRÉ RECITAL—
Verset founded on the Antiphone (Mode III)—While the King sitteth at his table
Verset founded on the Antiphone (Mode IV)—His left hand is under my head
Verset founded on the Antiphone (Mode III)—I am black but comely
Verset founded on the Antiphone (Mode IV)—How fair and how pleasant art thou
Verset replacing Vs. 4 of “Ave Maris Stella”—Jesus’ tender Mother make thy
Verset following last verse of hymn: Father, Son and Spirit
Verset following last verse of Magnificat—He remembering his mercy
Verset following the “Gloria” of the “Magnificat”
Symphony in G minor (Opus 18 (complete)—Edward Shippen Barnes

37. FS-532. BUFFALO CHAPTER AGO—NORTH PRESBYTERIAN CHURCH
BUFFALO, N.Y.—4/5/21
Intermezzo from Sixth Symphony—Ch. M. Widor
Les Heures Bourguignonnes—Georges Jacob
Sunrise
Vintage
Scherzo from Second Symphony—Louis Vierne
Berceuse—Louis Vierne
Allegro from Sixth Symphony—Ch. M. Widor
Rondo—“Soeur Monique”—Couperin
“Idillio”—Mauro-Cottone
“Minuetto Antico e Musetta”—Pietro A. Yon
“L’Organo Primitivo” (Toccata for flute)—Pietro A. Yon
“Ave Maria”—Henselt
Chorale Prelude in G—“Thou comest now, Jesus, down from heaven”—J. S. Bach
Toccata in E minor—Georges Kriéger

38. FS-534. NEW ENGLAND CHAPTER AGO—EMMANUEL CHURCH
BOSTON—4/26/21
“Rejoice, Ye Pure in Heart” (choral prelude)—Leo Sowerby
“Idillio”—Mauro-Cottone
(38. FS-534. Cont’d)
Symphony No. 2 in E minor—Louis Vierne
   I. Allegro
   III. Scherzo
   IV. Cantabile
   V. Final
Serenade in A—Edwin Grasse
“Pantomime”—H. B. Jepson
Les Heures Bourguignonnes—Georges Jacob
   “Reveille”
   “Going to the Pasture”
   “The Return from the Vineyards”
Verset on the Antiphon “Nigra sum”—Marcel Dupré
Two Antiphons to the Magnificat—Marcel Dupré
   (a) No. 5, typifying “He remembering His mercy”
   (b) No. 6, typifying “Glory be to the Father”

39. FS-535. CENTRAL OHIO CHAPTER AGO—FIRST CONGREGATIONAL CHURCH—COLUMBUS, OHIO—5/12/21
Allegro from Sixth Organ Symphony—Widor
Sunrise—Georges Jacob
Minuetto Antico e Musetta—Pietro A. Yon
“L’Organo Primitivo” (Toccata for flute)—Pietro A. Yon
Introduction, Passacaglia and Fugue (E flat minor)—Healey Willan
Allegro from First Trio-Sonata—J. S. Bach
Scherzo from Second Symphony—Louis Vierne
“Sunshine and Shadow”—Clement R. Gale
Two Antiphons to the Magnificat—Marcel Dupré
   (a) No. 5, typifying “He remembering His mercy”
   (b) No. 6, typifying “Glory be to the Father”
Improvisation-Caprice—Joseph Jongen
“Ave Maria”—Henselt
Toccata in E minor—Georges Kriéger

40. FS-537. UNIVERSITY OF WISCONSIN—CHRIST PRESBYTERIAN CHURCH—MADISON, WISCONSIN—4/10/21
(a) Divertissement (F major)—Louis Vierne
(b) Berceuse (A major)
Fantaisie Dialoguée—Boëllman
Sunrise—Georges Jacob
Reverie—Joseph Bonnet
Scherzo from Second Symphony—Louis Vierne
Allegro from Sixth Symphony—Widor
Allegro from First Trio-Sonata—J. S. Bach
Rondo—“Sœur Monique”—Couperin
Sunshine and Shadow—Clement R. Gale
(40. FS-537. Cont’d)
L’Organo Primitivo (Toccatina for flute)—Pietro A. Yon
Ave Maria—Henselt
Toccata in E minor—Georges Kriéger

41. FS-543. OBERLIN CONSERVATORY—FINNEY MEMORIAL CHAPEL
11/1/21
Fantaisie Dialoguée—Boëllman
Les Heures Bourguignonnes—Georges Jacob
Sunrise
Vintage
Noon
Sunshine and Shadow—Clement R. Gale
Berceuse (A major)—Louis Vierne
Scherzo from Second Symphony—Louis Vierne
Prelude and Fugue in B major—Marcel Dupré
Pantomime—H. B. Jepson
Two Chorale Preludes—Bach
Dearest Jesu, we are here (G major)
Now rejoice ye, Christians (G major)
Intermezzo from Sixth Symphony—Widor

42. FS-544. VASSAR COLLEGE—CHAPEL—11/7/21
Fantaisie Dialoguée—Boëllman
Les Heures Bourguignonnes—Georges Jacob
Sunrise
Vintage
Noon
Sunshine and Shadow—Clement R. Gale
Berceuse (A major)—Louis Vierne
Scherzo from Second Symphony—Louis Vierne
Prelude and Fugue in B major—Marcel Dupré
Pantomime—H. B. Jepson
Toccata on a Gregorian Theme from Symphony in G major—E. S. Barnes
Two Chorale Preludes—Bach
Dearest Jesu, we are here (G major)
Now rejoice ye, Christians (G major)
Intermezzo from Sixth Symphony—Widor

43. FS-549. MICHIGAN CHAPTER AGO—ST. PAUL’S CATHEDRAL
DETROIT, MICHIGAN—12/29/21
Introduction, Passacaglia and Fugue (E flat minor)—Healey Willan
Toccata on a Gregorian Theme from First Symphony in G major—E. S. Barnes
Berceuse (A major)—Louis Vierne
Pantomime—H. B. Jepson
Chorale Prelude in G—Dearest Jesu, we are here—Bach
(43. FS-549. Cont’d)
Fantaisie Dialoguée—Boëllman
Les Heures Bourguignonnes—Georges Jacob
    Sunrise
    Vintage
Riposo—Rheinberger
Prelude and Fugue in B major—Marcel Dupré

44. FS-566. MINNESOTA MUSIC TEACHERS’ ASSOCIATION
    CONVENTION—MUNICIPAL AUDITORIUM—ST. PAUL, MINN.—6/22/22
Prelude and Fugue in B major—Marcel Dupré
Ave Maria—Adolph Henselt
Fantaisie Dialoguée—Boëllman
Les Heures Bourguignonnes—Georges Jacob
    Sunrise
    Vintage
Toccata on a Gregorian Theme from First Symphony in G major—E. S. Barnes
Scherzetto, F sharp minor—Louis Vierne
Revery—Joseph Bonnet
The Enchanted Forest—R. S. Stoughton
Two Chorale Preludes—J. S. Bach
    (a) Hark! A voice says "All is Mortal!"
    (b) "Now, rejoice ye, Christians"
Passacaglia, C minor—J. S. Bach
Pantomime—H. B. Jepson
Toccata in E minor—Georges Krieger

45. FS-567. 15TH ANNUAL NAO CONVENTION—4TH PRESBYTERIAN
    CHURCH—CHICAGO—8/1/22
"Rejoice, Ye Pure in Heart" (Chorale Prelude in A flat)—Leo Sowerby
Méditation à Ste. Clotilde—Philip James
Scherzetto, F sharp minor—Louis Vierne
Toccata-Prelude on "Pange Lingua"—E. C. Bairstow
Chaconne, Opus 73 (B flat minor)—Sigfrid Karg-Elert
Communion—Eduardo Torres
Pantomime—H. B. Jepson
Toccata on "Ave Maris Stella"—Marcel Dupré
Ronde Française—Leon Boëllman
"Hark! A voice says: ‘All is Mortal’" (Choral Prelude in G major)—J. S. Bach
Prelude and Fugue in G minor—Marcel Dupré

46. FS-599. AEOLIAN HALL—NEW YORK—11/3/22
Toccata on a Gregorian Theme from First Symphony in G major—E. S. Barnes
Méditation à Ste. Clotilde—Philip James
Pantomime—H. B. Jepson
"Hark! A voice saith: ‘All is Mortal’" (Chorale Prelude in G major)—J. S. Bach
46. FS-599. Cont’d
Passacaglia (C minor)—J. S Bach
Riposo—Rheinberger
“Minuetto Antico e Musetta”—Pietro A. Yon
Pastorale (F major) Roger-Ducasse
Sunrise—Georges Jacob
The Enchanted Forest—R. S. Stoughton
Ave Maria—Henselt
Toccata in E minor—Georges Kriéger

47. FS-569. CLEVELAND MUSEUM OF ART—11/15/22
Prelude and Fugue in G minor—Marcel Dupré
“Hark! A voice saith: “All is Mortal”” (Choral-Prelude in G major)—J. S. Bach
Allegro from First Trio-Sonata—J. S. Bach
Scherzetto, F sharp minor—Louis Vieme
Toccata on Ave Maria—Marcel Dupré
Pastorale (F major) Roger-Ducasse
Communion (E flat minor)—Eduardo Torres
Sunrise—Georges Jacob
Ronde Française—Leon Boëllman
Toccata in E minor—Georges Kriéger

48. FS-595. ST. MARY REDCLIFFE—BRISTOL, ENGLAND—8/27/23
FIRST EUROPEAN TOUR
“Now Rejoice Ye, Christians” (Chorale Prelude in G major)—J. S. Bach
“Hark! A voice saith: “All is Mortal”” (Chorale Prelude in G major)—J. S. Bach
Introduction, Passacaglia and Fugue (E flat minor)—Healey Willan
“Adorn Thyself, Dear Soul” (Chorale-Improvisation in E flat) Sigfrid Karg-Elert
Vintage from “Les Heures Bourguignones”—Georges Jacob
Toccata on a Gregorian Theme from First Symphony in G major—E. S. Barnes
Pastorale (F major) Roger-Ducasse
Prelude on the Psalm-Tune “Martyrs”—Harvey Grace
Toccata-Prelude on “Pange Lingua”—E. C. Bairstow
Divertissement (F major)—Louis Vieme

49. FS-596. YORK MINSTER—9/1/23
Introduction, Passacaglia and Fugue (E flat minor)—Healey Willan
Allegro from First Trio-Sonata—J. S. Bach
Meditation in Ancient Tonality—Harvey Grace
Toccata on Ave Maria—Marcel Dupré
Intermezzo from First Symphony—Ch. M. Widor
Prelude on a Theme in Gregorian Style—Eric de Lamarter
Scherzetto, F sharp minor—Louis Vieme
Chanson from Sketches, Opus 34—E. S. Barnes
Chaconne Opus 73 (B flat minor)—Sigfrid Karg-Elert
50. FS-597. WESTMINSTER CATHEDRAL—9/13/23
Prelude and Fugue in F minor—J. S. Bach
Chorale Prelude, “Now Rejoice Ye, Christians”—J. S. Bach
Chorale Prelude, “Hark! A voice saith: ‘All is Mortal’”—J. S. Bach
Meditation in Ancient Tonality—Harvey Grace
Toccata on a Gregorian Theme from First Symphony in G major—E. S. Barnes
Méditation à Ste. Clotilde—Philip James
Scherzetto, F sharp minor—Louis Vierne
Introduction, Passacaglia and Fugue (E flat minor)—Healey Willan

51. FS-603. SKINNER STUDIO—677 5TH AVE.—N.Y.—10/7/23
FIRST RADIO BROADCAST
Choral Song—Wesley
Ave Maria—Arcadelt-Liszt
Ronde Française—Leon Boëllman
Hailstone Chorus—Handel
In Summer—Stebbins
Allegretto in A—Merkel
Holsworthy Bells—Wesley
Cornelius March—Mendelssohn
Three Favorite Hymns:
   “O What the joy”
   “O worship the King”
   “Abide with me”
Prayer and Toccata (Gothic Suite)—Boëllman

52. FS-614. WANAMAKER AUDITORIUM—N.Y.—1/3/24
WIDOR SURVEY SERIES
First Symphony:
   (a) Intermezzo
   (b) Marche Pontificale
Tenth Symphony (Romane)
   (a) Chorale
   (b) Cantiléne
Seventh Symphony
   Allegretto
Third Symphony
   March
Eighth Symphony
   (a) Moderato Cantabile
   (b) Scherzo
   (c) Finale
53. FS-616. NORTH REFORMED CHURCH—NEWARK N.J.—1/9/24
DEDICATION RECITAL
Intermezzo and Marche Pontificale from First Symphony—Ch. M. Widor
Méditation à Ste. Clotilde—Philip James
Scherzetto, F sharp minor—Louis Vierne
Carillon—Eric de Lamarter
Pastorale (F major) Roger-Ducasse
Chanson from Sketches, Opus 34—E. S. Barnes
Finale from First Sonata—Mendelssohn
Ronde Française—Leon Boëllman
Toccata on Ave Maris Stella—Marcel Dupré
Ave Maria—Arcadelt-Liszt
The Enchanted Forest—R. S. Stoughton
Toccata in F sharp minor—"Thou Art the Rock"—Henri Mulet

54. FS-626. TOWN HALL—N.Y.—2/22/24
Allegro from Second Symphony—E. S. Barnes
The Legend of the Mountain—Sigfrid Karg-Elert
Minuetto Antico e Musetta—Pietro A. Yon
March from Third Symphony—Ch. M. Widor
Un poco Allegro from Fourth Trio-Sonata—J. S. Bach
Pastorale (F major) Roger-Ducasse
Meditation in Ancient Tonality—Harvey Grace
Toccata in F sharp minor—"Thou Art the Rock"—Henri Mulet

55. FS-629. CLEVELAND MUSEUM OF ART—4/2/24
Toccata, Adagio and Fugue in C major—J. S. Bach
Meditation in Ancient Tonality—Harvey Grace
Scherzo from Eighth Organ Symphony—Ch. M. Widor
The Legend of the Mountain—Sigfrid Karg-Elert
Chaconne, Opus 73 in B flat minor—Sigfrid Karg-Elert
Chorale Prelude: "Thou comest now, Jesu, down from heaven"—J. S. Bach
Un poco Allegro from Fourth Trio-Sonata—J. S. Bach
Toccata-Prelude on "Pange Lingua"—E. C. Bairstow
Carillon—Eric de Lamarter
Toccata in F sharp minor—"Thou Art the Rock"—Henri Mulet

56. FS-630. WESTMINSTER CATHEDRAL—5/15/24
Prelude and Fugue in C minor—Seth Bingham
"After Short Days of Trial" (Chorale-Improvisation in D, Opus 63, No. 30)—Karg-Elert
Un poco Allegro from Fourth Trio-Sonata—J. S. Bach
Postlude on the Psalm-Tune "Martyrs"—Harvey Grace
Choral-Prelude on "Melcombe"—C. H. H. Parry
Allegro Vivace from First Symphony—Louis Vierne
Choral-Prelude o the Welsh Tune "Rhosymedre"—R. Vaughan-Williams
(56. FS-630. Cont’d)
Toccata-Prelude on “Pange Lingua”—E. C. Bairstow
Echo (Double Canon in Unison)—Pietro A. Yon
Fantasia on Chorale, “Hallelujah! God Be Praised”—Max Reger

57. FS-639. WESTMINSTER CATHEDRAL—6/26/24
Chorale in E major (No. I)—César Franck
“In Peace and Joy I Now Depart” (Choral-Prelude in D minor)—J. S. Bach
Prelude and Fugue in A major—J. S. Bach
Chorale in A minor (No. 3)—César Franck
Allegro from First Trio-Sonata—J. S. Bach
“Thou Comest Now, Jesu, Down from Heaven” (Chorale-Prelude in G major)—J. S. Bach
Prelude and Fugue in A minor—J. S. Bach

58. FS-666. GEORGIA CHAPTER AGO—1st PRES. CH.—ATLANTA—1/22/25
Divertissement—Vierne
Vivace from 2nd Trio-Sonata—Bach
Fantasia on Hallelujah! Etc.—Reger
Scherzo from 8th Sym.—Widor
Revery—Bonnet
Final from 2nd Sym.—E. S. Barnes
Pastorale—Roger-Ducasse
Echo—Yon
Riposo—Rheinberger
Legend of the Mountain—Karg-Elert
Toccata on “Tu es petrus”—Mulet

59. FS-668. CHURCH OF THE HOLY COMMUNION
RECITAL 1 OF FIRST ALL BACH SERIES—2/2/25
Toccata, Adagio and Fugue in C *3-1
Four Advent Chorale Preludes from “The Little Organ Book” *3-2
(a) “Come, Redeemer of Our Race”
(b) “Once He Came in Blessing”
(c) “O Thou, of God the Father”
(d) “To God We Render Thanks and Praise”
Trio-Sonata No. 2 in C minor (complete)
Fugue in G major (12/8 time) *3-3
Prelude and Fugue in D minor *2-1

60. FS-669. CHURCH OF THE HOLY COMMUNION
RECITAL 2 OF FIRST ALL BACH SERIES—2/9/25
Prelude and Fugue in A minor
Prelude and Fugue in A major *2-2
Aria in F major
(60. FS-669. Cont’d)
Five Chorale Preludes:
   (a) “My heart is Ever Filled with Longing”
   (b) Te Deum Laudamus
   (c) “These Are the Holy Ten Commandments”
   (d) Our Father Which Art in Heaven”
   (e) Comest Thou, Jesu, from Heaven to Earth?”
Prelude and Fugue in B minor *3-4

61. FS-670. CHURCH OF THE HOLY COMMUNION
   RECITAL 3 OF FIRST ALL BACH SERIES—2/16/25
   “All Glory, Laud and Honor” (Chorale Prelude in D)
   Passacaglia and Fugue in C minor *2-3
   Trio-Sonata No. 1 in E flat (complete)
   Prelude (9/8 time) and Fugue in C major
   Two Chorale Preludes on the Christmas tune “In dulci jubilo”
      (a) Double canon at the octave
      (b) Theme in soprano
   Three Chorale Preludes
      (a) “Hark! A Voice Saith: ‘All Are Mortal’”
      (b) “Now Rejoice Ye, Christians”
      (c) “Come Holy Ghost”

62. FS-671. CHURCH OF THE HOLY COMMUNION
   RECITAL 4 OF FIRST ALL BACH SERIES—2/23/25
   Prelude and Fugue (“Great” C minor)
   “If Thou but Suffer God to Guide Thee” Chorale Prelude in C minor
   Four Passiontide Organ Chorale Preludes from “The Little Organ Book”
      (a) “When on the Cross the Saviour Hung”
      (b) “O Man, Thy Grievous Sin Bemoan”
      (c) “We Bless Thee, Jesus Christ”
      (d) Help, God, The Former of All Things”
   Alla Breve in D major *2-4
   Un poco Allegro from Fourth Trio-Sonata
   Prelude and Fugue (“Great” E minor—the fugue known as “The Wedge”) *2-5

63. FS-673. SKINNER STUDIO—N.Y.—4/19/25
   RADIO BROADCAST RECITAL (WITH CHOIR)
   Christus Ressurexit!—Oreste Ravanello
   Musette—E. H. Lemare
   Rondeau—“Soeur Monique”—Couperin
   Anthem—“Jesus Lives!”—Walford Davies
   Largo (from Xerxes)—Handel
   Carillon—Eric DeLamarter
   Minuetto Antico e Musetta—Yon
(63. FS-673. Cont’d)
Anthem – “The Promise Which Was Made”—Bairstow
Scherzo in E major—Gigout
Legend of the Mountain—Karg-Elert
Carillon-Sortie in D—Mulet

64. FS-674. EMMANUEL CHURCH—BOSTON—4/22/25
Prelude and Fugue in C minor—Bingham
Un poco Allegro from Fourth Trio-Sonata—J. S. Bach
Carillon—Eric DeLamarter
Symphonie de la Passion, Op. 20 (complete)—Paul de Maleingreau
   I. Prologue
   II. The Tumult in the Praetorium
   III. March of Execution
   IV. O Golgotha!
Prelude in D—Vierne
Scherzo in E—Gigout
Legend of the Mountain—Karg-Elert
Carillon-Sortie in D—Mulet

65. FS-681. MEMORIAL CHURCH—STANFORD UNIVERSITY—11/24/25
Prelude and Fugue in C minor—Bingham
Vivace from 2nd Trio-Son.—Bach
“A Gigg”—Wm. Byrd
Presto from 5th Ccto.—Handel
“The Tumult in the Praetorium”—Paul de Maleingreau
Rêverie—Bonnet
Divertissement—H. L. Baumgartner
“The Nymph of the Lake”—Karg-Elert
Carillon-Sortie in D—Mulet

66. FS-692. TOWN HALL—N.Y.—1/14/26
Fantaisie Dialoguée—Boëllman
(a) Adagio from Sonata on 94th Psalm—Reubke
(b) Intermezzo from 2nd Sym.—E. S. Barnes
Concerto No. 5 in F—Handel
   I. Larghetto—Allegro
   II. Alla Siciliana—Presto
“The Tumult in the Praetorium”—de Maleingreau
Meditation in A—Bairstow
Divertissement—H. L. Baumgartner
“The Nymph of the Lake”—Karg-Elert
Carillon-Sortie in D—Mulet
67. FS-698. CLEVELAND MUSEUM OF ART—3/3/26
ORGAN MUSIC OF THE MODERN PERIOD
Prelude and Fugue in C minor—Bingham
Scherzo from 5th Sym.—Vierne
Dorian Prelude on “Dies Irae”—Bruce Simonds
Fugue in C sharp minor—Arthur Honegger
Echo—Yon
“The Tumult in the Praetorium”—de Maleingreau
Magnificat, Verset 4 (Cantilène)—Marcel Dupré
“Vintage” from Les Heures Bourguignonnes—Georges Jacob
“The Nymph of the Lake”—Karg-Elert
Divertissement—H. L. Baumgartner
Carillon-Sortie in D—Mulet

68. FS-733. WOOLSEY HALL—YALE UNIVERSITY—NEW HAVEN—4/8/26
Concerto No. 5 in F—Handel
(a) Adagio from Sonata on 94th Psalm—Reubke
(b) Intermezzo from 2nd Sym.—E. S. Barnes
“The Tumult in the Praetorium”—de Maleingreau
Fugue in C sharp minor—Arthur Honegger
Dorian Prelude on “Dies Irae”—Bruce Simonds
Un poco Allegro from Fourth Trio-Sonata—J. S. Bach
Chaconne Opus 73 (B flat minor)—Sigfrid Karg-Elert
Canon in B minor—Schumann
Divertissement—H. L. Baumgartner
Toccata in G major—H. B. Jepson

69. FS-734. FINNEY MEM. CHAPEL—OBERLIN CONSERVATORY—4/22/26
Chaconne Opus 73 (B flat minor)—Sigfrid Karg-Elert
(a) Adagio from Sonata on 94th Psalm—Reubke
(b) Intermezzo from 2nd Sym.—E. S. Barnes
“The Tumult in the Praetorium”—de Maleingreau
Fugue in C sharp minor—Arthur Honegger
Concerto No. 5 in F—Handel
Un poco Allegro from Fourth Trio-Sonata—J. S. Bach
Toccata and Fugue in d minor—J. S. Bach
Canon in B minor—Schumann
“The Nymph of the Lake”—Karg-Elert
Divertissement—H. L. Baumgartner
Carillon-Sortie in D—Mulet
70. FS-741. PACIFIC COAST ORGANISTS CONVENTION—1ST METH. CH.—PASADENA, CA—6/23/26
Chorale, "Now thank we all"
ORGAN
   (a) Toccata, Adagio and Fugue in C—Bach  
   (b) Adagio (94th Psalm)—Reubke  
   (c) Intermezzo from 2nd Sym.—E. S. Barnes
Chorus
ORGAN
   Concerto No. 5 in F—Handel
Scene
ORGAN
   Variations from Symphonie Gothique—Widor  
   Communion from Messe Basse—Vierne  
   Canon in B minor—Schumann  
   Toccata in G major—Jepson

71. FS-745. IMMANUEL PRES. CH.—MILWAUKEE, WISCONSIN—10/28/26
DEDICATION 4-MAN. WANGERIN ORGAN
Divertissement in F major—Vierne
Pastorale—Roger-Ducaspe  
Adagio (94th Psalm)—Reubke  
Intermezzo from 2nd Sym.—E. S. Barnes  
"The Tumult in the Praetorium"—de Maleingreau  
Ave Maria—Henselt  
Un poco Allegro from Fourth Trio-Sonata—J. S. Bach
Concerto No. 5 in F—Handel  
Canon in B minor—Schumann  
Legend of the Mountain—Karg-Elert  
Divertissement—H. L. Baumgartner  
Carillon-Sortie in D—Mulet

72. FS. 762. TOLEDO MUSEUM OF ART—1/5/27—DEDICATION RECITAL
Concerto No. 5 in F—Handel  
Cortège et Litanie—Marcel Dupré  
Ave Maria—Henselt  
Divertissement—H. L. Baumgartner  
Divertissement in F major—Vierne  
Carillon—DeLamarter  
Chorale No. 2 in B minor—César Franck  
Legend of the Mountain—Karg-Elert  
Scherzo from 4th Sym.—Widor  
Carillon-Sortie in D—Mulet
73. FS-763. CLEVELAND MUSEUM OF ART—ALL-BACH RECITAL—1/12/27
Fantasia in G major
5 Christmas Chorale Preludes
Allegro from 2nd Trio-Sonata
3rd Kyrie from Clavierübung 3 Chorale Preludes from Orgelbüchlein
Vivace from 6th Trio-Sonata
Fantasia & Fugue in G minor

74. FS-785. LIVERPOOL CATHEDRAL—7/20/27
Toccata from Suite Op. 14—de Maleingreau
Fugue in C sharp minor—Honegger
“The Woods So Wild”—Byrd
Concerto No. 5 in F—Handel
Elegiac Prelude—George J. Bennett
“To Shepherds as they Watched”—Bach
Vivace from 6th Trio-Sonata—Bach
“Jesu, my chief pleasure”—Bach
Dorian Prelude on “Dies Irae”—Simonds
“Nunc Dimitiss”—Charles Wood
“The Mirrored Moon”—Karg-Elert
Carillon-Sortie in D—Mulet

75. FS-789. WESTMINSTER CATHEDRAL—9/8/27
Toccata from Suite Op. 14—de Maleingreau
Fugue in C sharp minor—Honegger
(a) “The Woods So Wild”—Byrd
(b) Miserere
(a) “To Shepherds as they Watched”—Bach
(b) Vivace from 6th Trio-Sonata—Bach
Reverie on the Hymn-Tune “University”—Harvey Grace
Dorian Prelude on “Dies Irae”—Simonds
“The Mirrored Moon”—Karg-Elert
Carillon-Sortie in D—Mulet

76. FS-793. CHURCH OF THE HOLY COMMUNION —11/27-28/27
PROGRAM OF AMERICAN WORKS
Chorale Prelude on a Calvinist Hymn—Sowerby
Chorale Prelude, “Jesu, meine Freude”—Roger Sessions
Dorian Prelude on “Dies Irae”—Simonds
Allegro & Scherzo from 1st Sym.—E. S. Barnes
Prelude on a Theme in Gregorian Style—DeLamarter
Rhythm of Easter from Suite, Op. 25—Bingham
Prelude & Fugue in C minor—Bingham
Divertissement—H. L. Baumgartner
Serenade in A—E. Grasse
“La Reine des Fêtes—William Y. Webbe
DEDICATION RECITALS
AT 4:00 P.M.
Sketch in C major—Schumann
Reverie on the Hymn-Tune “University”—Harvey Grace
Vivace from 6th Trio-Sonata—Bach
Sonata No. 6 (complete)—Mendelssohn
Toccata on a Gregorian Theme—Barnes
AT 8:00 P.M.
Toccata on a Gregorian Theme—Barnes
Largo Appassionata from Sonata in A—Beethoven
4th Concerto, 1st. Mvt.—Handel
“The Mirrored Moon”—Karg-Elert
Divertissement—H. L. Baumgartner
“In Summer”—C. A. Stebbins
Intermezzo from 6th Sym.—Widor

78. FS-947. BASILIQUE SAINTE-CLOTILDE—PARIS—7/16/30
Toccata en La—Purcell
Allegro de la cinquième Sonate en trio—J. S. Bach
Choral et Huit variations: “O Gott, du Frommer Gott”—J. S. Bach
Élévation pour l’Immaculée Conception—Ch. Tournemire
Paraphrase-Carillon, pour l’Assomption—Ch. Tournemire
Quasi Lento et Adagio de la Fantaisie en Ut—César Franck
Dorian Prelude sur le “Dies Irae”—Bruce Simonds
Carillon de Westminster—Louis Vierne

79. FS-948. ÉGLISE SAINT-GERMAIN DES PRÉS—PARIS—7/18/30
La Reine des Fêtes—W. Y. Webbe
Largo de la 5e Sonate en trio—J. S. Bach
Variations sur un vieux chant (The Woods so Wild)—W. Byrd, transcribed L. Farnam
Deux Chorals-préludes—J. S. Bach
  a) Vom Himmel kam der Engel Schaar (Peters. V. 50)
  b) Jesu, meine Freude (Peters. V. 31)
Fugue en ut dièze mineur—A. Honegger
Deux Chorals-préludes—Ch. Wood
  a) Nunc dimittis
  b) Psaume XXIII,
Fantaisie et Fugue en sol mineur—J. S. Bach
APPENDIX VI

FARNAM'S PLAYER ROLLS

This is the known extant list of compositions cut for "player" organs,¹ arranged in
sets of rolls by organ builders for which each set was cut.

FOR THE AUSTIN ORGAN COMPANY

1. J. S. Bach—*Chorale and Eight Variations on "O God Thou Faithful God,"* No. 509 in
   the Austin Catalogue of rolls

2. Handel—*Minuetto,* from *Concerto in C minor,* Austin roll No. 508

3. Handel—*Larghetto-Allegro,* and *Alla Siciliana-Presto* from *Concerto Five in F,*
   Austin roll No. 506

4. Karg-Elert—*The Mirrored Moon* from *Seven Pastels of the Lake of Constance.* Austin
   roll No. 507

5. Sowerby—*Carillon,* Austin roll No. 505

6. Vierne—*Carillon de Westminster,* Austin roll No. 504

FOR THE AEOLIAN DUO-ART ORGAN

1. J. S. Bach—*Hark, a Voice Saith, "All is Mortal"*

2. Widor—*Meditation* from *First Organ Symphony.*

FOR THE WELTE PHILHARMONIC ORGAN

1. J. S. Bach—*Prelude and Fugue in G Major*

2. Chopin—*Marche Funebre,* from *Piano Sonata in B-flat Minor*

3. Claussmann—*Adeste Fideles*

4. d'Evry—*Vielle Chanson*

5. Farnam—*Toccata on O Filii et Filiae*

¹ This list originally published in *The American Organist,* 14 (January 1931): 26-27.
6. Faulkes—*Legend in E-flat Minor*

7. Faulkes—*Sunshine and Shadow*

8. Guilmant—*Prayer in F*, Op. 16, No. 2


10. Malling—*Paul Receives His Sight*

11. Merkel—*Allegretto*

12. Rheinberger—*Riposo*

13. Saint-Saens—*Trio, from Christmas Oratorio*

14. Stebbins—*In Summer*


16. Stoughton—*Within a Chinese Garden*

17. Vierne—*Allegro Vivace from Organ Symphony 1*

18. Vierne—*Lied*

19. Widor—*Meditation* and *Intermezzo from Organ Symphony 1*

20. Widor—*Scherzo from Organ Symphony 4*

21. Widor—*Allegro from Organ Symphony 6*

22. Yon—*L’Organo Primitivo*

23. Yon—*Minuetto Antico e Musetta*

**FOR THE SKINNER ORGAN**

1. Jepson—*Pantomime*

2. Roger-Ducasse—*Pastorale*

3. Stoughton—*the Enchanted Forest*
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